



THE BENNINGTON FREE PRESS

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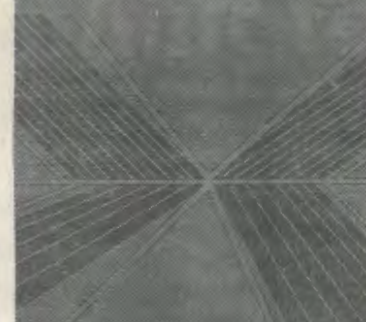
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Financial Freeze Concerns

By CONNIE PANZARIELLO '12
FEATURES EDITOR

Logic at our school is a rare find. We tend to skip some steps, jump around, and hope things will work out for the best. Thankfully, the person who handles our financial matters possesses logic in bulk, and that's all that really matters, right? Bill Morgan was nice enough to clear up the always-impressive gossip going around our school, while also informing me about the state of Bennington's finances.

Firstly, if you didn't already know, Bennington's entire faculty is currently undergoing a pay freeze. That means, no increases and no decreases, with one exception: anybody making under \$35,000 is exempt from this measure. Most of the entire full-time faculty is making significantly over this amount of money, so the exemption mostly applies to such employees of the College as the dining hall and clerical staff. To clear up any other confusion, the pay-freeze also covers all of our Deans (Eva, Duncan, Laurie,

etc.), Vice President for Planning and Special Programs Joan Goodrich and College President Liz Coleman. Morgan firmly denied the rumor going around that Goodrich and Coleman gave themselves pay raises before the freeze happened. Not only is this incorrect (and trust me, I asked the man five times, in various ways), it is impossible: they simply do not have the power. Pay raises have to go through the budget and be approved by the Board of Trustees. The Board is an appointed leadership body (made largely of alumni) in charge of making the decisions that most affect our school, including the salary freezes.

So, down to the big question: why is this happening? On March 6th, 2009, Coleman sent out an e-mail detailing Bennington's current economic situation. In this e-mail she stated: "we are not going to initiate freezes or across-the-board cuts at this time and we are continuing our building and renovation projects". Yet, it was clear something had changed when the Board of Trustees met later in the term. The pay freeze measure,

which was put into effect in June, happened at a time when it still didn't look like our nation was going to be experiencing much economic recovery. According to Morgan, this has an effect on our donors, who are more reluctant to give us funds at a time of financial crisis.

Also not helping the situation is the fact that "not surprisingly the need for financial aid has increased." Morgan also reiterated something that we should all be keeping in mind these days: we are a tuition and fundraising dependent school. When asked if this was the reason campus seems slightly more...populated these days, Morgan did say that the increase had a "financial dimension" to it. However, it is impossible to predict how many people will enroll at the school each year (this can be backed up by our Dean of Admissions and Financial Aid Ken Himmelman, and anyone who had to attend the mandatory 12 hours of admission's training sessions). The Board explored the budget to see where it was that corners could be cut and it was decided that a pay freeze would

be a financially prudent option for saving money. While Morgan said that he wouldn't characterize the measure as "precautionary," it will help us save some money in other areas such as the always-needed financial aid. As for eliminating faculty positions Morgan said, "you never know, but I don't foresee it and it's not in our current plans." New hires will also be decided by who they are and what position they are filling, in terms of salary.

At the same Board of Trustees meeting, it was decided that managers of each school office would go through their budget and decide if there was anything they could cut to save money. Unfortunately, some of this did result in having to reduce positions in certain offices, such as the dining hall and External Relations. However, "student positions were not significantly affected by these measures." These cuts were not made across the board, as Morgan said that the Board wanted to be more "creative" in the matter of the budget. "In some areas,

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Another Paper on the Prowl

By HÉLÈNE GAGNON '13

Though it may have passed under the radars of many Bennington students, the BFP is no longer the only readily available free newspaper: in each house's common room lie (or did, before they were snatched up by eager readers) several subscriptions to another publication. What is this novelty? Why, *The New York Times*, what else!

Bestowed by The Liberal Do-Gooder Foundation, the *Times* subscriptions have warranted varied reactions from the student body. While a substantial number of students greeted the subscriptions with a "thumbs up," some felt that the money could be put to better use in an alternative endeavor (a sports stadium was suggested.) Other students said that while having the *Times* in common rooms is a "nice idea," they personally won't be reading it.

The Liberal Do-Gooder Foundation, a somewhat discreet NY based organization, explains its choice in providing subscriptions as pertinent to the belief that "great international newspapers and great liberal arts colleges should somehow be able to enhance one another's futures," previously stating that

both newspapers and liberal arts colleges are "struggling to maintain...breadth, depth, and quality." Continuing, the Foundation encourages students to educate themselves with resources such as the *Times*, emphasizing the merit of international news sources in nurturing, and perhaps transforming, the individual's understanding of the world.

Such convictions are appreciated by many Bennington students, though not all. Several students complained of the *Times'* liberal persuasions, pointing out what they felt to be its biases. "This is clearly a brainwashing scheme by the New York Jewish conspiracy," vociferated one impassioned individual. Another student nodded, "And the gays." One young lady even referred to the esteemed publication as a "Pinko Commie rag." Still others spoke of how they used the *Times* for kindling and for cleaning various items. [Note: As the case is such that these opinions were only those of a few, the reader may choose to disregard the above sentiments.]

Several students pointed out that they read the *Times* online and thus considered the physical copies to be wasted paper. Not everyone agreed. "There's just something different about actually having a paper, you know?"

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Townhouse Tussle

By CATHY MCGATH '10

As I returned to campus this term, I heard some disturbing information that Student Life handed down a decision that the townhouse was not going to be a co-op next year. I began to hear rumors that Student Life would be able to place students there like any other house in the housing process. When I asked other students if they knew what was going on, I was shocked to hear that almost no one knew what I was talking about. Naturally, I became determined to get to the bottom of this. I interviewed both Eva Chatterjee-Sutton and current residents of the townhouse.

To understand the proposed changes it is important to know how the townhouse works. In 2001, students, in conjunction with the college, established the townhouse as a co-op where in addition to shared food, the residents split up jobs maintaining the house and live together as a unit with immense respect for one another and a common commitment to the spirit of the co-op. The residents pay room and board like anyone else living on campus, but the money designated for board goes into an account jointly managed by the residents and the Business Office, at the end of the

year students cannot recuperate any unspent money and residents were still part of a plan to eat lunch in the dining hall. Their budget actually allows them to support local farmers and donate several hundred dollars worth of groceries to the local food bank every term. They also enjoy being able to invite other students over for dinner, and they have tried to reach out to the community by also inviting their neighbors for dinner. Currently they have weekly meetings with full attendance and use formal consensus procedure for all decision-making.

Eva explained that the possibilities of changes began when, over the last couple of years, townhouse residents have asked about being taken off the lunch plan, which initiated a rethinking of the townhouse's budget and more general flexibility. The residents desired more independence to manage the budget with more prudence and always wanted the co-op to be maintained. Through conversations last year, it seemed that residents wanted to allow the co-op to develop with the people who live in the house. Through a series of unfortunate miscommunications, Eva was under the impression that the residents were ready to be independent this fall by not the college. However,

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Dr. Randy on the H1N1

By JONAH LIPSKY '12

J: When did the first case of H1N1 appear here?

Dr. Randy: We haven't had any "confirmed cases" on campus, but there have been several in VT starting in late May or early June.

J: How many people have gotten it so far?

Dr. Randy: Well here on campus we actually have zero confirmed cases. The reason that there aren't any is that in this situation we haven't been testing people specifically for H1N1. The fact is that in a pandemic the most effective strategy for averting it spreading is to treat every case as though it were a positive. To that end, we have recommended 13 students to isolate themselves for the required time. When you test you get a range of errors like false positives and false negatives. In fact the number of false negatives is quite high. So a lot of really high-level thinkers have considered this situation, and others like it and come up with this strategy that might seem, at first, a little counter intuitive. Certainly parents don't always understand at first because they want to know "why didn't you test my daughter?" It just has to do with the strategy and what we are trying to

do, which is contain the spread of the disease to the population who are most at risk. So by treating anyone with the symptoms as potentially infected, we prevent the possibility of coming up with that false negative and increase the containment of the disease.

J: Is H1N1 a particularly dangerous disease?

Dr. Randy: No for most people it is generally on the mild end of the spectrum. Akin to a common cold, or maybe just a little bit worse. While the number of deaths related to it has so far been less than we typically see from the seasonal flu, it still needs to be taken seriously.

J: Who is particularly at risk of complications?

Dr. Randy: People who don't have strong immune systems. Generally the range of at risk people is those who are under five years old or over 64 years old. Then there are also people with immune disorders such as HIV, or someone who has had an organ transplant. Women during pregnancy are also at risk because there is a certain amount of natural immune suppression that happens in order to protect the fetus. People who undergo chronic aspirin therapy or who have a chronic lung, heart, liver, kidney or neurologic disease, as well as

diabetes.

J: Are you optimistic about how H1N1 will continue to be handled?

Dr. Randy: I'm very optimistic. It really is a minor illness thus far. Many people are coming together to do the right thing. It will be with us for a while and then when people develop immunity to it, it will decline. It's true that there is always the potential that it will worsen because of a mutation. With a pandemic that is all year rather than seasonal, there is more opportunity for that mutation to happen.

J: What are the practical things to do to avoid getting sick and spreading this? Should we simply keep washing our hands?

Dr. Randy: Well many diseases like Mono or Strep Throat are all prevented by good hygiene. One thing to do is to cough into your elbow rather than into your hands. That is really the main way that germs travel; and when you touch your face the germs have opportunities to enter the body. And the proof that washing your hands does work is here in Health Services. I get sick once or twice a year. The staff and I, we're here all day long getting in there and not getting sick. The difference is that we treat everyone as potentially infected. I maybe wash my hands 30 times a day. One thing that I hope will come from this is that people will become more conscious of where they are sneezing and coughing

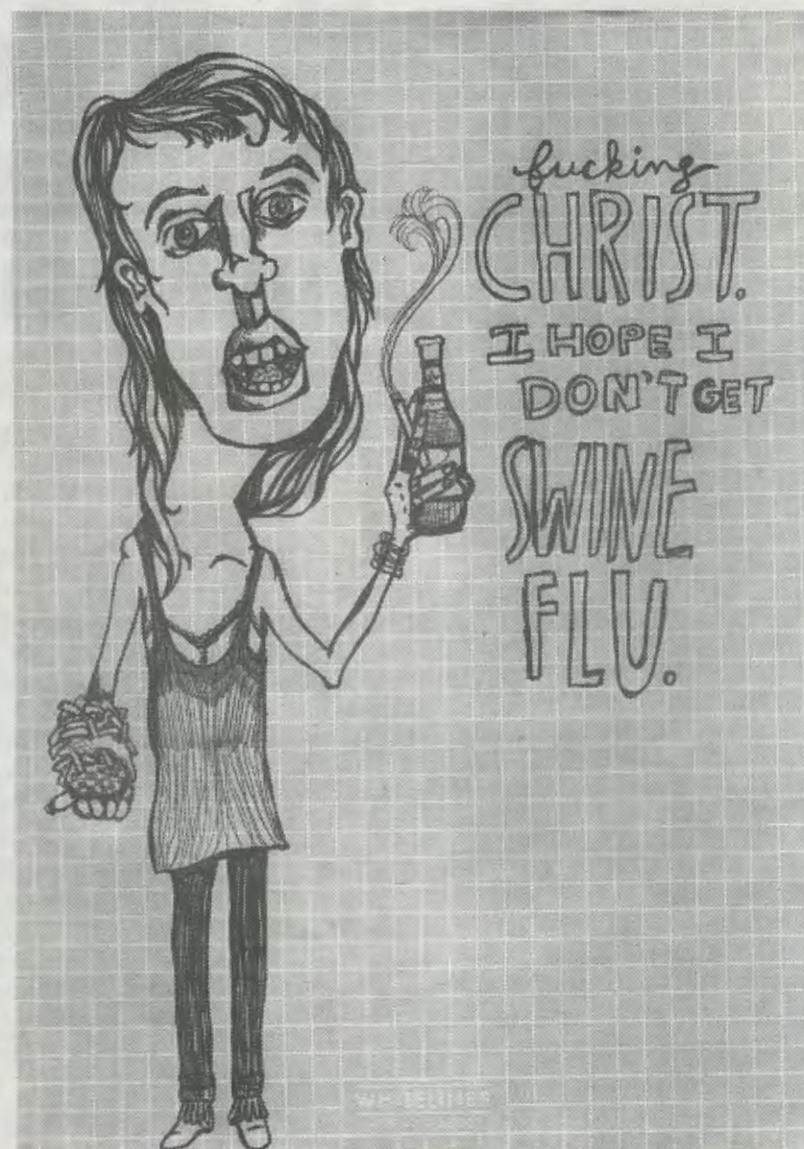


Image by Emily Gray Tareila '10

and so when this is over other diseases won't spread as easily. And, of course, Health Services will be offering the new vaccine against H1N1 influenza, and anyone from age six months to 24 years old is eligible to receive it. Some people are afraid of it because of problems with the last "swine flu" vaccine back in 1976, but the new vaccine has been manufactured

in exactly the same way and by the same laboratories as the current seasonal flu vaccine. In fact, if the H1N1 virus had appeared a few months earlier, it would have been possible to include it in this year's seasonal flu vaccine. As a healthcare worker, I feel obligated to receive it in order to protect my patients, so I'm going to get it too.

Welling Townhouse

Continued from page 1

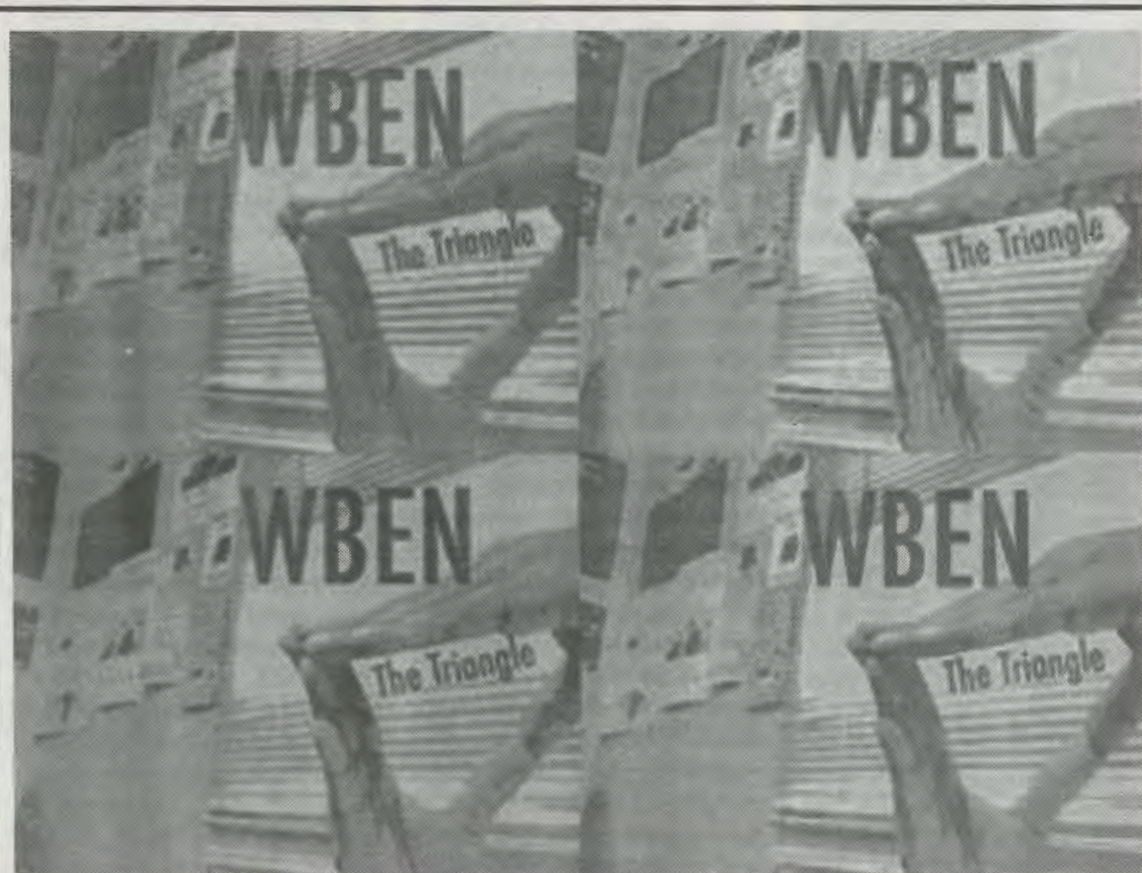
because it would have necessitated them arriving at school with thousands of dollars they did not know they needed, they were not ready. The residents know that Eva and the Business Office were acting on what they thought the residents wanted, and now the residents feel they are in a much better place where they are engaging in a constructive dialogue with Eva.

Despite resolving some misunderstandings, the residents of the townhouse remain understandably worried about potential changes. As it stands now, next year the townhouse will be college-owned off-campus housing, and students applying to live off-campus can request to live in the townhouse. It will be treated like any other off-campus case—students will not pay room and board to the school (which actually does not affect a financial aid package so one off-campus student tells me), but they will have a rental agreement with the college.

However, what concerns residents the most is the survival of a Bennington co-op. As it is now, it seems that if half of the residents next year want to have a co-op and half do not, then there can still be a co-op for half of the people, but residents are skeptical of how this will work since it is not simply food, it is an entire lifestyle. Students currently living there will have priority to stay, and Eva knows that those students would like the house to remain a co-op. As for who else gets to live there, the exact process for this is still up in the air, and Eva would like

Student Life to be directly involved. Although it is possible that current residents would have some say in the process, they are nervous about Student Life's direct involvement, because they believe that it takes someone living in the house to understand truly what it means to live cooperatively. They currently put an immense amount of effort and time into the application process and believe it has been working since they all get along really well. They do not want to see the co-op disappear and would like the college to maintain it as a co-op. The co-op is mentioned on Admissions tours, and the residents believe that it reflects positively on the college to support the values of cooperative living.

After uncovering the facts and talking to the appropriate people, I saw that changes to the townhouse have not been dramatic nor malicious, but they are also not quite what the residents want, as of yet. Although townhouse residents will be receiving the independence they desired, they can only hope that the people who move into the townhouse will be interested in sustaining a co-op. If you are interested in knowing more about the townhouse or would like to go over for dinner, they are an incredibly warm and genuine bunch of people who have extended an open invite and would love you to call the house at (802)-442-2746.



WBEN - The Triangle
Streaming Radio 24 hours a day
www.wben.bennington.edu

Stereoscopic Imaging: Yeesh

By HENRY LYON '11
News Editor

Another rumor to kill: the old Nahanco building on Water St. in North Bennington is not an old coat-hanger factory. It housed the manufacture of stereoscopes. A stereoscope was one of man's first technological advancements in viewing the 3rd dimension from two planes, also known as stereoscopic imaging. Today we have more advanced techniques of viewing the third dimension, but on September 18th, Bennington College students found themselves at the old factory on Water St. for a throwback in stereoscopic vision — red lights and rock & roll.

Rye Skelton '11 had ventured to this venue the previous week in search of an off campus sculpture studio and found himself talking to the proprietor of the old factory. They began talking and Skelton, with his savvy and experience in the music industry, got the property owner to allow him to throw a party there. It would soon be Skelton's 21st birthday, and many of his friends had birthdays around the same time. One of these friends is Peter Reale '12. Reale is part of the campus rock group Yeesh, and they thought it would be good fun to throw a multi-birthday

bash for Annabelle LeMieux '11 and themselves. They called the party 20-20-21. The Friday after Skelton's conversation with the property owner they spent much of their day hanging balloons and preparing for the party.

like an abandoned brick building. After walking down the dimly lit corridor for about 300 feet, they made the turn for themselves and what may be the Bennington College nightlife. Down the fluorescent-lit stairwell and into the dark, musty

and plays the guitar while Reale is on the drums. With over 50 people in attendance and probably another third of that in and out through the night, Yeesh began to play. I had the opportunity to speak with Yeesh earlier in the

not a basement, it's called Club 6, it's the only part of the basement that has lighting." Doyle and Reale, of New York and Long Island respectively, have a pretty tense relationship, when asked about it they said: "It inspires our music." At the end of our conversation Reale mentioned that the lighting was grounded to the floor and he snarled: "Prepare to get shocked!"

At the show, I ran into Lemieux and asked her about the location. She was surely excited, and said: "Bennington really needs a place like this." And it turns out that Bennington may in fact be getting this place. Skelton, along the landowner have begun making plans towards restoring the space, and creating instead of a hollow cave, a music venue. They are currently working out the plans, but there was a stack of the buildings blueprints in the corner during the Yeesh show. Skelton said: "I would like to see the campus here often." And he hopes that they will be able to restore the bridge that crosses the Wallom-sac, and create a pathway to the Mile-around-Woods for simpler access between the college and the old stereoscope factory. "This could be a great opportunity for everyone who loves music" Skelton said regarding the potential of the location.

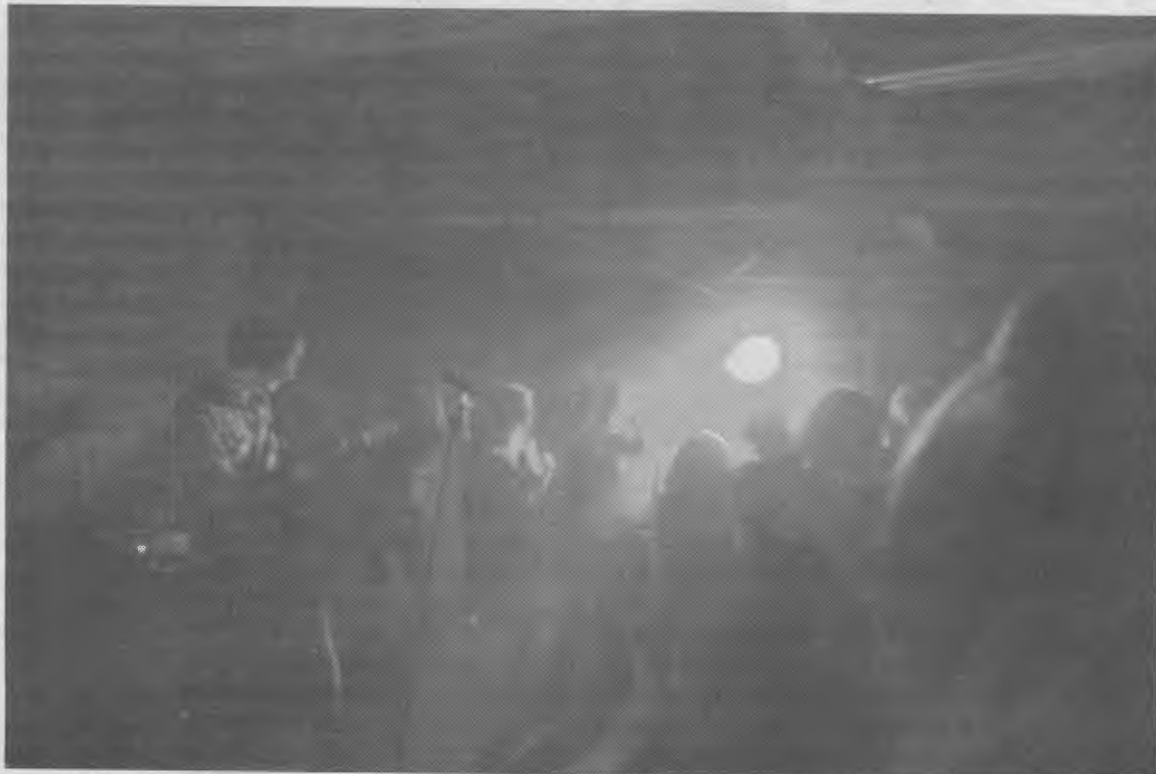


Photo by Nick Janikian '13

night. About the show they said: "It's cool..." said Doyle, following up with, "It's not cool." Reale continued: "It's really metal too, that it's in a warehouse basement." When Doyle cut in: "It's

At approximately 10:30PM on September 18th, 2009 a crowd of Bennington College students made the trek through North Bennington and down Water St. to find themselves at what looked

reinforced concrete basement of the building they went. Not too pleasant as far as appearances go, but their energy was up. Alex (Carmel) Doyle '11 of Yeesh was there, ready to play. Doyle sings

Pay-Freeze

Continued from page 1

we don't want to have to spend a nickel less on something that is vital, but we could explore if another area could exist and survive and have adequate service with a few less dollars."

All in all, things are looking up for our little school that could. According to our CFO, financially the college is doing "relatively well." Again, much of this had to do with a "successful and significant fund-raising operation

that has been in place for years." Most of the budget is actually not even available to be cut as we have a core of expenditures, and a need for a certain level of faculty as well as an efficient amount of people to work in our offices. As far as the salary freezes, Morgan

said they would be stopped "as soon as is possible." Unfortunately, the Board does not adopt the budget for the following school year until June, meaning that the freeze won't be reevaluated until at least then. Basically, the

fate of our school's financial fate depends largely on the economy, which, while not fully recovered, seems to have improved

since the time these measures were taken. We're a school that's struggled since we opened amidst the turbulence of the Great Depression, and we'll continue to survive although we might have to make some sacrifices along the way.

"We're at a school that's struggled since we opened amidst the turbulence of the Great Depression"

Do-Gooders

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The Do-Gooders maintained their decision to give the College tangible editions on the premise that they "are great believers in the value of what happens when you leaf your way through a great periodical that covers a broad range of subjects...it is often the things you stumble upon or find by happy accident that can lead to some of your greatest insights."

And to plenty of Bennington

students chancing upon a fresh copy of the New York Times it would indeed be a delightful happenstance. Says one, "The availability of The New York Times keeps us connected to reality." This reporter could not agree more. Still, it remains doubtful that the Free Press will find itself in dire competition with the Times, so rest assured, the interested Bennington student may relish the best of both.



Madonna + A-Rod, Brett Favre Being Silly, and Michael Owen.

SPORTS JAMS

By MONTGOMERY ALEXANDER
Wilson '10

Bennington Soccer

The Pioneers are currently 2-1 (undefeated at home), thanks to everyone who is coming to the games. Be sure to rally at the family weekend game!

Soccer

In professional soccer the 09-10 season has started for the two leagues that everyone cares about (The English Premiere League and Spanish La Liga). It's way too early to talk about standings, but there have already been some intense matches, most specifically Man United with their come-back-kid Michael Owen making a last minute goal to edge past inter-city rival Manchester City, 4 to 3. Chelsea is currently at the top of the rankings, but at this point that really doesn't mean anything.

World Cup is coming this summer. Team USA is first in the standings but it really shouldn't be this close. If Donovan really wants to get ahead in international soccer he needs to stop beating El Salvador by one goal.

Baseball

How about them fuckin' Yankees? They won a hundred games, they're the top of MLB, A-Rod has had little consequences for using steroids—things are going pretty well for 'em. New England's beloved Sox are a shoe-in for the AL wild card. My west coast bias forces me to mention the possibility and hope

for a Freeway World Series, the Los Angeles Dodgers (top of the NL) vs. the Los Angeles Angels of Anaheim (top of the AL West). Dreams like this rarely ever come true for me though, so don't worry East coasters. My boy Tim Lincecum (SF Giants) was last year's NL Cy Young Award winner for the second year in a row after striking out Pujols ALL DAY! ERRRY DAY!

Football

Going into week 4 of the season, there are some surprising 3-0 starts, namely the Denver Broncos and the NY Jets. Brett Favre (QB, Minn. Vikings) is back on top somehow, even though he's too old to be. My eyes right now are on Michael Vick (third string QB, Philadelphia Eagles). I just want to see what he's going to do. I just wish my 49ers (San Francisco) hadn't thrown away the opportunity of having a wildcat position. It would have been beautiful to see him throw to Crabtree, but right now nobody is throwing to Crabtree.

College Football

Week four has seen some surprising and not-so-surprising results; Florida remains number one in all the polls except the BCS standings (which no one understands). USC lost their freshman quarter back for a game and dropped down to twelfth, but won again and are now at #5 somehow. College Football is really confusing and I hate talking about it. So... whatever.

Free Roman Polanski?

Making art trumps committing crime?

By SAFIYA SINCLAIR '10
VOICES EDITOR

"If I had killed somebody, it wouldn't have had so much appeal to the press, you see? But... f—ing, you see, and the young girls. Judges want to f— young girls. Juries want to f— young girls. Everyone wants to f— young girls!"

These are the words of celebrated pedophile Roman Polanski from an interview in *Tatler* 30 years ago. Last Saturday, after 31 years on the run from the law, Polanski was arrested in Switzerland and now faces possible extradition to the United States where he will be prosecuted for having unlawful sex with a 13 year-old girl in 1977. On the eve of the sentencing for this crime—a crime to which he admitted his guilt—Polanski fled the country and has never returned to U.S. soil.

For decades Polanski, who is a French citizen, has remained in Europe, traveling mostly in countries that do not have extradition treaties with the United States. For 30 years the U.S. has tried to extradite Polanski, but this is the first time a country has fulfilled that request. Polanski, 76, was detained at the Zurich airport as he arrived to receive a lifetime achievement award at the Zurich Film Festival.

Polanski is the acclaimed director of films such as *Chinatown*, *Rosemary's Baby*, and the Oscar-winning *The Pianist*. His arrest has sparked outrage in Europe and Hollywood. His supporters claim Polanski has led a crime-free life for three de-

cadecades, and his media persecution has been enough punishment. They seem to think his art outweighs his crime. The Swiss Directors' Association calls the arrest "a cultural scandal." Frederic Mitterand, the French culture minister, said he was "deeply shocked" by the arrest and had already discussed the matter with President Nicolas Sarkozy. Mitterand went on to say he regretted "in the strongest way that a new ordeal has been inflicted on someone who has already gone through so much."

Powerful Hollywood producer Harvey Weinstein wrote in the *L.A. Times*:

"Polanski has already paid a horrible, soul-wrenching price for the infamy surrounding his actions...the real tragedy is that he will always, till his death, be snubbed and stalked and confronted by people who think the price he has paid isn't enough."

Weinstein has been fueling the Hollywood furor by drafting a petition for Polanski's immediate release, and has begun "recruiting" film directors to sign. The petition has 138 signatures from some of the film industry's most important movers and shakers. David Lynch signed. Martin Scorsese signed. Woody Allen signed.

Well, of course Woody Allen signed.

Really, why all this uproar? Why all this indignation for a guilty man? These aggressive reactions would leave the uninformed to believe Polanski was innocent. Is someone who makes art—by all accounts good art—outside the ordinary realm of the law? Should he be granted clemency

because of his films? And does the passing of thirty years after the crime was committed erase the necessity for punishment?

Let us revisit the facts. In 1977, at a party at Jack Nicholson's house, 13 year-old Samantha Gailey was given a powerful com-

bination of champagne and Quaaludes (sedatives). Then, as Gailey testified, a 44 year-old Polanski performed unlawful sex acts, including intercourse and sodomy, on her—despite her protests. It seems to me that any other 44 year-old man who has drugged and raped an underage girl should expect to be punished to the fullest extent of the law. Polanski, who admitted his guilt and entered a plea bargain for a reduced charge in 1978, fled the country rather than face the consequences of his actions.

Yes, history is wrought with artists who

have been lauded despite their evident evils—Wagner was an extreme anti-Semite, Picasso was an abusive womanizer, to name only two—and yes, the list is quite long. In the end, Polanski's art will not be diminished if he finally serves his time for breaking the law and violating a minor. After all, he has continued to flourish these three decades as a rapist and a fugitive—in fact, in 2002 when he was awarded the Oscar in absentia for best director (*The Pianist*), the Hollywood audience in the Kodak Theater granted him a standing ovation.

They are wearing "Free Polanski" pins in France and Hollywood, as if this man is some wrongly accused cultural hero. There is at least one dissenting voice among these cries of protest: French director Luc Besson (*The Professional*, *The Fifth Element*), thinks "nobody should be above the law." Besson cited his own daughter as the source of his reasoning: "I have a 13-year-old daughter, and if she were raped I don't think that I would agree [with the film industry's position.]"

This lionizing of someone who not only committed a disgusting crime, but also escaped the punishment is dismaying. It seems justice applies to some, but not to all; not if you have the right friends. In 1977, Polanski not only blamed his victim, he tried to belittle his crime (after all, "everyone wants to f— young girls.") No passage of time can erase the facts or his actions, no artistic merit, no number of films or awards will ever rescind his guilt; artist or not, this man is a criminal. Under the law, there should be no exceptions.



Dirty Jerzey Advice Column

By NICK JANIKIAN '13
& DENE GUIONS '13

Dear Dirty Jerzey,

Any tips on bulking up? I'm going on a trip to France and I heard the girls over there like their men *venti*. I've never been very muscular but I've been doing some work-outs in my room, using my furniture for some parkour type stuff, and I think it's making a difference. Any other tips on making me an *amant chaud*?

Getting desperate,
Luther

Dear Desperate Luther,

First off, don't try any of that protein shake shit...it doesn't work. Some people don't realize a chiseled bod isn't worth a second glance unless it's also well-groomed. That's right, shave it off! Or rather, invest in a waxing kit. That way, you can get down deep to the roots of the hairs. Continue your daily workouts but make sure you're getting an even definition; hit all those muscle groups. Even the firmest butt can't compliment a frowning beer gut (a very American thing, not suave in the eyes of the French).

With love and care,
Dirty Jerzey

Dear Dirty Jerzey,

My genital regions are suffering from rawness, similar to a midweek lunch special at a sushi bar. What do I do?

Slightly worried,
Stephen

Dear Shriveled Stephen,

It has been found that somewhere between 35 to 44% of students at Rutgers University in picturesque New Brunswick, New Jersey have contracted a venereal dis-

ease. It sounds to me like you might fit in there pretty well. If transferring isn't your thing, try wearing some boxers or boxer briefs instead of the standard white briefs for more freedom and comfort. Also, whatever else you may be doing to accomplish said rawness, stop it immediately and instead, try using some of the generously free lubrication in the safe sex kits.

With safe-sex love,

Dirty (but apparently not as dirty as you)
Jerzey

Dearest Dirty Jerzey,

My room mate talks to herself. What the fuck?
Love, Confused

Dear Confused,

Well, Confused, there are two things that could be possible.

• She's lonely; she has no other person to talk to, therefore, she talks to herself. Who better to talk to? They always agree, and they always think

you're really hot and interesting.

Or:

• Your roommate is, alas, an alien. There is indeed a small extra terrestrial being living inside of her head. Very soon she will stand on top of VAPA and bring about the end of our world as we know it.

We're hoping that the latter possibility is not the case. If Situation 1 is the case, try talking to her. Perhaps engage her in conversation. It could even be about how awesome you are. If the thought of even speaking to her makes you cringe, then perhaps it's time to find a new roommate. If it is indeed Situation 2, then I suggest a foil helmet and an iron will. May God have mercy on your soul.

Sincerely,
Dirty Jerzey



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JONAH LIPSKY '12, NICK JANIKIAN '13

Dear reader,

The BFP is a student-run, school-sponsored publication whose purpose is to inform, represent and entertain the members of Bennington College and the surrounding community about issues relevant to the diverse readership in as fair and accurate a manner as is possible by the staff.

News and opinion content in the BFP aims to be accurate, balanced, readable, relevant and significant to readers. With that, we welcome any feedback: criticism, praise or suggestions. Letters must be typed and signed by the author and submitted to contact@benningtonfreepress.com or in the editor's mailbox at Commons. All letters submitted to the staff of the BFP become property of the staff and will not be returned. Additionally, the BFP reserves the right to edit any letter submitted for length, grammar, punctuation and clarity.

Sincerely,
Sarah St. Lifer '10
Editor-In-Chief



By COLIN TAYLOR '11

Oh hi guys. Been a slow news fortnight. Not too much happening. Things just slowly get crappier. You could go join the hippies whining about peace, the treehuggers whining about the environment, the anarchists whining about their inability to co-exist with other people at the G-20 meeting in Pittsburgh, or you could save yourself the gas money and not be a tool. The black-wearing hula hoopers congregating at the Centre Avenue Starbucks to protest? You guys are really cool. Yo, the revolution is coming, as soon as we get our seven dollar coffees with a pretentious foreign name, then it's off to take over the world. Big change is coming. Fuckers. Some people smashed windows and set a dumpster on fire. I know Pittsburgh is crappy, but is that really necessary? Police arrested 110 protesters and then proceed to *not* beat the shit out of them. They probably didn't even appreciate that the great warm arms of freedom kept them from being thrown around an interrogation room for a couple weeks.

Things in Mexico have gotten so bad that the government has decriminalized small amounts of drugs, including heroin and cocaine, for personal use. Road trip, anyone? Shit is crazy down there. I'm sure you've heard of the killings at a rehab facility? The gangsters just walked in, lined up 17 people, and fucking shot them. Ruthless. They've gone too far. That's not how the game is played. Like that Italian guy said in American Gangster: "More important than any one man's life is order." Everyone knows chaos is bad for business, and it's in everyone's interest to re-establish order.

China is buying influence in Africa and throwing a whole lot of money around. They just lent Namibia \$55 million so they could buy cargo scanners to stop smuggling. In fact, the Chinese have started over 200 projects across the African continent since 2001. But they're being really sneaky about it, and concerns of transparency have arisen, since stealing aid money is one of the world's biggest hustles. You know how our big bad evil American corporations exploit everyone? This is the Communist version, which is even worse because it's all state-sanctioned. We eventually figured out that this model of aid only fosters corruption and doesn't get anything done, and now we have standards and transparency and oversight and all that great shit. For them, it's just business...and politics. Namibian officials charged the company they were gonna buy the scanners from with "facilitating the deal" with millions of dollars in illegal kickbacks, and the Chinese apparently threw up a bunch of bullshit to block Namibian investigations.

The *New York Times* reported that "Leaders of developing nations have embraced China's sales pitch of easy credit, without Western-style demands for political or economic reform, for a host of unmet needs." Think about that sentence for a moment. This fuckery goes far beyond just a business deal. Part of America's world crusade of freedom is the demand that countries must meet certain standards of political freedom and human rights be-

fore we throw money at them. How unreasonable of us. Good thing, then, for all the petty dictators and power junkies who have themselves a country and who can get the modern shit they need from China, who couldn't give two shits about how you treat your citizens if it's in their advantage. Maybe I'm being a little harsh, but seriously; this is what's going on. China goes to Namibia and is all like, "Hey we can loan you some cash, bro." Namibia is all "Sweet!" Then, when the deal is signed, China goes, "Oh wait, you can only give the contracts to Chinese companies, ones that we pick." Who is *we*? The ruling elite, which is intimately linked with the economy because they're filthy Communists. Thus the bureaucrats trade favors, influence, and political handjobs for this or that company to get an African contract over another, for their own personal advantage. It's the favors-influence-power system that runs even our bureaucracies, but without the oversight of the laws to keep order. China doesn't even have a law forbidding the bribing of foreign officials. Competitors point out that Namibia agreed to pay \$25 million more than they should have. Not cool, China. Agreeing to loan money then cheating them out of what you loaned them? Marx would be totally pissed. It's not capitalism abusing the common man. It's not Communism "in ur market redistributin ur wealth." It's theft. It's downright malicious.

I actively try to stop from falling into a Cold War mindset of this vs. that, but more and more I am beginning to see China as the primary enemy in a global struggle of Democracy vs. Authoritarianism, featuring once again the United States as the blundering champion of freedom. Everything is connected. You have to think about things from their most basic levels. Who really runs a state? The political elite. What do they want? To stay in power and reap the rewards. China's the last bastion of authoritarian politics, the last of a dying breed of political elites who utilize extreme force, suppression, lies, misinformation, and all the bad shit people can do to each other to secure their position. The world has changed. The West has decided that every human deserves rights and security, and violent politics are no longer acceptable.

You can say what you want about the white man's burden and all the grumbling from the rest of the world about goddamn whitey telling everyone what to do, but it cannot be denied that people should have rights, a say in what the elite do with their tax money and run their country, and freedom from discrimination, fear, and harm, and seriously, fuck you if you think otherwise. China knows they can't last forever. They're trying to stop their eventual collapse by fostering support from other elites which employ similar negative politics, and doing whatever they can to get ahead, even if it means fucking Africa over. And they know that the West is going to raise shit the whole time, so they do everything they can to fuck with us. I know this is vastly oversimplified, but it's interesting to think about. I got a bit carried away on the China thing. Anyway, that's it. This week's lesson? Give a shit about other people.

By Coco '11

I grow increasingly frustrated by the pluralistic ignorance that's in the air. Unfortunately, it seems like for a good number of people, certain social rules—like manners—are not a part of the daily routine. There are just some re-occurring instances I have a hard time understanding.

For some reason, unbeknownst to me and other student workers is the increasing amount of table trash at the Dining Hall. Was there an exclusive email that told certain students that they were too special to clean up after themselves? If you can fill your plate and stomach, the least you can do is clean your area. The crumbled crackers and wrappers, spilt juice, piles (yes, piles) of bowls, glasses, and plates are not good. Not only is it disrespectful to expect someone to pick up after you like a servant, it is highly inconsiderate to your peers. The people sitting there after you don't appreciate it. Additionally, many table washers will tell you that their shift goes unnecessarily longer due to cleaning the unnecessary mess. If you are a repeat offender and decide not to clean up after yourself, please leave a generous tip.

I didn't get the memo that the tongs in the Dining Hall are for decoration only. More often than not, people use their bare fingers to grab breakfast muffins or items in the salad bar. Think about it. Does it make sense if you cough and/or sneeze in your hand, or lick your fingers and then neglect the tongs? You could say that my hands are clean, but let's not forget that "clean" is relative.

Also, there's a plate issue. If you touch a plate and decide you don't want it, just put it on the conveyor belt. More people appreciate it when you don't touch the plate they'll be eating off of. Secondly, if you choose to re-use your plate to get more food, make sure you don't swipe the back of the community serving spoon on said plate.

Next, do the napkin notes have to be unreasonable? Again, not all the napkin notes are rude, but some are just plain outrageous. Currently, there is a note complaining about the lack of bread. Seriously? If you have an issue with something starting it with "WTF" does not seem most effective. A suggestion is to diplomatically approach the situation and politely express your feelings.

Finally, there's the topic of table manners. Where have they gone? I have often heard unusual human sound effects and found myself saying, "What is that?" My companion and I looked across the room and heard someone chewing the life out of their cereal. Other days, you hear the intense soup s-l-u-r-p-i-n-g. On most occasions, you can bank on the nose blowing... at the table. I have asked around and know that I am not the only one discomforted by such events. However, this is not meant to be an insult to the cultures that show respect to the chef by indulging in their meals in the aforementioned ways. I think it's safe to say that for the majority it is not.

Let's go to the Snack Bar. Many student

workers—myself included—have experienced the "feed me NOW" mentality. The grill is not a drive-thru; meal preparation takes more than five minutes. Some students do not consider that their order might not be priority. There is a chance that there are orders before yours and you will have to wait your turn. It is alright to ask how your meal is coming along, but to harass any worker (yes, this has happened) is not appropriate. For those of you who are patient and understand that the food service industry can be stressful, you are extremely appreciated.

Another place with manner deficiency is the classroom; this is a regrettable fact. If you're going to go to class, then be in class. My current science teacher had to tell a student to "pretend to care." Why do we need to be reminded, especially in college, that we should not slouch, we should have the necessary materials, and should not have side conversations? How would we like it if our teachers came to class without any materials and nonchalantly showed that they did not care that we wanted to learn? My psychology teacher has told us that he should not have to remind us to do certain things, like proofread our papers or turn our phones to a less disruptive mode while in class. My suggestion is that it is good to be mindful of your teachers and peers who are taking their work seriously. Mart, a friend of wonders, says, "If you're not going to put the effort into college, why are you here?" He's right, there's not much of an excuse for a school without course requirements. What you can do is make the most of what you can for the high price you pay.

Finally, if you have a job on campus, please remember that you're providing a service. There's this saying that if you're on time, then you're really late. Those words are completely true. If you are a monitor of sorts, please have your location prepared and ready for use when the schedule says. Imagine what chaos would result in the Dining Hall if the workers decided to cook the meal when students came instead of having some of the food prepared? I can't count the number of times people ask "who do I ask to refill this?" It seems that a majority of people would grow frustrated if I, or another checker, responded with, "figure it out yourself." I know I find it upsetting when someone is getting paid for a job when they do not know what they are doing.

Whether you are at Bennington or not, having manners is a crucial part of successful socialization. What we learned during our kindergarten years will follow us forever.

I gauge manners by asking myself, "If someone did this to you, how would you feel?" So, if you do something that you think would bother a group of people, maybe you should reconsider before acting.

Please note that this is not an attack, just a reminder to be more aware of yourself. While at Bennington, we are in a bubble. As my friend Mart says, "This bubble sometimes makes us forget the conventions of the real world." I, too, am learning how to be more mannered. Can we work on this together, please?

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Q&A with Will Moss '10 *New Enviroment, New Initiative*

By IAN DOLTON-THORNTON '11

By LAUREN BERTIN '11
FEATURES EDITOR

What is the overall focus of your work during this final countdown?

I am currently working on a hand-painted animation project and a book of etchings in the Printmaking Projects class and silk-screening t-shirts.

And this is your last term, right?

Yes, it's my last term, and my first term in college I haven't taken ceramics, so it's kind of a big change.

Ceramics wizard Alex Simon '09 wanted me to ask you about possible similarities between the technically intensive processes of printmaking and ceramics. I think I'm drawn to both by the way the material or the final product goes through a transformation process. Like you can put a cup in kiln — you think you know how it will turn out but there's an element of surprise. There's the same thing in printmaking, and I approach it almost like I'm collaborating with myself. I make something and it comes out different than I thought and I keep working with it and it evolves.

Other than process ideas, are there interests that are shared between different projects you are working on, or is each a sort of compartmentalized thing?

I guess I am exploring the same ideas. I am very interested in creating narratives, or some sort of progression, in looking at a piece of art. In animation, the way you can tell a story — I was attempting to work that into making functional ceramics, which seems difficult. There's a history of telling stories on vessels, like Greek vases, but I realized I wasn't interested in referencing that historical type of art. Right now I'm more interested in telling stories through drawings and arranging them in

book forms, so you can interact with the object the same way you do with a cup, but you turn pages instead of turning a round object in your hand.

What are your thoughts about pursuing art-making here, versus at an art school, or just as a human being not in any institution?

It's hard to say how this place would compare to an art school, since I don't know very much in detail about them. But this place seems to be very in support in having an idea and making it happen. The technical things, like figure drawings or sculpting in plaster, are obviously important here but I think there's a little bit of a wariness towards them, and I've definitely come to appreciate that. I love the technical things in ceramics, the different materials and mixing of colors, but sometimes that can slow me down and I get lost in the process and never really make anything. I think of it as an idea-based mindset here and I've really benefited from that.

Have you read any good books lately?

That Ratio book [by Michael Ruhlman] I like a lot. All the books I've read recently are cookbooks.

It seems like there is a possible connection between your interest in fermentation projects and your art work. They both share the structure of setting up something to then unfold in its own way, with the results never entirely predictable.

I think fermenting things and cooking and baking are one very large outlet for my creative drive. That kind of mindset of doing something and having it transform is an important theme I keep going back to in my work. In the process, like having a print or a cup transformed, but also in the subject matter.

On our campus, there has been a distinct influx of students this semester. The six-o'clock rush into the Dining Hall seems heavier than ever, and the line that use to take only 5 minutes now takes 15 minutes leaving some students crunched for time if they have a six-thirty class. When any population grows, problems arise as seen here at Bennington College; however, the overcrowding on our campus just barely touches the degree of destruction that has and will continue to plague mother earth. There exists today over 6.6 billion individuals who inhabit our planet, and by 2050, it is believed that our population on earth will exceed 9 billion. Just in our houses alone the trash overflows out of the garbage cans on the weekends (however, this may just be because we are lazy college students), but can you imagine the amount of waste that is produced by billions of individuals?

While scientists have been hard at working trying to find solutions to the growing number of environmental problems, our own students for years have been making it their initiative to combat the growing environmental issues abroad, at home and even on campus. Last year, President Elizabeth Coleman even administered our campus's move to a biomass heating system addressing the need for all to set up and take action. However, not until now has there been a distinct curriculum where the entire campus could unite. In an interview with Valerie Imbruce, she stated the need for our new Environmental Studies Program.

"The Faculty in collaboration with the administration put out this idea largely seeing a need from students plans going back to the 70's," explained Imbruce. "In recent years, this demand from students has only grown. So in turn, the faculty and administration had wanted to respond to that and had wanted to take the time to create a more articulated vision of what an environmental program can be here at Bennington."

The program itself has started this fall with Valerie Imbruce as the director. It is funded for the next three years by a grant from The Andrew W. Mellon Foundation with an institutional commitment to keep it going. Students in this program, which is in-itself inherently interdisciplinary, will keep with the nature of the plan; yet, will have to establish a solid grounding in both the natural and social sciences. In fact, Imbruce expects each student will "have questions that forces him or her to go beyond the disciplinary structures." In doing so, she expects that the students will continue with and/or begin their own research based projects that address such issues as "consumption patterns here on campus, how recycling really works, the sourcing of wood for the biomass facility and the sourcing of food for the dining hall." So far, students are undertaking a composting project and an energy audit of the campus. In addition, she anticipates that the students as well as the rest of the campus will interact through this program with the rest of the Bennington community by branching out to local businesses and organizations like farms and school systems.

The new program is going to have its own workshop distinct from the other discipline groups to start Spring of 2010. It will be listed as the Environmental Studies Colloquium in the curriculum and will be given for one credit, but will be open to all. On a final note, the new Environmental Studies Program is bringing both exciting new classes, such as Environmental Conflict Resolution, to our curriculum as well as student positions. Imbruce is currently looking to hire a student for this semester to assist her in jump starting the program, as well as, a junior fellow, who should be a recent graduate, for next academic year to act as a liaison between new and old students and other individuals who are teaching within the environmental studies program. If you are interested please contact her through email at vimbruce@bennington.edu.

Upstairs Commons is Anything But

By LAUREN BERTIN '11
& CONNIE PANZARIELLO '12
FEATURES EDITORS

In this series, we guide you through the hollows — those mysteriously obscure places on campus that you've heard of, you fear, and somehow still revere. These journeys are where Bennington myths are born and where legends are made. You have been warned...

Sunlight streams in from the white paneled windows illuminating elegant hardwood floors and bounces off the walls where Bennington women composed the first pieces of modern dance. Yet, for years no dancers have entered this space, and a silence has settled, making it only a relic of its former glory. This static studio makes up just some of the 11,000 square feet above the Dining Hall soaking up dust, unused and neglected since the mid 1980's. On our campus where space has become a distant memory, one is left to wonder why this is the case. Even Joan Goodrich herself seemed to be asking this exact question when she said, "We're always looking for space, and it's frustrating to have this treasure and never use it."

On our tour of this deserted wonderland, Goodrich transported us into a chapter of Bennington's past that many are unaware of. Each of the 6 rooms we entered had its own stories that colored the way in which we viewed them. The first room we entered was a small quaint classroom with mustard-yellow blocks of carpet, two

window seats, and an old piano with flowers engraved in the aging wood; it would have been the perfect place for the sleepy Monday morning discussions that would have taken place there. Just one door away a still vibrant radio station lives on. Decorated with patches of what seems to be '90s grunge band glory, an oft-used couch falling apart in a corner and witty sharpie graffiti from students long gone, there exists a spirit of banter and intimacy in the room that is not often found on our crowded campus today.

Upon entering into the next classroom, large unshapely instruments are the first things that capture our eyes. A former music professor by the name of Gunnar Schonbeck designed these pieces of musical artistry for use in a very unique student orchestra. In 1982, Schonbeck was profiled in a People Magazine article where he showed off his nine-foot banjo made of an airplane fuel tank in this space his students had entitled "Gunnar's World". Indeed, the instruments take up every nook and cranny of the third floor, even obstructing the stage of the beautiful proscenium theatre where Bob Dylan performed with Joan Baez in 1963. If you'd like to see the other place Bob Dylan performed in 1963, please contact Tim Taft for a tour of his room in Woolley (Hello, Mr. Tambourine Man). If you can imagine it, this was also the legendary stage where 400 people crowded into a room, only to boo at Dylan's then

unfamiliar sound (hopefully, he had more luck in Taft's room). And just two doors away on those hard wooden floors that we described earlier, Martha Graham and Martha Hill pioneered a new age in dance. When Goodrich mentioned this, some of our fellow tour goers took the time to understandably worship the ground we were walking on.



Photo by Lauren Bertin '11

Along the tour, Goodrich was frequently asked about why this space is no longer in use. The short answer is the one most of us hear too often — money. Goodrich estimates that the entire project would take 15-20 million dollars to completely renovate the entire Commons building (yes, you read that correctly, in order to redo third floor commons, we'd have to repair the entire 46,000 square foot building). The reason behind this being that the

sprinkler system, the plumbing, the electrical system and thermal insulation all need to be improved. In addition to this, the building would also have to be brought to par with current regulations concerning handicap accessibility. The scope of this project, is not only costly, but would take away our main place of dining, displacing 660 students and various staff and faculty for at least a year (and we are on Bennington time here people!). While Goodrich is up for the challenge, she explained that many other renovations are also being considered for the future, such as VAPA, Jennings, Tishman, Dickinson, and an addition to the Crossett Library (however, currently we do not have the money for these either). Even if the money was to miraculously appear (say a alumni would donate it, hmm...), there is the question of what we should actually do with the building. She explained that this would be a "community wide conversation," where students would

be able to give their input on how to utilize the space.

Don't get your hopes up because it might be quite a few years before we get to boo down a future musical genius. As Goodrich made clear, "We are always asking for money, we just haven't hit the jackpot on this." However, we do have one taker on campus currently who yearns to one day donate money to Commons. Yes, you can, Brian Morrice.

Eating With Emily &

The Get Better/Be Well/Stay Well Issue

By Emily Gray Tareila '10

I get very distracted at Bennington. I'm so into the whole, work harder/play harder mentality that sometimes I forget how helpful it is to drink an extra glass of water instead of coffee/cocktail, to take a walk to N. Bennington, or to make the time to make a solid meal in the DH rather than just grabbing a plate of flavor-enhanced food (it makes me feel sluggish, sad in the tummy and full of nasty headaches). Anyway, last week I started feeling a little crummy and I was hella stressin' that I was getting the illness (yikes!). However, through some solid eight-hour sleep nights, fresh air and good eats- I recovered!

One of the best things you can do for yourself in the Dining Hall is utilize all of our citrus-especially the lemon slices. Try the original Emergen-C: fruit!

Here are some delicious recipes to follow to get better, be well, and stay well.



Illustrated by Emily Gray Tareila

IN HOME & IN THE HALL: REALLY DELICIOUS PASTA

So if you're not feeling great, there are always standard comfort foods. For me, one of these is pasta in red sauce. Here's a simple way to make sauce out of a can better (and sauce in the DH better, too).

The Home Version:

- 1 jar of roasted garlic tomato sauce (I like The Silver Palette myself)
- 2 cloves of garlic, minced
- 1 Vidalia onion, minced
- 1 red Bell pepper, sliced
- A very large handful of spinach
- One half can of crushed tomatoes (organic is best), strained
- A handful of chopped cilantro
- Olive oil
- Parmesan cheese
- Bow-tie pasta (or any shape you like)
- Sausage (optional)

This is a three-burner set-up. Fill a medium sized pot 75% with water with a dash of salt and olive oil. Put on the back burner to boil. In another sauce pot, dump your pre-made sauce and crushed tomatoes and let simmer. Sauté your garlic in a frying pan with olive oil. Add the onion and put on low until translucent. While the onion is sweating, slice your pepper. Add the pepper, garlic and onion to your sauce. Use the same frying pan to cook your sausage (no oil needed). I would pre-slice your sausage so it'll cook faster. When your water comes to a rolling boil, add your pasta and cook for 8-10 minutes. Drain and put the pasta back into the big pot. Add the sauce and fold in your spinach (it won't shrivel to bits when added at the last minute). Also add in the cilantro. Put in your perfectly browned sausage (while leaving as much of the grease behind as possible) in with the pasta. Shred cheese over the mess and enjoy!

The Hall Version:

- a bowl of the DH tomato sauce
- a serving of pasta
- a tablespoon of the minced garlic
- a big handful of spinach
- a handful of the sliced peppers
- parm cheese
- a handful of the cherry tomatoes, sliced length-ways
- oregano & onion powder as needed

Sauté the garlic and onion powder in olive oil till translucent. Add the sauce, peppers, oregano and cherry tomatoes with a splash of olive oil. Let it simmer and live together in the pot. Add your pasta and spinach and let sit for a minute or two. Serve with cheese on top and be merry!

RE-VAMPING REGULARS: THE CHOCO TACO

The celebratory treat once you recover in the tortilla: your go-to pal

We all do it- when dinner looks pretty sketch we go for the tortilla; but have you ever considered it a sweet instead of a savory? Enjoy this after you're done with the illness and can start having dairy again.

- 1 banana
- M&M's/chocolate Chips
- Cinnamon
- Peanut Butter
- Coconut flakes
- Chocolate Ice Cream
- 1 tortilla

Grab a tortilla and slather the middle with natural peanut butter. Sprinkle with cinnamon and put through the conveyer belt. While this is happening, slice your nanner into long, thin strips. Add the banana on top of the PB (careful, might be hot), and sprinkle chocolate and coconut on top. Add a dollop of ice cream at the top of the tortilla (it'll melt onto the rest as you eat). Wrap it up and enjoy!

SALAD DRESSING OF THE WEEK: THE GUEZ

Emily Guez taught me this delicious salad topping treat and it seriously has changed the way I think about salad dressing.

Lightly olive oil your salad. Squeeze fresh lemon slices liberally over your salad (like a lot). Add generous amounts of salt and pepper. SO GOOD!

BEVVY OF THE WEEK: ELIXIR OF LIFE

I first had this drink in high school when my parents, JT & Risa, started fasting for a week in January and a week in July every year. They swear by this drink (hot or cold) and I swear by it too. It really wakes me up, clears out my sinuses and generally just makes me feel good. Vitamins! Sugar! Spice! Out of the Dining Hall, you can substitute the honey for a tablespoon of real maple syrup.

- the juice of half a lemon
- a but more than a tablespoon of honey
- hot water
- as much cayenne pepper as you can stand

SUGGESTED READING: 101 COOKBOOKS

<http://www.101cookbooks.com>

Heidi Swanson is a photographer who loves food. She has a weekly recipe and photographs the food as she's preparing it so you know what it looks like. You can search by ingredient or by type of meal. All vegetarian, simple and yummo-in-the-tummy. Subscribe and receive emails every week with the newest recipes.

BAKING with faith

by faith f. griffiths '11



Anti-Flu Muffins

Like pretty much everybody, I was sick for a while last week with FLU-LIKE SYMPTOMS. I guess I didn't have the Swine because I didn't have to get quarantined (the horror!) I was sort of sad in any case because I was advised during my sickness to not eat SUGAR or DAIRY. Of course I still wanted badly to eat desserts because I always want badly to eat desserts. I cheated because there were macadamia nut white chocolate chip cookies in the dining hall. And people were making cakes at my house left and right. What to do? I have devised these muffins to contain neither sugar nor dairy. They also contain the ingredients you are supposed to consume when sick with the flu - probably we could all sing these together at this point: honey, lemon, ginger, cayenne pepper (I hear a beautiful song in my head - perhaps I'll write it). Garlic's great, too, to clear you up but probably a little funny in muffins. Throughout my sickness I drank daily concoctions of boiled water with the aforementioned ingredients mixed in (garlic, too) - it feels like you are drinking the devil himself but it really works. Anyways, if you are sick or not sick you can eat these muffins and not feel guilty or anything. To be really nice, you should make some for the people who are quarantined. I bet they'd like that.

Ingredients:

- 2 and a half cups flour
- 1 tsp. baking powder
- half a tsp. baking soda
- half a tsp. salt
- 1 cup honey
- 1 cup applesauce
- half a cup oil
- 1 tsp. vanilla
- juice and zest of one lemon
- 1 tsp. ginger (fresh + chopped ideally, or powdered)
- a fourth tsp. cayenne
- 1 and a half cups soy milk
- options? a half cup oats, a half cup nuts, poppy seeds, etc...

- 1) Mix flour, baking powder and soda, and salt
- 2) Separately, mix rest of ingredients. Add wet to dry and stir just to mix! Add optional ingredients last.
- 3) Bake in a muffin tin or loaf pan for 15 - 20 minutes or until golden brown (isn't that the prettiest phrase) and a knife comes out clean.



Makes about 12 muffins or a small cake or loaf.

Also - recently I found out you can make your own lozenges! (a.k.a. cough drops!) Cool right? It might call for a trip to Spice 'N Nice - I would buy the herbs with friends and then make and share the cough drops together.

Firstly look for different herbs such as peppermint, spearmint, horehound, ginger, fennel, and thyme. These all have different healing properties - ask about them or look them up to find out more. Lemon or orange juice and zest would also be nice to add in.

Use about 1 tsp. of each or any herbs. Mix together and add enough honey to form a ball of "dough". Add 2 tsp. powdered marshmallow root. Shape dough into small balls or ovals and let them dry on a sheet pan at room temperature for 24 hours. Store firmly covered or wrapped. These are pretty cool to make and more natural and healthful than store-bought cough drops, which usually contain sugar and corn syrup.

Q & A with Ann Pibal

By IAN DOLTON-THORNTON '11

You spent last semester in Mexico. What were you doing down there?

Colin and I had visited a small town near the Southern tip of the Baja Peninsula called Todos Santos on a previous trip we had made to Baja. We returned for a longer stay, knowing that it would be a quiet place to get a lot of work done and to generally experience a slower pace. We rented a house with studios and enrolled Oriole in a little Montessori school down by the beach. Because it wasn't easy to access the internet and my Spanish is really basic, it quickly became a kind of cocoon, -- a fertile cocoon -- [where] we both were able to make a lot of work, to catch up on reading. We took a five day hike in the Sierra. I even found time to take surfing lessons. I became very involved with a conservation group working with sea turtles.

What was the turtle project?

I was happy to discover that there was an opportunity there to work with the leatherback, a critically endangered species of turtle. The Pacific population is believed to be on the verge of extinction. The leatherback is a really special turtle. It doesn't have a shell -- it has armature under its skin. They can weigh up to a ton, and their bodies are almost spherical. Even though they have been around since the T-Rex, there are now very few. It turned out there were nesting females in

the waters off of Todos Santos. The local conservation Group, Todos Tortugueros, [http://www.todostortugueros.org] patrols 40 km of beach NIGHTLY, October through March. If we located a nesting female, we would collect the eggs and transport the nest to a greenhouse on the beach which functioned to protect them from people, predators and to maintain a higher mean sand temperature. This almost eliminates hatching mortality, and also actually increases the number of female hatchlings in each nest. A leatherback's sex is determined by nest temperature. It takes a leatherback 25-30 years to reach reproductive maturity, and they return to the same beach from which they hatched to lay their eggs. There has been so much development over the last thirty years in Baja. Biologists are guessing that turtles nesting now -- in areas that are not ideal with regard to temperature -- have actually been forced to land farther North to nest due to the really massive shoreline development farther South, in Cabo. There is some hope that in the next thirty years there will be successful efforts to make developed shoreline in Baja more hospitable to nesting turtles.

There has been significant success in this regard in Florida. It is taking longer to raise awareness and create some concern in Mexico. I also did graphic design for the group's fundraising efforts and helped them raise the money they needed to become an independent non-profit group, which

will make them more eligible for federal funds.

I'm not sure how you conceive of this turtle project, but in regards to thinking about, for example, massive amount of pollution in the ocean -- How do you think of oil painting? It seems like its comparably nothing, but still, using oil, using products --

Heavy metals, mining... it is true that most things we do during the course of a day produce a significant amount of waste.

But in the time of crisis, what's the role of the artist?

I always knew I wanted to be an artist, but when I was thinking about what I wanted to do in college, I knew I wanted to have a lifestyle that wasn't, in my naive conception of it... I just didn't want to hurt anything. An aspiration would be to help, but how could I get by without damaging anything? I didn't want to do marketing; spending all day trying to get people to buy things. There's a way, being an artist is a way, of being someone who's trying to pay attention to life as its happening, to be thoughtful in the world. Within the realm of artists, I'm the kind that's in the studio -- alone a lot.

How is that productive in regard to these things we're talking about?

It's a hard question for me.

Your teachers have a genuine compassion for what you are and what you're potential can be.

Teaching for me, is a place to work on these questions. You asking me this question -- you're listening to me. If I think about it too much, it can really freak me out. Teaching is an incredible responsibility. The longer I teach, the more I realize the challenge and gravity of the endeavor. It's an opportunity to intersect with really capable, intelligent, talented people. When you go from 18 to 22, you totally transform. It's not that different from 13 to 18, but you might not think that.

This summer I read parts of Susan Sontag's journals which were just published and it made me realize, how these next four of five years are huge. I do think that's something people don't realize.

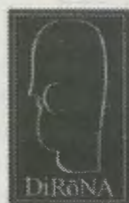
It's exciting to have every possibility in front of you, but eventually, occasionally there's a satisfaction that comes from settling down into your questions. Within a narrower question, you realize the possibilities of the depth... there can be value in getting into the narrower question in order to be liberated in the larger sense. As a student, I wouldn't have thought the narrower focus would be liberating.

In terms of the driving problem, or what you're trying to figure out in the studio, do you think of it in very general terms, or is there a more focused investigation?

It happens on a lot of levels. On the one hand, I'm really invested in abstract painting and its history,

in a way that's more literary. At the same time, my project is very personal. Often paintings start with a kind of narrative or a specific thought, which doesn't end up being as important in the end, but is a generative force. I am trying to find something that is unfamiliar to me or feels like a kind of territory I haven't encountered. The part about trying to understand something about the context in which we're working and living -- why do I do this and why have people always done this? What does it yield? My process oscillates between being really concrete and really subjective. When I moved to New York, I felt an incredible liberation, when I realized I didn't need to account for as much [as in an academic context.] I could just start making images. There's something about that, which can be fresher than when you load it up with expectations around meaning. When students ask you, 'what does it mean?', I think they are asking you to explain it in terms of narrative. Writing a press release or artist statement for a show, you can position it in different ways. My work, which is just colors and lines, could be "a feminist reaction to the patriarchy of abstraction," or the compositions and their paired elements "about a kind of reiteration" -- in relation to an examination of "language and representation generally." I'm willing to tell you quite honestly that I don't always know if my activity is a reflection of my compulsions or my ideas -- and of course, I think it's both.

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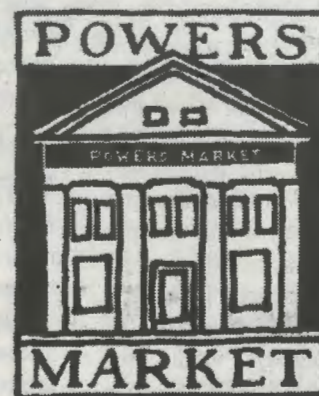
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Know Your Protocol: HTTP

part 1 of 6 in a series on internet protocol

By DEVIN GAFFNEY '10
WEB EDITOR

This article is the first in a six part series that will be called "Know your protocol". In it, I intend to cover all the awesome protocols that we use thousands of times a day without knowing it. In this issue, we will go over perhaps the most important and certainly the most used protocol: HTTP, or the Hyper-Text Transfer Protocol.

The Internet is a magical place. In just one session, we can learn about the island nation of Comoros on Wikipedia, read the latest news on BBC, and watch live webcam shows of hardcore pornography on liveJazmin.com (the 42nd most visited website across the entire internet, way above CNN) or just watch whatever specific porn you're into (midget shows, interracial, inter SPECIES) on pornHub or YouPorn (which are both more visited than apple.com and cnn.com and linkedin.com and adobe.com) at any time, day or night.

The Internet is a magical place. There are a few levels of HTTP. Let's break it down like this: requests and responses, header messages, and although tangential, ports.

The Internet is a magical place. HTTP is the way one computer, using a browser, talks to another computer, that is serving up content that is to be displayed in that browser. They all share a similar language for expressing the web page that shows the woman pooping into the man's mouth. This is called HTML, or the Hyper-Text Markup Language. When you type lman-ljar.com into your browser, then press enter, your computer sends a message out to the internet that starts with this crucial line: GET

/ HTTP/1.1. This signals that it wants to GET or GRAB or whatever word you want to use (TBL (Tim Berners-Lee) just came up with this one arbitrarily) the main page from this site (the / in there) using the 1.1 revision of HTTP. This is what is called a request. It is called a request because the client is REQUESTING data transmission from the server. Then, the server sends back a message. It says: 200 OK / HTTP/1.1. This means that you have the go ahead from the server to grab that page, which it then starts doing. This is the best possible outcome of a server RESPONSE. It is called a response because the server is RESPONDING to a client's REQUEST. The browser then downloads the page, and starts to parse out the specifics. When it sees that it needs to also grab an image advertisement selling a fleshlight (which is a sex toy), it then sends another GET to the server, this time something like GET /filthy-image.jpg HTTP/1.1. It does this until all the things on the page are loaded, and then you get to watch the video of the guy sticking a mason jar up his butt.

The Internet is a magical place. Let's talk about headers. If we just said GET /blah.html HTTP/1.1, the browser may be able to figure out that it's getting data back, but it wouldn't really know what to do with it without the context of headers. They are pretty straightforward. Right along with the request, the next line is usually Host: lman-ljar.com. You need this because, as the request is being passed around through the internet, it's jumping from computer to computer, and this is like the address. The / filthyimage.jpg is like your cans of shasta next to your cheese curls in front of the TV. It's a very specific

item. Without this, the first server it jumped to would assume you were pointing to it, and would just return it. It wouldn't work. Also, there's other stuff like Content-length. This is, in bytes, how big the file that they are asking for is. That way, if something fucks up, and we get less bytes than we expected (because we knew how many we wanted because it told us in the initial response), we can go tell the server that it's a fucking idiot and needs to get it's shit right, or else we aren't going to be able to watch the smut tonight, and daddy needs it. There are tons of request and response headers. It's fun to learn!

The internet is a magical place. Let's talk about ports now. This isn't really specific to HTTP, because everyone uses them, but it's fun to learn! It's fun to learn. There are two things at play here: IP addresses and ports. IP addresses are things like 12.16.112.9, which is the Bennington address (what computer number represents bennington.edu (this is tied to a computer called ZAPHOD. BENNINGTON.EDU. Bennington bought the domain name on April 10th, 1995 (a day after my little brother's fourth birthday), and it will expire on July 31st, 2010, unless they renew it. It probably lives in Dickinson.). The port number to request HTTP is number 80. There are 65,536 ports. Most of them are used at random. They open up for a second for specific traffic, then they close again. If ports were a type of online pornography, it would probably be the interracial GILF stuff, barren for days, then all the sudden, out of nowhere, everyone's jonesin' for a few minutes, then its silent again for a long time. When a request happens, the client and server bind a socket

to one of these random unused ports (so that you can keep clicking on links to smut and port 80 will stay open and allow it to happen (unless you somehow managed to overflow the machine without locking it up and were able to click on more than 65,536 links to guys jerking off into dog bowls, and overloaded your ports.)). They communicate on this private channel, not unlike the whispered words from a politician (who himself uses the internet to feed his raging online gambling addiction) to the prostitute, who doesn't use the internet because she is poor and is a prostitute, as they finish up a night of whoopie.

The internet is a magical place. It's fun to learn about protocols. They are the language of the internet. Without them, we would be nowhere, furiously pounding away at our computers, stuck with thumb drives and our own two feet to scuttle information around in the saddest way possible. It's very hard to explain the whole thing, and it is very hard to fully understand just how the pictures of naked boys on 4chan.org can be simultaneously downloaded onto so many perverts computers all across the US, much less the world. It's a magical place, and I look forward to explaining the next protocol, SMTP, to you all. This is e-mail. I will tell you how to hack it and send out phony messages, and also let you know that I know about those e-mails you've been sending to the semi-legal escorts advertising on craigslist, and I wish you the best of luck at the downtown marriott excursion on halloween.

I do read all your e-mails. Seriously.

"Killer" in Stokes

By MICHAEL ZIMMER '10

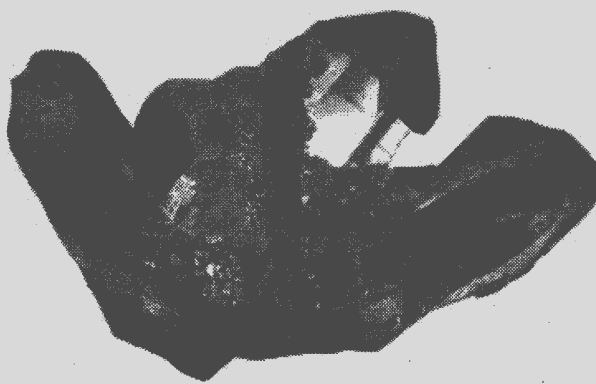
In this year's first issue of the BFP, Officer Wayne Goddard reported on a supposedly "fictitious" fire involving two Bennington students who died from "smoke inhalation." Now, you may be asking why I'm using quotation marks around certain words. Yes, I am directly quoting, but this investigative reporter likes to question things and uses quotation marks as a way of questioning the truth in those particular words.

The fire supposedly took place at 2:00 a.m. on April 4, 2009, a late Fri night. Interesting, considering both students were found alone in their rooms during prime partying hours. The male was found with a pillow over his head and the female with her cell phone in hand. To the untrained investigator, this may seem like normal college age behavior, but to this journalist, it spells murder. Why

put the pillow over the head? To muffle the sounds of the fire alarm from a sleepy student or to muffle the screaming of a helpless victim? After suffocating the victim, the killer started a fire to cover his trail. But there was one thing he wasn't expecting, a witness. As the female witness fled to her room, furiously texting, the killer trapped her in the room to suffer the fate of asphyxiation and poor cell phone reception.

Is this murderer still on the loose? Or did he, along with his perfect crime, perish in the flames? Only time will tell. While I am questioning Officer Goddard's story, I am not saying he did anything wrong in his reporting, nor that he was trying to deceive you. But the next time you hear about a supposedly "theoretical" situation, don't be so quick to believe everything you're told. There are a lot of sick people out there, hypothetically.

Crystal of The Month by: Zack Franklin



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Did you know that alumni pay \$11,000 for each of us annually to support the school above and beyond our tuition?

Sox, Bral

"What's a nation with in a nation?" -Williams professor. "Red Sox Nation!" -Williams student

Family Style

Leave your keys in the fish bowl tonight.

Do's & Don't's

Don't: PJ's in the DH
Do: It

The Barn Sessions

Got a question for Perez Liz Coleman? Our editor will be grilling her for the next issue and could use some help.

Overheard at Bennington:

"My boyfriend is such a hipster, he masturbates to American Apparel catalogues"

Barf Bags

Apparently the new line at Marc Jacobs was inspired by Bennington.

EUREKA!

JOSH LaMORAY IS ALIVE AND WELL!!

Write or Tweet us a Skinny!

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Tapes Not Dead!

BY COLIN TAYLOR '11

New rap music is being released all the time, and a lot of it is free thanks to the wonderful world of mixtapes. The mixtape is a versatile thing. Some are proto-albums released for free. Some are compilations of the most recent phat beats. Some mixtapes are comprised of remixes and different versions of songs. Most are helmed by a DJ who mixes beats and an artist who raps over them. (It should be noted that though a DJ may mix an album, he is not necessarily the producer of the beats.) All sorts of free mixtapes can be found online. I use DatPiff.com. There's a lot of bullshit to sift through, but the gems are there. Here's a list of some of those gems:

- **"Dedication 3" – Lil' Wayne feat. Mack Maine, Willie the Kid & Gudda Gudda, prod. DJ Drama, off *Dedication 3* (2008).** Mixtapes can't be discussed without homage to DJ Drama, the self-proclaimed Mixtape President (BARAK.ODRAMA!) and one of the best out there. His label, the Aphilliates, publish his famous *Gangsta Grillz* series. He gets together with a big rapper and produces an entire mixtape with them, with past collaborations ranging from Ludacris to Snoop Dogg to Gucci to Weezy. His *Dedication* series with Wayne are some of the best stuff Weezy has ever done, and this song is the epitome. It's gangsta to the core, with some of the greatest verses I've ever heard.
- **"Last Crusade" – Bishop Lamont, prod. DJ Skee, off**

***N*gger Noize* (2008).** Bishop Lamont is Dr. Dre's black sheep, a protégé with such controversial opinions that he and Eminem are the only artists Dre has worried about releasing. Bishop has some rather harsh things to say about racism and the rap game, and about urban life in America, and thus does not have an album yet.

- **"I Feel Free" – Nicki Minaj feat. Ron Browz, Ricki Blaze & Red Cafe, off *Beam Me Up Scotty* (2009).** Nicki Minaj, also known as Nicki Lewinsky or the Ninja, is not well known, but she should be. She's one of the only major female rappers out there, and she's also Lil' Wayne's protégé, signed to his Young Money label. Technically, her participation on this song is as a guest, but it's her tape, so she gets the cred. The mixtape is hosted by DJ Holliday, and unfortunately, some DJs won't shut the fuck up, Holliday included. Bear with it.
- **"Blue Devils" – Jon Hope, prod. Statik Selektah, off *The Audacity* (2008).** One of those "more about the lyrics" rappers, Jon Hope is a great rapper who can't get signed because he's from Providence. Stupid. This song is one of the best anti-police songs I've ever heard, and he makes a convincing case.
- **"I Am The Man" – B.o.B feat OJ Da Juiceman & Bun B, prod. DJ Neptune, off *Southern Smoke TV Vol. 3* (2009).** This song is great. Off DJ Neptune and DJ Smallz's *Southern Smoke TV* series, it's got a dope sample with a plinking banjo and horns and three great verses from three distinct voices that work well to-

gether, from B.o.B's tough spitting to OJ's nasally flow to Bun B's deep gangsta. Lord bless the day Pimp C gawn.

- **"Put My Money" – Lil' Wayne feat. Jay-Z, prod. DJ Thug, off *Money & Power* (2008).** This song represents some of the weirder shit you find out there. It's a Weezy and a Hov verse played over what is supposedly a Paul McCartney song. It's good though.
- **"Look Up In The Stars" – KiD CuDi feat. Wale, prod. DJ E-V, off *Dat Kid From Cleveland* (2008).** This mixtape was a whole lot better than the debut album he just dropped. Cudi and Wale, both forerunners in a new generation of hipster-gangstas, drop decent verses on this track. The beat, a synth and heavy, dismembered voice sound, is great.
- **"November 18th" – Drake, prod. Lil' Wayne, off *So Far Gone* (2008).** Mixtapes' ultimate success story is *So Far Gone*, the incredible release which was so fucking bomb they decided to make it an album, propelling the former *Degrassi* star to fame. Everyone should have this mixtape.
- **"Gorgeous" – Gucci Mane, prod. Zayotoven, off *Writing On The Wall* (2009).** Gucci Mane's first mixtape upon his release from Club Fed, helmed by Holiday Season and produced by the homie Zayotoven is an excellent but very Dirty South tape. Everyone hates on Southern rap beats for their simplicity, but I think that's where the brilliance is. The haunting violin strums get me every time.

9Boadrum

BY ROBY MOULTON '10

For all you hip, hard-working avante-gardeners out there, even those just dipping their tootsies in the murky waters of experimental music, the distinctive music of Japanese psychonauts Boredoms should come as old news. To the other 99.31% of you scummers out there in music land, it's time to really consider your worth in the big picture.

Since 1986, Osaka's Boredoms, centered around singer/acid guru Yamantaka Eye and drummer Yoshimi P-We (slayer of robots) have been thrilling and freaking the hell out of listeners and concertgoers the world over with frenetic assaults of equal parts top-decibel near-chaos and highly complex, polyrhythmic, harmonic bliss. And while their music is, indeed, heavy as fuck, it never settles to be simply that, as can be the case with some of their Japanese noise-rock contemporaries, such as shrill squawkers Melt Banana.

Nearly every one of their albums since the raucous sleaze of 1989's *Soul Discharge* is captivating in its own way even at their simplest, layered with intricate textures amidst devious moments of pure, honest insanity.

Having devoted their musical adolescence to blowing cows to bits onstage and crashing amplified construction equipment through walls during perfor-

mances, Boredoms have never abandoned their devotion to the pure, unadulterated psychedelic rock'n'roll spectacle. Their a-bums have taken many form however, and continue to evolve. In recent work, Boredoms' music has strayed from the ricochet punk of early albums, focusing itself on minimalist, Krautrock inspired pieces and large-scale deconstructions of rhythm itself. Their music has developed a thoughtful sense of balance with sweet subtle transitions and nuances guided by steady, earth-shaking rhythm.

It was the power of this essential, earth-shaking rhythm that inspired a performance myself and close friends were to attend on the evening of September 11, 2009. It was a performance of Boadrum 9, an adapted version of the 8 and 77Boadrum performances of the last two years, wherein, 8 and 77 drummers rocked the fuck out under the psychotic guidance



of Eye. There would be nine thousand, and in the center, a seven-necked electric guitar to be appropriately bashed with a stick creating the most rock'n'roll concert experience in the history of man. But boy, were we in for a surprise!

Our fine crew left for the City of Charms (Troy, NY) in a hurry the night of the concert, eagerly anticipating what was in store. Thirsty, my friend Vicki Robert '11 ducked into a Stewart's for some blue drink. Behind every one's back, a particular individual did undo the cap, injecting a fair quantity of high-potency truth serum into the beverage. He then did surely disappear, for he was not to be seen again.

We enjoyed the beverage and arrived. The venue, EMPAC, was easy to spot, and its futuristic exterior left us all awash with wonder. Looking up, I swear I heard Vicki mumble, "I say! That's the greatest water-slide mine eyes have ever seen!"

Vicki's words did not betray her. Every one of us did indeed have our share of thrills riding those wild, twisting waterslides and celebrating our friendship! Even the wave pool had a few surprises in store for us. Hand in hand, we enjoyed every single water-slide in the park, and not without a few ice cream sundae breaks on the side! Exhausted at the end of the night, and took a slumber on the warm Troy sidewalk, where in the morning a friendly young lady named Reggie showed us what real fun was. What a splendid time!

Bands Of The Month Club

BY HUGH ELTON '12
ARTS EDITOR

October's looking to be a pretty bands-heavy month—there should be some sort of live performance almost every weekend—so here's a woefully incomplete rundown of the highlights:

Horse's Mouth, Saturday, October 3, Dean Carriage Barn, 8pm.

Those already familiar with Tavo Carbone can skip ahead to the next item. This is more for the freshmen and stragglers who've never made it out to see Tavo play. Everybody loves Tavo. He graduated from Bennington in '07, and he comes back at least once a term or so to play shows, which are usually pretty intimate sit-down-type get-togethers where Tavo and a backup band of familiar faces draw from his repertoire of original, mostly acoustic songs featuring clever lyrics sung in a voice that sounds like it should be coming out of a gramophone. Tavo comes this time with his current band, Horse's Mouth, for a sort of singles release party ahead of the band's album, which comes out in December.

Fall Fest, Saturday, October 10. Student band festival. Lineup TBA. You'll probably hear this

from your room if you don't see the flyers first.

Odd Nosdam, Thursday, October 22, Downcafé, 10pm.

DJ set from a dude who does work with groups like Anticon, Mum, TV On the Radio, and Boards of Canada. Not the kind of scratching and heavy beats you might be expecting when you think "DJ show in the Downcafé." Odd Nosdam comes with another unconventional California DJ, Bre'r. Bennington students will dig this.

Peeesseeeye, Phantom Limb, Bison, Saturday, October 24.

Never heard of Peeesseeeye, and they have no MySpace page and only a couple of fan videos on YouTube. Their bio describes their sound as "warped rock architecture, freejazz horror, intergalactic glossolalia and stripped down abstract expressionism." From that you should be able to put together a very specific idea of what they sound like and you can decide for yourself whether or not it's something you'd like to go see. If you need more of a description, they have an electric guitar and drums. Seems mostly instrumental. Looks like they do spacey, weird stuff.

Lake w/ Karl Blau, Wednesday, October 28

Northwest indie veteran and K Records dude Karl Blau does a lot of shit. Lake is one of his recent projects, and if you aren't familiar with it yet, there's about a 75% chance you'll be totally into it. I bet all I need to say is that the brief listen I've give it kind of reminds me of *Bitte Orca* with a livelier, sort of bossa nova rhythm. There, now you'll go see it.

Gary Wilson and the Blind Dates, Friday, October 30, Student Center, 8:30pm.

Holy fucking shit. Let me try to calmly explain how exciting this is. I won't try to describe his sound and why it's so great, but I will say that his live show is totally fucking wild and might be the most bizarre performance you'll ever see. When I went to see Gary last year in NYC, I stumbled upon him before the show in an alley across the street from the venue putting on his wardrobe of two old lady wigs (a grey one with a brown one on top of it,) a long bright pink woman's coat, more makeup than a corpse wears, sunglasses, and yellow dish gloves. Then when he got on stage he had a blow-up doll with its arms taped around his

neck and he threw baby powder all over the place and wrapped himself in saran wrap and rolled around on the ground. I'm not saying that's exactly what's going to happen when he comes here, but that's what I saw him do.

Opening for Gary is Zebu! and Leisure Colony (which happens to be Martin's band). Do. Not. Miss. This.

The Sound of Urchin, Saturday, October 31, Downcafé.

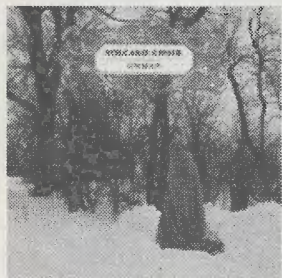
The first thing anyone ever says about these guys is that they're Jack Black's favorite band. That may lead you to think they sound like Ronnie James Dio, but actually they sound more like a band Jack Black would like in a non-ironic sense. Stupid name notwithstanding, Sound of Urchin plays pretty straightforward modern/alternative rock. FYI you guys with all the energy: this show will be danceable.

So it's a busy month. Like I said, this list is by no means definitive, so it would serve you to keep an eye on the "Rock Shows at Bennington" Facebook page and on the walls of your houses and Commons for flyers for stuff we didn't know about at press time.

Album Reviews: Volcanoes, Girls, & Pen-Pals

BY WILL LULOFS '09
ALUMNI STAFF WRITER

Volcano Choir - Unmap



This is a nearly perfect record for this season, both for its crisp early fall mornings, and soon, for its increasingly quiet late fall nights. I warmed very slowly to Justin Vernon's voice when *For Emma, Forever Ago* came out, partly due to the fact that sometimes his falsetto and his tendency to only half-enunciate his words seemed like crutches, stylistic tics that he had only recently come across which helped to set him apart from the surrounding glut of depressive, bearded songwriters. But here, with his friends in from Collections of Colonies of Bees, Vernon sounds comfortably expressive, like he has really started to take ownership of his new pipes. On "Island, IS," he even starts to sound a bit like Chris Martin circa Parachutes, back when Coldplay was really good

(laugh if you want). For the most part I still don't really know what Vernon is singing about, except perhaps for the most discernible words here and there. But the music itself, which at times seems to draw from recent Four Tet and Books recordings, makes this seem like the intent rather than a distraction. This is a memorable, economical, tranquil record, full of warm, intricate textures and unhurried melodies that take minutes to bloom. ★★★★★

Girls - Album



It's funny. A year or so ago, a band called Army/Navy released their self-titled LP. I was interning at a music publicity firm during the roll-out and I remember how excited all the publicists were about that record—a smart, well-produced, tidy collection of songs resembling pre-*Writer's Block* Peter Bjorn & John, but sunnier, cleaner, and more self-assured. Everyone seemed to think that the record was as close

to a surefire hit as there is—but, of course, nothing is a sure thing. The problem with *Army/Navy*, according to the critics, seemed to be that it was too safe-sounding, and it didn't have enough actual songs on it. Musically, *Album* is remarkably similar, in some respects, and it has pretty much the same problem, except the lack of songs here seems like a deliberate choice—the album is called *Album*, and it opens with a song called "Lust For Life," which is not an Iggy Pop cover. Get it?! What this band does have is a backstory—behind this music is one member's torrid childhood in a California cult, his homeless adolescence, and his rescue via an eccentric Bay Area millionaire—and a couple of rad music videos. Suitably, it also sounds like these guys do a lot of painkillers. A lot. So I can understand why there's quite a bit of hype surrounding this record. "Lust For Life" and "Hellhole Ratrace" are probably the highlights here ("Lust For Life" is highly reminiscent of the chorus from Peter Bjorn & John's "Young Folks"), but they are awash in a sea of overcompressed songs full of now-ubiquitous Phil Spector backbeats ("Ghost Mouth") and Beach Boys chord progressions that are strident in their careless derivation ("Big

Bad Mean Motherfucker"). For music of much higher quality in a similar vein, see Bennington affiliates Real Estate. The two bands will be touring together in the coming months. A quick addendum: the fact that Pitchfork gave this album the same rating as they gave The Beatles album *Let It Be* is pretty...cool. ★★

Jackson Emmer - Pen-Pal



"Are you thirsty for truth, or do you crave bullshit?" This is not a rhetorical question, exactly, but with Jackson Emmer, the answers are never as straightforward as they seem—one man's "bullshit" is another man's treasure. Emmer is mercurial in the best, most American sense of the word. Like Tom Waits, his lyrics veer slyly from savory, uncanny old-time ephemera to the personal—the sincere, the desperate, the despairing, the down-and-out. Like Randy Newman, at his best Emmer can be bitingly funny,

with or without a punchline. On *Pen-Pal*, his recent EP, there is a hint of real synthesis, artforms as disparate as bluegrass, gypsy jazz, rockabilly, and spoken word coming together into something often approaching a discernible whole. Emmer's voice is a tensile, expressive bass, and at the tenderest moments seems to betray itself, cocksure on the surface and full of human doubt in its depths. At other times the shifts in tone and genre become their own fleeting reward, as in the music of Mike Patton at its strangest. Unlike with Patton or his band Mr. Bungle, however, what makes Emmer's incongruities unsettling and entertaining is their subtlety. "ReReunion Union," a short piece marked by tense, fatalistic mandolin and a perplexing story about talking with old friends, is one such moment, the sheer weirdness of the textural combination never overwhelming the piece, instead becoming a personality distinct from but complimentary to the EP as a whole. *Pen-Pal* is a brief, fascinating, confusing trip, full of truth—and full of other things too. Its release comes with a companion EP, made earlier in the year, titled *Extended Play*. ★★★★★

We Think You Should Really Know Him

BY MARTIN ZIMMERMAN '10

Gary Wilson, legendary performance artist and multi-talented musician, was beginning to make a mark in New York City in the late 1970's after his debut album *You Think You Really Know Me* was released in '77. The album was initially slow to catch on, as most audiences were unprepared for Wilson's quirky blend of disparate genres and uniquely strange and sometimes stalker-ish lead persona. After moving to San Diego to seek commercial success, Gary and his band, The Blind Dates, soon realized that the West Coast wasn't too receptive of their style. Wilson stopped releasing material and disappeared into obscurity for about 25 years, while gradually developing a strong cult following in the wake of his bizarrely creative first album. In 2002, Motel Records tracked the man down about doing a reissue, which eventually brought Gary Wilson back into the music scene. He has since released 2 more albums and has started to tour again, which will bring him to the Student Center October 30.

Martin Zimmerman: You started playing and recording music at an early age. Did you have any other interests or hobbies in childhood or adolescence?

Gary Wilson: Between the age of 9 and 10 I would dress up like the comic book hero the Green Lantern and run around the Northside Park in Endicott [NY]. I wrote my first song (influenced by Dion) around that time so I would pretend to be Dion as the

Green Lantern.

MZ: Musically speaking, you cite Dion, Bobby Rydell and Fabian as early childhood influences. The material you produced in the 1970's, as well as some of your more recent material, has been compared to artists as disparate as John Cage, Frank Zappa, Steely Dan and Herbie Hancock. How have your influences changed over time, and are there any particular contemporary artists who have inspired you recently?

GW: It seems these days I concentrate more on my own music than others'. As you probably already know I still play at a restaurant every week so I am constantly adding new songs to our lounge repertoire. I play piano on one keyboard and left-hand bass on a separate keyboard. Donnie Finnell is the lead vocalist. Basically, we do the great American songbook. Songs from such artists as Mel Torme, Johnny Mathis, Sinatra, Lou Rawls, Wayne Newton, Nat King Cole, etc. I have always appreciated a well-written song. I still listen to impressionistic classical music from composers like Debussy, Ravel, Bax, Ralph Vaughn Williams, etc...

MZ: You left the music scene around 1981 and returned in 2002—were you quietly recording anything during this time? If so, do you plan on releasing past material, or are you mainly focusing on new music these days?

GW: I never stopped playing and recording music during that period. It was just that there was not a lot of interest in my music

during that time. As long as I had some sort of recording equipment within reach, I was recording. My girlfriend (Bernadette Allen) was a grad student at U.C.S.D. in San Diego so we did many performances on campus. We even had a weekly video show on public access TV. Very avant-garde and experimental shows. Peanut Butter Wolf at Stones Throw Records has been trying to get down to my apartment to go through all my old reel to reel music tapes and video tapes. He is interested in releasing some of my older material from these tapes. Also during that time I was playing bass with blues artists Roy Brown, Big Jay McNeely, The Coasters, and Percy Mayfield.

MZ: The live performance of Gary Wilson has been hailed as a wild, unpredictable and sometimes outrageous show. Throughout The Blind Dates' past and present incarnations, has the live show developed or been altered much? On the flip side of the coin, how have your audience reactions changed over the years?

GW: In the old days, the clubs and the audience would get mad at my band and would pull the plug or try to fight us. I remember times when we needed a police escort out of the club because the audience wanted to hurt us. I did have a better reaction in NYC when I performed at CBGB's (1977 through 1979) though I was still an outcast because I would show up with my Fender Rhodes piano. It's funny because now the audience is with me. That is nice.

MZ: Motel Records re-released your 1977 debut album

You Think You Really Know Me in 2002. Were you surprised that they contacted you, or were you somewhat aware of the growing popular interest in your music—what some have called a "cult following"?

GW: One succumbs to the situation. I realized that perhaps nothing would come of my music. After so many years of possible deals, etc., I accepted the fact that nothing was going to happen for me. I remember before my resurrection in 2002 being real depressed. I was working the graveyard shift and happened to turn the TV on. It was the end of the MTV Video Award show (1997) and Beck had just won numerous awards for his album *Odelay*. MTV interviewer Kurt Loder was interviewing Beck outside the theater and Beck started quoting my songs "6.4=Makeout" and "I Wanna Lose Control." I remember thinking, "This is surreal." This was back in 1997 so it still took another 5 years before things began to turn around for me.

MZ: When did your past girlfriends begin to be a recurring theme of your music? Do you know if any of them are aware of your recordings or status as an artist?

GW: Recently my first girlfriend Linda has been in contact with me. I bet Linda was surprised when she heard my song "Gary Saw Linda Last Night Kissing Frank Roma." An ideal show for me would be to have all my former girlfriends together in a dark room where I could confess all my secrets to them. You never know. It could happen.

MZ: Chrome is mentioned in several songs and albums of yours—why?

GW: Chrome is so shiny and smooth. Look at some of the early (1940's) Cadillacs and Lincoln Continentals. Look at all that chrome. Beautiful.

MZ: I just can't resist asking this question: what is the significance of 6.4 (from the song "6.4 = Make Out")?

GW: Linda would get mad at me if I told you. Perhaps sometime in the future.



Gary Wilson and The Blind Dates will perform with openers Leisure Colony and Zebu! in the Student Center, Friday, October 30 at 8:30pm.

From The Archives: To the Dean of Students

Open Letter to Mr. Graves

Dear Bob Graves,

This letter is designed to outline some of the concerns from the perspective of Kilpatrick House on the matter of the house activity (i.e. the porn tree). In understanding the activity of the porn tree, one must first and foremost know that, while it is distinct from other houses, it is by no means a defining characteristic. It serves as an ice breaker. It is at once an over-exaggerated introduction to the personality of our house, and an awkward situation the freshmen can choose to overcome. It was made clear by several people and at several times that those who chose not to participate could instead join in a second activity without social repercussions. It was never mandatory. Also, to our knowledge, there have been no previous complaints in the past ten or so years that this has been a house activity.

An obvious starting point is the physical removal of the tree. From discussions with our house chairs, we came to understand that it was your desire that the tree be removed by Monday September 13 by the members of the house, and that if this did not happen, it would be removed by a third party. This decision, we feel, was made too quickly. As Sunday, September 12, was our first coffee hour, we did not have sufficient time to discuss our collective response. In addition, this gave you little to no time to speak with members of the house individually or as a group (such as the freshmen), separately from other members of the household in order to ask their opinions or feelings concerning the activity or the environment it created.

This leads directly to another factor your time here at Bennington. While we understand and appreciate your experience with other colleges and similar types of issues, we feel that perhaps you have moved too fast in judging the atmosphere of the campus. Classes had barely begun – we had not even had a whole week – when this became an issue. This timing does not allow you to become aware of the students or the lifestyle at Bennington, nor does it allow for the proper introduction of yourself, your opinions, and policies to the students.

The biggest parts of these concerns are the accusations that have been issued to the house as a whole. Using such words as “sexual harassment” and “hazing” elevates this problem to a new and powerful level. We take these accusations very seriously. Firstly, there is not a person in the house that would respond positively to a situation described by these terms. Some of us, in fact, hold extremely strong views and would be quite offended and displeased should we be associated with sexual harassment or hazing. Before this problem can be assessed fully, we (Student Life and Kilpatrick) need to agree on definitions and fully understand the basis on which we make our claims.

In addition, the fact that the leadership or academic/artistic abilities of members of the house are being questioned can be put to rest by looking at the current members of the house. Among others, there are two house chairs, three peer mentors, three interns of the admissions office, three orientation assistants, one member of the judicial committee, and one member of SAPAT. All of these positions are coveted and highly respected on this campus. Not only are they chosen by their peers, but they are interviewed by various other members of the Bennington community, including peers from other houses, and members of the staff/faculty (including Student Life). Also, several members of our household have been consistently prominent in their areas of study and have conceptualized, created, and presented their work to great reviews.

Though we realize that our actions may be misinterpreted, they are never done in an atmosphere of negativity. This issue concerns us because it appears as though you do not understand our community and what this issue means to the students at Bennington College. Also, we feel that this may lead to other issues that will cause more and bigger problems.

Thank you,

The Members of Kilpatrick House.



Kilpat residents cling to the last branch

From the Bennington Free Press Archives: Fall 2004

The Silo: A Bennington Tradition

by Ariana Ervin '11

Looking Back: The Birth of The Silo

In 1934, two years after the birth of Bennington College, a literary magazine was born. The magazine was entitled “Bennington College Publication,” and according to an editorial from the first installment, was “issued as an experiment because of a need felt in the community for some kind of publication.”

The Publication’s aim was to create a forum in which the work of students, faculty and staff could be presented to the Bennington Community as a whole. Work from all disciplines was submitted to a committee of students and the best representations were chosen for the magazine. Publication continued until 1941, at which time the name of the magazine was changed to The Silo. According to this passage found on the editor’s page, the Bennington literary magazine was envisioned to be an integral part of the community, much as the silo was to a farm.

The Silo has undergone many alterations—redesigned and improved upon according to the demands of the farm. Its essential function is the storage and preservation of green crops which have been selected and cured by the farmers. The process of fermentation takes place within its walls; when completed, the ensilage is ready for consumption. The Silo, constructed from new

wood, mellows with age. Weathered by rain, snow and sunshine, it constitutes an inseparable part of the surrounding barnyard, and becomes a symbol for the harvest it contains. The Silo has been erected on concrete foundations as a permanent addition to the established layout of the farm. It rises—a tower-like structure on a Vermont hill, functioning as the chief receptacle for the best crops, served as a dignified and picturesque center for the entire farm unit. The Silo is a new venture compared with many of the original buildings. It is proving its own importance as a necessary step in the complete process of farm production. — The editors 1941

The Silo, much as its founders had imagined, did indeed become a functional and integral part of the Bennington community. Early editions of The Silo show terse letters to the editors, write-ups of science projects, and numerous photos of dancers in intricate and bewildering photos. The Silo aimed to encompass all areas of the school, all disciplines and many voices. It did it well. By the mid ‘40s, The Silo was in print twice a year, and had become a staple in which students and faculty put their creative endeavors up for display.

Present: The Silo and the Community Today

One of the most intriguing things about The Silo has been the span of its life. The Silo has existed in continuum for 66

years. As a publication started by, compiled and produced by students, this is somewhat of a phenomenon. Mark Wunderlich, a member of the Bennington literature faculty, says this fact has continuously amazed him. “I am frequently bewildered by the life of The Silo in that it has existed far from faculty influence. I am always very interested to see how persistent it has been.”

And though the original intentions of The Silo have changed only incrementally (it continues to function in much the same manner as when it was founded: students submit work and a committee of peers choose the best representations from disciplines such as art, literature and music for publication), its appearance is in a constant state of upheaval. Wunderlich says this is all part of the student control. “Students have complete influence in dictating shape and style. [The Silo itself] has enough of a form but it is also always open enough that people can influence and shape it. It’s sort of a mixture of enough architecture along with the right amount of open space.”

This open space has given students like Marisa Prefer ‘10, current editor of The Silo, the ability to continue to shape the publication. She says the continued existence of The Silo is important for many reasons, the main one being “the ability of students to really think about making their work a public thing.” Wunderlich Agrees. He says in the long run we are all “essentially writing for our peers,” and The Silo provides

“great practice.”

Today, though The Silo does have an editor-in-chief, an influx of students assist in choosing student work, compiling it and final layout. Prefer says the invitation to students is always open: “Any student can be involved in putting it together and choosing work.” In fact she says, “Student involvement from the community is one of the most important things about The Silo.”

The Future of The Silo: Online

Though The Silo has been in influx since its inception, never before have the changes been so drastic. This year, for the first time, The Silo will emerge as an online publication. Prefer says they are taking a cue from plain china, an online literary magazine that emerged as part of a class last year and was “a real hit.”

plain china queried student writing, compiled the best of the best, and published three times throughout spring term. It has since expanded, taking on the role of a national online literary magazine and The Silo has stepped into its shoes. Prefer says there was something about plain china that people responded well to, and they hope to elicit some of those same reactions by giving The Silo a whole new existence.

“plain china was really exciting and people were excited about engaging in student work more readily. It was more available. People in Africa have seen plain china. That [the internet] is where the times are now. It’s free and

accessible.” Though the internet creates a whole litany of new possibilities, Prefer says they are not without concerns. “The concern is that it [Silo] becomes disposable. It is no longer a physical, tangible thing that you can touch.” Wunderlich agrees. He says that while he, as a poet himself, is “always very happy to have my own work published online because it gives it a life beyond literary magazines,” he “wouldn’t want to forfeit that very personal relationship of being able to hold a book in your hands.” To that end, Prefer says it is important that they “continue to have a printed version of The Silo in order to keep the tradition going.”

Whatever forms The Silo may take, a few things remain clear. The Silo will continue to remain an integral part of the Bennington community. It has proven its staying power and its ability to connect members of its community. This may be the most important thing. According to Prefer, “that’s what we’re all trying to do anyways, isn’t it? Connect with each other based on what we do?”

It may very well be.

The Silo Retrospective

Where: Downcafe
When: Saturday, October 3rd.
Time: 7 PM

What: A compilation of past student work published in The Silo, including readings from the magazine along with art and music displays. There will be an open bar as well as food.