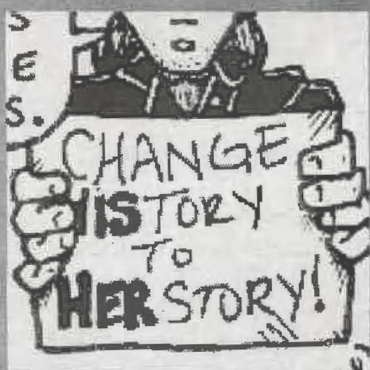


## Inside This Issue



### Sulk Page 2



### Even More Sulking Page 4



### Force Field Page 5



### Inside the Directors Studio Page 7

# BLFP

## bennington free press

Vol. 3 No. 7

Bennington College

November, 2004

# FASHION 2004



By Maj Anya DeBear

This year's fashion show opened with Genesis and continued to be interesting, even after Adam and Eve had left the runway. The show was theatrical and hugely entertaining, even for those who don't subscribe to Vogue.

Considering Bennington doesn't teach fashion, the show was, as usual, a big hit. Tishman was packed to its capacity on Friday night, with spectators perched in the rafters to clear out the aisles for the models.

Without financial help from the administration, the six designers involved in the show—Sofia Alvarez, Cassie Nichols, Simone Duff, Robyn King, Tiffany Theriault and "Captain" Rachel DeCavage—pulled together a glamorous and highly dramatic performance.

King described it as "the most theatrical, boldest show yet." With fire-breathing, girl on girl action and plenty

of swashbuckling, the show failed to disappoint.

The collections were all conceptually strong. Most of the designers chose themes you might see in a Halloween catalogue. Tie-dyed Biblical characters, machismo fairies, glamorous grannies, high-fashion pirates on the high seas and the major arcana of the Tarot in "goth-friendly evening wear" graced the stage. Models danced and pranced to everything from Frank Sinatra to a goth remix of The Cure.

That's not to say there was a total lack of classic, ready-to-wear outfits. Simone Duff's models elegantly strutted in layered chiffon and blue and red outfits to a Bill Withers selection for a refreshing few minutes of quintessential modeling.

Overall, though, there was a lot of high performance.

"It's fashion extracted from costume design," said King. Because of the lack of a fashion education program at Bennington, designers work through the

costume department.

"We get pushed to do something more wild and abstract," said Nichols, who draws her own inspiration from fairies and insects.

But working through the costume department is a double-edged sword. Costume and fashion are, after all, very different things, and many of the design students would like to see more recognition of that fact.

"There's always a really creative product, but it would be nice to have more resources," said Alvarez. "This isn't a faculty supported show. I'd really like there to be more willingness to let students study fashion academically."

The costume department itself has its shortcomings. There are no construction classes offered, so students rely heavily on each other to learn technical skills, which is a problem.

*Fashion continued on page 8*

## Proletarians Get it Right in the HooHaa

By Gabriel Greenstein

It has come to my attention that the school is paying unfair wages to the non-student Bennington community members working at the college. What a wonderfully appropriate thing for a liberal arts college that is a proponent of fair trade and socially progressive ideals and hippy stuff like that to do.

Since I got to this college, people have told me that there is animosity between the school and the town of Bennington. When management is proposing rising costs but not rising wages for the community staff, I can understand why. When management is proposing benefit cuts for Bennington community staff members but not for themselves, I start to get the picture.

At least one good thing has come of this. The Student Action Network and at least 238 students who signed a petition to this effect have come out in solidarity with the workers and their right and struggle for fair wages. And that's 238 signatures in the span of an hour, at night and in the freezing cold, out of a probable 250. Imagine if it had been nice out.

*"If you go to buy a pizza and your whole budget is messed up, then something ain't right."*

I mean, these are people with children and families we are talking about. These are people with 10 to 25 years minimum experience in their fields getting paid entry level wages. They are getting paid nearly the same thing after perhaps 17 years of service that someone could get coming in off of the street with little to no cooking, cleaning, or other experience.

As one staff member of the dining hall said to me, "If you go to buy a pizza and your whole budget is messed up, then something ain't right."

Well, something ain't right. And that's why certain anonymous community staff members asked me for help. Asked SAN for help. They told me that they were afraid they wouldn't be able to feed their children. So what are we going to do?

And maybe, when someone who lives in Bennington hears about the fact that we do support their family members and their friends, then maybe they will form a higher opinion of the student body. Maybe they won't just think that we're a bunch of rich, stuck-up college kids. Maybe our working for them will be the kind of middle ground that the democrats didn't have for rural voters in the massive block of red states in the middle of the country.

On December 3, there will be a "teach-in" where members of the community, not the employees per se, will engage in community interaction with the students here. Everyone is welcome to participate.

I think that we should try and throw a music festival in support of their cause. I'll talk to CAB and get back to you on that.

Every step of the way SAN declares that it will stand with these workers, no matter to what extent and to what form it takes.

## Not Just Looking for Booty

By Jennifer Funk

Argh! You say you don't know who the Feminist Pirates are? Well, matey, you'll have to walk the plank for your ignorance.

The Feminist Pirates were born, as so many -ist groups are, from activism. Last term, then-sophomore Helen Parson decided it would be a great idea to organize a "Bennington delegation" to attend the March for Women's Lives in Washington D.C.

With demonstration concerning the Bush administrations' recent regressions of women's rights—including the reinstatement of the Global Gag Rule, a movement to overturn Roe V. Wade, and the ceasing of family planning services, it is not surprising that the protest was the largest in U.S. history, with over a million in attendance.

The combined efforts of Parson, Shira Sternberg, the Student Action Network and committed Bennington students saw that Bennington College was represented at the march. Following the exhilaration of such an accomplishment, those who had worked so closely on getting to Washington had a discussion: "Why doesn't Bennington have a permanent feminist group?"

And thus the marriage of fighting for equality and pirates was born.

The Feminist Pirates have started much and plan to accomplish even more. Varied discussions of feminism have been had, with topics including feminism's various meanings, stereotypes, contexts, and manifestations. Plans for a zine, entitled Axiothea—a female Greek philosopher, are in progress. Perhaps more importantly, the group has begun a conversation with the Office of Student Life about various issues regarding sexual safety on campus.

Additionally, with George W. Bush re-elected, it's not an exaggeration to say a group arguing for female equality will have much to do in the months and years to come.

"Basically, we are an art collective/discussion group/activist network/fun club with cookies," said Parson. "Feminism—taking action for social equality, the beautiful idea that human beings, female and male, are free to form their own identities—is an awesome and integral part of our lives, however we choose to use it or express it."

Challenge your pre-conceived beliefs about feminism every Thursday at 10pm in the Merck living room.

## Tipping and Stripping at the Snack Bar

By Goose Jackson

Every so often my mom calls to ask for grocery money. I tell her to get a credit counselor, and then I send her money. And where, you might ask, does this money come from?

Well, since only hot sexy bitches work delivery in the snack bar, you can take a guess. (So maybe I'm not a hot sexy bitch, but I'm definitely THE bitch, as my acquaintances will tell you.)

It tends to piss me off, therefore, when people don't tip me. When I make someone a \$10 order and deliver it to VAPA (an order which may or may not include a hamburger with no bun, a bucket of pickles and several Swedish fish), and they pull out a wad of cash, give me \$10.25 and say, "Keep the change," it drives me crazier than I already am.

No one respects me when I say to them, "Hey, I have to send my mom money for groceries. Give it up, jackass." So I keep my mouth shut and accept the "tip" and move on and bitch about it to all my fellow snack bar workers. (They might ask me if I saw any hot pairs of tits on my excursion. Sometimes I can say yes. Thank you, naked photo people. You make my night.)

This does not usually happen. Most people are good (if not excellent, in some cases) tippers. But when I do get stiffed, I learn a lesson. I once carried a hammer to VAPA and announced to the person I was delivering for that, "I use this on people who don't tip me." It worked.

On another occasion, I blew up a balloon and made a mock-New Hampshire license plate drawing on it that said "Tip Me Or Die." That went over well, but wasn't quite as effective. And no, I don't deliver to Jennings...any more.

I can honestly say that there are plenty of poor college students at Bennington. A lot of us are rolling in it—I am not one of them. Most of my friends work 18 hours a week and occasionally take on extra shifts and are not capable of saving up money for a \$160 tattoo. (Yes, I did that. Yes, my mom saw it and was furious.)

If I make a delivery to someone who obviously has five bucks to their name, I don't need a tip. But I do appreciate the courtesy. And I have a bunch that it's the poorest of us who realize how much tipping means to someone without a lot of cash who makes you a meal and then brings it straight to your door.

Every so often, I can make up the lack of tips with a few hot makeout sessions by the laundry room on my cigarette break. But some days just blow, and nobody's there to either give me money or ask what flavor my chapstick is. Those are sad days.

So if you plan to ignore that patch on my book bag that says "Give me a dollar," at least offer me a little smooch (Okay, maybe I'm kidding.) But seriously, people, it's getting cold out there. Long live snack bar delivery, through rain and snow and whatever else that post office motto says. I promise I won't punch you or insult you if you don't tip. But I can't promise that I won't carry a hammer.

Can I get a witness? WITNESS!



Comic by Randall Nichols and Samantha Roman

**Send Letters and Submissions to**  
**bfp@bennington.edu**

# College and Union Wrangle Over New Contract

By Zubin Soleimany

Last week, hoping to negotiate a new contract for the next four years, representatives of the Service Employees International Union met with College administrators. The SEIU, Local 200D has been negotiating on behalf of all full-time dining hall, maintenance and housekeeping employees who have been working under contract extensions since July, when the last contract, which had been in place since summer 2000, expired.

Union wages, according to the current contract, range from anywhere between \$9.11 and \$11.39 for dining hall employees and \$9.18 to \$13.61 for maintenance employees hired within the last twenty years. While those hired before 1984 do earn higher salaries, only a few college union employees fall into this category. Negotiations began this summer with large discrepancies between the workers' and the college's idea of a fair raise.

According to the State of Vermont's Joint Fiscal Office, the majority of current wages fall far short of a living wage for any employee with dependents. Determined by the amount needed to afford basic needs,

insurance, taxes, personal expenses and 5% for savings, a single person with no children needs \$11.49 in hourly wages, or \$23, 889 yearly. By the same standard, two people working in a home with two children require \$14.72/hr. each (\$61,229/yr. Combined) for a living wage, while a single person with two children requires \$22.74/hr. (\$47,284/yr).

## Possible Employee Strike in '05

While both sides always enter negotiations expecting some compromise on pay, wages aren't the only point of contention. The college has also proposed cutting paid vacation time for some employees and not covering increases in health care premiums. The college currently pays 90% of Union employees' health care premiums, a portion that has also dropped from 94% in 2000.

Some employees are offended by what they see as a negligible raise to their retirement benefits. Most full-time employees do support families, said one worker, who spoke on condition of anonymity. "You know, a lot of people here are living paycheck to paycheck and we can't afford to put aside extra for retirement," they said. "I'd like to, but if it comes down to feeding my kids or saving for retirement, what do you think I'm gonna do?"

Among the administrators negotiating directly with the union is Head of Human Resources, Heather Faley. When asked about negotiations and the college's relations its workers, Faley only responded that negotiations are confidential but that, "both sides are working really hard and we absolutely value our employees."

Talk of a strike for now is, at most, idle rumor; workers say that, while a strike in the future is not an impossibility, no one has even considered the option yet. In the meantime, the contract has been extended till the end of the year, ruling out the possibility of a strike or lockout until then.

# Former Poet Laureate Reads at Tishman

By Daly Clement

Although poetry may be less important to mainstream artistic and intellectual life than it was in the past, former U.S. poet laureate Robert Pinsky can still draw a crowd.

On November 7 a humid Tishman Lecture Hall was filled beyond capacity with students, faculty and many outside visitors, all there to hear the final lecture of "Sunday Afternoons with Robert Frost", a series organized by The Friends of Robert Frost. Pinsky, who cites the American great as an important influence, read from a selection of Frost's lesser known work, as well as his own collection, *The Figured Wheel*.



A former poet laureate and frequent contributor to News Hour with Jim Lehrer on PBS, Pinsky, who teaches in Boston University's graduate program, is respected both as an artist and scholar. The Favorite Poems Project, which he founded during his tenure as laureate, is often considered a significant contribution to the public's renewed interest in poetry.

Pinsky once told the Los Angeles Times that "...a kind of quickness, restlessness, surprise, vividness, and sharpness...characterizes both poetry and comedy," and his hour long lecture was a well tuned performance.

"Turn up the mic, we can't hear you," an elderly man yelled near the beginning of the lecture. The problem was fixed and Pinsky jokingly summed up the last five minutes. "...I've been mostly reminiscing about my hometown, Long Branch New Jersey. The boardwalk is not what it used to be."

Pinsky often reminisced about his home state, in fact, sometimes punctuating sentences with the question, "Did I mention I'm from New Jersey?" Beyond the joke—he is a great poet from the most un-poetic of states—Pinsky was confirming his place among poets who strove for an American sensibility: Whitman, Williams, and of course, Frost, among others.

The talk was underwritten by a generous grant from the Vermont Humanities council.

# Biodiesel Program Proposed

By Jessica Alatorre

An on-campus movement to start a biodiesel program in the community is underway. The project is headed by Gabriel Greenstein, a transfer junior, and is backed by Student Action Network. Plans are to conduct research, analyze data and ultimately, hopes Greenstein, form a non-profit energy company.

The project, first formulated in social science faculty Eileen Scully's Internationalizing America class, has already attracted attention from students, faculty and the local community alike. Greenstein cites Scully's class as a class that doesn't just talk about the problems but actually makes students go out and make real results.

Greenstein recently ran for Justice of the Peace in Bennington, admitting he had little chances of winning but wanted to start conversations with Bennington citizens about biodiesel as an alternative fuel. What he found was that voters were genuinely enthused and encouraging of such a project.

Biodiesel is an alternative fuel made mostly from soybeans, along with canola oil and recycled fryer oil, available from any local restaurant. Biodiesel occurs within a chemical process that removes the glycerin from the oil. Once this separation of oil and glycerin has occurred, the remaining oil can be used as a method of fuel.

Biodiesel is typically produced by the reaction of a vegetable oil or animal fat with an alcohol, such as methanol or

ethanol, in the presence of a catalyst to yield mono-alkyl esters. Evidence is favorable for biodiesel. The biggest innovation about biodiesel is that it is completely renewable, nontoxic and biodegradable.

The biodiesel project hopes to start as an on-campus event, though anyone with a diesel engine can make the conversion from gasoline to biodiesel. Cars not running on diesel can start by switching to ethanol, claims Greenstein, which he says is already more environmentally friendly. The biggest problem with running your car on biodiesel in Vermont is that pure biodiesel, or B100 as it is known, will turn slushy at 32F. Biodiesel can be mixed with diesel, the most common mix being B20, 20% biodiesel and 80% diesel.

Biodiesel has been proven to produce significantly lower emissions of particulate matter, hydrocarbons, carbon monoxide, sulfur oxides, sulfates and PAH compounds suspected of playing a role in causing cancer. Research suggests that while pure biodiesel is more environmentally sound than diesel, it does have its drawbacks.

Some reports claim biodiesel actually increases CO2 levels, the gas implicated in the greenhouse effect and global warming. A study conducted by the University of Idaho, as quoted by Biodiesel Net, suggests that the amount of CO2 produced from biodiesel emissions can be fully consumed by microorganisms and would not affect global temperatures.

Other reports, however, argue that it is NOx that increases with biodiesel, a gas responsible for smog pollution.

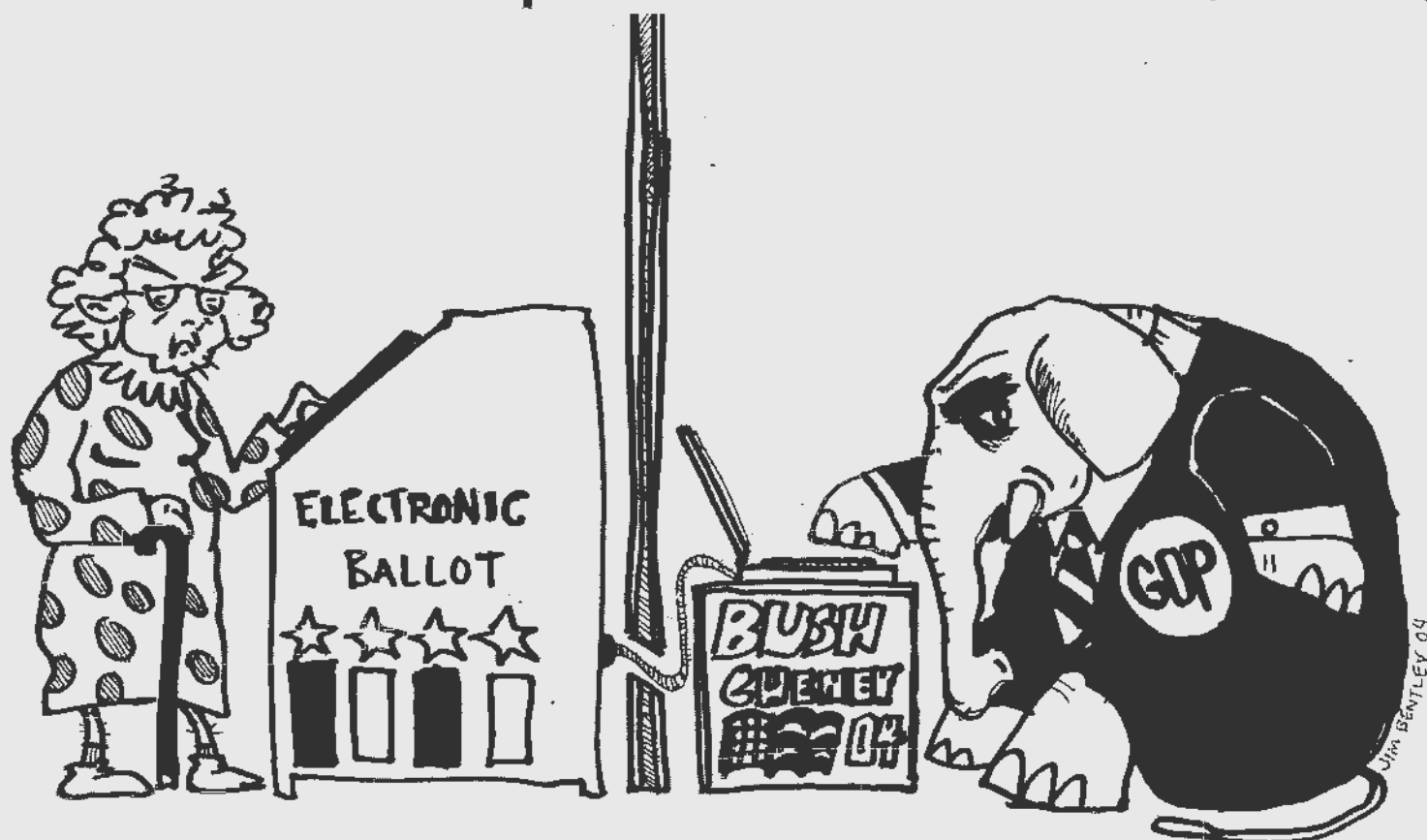
Greenstein admits more research needs to be done, but feels that for this happen there needs to be a consumer push from gasoline to alternative fuels.

Greenstein feels that biodiesel is a feasible alternative fuel, economically and environmentally, and that the advantages outweigh the disadvantages. His plans are to get the local community involved; he feels that if smaller communities explore biodiesel before the bigger companies force them to switch, then communities such as Bennington will be in a better position to hold leverage and dictate energy and environmental policies in their area, making them more self-sustainable.

"We are paying too much money, ruining the environment and held hostage to Middle Eastern oil policies," Greenstein said. "If we create oil locally and domestically, money could be reinvested and stimulate the economy, cut trade deficit and create jobs."

The newest Jeep Liberty is already being marketed as biodiesel run, and biodiesel is the only alternative fuel to have passed the American Society of Testing and Materials test under the Environmental Protection Agency's most recent Clean Air Act.

Greenstein and the other students involved in the biodiesel project hope to build the campus into a sustainable model running on alternative fuels so that Bennington College and the surrounding community can serve as an example to other communities.



# STILL NOT MY PRESIDENT

By Sarah McAbee

We pouted for a day. Turned off the TV. Peeled the stickers off our car. But some of us started asking questions.

Almost like a fortune forgotten and found again in my pocket, I stumbled across an August 8 article on CBSNews.com. "E-Voting: Is the Fix In?" it asked. The article quotes Avi Rubin, a computer science professor at Johns Hopkins University, after he'd spent two weeks analyzing Diebold Election Systems' software.

"The concern I have is not that somebody will tamper with the machine on Election Day and change the outcome," he said. "The concern I have is that those machines will be programmed from the start to favor one candidate over another and not to actually record and count the vote."

Conspiracy theorist, you're saying. Maybe he just had Wally Odell in mind. Odell, CEO of Diebold, worked as a Republican fundraiser and is widely known for declaring, "I am committed to helping Ohio deliver its electoral votes to the president" in an August campaign invitation.

The day CBS' article ran, Bev Harris of Blackboxvoting.org appeared with Howard Dean on CNBC. She demonstrated the "central tabulation" system of Diebold's software, which consists of a PC with a Windows operating system. On national television, Harris went into the computer's C drive, changed some numbers in a database program and fixed an example election in 90 seconds. No trail was left.

So what does all this mean about the election? Nothing, if you're Rick Klein of the Boston Globe. In his November 10 article "Internet buzz on vote fraud is

dismissed," Klein writes, "[m]uch of the traffic is little more than Internet-fueled conspiracy theories, and none of the vote-counting problems and anomalies that have emerged are sufficiently widespread to have affected the nation's ultimate result."

Okay, Rick. The Associated Press informed us that an electronic voting system gave President Bush an extra 4,000 votes in one precinct (November 5). No biggie. Another system in Broward County Florida began subtracting votes after the absentee tally reached 32,500. The Florida Department of State presidential race total was given as 7,588,422 votes. But wait, it was really 7,350,900. Maybe this isn't "sufficient" to Mr. Klein, but 237,522 made-up votes matters a little to me.

In Palm Beach county alone, there were 90,774 phantom votes that showed up on the record. That name sound familiar? Try putting it together with "butterfly ballot."

The records of Woodmere Village, Ohio, put the total number of votes at 8,854. What a great turnout for somewhere as small as a village! Wait, aren't there only 558 registered voters in Woodmere Village? Well, we can allow for a 1586% margin of error. It's just an anomaly.

In Bay Village, Ohio, 18,663 votes were cast by only 13,710 voters.

In Cuyahoga Heights, 570 voters "cast" 1,382 ballots.

I'll allow the possibility that these votes couldn't have been the "make or break" factor in the election, and call me crazy, but I feel a little distrustful. Especially when election officials in Warren County, Ohio, decided to lock down the county administration building on election night and forbid anyone from observing the vote count. Besides the fact that reporters are never turned away from these activities, their excuse also ran a little thin.

"We were trying to protect security," said Commissioner Pat South. The building was put on lockdown because of a homeland security threat that the rest of Ohio (or the country, for that matter) didn't seem to be aware of.

But this year's voting problems didn't start or end with touch-screen machines that selected "Bush" when you pressed "Kerry," or a Republican CEO making grand statements. Students voting from Kenyon College in Ohio waited in line for eight hours to cast their vote. Closer to home, voters at SUNY Albany were turned away instead of being offered provisional ballots. Why? The polling place had run out of the paper ballots.

How about the Republican group that posed as nonpartisans registering others to vote, then trashed the cards checked "Democrat"? In a recent statement, Congressman Dennis Kucinich (remember him?) cited "dirty tricks" like "phony letters from Boards of Election telling people that their registration through some Democratic activist groups were invalid and that Kerry voters were to report on Wednesday because of massive voter turnout." There is no reason that anyone in the United States should be intimidated, persuaded, tricked, or forced into voting a certain way, or not voting at all.

CBS News knew it as early as last August. "Cynicism eats at democracy," said Congressman Russ Holt of New Jersey. "Self-government works only if we believe it does. And the 2000 election was a real blow. There are lots of irregularities [this November], I'm afraid it will be another win for cynicism; and that it will take democracy down another notch."

Hear that? The media blackout on voter fraud is to keep us optimistic. Reclaim your government. It's okay to be a little cynical once in a while.

## How Your System Works For You (Or Doesn't)

By Emi Pimentel

Okay. You voted. Maybe you voted for Bush, maybe you voted for Kerry, but depending on where you voted, did your vote count?

When you cast your vote for President of the United States, you are not actually voting for the president. You are selecting an elector. These electors then cast the official votes for president.

Political parties nominate electors who are pledged to particular candidates. It should be noted, however, that this pledge is not legally binding and an elector may, in the end, vote for whomever they choose, although this is an unusual occurrence.

The party's nominees officially

become the state's electors if that party wins the state in the popular vote. For example, a majority of the population of Vermont voted for Kerry so Kerry's party, the Democrats, became Vermont's official electors.

This is because most states, including Vermont, have a winner-take-all system, wherein whoever wins the most popular votes gets all of the state's electoral votes as well. Only two states, Maine and Nebraska, have proportional selection systems. In these states, two electoral votes are determined by the statewide popular vote, and the rest are chosen by the popular vote within each congressional district. This means that if one candidate won the state popular vote and one of the

two districts in Maine, he or she would get three electoral votes (two for the state popular vote, and one for the district he or she won); the challenger would get one electoral vote because he or she won the popular vote in one of the congressional districts.

The process for selecting electors varies from state to state, but the number of electors a state gets follows a simple formula: the number is equal to the number of senators, always two, and representatives that the state has in congress. The number of representatives a state has in congress is dependent on its population. For example, California has a bigger population than Rhode Island and therefore has more representatives in congress. There are

currently 538 electoral votes available in each election, including the District of Columbia. Candidates must receive 270 votes, a majority, to become President.

In 2000, Al Gore won the popular vote with 51,003,926 votes, approximately 1.5 million more votes than George W. Bush received. But Bush won the majority of electoral votes and won the election. This year, Bush won both the electoral college votes and the popular vote, although the popular vote was once again close, with 49% of the country voting for Kerry and 51% of the country voting Bush.

*election continued on page 10*

# Bennington Rocks *ForceField*

By Daly Clement

On November 6 the Contemporary Artists Center in North Adams hosted *ForceField*, a salon of over fifty regional student artists representing six colleges. Their work varied from painting and photo to kitsch installations and abstract sculpture. Sixteen of the artists were from Bennington, the most represented school.

Kyle Mosholder's cleverly narrated three-piece sculpture, which hung on the wall of the first room, gave viewers a sense of what to expect from other Bennington students: the first piece was a wax hand missing its index finger, the second a mysterious blue box resembling a large pencil sharpener, the third a platform piled high with wax fingers, each inserted with a candy stick. A crowd of five or more visitors often stood around the box, testing it with pencils and, occasionally, their own fingers.

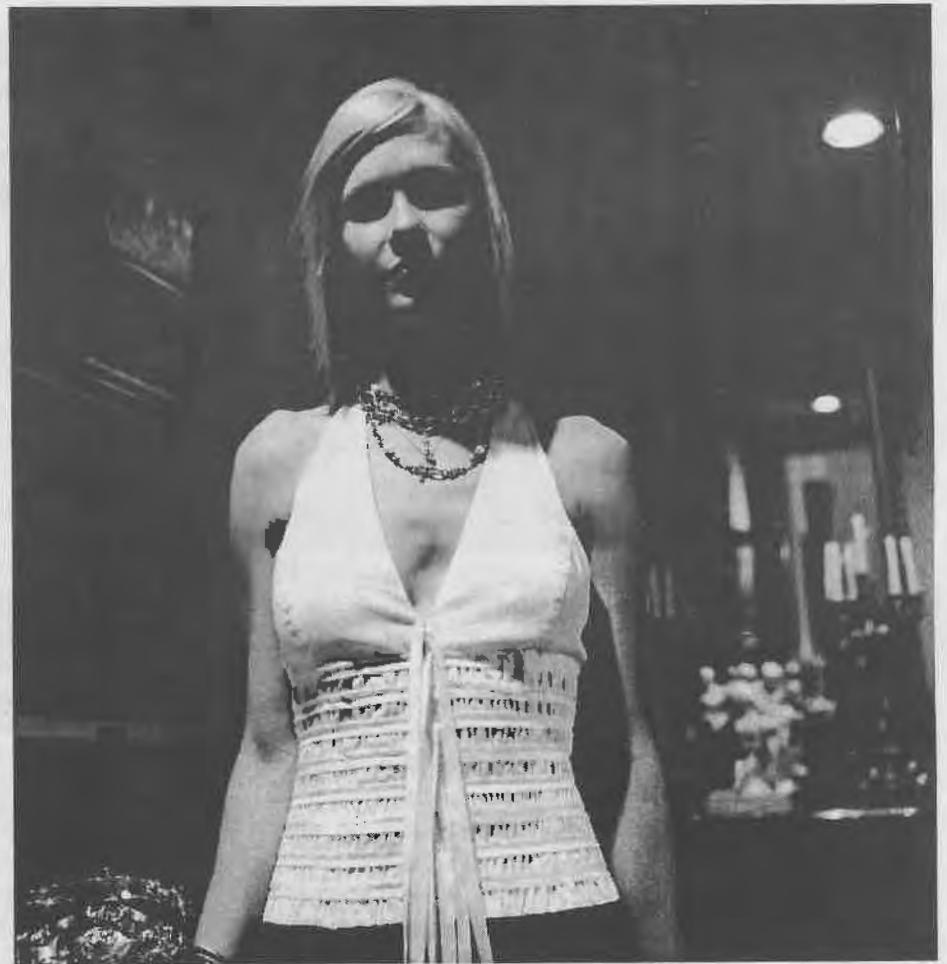
Bennington students were generally the most successful at holding viewers' attention. A number of pieces, like Catherine Mahoney's photos of wealthy Texas girls who attended her high school, included an engaging narrative, and others, like Guy Tourangeau's large, fabric sculpture, "White on White," succeeded by their sheer, unavoidable presence.

The show was heavy on photo, and while Bennington students excelled in

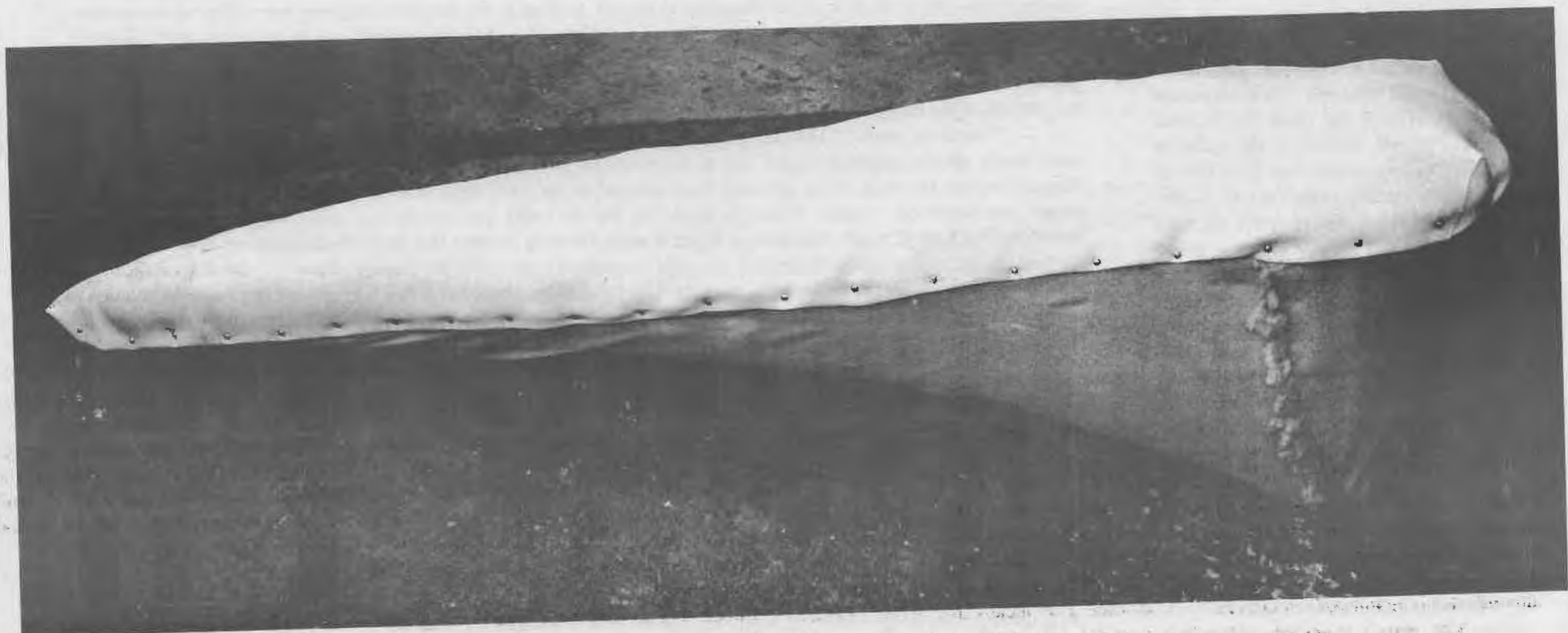
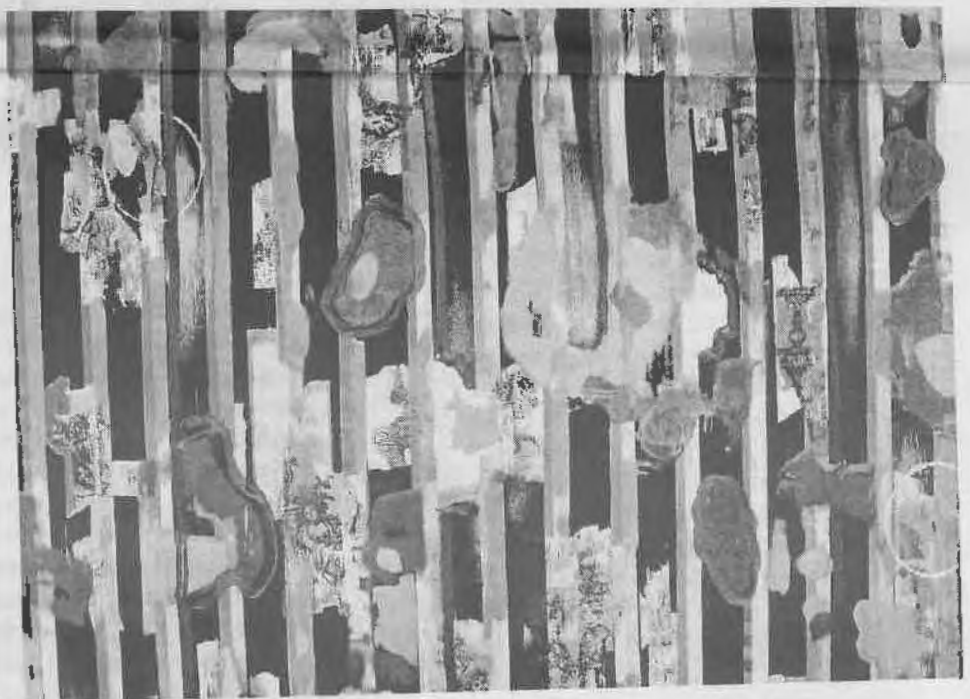
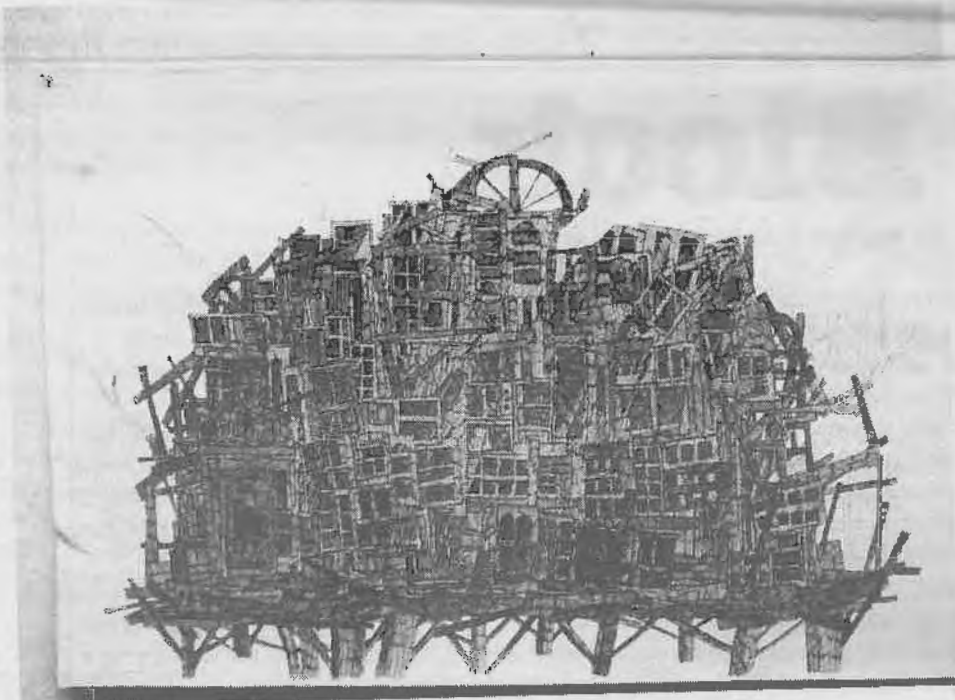
variety and quality, there were several first-rate photographers from Smith college. Teresa Vazquez-Dodero's "Voice," a series of black and white screaming mouths with orange-tinted teeth was imaginative and unsettling. Renee Rogers, whose two small photos, the first of a woman standing still in a truck-lot, the second of a red-tinted ocean, was one of the most talented and understated artists shown. From the Bennington camp, Kate Fox's two curiously lit photos of dolls and a dark kitchen were excellent, as were Samantha Ambrose's set of three pastel prints.

Bennington students were not outdone in painting, either. "Nike," Maj Anya DeBear's large portrait of an autistic child and Devin Powers' "Forgot the Meds" were outstanding. Also notable were Jeff Barnes' abstract "Wallpaper" and Oberon Redman's untitled painting of a ship.

Some of the strangest work involved audio and video. Bennington's Forest England and Althea Bryant's "Techno Journey," a virtual reality/new age inspirational/comically kitsch machine, was one of the main attractions (though hardly anyone stayed for the entire robotic journey). "Watching You, Watching Me," an installation by Angela Zammarelli of the University of Massachusetts, combined video with hanging stuffed animals and childish music.



Clockwise starting from top: "Untitled" by Catherine Maloney. "Wallpaper 2" by Jeff Barnes. "White on White" by Guy Tourangeau. "Untitled" by Ian Stevens.



# Why Indeed?

A review of *Why I Write*, ed. Will Blythe

By Chris Miller

Try to imagine a book called *Why I Dribble*—a collection of essays by prominent basketball players, giving reasons for their choice of career. One player claims that basketball, for him, is a way of thinking aloud—of meditating on the ludic nature of Life itself. Another, a nimble forward, explains that because he is shorter than most of the men on the court, he sees his opponents as so many father figures, and the game itself as a way of working through various Oedipal issues. A third is intrigued by the ethics of the game—by the lenience of penalties for personal fouls, for instance, and by the resulting possibility of sometimes doing better, as so many do in real life, by ignoring the rules.

Now consider an actual book: *Why I Write*. The book features essays by David Foster Wallace, Denis Johnson, Richard Ford, and some twenty other luminaries. You'd think all the goodies that accrue to luminaries would be reason enough for these people, but no. Pat Conroy, for example, insists that he writes "because I once fell in love with the sound of words as spoken by my comely, Georgia-born mother." Terry McMillan, on the other hand, does it because "Writing is the only place I can be myself and not feel judged." Rick Moody became a writer because he was "too timid to be a raconteur." David Foster Wallace has all sorts of reasons, of which my favorite is that "disciplined fun" is "less than impulsive or hedonistic fun." As for Joy Williams, she writes "to serve...that great cold elemental grace which knows us." You get the idea. They may not all be talking out their asses, but it's safe to say that most are.

Why is a book like *Why I Dribble* so unthinkable, while no one bats an eye at *Why I Write*? Is it because we already know, or think we know, why professional athletes do what they do? Is it because their motives—money, glory, sex—are so much more predictable than writers'? Or is it, just possibly, because writers are better liars than athletes—such good liars that they are able to fool even themselves.

At the risk of seeming to split hairs, let's say that motives are what really make us do the things we do, while reasons are *explanations* of our deeds. Our motives for writing change, like our motives for most things we do year after year. It is probably dishonest to offer ready reasons for *anything* you've been doing half your life, because it denies the big part that inertia plays in human behavior. For most people who have lived in one place for decades, the most honest answer to the question of why they live where they do is that an object at rest tends to remain at rest. If they weren't born there, they probably did have conscious reasons for moving there in the first place, since moving is too big a chore to undertake for no reason, but the reasons they give for remaining are bound to be rationalizations.

The more closely they map our motives, the "truer" our reasons, but reasons have so many other functions that it may be missing the point to ask if one is true or false. Their main function—at least in the mouths of people as sly as writers—is to impress, impress oneself and strangers; but reasons also serve as mini-manifestos, as pep-talks to the self, and as experiments in self-definition. The most charitable way to look at *Why I Write* is as a book of reasons and not a book of motives. As such, it can

teach us things about how writers like to think and talk about their work, but not much about what really makes them tick.

Part of the problem is that its contributors are all successful writers—ones, in other words, who have been rewarded by more than the pleasures of the process or the ice-cold comfort of that great cold elemental grace. If I'd edited the volume, I would have asked my authors to begin by listing all the tangible ways in which they've been rewarded for their writing—advances, tenure, grants, etc.—just to shame them into some degree of honesty. There *are* authors who, with no hope of fame or fortune, keep on writing anyhow for motives of their own, but the celebrities assembled by Will Blythe are not the best people to explain those nobler motives. I mean, think about it. Imagine you're Rick Moody or David Foster Wallace. Imagine that for years you've claimed to write for reason X, but one dark night you realize that X no longer has anything to do with it, if in fact it ever did, and that offhand you can't think of another decent reason. Suddenly, in other words, you don't *know* why you write, unless for motives no more lofty than the ones that we assume to motivate pro athletes. Do you publicly renounce your vocation, give up your sinecure with the nearest MFA program, and find a job as a short-order cook? Or do you continue to impersonate a writer, even to the point of turning out more books? And in that case—for the matter, in *any* case—who really cares why you write?

At the end of November there is a porch that has me.

by Virginia Honig

The ridiculous and familiar cedar choking the live oak—  
all the live oak they say choking, but it is still big still, still.

The napkins never stay in the same place.  
Kathy's painting of the underside of a horse is brown  
and still above granny's Willie and Patsy tapes.

Nothing will leave you behind on a screen porch because you can see it going.  
You can see the back all the way from the door, to the fence, to the field,  
to the bridge, to the cedar woods, to out at the top of the cliff.

There is no solid door to leave from.  
The eyes can go through entire Texas from the porch.  
The eyes go through entirely and you must say something.

There is something to watch catching  
in between the screen pieces, sticking to the wood splinters,  
there are fence posts that dry the rugs and hold the birds and hold our hands  
that lean to look at something on the other side.

The fence makes a close horizon.  
It keeps the dogs inside and the grass inside  
and I believe the rest of Texas is browner.

I believe a ruin is the most silent place on earth.  
Letting something ruin is letting something silence.

Scorpion stories, randy wolves setting the cat on fire, horses and their wranglers.

At the end of November there is a porch that has me.

Most of the nights there is some noise that is made outside—  
loudly night, wonderful fear.

# Block

by Rebecca T. Godwin (a story in progress)

Megan Bledsoe has just read an article about writer's block in a reputable magazine. It quoted a certain Alicia Flaherty, Harvard neurologist—not a crackpot, clearly—as saying that it may soon be possible—and this is a direct quote—"to ward off depression and at least some types of writer's block by holding a magnetic wand over a precise location on your skulls." A Harvard neurologist: *Whew*.

Megan isn't a writer and she isn't depressed, but she does seem to have some kind of a block. So she read that section of the article several times over, trying to see which parts might apply to her. She's wondering if she has a mood disorder, as Dr. Flaherty herself does, according to the article; she doesn't think of herself as moody, but it's possible. She wonders if her frontal lobe is out of whack or her limbic system's disconnected; she *feels* disconnected. At any rate, she can't stop thinking about transcranial stimulation—she wants to manipulate her magnetic fields in the worst way.

Here's the block: Megan's stuck in the house. Oh, she can still leave it, sure—although she hasn't since last week when she tore herself out and into the car and out of that again and into the store. She stocked up: eight hundred dollars' worth of what the bomb shelter people used to call sustainable goods: canned salmon, tuna, sardines—she doesn't even eat sardines—disgusting smell—but who knows what she'll come to when she gets desperate for protein—eat bones and all; tins of cashews and dry-roasted peanuts and low-salt French string beans and LeSeure peas and asparagus and creamed corn—*think healthy*, she'd whispered to herself, looking at the colorful rows upon rows of canned vegetables; beef jerky, three flavors, which she still hasn't tried but thinks of as, like the sardines, one of those last-ditch measures; dried apricots and raisins; trail mix; a dozen or so packs of those bite-size Snickers (which have hardly any calories, eaten one at a time, and do also have peanuts, a good source of protein). Those are, unfortunately, almost all gone; Megan tries not to think of the morning she'll wake up to the last empty bag.

"This is all yours?" The young blonde at the checkout counter had to call for help to unload and pack up—she could hardly get the "paper or plastic" out of her mouth for gaping at the parade of shopping carts. While she waited, Megan fixed her attention on the unicorn's head tattooed on the girl's upper arm. What sort of magic did this child expect, she wondered—escape? Under the black dye, the girl's skin was smooth and young; for a moment, Megan could remember that kind of youth, that kind of belief in some talisman or other that might be conjured up to save you. Out in the parking lot, sitting in her stuffed-full car—she could barely see out of the rearview mirror for the bags stacked one atop the other—she lay her head on the steering wheel and wept; she didn't know why. It took her a couple of hours to unload and store everything. When the last can was stored in the last cabinet of her pantry, Megan felt like squeezing in there, too, and shutting the door behind herself, into all that quiet dark.

Okay, so maybe Megan *is* depressed; she's not sure. Ever since her parents' deaths two years ago, six months apart, and her husband's desertion six months after that, each following the other in an eighteen-month *procession* of departures, she has found herself doing the oddest things, like, say, quitting without notice the job she'd held for more than sixteen years as copy editor at the local paper, or, for instance, refusing to answer the telephone, first only on odd days of the month, then on even, then altogether. She may be ill, she knows that much: She has a suspicious mole high up on her inner thigh, but her doctor remarried last year and joined the Peace Corps and now lives in Ghana or Guinea or some other small African nation with her new husband, so Megan hasn't been able to have the thing checked out. She has trouble swallowing, too—at night, trying not to focus on it, she delays the muscular contraction as long as she can; when she does finally have to, it hurts like hell—there's an obstruction of some kind in there for sure, probably malignant, but she has no doctor at the moment, as previously mentioned, and no real prospects for one. Also, she can't seem to remember things—not just where she put her pen or whether she took her hormone pill that day, but also things like the way her mother smelled when she'd give her a hug in the morning or the peculiar softness of the pale skin on her husband's upper arms.

# Ten Questions



Photo by Jessica Alatorre

## ANTIGONE

By Ryan C. Tittle

Stephanie Vella is mounting a production of Sophocles' *Antigone*, for this term's drama season. I sat down and asked her five questions about her take on the classic.

**RYAN:** It seems timely that you're mounting *Antigone* considering there are so many productions of it cropping up, including the recent production for the National Asian-American Theatre Company directed by Bennington faculty member Jean Randich. Perhaps it's because it's an election year. How does your production fit into this scheme?

**STEPHANIE:** One of the things I researched last semester on this play was its history in the twentieth century. Jean Anouilh and Bertolt Brecht adapted it during World War II and, in the sixties, the play was done as a protest play. But when you go back to the original Sophocles version, it's in no way, shape, or form a protest play. At the same time, the issues that it brings up about family, state, and the nature of morality versus justice are certainly very timely now. Greek tragedy is always timely because it has such a democratic notion about it. The classical Greek theatre only existed for about a hundred years and that was very much because it was in a democratic society—because it allowed for debate.

**R:** Would you share some of the methods you've used in bringing this classic drama to life, considering so many of the Greek theatre's elements—the Chorus, in particular—bring such difficult demands to contemporary directors.

**S:** As far as the Chorus goes, I've pared it down to three actors and I've divvied up the lines between them and have given them their own identities within the whole. I've also brought music into the choral odes—a percussive, phonetic counterpoint for the Chorus when they're speaking. You can't work on a Greek tragedy like you would a contemporary drama. You have to work from much more of a physical place. You have to make bolder physical choices. You can't have subtle impulses in a Greek tragedy. Impulses have to be played to their utmost extreme, so a lot of the rehearsal process was about me allowing my actors to take their impulses to the extreme.

**R:** I know you worked long and hard on trying to find just the right translation to work with. I remember you even being in a tutorial conducted by Directing/Dramaturgical faculty member Kathleen Dimmick to work on this. What are the fruits of that labor?

**S:** I'd always wanted to direct a Greek tragedy, but they're a little intimidating. I think that by spending a semester doing my research, investigating the play, looking at the great body of literature that's written about the play, and giving myself that time to think and write about it, I was then able to go in with a lot of questions already answered. So, my main concepts about the play and the primary place I was working from was already roughly established before I started talking to designers and before I started casting actors, so that we could go in and start working right away. Working with Kathleen was really wonderful—I got a lot out of her advice and insight and having her there to help me clarify my thoughts. The translation is by Declan Donnellan, who's a British theatre director, and the fact that it's written by a director makes it much better for actors. It's very playable and active, very contemporary. It's really got teeth in it and some grit to it. At the same time, it's still very true to the poetry.

**R:** Is it exciting for you to see a classical work come alive at Bennington?

**S:** [Bennington drama faculty member] Gladden Schrock said to me, back when I was in my second year, "Stephanie, your greatest teachers will always be the playwrights—the great playwrights. You'll learn more from them than you'll ever learn from any book, any class, any teacher you'll ever have—you'll learn more from those guys." The past three plays I worked on were very contemporary—I worked on Naomi Wallace's *In the Heart of America*, Sarah Kane's *Blasted*, and Luis Alfaro's *Breakfast, Lunch, and Dinner* and I found myself craving that base of Western theatre—

*Antigone continued on page 10*



Photo by Charlotte Sullivan

## THE BALTIMORE WALTZ

By Ryan C. Tittle

I sat down with director Lucy M. Skeen and actors Mollie O. Remillard, Tom Shoemaker, and Gabriel Meyers to discuss their upcoming production of Paula Vogel's *The Baltimore Waltz*.

**RYAN:** Lucy, among our established American dramatists right now, Paula Vogel is right up there with the best. When did you first encounter *The Baltimore Waltz*, her first hit, and what made you want to bring it to life?

**LUCY:** I first encountered *The Baltimore Waltz* when I was still in high school. I was reading a bunch of plays and thought it was great, but never thought I would direct it by any means. I wanted to put this up for many reasons. I wanted a show with a small cast and really great material. I love the relationships in this and the range of human emotions that you encounter in the play.

**RYAN:** Tom and Gabriel, this is your first mainstage production. *The Baltimore Waltz* is a great mainstage show. How does it feel for all of you to land such great material to work with so early on?

**MOLLIE:** This play's a lot different than anything I've ever done. I'm used to Shakespeare and musicals and this is definitely a step away from that and it's nice to get some variety. I'm in the "New Works Ensemble" right now, which adds a little extra craziness to the mix, having to perform in that and then in *The Baltimore Waltz*, but it's also helping.

**TOM:** I was really not expecting to get a part just because everybody told me that it's not typical for first years to get parts. I haven't actually ever done anything on stage that wasn't a musical or Shakespeare. I've never played a non-character role. I've always been either the comic relief, or the romantic goofball, so having to play a human being for once is interesting and a lot of fun.

**GABRIEL:** I was putting my monologue together in the last couple of days when a friend was like, "Oh, by the way...you have that audition thing that you've got to do." So, I was surprised that I actually did get a role and such a serious one. I have to say that I think it's a good thing that I get to jump right in there with Bennington theatre early in my college process.

**RYAN:** *The Baltimore Waltz* brings up several issues—dark ones, at that. How is the morale in the group when working on a project that attacks such serious material?

**LUCY:** What I love about this play is there is the dark stuff and the really serious aspects, but Paula Vogel also writes a lot of comedic things. She has a way of adding those at moments when things get a little too serious. As far as the morale of the group—the two guys are hilarious and are constantly joking around. There've been very few rehearsals where it's been, "Oh, this is such a dark, depressing play," you know? It's been tons of fun. We're about to tackle the more serious scenes, so it might get harder, but I think it's been great so far.

**RYAN:** Lucy, many people probably remember the work you did for Jean Randich's Playmaking: New Work Now class last term. Is it comfortable or daunting to be working on a more established piece?

**LUCY:** I think the difference is that the work that I did in Jean's class was work that I had written, so it was interesting to direct something like that because you're that much closer to the piece already. What's been kind of daunting is to find that same connection with this play and I think I have, but it's taken a long time to find the same connection so that the material is equally as precious as the work that I did last term. It's also really exciting to get to do an entire play and to have it not be more than a ten-minute thing and to be able to work with designers. That was the big thing that changed from the work last term—just being able to collaborate with people and be the leader of bringing things together.

*Baltimore continued on page 10*



Fashion continued from front

But it also has its advantages. It encourages students to collaborate and be resourceful. "What it lacks in construction, it makes up for in concept," said Duff.

It just goes to show that when you don't have much to start with, you are forced to create something all your own.

Still, fashion students would appreciate more support of their creativity from faculty and administration. After all, "the fashion show is actually Liz Coleman's favorite event, or so I've heard," said DeCavage.

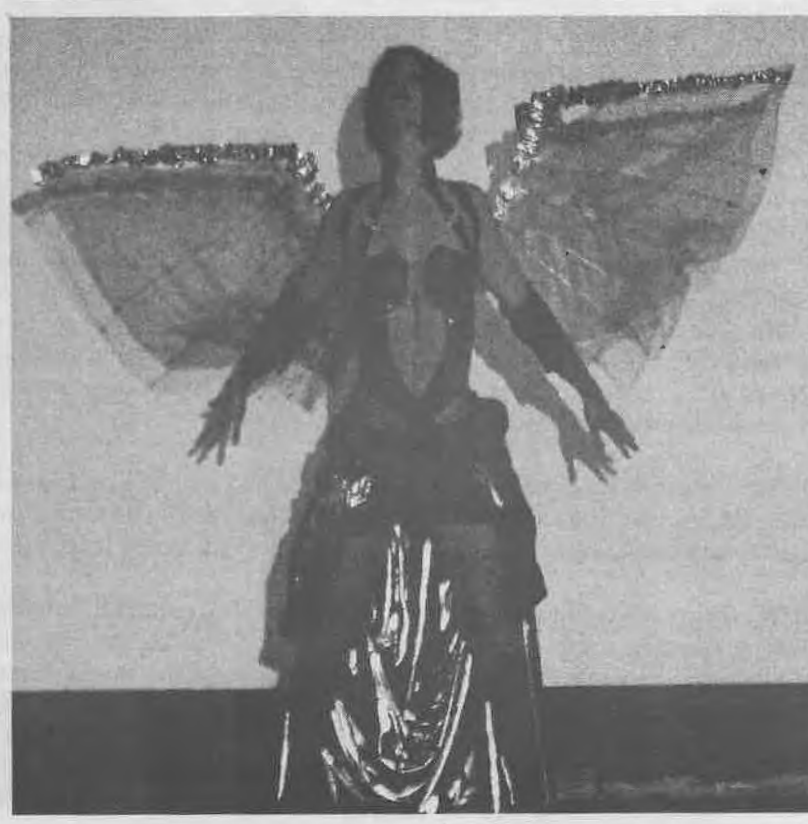
In addition to stronger academic backing, designers hope to acquire more funding for future shows. "There's an increasing interest in fashion due to these shows," said Theriault. Fashion is gaining popularity as an art, and this ought to be recognized.

Despite these complaints, the

designers are optimistic. There appears to be a good chance of them receiving more funding, and next term's show is already being discussed. After the success of this year's highly theatrical show, there seems to be a desire to push that creativity as far as possible. Next term's show, which may take place in Usdan Gallery, will most likely place an emphasis on Haute Couture, which should allow spectators the opportunity to witness fashion as art.

Even without sufficient support from the faculty and administration, fashion shows will keep happening. With more resources, they can get bigger and bolder. If artists aren't able to study fashion academically, they should at least be able to have a knock-your-socks-off show every term to showcase their projects.

"I'm exceedingly glad that we have this at least," said Theriault.



# FALLfashion @bennington

**Page 8 Clockwise:**

Luke Fredland, Katie Stoop Jessica Alatorre, Melissa Conklin and Heke Kennon wear Rachel DeCavage.

Jamie Marshall-Livel wears Cassie Nichols.

Rachel Van Pelt wears Tiffany Theriault.

Michelle Loftus, Kara Bloomgarden-Smoke, Liana Lewis, and Josh Goldstein wear Fia Alvarez.

**Page 9 Clockwise:**

Audrey Culp (DeCavage)

Holli Jakalow, Boaz Sender, Genevieve Belleveau wear Robyn King.

Marina Boynton, Maya Macdonald and Elizabeth White wear Simone Duff.

Kayonne Hall and Katie Stoop. (DeCavage)

All Fashion show photography by Kathryn Furby

## Election continued from page 4

Situations like these tend to make voters across party lines feel more and more disenfranchised from the voting process. A Bush supporter voting in Vermont may wonder why he should vote at all in a state voting overwhelmingly for Kerry, a winner-take-all state where a popular vote majority will decide all of the state's electoral votes. Likewise, a Kerry supporter voting in Vermont might feel that their vote is equally useless in that it is just another tally mark for a state already going that way.

Supporters of the Electoral College contend that the system protects rural communities and smaller states by distributing voting power broadly on a geographical basis across the nation. The argument is that without an electoral college, it would be possible to win a majority of votes located in a few geographically restricted areas of the country. Candidates could therefore feasibly campaign in only the 10 largest cities and ignore the rest of the country.

Detractors counter that the campaign process is already skewed by the existence of "swing states", a phenomenon that could not exist if the Electoral College were not in place. Detractors also contend that the Electoral College gives disproportionate voting power to voters in small states and silences a large minority of votes in every state, just as it silenced a large minority across the country this last election.

Changing the system would require an amendment to the Constitution, which would then require ratification by ¾ of the states. Also, removing the system would weaken the domination of the two political parties. Because of these and other reasons, it's unlikely very many people would back the complete removal of the Electoral College, although the abolition or alteration of the Electoral College would strengthen the power of the individual in the process of elections and the system in general.

Even simple modifications could help, one of which would be to require all states to assign their electoral votes according not to who won the majority of the popular vote, but rather, in proportion to the votes cast for each candidate or party.

## Baltimore continued from page 7

RYAN: Finally, Lucy you have shown yourself to switch easily between life as an actress here, a technician, and a director. How is it to be directing other actors? And cast, is it helpful to have a director who is a good actor herself?

LUCY: I don't know that I could have done this work if I hadn't been an actor or a stage manager before. The good thing is I feel like I have a sense of where everything should be at certain points along the rehearsal period because I've been on the other side. In looking at all of these things, I look at it like, "If I were to give this monologue, how would I approach it?" and maybe that's not how Mollie wants to approach it, but I can at least give her that insight. I think that all of the classes that I've taken here and all of the experiences I've had working with Jean and everybody else has really given me the background to do this project.

MOLLIE: I'm just remembering, in high school, having directors who never acted and it's more of an "Okay, this is how I want it and this is how it's going to be" thing. Working on this play has been much more open-ended. It makes it a more comfortable environment to work in. It's more of a collaborative project as opposed to Lucy's play. Which it is, but it's also *our* play.

TOM: I think it helps to have a director who actually is an actor herself because when you have a director who is thinking only of what they want to have happen, then they'll give you a line-reading and tell you, "Do it this way," no matter what your personal feelings may be. So, it's really cool because when one of us says, "Well, I'm not really feeling this line; can I try it this way?" Lucy will be open to suggestions, she'll listen to our ideas, and she'll know how we feel. More often than not, during most of the scenes, there will be moments when we say, "This line doesn't make any sense" and Lucy will be able to give us different options. For me, that's really helpful.

GABRIEL: I think it's really great working with a director who knows about acting because it's more difficult to work with directors who don't. I think that Lucy really knows what she's talking about and it's really wonderful working with her because all of her ideas that she's presented have been good ones. The fact that she knows about acting and knows what it's like to be up on stage and be directed by someone, gives her an amazing ability.

*The Baltimore Waltz* plays December 11<sup>th</sup> and 12<sup>th</sup> at the Margot Tenney Theater.

## Antigone continued from page 7

those most basic forefathers that we have. I found myself wanting to work on something truly great, because I felt that not only would I learn a lot from doing that, but the actors, designers, and everyone involved would learn a lot from working with such an amazing text. I think it's very exciting to see classical work being done at Bennington because I think that we get so obsessed with the new here that sometimes we don't go back to our roots and find out if we can take our fresh perspectives and make our own *Antigone* that's ours. In a lot of ways, I directed this play for the Bennington community—I definitely had this audience in mind and I think it's something that a lot of people will really be excited to see. It's a play everybody knows, it's a play everybody pretty much loves, and I think it's also a play that's incredibly accessible to anyone. I don't know of any culture of people that can't relate to those things or get something out of them.

R: This term is full of politically charged dramas: looking at communism through Brecht's eyes, the social politics of Paula Vogel's work, and the Exxon-related aspects of the faculty production. How does your *Antigone* fit into this varied but somewhat related term of shows?

S: All Greek tragedy is political, but not in a contemporary sense. None of them

are protest plays and, contrary to what Brecht said about Greek tragedy, none of them tell their audiences what to think. Greek tragedies provide an incredibly balanced look at an argument and provide no easy answers—they always leave that up to the audience to decide. The idea of having a Chorus is a political idea—the idea of having a representative of the people onstage—the idea of taking great mythological-historical figures and putting them into a dialogue with one another and allowing the audience to have a perspective on that—that is political. The play is about what happens at the fall of a dynasty, what happens after a civil war. How does a place put the pieces back together? How is death dealt with on a personal level after many people die in battle? Certainly that fits in with the more political themes of this semester. It will be different, though, because it's a different way of looking at politics. The structure of a Greek tragedy will really give the audience a lot of freedom, but also a lot of responsibility to decide what to think about the piece. I have no intention of telling people what to think about it and the play has no intention of telling people what to think about it. So, it should be interesting.

*Antigone* plays December 3 and 4 in the Lester Martin Drama Workshop.



Sara Harvey rehearsing as Antigone. Photo by Jessica Alatorre

## WRITE FOR THE FREE PRESS!

Send letters or submissions to  
bfp@bennington.edu

### BENNINGTON FREE PRESS STAFF

SENIOR EDITOR  
Jim Bentley

ASSOCIATED EDITORS  
Jessica Alatorre  
Daly Clement  
Kathryn Furby  
Sarah McAbee  
Zubin Soleimany

LITERATURE EDITORS  
Marina Boynton  
Holli Jakalow

COPY EDITOR  
Cory Stauffer

ADVERTISING  
Kathryn Furby

PHOTOGRAPHY  
Jessica Alatorre  
Kathryn Furby  
Charlotte Sullivan

LAYOUT  
Jim Bentley

CONTRIBUTORS  
Jim Bolenbaugh  
Maj Anya DeBear  
Jennifer Funk  
Rebecca T. Godwin  
Virginia Honig  
Geese Jackson

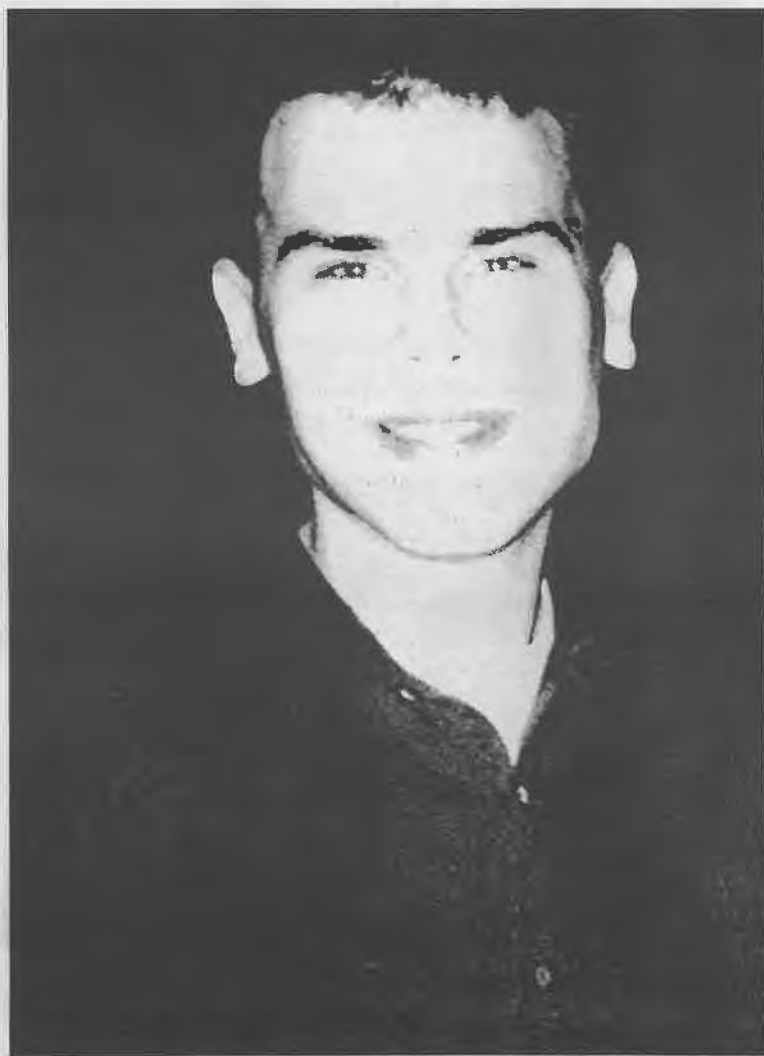
Chris Miller  
Ryan C. Tittle  
Gabriel Greenstein

# remembering adam mills



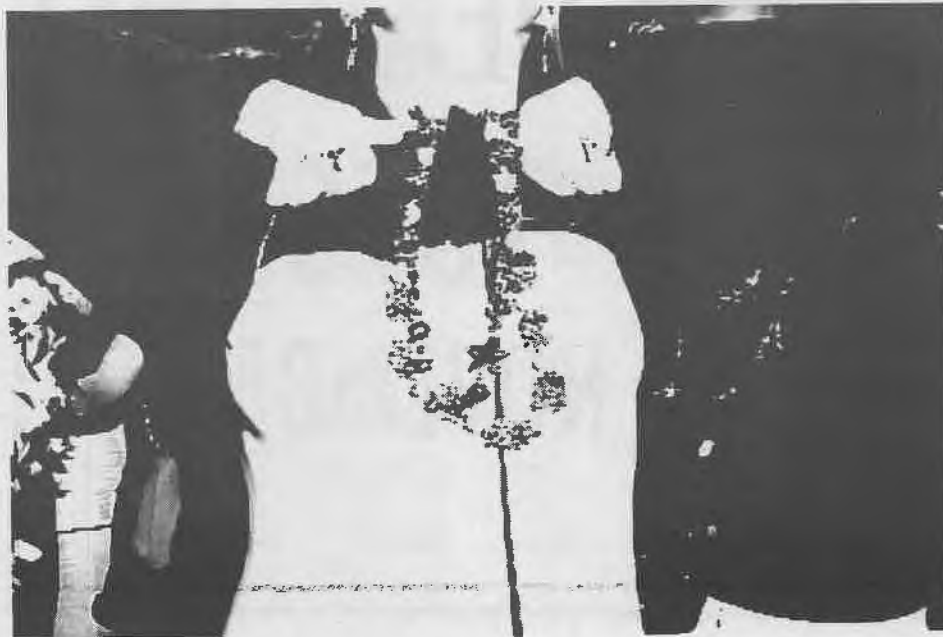
Adam and I always had a love hate relationship. I saw the good in him and he in me. He was a fixture in Canfield for my first two years and could often be counted on to say exactly what needed to be said at exactly the right time, especially to prospectives. He was a unique person. He was boldly honest. He was very talented and had a lot of drive. He was invariably generous to me. There were times when Adam made me absolutely crazy. There were times when he made a lot of people crazy because of what an incredible arguer and bullshitter he was. But these are the reasons why I'll miss him.

Katie Raeburn



## untitled: work in progress

by adam mills



**GIFTS**  
*for the*  
**Artists**



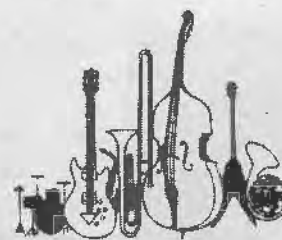
*For a Wide Selection of Oils, Acrylics,  
Watercolors by Famous Name Brands...  
And for all your artistic needs.*

*Da Vinci • Winsor & Newton • Liquitex • Brushes  
Easels • Canvas • Pads • Gift Certificates*

**Jay's** **Art Shop &  
&  
Frame Gallery**  
*also Cards & Gifts*  
[www.jaysartshop.com](http://www.jaysartshop.com)

Rte. 7, South St., Downtown Bennington, VT  
(next to the Tri-State Pennysaver News)  
**802-447-2342**

## Faller Music Co.



SALES • SERVICE • RENTALS

- Percussion      -Pianos
- Keyboards      -Guitars
- Printed Music      -Amps
- Band & Orchestral Instruments

*"Life's too short, Don't forget to play"*

170 N. Main St., "Downtown" Rt 7 Bennington, VT  
802-442-4977 • 800-544-6792



## The Gift Garden Inc.

343 WEST MAIN STREET  
BENNINGTON, VERMONT 05201

(802) 447-7222

Flowers, Plants, Balloons,  
Fruit & Gourmet Baskets,  
Candles & More

**spice'n  
nice**  
natural foods

223 North St. Bennington 442-8365

Advertise with the  
**Bennington Free Press**  
Contact 447-8800 or email at:  
[bfp@bennington.edu](mailto:bfp@bennington.edu)

**FWT**

**DEADLINE:  
TUESDAY  
NOVEMBER 23!**