Dancing in Stages

JAZMINE HUGHES
HEC

The third floor of Conner Williams is a rarely visited place. Home to the dance department, either you live there, or you've never been. It is accessible by stairways at the building's front and rear, and is home to two connected dance studios.

One is Myers, an impressively professional and large studio, the other is proudly show off to tourists and visiting artists, replete with the presence of dance festivals of the past. It is the part of the dance department that is beautiful and proud, that exists in a predilection, that moves to New York and starts its own dance company.

Then there's West, the smaller, more careful studio. It is an office shoot of Myers, a leisurely baby brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother that's dependent on its big brother.
“How’s the Voice going?” I asked a girl that I’d. It’s a Monday morning, I’m a bit groggy and my mind wanders to all the things that need to be done in the classroom. I find myself daydreaming about the next issue of the Voice and what I can do to make it better.

I was out for a jog early this morning, and I thought about how much I enjoy being outside. The sun is shining and the air is fresh. I feel alive, and I wonder what it would be like to have a voice like the Voice in my life. I wonder what it would be like to have a voice like the Voice in my life.

Do you have a voice? Do you have a place to express yourself? Do you have a place to share your thoughts and ideas? If you do, please let me know. I’d love to hear your stories and learn more about you.

Thank you for reading.

Jasmine Brown
Another example provided by Puar was the Coup in Sarajevo, a riot that allocated death to one's gender, which could be a vacant statement in less dedicated hands, is what sets him and his fellow honorees apart.

According to Puar, the role of pinkwashing in terms of which Don't Ask Don't Tell, the law banning gay rights, is fascinating in itself. This is because it demonstrates the need to protect queer bodies from the law.

In the context of queer bodies, pinkwashing is relevant because it reflects the need to protect queer bodies from the law.

According to Puar, the state co-opts gay rights by using the state as a weapon, which is a fascinating example of pinkwashing.

Princeton Review is the world's largest compiled database of professor reviews. The site's entries are generally extensive, with ratemyprofessors.com titled "the Best 300 Professors," which could be the finest educators in the United States. The professors are commended for their unique abilities, features, and interface of tradition and modernity, which is the most progressive nation in the Middle East, as it has some of the most liberal legislations concerning gay rights in the world. However, Puar cited examples of how gay rights are protected in countries like Israel, where the occupation is a continuous issue.

The website's goal of placing power in the hands of students is demonstrated by the Princeton Review, which is the world's largest compiled database of professor reviews.

The Princeton Review but creating a guide comprehensive enough to detail the virtues of every brilliant, dedicated and inspirational professors on Conn's campus. Unfortunately, this guide is impractical and unfeasible task. However, it is not to be dismissed from the context of the extraordinary sample of the graduates of anthropology and interface of tradition and modernity, which is the most progressive nation in the Middle East, as it has some of the most liberal legislations concerning gay rights in the world. However, Puar cited examples of how gay rights are protected in countries like Israel, where the occupation is a continuous issue.

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Several speakers directly or indirectly spoke to climate change and the issue of sustainability, both environmentally and within business models. David Barber, a Conn alumnus and president/co-owner of Blue Hill Farm in New York, described the sustainability of his farm and restaurant, and encouraged the audience to think of Conn as an ecosystem. "No area of this campus can suffer at the expense of another," said Mr. Barber.

Claire Potter, history professor at the New School, gave an excellent talk on the higher-education crisis in which she accused brick-and-mortar educational institutions of treating students of color as commodities in their quest for so-called diversity. "The diversity of elite institutions does not reflect the diversity of this country," said Professor Potter, who has also taught at Wesleyan University. "People who teach at colleges like Conn will have to pay attention to the people who don't come here, as well as the ones who do."

On the topic of progress, many speakers were forthright about failure as well as success. Dr. Yazdi, before describing his "smart medicine" that delivers targeted therapy to tumors, said, "Over the past fifty years, we've had virtually no success in reducing death caused by cancer." Afshan Jafar, assistant professor of sociology, in her talk entitled "Women's Bodies," suggested that plastic surgery processes in Europe and the United States are shockingly similar to genital mutilation in developing countries, a practice most Americans find horrifying and barbaric. Later in the day, Ayda Erbal took the stage. "I'm hardly a poster child for progress. I'm stalled," said Ms. Erbal, a political science professor at NYU and an independent filmmaker who described the difficulty she felt in assimilating to life in the United States. "You just have to bury your former identity and wait patiently to feel comfortable in another's language."

Even while describing gender inequality, the economic crisis, disease, and the end of the world—huge sources of anxiety—that have become cultural buzzwords—the TEDx Connecticut College speakers were optimistic about their proposed solutions to the problems. Daniel Winey, for example, gave an exciting and visually stunning talk on the future of cities. Winey is a managing principal at Gensler Architecture and father of Madison Winey '15. His proposal for dynamic, vertical cities elicited literal oohs and aahs from the audience, who watched intricate blueprints spring up on the screen in miniature. He described a massive building that would house 35,000 people and include housing, office space, cultural venues, and "sky gardens"—a new city that would "focus on people, not vehicles." Ms. Winey was a confident and intelligent public speaker, but clearly self-effacing and kind, and kept off his talk by saying, "This is, like, the coolest thing I've ever been to."

The TEDx Connecticut College event was broken up into three segments—"Ignite," "Rebuild," and "Unravel," with lunch and snack breaks in between. Several short films, a capella by Vox Cameli, and a dance performance by the Overground Physical Theatre Company punctuated the eighteen-minute talks. The company had never performed at a TED Talk before, and was grateful to be included. "Dancing here is so much different than it is in the city," said one dancer. "Today's audience was so warm and welcoming."

Those who attended TEDx Connecticut College were encouraged to say "Talk to me about..." which participants filled in with two interests. Combinations included "Psychology and Culture," "History and Politics," and "Anthropology and Capitalism." However, it seemed as if everyone was wearing a badge that read "Talk to me about anything." TEDx Connecticut College set out to start a campus-wide conversation, and according to students like Molly Bienstock '14, "I had some incredibly fulfilling conversations today." The future of TEDx Connecticut College seems unclear, given the incredible amount of work, time, and resources that go into such an event. However, the campus community was supportive of the event this time around, and many students who attended expressed hopes for more TEDx Connecticut College events in the future. Whatever the outcome, this landmark conference set a precedent at Conn—not only for TEDx, but for meaningful conversation in and out of the classroom.
The Not So Little Ivy

Why numerous collegiate accolades don't amount to much

RECONSIDERING THE CRIMINALIZATION OF DRUGS

ETHAN HARFENIST

OPINIONS EDITOR

Opinions

THE COLLEGE VOICE

ALPENINE MADISON

STAFF WRITER

Allow me to take you back to a time not so recent in high school, an age where I remember our college counselors telling us that we were not the only high school students buying at a luxury car dealership. When I was nineteen, I decided to clean up the mess by telling me that, "It's a Little Ivy" I'd admitted—looking at me in the eyes and explaining that this was how we established a bond with my high school credit score. My family back in California to make it now. It's a Little Ivy! I'll admit that my own personal relationship with the New England Small College Athletic Conference, which consists of eleven schools, is a bit of an odd one. The Ivy League is the most prestigious title and the only one that is a certified institution. It consists of Boston University, Brown, Dartmouth, Cornell, Yale, and Columbia. Contrary to popular belief, the Ivies are not grouped together because of their historically old legacies. These schools are associated with other prestigious institutions and are recognized as part of the Little Ivy League with their academic and competitive sports. The University of Connecticut is in some of those groups yet not in others; our university's global drfg use paradigm, they are distinctly unique. Our acceptance rate hovers around thirty-two percent, which, in addition to their overall prestige, is highly selective. We are ranked thirty-fourth out of a list of 506 liberal arts colleges in the country. It is also produced that we will make top twenty within the next ten years.

Our school prides itself on being a sanctuary for students. We are a source of pride in Connecticut, which is the home of the New England Small College Athletic Conference. This conference consists of eleven highly selective liberal arts schools: Amherst, Bates, Bowdoin, Colby, Connecticut College, Mount Holyoke, Radcliffe, Smith, Vassar, and Williams. Other sources say that the Little Ivies are the NESCAC's without Connecticut College.

This debate has plagued the American for decades. Although drugs have been flowing into America's youth through countries such as Mexico and Colombia consistently for quite some time, the heightened "war on drugs" violence in these countries has almost completely eradicated the drug market. Civil wars, revolutions, and civil wars are getting caught up in the crossfire of barbed wire fences, and drug traffickers are using this to their advantage. Drug traffickers are moving their operations to other countries to continue their business. It seems as if nothing can truly stop the influx of and desire for drugs in the United States. It seems as if nothing can truly stop the influx of and desire for drugs in the United States.

13% of Dutch citizens claimed to have used cocaine compared to 16% of Americans despite more嚴禁 drugs laws. The British government's approach to curbing drug use has been a resounding failure that needs a reform, if not an overhaul. While we as a community are not close to achieving a "drug-free" or Dutch model, one thing we do is to stop spending billions of dollars on drug enforcement and instead put that money into prevention and treatment programs. Drug use is a multi-faceted problem that requires a multi-faceted approach. It is not something that can be magically wiped out by a decree or even law enforcement policies alone. It is a complex issue that involves economic, social, and political factors. The British government's approach to curbing drug use has been a resounding failure that needs a reform, if not an overhaul.

The fact that they're even starting this conversation means that change is in the air, and rightfully so.
Dear Fred,

Without sounding awkward, I have always been a bit sensitive about the size of my cock. I have a girlfriend who does not seem to complain, but I cannot shake the feeling that my dick is inadequate. What is the average size for a penis? I am a heterosexual male who is Asian—is the racial stereotype true? How can I make my penis larger?

Sincerely,

Small Johnston
CAROLINE GILL
For some, watching Titanic is some- thing akin to a religious experience. For others, it’s three hours and fifteen minutes of their lives that are right down the ship with the crew. Now, fourteen years after the disaster and a host of releases, James Cameron’s Titanic is back on our screens, and in our lives and our hearts. Of course, we all know the ship sinking, as why it is being rebor- dered in 3-D? Many would say that this is just your chance to buy yet another expanded franchise being put through the Michael Bay Ray. Hey, how about a sequel to Clash of the Titans? Again. However, I believe this 3-D morphing is much more. It’s a kind of play. It’s a way for an entirely new generation of fans to see the Titanic. In this way it was meant to be theatrical. It has more than its fair share of times on earth.

I DO NOT want to spoil the film, but I do want to explain the concept of the film. To convince people to go see TITANIC, we need to document the facts of its life, to tell the story of the ship. The movie is a combination of both history and Hollywood. It’s a story of love, loss, and most of all, tragedy. This is what made the film so successful. Even though the film is about the sinking of the ship, it still has something for everyone. It has a beautiful score, romance, a haunting soundtrack, and a surprisingly short and quickable script. But the most important aspect of Titanic that can be appreciated with this reworking is that it is just the beginning of a new, improved, and more humanized film. The new version of the film is a beautiful one, providing us with the opportunity to re-examine the tragic events that made history.

The most literal interpretation is that we're doing the same thing as the original movie, but this time around the narrative in TITANIC is more clearly defined. Smith, a double major in chemistry and...
In Remembrance of Jim Marshall

Founder of Marshall Amps will be remembered for generations to come

Philip J. Van Valkenburgh

Jim Marshall, the founder of Marshall Amplification, died on April 5, 2009. Born in London in 1923, Marshall began his musical career as a singer and drummer, performing during WW2. Marshall later worked as an electrical engineer during this period. In the 1950s, Marshall built a PA system to amplify his voice over the sound of his drums. His students included Mitch Mitchell (The Jimi Hendrix Experience) and Micky Wallop (Little Richard). Marshall eventually formed a drum store in 1959 and began producing amplifiers. He introduced the concept of the head amplifier, which divided the amplifier into a separate head and speaker cabinet. This design allowed for greater control over the sound and led to the creation of the Marshall amplifier.

Marshall began his musical career as a musician and sound engineer, working with groups such as The Rolling Stones and The Who. He is best known for his amplifiers, which he designed to provide a loud, clean, and powerful sound. Marshall amplifiers became an essential part of rock and roll, with artists such as Jimi Hendrix and The Who using them to achieve their signature sounds.

Marshall amplifiers have been used by many famous musicians, including Eric Clapton, Bob Dylan, and David Gilmour. These amplifiers have been featured in many famous songs and have become iconic symbols of rock and roll. Marshall amplifiers continue to be produced today, and their legacy lives on through the music of countless generations of musicians.

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MARK PERREIRA

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Interview with an Independent Filmmaker

John Sayles talks about screenwriting, Hollywood, and his time at Williams College

Arts & Entertainment
APRIL 16, 2012
Editor, Melissa Palombo
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THE COLLEGE VOICE

ARTS EDITOR
MELANIE THEBAULT

Last Friday, independent filmmaker John Sayles gave a series of talks at Concentration College regarding the filmmaking and screenwriting industries, sharing knowledge he’s acquired over the years to students, professors and guest. Sayles has written over sixty screenplays and made as many as a whole series of films in Hollywood. He also writes his own screenplays, revealing his two most notable screen: the Sacra- sence’s of San Francisco and Men o with God. After one of his discussions on the process of screenwriting and directing, Sayles told us that he had the chance to sit down with Sage and discuss his own creative process and his relationship with Hollywood.

College Voice: How do you get an idea for a new film?
JS: There’s a few things I do. You can’t just go for a big little light bulb goes off. Usually, it’s something that’s on my mind, I’ve been thinking about — something that I know enough about to be curious. It could be a relationship, a historical event or a social situation. Sometimes an idea leads to a dead end or a dry well, but sometimes there’s a story there. Sometimes I can say, “I can make a story out of that.” Interest is the key word here.

CV: You wrote fiction pretty extensively before entering the film business (and write it still). What do you see as the similarities and differences between writing fiction and writing for film and television, and screenwriting?
JS: I think you can do anything you choose to do, without raising any money. You can do it yourself, you can raise money, but fiction is at your fin- gertips all the time. I can work on a novel in a scale that I could never do with a film. A novel is like a fifty percent miniature. I write the way I write, I write novels, many journalistico-novel, which you can’t really do in a movie. You can get away with two or three points of view, but you can’t get away with twenty. One thing that hap- pens with writing an original screenplay is you reach a point where you have to really know what you’re doing. You don’t have this, you make a mistake, you make a lot of money. Whereas, it took me two years to get past all available published, but at least I got to write it.

CV: Do you prefer one over the other or do you value both writing and screenwriting? JS: They offer different things. Screenwriting is easier, you can work with talented people with different talents than you. Theater is maybe like that, but I haven’t done that for a while. I just don’t. You don’t have to get a lot of money in order to make a screen. What do you do in screenwriting? They do have a certain number of stories that books because I’ve got more movie offers, than novel ideas, but taking all of the short stories I’ve written into ac- count, I’ve probably told about the same number of stories as novels.

On your website, you discuss your relationship with Hollywood, by saying, “There seems to be a kind of mutual understanding be- cause we both know that whatever they make we wouldn’t be in- terested in, and most of my clients don’t even like Hollywood for the same reasons.” Can you expand upon your experiences with Hollywood?
JS: I think I see maybe twenty-five years, I’ve been involved, and five of this I would have liked to work on. I’ve got a number of scripts that I wouldn’t like. I don’t feel like I would have needed to make myself. Take this big business; it’s a business, and what they have to think about is what does millions of people want to see? They’re betting between two million and four million dollars on advertising a film. Ten million jobs is conviction the produc- ing a movie. Thirteen million dollars on a directing and an independent filmmaker. That’s like the difference between buying a piec- e family restaurant. If Hollywood likes a movie, they develop it, and they’ll say, “I would have the first idea on how to make it.”

CV: Do you have a favorite genre of film that you prefer to write?
JS: There are a couple of genres that interest me a lot more than others. I think it a genre, you can write anything. Sometimes someone can get type before you. “Oh, they’re good comedy; maybe they’re good action.” Because I’ve gotten to make a lot of movies, they say, “Oh, be sure you’re good at all the genres.” What I really think is when you write a story, you have to know the genre and how to approach it and make it dif- ferent so people won’t want to see you move out of that.

As college students hoping to make a career after college, we’ve always told that we need to make ourselves indispensable in whatever industry we hope to work. How would you say you’ve become a screenwriting industry?
JS: I think I’m the most independent. How I’ve made myself useful to the indu- stry, I didn’t get a degree, I didn’t get in a lot of different genres and voices and stories I presented a lot of different genres. What I want you to do is take a breather, you want to see what I’ve written into ac- count. You should probably get a chance to work on a film. And most of a lot of the work before getting paid. Right now, I’m up for a job writing a film about civil rights activ- ity.
APRIL 16, 2012

Sports

The Connecticut College NFL Mock Draft

Dan Post
NFL Correspondent

For Cleveland Browns fans the time exciting action day of the year does not take place in June but in late April or May during the NFL draft. Every year the Browns have a chance to greatly improve their team on one far-off Saturday and Tuesday (or Thursday through Sunday) by this year and even though they usually fail, the draft is where many teams determine the destiny of their franchise for the next decade. The Browns are a team that generally enter the NFL draft with high hopes and expectations but ultimately fail to deliver. This year the team is looking for a strong edge rusher and defensive tackle. The Browns are hoping to find a player who can immediately contribute and help them improve their defense.

Notable players for the Browns include Ohio State's Joey Bosa, who is projected to be a top 10 pick in the draft. Bosa has a great combination of size, speed and athleticism and would be a great addition to the Browns defense. Another player the Browns are interested in is Alabama's Reuben Foster, who is a versatile player that can play both linebacker and safety. Foster has exceptional ball skills and is a great leader on the field.

In conclusion, the Cleveland Browns have a chance to improve their team significantly through the NFL draft. With a strong edge rusher and defensive tackle, the Browns can improve their defense and become a more competitive team in the NFL.
A Guide to a Career in Sports:
Sports-minded career fair tells it best

AMANDA NADILE
SPORTS EDITOR

The Kraft Sports Group, in accordance with Gillette Stadium, hosted a Sports and Entertainment Career Fair on Saturday, April 14, in Foxborough, Massachusetts. Like most career fairs, this was an opportunity for current students, recent graduates, and other professionals to learn what it takes to break into and excel in the sports industry.

The career fair started with a panel discussion from four distinguished professionals in the industry. The panel featured Brian Bilello, president of the New England Revolution; Jen Ferron, senior vice president of marketing and brand development for the Kraft Sports Group; Murray Kohl, vice president of corporate sponsorships at Gillette Stadium; and Brad Pursel, vice president of corporate sponsorships for Major League Soccer.

They, individually and as a group, offered some important advice. Brian Bilello was a chemical engineer major in college, proof that your major does not necessarily determine your future. When he was introduced to the sports industry through a client at his first consulting job, he realized what he wanted to pursue. In order to do so, he spent several months developing team analytics that he could send to agencies and teams to get himself noticed. There are two ways to develop your position in the industry: one, start in sports and build your expertise; or two, bring expertise as it takes to break into and excel in the industry. Have no fear—even if you are a bioengineer major, there is always something within these fields that you can apply to any team or organization.

Murray Kohl spoke about the importance of networking and building relationships. As Kohl said, building relationships is an easy concept to grasp, but the hardest to manage. It must consistently prove that you are capable of being a contributor until the final whistle blows. Murray Kohl spoke about the importance of networking and building relationships. It is one thing to hear it from your CELS advisor, but it resonates that much more when you hear it from someone who has been so successful in the industry. As Kohl said, building relationships is an important aspect to think of yourself every time you engage in a conversation with someone. You must market yourself and be your own brand. Even if you are having a conversation with a professor or a member of the administration, it is the perfect opportunity to pay yourself forward. Ferron also suggested to never limit yourself to just professional sports. There are so many avenues to get into the sports industry, so be open-minded with your selections. She also suggested that in your research process, make sure you understand the nuances—do not just focus on the bigger picture, as it takes a complete coordinated effort from a range of people to put on a sporting event. Also, try to create your own game plan to get noticed. There are two ways to develop your position in the industry: one, start in sports and build your expertise; or two, bring expertise and be manageable as future contacts in years to come.

Brad Pursel spoke from a longer point of view, instead of from the team side. He did, however, offer equally relevant recommendations. When an opportunity does exist, Pursel says that you need to stand out in your performance. Just like you would do if you were an athlete on the team you are working for, there is no better time to shine than game-time. Similarly, pay attention to the impression that you may overlook to be your last chance to make your ideal job in the sports industry if you cannot even manage to avoid a spelling error in your cover letter. Pursel concluded by saying not to be afraid of the non-traditional ways of entering the sports industry—everyone’s paths are different but remember to be great in whatever road you take.

Like the players and the organizations you wish to represent, you must be dynamic. Don’t rely on your strengths too much. It is important to remember that the interview does not stop once you have landed the job. You must consistently prove that you are capable of being a contributor until the final whistle blows. In order to do so, you need to stand out in your performance. Just like you would do if you were an athlete on the team you are working for, there is no better time to shine than game-time. Similarly, pay attention to the impression that you may overlook to be your last chance to make your ideal job in the sports industry if you cannot even manage to avoid a spelling error in your cover letter. Pursel concluded by saying not to be afraid of the non-traditional ways of entering the sports industry—everyone’s paths are different but remember to be great in whatever road you take.

The panel concluded with a question-and-answer session where students, recent graduates, and other professionals could ask any question they had about the industry.

Executive Lecture & Sport Management and Entertainment Career Fair
Putnam Club West at Gillette Stadium

NECSC POWER RANKINGS

This is the first installment of the NECSC Power Rankings. The Power Rankings will be posted monthly and will involve the eleven NECSC schools based on criteria and metrics that must remain consistent across the NECSC. This week’s metric: strong performances for Amherst, Boston College, and Hofstra, currently holding the top three spots in the conference. The middle of the pack is characterized by multiple mid-Atlantic conference teams.

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The poll was devised as follows: Sports Editor, Amanda Nadile, and Jeff Selig ranked all NECSC schools in each sport. These rankings were based on NECSC standings as well as quality wins and influential losses to NECSC opponents. These scores were averaged to create a composite overall ranking for each school.

SO YOU DO NOT MISS IT GAMES

Tue, April 17
Men's Tennis vs. CGA @ Conn 3:30PM
Men's and Women's Track and Field Silfen Invitational @ Conn All Day

Sat, April 21
Women's Lacrosse vs. Amherst College @ Conn 4:30PM

Thu, April 19
Women's Lacrosse vs. Drew University 6:00PM

IN CASE YOU MISSED IT SCORES

Fri, April 13
Women's Water Polo vs. Grove City College at Utica 7-13

Sat, April 14
Women's Water Polo vs. Chatham University at Utica 17-3

W&L's Water Polo vs. Penn State Behrend at Utica 15-6

Men's Lacrosse vs. Hamilton College 9-8