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College to throw Cro Dance-Themed Cro Dance this Saturday



EMILY BERNSTEIN / STAFF

The campus' newest student organization, The Student Activities Council for Programming Activities (SACPA), has been allocated a total of seventeen dollars by SGA's Finance Committee. They plan to spend every cent.

The group, which consists of an all-star panel of esteemed former J-Board chairs, will kick off the rest of the year with a Cro Dance-Themed Cro Dance.

Several members of the

men's cross country team, who plan to attend as a pack of freshman girls, were seen huddled over a table in Cro coordinating their outfits.

Said one freshman, "I plan to lie on the floor and be vomit."

Other planned costumes include sweat, cleavage, regretful decisions and a lost North Face jacket.

Students will grind the night away to DJ YZ@E: A DJ

E@ZY Tribute Band. •

Office of Student Engagement and Leadership Education Stages Hostile Takeover of Cro

This past weekend, the College Center at Crozier-Williams was the site of a standoff between the Office of Student Engagement and Leadership Education and the student body. Scott McEver, Director of Student Activities at the Office of Student Engagement and Leadership Education, spearheaded the operation.

Julie Sizer '11 was taken hostage around 10 AM on Saturday, and was held until a Campus Safety Segway S.W.A.T. Team was able to negotiate her release, roughly three hours later.

Of her ordeal, Sizer had to say, "They locked me in the SOFO office. I didn't know that door even opened."

McEver and

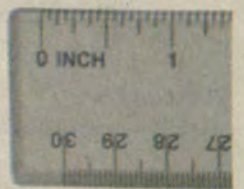
his primary accomplice, Jeanette Williams, attempted to communicate their demands using CollegiateLink, but no one was able to log in and read the ransom note Williams had pinned to the virtual bulletin board.

McEver and Williams were removed from the premises at 11:09 PM and detained in Nichols House at the South end of Campus. The two defended their actions by pointing out that the event had been scheduled and the space reserved through CollegiateLink more than two weeks in advance.

"We just wanted students to be more engaged," Williams said on behalf of the Office of Student Engagement and Leadership Education. Added McEver, "And educated on issues of leadership." •

President Higdon Grows One Inch

Anonymous Health Center Representative Confirms Growth



Last Tuesday, Assistant to the President Wendy Mahon entered the office of Leo I. Higdon, Jr. and noticed an immediate difference. Her boss was sitting at his desk in his Herman Miller chair, as usual. His medallion was still sitting safely in its case. The Lichtenstein print behind his head had not moved, and the photographs of him grinning next to a camel mascot were intact. As she put a stack of headshots on his desk to be autographed, she looked down and realized what was different: both of his feet were planted firmly on the ground.

This growth was confirmed by a Health Center staffer who declined to be identified. "We take



the President's measurements each year to update the NESCAC Presidential Database," she said. "This year, I am happy to say, President Higdon has reached five foot, three

inches."

Latest updates on this issue can be found on the President's twitter, Higlet100, which Mahon personally runs. •

Hipster Lacrosse Bro Faces Moral Dilemma, Collapses from Social Anxiety

In a recovery room at Lawrence & Memorial Hospital last Saturday, Brent O'Connell '12 sat up in bed and turned over the pre-release Godspeed You! Black Emperor EP on the turntable next to his bed. He leaned back, sighed, and resumed listlessly tossing a lacrosse ball between his hands.

"I was so bummed I couldn't make it to the Brooklyn Masonic Temple last week 'cause of try-outs," O'Connell said of a recent performance in GY!BE's current tour. "This girl I've been hooking up with went and she said it was totally Kafkaesque."

O'Connell was hospitalized last Thursday after collapsing in the team locker room while attempting to remove his super-skinny acid-wash jeans. A teammate of his commented, "I saw him reach for his pinny, then I turned around again and he was just down." Close friends and family say his collapse may have had something to do with the social pressure O'Connell has been under, as both



JOHN SHERMAN / MANAGING EDITOR

a three-season athlete and, according to his sister, a "literally, rabid" fan of Radiohead.

"It's like I have to be two people, you know? Like, when I'm with my boys they don't want to listen to Neutral Milk Hotel, or talk about that documentary about Helvetica, they always want to listen to house and kill 30s of Natty."

O'Connell lit an Organic Ameri-

can Spirit, took one long, thoughtful drag, and added, "I thought my social versatility would be an asset."

When asked about his return to Connecticut College, O'Connell winced, reached for his black Moleskine notebook, and said, "I'm just taking some 'me' time for now." •

Dining Hall Thefts Escalate As Students Begin Stealing Chairs, Tables

In the wake of record-high losses in mugs, knives and flatware, Dining Services has just released a new report indicating that a third of all eating surfaces and half of all seats have been covertly removed from Harris Refectory. "We're re-

ally quite troubled," said Mike Kmek in an uncharacteristically emotional interview. "At least with the mugs, we saw it coming. With this, I mean...even the high chairs are getting taken." The report was issued on the same day

three students made a thwarted attempt to steal the gluten-free foods refrigerator. Dining Services has since offered 'total amnesty' to all students willing to return pilfered furniture. "No questions asked," promised Kmek. •

Guilt Ridden Students Turn Selves In by the Hundreds Following Weekend of Brazen Honor Code Violations

Over 900 students turned themselves in to the Guardhouse this past Sunday,

on the basis that they had knowingly violated the nearly century-old Honor Code that binds social and academic life on campus. "I've never seen anything like it," remarked Campus Safety Director Stewart Smith. "It's like they've all finally realized the error of their ways." As the chapel bells struck one, snaking lines of hunkering, self-ad-

monishing students ringed the perimeter of Fanning. "Dude," explained one Sophomore, "I really violated the sh*t out of the Honor Code last night." His compatriots, some of them still wearing their clothes from the night before, nodded in agreement. "I drank underage," he continued. "I had at least fifteen other underage people in my room, many of whom I served alcohol to. When that was done, I disabled my smoke detector, lit incense, and smoked marijuana. It was obscene." J-Board is expected to be in continuous session through the end of the semester. •



EDITORIALS/LETTERS

FEBRUARY 7, 2011

contact@thecollegevoice.org

THE COLLEGE VOICE

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Editorials

In the fall of 2008, I took my first course with a New Media scholar named Alison de Fren, who had come to Conn for her post-doctoral fellowship. De Fren taught courses with themes that didn't fit into conventional department genres. To find them, you had to search deep in the College Courses section of the course catalog for names like "New Media and Digital Art," "Autobiographical Documentary" and "Remix & Mashup."

She taught theory and practice. In her courses, we read Foucault and McLuhan and Vannevar Bush, and discussed Biocybernetic Reproduction and Audio Graffiti. We talked about ways the Internet blurs previously understood distinctions between public and private, and between real and virtual life.

I self-designed a New Media Studies major to explore how new technology has changed the way we consume and interact with our news. CAT didn't feel relevant because my work wasn't related to computer science, nor to music, theater or dance. I have found relevant courses in the English department, in Anthropology, in Psychology, Human Development and Film. But since de Fren left last spring, I've found it quite hard to find people and resources on campus that have the background and training to teach in Media Studies.

Oberlin, Bates, Swarthmore, Amherst and Grinnell all have a "Film and Media Studies" major. Hamilton has "Cinema

and New Media Studies." There is an interdisciplinary Media Studies program at Pomona and at Vassar, and a Film and Media Culture program at Middlebury. Skidmore also offers interdisciplinary courses in Communications and Media Studies.

Our generation is expected to leave college as media-fluent young adults. Some of the most abundant post-baccalaureate job openings are in social media and technology. Our general education requirements tell us what's important for a well-rounded graduate to draw from: literature, science, math, social sciences, art, philosophy and religion, history, and language. While Liberal Arts schools like Conn may shy away from majors like journalism, business, and health because they're considered pre-professional, Media studies is in fact interdisciplinary and layered. To ignore it leaves us far behind our peers. With de Fren gone, we now have nobody who specializes in the history, theory or practice of media — let alone digital media — on the college faculty.

Connecticut College should hire a full-time faculty member who teaches courses in Media Studies. Doing so will fulfill its promise to prepare its students for the future, and keep the college competitive with its peers intellectually and professionally.

- Lilah Raptopoulos

Maggie Brown was the last girl I ever dated. We parted ways probably later than we should have in the summer of 2006, she off to college four hundred miles away and I a rising high school senior with a serious but unacknowledged interest in men. Some things end exactly when they need to.

Fewer than fifty days from now, college will end for the class of 2011—admittedly with more ceremony than my inevitable split with Maggie. The senior class will be coaxed across stage, handed a diploma, and shoved into the world with the flip of a tassel and a photo op. With just six weeks left until that Sunday morning, our college experience—capital C, capital E—is dwindling. And we are starting to freak.

In anticipation of this shove-off, certain among us have managed to find employment, or post-graduate enrollment, or an enviable level of contentment with "taking a year off." Still others, myself included, remain spinning in place, able neither to look backward nor forward in time with any measure of certainty. Each passing day is one in which I need to look for a job, keep up with my homework, and enjoy college life to the fullest/drunkest extent because it's ending and it's never coming back! The going is slow, to say the least.

This insanity is commonly termed "senioritis." Symptoms include increased passivity, difficulty focusing, and a feeling of exhaustion and/or exasperation when attempting to complete otherwise straightforward assignments—for example, writing this editorial.

A few weeks ago, I sent cover letters and resumes to a number of Conn graduates currently working in my field of interest, canvassing for advice and maybe, secretly, praying for a surprise job offer. Responses varied, but one alumna recommended I

move my education info to the bottom of my resume, below internships and extracurriculars, in order to "let people see the relevant stuff first."

Crushed though I was, and doubly unmotivated to attend my 1:15 class, I saw what she meant—that I've gone to college is not as important as what I've done in my time here. The clichés of my college search came rushing back: It's not where you study but how you study! College is what you make it! So, what have I made it?

Yikes—too real. Senioritis begs the tough questions.

Even as I sit here, typing through the distracting whirr of a senioritic Sunday morning *an editorial about senioritis*, turning over in my mind variations on a theme—seniorplegia: total paralysis of the senior, seniorectomy: (surgical) removal of the senior, seniorrhea: what happens when Conn gives us alcohol—ad nauseam, I begin to come to grips with the real point and get something resembling a grip.

Time marches at the same speed now that it did seven semesters ago, and life moves merely forward, though some mile markers are more alarming than others. Commencement marks the passage of time both precisely and imprecisely, just as a bar mitzvah begins manhood, a wedding begins matrimony, and my last girlfriend began a lifetime of dating men exclusively. Certainly the gears have been in motion for some time.

And so, in the spirit of My Senior Spring being both precise and imprecise, both poignant and typical, and by way of conclusion, I'm going to go hulu the latest 30 Rock. I hope it isn't a disappointment.

Happy forty-eight days.

- John Sherman



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CONNECTICUT COLLEGE

Centennial Founders Day

Tuesday, April 5, 2011

Celebrate the College's 100th birthday!

SCHEDULE OF EVENTS

1:15-2:15 p.m.

"The History of Connecticut College"

Linda Eisenmann '75 P'03 '06, professor of history and provost at Wheaton College, will talk about the founding and evolution of the College and its place in the history of higher education.

Evans Hall, Cummings Arts Center

2:15-2:30 p.m.

Ceremonial Bell Ringing

The historic Harkness Chapel bell, inscribed "Great is truth and mighty above all things," will ring 100 times in honor of the Centennial and to start people assembling for the Centennial photograph.

2:15-2:45 p.m.

Centennial Photograph

Come one, come all, for a giant group photograph in the shape of the number 100.

Tempel Green

3-5 p.m.

Founders Day Tea & Birthday Party

Featuring brief remarks by President Higdon and Connie Gemmer '80 P'10; a performance by student improv group N2O; and the debut performance of the Centennial song by the Chamber Choir. Everyone is invited to this drop-in event; arrive any time and stay as long as you like.

1962 Room, College Center at Crozier-Williams

5-8 p.m.

100th Birthday Dinner

Join students for a celebratory dinner with a special menu, festive decorations and birthday cake. (Dinner is included in student meal plan; guests are \$11.)

Harris Refectory

8-9:30 p.m.

Centennial Concert: Shake the Baron

Features guitarist/vocalist Andrew Oedel '10, drummer Matt Addison '10, bassist Max Currier '10 and guitarist Jon Markson '12.

1962 Room, College Center at Crozier-Williams

All students, faculty, staff, alumni, parents and friends are welcome.

Study Abroad Woes

Decisions complicated by rejections and cancelled programs

ELLIE BENNER
WEB CONTENT EDITOR

On the Connecticut College website, under the header of Academics, there is a section entitled "Global Focus." Above it, various countries' flags blow in the breeze. The tagline reads: "The world awaits you. We provide the pathways."

The links on the right-hand side of the page include Language Study, Curriculum, International Students, Faculty, and Study Abroad. Clicking on the Study Abroad link brings up a map crowded with pinpoints that represent where Connecticut College students can study around the world. The map makes the world appear small. While Europe holds more pinpoints than other continents, it seems that Connecticut College truly does provide its students with the opportunities to study anywhere in the world.

What the map does not include is the proviso that this opportunity is not guaranteed. Like many other liberal arts colleges, Connecticut College stresses studying abroad as an essential part of our education. The website advertises that over 55% of students study abroad during their four years. What about the other 45% of students? Some choose not to study abroad because of athletics, a demanding academic schedule, or financial issues. What our promotional material fails to mention is the number of students that apply to study away and are rejected.

Shirley Parsons, the Director of the Office of Study Away, reported that about 35 more students applied to study away in the fall of 2011. One reason for this increase, she continued, is because the sophomore class is larger than the classes before.

Parsons explained that applying to study away is a bit like applying to college. "The study away committee always approves more students than actually go," she said. "The application process is almost a holistic review." As with applying to college, applying to study abroad does not guarantee your acceptance by the school. While studying away is a lauded part of the college experience, it is not assured.

The study away application asks students to submit a rationale for studying abroad, a specific program and location, and two faculty recommendations. "The rationale is the most important factor, because it is the place where you connect where you want to go with how that fits in to your studies here," she said.

Study Away Teach Away, also known as SATA, is a Conn-sponsored and populated study away option led by a Conn professor. Many SATA programs have been successful and longstanding, including SATA Vietnam, SATA Oaxaca, and next semester's SATA South Africa.

This semester, the upcoming SATA India program was cancelled due to lack of enrollment. Milan Saunders '13 applied to the program, which was to be led by Environmental Studies Professor Robert Askins. She was devastated when she learned of its cancellation.

"It took me a while to get over it," said Saunders. "I looked forward to it for so long and there was nothing standing in the way of my going abroad. I would've been able to work on my senior thesis and two other classes that would've counted for credit toward my major," she said.

Saunders worked to encourage other students to apply to the program, going as far as asking the Office of Study

Away if the program would be in jeopardy if it didn't receive enough applicants. She was told not to worry about it. "They made it seem like that was something that never happens."

Saunders did not apply to any other study abroad programs. Now, she must go through the application process once again in order to go abroad during the spring semester. "It's a struggle now to find a program that works for me and is in a country that I'm interested in," she said.

Jennifer Cunningham '13 also applied to SATA India. Like Saunders, she did not apply to any other study abroad program and was similarly frustrated to learn of its cancellation. "The study away office never mentioned the possibility that the program could be cancelled. It seemed foolproof, so I didn't look into any other options."

Cunningham will instead be going to South Africa with Prof. Marc Zimmer of the Chemistry Department and a

pealed as a final resort. I didn't expect it to work. I think the appeals process was more of a formality to see who really wanted to go."

While Quinn is now excited to study abroad in Denmark in the fall, he acknowledges that his situation was an exception.

One sophomore female, who has asked to remain anonymous, applied to study abroad in the fall and was rejected. Her first choice was also a program in Copenhagen, Denmark.

"It offers a lot of classes which Conn does not, which would have helped me tremendously with my major," she said.

She was shocked at her rejection. "I really hadn't heard of anyone getting denied to go abroad and I never expect myself to be the one it would happen to. I didn't think I was unqualified to go."

She met with someone in the Office of Study Away to discuss what she should emphasize in her letter of appeal to the committee, and was told to highlight how her education at Conn could benefit from her study abroad experience. "They said their initial weed-out was on GPA. My current GPA is a 3.333 and the recommended GPA to study abroad is a 3.4."

This student is now planning on waiting and studying abroad in the spring. "After I got rejected, I tried looking at it in the most optimistic way. Going in the spring made more sense for me academically."

Despite the initial shock of her rejection, she is looking forward to going through the application process once again for the spring semester. "This incident didn't discourage me from applying again because at least I know I am capable of getting in."

PHOTO FROM WEB



Map of Connecticut College study abroad locations.

group of her peers.

Parsons explained that having a minimum requirement of ten or more students for SATA programs is essential to a cohesive program. "We thought that with the low number, it wouldn't be as enriching an experiencing for the students because we wouldn't be able to offer them as many classes," she said.

Conn has run a SATA India program before with great success. However, Parsons explained that the "focus of the program has shifted. It is open to all students, but it was going to have a much narrower focus than programs we've run in the past," which may explain this year's decline in interest. She also said that there were no SATA students left on campus to encourage other students to apply to this program in India.

Quinn Menchetti '13 always planned to study abroad during college. He chose Copenhagen, Denmark, as his number one choice for the first semester of his junior year. After going through the intensive application process, Menchetti discovered he was denied the opportunity to study abroad. His first reaction was to take a semester off and go abroad anyway.

"If our school wasn't going to help me go abroad when and where I wanted, then I was going to do it myself," he said.

Menchetti decided to appeal the decision by the study away committee and, subsequently, was accepted. "I ap-

peared for the number of students that can study away each semester, but the school does try to even out the number of students studying abroad between fall and spring. The increased number of rejections that occurred with this application cycle may have been due to sheer numbers. Despite this reality, students have expressed extreme disappointment about their rejections. Parsons says she understands. "Students sometimes think 'I've been rejected,' and rejection is a really strong word. It's hard to take."

She encourages any students denied in the fall to reapply again for the spring. She believes that some students excel when going abroad in the spring, because they are "more focused on their major and have taken more classes."

Parsons recommends to students applying to study abroad in the spring to "be flexible about where you want to study or what you want to do."

This flexibility is easier said than done. Many students see studying abroad as an essential part of their college experience, one that is guaranteed upon entrance into the college. Due to the realities of budgeting, grades, and the number of students that apply, studying abroad is never guaranteed. While it's important for the school to continue to focus on the benefits that come with living and learning in another country, it should not be advertised as a definitive part of the college experience as that will not be the case for some students on campus. •

Life Lessons: An Impromptu Guide for Success

NICK RODRICKS
STAFF WRITER

Last Friday, April 1, Connecticut College hosted Jon McBride '92, the second speaker in the school's centennial speaker series. McBride, current Deputy Director of Presidential Personnel to Barack Obama, entered to a round of applause from the student body and took his seat across from Alex Shapiro '11, showing a surprising connection with the young crowd and answered all questions with refreshing honesty.

McBride graduated in 1992, after majoring in economics, before moving on to the University of Pennsylvania's Wharton School, where he earned his MBA. He spent a period of time working for investment bank Goldman Sachs, eventually leaving the bank to start his own business.

Through the economic crisis, McBride's business was able to "stay afloat, although just barely." Still, he was most appreciative of

the lessons he learned running his own company.

"Suddenly, you have a number of employees looking at you, expecting you to have the answers," said McBride. "It was more about taking a chance than anything."

His consistent references to taking chances and seizing opportunity became a theme throughout the night. "You can be the person standing on the side who says, 'Oh, there is a problem,'" he said, "or you can be the one who walks over and solves it."

In August 2008, McBride accepted a job as head of Presidential Personnel, a position intended to attract the best and the brightest to the White House. "Your time with President Obama is extremely precious," said McBride. "You definitely want to get it right with him."

Although he described himself as a less than diligent student while at Connecticut College, McBride cited the President's powerful intelligence as motivation to persevere in his own work. He told us stories

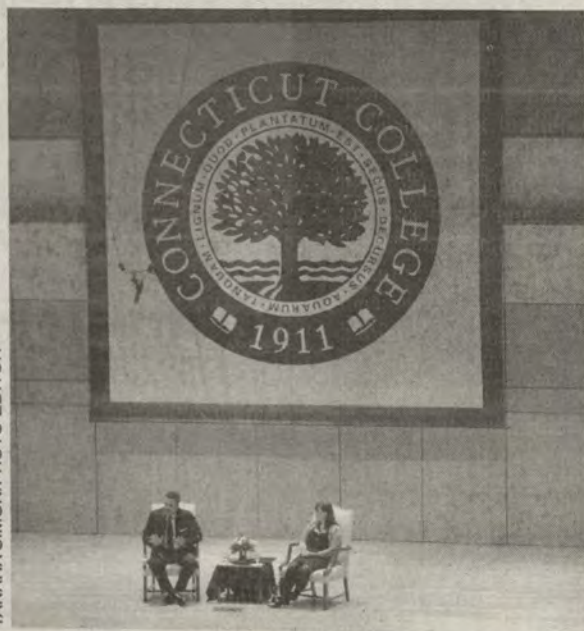
of President Obama: The Family Man and President Obama: The Basketball Coach, a pleasant reminder of the humanity of our commander in chief.

Although the focus of the talk was clearly meant to be on his current job at the White House, McBride was not stingy with his larger life lessons. He described Connecticut College as the perfect opportunity to prepare oneself for the real world. "It allows you to take risks when the stakes are low."

He cited Connecticut College as the foundation of what he called his "nonsensical career."

"The key," he said, "is to just make a decision and start. Your only responsibility is to dare to be dissatisfied."

"A liberal arts education does not prepare you for your first job," he admitted. However, he was sure to emphasize just how important he thought his education had been in guiding him on his winding journey to success.



TANAH SIMON/PHOTO EDITOR

SGA Chair of Academic Affairs Alex Shapiro '11 chats with Jon McBride '92.

He ended with a few paraphrased words from his boss: "You've got to go out and do it for yourself. Individual salvation lies in group

salvation. Make sure to hitch your wagon to something bigger." •



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Student Activities Confusion

DAVE SHANFIELD
STAFF WRITER

When it comes to social events on campus, many students automatically credit SAC, the Student Activities Council, with the organization of the event. While SAC is responsible for many of the most memorable events of the year—such as the tent dances, winter formal and Floralia—there is another event-planning group that hosts a wide range of events throughout the year: SAPA, the Student Activities Programming Assistants, run by the Office of Student Engagement and Leadership.

"SAC and SAPA are pretty similar, honestly," said SAC Chair Julie Sizer '11. "Except for we don't get paid and they do, and we're 100% student run."

Despite their similarities, Sizer doesn't consider SAPA a threat to SAC. According to her, SAPA and SAC are mutually beneficial to one another.

"There's no way with our budget and the amount of people we have working that we'd be able to plan events every Thursday, Friday and Saturday. With them taking over Thursday and some Saturdays, it gives us more money to invest in higher quality events, and more opportunities for students."

SAPA has also benefited from the existence of the two similar programs existing on one relatively small campus.

"We gave them a little bit of financial support for their first event," explained Sizer, "and we helped staff it."

Sizer admits initial difficulty discerning between the two organizations. "It was an interesting adjustment having them, especially in making sure that we didn't overlap. There were some weekends in the fall where both SAPA and SAC had events which competed with each other."

However, since then, the two organizations have increased communication with one another, and they've been more successful at keeping their schedules separate.

SAPA is fairly new to Connecticut College, as is

SAPA's organizer Jeannette Williams, Assistant Director of Student Engagement and Leadership. Williams joined the staff last fall, after a similar position at Johnson and Wales University.

"They are definitively two different environments, which is a good thing," said Williams. "I'm still adjusting to here, but I'll get used to it. It's fun because students here appreciate more of the artsy things, instead of being all about pop culture. It's fun to do those kind of events here where students attend them, appreciate them and talk about them."

Williams feels that having the four SAPA students around has helped her get a scope of the student body at Conn, as well as the fact that she advises all of the clubs and organizations on campus, so she's gotten a chance to meet those students as well.

"If someone wants to start a club, they come and meet with me and discuss their ideas," explained Williams. "If it's something that kind of overlaps with another club, I try to get them to go be part of the other club, which seems to make sense."

One student found this highly ironic, as she exclaimed, "Jeannette's whole program is a redundancy of SAC!"

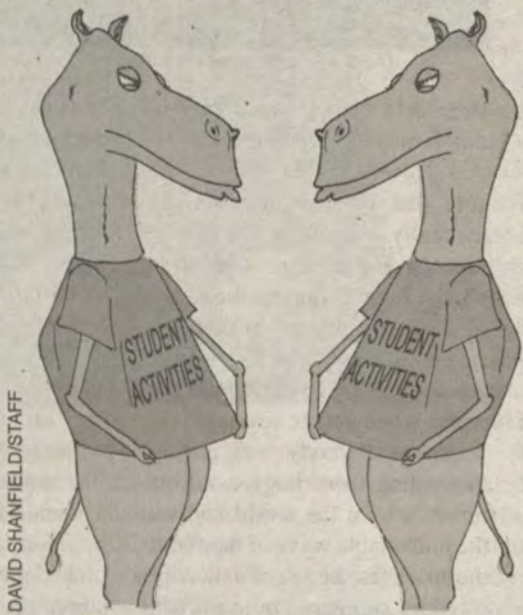
However, both Sizer and Williams would disagree.

"The biggest difference is that one has a lot of money and the other one doesn't," joked Williams.

In truth, the structure of the two organizations is where most of the distinctions lie. Williams runs SAPA with the help of four students who help arrange the programs. The money allotted to their program by the school pays for the programs, and the students who work for SAPA are also paid.

SAC also started the year with \$15,500, solely allocated to helping other clubs and organizations on campus fund their own programs. They are able to donate a maximum of \$750 per event.

"With SAC, there's a much more community feeling, and I think the reps would feel that way," said Sizer. "You're representing your dorm and representing your class, you're doing it because it's something you love doing, rather than applying for a job."



DAVID SHANFIELD/STAFF

Aftershock

Conn Students Experience the Earthquake in Japan

ANDREA AMULIC
CONTRIBUTOR

The official death toll from the earthquake that devastated Japan on March 11 now exceeds 9,000, according to Reuters. This tragedy sparked emotional reactions both across the world and throughout campus, but some students from Conn were more directly affected than others. Three students, Naomi Hoffman '12, Becca Cheney '12 and Kelly Parlin '12 are currently studying abroad in Japan, and Lindsay Woodville '12 was unable to participate in her study abroad program as a result of the earthquake.

Hoffman was at work when the earthquake hit in Tokyo and felt its effects directly. Since her office was only on the second floor of a building, the earthquake didn't cause much destruction. However, her apartment in Tokyo on the 14 floor suffered much more damage and she felt the aftershocks very strongly. "It is a very unsettling feeling!" said Hoffman. "The earth is moving underneath your feet, and you feel like you are on a boat."

"People were unusually calm when the earthquake first hit," she continued. "It wasn't until we heard about the tsunami and the nuclear danger that people started worrying and panicking."

Evacuations were well orchestrated and institutions in the city made necessary accommodations to assure individuals' safety. For example, as public transportation services were brought to a halt, many offices stayed open through the night so that employees could sleep there without risking a potentially dangerous and long walk home.

Hoffman's university delayed its starting date, and she returned to the United States temporarily, after discussing the situation with her parents. She intends to return on April 8 for the start of school.

"It is important for me to return, as I am half Japanese and feel a strong connection with the culture. I want to support the country in its recovery." She expects to experience slight inconveniences in daily life, such as more precautions about produce and food, rolling blackouts and infrequent train services, but doesn't think it will affect much. "People will be getting back to their lives. Their spirits will

not have changed—the Japanese people are very strong-willed, determined, and are eager to get past this unfortunate situation."

Cheney and Parlin, who are currently studying in Kyoto, were much more fortunate and did not personally feel the earthquake, because Kyoto is much farther from the epicenter than Tokyo. Cheney noted that only people in certain hilly towns or very high buildings in or around Kyoto could feel the earthquake, and that these people reported it to be short and not very strong. She remembered being shocked and curious but was never concerned for her own safety. "I was mostly concerned for friends living in affected areas, especially those who I could not contact," she said.

Parlin did not even know about the earthquake until someone informed her. She also did not feel the aftershocks because her neighborhood in Kyoto is surrounded by small mountains. While some larger programs and universities were closed or delayed, both Cheney and Parlin will continue study abroad as the Associated Kyoto Program remains unchanged.

Both Cheney and Parlin are very disappointed by the role of the American media in covering the earthquake. Cheney said, "I have become even more skeptical of American media, that's for sure. I witnessed the spreading of entirely false information by a number of different broadcasting companies."

Parlin thinks that the international news is partially responsible for perpetuating a global feeling of panic regarding the Fukushima plant. "I am absolutely disgusted by the international news, especially the news in America, that make it seem that a nuclear meltdown is imminent—this information is not true and it's making people panic unnecessarily." She believes that the experts who are being consulted to discuss the situation are unqualified to do so, as they are not in Japan and cannot see firsthand what is happening. Both students note that the presentation of these events by the American media have interfered with their abilities to assure their parents of their safety, and Woodville has elected to postpone her trip to Japan until this summer as a result of worry about the nuclear situation.

Despite the negative effects of

the earthquake, Cheney and Parlin have been inspired by the humanitarian efforts they are witnessing. The two have seen donation collections all around Kyoto, and Parlin noted that many celebrities have become involved in the effort. Cheney's own host family, like many other families in safe parts of Japan, is making a personal effort to accommodate people that they know who are evacuating from affected areas.

The New York Times Introduces Digital Subscriptions

EMMA WITTENBERG
STAFF WRITER

Starting last Monday, the *New York Times* began charging readers to access articles online. The

newspaper is allowing users to read twenty free articles each month, after which they will have to pay for one of a variety of subscription options described on the website. Arthur Sulzberger Jr., chairman of the New York Times Company, defended this change in a letter to readers, saying that it will allow for the "continuation of our journalistic mission."

Without doubt, these subscription fees have angered many readers and pose an issue for colleges and universities that order print copies of the paper on campus, but do not have online accounts for students.

Several years ago, Connecticut College began purchasing hard copies of the *New York Times* for the campus with money from a donation. When this money ran out in the middle of last year, the school was planning on ending the distribution of the papers. SGA, with the help of Government Professor Tristan Borer, created a Newspaper Task Force and fought to remain a part of the readership program in order to keep students informed.

"We do not want to be the kind of college that doesn't allow students to have access to world news," said Borer. "We are lucky that we were able to reinstate the readership program, and we need to make sure that we stay on it."

Professor Borer has been in contact with representatives at the *New York Times* over the past few weeks in order to keep students informed about the changes that are taking place. Daily access to the *New York Times* is mandatory in all of her classes, as well as other courses in the government department.

"I try to get a copy of the paper whenever I can, but there are only so many copies around campus so I end up relying on the online version pretty often," said Annie Cutler '14.

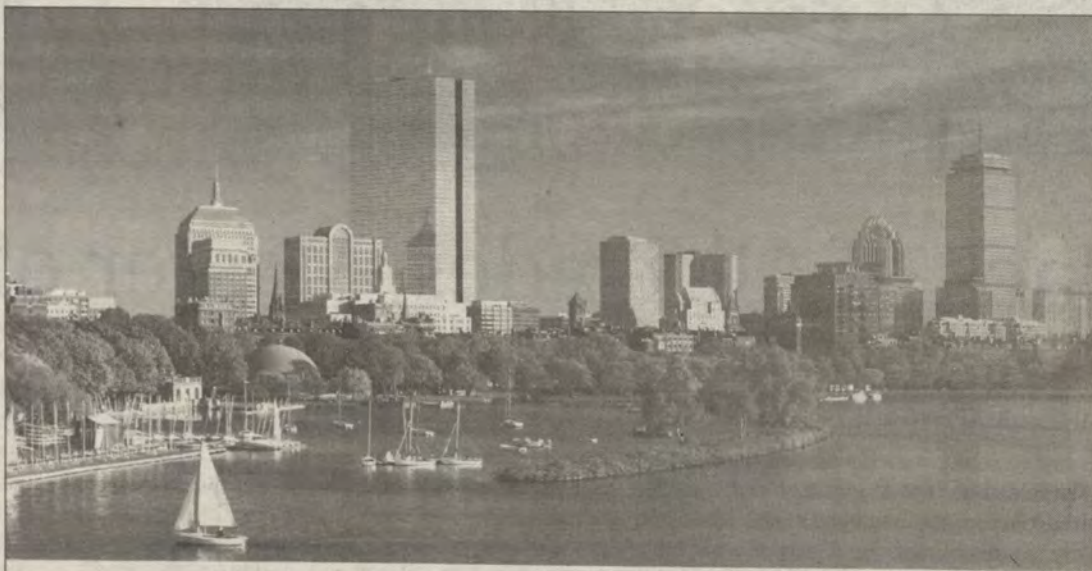
Because Connecticut College receives a certain number of copies, anyone with an "@conncoll.edu" email account, including faculty, will be given a discounted rate of around 50-75% off the normal price for online access to the newspaper.

However, some students are not convinced by the lower price. Anna Williams '13 says that she is not very likely to pay to read the website. "Honestly, this is just going to make me put more of an effort into getting a hard copy of the paper around campus," said Williams. "The layout of the website isn't ideal and giving twenty free articles a month doesn't even amount to one article a day."

Because many students have family who have the paper delivered, they can receive unlimited access by using their parents' access code. Claire Brennan '13, an international relations major, has decided to use this approach. "My mom gets the *Times* at home every day," she explained, "and I'm planning on using her account to get access. I think it's ridiculous to have to pay for something online that is nowhere near the quality of the newspaper itself."

Hopefully this obstacle will not discourage students from keeping up on the news. "I'm going to wait and see whether this change affects the amount of information that I can easily access. If it starts to seem like I'm limiting myself, maybe then I'll pay for more online access," said Ryan Dillon '13.

It seems that the faculty and administrators at Connecticut College are doing all that they can to ensure students full access to such a highly respected newspaper. "A core part of our school's mission is to make students into global citizens," said Borer. This new change in the fee policy will make this mission a bit more of a struggle, but the *New York Times* is willing to cooperate with schools that participate in their readership program to make this adjustment slightly easier on students. Borer explained that we will know within the next few weeks exactly how much money online access will cost for students and this will determine how the school will approach the issue.



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OPINIONS

A Bug's Life (in My Digestive Tract)



LILAH RAPTOPOULOS / EIC

ETHAN HARFENIST
STAFF WRITER

A group of about twenty people gathered in the Larrabee common room on March 30 to the smell of sweet brown rice cooking in a pot. A bespectacled, pepper-haired man sporting a fungi family t-shirt under a pale yellow button-down was organizing his materials: various packages of bug food products from around the world, a cooler with some frozen insects, various books on the subject, a rice cooker and a portable skillet. This man was David Gracer, a professor of composition at a community college in Rhode Island turned entomophagy enthusiast. He has made appearances on *Animal Planet* and the *Colbert Report* advocating that we Americans strongly reconsider our stance on eating insects. Although he is a

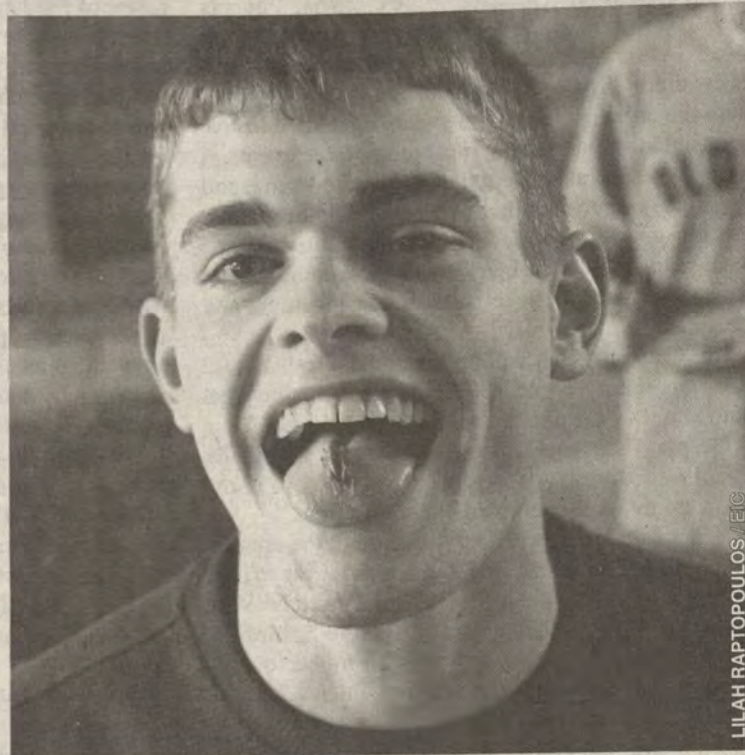
self-proclaimed non-expert and a skeptic of his own ideas, his passion and knowledge of the field was evident and inspiring.

As I have become more aware of the effects of global warming and the countless other ecological crises that are bound to plague humanity in the future, alternative methods to daily living in the United States seem absolutely necessary to experiment with. I volunteered to write this article because for the past two years the concept of insect ingestion has intrigued me greatly. I love meat; in fact, I would consider myself a carnivore (I tried vegetarianism briefly my sophomore year less for ethical reasons and more because Harris cuts aren't all that savory or satisfying). But if one has the slightest idea about any global issues then one knows that pig, cow and chicken products are costly to produce, cruel in every sense of the word and

take a major toll on our earth and its natural resources (cattle are responsible for seventeen percent of carbon emissions in the atmosphere today). Not to mention that as more of the world starts to crave the affluent flavors of pork chops wrapped in bacon and KFC double downs and *filet mignon*, it will not be possible for all of us to eat meat six days a week. Simply put, we should start looking for other options now before it becomes a major global issue. That's why I decided to hear what Mr. Gracer had to say about edible insects and stuffed my face with fried crickets, wax worms, cicadas and a bit of water bug.

Some were squeamish; others were as eager as I to taste the foreign flavors of the insect kingdom, a food group long dismissed as savage and grotesque. Before dining, Mr. Gracer fielded our questions about his work with insects. "What's your favorite?" "What are your eating habits like?" "Are bugs kosher or halal?" "How do you prepare them?"

His answers were concise and informative sprinkled with a bit of fear mongering. He was a fan of large water bugs from, I believe, Thailand. He eats everything but sushi and fast food (apparently, much to my dismay, sushi is the *least* sustainable food to eat). Bugs are not kosher or halal, except for locusts. He prepares his bug meals in a myriad of different ways, though professes to not be a great cook. Also, bugs are currently expensive commodities on



LILAH RAPTOPOULOS / EIC

Derrick Roy '14, about to sample the insect fare in Larrabee common room.

the world market since they are not farmed in a significant way yet. However, Mr. Gracer was sure that price would dip dramatically once we practiced such farming on a large scale. One phrase uttered during the course of the question and answer session struck me in a bad way: "I wouldn't want to be living in your world when you're seventy!"

Once everybody was positive that eating these bugs would ultimately save the world and was the undeniable wave of the future, the taste test began. First, crickets were simmered on a portable skillet. Only the smell of the oil was evident at first. The savages began to circle around the table. Roughly twenty crickets were scooped onto a platter of brown rice for three people to share on a communal plate. They were very crunchy and didn't have an overpowering taste. Insects are almost entirely protein, which humans cannot taste, so these bugs are probably the closest thing we can experience to pure protein. Excluding the antennas and legs getting stuck in my teeth, I thoroughly enjoyed eating crickets. My appetite was sufficiently whet. Next up on the skillet were wax worms - little larvae that feast on beeswax in hives. They were white and maggot-like and cooked very quickly. These were eaten without any rice accompaniment; we simply popped them in our mouth like little seeds. The taste was reminiscent of pine nuts - I was hooked. If shovels were utensils, I would have used a shovel to feed myself these wax worms. They, too, had a certain crunch but a delectable softness in the middle (must've been the

beeswax!). Then the cicada and ant salad was dumped onto the pan. I noticed that the ant carcasses broke up more easily whilst being fried than the other bugs. Fact: cicadas are unable to be farmed due to their mating habits and thus I consider them a delicacy in the insect food realm. In terms of taste, ants were spicy but all together unimpressive, whereas the rare cicada tasted like smoked asparagus and had a wonderful texture. Finally, the bug that was hyped the most was picked apart and readied for consumption. This was the large Thai water bug, about the size of two quarters placed edge to edge. Mr. Gracer had told us from the start that the flavor provided by this bug would blow our minds. My head exploded. It had the consistency of crabmeat with flavors reminiscent of salty pear Jolly Ranchers. I had to alert my Twitter followers immediately due to my overwhelming excitement.

I am sold on the idea of eating bugs as a permanent institution in world dining. Grasshoppers are already used in Mexican cuisine and something like eighty percent of Laos' population eats bugs. I believe that as long as we disguise bugs in American cuisine it could work, like making cricket burgers, water bug cakes or ant nuggets. We already have an amazing appetite for crustaceans, and they're bottom-feeding scum that look even more unappealing than insects on the surface. Think about it, people. Next time "Taste of Harris" rolls around, wouldn't you like to see some bugs in your food? •



LILAH RAPTOPOULOS / EIC

David Gracer offers his bug delicacies to eager Conn students.

Jack of All Trades, Master of, Well, Most Trades

ELI MANGOLD
STAFF WRITER

On Tuesday, the campus hosted John Cohen, a man who has worn many creative hats. In a career spanning over a half a century, Cohen has won acclaim as a filmmaker, musician, photographer and a musicologist.

Cohen, a short, quirky septuagenarian with a snowy beard, is a man of eclectic pursuits. In the 1950s he gained notoriety as a photographer, documenting the Beats and Abstract Expressionists in New York City.

During this time he also earned an MFA from Yale for a thesis on the weaving patterns of indigenous Peruvian textiles, while at the same time forming a revivalist folk band called the New Lost City Ramblers, which is still around today. In the 1960s he traveled extensively, studying the folk music of Appalachia and the indigenous Qeros people of Peru.

His explanation of this diverse oeuvre is that he finds the same "raw energy" in Abstract Expressionism that he does in old Appalachian music. His fascination with "finding the avant-garde in the old times" is based on a belief that both art forms have a quality of "being on the edge... in my mind, they're not that different."

His appearance in Olin 014, sponsored by a grant from the Sherman Fairchild Foundation, consisted of a Q & A session before and after screenings of two of his films, *Roscoe Holcomb* (2009) and *Shape of Survival* (1976).

Holcomb languidly portrays the small world of Roscoe Holcomb. Holcomb, an obscure musician from rural eastern Kentucky whom Cohen brought to the

He finds the same "raw energy" in Abstract Expressionism that he does in old Appalachian music.

limelight with his better-known documentary *The High Lonesome Sound* (1962), is a simple man who does not have a whole lot to say (which, coupled with his almost undecipherable drawl, makes understanding him very difficult, to say the least). But when Holcomb sings, his twangy tenor and unadorned melodies transform a modest man with crooked teeth and Buddy Holly glasses into a veritable manifestation of old time America.

The other film, *Qeros*, is also concerned with folk music and

tradition, but instead of Appalachia, Cohen takes us into the 3,000-year-old world of the Qeros people. The Qeros live 14,000 feet above sea level in the Peruvian highlands, where they cultivate fifty varieties of potatoes and herd llamas and alpacas. They have their own musical tradition, consisting of pan flutes and other woodwinds, which the Qeros play in an arrhythmic, atonal trill. According to Qeros, the llamas and alpacas find the music "comforting."

Both documentaries are impressionistic, offering little in the way of dialogue or narration. Cohen's subdued art reflects the simple, peaceful worlds that both Holcomb and the Qeros inhabit, with sustained wide shots of landscape and people.

Each has a compelling mixture of bucolic nostalgia and harrowing poverty, common characteristics in two cultures marginalized by their own countries. We see



PHOTO COURTESY OF JOHNCOHENWORKS.COM

In addition to his films and music, Cohen is a celebrated photographer. He took this picture of Bob Dylan in 1962.

young, emaciated boys hauling coal in *Holcomb* and in *Qeros*, a seventeen-year-old girl is buried in a small hole after dying of a mysterious fever.

In the midst of these curious stories is the storyteller, John Cohen, a strange, affable man who happened to find success in almost every modern artistic medium. He has an unassuming and unpretentious style - his approach to his presentation consisted simply of getting up on stage and encouraging questions right off the bat, and making sure to thank each audience member

for his or her question.

Like Holcomb, Cohen is a man of few words, and his responses rarely extended beyond a couple of minutes. His art is also understated, and perhaps there is a pattern. In both cases, Cohen lets the art speak for itself. Holcomb's crooning and the Qeros flutes carry the momentum of the film, while Cohen hides behind the camera and in the editing room. Likewise, Cohen's films carried the momentum of his Tuesday presentation, while Cohen, the man, merely answered questions. •

Former Harvard Professor Sheds Light on Genocide

ALEX SCHWARTZBURG
STAFF WRITER

On Wednesday, former Harvard University political science professor Daniel Goldhagen gave a lecture in Shain Library called "Worse Than War: Understanding Genocide and How to Stop It." For

two million Cambodians (twenty percent of that country's population). Bosnia, Rwanda, Congo and Darfur. All told in our time, there have been one hundred million victims of genocide, more than all the combat deaths in all the wars fought during that time in the world. Based on the human toll

about taking what he believes to be the proper political action to respond to the problem of genocide. What he wants to do, in essence, is to create an international organization that would put a bounty on people who are or are suspected of perpetrating or planning to perpetrate genocides. This would entail putting bounties on people who are perceived as threats by anonymous, and supposedly omniscient, overseers. Given that the world is a big place with many languages and lots of misunderstanding, this is very dangerous. I would suggest that the creation of such an institution, an international organization that is charged with the task of offering rewards for the assassination of individuals whom it does not like is at its core an *INSANE* solution.

But that was not the only radical and problematic part of Goldhagen's lecture. If you are going to create an institution whose job is to kill people (which was the same function the SS had, by the way), you need to ask yourself and the world a very important question: is philosophy—even before policy—something that needs to be rooted in the truth of a real world situation, or is it something that can be universally applied to all situations?

If the answer is no, then the centralized policies that the Harvard academics like Goldhagen create and the agencies that enforce them will probably be very effective. If the answer is yes, on the other hand, then one's attempts to impose a value structure on other people, people who have different ethics, norms, cultures and different fundamental understandings of the world (different not only from us, but from each other) through economic and legal means will not necessarily work.

We are a Western culture that is familiar with enacting policies and laws to establish a system to maintain our notion of what is the "proper order." Through violence, education and their dialectical product, the social contract, the West built its notions of democracy, personal liberty and freedom from the ground up. Its leaders cannot simply do that for others.

Realistically speaking, the best you can do is to allow others to come to your country, to stay in your homes and allow them to live with you. Expose people from different cultures and regions to the

way you live your life, which is, presumably, the *best* way to live, so that they may return to their home nations and create the educational, economic and legal (in that order) foundations for their own stand alone systems that will work to improve the standard of living and consensus of ethics for their civilizations. Feudalism must precede nationalism. One cannot create rule of law for a society that does not yet have the educated populace to understand both how a long-evolving system works and the reasons why it operates in an ethical way. As Aristotle said, "No action at a distance."

In light of what I have just said, I would like to urge a very important point in response to Goldhagen. He maintains, "The status quo is the worst possible situation when it comes to mass murders." I strongly disagree. The worst case scenario is mass murder that is allowed to take place within a superpower. This is what happened in Nazi Germany, where the fruition of genocide was equated with the most persuasive of political tactics, the most irrational belief the modern age has developed: a sense of *patriotism*.

*"All told in our time,
there have been
one hundred million
victims of genocide, more
than all the combat
deaths in all the wars
fought during that time
in the world."*

The belief in the infinite wisdom and nobility of the state is one of the most dangerous things we face today. Belief in the wisdom of an omnipotent faceless God who insists that he be worshiped in a particular way was the very foundation of the Crusades. It is also the foundation of any jihad. Very similarly, the belief in the wisdom of an anonymous and seemingly omnipotent state, government or legal system was the very reason the Third Reich was so successful. The problem is the predisposition of men from Western cultures to deal in absolutes, and to entrust to a faceless system with a leader's job.

Goldhagen is overeager. His point, that killing is easy, does not justify the assassination of individuals, real human beings, by

an impersonal institution created by a state or a collection of states. Nor does it justify the facilitation of an institution to make large expenditures of capital to achieve an equivalent goal through monetary means. Most importantly, it does not justify the very foreseeable consequences of creating such an institution. Make no mistake about it, he's calling for the creation of an *international cult of death*.

One of the qualities of educated men is the wisdom to know when inaction is favorable to action. In light of Goldhagen's idea of *ressentiment* and his "oh please" attitude towards philosophy and psychology, I would ask the following questions: if one assembles the organization Goldhagen proposes, to kill potential perpetrators of genocide, would not the members of such an organization, themselves, be eliminationist? Would we rely on such an organization to eliminate its own members? Can one group be entrusted to decide such critical matters? To use the adage attributed to Juvenal, who watches the watchmen?

Furthermore, can one man accrue the necessary life experiences to make definitive normative claims that dictate the policies of how the Western and Eastern superpowers should police the world? Policing ought to be a local endeavor, with an authority figure serving the honorable function of protecting his or her community. When you police at a distance, for people you do not know, you engage yourself in an empty and unrewarding process which fosters the widespread attitude of *ressentiment*, the phenomenon I believe is the real source of genocide.

If you are not like Goldhagen, "insufficiently educated," and you, like me, realize that there is in fact good reason to respect psychology and philosophy, and to be well-read in these disciplines, then take a minute to look up "*ressentiment*" on Wikipedia. In the second paragraph, you'll find a very good description of the human source of eliminationism, the very phenomenon that Goldhagen claims is the cause of genocide. When I the posed some of the issues I have discussed here as a question, his response was to slyly assert that I did not have an education. No offense to several of my family members, but I think a Harvard education just might be overrated. •



MIGUEL SALCEDO / STAFF

roughly an hour and a half, Goldhagen spoke slowly, in a deep nasal voice, about genocides: how they begin, why they are perpetrated and supposedly—though I think I must have missed it—why they end. In short, the experience of the lecture was like watching *Sophie's Choice* for the first time after coming home from a fun and carefree day at an amusement park. That's not a bad thing. Genocide is a very serious issue and Goldhagen is correct; it needs to be discussed.

As the man said, "Genocides happen in every corner of the world to every type of people. The numbers in the past one hundred years are staggering. The Turks slaughtered more than a million Armenians in World War I. In the 1930s and 40s, the Japanese killed millions across Asia. In the Soviet Union, the estimated number of deaths in the Gulag camps is beyond eight million. The Germans slaughtered six million Jews and millions more in World War II. In the 1950s and 60s the Communist Chinese killed an estimated thirty million. During the 1970s the Khmer Rouge killed almost

alone, genocide and mass slaughter are worse problems plaguing humanity than war. We need to understand why."

He took long pauses between each of those sentences to really let the facts sink into the hearts and minds of his audience. He later went on to say that the United States, by dropping the two atomic bombs on Hiroshima and Nagasaki, committed an act of genocide against the Japanese in World War II.

There were mixed reactions to Dr. Goldhagen. I personally liked two things about him. First, he didn't just spin a theory like a lot of professors do. He kept the conversation real, thoroughly grounded in historical context. Second, he did a great deal of thorough research to back his claims. This is a guy who stood among about a thousand confessed mass murderers in Rwanda without the presence of any guards. He has done a very admirable job of obtaining and presenting the facts of the Rwandan genocide, and his intention is clearly a noble one.

However, he's too gung-ho

From Wright House to the White House

IPEK BAKIR
CONTRIBUTOR

Alumni Relations was nervous. It was 8:05, and no more than thirty people were scattered about Evans Hall, the second largest auditorium on campus, to see Jonathan McBride '92 speak as part of the Great Beginnings series of alumni talks. They postponed the start until 8:10. Then 8:15. Two hours later, I left Cummings after one of the best talks I have ever heard at Connecticut College.

It is always inspiring to see a Conn graduate talk about how they have dealt with life after college, something that we all are anxious about. He started his lecture by talking about his experimental life as a student. "I had no idea what I wanted to do," he told us (another thing we all love hearing from a successful alum). As a student, McBride was a Senior Admissions Fellow, and referred to the position as his favorite involvement at Conn. He was also the Vice President of SGA, a member of the soccer team, founder of a number of clubs on campus and a student worker in the President's Office. In fact, when a student asked him about Thursday and Saturday nights twenty years ago, we also learned that he was a DJ for campus parties.

After college, McBride's plan was to go to Spain for a year, learn Spanish and play soccer. His plans changed when he was offered a job in a Senator's office in Washington D.C. A few years later he enrolled in the Wharton School

of Business at the University of Pennsylvania for his MBA. He spent a couple months in South America to fulfill his dream of traveling and learning the Spanish language. Upon his return he started working for financial banking firms, one of them being Goldman Sachs. The nineties were a great time to start a new business and invest in new ideas, something McBride took part in. With a friend he started his own magazine for MBAs called Jungle Interactive Media Inc., which offered MBA graduates and students a forum for networking in the MBA world—which, as the name suggests, is like a jungle.

Every word that McBride uttered felt like he was revealing the truth about the world. When current SGA Chair of Academia Affaire Alexandra Shapiro '11, who was on stage with McBride, asked questions about his career in the White House and his personal interaction with President Obama and First Lady Michelle Obama, every one in the audience froze with curiosity.

"Barack is the smartest person I know," said McBride. "He and Bill Clinton have a lot in common but they are brilliant in different ways." According to McBride, Clinton and Obama can both listen to a room full of different ideas and decide upon the best one after considering all viewpoints. "Barack is a genius at making great decisions and not wasting time by dwelling on their accuracy."

McBride satisfied everyone's

curiosity about Obama's personality behind the media coverage by telling a few fascinating stories about him. In the first, Obama had went on a trip for some sort of presidential duty, and he was travelling with two of his White House staffers. He seemed stuck in his head throughout the trip, and the two staffers were scared to ask him what was going on, since he had constant presidential thoughts on his mind and they did not want to distract his thinking process. After a solemn couple of hours on the plane, he turned to his staffers and told them that that morning, he asked Sasha to write an essay about the White House instead of letting her enjoy the snow day she was so thrilled to have. He asked

them if he was a bad dad.

"Being the President of United States is not one man's job," said McBride. "It is impossible for one person to deal with everything that happens in the White House and the responsibilities of being the President. Barack is able to have the ideal balance between family, personal life and presidency, and does a great job in doing the best that any president can do by himself."

In another, Michelle Obama, upon entering the White House, made sure that everyone in the White House knew the names of every permanent staff member—the cooks, janitors, everyone. Michelle's father was a janitor. She found that these people were the

backbone in making the White House a home more than just a political entity. She wanted to highlight their value.

What is the lesson we should learn from McBride's talk? We are lucky to be students at a liberal arts college like Conn. Everything we decide to do in college will help us in every aspect of life, and if we want to, even in the White House. We should remember that all stages in life provide us with opportunities, and we need to act what those opportunities bring out in us rather than merely dwell on them. McBride is an amazing ambassador of Conn and the various ways our college prepares us for recognizing possibilities the future offers. •



White House staffer Jonathan McBride '92 speaks to students in Evans Hall. SGA Chair of Academic Affairs Alex Shapiro '11 moderates.

TANAWA SIMON / PHOTO EDITOR

Baseball: American Pastime, American Fantasy

DEVIN COHEN
STAFF WRITER

Every spring, renewed warmth and sun are accompanied by nostalgic aromas and sights that many Americans know all too well: the scent of hotdogs, stale peanuts, overpriced beer and sun-screen reemerge for the summer months. As opening day ceremonies kicked off around the country last Wednesday, I found it appropriate to write a piece (albeit unorthodox) regarding the sport that has maintained the most yearly ticket sales in America since its inception. This fixture of American culture has become so central to the nation's summer activities that it has garnered the title of "America's Pastime," a label engineered exclusively for the purpose of describing baseball's relationship to America. It doesn't seem too farfetched, as millions flood stadiums from Anaheim to Atlanta to catch nine innings of pulse pounding action as up to four hundred pitches unfold over the course of three to five hours.

Although the game has become ingrained in our national psyche and has a plethora of devoted followers, I will never understand how a sport that combines the repetition of NASCAR, the "hit a ball with a piece wood" theme of cricket, and the velocity of a glacier can be enthralling or enjoyable. There's really no point in dancing around it: baseball is inconceivably boring.

Baseball is a sport in which a fan can whip out a copy of Faulkner's *As I Lay Dying*, read throughout the entire course of the game and still not miss a single thing. The pace of the sport can most accurately be described as golf on cocaine or lacrosse on ambien. However, this tempo is too fast for long-term leisure

and too slow to really engage observers and keep them captivated. The limbo that ensues consists of a monotonous cycle of pitch, catch, pitch, hit, pitch, pitch, catch in which the viewer is stuck for an extended period of time. Nine innings isn't just an endurance test for the players, but for the sanity of the crowd.

When watching a game, it doesn't take long to realize that baseball requires the least athleticism out of nearly any popular sport. The fact that David Ortiz couldn't outrun a pack of shih tzu puppies doesn't instill much confidence in that athletic composition of the MLB. If LeBron James stepped onto a baseball field, he would most likely excel

From the onerous ordeal of sitting through the game to the deified experience of participating, baseball is the truest manifestation of the American spirit that you can find in athletics.

with some time and dedication. In contrast, if Tony Gwynne were put on the ice he would most like turn into a piñata, and if Mo Vaughn stepped onto the court he would pass out in the first thirty seconds. This is not to say that all baseball players are out of shape, or that playing baseball does not take talent. Strength and skill are integral components of making it to the big league, but the players must only meet a minimum requirement of athleticism to do so. Pitchers are paid because one of their limbs can perform a function that separates them from the rest of the pack.

In spite of its lack of excitement,

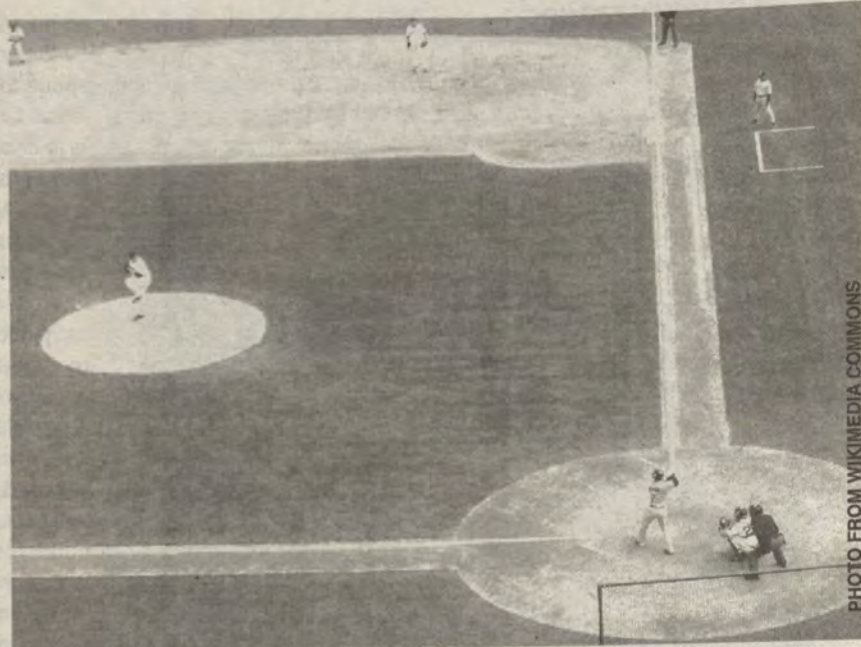
Americans love baseball. From the onerous ordeal of sitting through the game to the deified experience of participating, the sport is the truest manifestation of the American spirit that you can find in athletics.

The experience of baseball most clearly resembles watching a PG movie with the family: it is non-threatening, non-violent, and the quantity of action is enough to keep a child engrossed (for a while) and an adult sedated. It can even

be posited that this "positive" atmosphere for family "bonding" endorses true American family values to a far greater extent than any Republican candidate ever has. This is because watching baseball doesn't even require viewers to pay close, active attention to a television screen.

Some read newspapers, others read magazines. Children lose attention and play with their toys, adults play with their cell phones. The point is that every viewer is at some point absorbed by activities that have nothing to do with the game, because, like a PG movie, it can only entertain us to a certain degree. Some viewers take measures to the point of idiocy: keeping score of the games (balls, strike, and all) on a formatted score sheet rather than looking at the gigantic scoreboard that is present at every stadium, or listening to the home team commentary via radio to contextualize the game even though you're watching it.

These methods only further buttress this new conception of



A typical scene from the monotonous pitch, catch, pitch, hit cycle.

the baseball viewing experience. Baseball games are in fact a space where all fans, including families, can operate under the illusion that they are collectively engaged in something. However, the lack of interesting material or formidable action forces individuals to occupy themselves on their own terms, much like passive television viewing, and the daily activities of suburban America. Why did the originators of baseball implement the seventh inning stretch? For fans to make sure the elderly are breathing, the kids aren't missing, to get up out of that seat for brief second before the latter segment of the show commences—nearly identical to the home viewing experience.

It is also my belief that baseball is uniquely positioned, more than any other sport in America, to encourage fan participation in another American pastime: gratuitous consumption. The connection with over-consumption can at times be displayed quite explicitly, as it is with ballpark cuisine. Certain foods have become so deeply woven into the fabric of the baseball scene that they are as relevant as the game itself. I have never attended a hockey or football game and felt the sharp urge to purchase an item simply because it is integral to the viewing experience. Peanuts, Cracker Jack and hot dogs are foods so closely linked with baseball that huge numbers of fans feel compelled to buy them to complete their viewing experience.

Another item that seems like a logical acquisition during a ball game would be alcohol. The mundane routine and non-existent momentum of the game is very much conducive to individuals wanting to chemically shift their perceptions to augment amusement. Alcohol creates the mirage of accelerated time, and has gotten me through some horribly exhausting duels. Baseball befriends alcohol, and its structure advocates its use. The fact that many Americans are immune to this subconscious advertising and sit through games stone cold sober reflects another one of our obvious collective qualities as a people: a satisfaction with the static, metamorphic structures we are accustomed to, and a determination to enjoy them.

Another form of consumption is through clothing, specifically the baseball cap. Unlike football jerseys, hockey jerseys, and to an extent basketball jerseys (which have taken off in certain social circles), baseball caps have permeated nearly every level of the fashion industry. From the hip-hop artist to the lacrosse player, the Nantucket vacationer to the surfer, baseball caps are found in every stratum of American society. The game has cultivated one of the largest-

grossing businesses in America, making it a true proponent of consumption if there ever was one.

In comparing baseball to the American lifestyle, it becomes clear that the sport represents more of a fantasy than a reality. This is especially true when we examine the logistics of the sport. A home team spends the top half of an inning out on the field, by and large standing around and watching, and adjusting position when there is action. Players spend almost the entire bottom half of the inning sitting on a bench waiting to bat. If a player succeeds three out of ten times in the batter's box, he is considered successful. This is the only sport, the only profession, in which a thirty percent success rate is considered adequate. Can you imagine if Kobe shot thirty percent? Or if Peyton completed thirty percent of his passes?

I am not saying that it is easy to swing a bat and hit a ball, but this serves as an example of how something seemingly subpar can be conceptualized as superb. And how much do baseball's athletes get paid for their "outstanding" performances? Ask A-Rod while he's in one of his four mansions, K-Rod while he's rejuvenating at his expansive estate or any other player whose name has been irritatingly abbreviated by some imbecile on ESPN. Or don't ask, because most of the time the answer is higher than Americans are taught to count to.

The attributes associated with playing baseball paint a portrait remarkably similar to the modern American dream: little exertion leads to wealth and triumph. Who would not want to be a baseball player? They are exorbitantly paid for playing a game outside all summer. And most of the time, they're just sitting or standing around. Additionally, baseball is the only sport where mediocrity (by all conventional standards) is not only expected, but also awarded. Most Americans would kill for these positions, and I would maintain that spectators watch these games to live vicariously through players' conquests on the field, as well as covet the lifestyles they perpetuate off the field. While they play, we envy the idea they represent: a notion that effort and skill can still be rewarded even if the result is not astonishing or exceptional.

So why do we love baseball as a nation? Because the game is just as American as we are. Baseball viewing is the quintessential American affair, a combination of ADD, consumption and boredom during which one can daydream about a bountiful lifestyle achieved by mediocre performance. It is an escape from the cruel realities of our country, a getaway from the inescapable fact that effort and talent are rarely rewarded absent of a positive outcome. Even though I will never comprehend why folks find the sport interesting, the subconscious reasons for becoming a spectator are numerous. Playing baseball is the American fantasy, and watching baseball is the embodiment of American life.

Resurrecting the Coffee Date



We don't need a return to courtly love, but asking someone on a date with your voice instead of your thumbs shouldn't be viewed as abnormal.

RON BIRNKRANT
CONTRIBUTOR

One of my friends recently told me that it would be weird for a guy to go up to a girl in the library, introduce himself and ask if she would be interested in getting a cup of coffee. Yet ironically, it is perceived as less strange to get heavily intoxicated, head to Cro and start grinding with a girl. Though this makes very little sense, it is reflective of a negative trend surfacing within our generation: technological innovations and alcohol are inhibiting our ability to interact with the opposite sex.

If you take issue with this statement, when was the last time that you hooked up with someone sober? When was the last time you

had a conversation with someone you were interested in about something substantive? I am not discouraging people from drinking and enjoying themselves, but we need to add conversation back into the equation of attraction; talking has, in large part, died out with our over-consumption of alcohol and gratuitous fiddling with our gadgets.

Technology has proven to be just as big a crutch as alcohol, further hindering our ability to socialize with the opposite sex. Text messaging and online dating enable us to avoid face-to-face interactions while still halfheartedly attempting to communicate, which is only contributing to our social decline as a generation. Now, almost every time you turn on the television, there

is a commercial for eHarmony or some other online dating service, advertising that twenty percent of new marriages start as online relationships. The day may come when you are single, twenty-seven and wondering if you should open a Match.com tab on your browser. The answer should probably be no, but the habits we form in college will probably be a strong indicator of what our dating prospects will be in the future.

We thus must resurrect the social acceptability of the coffee date. The basic form of this simple interaction is how dating has worked for centuries, prior to the introduction of technological innovations. If it worked then, it can work now.

This advice is not only applicable to the realm of dating but, as many rising juniors will soon discover, it is relevant to interviewing techniques. We have grown so accustomed to avoiding direct interactions with people that we feel uncomfortable going to an interview and having an informal discussion; a skill obviously applicable to dating. A date is essentially an interview: in both cases, both parties are looking for compatibility. There is something to lose and something to gain while on a date, which is no different from a job interview. So evidently, there is real world applicability tied to the revival of social interactions uninhibited by alcohol or technology.

We need to reverse the status quo; technology and alcohol should no longer be the crux of our social exchanges. We come to college not only for academic advancement, but also to grow as individuals. We are hindering the maturation process by negating the importance of sober social interactions, free from alcoholic and technological interference. I therefore implore everyone to reconsider the social norms by which we are abiding and reinstitute the coffee date as acceptable, normal social practice.

Must She Get Down on Friday?

The baffling fame of Rebecca Black attacks Internet, world

JERELL MAYS
STAFF WRITER

We do not live in an age with a shortage of bad songs. But are most of those bad songs pop songs? Short answer, yes.

I often forget that the only real barrier between the general populace and the recording studio is money. When cash isn't an issue, any idiot can sing to their heart's content and put it on a CD for however-many-dollars an hour, with all the accommodations high-grade sound equipment can provide (by "accommodations," I mean auto-tune).

Oh, he's calling Rebecca Black an idiot, real original! She's the pride of Orange County! She's just having fun! You're just jealous!

Relax, imaginary heckler. Get this: I don't think Rebecca Black is an idiot. There, I said it. I think she'll have a few regrets in five or so years, but she probably won't notice them from the balcony of her MANSION. This girl is getting PAID.

Unless you're her parents, you probably never heard of Rebecca Black until a few weeks ago. For those of you don't already know, YouTube's latest sensation is a lo-fi music video for thirteen-year-old Rebecca Black's debut single, "Friday." It's a pop song set to synthesizers with auto-tuned vocals, really dumb lyrics and an equally dumb rap verse. You're thinking, so what? Nothing we can't hear on Hot 97, right? Right, but the difference is in the details. "Friday" isn't just a bad song with a bad music video; it might be one of the worst songs, set to one of the worst music videos.



On April Fool's Day, Rebecca Black took over the website Funny or Die, starring in a number of self-deprecating videos about her sudden rise to fame, including one where she revealed the song "Friday" was about Dave Coulier.

Oh, he's picking on my girl Becca B. again. What, you think you can do better, buddy? How many hit singles have you recorded?

Listen imaginary heckler, I'm not going to waste time insulting her singing voice or lyrical capability.

We don't even know if she's a bad singer because she was auto-tuned the whole song, remember? And for Christ's sake, she's not the worst songwriter of all time. She didn't even write the song. The song was written by Clarence Jay and Patrice Wilson (the latter happens to be the creepy, overage rapper who shows up in the video). They are the ones responsible for "Fun, fun, think about fun / you know what it is" and "Tomorrow is Saturday / And

Sunday comes afterwards."

I watched "Friday" due to a friend's recommendation, and after I stopped laughing I immediately wanted to know more. Who is this? More importantly, who made this happen? A Google search of Black turned up her (recently made and currently up for deletion) Wikipedia page. That's how I found out about Ark Music Factory, a small music label that operates out of Los Angeles and specializes in finding aspiring young artists and getting them into the studio. They write songs for the kids and then shoot music videos for them.

If this sounds shady, it's because it is. After watching a few related videos, I realized I had discovered an entire sub-subculture of young women producing

their own (terrible) music videos in a shameless attempt to become YouTube stars.

It got better when I tried to look up a couple of Ark Music Factory's other videos. Literally as my browser was sitting on the page to "Friday," Ark shut down their YouTube account! That's right — all of their videos have been taken down.

This is a tragedy. Ark said they would get rid of the videos at the behest of the parents. The Internet might be a cesspool of ignorance and hatred, but it's a communal cesspool of ignorance and hatred, and when people try to erase the past like this... it hardly matters. YouTube's attention span is notoriously low. She was already on her way out, but various threats and insults from trolls on You-

Tube certainly sped the process along. Is the point of all this that cyber bullying is wrong?

Of course not, the point is that there is a vanity music label in L.A. that can make children famous. Lady Gaga called Black a genius, referring of course to the fact that she got so famous so quickly, and Simon Cowell finds the whole thing endearingly hilarious. Ark is probably as surprised as anybody else that Rebecca Black is a star, seeing as they already had an impressive collection of bad music videos. For some reason "Friday" was the one that garnered over sixty million views. Now, we can't even watch it unless we buy it on iTunes or something.

Come on, Rebecca! I thought the haters weren't going to get you down! Seriously, she said that. I think it was on Leno or something. THAT'S RIGHT. She was on Leno. Does it irk me that this random adolescent has made more money in less than a month than I will probably ever make? To be honest, it is kind of annoying.

Oh really? Guess what, Rebecca donated a bunch of her earnings to victims of Japan's earthquake. She's all a philanthropist and what not. AND, she's a member of a patriotic singing group called Celebration USA. What do you say to that, jerk?

Oh crap, she's a good person? That's even more annoying.

In any case, I wouldn't expect too much more from Rebecca Black, and if she does stick around, it's good to know someone out there made it big, right?... Yeah, I'm not happy about it either. •

Wait Wait... Who is That?

When NPR's hit game show came to Connecticut, one writer was there to see what we hear

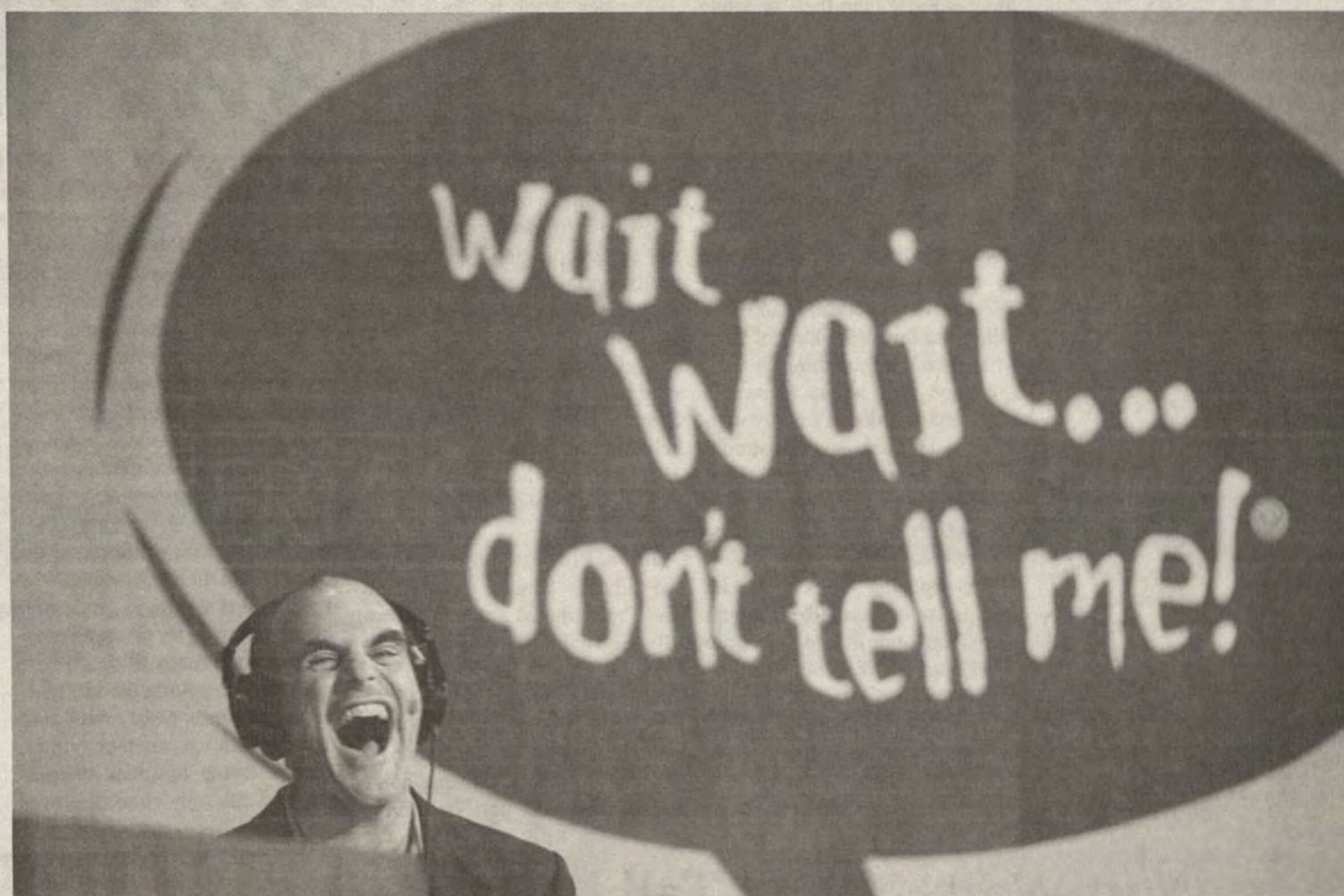
SAM NORCROSS
STAFF WRITER

It's always jarring to see the true faces of radio personalities. My carefully crafted mental image of NPR broadcasters and podcast hosts (based solely on their voices) is always shattered once I see the real thing.

It was no different when I attended a live taping of "Wait Wait...Don't Tell Me" at the Palace Theatre in Waterbury two weeks ago. But once I got over seeing Peter Sagal as a bald man in his late forties, I enjoyed a hilarious show, and many insights into the inner workings of radio production.

For those who don't know, "Wait Wait...Don't Tell Me" is a comedy-news-quiz show that airs every Saturday on NPR. Each week, host Peter Sagal asks a panel of three humorists, as well as call-in contestants, questions about the weird and obscure in that week's news, while poking fun at politics and public figures. A famous guest comes on each episode for a quick interview followed by a multiple choice three-question game of bizarre, silly trivia designed to be about a topic the guest knows nothing about. The show is fun, funny and informative.

I've been listening to the show on the radio or in podcast form for the last few years now, and it was fascinating to finally see how it's all done. The stage was simply set: two podiums stood to the left, reserved for Sagal and score keeper/announcer Carl Kassel. To the right was a table set for the three panel members, and in the middle was a comfy armchair on a homey-looking rug. Behind all of this, still visible to the audience but virtually unknown to those listening at home, was a long ta-



Peter Sagal, host of "Wait Wait... Don't Tell Me."

ble filled with producers and tech people all wearing headsets and surrounded by wires, phones and other complicated devices.

The show was introduced by the guy who always says "This is NPR" at the end of all the news reports (which was pretty exciting) and then Sagal, Kassel and the panel members took their places. The show proceeded in the same order as it does on air, except that instead of enjoying Korva Coleman's monotone news reports during the breaks, we got to witness Peter Sagal's hilarious impressions of them, as well as other insider jokes and gags. See-

ing it live, I also got to hear all of the mistakes, a few stumbled lines and such, which stood out only because I've become so used to the seemingly smooth and flawless radio broadcast.

The most exciting thing about being there in person was getting to see the celebrity guest live, who, this week, happened to be talk show personality Jerry Springer. When they announced at the beginning that we would be seeing him on stage, I wasn't particularly excited. However, during the interview he turned out to be smart, funny and shockingly honest about the trashy show that

has made him so famous.

"It's really just the same thing over and over again in every episode," Springer said. "The only thing that changes is the amount of furniture that gets thrown around."

And did you know Springer used to be a politician? He was the former mayor of Cincinnati, in fact. Since then, he's been a political contributor on multiple television programs and a radio news anchor. He even had his own sex scandal when he once paid a prostitute with a signed check. Stupid, he admitted, but he was young then "and she never

cashed it, so I didn't have to pay a thing!"

Other random Jerry Springer facts: he released a country music album in the 80s, and was recently in a Broadway production of the musical *Chicago*. It was a great interview, and when Springer stood up to leave from his cushy red chair he was met with a theater of applause mixed with the iconic chanting of his name.

The show went on, with another guest caller and a round of "Lightning Fill in the Blank." It was at this point, at the very end of the show, I realized that we had been sitting

CONTINUED ON PAGE 10

This is Radio Macbeth

The Scottish play hits the airwaves as part of Conn's OnStage series

BAILEY BENNETT
STAFF WRITER

It is impossible to say that the SITI company's recent production of *Radio Macbeth* was purely a joy to watch, but it was certainly an engaging production that kept the audience talking long after the lights went out. The visiting theater company performed an adaptation of Shakespeare's *Macbeth* that highlighted the darkest and most twisted aspects of the infamous "Scottish play." It is a production that demanded dedication and focus from the audience as the actors took us through a complicated and surprising version of the play.

The production, which took place in an empty warehouse, strove to exhibit a raw, emotional feeling that would bring the audience back to the true importance of Shakespeare's words. The production was a play within a play as we watched a group of actors perform *Macbeth* only for themselves, holding scripts

and using makeshift set pieces to bring the production to life. Although the concept was innovative and intriguing, the execution may have fallen a little below expectations.

Although it was a complex idea to think that these actors were playing two characters simultaneously, it was impossible to discern when they were playing Lady Macbeth or Lady Macduff and when the actors were actually playing "themselves." The production would have been richer and more successful if the audience was given more of a glimpse of the actors' true personalities and could understand how their real-life emotions and struggles played into the struggles that Shakespeare writes about.

The standout performance of the night was certainly Deborah Wallace, who played the characters of the witch, porter, Lady Macduff and gentlewoman. Wallace, like many



PHOTO FROM WEB

of the talented performers in this show, was fearless with her facial expressions and physical actions and remained fully committed to every over-the-top character she played. The way she played with vocal registers and emotions, often seeming to teeter on the brink of insanity, made her fascinating to watch as she captured the attention of the audience throughout the night.

Other actors, like those playing Macduff and Lady Macbeth, held this same commitment through their unabashed emotions, screams of terror and cries of pain. Because the production focused so heavily on Shakespeare's original dialogue and the relationships between the actors, the deep characteristics of each part showed strongly. One of the play's strongest aspects was its innovative use of simple sound effects like banging, whispering or singing that built up and combined to create the production's most climactic moments.

Although the production was flawed in some areas and seemed to slightly miss its intent, I left the theater knowing I had seen a good play. I do, however, pity any audience member who had not previously read or seen *Macbeth* itself. It would be like seeing *Rosencrantz and Guildenstern are Dead* without first understanding what *Hamlet* is about. While the Scottish play is extremely well-known and celebrated as one of Shakespeare's best works, the company was foolish to think that the entire audience would be familiar enough with the play to understand the production well. The show was so complex and some of the meanings so hidden that anyone without an excellent understanding of *Macbeth* would have felt that they were missing something. •

Different Angles

The Strokes' first album in five years is eclectic and erratic

JERELL MAYS
STAFF WRITER

The Strokes sound different. Remove Julian Casablancas's vocals from their new album, *Angles*, and I would be surprised to hear anyone guess they were hearing the same band responsible for 2001's *Is This It*.

It's been five years since the Strokes' hiatus following *First Impressions of Earth*, an album that was chewed to pieces by critics for reasons I never really understood. Sure, *Is This It* was practically perfect and *Room on Fire* was certainly closer to their initial sound, but I didn't interpret *First Impressions* to be the ultimate failure most people said it was.

However, I feel like their latest release puts the Strokes at a weird place in their career. During their break, most of the members moved on to other projects. Casablancas released a solo album that nobody went crazy over, as did rhythm guitarist Albert Hammond, Jr. *Angles* sounds like they're trying out lots of different stuff, with a mixed bag of results.

I used to be a pretty big fan of the Strokes, so it pains me to say that I wasn't thrilled with this album. However, I wasn't exactly crushed by this discovery. When I heard the Strokes were coming back I figured this might happen. I mean, they went five years without making an album, and am I the only one who gets the impression that the band members sort of hate each other?

Casablancas was once quoted

as saying something to the effect of, "The best way to lose friends is to start a band with them," and he's probably right. Couple that with the fact that Hammond Jr. just got out of drug rehab after a bad break-up just before production of the album started, and Casablancas wasn't even physically present during the recording (he sent in his vocals via e-mail) and it's not hard to see why rifts started forming.

The new sound is a whole lot more new-wave than I was expecting. At the same time, it's also more eclectic than their previous releases. They seem to be trying to discover where they stand in the current music scene a decade after they became overnight superstars.

You really get the feeling that they're giving it their all on *Angles*, but I feel like they should have a firmer grasp on their sound by now. Most of the songs on *Room on Fire* sounded exactly the same, and this is the kind of band where that's a good thing.

Garage rock works in such a way so that it doesn't really matter if one track sounds similar to the last one; it's all about the energy. *Angles* is no garage rock album, however, as the Strokes' energy seems depleted.

The opening track, "Machu Picchu," may sound like it should be playing at an island resort run by Vampire Weekend, but the bouncy chorus is actually pretty catchy. This is actually one of the few songs on the album I really enjoy, particularly for the peculiar lyric, "wearing a jacket made of

meat." Oh Julian, I'll just assume it's got something to do with social situations as per usual.

What's next? "Under Cover of Darkness" isn't too much of a departure from their old sound. It's their first single for this album, and it's a decent enough pop song. Incidentally, Julian must've let the leash off Hammond Jr.'s and Valence's guitars, as they're clearly not content with wailing on the same chord for two minutes straight anymore. The guitars have a lot more breathing room now, and that's not a terrible thing.

The next track is "Two Kinds of Happiness." Wow, the eighties just showed up. This song sounds like the Cars crashed into the Police. I'm not quite sure what audience is written for.

Up next is "You're So Right." Okay, what the hell is this? I don't know what this sounds like but it's got sloppy, droning vocals and a really boring guitar line. This is probably the lowest moment on the album.

"Taken for a Fool" gives us a nice return to form, however. The Strokes really sound like themselves here, with angular verse riffs met by the standard keyboard-guitar rhythm section during the chorus.

Just as I'm beginning to get into the album, "Games" comes on and I'm removed again. It's a really forgettable, Casio-heavy song that, yet again, sounds like a different, lesser band.

"Call Me Back" has a nice melody throughout, so long as you ignore the creepy "Tell me don't tell me/the hard part is telling"



portion, although by this point in the album I'm convinced that the other band members are about as thrilled about *Angles* as I am.

"Gratification" is fun in an upbeat kind of way, and it kind of reminds me of "Red Light" from *First Impressions*. Once again, it sounds vaguely like another band, something the Strokes never used to do. Sure they had plenty of influences, but they filtered them expertly into their own style. Now it seems as if they're just trying on different sounds for size, and most of them don't really fit.

Just as I'm getting bored I realize the album is nearly over, and "Metabolism" is another oddity. They're trying to sound dangerous, and the only time that ever

worked was on "Juicebox."

It could be worse, but the last track "Life is Simple in the Moonlight" is almost worth the wait. It's got the best melody on the album, and the band actually sounds focused in on their new sound here.

If every track was like "Machu Picchu" and "Life is Simple in the Moonlight" this would be a fairly triumphant return for the Strokes. Unfortunately, most of the songs are kind of unimpressive, particularly from a band that used to be capable of creating an entire album's worth of greatest hits. That being said, two good songs earn *Angles* two out of four camels. •



Wait Wait... Don't Tell Me

CONTINUED FROM PAGE 9

there for two hours. This was surprising considering that the show is only fifty minutes tops when it airs, not counting commercial breaks, and it made me realize how much trimming occurs to create the final product.

The most surreal part came after the recording was over: Sagal and the panel members spent about ten minutes randomly spouting off lines. They received direction from the producers through their headsets, or at least I assume so, because their retires of lines with different inflections or wordings wasn't prompted by anything the audience could hear. It was sort of amusing at times, like watching Sagal repeat some of the questions he asked Jerry Springer to an empty chair. Most of the lines, it seemed, were re-recorded because of stumbled words or instances where the clapping or laughing drowned them out.

Before we left there was a fun bout of Q&A, cul-

minating in Carl Kassel singing "Happy Birthday" to an audience member. Everyone then said good night.

Just two days later, I listened to the radio broadcast of the show. A lot had been cut, including what I thought were some of the best bits of the Jerry Springer interview, but all the hiccups that we heard live had been smoothed to create a seamless broadcast. There were only one or two points in the show where it was clear to me that a cut had been made, despite the fact that radio broadcast was only half the length of what I saw.

Comparing the show I heard at home to the show I heard in the Palace Theatre gave me a chance to see the amount of work that goes into making the polished show I listen to every week. It was my first live radio show, and it definitely made me want to see more. Hopefully one of these days, the people whose voices I hear every week will look exactly as I imagine them. •

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PHOTO FROM WEB

Final Four Frenzy

UConn, Kentucky, Butler and VCU make up improbable quartet

JESSE MOSKOWITZ
STAFF WRITER

Co-workers bragging about their near-perfect brackets, local bars packed with lifelong, diehard, season-ticket holding fans, up-to-the-minute Facebook statuses arguing horrible calls and boasting misinformed predictions. Ah yes, Final Four basketball is upon us. The 2011 NCAA tournament has been quite the exciting ride. It quite aptly fits the term "March Madness." For the first time in tournament history we have a Final Four that lacks any number one or number two seeds and also boasts the highest total combined seeding at a sum of twenty-six. This year's remaining teams are the fourth seeded Kentucky Wildcats, the third seeded Connecticut Huskies, the eleventh seeded Virginia Commonwealth Rams, and the eighth seeded Butler Bulldogs. This foursome is especially interesting from a technical standpoint because each squad features a unique style of play that has helped them get to where they are today. Let's take a look.

The Kentucky Wildcats rumbled to an SEC tournament title with a combination of balanced scoring and solid defense. Coach John Calipari's squad is led primarily by three highflying freshmen: Brandon Knight, Terrence Jones and Doron Lamb. Though inexperienced, these kids have shown maturity and grit when it counts most. Guard Brandon Knight hit game-winning shots in an opening round win against Princeton and then again in the Sweet Sixteen upset over tournament favorite Ohio State. Cal's Cats probably have the highest octane offense of any team left in the tournament at 76.4 points per game (twenty-sixth best in the country). Often overlooked though is the Wildcats' great defense. They hold opponents to 39% from the floor (tenth best) and average 6.4 blocks per game (third best). This combination of great young guard play and severely underrated defense has gotten them to this point.

Kentucky will face off against the University of Connecticut Huskies. When you talk about UConn, you have to mention Kemba Walker. Walker willed the Huskies through the beyond-brutal Big East tournament, winning five games in five days including four straight against ranked opponents. Kemba's bid for National Player of the Year has been strengthened this tournament by averaging a cool twenty-seven points, five rebounds and seven assists per contest. Walker works best when he moves off of the ball, and even when he's not creating offense, Connecticut can rely on their own studly freshman, Jeremy Lamb. Lamb is shooting an impressive 59% for the tournament using an array of Kemba-esque moves and knocking down open threes. The hard-to-pronounce duo of Charles Okwandu and Alex Oriakhi hold down the

frontcourt. The Wildcats have a solid defense and great rebounding (tenth best in the nation.) Hard-nosed wins against an all-around quality San Diego State team and an offense-heavy Arizona squad prepare Jim Calhoun's bunch well for their meeting with the Wildcats.

The other matchup pits the Butler Bulldogs against the Virginia Commonwealth Rams. Last season, Butler made a stunning tournament run before coming about sixth inches from a national championship. Lo and behold, they find themselves back in the Final Four playing for a bid to the championship game. Butler has won its four tournament games by a total of sixteen points, including a tip in at the buzzer against Old Dominion and a wacky, foul-filled final four seconds against number one seeded Pittsburgh. At first glance, the Bulldogs could seem like a "boring" team. They play in the below-average Horizon League, they don't have any big-name highfliers and their offense isn't designed for outside isolations. Nonetheless, this is a team that consistently wins with their defense, hustle and smarts. Young coach Brad Stevens has proven himself again and again come tournament time, boasting an incredible 9-1 record over the past two seasons. Gawky senior Matt Howard leads the team in scoring, rebounding and blocked shots, but more importantly, he sets the tone for his teammates, makes few mistakes and keeps his cool under pressure. As odd as it sounds, a lot of pundits have this David (vs. Goliath) eight seed as the favorite to win it all.

The lowest seeded and possibly most talked about team remaining in this group is the VCU Rams. The Rams began their journey in the NCAA's newly inserted "First Four" game where they beat USC to earn their spot in the round of sixty-four. Unexpectedly, Coach Shaka Smart's club pounded sixth seeded Georgetown and third seeded Purdue by eighteen points apiece before winning an overtime thriller against Florida State and stunning top seeded Kansas. VCU's style of play is fun to watch. The Rams have taken 121 three pointers this tournament which account for about 45% of their total shots. They live and die by the three and have no intention of steering away from that goal as they've shot twenty-one or more long-balls in each game so far. What they lack on the boards, they have made up for with timely defense, holding their normally high-scoring opponents to an average of 61 points per game this tournament. If the threes keep falling and the D keeps pace, look for VCU's improbable run to continue.

Butler and VCU squared off at 6:09 PM on Saturday, April 2 followed by Kentucky and UConn at 8:49 PM. The winners will do battle April 4 in Houston, and I can assure you that my eyes will be glued to the screen from start to finish. •

Conn Swimming Successful at NCAA Championships

MOLLY BANGS
STAFF WRITER

On March 23-26, six members of the women's team and two of the men's team competed at the NCAA Division III Swimming and Diving Championship.

Following a spectacular 11-1 season, the women's team took fourteenth place at the meet with 69 points, the highest place and the highest point total the swim team has ever received.

Sara Murphy '11 made her third consecutive appearance at the championship and swam in the 100 and 200-yard butterfly, placing ninth and third with times of 55.72 and 2:01.35, respectively, earning an All-American for the latter.

"I'd had the best meet of my life at the NESCAC championships this year and really didn't think that I would be able to improve upon my times at all. I was just hoping to be near my times so that I would have a good chance of making it into the top 16 places that swim in finals at night," said Murphy. "Despite trying to keep my expectations realistic, I had set goals for myself for each of my individual events and I was happily surprised to achieve them all and then some."

Murphy was far from the only girl to swim in individual events. Jessica Schanzer '13 placed twenty-seventh in 200-yard backstroke and broke the school record with a time of 2:06.18. Julia Pielock '13 swam the 50-yard freestyle and took thirty-second place with a time of 24.10. Erika Fernandes '12 also swam in the 50-yard freestyle, earning twenty-fifth place with a time of 23.93, and seized twenty-fifth place in the 200-yard breast 2:23.01.

Three of the four relays broke school records. Fernandes, Schanzer, Murphy and Pielock swam the 200-yard freestyle relay capturing seventh place with a time of 1:35.01 and an All-American. Murphy, Schanzer, Caitlin Munns '11 and Pielock swam the 400-yard freestyle, posting a time of 3:29.55. Rachel Bohn '14, Katie Karlson '13, Fernandes and Pielock swam the 200-yard medley relay, taking eighteenth place with a time of 1:46.73.

Schanzer, Karlson, Murphy and Munns swam in the 400-medley relay, posting a time of 1:46.73 and eleventh place.

The men's team placed twenty-

ty-fifth with 33 points, the second highest place and number of points for the meet in the program's history.

Tim Walsh '12 set two school records in the 100 and 200-yard backstroke and took second and third place with times of 48.99 and 1:47.69, earning an All-American for both.

"Even after winning all of the backstroke events at NESCACs, Tim still went on to do even better at nationals," said Murphy. "He has really made a name for himself on the national level."

Ryan Dignan '14 swam to twenty-eighth place in the 500-yard freestyle, posting a time of 4:42.98. He also competed in the 100-yard freestyle, taking thirty-second place with a time of 46.21, and placed twenty-seventh in the 200-yard freestyle with a time of 1:41.45.

Altogether, the men and women's team broke nine school records and had seven All-Americans.

"I am very proud of our swimmers for both their NESCAC performances and NCAA Championship performances," said Head Coach Marc Benvenuti, named NESCAC Coach of the year for the third time in the last six years. "We had such a great meet at NESCAC that I thought it might be tough to do any better than that, but both the women and the men at NCAA beat their NESCAC performances handily. This is a team of racers and competitors. The bigger the stage, the better we did."

This championship marks the end of the 2010-2011 season for Swimming and Diving.

"This has been our best season to date. The women have firmly established themselves as the best women's swim team we have ever had here. On every level they are the new benchmark for Connecticut College Swimming," said Benvenuti. "The men were supposed to be in one of those 're-building years' after graduating four All-Americans in 2010, but they really stepped up and were even more competitive than last year's team."

Although the next season seems far off, with so many strong returning swimmers, it already looks as though the Camels will repeat and improve their performance next year. •

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Men's Lax Struggles After Record Year

Loses to Bowdoin to fall to last place in the NESCAC



(Left) Chuck Czerkowski '12 cradles the ball and (right) John Lenehan '13 leaps for a save against Bowdoin this past weekend.



DUNCAN SPAULDING/CONTRIBUTOR

DAN MOORIN
STAFF WRITER

A season that started off with much promise is now halfway over and the men's lacrosse team now finds itself in the exact opposite position that it was in this time last year. The team has posted a weak 2-6 record, but, perhaps more strikingly, has failed to win a game against a NESCAC opponent, going 0-4 in conference play thus far.

The team immediately met a setback in their home opener when the Camels dropped a 14-9 decision to in-state rival Trinity College. It was a game in which Head Coach Dave Cornell described, "We got our tails kicked, top to bottom. Trinity played with

more composure, more heart. We got out-coached and their leadership stepped up for them. Hats off to them and we have a lot of work to do."

After the loss, with their #10 national ranking still intact, the Camels bounced back with a dominating 12-3 win over the University of New England. However, in the very next game the Camels fell again, this time at the hands of Clarkson University, posting a 12-9 loss against a team that has much less force than Conn's rival NESCAC competitors.

Conn posted a nearly perfect NESCAC record last year, losing only to Colby College. This season, not only have the Camels failed to win a NESCAC game, but they have been unable to put

together a consistent performance across four quarters during an in conference game. The Camels have lost by at least four goals in each of their NESCAC games, including very poor decisions to Amherst, 10-3, and Middlebury, 12-4.

This weekend's contest against the Bowdoin Polar Bears was a chance for the Camels to turn around their season at the midway point. Both teams had yet to win a NESCAC game and had posted losses against out-of-conference opponents. The game was fairly close; going into the fourth quarter, the Camels found themselves only down by two. However, Conn never held the lead during the game and the score gap doubled by the final whistle, ending

in a 9-5 loss that could very well have signaled the loss of a season.

After this weekend the Camels stand alone as the only NESCAC team without a conference victory. Williams sits just above Conn at the bottom of the NESCAC standings. The Ephs have an overall record of 1-5, but have suffered tough out-of-conference losses to teams receiving ranking votes within the top twenty of Division III lacrosse. Fittingly, the Camels next game will put them up against Williams in a battle between two teams struggling to find ways to win.

What will become of Conn's men's lacrosse team as they begin the last half of their season? In the first eight games the Camels have only cashed in on eight

man-up opportunities out of a total of forty, a poor .200 conversion percentage. Additionally, the team has suffered twenty-five turnovers compared to their opponents' thirteen. These will have to be two areas to improve upon if the Camels want to have any shot at a successful season.

Be sure to come out and see Camel men's lacrosse as the team takes on Williams this Wednesday at 4 PM on Silfen Field. The team will need home field support to get their first NESCAC win and regain some of the swagger they found in last years success.

Sailing's Strong Spring Season

MOLLY BANGS
STAFF WRITER

While most of us have no doubt seen the white sails of our sailing team's boats bobbing on the waters of the Thames River, most do not know of their progress and nationally-ranked success. The team, which is made up of both a women's competition team and a co-ed competition team, competes in the New England Interscholastic Sailing Association. Head Coach Jeff Bresnahan, who has been at Conn for nearly twenty years, runs the program with the support of this season's student leadership. Maggie Shea '11 and Mike Marshall '11 are senior captains, Peter Miller '12 and Liz Wilsterman '12 are junior captains, and Atlantic Brugman '13 is underclassman captain.

The team has been progressing extremely well this season. Sometimes bearing through snow on ice-covered boats, the twenty-four Conn sailors had a spring break full of training and regattas.

For those who are unfamiliar with scoring in regattas, Brugman explains that, "Each event is usually eighteen different schools. If you place first, you get one point. Whoever has the least amount of points wins the regatta." She went on to explain how regattas have two divisions, A and B, and that the results of each are factored to-



(Left to right) Atlantic Brugman '13 and Katie St. George '12 sailing out on the Thames River this past fall.

gether for scoring purposes.

They kicked off the two-week hiatus from classes by traveling to Maryland and competing at the Navy Spring Women's Regatta. After a slow start, the women's team finished fifth in the B Division with the help of Brugman, sailing as skipper, and crews Lucy Wallace '13 and Wilsterman. Shea, who sailed with Stephanie Kapinos '13 and Wilsterman, fin-

ished ninth in the A Division.

The coed team competed at the Wood Trophy at Salve and finished fourth all around, thanks to Wells Bacon '11 and his crew of Ian Gordon Schottlaender '14 and Mae Lortie '11, who won the A Division, as well as Bitsy Whipple '12, Claire Sacco '12, and Steve Sweriduk '12, who came in fifth place in the B Division.

The team as a whole then departed for a week of hardcore

training at Georgetown University in Washington, D.C. There, the team competed in their first intersectional team regatta, facing powerhouses such as Boston University and Hobart and Williams Smith Colleges. The Camels, with outstanding performances by David Rex '14, Ben Bainbridge '12, Harry Yates '13, Kevin Lau-Hanson '11, Kevin Martland '14, Iraz Korezioglu '11, Marshall, Miller, and Sam Parish '13, finished in a solid third place by the end of the day.

The co-ed team sent three boats to the Coast Guard Academy's Veitor Trophy on March 19 and 20. They battled both winds and adversity as Martland was injured in a capsized, Bainbridge fell ill overnight, and a chronic injury of Miller's began to act up. However, by the end of the regatta, the team felt they had gained invaluable experience, especially for larger competitions approaching quickly in the season. Also that weekend, the women's team traveled to the St. Mary's Women's Intersectional about which Brugman commented that "the women's team performed very well." Despite winds with gusts in the fifteen knot range, Shea and crew of Kapinos finished second place in the B division on the first day of competition, and Shea came back the second day to place third. Brugman, in her first A di-

vision race, placed seventh with crews of Wilsterman and Wallace. Overall, the team finished fourth, which gave the team a lot of confidence, as intersectional competitions in particular are fairly indicative of championship regattas at the end of the season.

Once back from break, the Camels put up strong performances at the Boston University Invitational, despite freezing temperatures, and went on to finish eighth at the Merchant Maritime Academy at King's Point. Bainbridge, Sacco, Bacon, Whipple, Lortie, and Katrina Salk '11 all contributed to a tough but solid showing.

Looking forward, Brugman concluded our interview by saying, "I have a lot of confidence in the team. I think there is a high chance of our three teams - team racing, the co-ed team, and the women's team - making it to nationals." Big upcoming regattas include the April 9-10 Women's Presidential Championship at Boston University, which will determine whether the co-ed team qualifies for semis in California and nationals in Oregon, as well as the April 16-17 New England Championships.

IN CASE YOU MISSED IT SCORES

Men's Lacrosse (2-6):

4/2 Conn 5 - 9 Bowdoin
3/29 Conn 11 - 12 Eastern Conn.
3/26 Conn 4 - 12 Middlebury

Women's Lacrosse (3-5):

4/2 Conn 9 - 10 Bowdoin
3/29 Conn 20 - 8 Wheaton
3/26 Conn 9 - 15 Middlebury

Women's Water Polo (4-9):

4/2 Conn 1 - 18 Marist
4/2 Conn 2 - 19 Harvard

Men's Tennis (8-5):

3/31 Conn 0 - 9 Tufts
3/22 Conn 7 - 2 Grand Canyon

Women's Tennis (5-8):

4/2 Conn 0 - 9 Williams
3/30 Conn 9 - 0 Springfield College
3/22 Conn 0 - 9 Grand Canyon

SO YOU DON'T MISS IT GAMES

Men's Lacrosse:

vs. Williams: Wednesday, April 6 at 4 PM
at Bates: Saturday, April 9 at 1 PM

Women's Lacrosse:

at Williams: Wednesday, April 6 at 4:30 PM
vs. Bates: Saturday, April 9 at 12 PM

Women's Water Polo:

vs. Siena College: Saturday, April 9 (at Utica College)
at Utica College: Saturday, April 9 at 2 PM

Men's and Women's Track and Field:

UMass Lowell Invitational: Saturday, April 9

Men's Tennis:

at Trinity: Wednesday, April 6 at 4 PM
vs. Colby: Sunday, April 10 at 2 PM

Women's Tennis:

at Babson: Tuesday, April 5 at 3:30 PM
vs. Colby: Sunday, April 10 at 10 AM

Co-Ed Sailing:

Jan Friis/Lynne Marchiando Team Race:
Saturday-Sunday, April 9-10 in Boston, MA

Women's Sailing:

President's Trophy: Saturday-Sunday, April 9-10 at Boston University