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# THE COLLEGE VOICE

NEW LONDON CONNECT

MONDAY, APRIL 29, 2013

VOLUME 2 • ISSUE 13



**MELANIE THIBEAULT**  
EDITOR IN CHIEF

Last fall, President Higdon announced his plan to retire at the end of 2013, leaving the College with the task of finding its eleventh president and his successor. A Presidential Search Committee was created in late January of this year, led by Pamela Zilly '75, chair of the Board of Trustees. The committee is comprised of fourteen members — seven trustees, four faculty members, one staff member and two students.

"The selection of the president of the College is one of the most important responsibilities of the Board of Trustees and as chair of the Board, it was sort of a natural transition to be the chair of the Search Committee," said Zilly, who joined the Board of Trustees in 2005, thirty years after graduating from Connecticut College. "More practically, since I'm retired, I have more time than a lot of my fellow trustees and living in NYC, greater proximity to the College."

Zilly had been on the Board for a year when President Higdon was selected; while

she voted for his selection, she said that she was not involved in the search process.

The current search committee met for the first time in early February, according to Zilly. "President Higdon has announced he is retiring at the end of December 2013 and our goal is to have a new president by then," she said.

During that time, the committee met and selected Spencer Stuart, a national search firm with a background in academic leadership searches, to aid in the process of selecting the next president. Three consultants from the Education, Nonprofit and Government practice of Spencer Stuart are working with the committee to help find a qualified replacement for President Higdon.

The search committee hosted several open forums in early March and is now reviewing the input received from students, faculty, staff, deans, alumni, parents and other constituencies of the College. The information received regards "the opportunities and challenges facing the College and the experience and leadership characteristics we are seeking in the next president," Zilly said. "That input

informs the candidate pool that is currently being developed."

The Search Committee and the Spencer Stuart search firm discussed the same questions that were asked of other constituents. "In addition to a lot of interesting comments and ideas, what I found gratifying was the unanimous level of excitement about the future of Connecticut College — that the College is an exceptional institution that can and will continue to excel in offering a liberal arts education," Zilly said.

Tim Kast '14 and Erica Lovett '14 are the two student members on the Presidential Search Committee. A government and economics double major, as well as president of the class of 2014, Kast explained a little bit about the search process. "We first started looking at specific models of a president that we would want and which backgrounds seem more appealing. Right now the batch is large," he said, but recently, the committee has begun to look at specific individuals and compare them to the ideal model.

"The Search Committee believes it is important to devel-

op the broadest pool of candidates possible and is seeking candidates with diverse backgrounds consistent with the required qualities and experience," Zilly said.

Some candidates have "traditional academic backgrounds," while some have backgrounds outside of academia but still possess strong leadership qualities. "Higdon was kind of a hybrid," Kast said. "He worked at Solomon Brothers for years, but then made the transition pretty successfully into the academic realm."

One of the biggest hurdles that Kast believes the incoming president will face is the current financial state of the College. "We have the smallest endowment in the NES-CAC, which I think we all kind of feel. With that comes rises in tuition which I think are going to have to be dealt with eventually."

Kast added that the liberal arts education is currently at a crossroads. "We're a school with a bit of an identity crisis. We have things that we're good at, but the 'brand doesn't match the product' — a term that's been tossed around in meetings with the committee and Spencer Stuart. We have

a great school with so much to offer, but the Connecticut College brand sells the school short."

Perhaps the most important part of the search is finding a "visionary leader," Zilly said. "At Connecticut College, I believe the role of the president is to be...an individual who will frame and lead a strategic plan that will further advance the academic excellence, resources and reputation of the College. The president must be committed to the mission of the College as a liberal arts institution, to shared governance and to diversity."

Zilly also noted that the president should have clear and persuasive communication skills, be an advocate of a liberal arts education and Connecticut College and be able to secure philanthropic support for the College. "Particularly important at Connecticut [College], the president must enjoy being a member of a small community and be a visible, engaged presence on campus. As a leader of the College, the president must have outstanding academic credentials and demonstrate the highest ethical and moral standards." •

*Additional reporting by  
Dave Shanfield*

## Looking Forward to Floralia

**MARK FERREIRA**  
ARTS EDITOR

Floralia — is it that time of year again already? Many consider it one of the highlights of their year, if they can remember what happened that day. While a significant portion of the campus population spends this time in an altered state of mind, the music remains the original, and arguably the most important, aspect of Floralia. So I decided to look into the various bands and artists who will be performing this year, as well as take a step back and try to understand how these groups come together to form a cohesive and entertaining lineup.

At precisely 11 AM, DJ Chazz Higginbotham will grace the stage to open the show. After Higginbotham's set comes Hanging Hills, whose website claims they are an "indie-pop/folk group" based in Willimantic, CT. They have an upbeat pop sound with soothing melodies and interesting lyrics. With songs like "Ode to Olympia, WA," about leaving the one you love and finding yourself, and "Providence," a song dedicated to romantic differences, Hills seem like an excellent blend of pop and folk. For the first band of the morning, they will fit the mood nicely as students hang out in the numerous tents that will take over the library green. After the soothing sounds of Hanging Hills comes Mystic Jammers, a reggae band from Providence who will tie in nicely with the previous act.

Next we have MOBROC, the longstanding student-run club that supports bands of all genres. Look for a performance by senior Liz De Lise's band, as well as from some other MOBROC favorites. At this point, the mood in performances will shift from the calming nature of earlier artists to the driving beats from different genres of rock 'n' roll.

After MOBROC is Easter Island, which has a similar sound to Hanging Hills. Soft melodies are intertwined with clean and rhythmic guitar patterns and soft drums. However, Easter Island has a more traditionally indie vibe than Hills—a contradictory phrase, I admit. Their lyrics are spaced between long instrumental breaks and often repeat a single chorus or idea. On their website, the band identifies itself as part of the genre "dream pop." I imagine that if I fell asleep, the music of Easter Island could accompany the wandering of my unconscious mind. Easter Island will take the audience back to complement the sound of Hills from earlier in the day.

After Easter Island, The Guru will provide a much needed change of genre. They combine jazz, funk and indie rock to create a unique and interesting sound. They also incorporate a saxophone into one of their compositions, a feature that has faded away from most rock groups.

## Connecticut College Reacts to Boston Marathon Explosion

*Students share their experiences from home and abroad, including one student's personal connection to bomber Dzhokhar Tsarnaev*

**MOLLY BANGS**  
**AND DANA SORKIN**  
NEWS EDITORS

When two bombs exploded at the 117th annual Boston Marathon, time seemed to stop. A huge percentage of the student body here at Connecticut College hails from Boston and its surrounding towns, and everyone seems to be connected to the city in some way or another. The attack also shed light on the ever-changing role of social media. While Google unveiled its incredible Person Finder to ensure that family and friends could gather information about loved ones, other sites like Twitter and Reddit became catalysts for online manhunts that led to

false accusations.

Alumna Dana Silverberg '11 was among those closest to the finish line on Monday, April 15 when the bombs were set off. Currently a graduate student at Tufts University, Silverberg shared her marathon experience with *Newsday*, which published her account of the bombings two days later. *Newsday* reported: "A last-minute decision to watch the Boston Marathon several blocks from the finish line was a fateful choice for former Huntington resident Dana Silverberg." The former Conn cross-country and track athlete explained how she had suggested to her friend - who had wanted to watch from the finish line - that they watch at a location further away from

Copley Square, which was sure to be so crowded they would not have gotten a good view of the runners. The pair moved to Commonwealth Avenue and Hereford Street, about four blocks away from the finish line itself. They had only been there for about twenty minutes before they heard a loud blast, followed by an even louder explosion only seconds later.

Silverberg told *Newsweek* of her immediate reaction to the bombings, explaining, "at first no one made a move and the runners continued... Police didn't seem to be responding to anything and revelers continued to watch and cheer, and maybe thought it was a cannon or fireworks for Patriots Day. But it was

too loud to be what I thought was a cannon. And they happened so close to each other." But then, "All the emergency vehicles started coming; it was so fast... We weren't sure what was going on... People started yelling, 'It's a terrorist attack!'"

According to *The New York Times*, more than 23,000 people were set to complete the marathon this year, but at around 2:50 in the afternoon, the first of two explosions stopped the remaining competitors in their tracks as they neared the finish line on Boylston Street. As first responders raced towards the area, TV stations and online news sources beginning their own race of reporting information to the public. Students

at Conn struggled to keep up with the emerging story, as it seemed as though conflicting information was pouring in from every source. "The media was sometimes quick to report false information," said Caroline Noonan '16, who lives only a few blocks away from the site of the attack. "[It] complicated the story and made understanding what was going on in my neighborhood confusing and more upsetting than it had to be."

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### Mock Oil Spill Raises Environmental Awareness

Oceana replicates oil spill outside of Shain Library to demonstrate the dangers of seismic air gun testing.

### About That Gong...

Luca Powell discusses the traumatic loss of a piece of artwork and tradition.

### Into the Woods

A review of the latest theater production.

### Player Profiles

Sports Editor Alex Cammarata interviews a lacrosse player, a rower, a water polo champion and more.



# Editorials

APRIL 29, 2013

THE COLLEGE VOICE

## Editorials

### On Pizza and Inspiration

For the past three weeks, I have stopped crossing off the days on my calendar, hoping that without the black marks scribbled across the boxes, I'll somehow manage to stop time. I don't want to acknowledge that finals are around the corner, that half my friends are graduating and planning their post-Conn lives and that I'll soon be entering a whole new territory called "Senior Year of College." (Shudder.)

With all of the responsibilities and opportunities that senior year presents, the one that I am most looking forward to is running The College Voice with Dave. And the one that I am most terrified of is running The College Voice with Dave.

I remember the summer before freshman year like it was two weeks ago. I was excited about starting a new chapter of my life — moving away from home, meeting a whole new crop of awesome people, buying way more dorm furnishings at Target than I could cram into my tiny Larrabee triple.

That same summer, I stalked the Connecticut College Facebook group for the incoming class of 2014 and saw a post that advertised for the Voice. "Meetings every Monday night at 10. Awesome people. Awesome music. Awesome snacks," it read. I was hooked.

I soon received a message from Jazmine Hughes, news editor and avid Justin Bieber fan. I had posted an "ironic" photo of myself on Facebook earlier that week sporting a "Bieber Fever" sweatshirt, which Jaz took as a sign that I loved the Biebs just as much as she did. She welcomed me to Conn, invited me to attend the first Voice meeting and said that she hoped we would be best friends since we had the same taste in music. I didn't have the heart to tell her that I couldn't stand JB, but three years later, that doesn't matter because I gained a great friend and mentor in Jaz, and she somehow

converted me into being a Bielibier.

Since the first time I walked into the Voice office with Jerell Mays, I knew that this place would become a home-away-from-home for me. I've worked every week at the newspaper with both Jerell and Dave since day one of freshman year; we started as staff writers and copy editors and worked our way up to higher-level positions, learning the ropes and indulging in the occasional free 2Wives pizza with the staff.

I've watched three years of Voice staffs grow, bond and work their butts off, sometimes staying up absurdly late to make sure that the paper was off to print. I've been awed by and honored to work with Lilah, Jazmine and Meredith, as well as the other senior staff members, particularly Annie, Ayano and John Dodig's beard. Though I never had the opportunity to work with her, I've heard so much about Claire Gould that I feel like we've met a dozen times. Their dedication and passion for this newspaper has been constantly inspiring during my three years at Conn, and I hope that by the time we graduate, Dave and I can leave behind that same legacy.

It might be because I've been subjected to taking "family photos" at the end of each EIC's term (see: matching blazers), but the Voice has honestly felt like a family to me. Staff members come and go every year, but the memories that we make in this office have stayed with me. From jumping on the couch singing "One Direction" to repeatedly learning what a dangling modifier is and forgetting two seconds later (sorry, Annie) to finally cleaning the Closet of Secrets and throwing out five-year-old oatmeal, there's never a boring day in the office.

So when Meredith and Ayano wrote on the office whiteboard after their last issue: "Below are our well wishes and recommendations for success... I. Quit while you can," I know that their ad-

vice comes from an honest but joking place. This paper was their baby — tossing and turning and screaming in the night, sometimes — but they loved it, and now they've entrusted us to take care of it.

Sitting in the office with Dave, writing our editorials, feels surreal. It might be because I've had the stomach flu all weekend and would rather be lying in bed, watching 30 Rock reruns, but it hasn't hit me yet that this is it. I'm terrified and excited to be in charge of the Voice next year, and I'll be happy if I can give back even half of what it's given to me during the past three years.

In the last editorial that I wrote during Meredith's run, I discussed what the role of a student publication was — an outlet for news and discussions, opinions and suggestions. The College Voice's role has always been to inform, educate and entertain readers; Dave and I hope to make sure that we continue this next year by increasing the quality of writing, the readership and the transparency of the Voice on campus and on social media sites. We welcome you to help us get a head start and voice your opinions about the paper at our open forum this Thursday at 4:30 PM in Coffee Grounds.

To wrap this up, thank you to Meredith, Annie, Ayano and the rest of the senior staff for an amazing year. We all survived Fishbowl-gate and Meredith's insistence on listening to Spice Girls and other bad '90s music on repeat. To our incoming staff, I'm looking forward to new ideas, awesome pizza parties and rocking sing-a-longs into the late hours of the night. And to Dave, I couldn't ask for a better partner-in-crime to take on the Voice with next year.

Keep Conn and Floralia On.

-Melanie

From Friday through Sunday each week, Ayano Elson, Creative Director of The College Voice, would build this newspaper. She transformed a ragtag collection of articles into a beautifully cohesive and sleek publication every weekend while simultaneously completing a Senior Dance Thesis and a major in Art History. She researched award-winning newspaper designs from around the world and constructed a visual language that provided continuity from issue to issue. For three years, the newspaper's voice belonged to Ayano, and yet not a single one of her words was printed until her very last issue, in which she authored an editorial reading, "After three years

at The College Voice, this marks my first and final article. Thanks! Bye!"

As Editor in Chief of the Voice, Meredith Boyle successfully ran a small, profitless company by coordinating and motivating its entire staff — no easy task, considering that we work long hours and offer no compensation outside of camaraderie and the occasional late night pizza, of which Meredith provided in plenty. Meredith is a role model for writers and editors; she is a formidable journalist, never sacrificing her morals for a story, and never sacrificing a story in the face of opposition.

Together, Meredith and Ayano worked to better The College

Voice, and the improvements that they implemented were far greater than I would have believed only two people could be responsible for. I attribute this success to two qualities. First, they were both truly possessed by their jobs. They felt a sense of ownership for every page that they worked on: each column and header, and even the little dot at the end of each article. Secondly, each of them developed an understanding for what the other did. Meredith took the time to learn Ayano's templates and style, and Ayano read Meredith's articles and editorials, providing criticism and support.

Unfortunately, this level of devotion has not been consistent among

our staff and writers. Everyone who is involved in the newspaper in any small way — whether as a photographer, writer, blogger or copyeditor — provides a building block that helps make the Voice whole, and for that, Melanie and I are indebted. But how many of our articles reflect the voice of a writer possessed by their story? How many students understand the power their words hold when published in a legitimate news publication, and the change and inspiration such words can stir? While there are more than a few diamonds in the rough, I think that it's pretty clear that many articles come off as somewhat dispassionate.

Students at Connecticut College

care about things. Some care about human rights, others care about the environment. Many care about sports, a whole lot care about arts and a few people even care about returning the travel mugs. The College Voice doesn't belong to Mel or me. It belongs to all of you; it's your voice. So write about what you care about, for the whole campus, trustees, our fifty subscribers and the entire interweb to read (yes, we're working on our website). Our staff can edit all day and all night, but if an article lacks spirit, there's not much we can do to fill that void, and readers notice. I don't need to share the same passion as an author to want to read their article — I only need to know that the passion is

there. So whether you're writing to raise awareness, stir a revolution or beef up your resume, if you care about your story, it's a story worth reading.

I care about this newspaper, and Melanie does too. We've downsized our staff in the hopes that fewer people with more responsibility can share our sense of ownership over this old rag and bring it back to the glory days. You don't have to love this newspaper, but if you love something, write about it, and I swear by our late night pizza, we will love you.

-Dave

### THE COLLEGE VOICE

"The views and opinions expressed in *The College Voice* are strictly those of student authors, and not of Connecticut College. All content and editorial decisions remain in the hands of the students; neither the College's administration nor its faculty exercise control over the content."

**DAVE SHANFIELD  
&  
MELANIE THIBEAULT**  
*Editors in Chief*

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**THE COLLEGE VOICE**  
*is looking for*

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*for the 2013-2014 academic year*

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## Letters to the Editor

### Q&A with the Senior Giving Committee

As members of the Senior Giving Committee, a student run group, we are frequently asked questions about why members of the Class of 2013 should support the College through this effort. We want to help set the record straight.

#### Why give?

Every gift directed to Senior Giving is put to use right away, positively impacting current students. As seniors, we have the

opportunity to make a gift that supports someone on campus immediately. In truth, every student benefits directly from the generosity of alumni, parents and friends, regardless of our financial contribution. Tuition doesn't cover the entire cost of our education; in fact, 17% is supported by donations. This has been a tradition at Conn since its founding. Let's join this group of generous individuals who have supported our College experience and ensure current and future students are provided the same op-

portunities.

#### How does a small gift make a difference?

Giving to Conn benefits all of us. We learned that participation rates factor into college rankings and are an important consideration for corporations and foundations in determining grants. This recognition ultimately strengthens the value of our degree.

In less than a month, we will receive diplomas from Connecticut College and enter the competitive

job market. So when you are interviewing for that dream job, internship or graduate school placement, why not make the Connecticut College name on your resume even stronger? Our collective participation makes a difference — and helps strengthen our school.

#### Where does my gift go?

All gifts to Senior Giving support the College through the Annual Fund. Within the Annual Fund you can designate your gift in ten areas including area of greatest need,

financial aid, library, sustainability efforts, internships, residential education, faculty support, science education, internationalization and campus renewal. The College honors the donor's intent to have your gift go to the area of your choosing.

Gifts to the Annual Fund support financial aid, recruit leading faculty like our favorite professors on campus, support CELS internships and maintain our beautiful campus, among many other things. The Annual Fund is critical to the College — and to maintaining an

exceptional liberal arts experience for each and every one of us.

We hope this answers some of your questions and concerns. Please do not hesitate to reach out to any of us. Best of luck to everyone on finishing out the year strong!

-Your Senior Giving Committee

#### Reasons why I gave...

Garret Brown: "Because I have had so many positive experiences here at Conn and wanted to help make sure other students had the same opportunity."

Kelsey Burke: "Because being a student at Conn has given me the opportunity to develop my passions, make great friends and create memories that will last a lifetime. I gave because I want to make sure future Camels have ac-

cess to every opportunity I had."

Monica Butler: "To science education."

Becca Connor: "To sustainability."

Caroline Corbett: "Because I want future Camels to have great opportunities."

Melissa Fopiano: "Because I wanted to give back to the school that has given me so many great experiences."

Taylor Gould: "To give back to

a community that has given me so many opportunities. I gave to help the College continue to provide those opportunities down the road."

Marline Johnson: "To the psychology department, because all the professors are amazing and really help shaped my time here at Conn."

Elisha Kahan: "To campus renewal."

Katie Ketcham: "Because I

loved my time here. But really, I want it to be as great of a place for future students as it was for me."

Amanda Klay: "Because Conn has shaped me in more ways than one. I so value the friendships I have made here, amazing professors and mentors, and the memories that will last for years. I gave because I love this school and all of the opportunities it has afforded me."

Devon Light-Wills: "As a trib-

ute to my two favorite professors and to honor the memory of my father. I designated my gift to financial aid, because that is what enabled me to return my senior year."

Molly Murphy: "To the area of greatest need."

Matt Murdock: "Because I fully believe that I am a better person now than I was four years ago, and because of this, I absolutely feel it is my duty to give a little some-

thing back."

Andrew Nathanson: "To campus renewal, because I want to help future generations of students enjoy this beautiful environment."

Candace Taylor: "To the area of greatest need."

Becky Tisherman: "Because I want to make Conn an even better place."



# THE COLLEGE VOICE

presents

## An Open Forum

*on the role and responsibilities of an  
independent college newspaper*

Thursday, May 2

4:30 PM

Coffee Grounds

*for students, faculty,  
administration and  
anyone with an opinion.*



*Bring ideas, criticism and a friend.*



# Connecticut College Reacts to Boston Marathon Explosion and the New Use of Social Media

*Students share their experiences from home and abroad, including one student's personal connection to bomber Dzhokhar Tsarnaev*

## CONTINUED FROM FRONT

While the FBI began conducting their investigation, civilians behind computer screens took it upon themselves to help in the search for any suspects. Reddit users began scanning photos from the marathon, and officials eagerly accepted tips and photographs from citizens. However, allowing non-professionals to aid in the search for culprits of the terrorist attack had detrimental consequences. As the Associated Press reported, seventeen-year-old Salah Eddin Barhoum, a Moroccan-American student in Massachusetts and track runner, was falsely accused of planting the bombs. By Monday evening, credible, well-respected newspapers were reporting that a "Saudi national" or a "black man" was suspected in the attack. "The best way that I could understand and make sure the information was legitimate was to pay close attention to the press conferences with Governor Patrick, Mayor Menino, and Police Commissioner Davis," explained Noonan. Kat Barker '14, a native of Dedham, Mass., who is currently studying abroad in Buenos Aires, Argentina, also spoke to the rumors and false reports. "For me in the beginning it was mostly confusion," Barker recalled. "Hearing what at the time felt mostly like rumors about bombs going off at the Boston Marathon was really hard to believe. It wasn't until I saw footage the next morning on the TV in Buenos Aires that I really could feel the fear, chaos and sadness of the events."

President Obama, in his initial speech hours after the explosions occurred, referred to the bombings as a "heinous and cowardly crime." It was not until Tuesday, April 16 that he labeled the previous day's attacks as an "act of terror." He promised the American people, "We will find whoever harmed our citizens, and we will bring them to justice."

Thus, the manhunt ensued. While the case unfolded on live television, rapidly evolving information was made available to the public by way of social media. Noonan commented that she "kept up with the news coming from Boston through CNN on Twitter, checking Boston.com, talking to [her] parents, and watching the news on TV." CNN reported that on Thursday, April 18, the first photos of the brothers Tamerlan and Dzhokhar Tsarnaev, were released to the public. Only hours later, government officials received a call that a police officer at the Massachusetts Institute of Technology had been killed on their campus, prompting more confusion and speculation.

Tamerlan and Dzhokhar, along with the rest of the Tsarnaev family, immigrated to the Boston area about a decade ago. Tamerlan, 26, is reported to have been somewhat of an outsider in American society; he told photographer Johannes Hirn, "I don't have a single American friend. I don't understand them." However, his nineteen-year-old brother, Dzhokhar, had many friends and was actively involved in his community. He went to the Cambridge Rindge and Latin School, and is currently enrolled as a sophomore at the University of Massachusetts,

Dartmouth, which was briefly evacuated pending Dzhokhar's capture. David Remnick wrote for in *The New Yorker*, "Members of the family occasionally attended a mosque on Prospect Street in Cambridge, but there seemed nothing fundamentalist about their outlook."

Perhaps illustrating a generational stereotype, social media has granted the public a more in-depth view into the lives of these perpetrators than would otherwise be available. Tamerlan's YouTube channel contains a plethora of videos propagating fundamentalism and violent jihad. Dzhokhar's Twitter account, @J\_tsar, paints a more complicated picture of the individual. Some tweets reflect the sentiments of a typical nineteen-year-old college student, bragging of beer pong skills and stressing about schoolwork. Others convey a stronger anti-American tone: "a decade in america already, I want out," "Idk why it's hard for many of you to accept that 9/11 was an inside job. I mean I guess fuck the facts y'all are some real #patriots #gethip." Even after the marathon, the tweets continued: "Ain't no love in the heart of the city, stay safe people" and "there are people that know the truth but stay silent and there are people that speak the truth but we don't hear them cuz they're the minority." On April 16 he published his last tweet, "I'm a stress free kind of guy."

On Twitter, he follows ninety-seven people. Since his name was released to the public, 91,984 people now follow him.

Alden Griggs '14, of Cambridge, Mass., described the attack and the days following

as "disturbing" and "scary." When Dzhokhar Tsarnaev's name was released following the MIT shooting, his experience became all the more disturbing. Griggs had attended the Cambridge Rindge and Latin School with Dzhokhar, as well as elementary and middle school prior to that. His sister had called him on Friday, April 19 with the news about Dzhokhar; Griggs admitted, "I was in such shock I didn't even believe her until I turned on the news."

Griggs reflected on growing up near the Tsarnaevs; while he was not particularly close with Dzhokhar, a handful of his good friends were. He recalled playing basketball in a park near their homes - they both lived in the neighborhood near their high school. "I saw him at parties and stuff... he was just a normal guy," Griggs said. "It's all so surreal... I still don't think I've been able to fully process it." Many of Griggs' friends and acquaintances were interviewed by various news stations and newspapers, and the Department of Homeland Security even called Griggs himself, seeking background information on Dzhokhar.

Griggs wouldn't call himself an "active Twitter user," but he had heard that Dzhokhar had continued to tweet following the bombings and began using the network to navigate the developing story. He was Facebook friends with Dzhokhar, too, before the latter's account was deactivated.

Cambridge Rindge and Latin School held forums this past weekend during which students and alumni gathered together to digest the events that had occurred in the prior

weeks together. When asked how his neighborhood is faring now, Griggs remarked that the wake of tragedy has "really brought the community together."

Federal agents began interviewing Dzhokhar while he was in Beth Israel Deaconess Medical Center on Sunday, April 21. According to *The New York Times*, "he admitted to playing a role in the marathon bombings." Dzhokhar "indicated that he and his brother had learned to make the pressure-cooker bombs that they used at the marathon from *Inspire*, the online Al Qaeda magazine." On April 22, he was charged with using a weapon of mass destruction and also faces charges of malicious destruction of property resulting in death. Dzhokhar will be tried through the American federal justice system - not, as some suspected, as an enemy combatant. Spokesman Jay Carney explained in Washington that as Dzhokhar is an American citizen, he couldn't be tried before military commissions.

The United States now finds itself forced to confront domestic terrorism. Abroad, Barker shared her reactions to the events unfolding at home, which she was able to keep up with through a range of social media and live news streams.

"Being in a different country made me feel really far away from my family and friends in Boston and I want[ed] to stay connected, but it was hard. I was asked a lot about it here. People would say, 'Why do these things happen in the US? Why are there shootings and attacks in the US so much?' I would talk to them a little bit about gun laws, but it's hard

[for] them to understand. At the same time, I can only put it into perspective. The banner [that was made in Syria said], 'Boston bombings represent a sorrowful scene of what happens every day in Syria.' And it's true. Living abroad changes your perspective on things a lot... There are robberies and killings a lot here in Argentina. [It's] sad, hard to understand events [that] happen every day around the world. I'm proud to be from Boston, a place where people come together when things like this happen; a place where I heard that people rushed towards the bomb site instead of away from it to help all those that were hurt. Things like that aren't happening all around the world..."

Silverberg also reflected on her study abroad experience in 2010, when she studied in Israel. There, she "was more mentally prepared for a possible terrorist attack."

"I never expected in Boston for something to like that to happen," she reflected. "It's been really hard to process."

"Overall, being here is a strange mix of people going about life normally while the effects of the bombings are still very physically and emotionally present," said Noonan, who went home for the weekend following the marathon bombings. However, Noonan reported that even among the increased police presence and memorials to those lost in the blasts, "the overwhelming feeling you get being in Boston right now is one of immense pride." •

## Changes to General Education Requirements Continue to Evolve

### STEPHANIE REEVES STAFF WRITER

Connecticut College's General Education requirements can be difficult to complete, decide upon, sit through, talk about and change. Possible changes in the Gen Ed system, upon implementation, will affect the majority of the current student body. This makes us consider the purpose of a liberal arts school - most people come to a liberal arts school such as Conn because we're not a charter school, a huge university or a science and technology college. But what does that really mean? How do Gen Ed requirements, which are typically unique to liberal arts schools, fit into this picture?

During the past few months, students and faculty have attempted to find answers to

what constitutes a liberal arts education. Not many have been fully happy with the Gen Ed system we currently have in place, but it was not until recently that goals and outcomes were more formally established for the policy.

This lengthy process began earlier in the school year when students, faculty, staff and administration were grouped together on discussion panels to debate about what changes were needed for the College to better serve the student body. The Gen Ed Committee conducted surveys, held a Gen Ed awareness week and invented the "Sticky Project," in which members of the Conn community were invited to share words that they believed described a liberal arts education. These efforts culminated in a final town hall meeting in the Harkness Chapel. Such

discussions sparked interest in students and led to conversations within the confines of individual classrooms. It seemed as if the entire campus was buzzing with curiosity about the prospect of change.

Haichuan Luo '15, one of the few students on the committee, explained that they have now produced a proposal for the Gen Ed system that includes the areas of knowledge, skills, ethics and diversity. Within these areas, there will hopefully be research, writing and community service opportunities for all students. When asked what his idea of a liberal arts education was, Luo replied that it should both expose students to a wide variety of subjects and at the same time "allow them the freedom to think and choose for themselves."

There have been attempts in

the past to modify the General Education system, but thus far they have all failed. Professors worried that without students trying to fulfill a Gen Ed requirement through their introductory level classes, their department would crash; this is still a concern, but surely filling the intro classes with uninterested students is not the right way to sustain a department. There should be a more creative way to maintain the integrity of liberal arts, which is interdisciplinary by nature, while also allowing students the liberty to choose for themselves.

The idea of "high impact learning" has been a hot topic among recent conversations, as it stresses an active approach to quality - rather than quantity - learning. Rather than taking uninteresting and impersonalized intro classes,

high impact learning would use seminars and discussions to get students fully engaged in the classroom. The aim isn't to cram excessive amounts of material down students' throats, knowing that they'll never think twice about it again, but rather, to expose them to many different ideas so that maybe one of them will stick. "Our approach needs to be creative," says Luo, and if that incorporates writing, research and community service, so be it.

With so much fervor, change is hopefully in the future. It seems as if the project has enveloped and excited the community. This summer, a group of faculty will work together to assess the working model that the committee has put together. Next year, a new group will convene to finalize the project and put it into ac-

tion for the Class of 2018.

Although the project is near the finish line, Luo stresses that it remains an ongoing process. Faculty have even suggested that it would be wise to have meetings to reconvene and discuss these topics again - it's important to keep the issues fresh so that we won't have to develop an entirely new system again. If we modify it little by little, then people will think of it as a fluid structure, which it should be, rather than something sour and rigid.

Always open for discussion and controversy, Gen Eds are not meant to be a single, final solution, but rather a slow and steady development of ideas and goals. In closing, Luo stated: "The process will not end - it's something that we should look forward to evaluating as we move forward into the coming years." •

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# News

THE COLLEGE VOICE

APRIL 29, 2013



## Mock Oil Spill Raises Environmental Awareness on Campus

EMILIE VANSANT  
STAFF WRITER

Doing their part to celebrate Earth Day, Conn's Oceana club performed a mock oil spill in front of Shain Library last Monday. The event – which coincided with the College's Spring Open House for admitted students – featured two people in hazmat suits furiously scrubbing at a spray-painted oil spill atop an ocean of blue tarp. Students and visitors alike stopped to watch curiously as the two students attempted to clean the “oil” off of the “water,” as well as rescuing the occasional stuffed dolphin or whale. The tarp was surrounded by bright yellow caution tape. Nearby, the leaders of the club were stationed at a table, passing out

pamphlets and stickers.

The goal of the gathering was to raise campus awareness of the dangers of offshore oil drilling, specifically the use of seismic air guns to test for oil and gas deposits below the ocean floor. Seismic airgun testing is conducted by vessels that tow large air guns through the ocean, which repeatedly shoot compressed air through the water for miles under the sea floor. Audio monitors attached to the guns measure the blasts to detect areas with natural gas and oil deposits. The blasts occur every ten seconds, twenty-four hours a day. It is unknown how long seismic air gun testing will take place for.

While this method of locating sites that are rich in natural resources appears to be efficient,

it is also extremely harmful to marine life. Seismic airgun testing is incredibly loud; the sound is 100,000 times more intense than that of a jet engine. The noise of the compressed air being shot through the ocean can permanently deafen a range of underwater species. This danger disrupts mating and feeding practices and can even drive wildlife to abandon their habitats. In some cases, disoriented animals wind up beached and many do not survive without their hearing. According to the Oceana organization, 138,500 dolphins and whales will be severely injured if the seismic airgun testing is implemented in the Atlantic Ocean. Such marine mammals are especially vulnerable to such injury, as they rely on hearing

to find food, reproduce and communicate with one another.

The negative effects of seismic airgun testing expand beyond the disruption of wildlife. Such testing will be harmful to commercial fishermen, disrupting coastal economies. Furthermore, the testing is the first step towards the more dangerous offshore oil drilling initiative, which can have even more destructive effects on the environment.

At the mock oil spill, Oceana participants urged onlookers to sign a petition asking President Obama to prevent the use of seismic airguns. According to Oceana, 100,000 signatures are needed by May 15 in order to generate an official response from the Obama Administration. The petition is also available

online at Oceana's website.

Though the demonstration outside of the library was primarily dedicated to educating students on the dangers of using seismic airguns, the organization also worked to promote a viable solution for such a problem. The club distributed pamphlets on Offshore Wind, a possible solution for cleaner energy and cleaner oceans that would also alleviate America's dependence on oil as an energy source. According to Oceana, offshore wind turbines could potentially offer the energy of 2,000 coal-fired power plants. Additionally, the manufacturing and maintenance of the turbines would create thousands of jobs. This renewable resource would not only provide long-term stability in electricity costs,

but could also help to support the U.S. economy. Today, China is leading in offshore wind energy development and is already reaping the benefits turbine installations. According to Oceana, the U.S. is “playing catch up.”

The Oceana club on campus has been promoting the prevention of seismic airgun testing and similar environmental initiatives throughout the year. “Oceana is the first collegiate chapter in the broader international Oceana organization,” said Co-President Caroline Collins '15. By hosting demonstrations such as the Mock Oil Spill, the club hopes to place students in touch with salient national and global issues. •



## About That Gong...

LUCA POWELL  
STAFF WRITER

It was large and round. It was bound in an almost casually drawn peace sign. It was bronze, in varying hues, and on days when the sun broke over the Cummings courtyard, it shone a stubborn gold. And while it bore the grim shadow of the curse to never graduate if rung, it was not uncommon to find the campus gong used for unexpectedly commonplace purposes: a parking spot for that artsy kid's bike, an exotic Frisbee golf hole, a hurdle on a Saturday night. The view from Greer has always served as a quiet reminder that our school is certainly eccentric.

As of April 15, it looks as if we will be welcoming admitted freshmen to a Conn without a gong. That morning, the student body was rocked by Higdon's tragic e-mail: the Lippincott Collection would be reclaiming their sculpture. Having been on loan to the college since 1995, our gong had finally been recalled by its owners, who claimed to have found it a permanent home. The Lippincott Collection's "available works" section of its web page now displays a picture of our beloved gong. It looks pristine, polished and ready for sale. The graduating class of 2012 may very well have been the last class of seniors to ring it at their leisure.

What with our gong's new asking price of \$225,000, the College elected not to purchase it. But as Conn's frugality in the hands of administration has proved itself merciless in the face of tradition recently, that decision could have been easily predicted. Also, that kind of investment would be taking money away from tightly spread school resources, a delicate balance currently showcased in discussions concerning the size of the Department of Literatures in English. Logically, it doesn't really follow to now splurge on a gong doubling as sculpture.

And while the administration's decision does signal a prioritization of efficiency over identity, our campus is not necessarily destined to be gongless. The administration has left us with Conn's first official "Gong Committee," as well as the earnest promise to amend this atrocity. Composed of faculty, students and professors, the committee has been meeting frequently in recent weeks in order to find a substitute for the old tradition. "We are looking into other options of acquiring an actual gong, as opposed to a sculpture," explained Committee member Benedikt Gottwald '15. Purchasing a musical instrument rather than a massive work of contemporary art is much more viable, and likely won't make a difference to us as far as traditions go. Some might not even notice the subtle change from art to instrument. It's arguable that one doesn't exist, as long as it rings, and as long as it makes the Cummings courtyard Oriental-ish.

But the inevitable passing of our gong brings a certain nostalgia. Like Fishbowl, the Earth House walls and Tent Dance, many traditions have been relegated to the shadowy sidelines of our college experience, a trophy room of memories only alumni can inhabit with laughter, tears and a healthy amount of shame. With events like Fishbowl and Tent Dance in the past, we can't help but be critical of Canopy Dance for unforgivably leaving the lights on. With time, the ebb and flow of cir-

# Hair and Gender

## Why Your 'Do Shouldn't Define What You Can Do



MEGAN WRIGHT  
CONTRIBUTOR

Hillary Clinton once said: "Your hair will send significant messages to those around you... Pay attention to your hair, because everyone else will." As a senior who has prepped for a number of interviews this year, I see the resounding truth in Clinton's message. Though I am a girl who has never devoted much time to her hair, I now find myself spending a substantial amount of my morning attempting to perfect my hair before an interview. However, I think there is a slight discrepancy in Clinton's statement. She should have addressed women specifically: women, pay attention to your hair, be-

cause everyone else will. Men, do whatever you want with your mop, because no one will relate what is on the top of your head to what is inside of it, as is too commonly done for women.

Why is appearance so much more important for women than it is for men, regardless of education or career? President Obama has recently been chastised for his comments regarding California's Attorney General Kamala Harris: "She's brilliant and she's dedicated, she's tough. She also happens to be, by far, the best-looking attorney general in the country." There has been much debate regarding his comment and the issue arises because we can quite confidently say that he would not have said it to a man with the same credentials.

The attractiveness of men, especially of men in power, is not given the same emphasis as it is for women in power.

*Why is appearance so much more important for women than it is for men, regardless of education or career?*

Women are defined by and criticized for their looks, particularly their hair. The rise in chains like DryBar and Blow

are proof of the pressure on women to look a certain way in order to make gains in the professional world. These chains specialize in blowouts and the result has been that thousands of women per week pay \$40 or more trying to look a certain way. These chains exist solely for women because there is not the same pressure around appearance for men. In a recent opinions article in *Cosmopolitan*, Alyssa Kolsky Hertzog notes that "right or wrong, people judge you based on your hair. My wild style had been falsely advertising a disorganized, unreliable mess, when in truth, I am someone who almost always arrives on time and juggles a million things at once." People judge women based on their hair and style, unfairly believing that

an unkempt 'do or outfit that does not match correlates with chaos.

Because we were once an all-women's college, I would hope that students at Connecticut College defy these gender stereotypes and refrain from judging women based on appearance. This is a small step we can take as we get closer to life after Conn, where, unfortunately, we have far less control over the community we take part in. If we can speak out against gender stereotypes now, we can lessen the discrimination that tries to hold women back as they look towards the future. Curls or waves should not be a measure of a woman's worth or a distraction from her skills, abilities and performance. •

cumstance can't help but cause change, which never comes unanimously welcomed. There is little more to contextualize our time than the gains and losses caused throughout our four years here.

Yet, it can't help but be noticed that the incoming substitutes are becoming a little more kosher

each time, each change pointing towards a more regulated campus and a less adventurous student body. The root of our dislike for these changes stems from their being glaring intruders to this thing called tradition, a concept which seems impossible to abandon easily. Today, they look like patchy bandages

on the wounds of a year's worth of miscommunication in our system of shared governance. But, like the gong, their passing is by now inevitable, if not unfixable, by what seem like external happenstance.

Within the next few months, we are bound to find out how Conn plans to replace our loud

and artistic campus taboo. Looking behind, we can make at least an educated guess at what to expect: a practical and inexpensive replacement, one that will at least gesture to the gongs of the past. On an optimistic note, this is really a vacuum that we could fill with something greater. I have faith that the Gong Com-

mittee could pull out something huge, like mounted didgeridoos, bagpipes or, if things really turn up, that giant horn Gimli blew at Helms Deep, when invading orcs were about to ruin my favorite movie. •



# Opinions

THE COLLEGE VOICE

APRIL 29, 2013

## The Real Meaning of Boston Strong

FRED MCNULTY  
WEB CONTENT EDITOR

Dzhokhar Tsarnaev might not be the easiest name for native English speakers to pronounce or to spell, but it soon became a household name as the manhunt for Tsarnaev became a hot topic in the national media. It should come as no surprise that a man who is suspected of orchestrating and participating in the 2013 Boston Marathon bombings would be one of the most hated people in the United States.

Still, I was taken aback at the sheer number of people who do not believe that he deserves constitutionally mandated due process and a fair trial.

If the allegations are correct, Tsarnaev has committed atrocities and he deserves to be punished. However, many Americans have slipped into a fit of irrationality, fueled by anger; to them, the actions of Tsarnaev warrant abandoning the rules of law prescribed by the U.S. Constitution. Many were outraged when he was given his Miranda warning.

Without getting too wonky, let us review: issuing a Miranda warning affirms the following:

-They have the right to remain silent

-Anything the suspect does say can and may be used against them

-They have the right to have an attorney present before and

during the questioning

-They have the right, if they cannot afford the services of an attorney, to have one appointed, at public expense and without cost to them, to represent them before and during the questioning

Whenever suspects are being brought into custody, they *must* be Mirandized; ask any police officer. There are few exceptions to this rule. However, one of those exceptions, known as the “public safety exemption,” has been frequently discussed as of last week.

In the 1984 case *New York v. Quarles*, the Supreme Court created the public safety exemption, after a police officer was led to believe that a suspected rapist had hidden a firearm. The decision stated, “it permits police to ask a limited range of questions for the purpose of removing any imminent threats. It does not permit wide-ranging questions intended to build a case against the suspect.” That is why Tsarnaev was not immediately Mirandized.

Many Americans believe that the harsher the interrogation technique, the more effective it is. Therefore, this thinking goes, “coddling” Tsarnaev with his Constitutional rights would impede on the ability of the authorities to ascertain information. However, the intelligence community does not uniformly agree.

When right-wing opinion

network Fox News invited Christopher Voss, a former FBI special agent and adjunct Georgetown professor, on-air to discuss Mirandizing, they likely expected him to bemoan these Constitutionally-required procedures. He didn’t, as Mediaite reports:

“[Voss] said that interrogators tend not to be aggressive when attempting to extract intelligence from a suspect,

ant” in a military tribunal. The U.S. Army runs military tribunals, which have been criticized by human rights groups as unfair and unjust.

Even the far-right website Big Government – founded by the late Andrew Breitbart – agreed that there is no need for Tsarnaev to be tried in such a manner. Ken Klukowski, a professor of law at the conservative Liberty University

*The United States of America has used its system of justice to try dozens of people who have committed terrorist atrocities: Charles Manson, James Holmes and Timothy McVeigh, to name a few. What makes the Boston bombings so different?*

but they will more often try to strike a rapport with the suspect.”

“The FBI doesn’t do that because we’re nice, we do that because it worked,” Voss added, “Miranda – they can do that and then continue the relationship. It’s not a big problem. It’s not a major obstacle. It’s almost irrelevant.”

Others, such as Senator Lindsay Graham, have made the case that Tsarnaev should be tried as an “enemy combat-

writes:

“Tsarnaev could possibly be tried as an enemy combatant if it was demonstrated he was a member of or associated with a terrorist group, like Al Qaeda, that we are in an ongoing war with. If he was receiving any direction from abroad and became a domestic agent of a group affiliated with Al Qaeda, the argument could be made that his case becomes a national security and foreign policy matter.

But, as of tonight, it does not appear there is strong argument for that scenario; it looks like Tsarnaev belongs in federal court.”

Let us also not forget that Tsarnaev is a citizen of the United States. While this citizenship might only be under one year old, that fact is irrelevant from a legal perspective: the United States does not have a “grace period” wherein new American citizens are still considered to be without American citizenship. Tsarnaev is an American.

On Sunday, I sent out a provocative tweet, which read: “Those opposed to a fair trial and due process should use the #BostonWeak hashtag. Terrorists shouldn’t make Americans abandon their values.” I fully stand by this statement.

The United States of America has used its system of justice to try dozens of people who have committed terrorist atrocities: Charles Manson, James Holmes and Timothy McVeigh, to name a few. What makes the Boston bombings so different?

The answer is simple: Despite all of the “Boston strong” rhetoric, Americans are scared. Americans have not only been deeply shaken by the attempted mass killings of the past year (e.g. the movie theater in Aurora, the elementary school in Sandy Hook), but also by the increased awareness of terrorism since the attacks on

September 11, 2001.

These critical moments have made Americans question whether abandoning age-old, constitutionally required cornerstones of the American system could make them feel safer. The lack of widespread public outrage concerning the use of torture, the so-called PATRIOT Act, warrantless wiretapping and the abandonment of habeas corpus exemplify this uncertainty. Despite all of these unprecedented moves, no evidence exists to suggest that they have actually made anyone safer.

These moves have no basis in American history. In the 1775 Boston massacre, British troops killed five American colonists, while injuring more than double that number. Despite the monumental threat that the British posed to American colonists’ way of life, it was understood that a fair trial and due process were essential parts of having a just democratic society.

Who represented these murderous British troops in court, despite their rampant unpopularity? None other than Boston native John Adams, a man who would one day be considered a Founding Father of the United States. He did not defend them because he agreed with their cause or because he liked them. He defended them because everyone deserves a fair trial and due process. Now that’s Boston strong. •

## A Department in the Doldrums Saving Global Literatures in English

ANDREW SHAW  
STAFF WRITER

As many of you are aware by now, the first draft of next year’s Staffing Plan has caused quite a stir, as it proposes removing the Global/Post-Colonial Literature position from the Department of Literatures in English. The position – filled by interim visiting professor Jeanne-Marie Jackson since Professor Simon Hay’s departure two years ago – would not be filled by a tenure-track faculty member. The professorship would instead be reallocated to Film Studies.

With forty majors this year and just two faculty members, Film Studies clearly needs another professor. The ratio is horrid: several departments with fewer majors have many more faculty members. According to Film Studies professor Dr. Nina Martin, an additional professor would “teach our core courses, advise our students and build the Film Studies curriculum and community.” One idea would be to hire someone as a full professor in both the Departments of Literatures in English and Film Studies. Before they left the college, English

Professors Simon Hay and David Greven taught film and film criticism extensively, and their loss was felt keenly by both departments. However, the Film Department’s situation is so dire that a shared professor would not fully alleviate it.

Yet the Department of Literatures in English cannot lose its global literature position, and so the student advisory board of the department has been campaigning recently to ensure that that doesn’t happen. Just to head off any possible accusations that we’re doing this to get on our professors’ good sides: we’re not. We’re doing it because we care about the department and the field. I, for instance, am only thinking of majoring in English because of discussions that occurred as a direct result of reading books (including Chinua Achebe’s *Things Fall Apart*, Salman Rushdie’s *Midnight’s Children* and J.M. Coetzee’s *Waiting for the Barbarians*) that fall under the category of global literature.

Not being able to take courses on these writers would be extremely detrimental to a department that is fundamental to a liberal arts college. Literatures in English is the fourth-largest major at Conn

and the largest among the humanities. Without a specialist in World Literatures, the recently revamped Race & Ethnicity concentration would be dismantled. The structure of major requirements would have to undergo serious reconstruction – in the wrong direction. The “World” section of our geographical requirements would have to be removed, thus restricting our study of English Literature to works from the United States and Britain. Such a limited scope of study harms the current attempt in a globalized world to understand cultures significantly different from our own.

As an already-small department in relation to many of those associated with our NESCAC peers, further size reduction is not movement in the right direction when the number of faculty scholars directly affects the diversity of opportunities available to students – something that Conn says that it prides itself on.

If such a change were to take place in the English Department, I’d be worried about the negative trajectory of other departments, too. Will the College, for instance, remove the ethnomusicology concentration in the Music Department

in the future? It is, after all, analogous to the Global Literatures position, and hinges on the staffing line filled by Professor Dale Wilson.

It also occurs to me that the World Literatures aspect of the English Department helps to accomplish precisely what Dean Brooks, the Dean of the Faculty, spoke about in his recent TEDTalk: making sure that college isn’t just a series of boxes that we can check off. The concentrations in the Department of Literatures in English allow for exactly that deeper development of the major through courses taken before and after the basic requirements. Cutting a concentration in the Staffing Plan turns that entire talk into mere political posturing. It is, as Professor Jeff Strabone of the Department of Literatures in English said, “a difference between what appears and what actually is.” In justifying the loss of the Global Literature position, Dean Brooks stated that because Africa and South Asia are taught in other departments, their literature doesn’t need to be taught in the English Department. This is a checkbox approach to running a college; we’ve got Africa taken care of somewhere, so we’re all set. This goes

against what a liberal arts college is and should be: a place where a student can study any topic and be fully prepared for whatever he or she would like to do in the future. Studying global literature is different from studying global film, which is different from studying global economics, which is different from studying the global aspect of any particular field. Therefore, each department should have a global component for its majors.

The only solution that would allow the Film Studies Department to grow while allowing the Department of Literatures in English to remain whole (instead of going back to simply Department of English, as it must do if the world literatures aspect is in fact removed) is for the college to spring for two tenure-track professors – something that is not unprecedented. In 2011, the German department conducted a search to hire one professor, but found two they liked. They were allowed to hire both. Let’s repeat this supposedly “magical” feat.

One more thing: any argument that the expression of student sentiment doesn’t have a place in the Staffing Plan changes, when those changes are going to affect us, is wrong

and full of double standards. I consent that the final decision rests with the Dean of the Faculty and any committees that he chooses to create, but as the folks most affected by any change, we should have not necessarily a final say, but a voice. The purpose of the departments’ student advisory boards and of SGA is to grant the student body that voice through shared governance. Why would departments give the students a chance to voice their opinions in the hiring process, as both the Music Department and Department of Literatures in English did this year, only to disregard our reactions to the deterioration, or the simple stagnation, of our majors?

As Barbara Kingsolver’s *The Poisonwood Bible* (another book that piqued my interest in English as a discipline) reminds us, names have incredible power to explain the essence of a being: Shared governance is (or should be) more than a simple combination of syllables. As Kingsolver writes, “the rabbit has the life it has – not a rat life... – because it is named ‘rabbit.’” Don’t let our college lead the life of a rat. •

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Email Zander Asplundh at [aasplundh@conncoll.edu](mailto:aasplundh@conncoll.edu)



THE COLLEGE VOICE



## Ferreira on *Floralia 2013*

*Arts Editor Mark Ferreira '15 previews the lineup for  
Conn's most anticipated day of the year*

### CONTINUED FROM FRONT

The Guru manages to avoid some of the stale and dried up nature of other "indie rock groups" and creates a refreshing sound that they can truly claim as their own.

After The Guru, the campus will once again welcome back the alumni group Shake the Baron. Because of their ties to the Conn College community, Shake the Baron always gathers a crowd at Floralia. Jon Markson '12 even came back to campus earlier this year to play a show in Abbey House. Their music, like the bands

that will perform before them, is most akin to indie rock. But their ties to the music scene at Conn, upbeat songs, hard rockin' attitude and community ties give Shake the Baron "that special something" to stand out from the crowd.

Next we have Brother Tiger, a techno/electronica group. They avoid the classic bass and snare drum beat that a fair amount of techno artists adopt as the only way to make drums sound good. When they do have lyrics, they do not overpower the ever-present synths and drumbeats. Brother Tiger, like The Guru, has a distinctive sound that breaks the mold of

the previous indie bands.

After an hour break manned by DJ Doug Bogan, Big Black Delta brings us into the last stretch of performances. Big Black Delta has synth-based backing beats. Unlike Brother Tiger, this band falls victim to the monotonous repeated bass and snare beat that unfortunately has become a staple of modern electronic music. However, their overall sound is by no means ordinary. Their combination of the vocal melody with the synths creates an ethereal quality to their music, similar to Phoenix's "1901."

After Delta comes Viceroy. Viceroy continues the

electronica theme of the later bands. Viceroy puts more focus on the lyrics and vocal melody than the previous bands. However, behind that melody the band develops an interesting and driving beat that completes its tone. I would classify Viceroy somewhere between early MGMT and '80s synth-pop.

Now the one we've all been waiting for: Chiddy Bang. Barring a repeat performance of any "freak accidents" that land one of the members of last year's headliner, New Boyz in the hospital, Chiddy Bang will work very well as a headliner. Chiddy Bang cre-

ates nice flowing beats with clever lyrics. "Opposite of Adults" is about reaching your dreams from when you were a kid, with a remix of MGMT's "Kids" as the beat. The group will fit the mood of Floralia perfectly, as they project a fun-loving attitude and a carefree vibe. However, they do not really blend well with the earlier acts, as they are the only rap/pop group performing. DJ Gautam Sinha '13 will finally close the show after a long day of music.

The saying goes: "Floralia is a marathon, not a race." The day can feel incredibly long. Luckily, SAC has created a di-

verse and interesting lineup to keep us entertained. The sound of indie rock groups will blast out from the morning until the early afternoon, before transitioning into upbeat electronica with a rap group as the headliner. As you go about campus taking part in the festivities, remember to pay attention to as many of the bands as you can. The opportunity to engage in an experience like Floralia for free comes only once a year. •

## *Into the Woods* Soars at Conn College

ANDREW MARCO  
STAFF WRITER

Many a story begins with the magic words "Once upon a time..." This seemingly mundane phrase finds new life on-stage in *Into the Woods* which played at Tansill Theatre this past weekend. This now-classic Stephen Sondheim and James Lapine collaboration has seen many productions, both regional and professional, in the last decade, leading to what some might call an oversaturation of the material. Thankfully, this Connecticut College production masterfully avoids the humdrum, creating an exciting, certifiably fresh presentation of *Into the Woods*.

*Into the Woods* showcases a talented ensemble of actors as they embody darker spins on the Brothers Grimm's classic characters — from Jack and the Beanstalk to Little Red and Cinderella. As the title suggests, the characters go into the woods, where their wishes are granted — though the eventual outcomes are far from what may have been expected.

Ring leading these characters is the Narrator, played by Jacob Rosenbaum '14, who also doubles as a mysterious man. In many a production of *Into the Woods*, this role can get lost among the more story-driven characters, but thankfully, Rosenbaum elevates the role to near-perfection. Rosenbaum gives what is by far the standout performance of the show, commanding the audience's attention with his every move.

Ethan Underhill '15, who audiences will remember from his fantastic performance of the titular role in last spring's *Bat Boy*, plays the Baker. Underhill forgoes some of the character's traditional nebbish qualities for his own blend of confidence and cluelessness. As always, he brings an incredible emotional quality to his role, especially in his vocal performance; this is most notable in the second act's big tearjerker "No More."

Every fairy tale has a villain, though *Into the Woods* offers a more complex baddie in the form of the Witch. Almost unrecognizable in her witchy garb, Leila Teitelman '15 once

again delivers a performance worthy of accolades. Her dedication to the role is unflinching, as she balances humor, pathos and menace to dive into the complexity of the Witch's character. Teitelman is a rare case of the performer who can emote better through song than through words alone. *Into the Woods* supplies Teitelman with ample opportunities to sing, belt and rap, and is a treat for any audience lucky enough to watch.

It is always a joy to see new performers on the Connecticut College stage, and *Into the Woods* features an impressive six freshmen performers who will surely continue to take the stage in future years. Standing out among the new crop are Dave Socolar '16, who plays Jack, and Charlotte Weber '16, who plays Cinderella.

Anyone who has heard Socolar sing can attest to his outstanding abilities as a tenor, but *Into the Woods* has given him the opportunity to showcase his acting ability as well. Socolar has matured as a performer since last fall's production

of *The 25th Annual Putnam County Spelling Bee*, no doubt a product of hard work, strong direction and a clearly visible connection to his current role. It's hard not to feel for Socolar's Jack, with his mix of naiveté and charm that leaves audiences cheering for more.

Charlotte Weber shows experience beyond her years in her stunning portrayal of Cinderella. While her Connecticut College debut as Juliet in *I < 3 Juliet* showed her skill as a performer, that role lacked the meat needed to reveal her full ability. Thankfully, Weber takes full advantage of the material at hand, delivering a beautiful, varied performance as Cinderella. Her singing voice is strong and enchanting, and her natural personality lends itself to a role that needs just as much grace and beauty as it does comedic timing.

*Into the Woods* contains fantastic featured and ensemble performers whose musical blend and group camaraderie complement the larger roles tremendously. Among the more memorable featured play-

ers is Ashley Pacelli '15, who doubles as Cinderella's Stepmother and Little Red's Grandmother. Her Maleficent-esque Stepmother is played with the perfect level of venom, while her (sadly) short-lived Granny leaves the audience guffawing. Seniors Ryan Foley and Tim Swan give memorable turns as, respectively, Cinderella's and Rapunzel's princes, knocking the hilarious "Agony" duet out of the park.

The meta-theatrical world of this production of *Into the Woods* is due in large part to the work of director Jimmy Maize. Maize brings his own directing style to *Into the Woods* while maintaining some well-selected staging from James Lapine's original Broadway direction. The production is by no means revolutionary in its take on the material, but not all shows need to have some groundbreaking approach. Maize's direction serves the story well, creating an engaging staging that captivates the audience for the entirety of the two-hour-plus running time — no easy task with any show.

Maize's direction gives *Into the Woods* an injection of energy that helps to fuel the material, creating a well-paced presentation. The pacing is further tightened by some smart trimming of what are, truthfully, extraneous moments in the show. With the added lens Maize has placed on the musical, these cuts go almost unnoticed as the removed material is unnecessary for this particular context. Maize uses his actors and space effectively, utilizing dynamic staging that plays well in the three-quarter thrust configuration of Tansill Theater.

*Into the Woods* is proof of what a musical can accomplish with talented actors, focused direction and strong content. The production is unique, employing both traditional staging techniques alongside flashes of Brechtian technique and other influences. Although the material itself has been somewhat exhausted at this point, the Connecticut College production created an exciting, fun staging that breathed some new life into the show. •



# Arts & Entertainment

THE COLLEGE VOICE

APRIL 29, 2013

## Precious Screenwriter Screens New Film at Conn

MATTEO MOBILIO  
STAFF WRITER

When Geoffrey Fletcher crept quietly into Film 222 to sit in on a class discussion of *Precious*, I could feel the hairs on everyone's neck — including mine — rise. The screenwriter of the 2009 film was visiting us, so the ante had definitely been upped. After a minute or so of adjusting to the presence of our esteemed guest, everyone started to resume normal class discussion behavior, as Fletcher scribbled notes down on a piece of paper but remained silent.

When only a couple of minutes were left, Fletcher finally chimed in. Taking a second to gather his thoughts, he addressed the class: "First of all, I'd like to say you guys are great...way better than the critics." We laughed, collectively breathing a deep sigh of relief that our visitor not only approved, but also enjoyed, our discourse. Responding to several student comments, Fletcher built upon notions that we'd debated, adding his insider knowledge, remarking that a key scene to understanding a character's perception of herself was missing, although with no time left in class, Fletcher wasn't able to communicate why the scene had been cut.

That evening, his new film *Violet and Daisy* was shown at Evans Hall. As people spilled into the aisles, the native New Londoner took the stage to say a few quick words about the film, which he wrote and directed. Dressed to the nines in an elegant three-piece suit, Fletcher asked the audience how many of us had seen *Precious*, his screenwriting debut. Most of us raised our hands earnestly; we had been affected by Fletcher's moving script and eagerly anticipated what was to come.

"This is very different," Fletcher stated, chuckling softly. The audience, enthralled by his smooth persona, laughed back.

"You've got to stay to the end of this one... so, please, don't leave."

*Violet and Daisy* is nothing like the honest and brutal story told in *Precious*. The tale, in the director's own words, is a blend of "comic books, crime and coming of age." This time Fletcher has chosen two female protagonists. Riffing off of the archetypal figure of the ingénue, *Violet and Daisy* tells the story of two young, materialistic girls with unknown backgrounds who have become partnered assassins — assassins based in Harlem, one might add. Starring a remarkable cast including Saoirse Ronan, Alexis Bledel, James Gandolfini and his Soprano co-star John Ventimiglia, *Violet and Daisy* is a fantastical concoction that seeks to marry teenage badassery with the somber trials of an abandoned father.

After the credits rolled and the lights came up, Fletcher was courteous enough to take some questions from the curious audience. In keeping with his candid and casual persona, he answered several questions about specific symbols in his film by putting the question back to the audience member: "What do you think that represents?"

Stressing the importance of an individual's own reading of a film, Fletcher explained his attitude towards the validity of multiple readings of his texts by comparing reading a film to reading song lyrics: "You know when you hear a song one way



PHOTO BY ADAM CAMPOS

## Senior major dance thesis concert showcases impressive performance and choreography

ZOE HALPERT  
STAFF WRITER

On April 18, 19 and 20, Connecticut College's senior Dance Department majors showcased their final theses performances in a concert titled *10 Different Things*. Featuring eight original performances from seniors Liz Charky, Ayano Elson, Grant Jacoby, Jeramie Orton, Rachel Pritzlaff, Sammi Shay, Chloe Spitalny and Skyler Volpe and two solo pieces choreographed for seniors Amy Gernux and Candace Taylor by artists Angie Hauser (Bebe Miller Company) and Wendell Cooper (Complex Stability), the performance was divided into two programs: A and B. The show culminated with a piece choreographed by Nicholas Leichter '94. While each piece reflected the different styles and talents of each choreographer, all ten majors displayed an obvious passion for dance. "The choreographies and performances were diverse in approach and content, thoroughly engaging, and representative of each student's growth as an artist in the last four years," said Dance Professor Lisa Race.

### Program A

Skyler Volpe's piece, "Cuss," began before the show even started; her dancers were on-stage warming up as the audience trickled in to fill the seats. Her choreography began very lightly with mellow music before shifting to more upbeat music with sharper and heavier movements. In the next segment, the dancing was satisfyingly in sync with the music; every motion matched the sound it accompanied. It ended with the dancers at the edge of the stage, staring ruthlessly at the audience to the point where I felt I had done something wrong. Instead of bowing, they did a sassy "whatever" gesture, and strutted off the stage.

In "To the Place Where One Lives," choreographed by Liz

Charky, the unnatural movements and eclectic music made the piece feel like a dream gone awry. The stage was often divided, so that certain dancers were only on one side of the stage. Charky said, "I tried to create movement that had to do with feelings of displacement." She had been researching Hurricane Katrina and Hurricane Sandy, and looked at other instances when people are displaced, such as war. She said, "What is home? Is your body home? What does it mean to not feel like your body is your home or your actual material dwelling is not your home? What would that feel like and what would that look like?"

Chloe Spitalny's choreography began with one of her dancers standing on another dancer's shoulders, shouting, "Mom" into the audience. This created the setting for "% Daily Value," a piece that for me was about a mother-daughter relationship with an emphasis on vitamins. One segment was violent, as Aimee Taterka '14 began slapping Jillian Wiseman '14 in the face. The audience tittered uncomfortably as the slaps became progressively harder. This continued until Wiseman suddenly gave a blood-curdling scream. The piece also interacted with the audience, as two of the dancers asked audience members, "Do you want to see a dance my mom does?" The dancers took on the roles of mother and daughter, annoying and loving each other, pushing away and pulling close.

"Ooooh" sighed the audience, as the curtain rose to reveal candles hanging in glass jars above the stage. Thus began Jeramie Orton's "Of Huginn & Muninn." Her piece did not have any music; instead, there was a voice-over of different people talking about random topics: my best prank, my father's favorite joke, my best fort, my mother's hands. The voices, often overlapping, shared memories of life. The dancers mirrored the stories:

and then you go back and see

Fair enough.

Fletcher did, however, discuss some of the details of his film, noting that he shot *Violet and Daisy* on Anamorphic 35mm film, stating, "There's nothing like it." Perhaps his

they weren't all doing the same thing, yet there was a common thread. There was something bittersweet about Orton's piece — somber yet lighthearted. I wasn't sure whether to cry or smile.

"White Center" was choreographed by Angie Hauser and performed by Amy Gernux, who wore all blue as she danced to the sounds of water. It sounded like being on a boat, which made me a little seasick. The watery noises were then replaced with pretty music that had a lot of movement. Gernux's dancing was powerful yet graceful; at the end of it I could hear the audience members murmuring in awe.

### Program B

Rachel Pritzlaff opened the show with her piece entitled, "That's the Space." The piece began with figures dressed in all black running, jumping and leaping across the stage. The majority of the piece consisted of the dancers crossing the stage, so that we got short glimpses of segments of choreography. The movements were very acrobatic, sharp and modern. This worked well with the music, which was harsh and at times almost painful. The dancers' faces were very straight, and it looked as though there was an outside force controlling their movements.

Wendell Cooper, a guest artist, worked with Candace Taylor on a piece she performed. Cooper used a combination of dance and technology to create a multi-faceted performance. It began with Taylor walking across the stage, alternating seamlessly between singing and speaking, while images were projected behind her. If I had to guess, I would say she was describing a dream. "I'm falling," she said, as she put down her microphone and began to dance. She made shapes with her body while the screen buzzed behind her. Overall the piece felt very dreamlike and otherworldly.

attachment to celluloid comes from his childhood, when he discovered the magic of stop-animation while playing with a camera and his G.I. Joe figurines. The rest of his education followed suit. Commenting on his undergraduate studies, he

Sammi Shay's "For a State of Eternity" was a combination of beautiful and awkward. Shay sums up the concept as "the innocence in ideas about care." She explained that the idea came from "me experiencing things with family and friends and sometimes feeling very helpless and naïve, when I feel like I can't really help." She used Band-Aids as a prop in the piece, because "that idea of putting a Band-Aid on the world is a... beautifully childish thing." At one point in the piece Maia Draper-Reich '16 leapt off the stage and into Grant Jacoby and Ayano Elson's arms. This action was repeated several times until Jacoby and Elson left their post. Without someone there to catch her, Draper-Reich fell across the stage. It was like watching a child trying to find her own way in life, constantly falling down and trying to get up again. It was comedic in a tragic way.

Grant Jacoby's piece, entitled "...but you can call her Judy," was inspired, of course, by Judy Garland. It began with all the dancers standing on stage, grinning widely and bowing. At a further point there was a struggle between the dancers, and all of them were suppressing Alex Michaud '15, who was left lying motionless on the stage. Jacoby described the different aspects of his piece: "In this section I'm trying to portray the joy and the graciousness of Judy Garland's performance but in this section it's more about her longing for a better life and her drug addiction." As a double major in dance and theater, Jacoby explained, "I can really relate to the theatrics and the heart and emotion of a piece."

"Hubba Hubba," choreographed by Ayano Elson, was absolutely insane in the best sense of the word. The audience giggled as people got thrown around and even off the stage. Elson had each of her dancers take on a character, and as they stood in a line across the stage for an uncomfortably long amount of time, it made me

reflected: "Whenever I had the opportunity, I'd make a film instead of writing a paper."

It's difficult to believe that any of Fletcher's films back then included the black humor of watching a young girl perform an "internal bleeding

think of /A Chorus Line/. Elson described her piece as "very much about sexuality, independence, voyeurism and in some moments, how a person's sexuality kind of forces a personality and forces them to have a stronger personality that I kind of admire." A powerful moment of the piece occurred when Volpe repeatedly screamed, "Don't look at me!" at a group of dancers. I related to the piece, and this particular moment, mostly when Elson pointed out "the idea, at least for me, of wanting to be noticed, but also kind of embarrassed of your own existence at the same time."

Both programs A and B ended with a piece choreographed by Nicholas Leichter '94. The title, "#lovesexdancesalsoul," was very fitting for this upbeat, sensual number. The movements were sharp, aggressive and seductive. The dancers were very committed to the movements, and looked like they were having fun. I was most impressed by the shifting formations, maintaining a constant flow of activity onstage without creating confusion. Glitzy yet raw, this dance was fierce.

The show ended with a quirky video commemorating the senior dancers' experiences, created by Charky, who is also a film major. After the video, the seniors came onto the stage for their bows — each of them dressed according to and did a short dance representing their starkly unique and charming personalities.

Race said, "I was delighted and so proud to see how far each and every dance had progressed from the showings I'd seen earlier in the semester. This class has always had a strong sense of camaraderie and collective creative energy from the time they were freshmen, when they'd gather around Richard Schenk's piano to sing at the end of a movement class." Though she'll miss this class, Race looks forward to getting "to see what journey the next class will take us on." •

dance" on her dying adversary's body, but with just two films under his belt, it's a thrill to consider what this adventurous director's next move might be. •



# Sports

THE COLLEGE VOICE

APRIL 29, 2013

## PLAYER PROFILES

ALEXANDRA CAMMARATA  
SPORTS EDITOR

**Maura Hallisey '13**  
Wethersfield, CT  
Track & Field

About the player: Hallisey has been running since seventh grade. "I couldn't handle the rules of the other sports I played," said Hallisey. "I just wanted to move and running gave me that opportunity."

About the season: The team has showed steady improvement each week, according to Hallisey. Next on the list is NESCAC championships on Saturday April 27 and New England Division III championships on May 4. Maura is a modest athlete. "Whatever I accomplish as an individual pales in comparison to our team's accomplishments. I'm proud of the team's successes this year and more proud of the great bond we share," said Hallisey. Her greatest personal accomplishment so far this season was qualifying to run the 3k steeple chase in the NE DIII championships.



**Huan Nguyen '13**  
Pleasantville, NY  
Tennis

About the player: Nguyen has been playing for as long as he can remember, since age two-and-a-half or three. He says that tennis "has always been a family activity." He started playing because his parents played, and has enjoyed it since then.

About the season: Nguyen describes the season as "up and down." Though the team has not done as well as they hoped for, Nguyen says they have "shown a lot of resilience and toughness in [their] matches." When asked about the team's biggest accomplishment, Nguyen referred to the many close matches the team has had: "Everyone on our team has had tight matches, which I think is a testament to the hard work and mental toughness of our team."



**Jack Garrity '13**  
Duxbury, MA  
Club Baseball

About the player: Garrity started playing T-ball when he was five or six years old. He loved throwing and hitting the ball as far as he could, as it made him "feel big and strong."

About the season: In one word, Garrity called the season "titillating." When asked about his accomplishments this season, Garrity said, "Where do I begin with all my accomplishments this season? I have carried this team from day one. They owe their lives to me. Some of them owe me money. But as far as my greatest in-game accomplishment, I drew a walk against Yale last week." Garrity says club baseball has become more and more competitive each year he has been at Conn. "The campus continues to support our team and the game we love to play," said Garrity.



**Izzy Marx '14**  
Ridgewood, NJ  
Lacrosse

About the player: Marx has been playing lacrosse since third grade. She was encouraged by her father, who played in college, and her brother, who had also been playing for a few years.

About the season: In terms of women's Division III lacrosse, the NESCAC is the most competitive conference. "As always, it has been a challenging season and unfortunately many 1-2 goal losses to top teams in the country, including the number team. Although frustrating, our team has made some pivotal strides that we hope to build upon for next season. We are getting better and better every year," said Marx.



**Toren Ballard '15**  
Middlesex, VT  
Rugby

About the player: Ballard has been playing rugby for a little over a year. His freshman year, he was looking for a club sport to "keep [him] off the streets and out of trouble." In his own words, he was "seduced" into joining when he heard about the suits game, a Floralia tradition. After that, Ballard was hooked: "It's been true love ever since," he said.

About the season: "Many of our older, more experienced players are either injured or abroad currently, but we've been blessed with some phenomenal freshman rookies this year who have really stepped up and earned a spot on the team," said Ballard. When asked about the team's greatest achievement this year, Ballard named the crosstown rivalry game against Mitchell.



**Annie "Ranz" Speranza '16**  
Hopkinton, MA  
Rowing

About the player: Speranza has been rowing for five years, since her freshman year of high school. Though initially interested in playing lacrosse in the spring, she decided to try crew instead and loved it.

About the season: Speranza says that the team has been working hard at this physically demanding sport all year. In terms of her own fitness, Speranza said, "I've never been in better shape." She calls the team "supportive" and "fun," saying that she "couldn't have asked for a better team." According to Speranza, rowing's greatest accomplishment this season was placing thirteenth out of thirty-eight teams at the Head of the Charles, a race that includes some of the best rowing teams out there.



WATER POLO

## Women's Water Polo Team Wins Division III Championship



The Conn College Women's Water Polo Team celebrating their championship win against Grove City College

**MARINA STUART**  
STAFF WRITER

On April 13, The Connecticut College Women's Water Polo Team won the Division III Championship, beating their rivals and previous winner Grove City College.

The final game had the Camels ahead 4-1 during the first three quarters, but in the final quarter each team scored two points. The final two points scored for Conn were also scored for a coach-less team.

"During the final round on Saturday Coach JJ Addison got an ejection from the game, Assistant Coach Ryan Pryor had gotten one the day before so for 5 minutes the team didn't have a water polo coach. One of the trainers had to be the coach instead," said Andrew Bullis '16, who is a member of the men's water polo team. "But the girls dealt with it really well and they maintained control of the game."

According to the NCAA rules, a team cannot be without a coach during a game.

Connecticut College athletic trainer Daniel Siopa had to fill in as coach for the remaining minutes. But the girls held their own and scored two more points securing their win and their place as D3 Water Polo Champions.

This is a huge win for Conn Water Polo in general; this is the highest in which either team (men's or women's) has finished. Because of this, the women's team will be attending CWPA Eastern Championship, the first time a Division III school will be in attendance. Conn will play teams such as Harvard, Princeton, Brown and Notre Dame.

In addition to playing at the CWPA championship, the Conn Water Polo team was awarded huge honors by the Collegiate Water Polo Association. Nicky Jasbon '15 was named Most Valuable Player of the Year and Coach JJ Addison was named Coach of the Year. Jasbon also claimed First Team honors along with Kristin Lampley '13.

### PLAYER PROFILE

**Kristin Lampley, '13**  
Reading, PA  
Water Polo

Lampley has been playing water polo since fifth grade, thanks to the influence of her older brother Alex, who also joined a team. "I loved it and have been playing ever since," said Lampley.

About the season: Though Lampley has had some injuries this season, she has been able to play through them. According to her, the greatest accomplishment of the season was winning the Division III Championship.

Profile by Alex Cammarata  
Sports Editor

TRACK &amp; FIELD

## Conn Hosts Annual Silfen Invitational

Women place second and men come in fifth, Camels qualify for NESCACs in sixteen events

**SAM GRAINGER SHUBA**  
STAFF WRITER

On April 20, Men's and Women's Track and Field competed on their home turf at the Silfen Invitational, a meet held annually at Conn. The women placed second out of fourteen teams, while the men placed fifth out of twelve.

The day was mostly cloudy, with some sun poking through on occasion, as if wishing the Camels luck as they competed and aimed to qualify for championship meets such as NESCAC, NE Division III and ECAC Division III.

"This is our last regular season meet, so we're trying to qualify for as many championships as possible," Marina Stuart '16, 200 meter runner, triple jumper and pole-vaulter, said.

Conn's women's team placed second in the meet, only twenty points behind Rhode Island College. The Camels qualified individuals for NESCACs in sixteen events. Qualifiers included Sam Pevear '15, who placed fourth in shot put (35'05.25"), second in discus (109'10") and fifth hammer (111'11"), as well as qualifying for the NE Division III in shot put and discus. Merry Byrne '13 also became eligible for NESCACs, NE DIIs and the ECAC Division III championships in the 3000 meter steeplechase, placing second with a time of 11:58.73.

Both the women's 4x400 and the women's 4x800 meter relays won third. The women's 4x100 relay team won fourth place. Hayley Adnopoz '16, Hannah Lewis '16, Marina Stuart '16 and Alex Cammarata '14 ran their best time of the season, at 54.26 seconds.

"[Being a senior] is bittersweet. I'm going to miss everyone, but I'm getting too old

for this," Michelle Wesley '13 joked. Wesley ran 2:24.18 in the 800 meter, placing fifth and qualifying for the NESCAC championships.

Conn's men's team placed fifth in the Silfen meet, behind Community College of Rhode Island, Massachusetts Maritime Academy, the U.S. Coast Guard Academy and Rhode Island College. The men's team qualified individuals in fourteen events for NESCACs. Individual qualifiers include Nick Fischetti '16, who qualified in the 400 meter hurdles with a time of 1:02.18 and Tim Murtagh '13, who placed first in the 3000 meter steeplechase with a time of 10:08.91. Murtagh also qualified for NE Division III. Mike LeDuc '14 also qualified by placing second in the 1500 meter run at 3:58.05. LeDuc's time also qualified him for NESCACs, NE Division III and ECAC Division III.

The men's 4x800 meter relay team, which placed first, also qualified for the ECAC Division III championships. Matt Boudreau '13, Andrew Duarte '13, Ian Rathkey '14 and Tristan Cole '13 ran their best time of the season at 7:58.08. The men's 4x100 meter relay team also ran their best time of the season. Placing fourth, Chris May '14, Dan Gossels '16, Fischetti and Rathkey ran a total time of 47.00 seconds.

"I feel like we have a great young team. A lot of freshmen have stepped up to the plate replacing the seniors that left last year," May said.

Those who have qualified will head to NESCACs on April 27, and then to NE DIIs on May 4, the day of Floralia. If you see them around campus, wish them luck, and thank them for missing out on Chiddy Bang to represent our school.