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THE COLLEGE VOICE

NEW LONDON, CONNECTICUT

MONDAY, APRIL 16, 2012

VOLUME XCV • ISSUE 18

TEDxConnecticutCollege



CECILIA BROWN

HEATHER HOLMES
SENIOR STAFF WRITER

This past Saturday, April 14, Conn pulled off one of the biggest conferences in the school's history with the execution of TEDxConnecticutCollege. The all-day event was the first TED (Technology, Entertainment, Design) Talk ever hosted at Conn; it was an independently organized,

student-run TED event that featured Conn professors as well as speakers from outside the college community.

The theme of TEDxConnecticutCollege was "Rethinking Progress," and perhaps the most progressive aspect of the conference was the fact that it was conceived and organized in large part by Conn students. Throughout the conference, these nine official organizers—with majors ranging from Philosophy to In-

ternational Relations—emphasized that the TED talk was made possible by countless individuals, companies, and college departments not visible in Evans Hall. Still, the event was clearly student-driven, from the light and sound technicians to the emcees.

The TEDx Talk kicked off at 10 AM in Cummings Arts Center. Lawrence Vogel, a philosophy professor at Conn, was the first speaker of the day—he addressed the origins of

progress, citing Jewish messianism and Christian eschatology. Professor Vogel's talk offered a jumping point for the rest of the conference by addressing where we've been in order to determine where we're going.

From there, the conference seemed to speak to some of our greatest fears and insecurities. Dr. Ehsan Sarafrayazdi, a researcher in the SUNY system, spoke about his cancer research as well as the driving force behind

his scientific study: his mother, who died at age 49 of colon cancer. Eugene Gallagher, professor of religious studies, delved into the historical significance of and psychology behind our cultural obsession with the end of the world, saying, "In the past 2,300 years, there hasn't been a year when people didn't think the world was ending. Nobody's been right yet, but they persist."

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Dancing in Stages

JAZMINE HUGHES
HBIC

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

One is Myers, an impressively professional and large studio, the one we proudly show off to tours and visiting artists, imbued with the presence of dance festivals of the past. It is the part of the dance department that is boastful and proud, that stars in a production, that moves to New York and starts its own dance company.

Then there's West, the smaller, more careful studio. It is an off-

shoot of Myers; a lesser-known baby brother that's dependent on its big sibling for survival. (The lights in West can only be turned on in Myers.)

Outside are the offices, a Savile Row of professors, including director David Dorfman, Shani Collins, Lisa Race, Heidi Henderson and Adele Myers, all of whom have their own companies. The hallway is filled with posters from shows old and new, and sign-up sheets for advisory meetings.

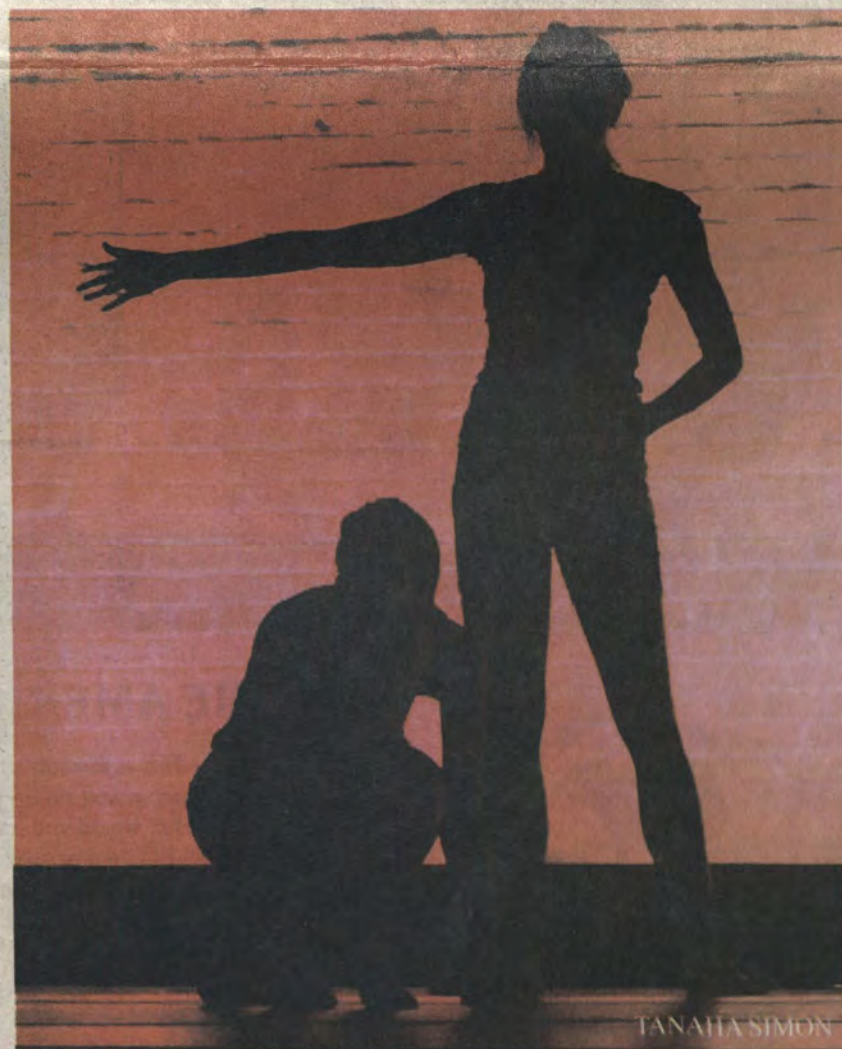
A walk through the long stretch of studios and offices leads you to an open carpeted space, lined with photographs, couches and often the dancers themselves. This is a place of rest, of waiting, of a drink of water, of an extra stretch: the dance department is likely the only academic

concentration that has a space like this.

When I climbed the stairs to the third floor last week, I found the senior dance majors sprawled out in this open area, which I later found out was called the "dance lounge." Along with serving its aforementioned duties, it is also a place for sleeping — when I arrived, there was a body curled in the corner of a couch, fading into the upholstery, avoiding notice.

No one saw it until five minutes into the interview, when the body shifted, awoke and realized where it was. Everyone laughed, including the sleeper, who was a friend of the group.

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TANAHIA SIMON

Peckin' on the Acquisition of Instagram

IPEK BAKIR
QUEEN OF TURKEY

About a month ago, I wrote an article about Facebook's mammoth public initial offering (IPO), followed by an article about Kodak's bankruptcy a week later. Nowadays, we are discussing the acquisition that indirectly (or even directly) connects these previous articles: Facebook's acquisition of Instagram for \$1 billion. How is Kodak's bankruptcy and Face-

book's acquisition of Instagram connected? Analog photo sharing is becoming less relevant with the steady increase in heavy social media sharing. Only photography classes, a handful of professional photographers and hipsters are getting back on the analog train. The rest of the world, however, is becoming less familiar with the existence of film cameras. Why would you use an analog camera if you can't immediately share the photos you take?

Instagram, on the other hand, attains the features that tend to the needs of heavy social sharers, while giving them a little more than just digital photography. However, many commentators can't help but ask, "Is Instagram worth \$1 billion?" Why, yes, yes it is. Instagram, coupled with Facebook packed in a mobile device is the technology of the future. Instagram is an application that works only on cell phones (iPhone and Android specifically) and its users are given

the option of editing photos on-the-spot. Instagram provides its users with filters that make photos look nostalgic, vintage, blurry or fuzzy. Essentially, Instagram represents everything that the new generation of extreme-sharers require: the ability to post instantly photos taken on camera phones while making photos look like they came out of an analog camera.

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APRIL 16, 2012

THE COLLEGE VOICE

THE COLLEGE VOICE

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Monday - 10 PM - CRO 215

"How's the *Voice* going?" I get asked that a lot. If it's Monday morning, I'll yawn and boast about how many hours I spent in Cro the previous night finishing layout. Monday night, I'll shrug and say, "We'll get it done. We always do." Saturday afternoon, I'll be too busy to answer, balancing columns, editing a story and asking, over and over, "What needs to be done?"

I started writing for the *Voice* my freshman year, when the editor-in-chief pitched the articles for that week, I was too nervous to volunteer, so I pulled a random editor aside and asked if I could write an article about relationships, something I knew nothing about. That editor was Claire Gould '10, who became editor-in-chief the following year; she gave me the green light, and a week later, I had a byline, an 800 word article praising the power of open lines of communication and a newfound love for the *College Voice*.

Now, four years later, this issue is my last.

Our college experience does not end cleanly once our diplomas are in hand; it concludes slowly, in stages, a step at a time. What has defined our time at Conn-- extracurricular activities, favorite classes-- slowly diminishes amidst countdown dances, purchases of caps and gowns, and apartment hunting. The idea that we leave Conn to enter the "real world" is misleading. The past four years have been real: an examination of what we like, an inquiry in what we are capable of, a constant investigation in what comes next.

Over the past four years, I have grown up in Cro 215, a nurturing, productive, encouraging environment. I didn't have many specific goals for the *Voice* when I began: I wanted it to be a palette for exploration, for students-- editors, writers, photographers, artists, illustrators-- to push themselves creatively and impress themselves with what they can do. As always, I wanted the newspaper to provide a space for students to voice their perspectives and know that their news

and opinions (and arts and sports) are important. My first editorial outlined the responsibility of a college newspaper: to question, express and inform. In retrospect, we've done so much more than that: we've sparked dialogue, introduced facts and brought perspectives from years past. The *Voice* reaches more than just the people on campus: it serves, in a way, as a lifeline for graduates and parents, providing an insight into day-to-day campus life. Below, you'll find a letter to the editor written by David Schonberger '77 in response to an editorial last week by David Liakos, Ipek Bakir, Ethan Harfenist and myself. The dialogue never ends.

Within the office, the *Voice* has been about building relationships. The editors are more than just my staff, but they are my friends; I'm extremely proud of what we have accomplished over the past year, amid funding issues, misplaced shipments and server failure. I cannot thank them enough.

Taking over for me will be Meredith Boyle. I met Meredith when she was a senior in high school and she was my prospective student. I didn't know what to do with her. We sat silently in my room doing homework for three hours until I brought her to my one extracurricular activity-- a *Voice* meeting. I like to think that bringing her to that meeting sparked her involvement in the *Voice*, but it is probably her drive, determination, talent and motivation as a writer and an editor. She'll do a fantastic job.

I'm trying to cram everything I've done over the past four years into one editorial, but it'll never work. I'm thankful that I joined the *Voice* my freshman year. I'm proud of what has been done so far. I'm excited to see what comes next, in the fall and beyond. I miss it already.

Thank you for reading.

- Jazmine

Letters/Corrections

When I attended Conn between 1973 and 1977 dorms were central to the students' social experience; whether it was competing in intramural sporting events, planning campus-wide dances or hosting themed parties (with and without alcohol) in common areas, the dorms were natural hubs for our social lives. The dorm-centric social experience (which integrated students from all classes and sexes) forced us to get to know each other in a very intuitive fashion, supplying a middle ground for differing social groups to interact when they ordinarily would not.

It sounds like things have changed.

I was disheartened to learn that during my son's time at Conn (he graduated in 2010) the school undertook a renovation program that turned many of the common rooms across campus into classrooms. It may not have been intended, but this has infringed upon the ability of students to host social events and gatherings inside the dorms by co-opting the spaces for academic purposes. It should always be a number one priority for the school administration to maintain that fine, but distinct line between academic life and dorm life, and in undertaking this project, they seem to have crossed that line.

The most recent editorial in the *Voice* struck a tone that I heard many times from my son and his friends: that the actions of the college's administration are reducing students' opportunities to bond with each other, which is invariably altering

the social fabric of the college. Ultimately this adversely affects the overall atmosphere at the college, forcing students to seek more exclusive approaches to socializing and thus limiting the breadth of the social experience for which Conn was once known.

While it is probably unrealistic to expect the administration to reverse course with regards to its initiative to close the gap between classrooms and dorms, I should hope that they might take a closer look at the effects of this project on the quality of life on campus.

The administration should consider creating a designated social space (or spaces, plural) on or near campus that could be used exclusively for dorm-sponsored social events, and most importantly of all, it would be primarily controlled by students. It would be a shame to see the administration tighten the leash on student affairs and revoke their rights to pursuing social initiatives independent from academic or administrative jurisdiction. That student independence, if lost, would mark a striking blow to the core identity of Connecticut College, and a particularly damaging one to future students who might not know otherwise.

- David Schonberger '77, P'10

Last week's issue erroneously listed the score of the April 5 game of women's water polo team as Conn 27-10 Brown. The actual score was Conn 9-14 Brown.

World News

COMPILED BY MEREDITH BOYLE

THE AMERICAS

UNITED STATES -- Recently, the Boston Consulting Group asked survey participants worldwide "What would you trade for Internet access?" Seventy-seven percent would give up chocolate, 73% would give up happy hour and 21% would stop having sex.

AFRICA

SOMALIA -- An estimated 12 people were killed and 35 wounded when a bomb exploded in the busy city of Baidoa. The Shabab group, responsible for the attack, claimed it was intended to hit Somali and Ethiopian troops stationed in the city.

MIDDLE EAST

SYRIA -- This weekend, a series of video clips were uploaded to YouTube by Syrian activists, hoping to bring attention to recent crackdowns on protesters. The videos showed security forces firing gunshots and tear gas into a crowd of mourners at a funeral in Aleppo.

SOUTH ASIA

VIETNAM -- A police officer in Hanoi ordered a bus driver to pull over last week when the driver refused to show his paperwork. When the bus driver tried to drive off, the police officer jumped onto the bus, clinging onto the windshield wipers. He held on for over half a mile.

EUROPE

Countries hit hardest by the economic crisis, including Greece, Ireland and Italy, have reported increased suicide rates. In Greece, for example, the suicide rate of men increased more than 24% between 2007 and 2009; in Italy, suicides caused by economic difficulties have increased 52% between 2005 and 2010.

This Week in Photos

THE COLLEGE VOICE



Thanks for reading. - The College Voice staff, 2011-2012

PHOTOS BY CECILIA BROWN AND TANAHA SIMON

Homomonationalism Gone Viral

The Affective Politics of Discipline and Control

AMBER VILLANUEVA
SENIOR STAFF WRITER

Jasbir Puar, a professor of women's and gender studies at Rutgers University, explained last Thursday at a lecture entitled "Homomonationalism Gone Viral," that homomonationalism represents the relationship between nationhood formation and queer sexuality. It emerges from the concept that homosexuality is always representative of an outlaw to the state, and therefore states that accept homosexuality are progressive. However, particularly after 9/11, the state began to use queer bodies to promote the war on terror. Through the concept of homonormativity, the homosexual "other" becomes normalized and perpetuates the concept that a new "other," Arabs, are considered the enemies of the state.

According to Puar, the state co-opts gay rights in order to appear progressive while, in reality, it is oppressing other groups. What appears to be a progressive rights construction actually hurts another community. This can be seen in the post-9/11 Islamophobia as well as in the politics surrounding the formation of different laws.

Puar gave the example of how the same day in which Don't Ask Don't Tell, the law banning homosexuality in the military, was repealed, the DREAM act, which would have legalized millions of undocumented students, was shot down.

Another example provided by Puar was the Matthew Sheppard and James Byrd, Jr. Hate Crimes Prevention Act, which added crimes motivated by a victim's gender, sexual orientation, gender identity and disability to federal hate-crime law. It was attached to a military bill, further funding the war on terror. In fact, this legislation was opposed by many groups such as the The Audre Lourde Project, which cites the extended military funding, the lack of funding towards preventing violence and hate crimes and the disproportionate people of color who are affected by the criminal justice system as some of their reasons for not supporting the bill. Other queer groups opposing it include FIERCE and Queers for Economic Justice.

Homomonationalism is often the trade off to protect homosexuality while funding a war or with the condition of taking away their rights if they advocate for other marginalized group's rights. This creates a relationship in which the state uses queer bodies for war on terror and queer communities embrace the war on terror in order to be normalized.

Next, Puar discussed the role of pinkwashing in Israel. Pinkwashing is when gay rights are used to detract attention from other repressions such as Israel's occupation of Palestinian territories.

Israel is a good example of a country which has advertised itself within the tourism industry as the most progressive nation in the Middle East, as it has some of the most liberal legislations concern-

ing gay rights in the world. However, Puar cited one resident of Israel: "Apparently, we have won all our rights and we should keep silent about injustices of occupation. We can't support the Palestinian Boycott, Divestment and Sanctions movement without legal repercussions." Some queer residents feel that they may have rights, but in order to maintain those rights they cannot advocate for other marginalized groups (such as speaking out against the occupation) or they risk losing their own rights.

Puar argues that homomonationalism is not a form of racism or liberalism, but is a structure of modernity, implicating everyone.

Many students at the lecture had not heard of terms such as "homomonationalism" or "pinkwashing" before but were fascinated by the experience and were able to relate it to their own fields.

Lily Bartlett '13, an Environmental Studies major explained that "I don't have a lot of background in this topic and I've never heard the term homomonationalism before but I try to relate it to the work I've done. For example, pinkwashing is like greenwashing—instead of corporations creating "green" products, it is nations that are using "positive" qualities, like gay rights, in order to promote their own motives. It makes me think about how I can discuss these topics with other people with diverse viewpoints."

Tahl Bin Mohsin '14 is very excited about the discussion because he "had never heard the term

homomonationalism. I was overwhelmed by all the information in this talk." Still, he explain that his favorite part of the lecture was Puar's "refusal to subscribe to binaries and hierarchies even when people attempted to get her to conform" during the question session.

After the discussion students from the Same-Sex Sexuality History class along with students in related leadership positions were able to go out to dinner in Jasmine Thai with the lecturer Jasbir Puar, Professor Jen Manion and Professor Mab Segrest.

According to Alexandra Bolles '13 "this whole event—between dinner, the lecture and class—is a manifestation of what makes Conn unique. It combines the social, the experiential and the academic. Where else but a school like Conn are you going to go out to dinner with your professor and the author of a book we've been analyzing in class?"

Connor McCormick-Cavanagh '14 explained that "we read her book in our History of Sexuality class and it made it all that much more gratifying to not just understand what she said also relate to it and put meaning to it." Furthermore he felt that "dinner afterward was great because we were able to see her in a different light. Even though she's very academic and scholarly she's a real person and that brought her to life and grounded the lecture." •

Three of 300

Three of Connecticut College's professors named in Princeton Review's
The Best 300 Professors

CAROLINE LAZAR
STAFF WRITER

Earlier this week, the Princeton Review released a book in conjunction with ratemyprofessors.com titled *The Best 300 Professors*, compiling a carefully culled and unranked list of the professors they have determined to be the finest educators in the United States. Three of Conn's own, English professor John Gordon, anthropology professor John W. Burton, and chemistry professor Marc Zimmer, were honored with places on the list, with each instructor commended for his unique and engaging teaching style.

Connecticut College was one of only two Connecticut schools to have professors on the list (the other being Yale), and fell behind schools like Colgate and Mount Holyoke College, the latter of which tops the list with a record fourteen professors recognized.

Still, Conn professors make up 1% of the list, more significant than the contributions of Harvard (.67%), Yale (.67%), Dartmouth (.3%), or MIT (.3%).

Professor Gordon attributes this achievement to the capacity for close student-professor relationships that small liberal arts colleges allow. "I do think that small liberal arts college do a better job of teaching than big 'megaversities' do. I've seen both," Gordon said, contrasting his time as a graduate student at Harvard with his undergraduate education at Hamilton College in Clinton, New York, and his tenure at Connecticut College.

Ratemyprofessors.com is the world's largest compiled database of professor reviews, enjoying over four million visitors a month. Students rate professors on clarity, easiness, helpfulness, and strictness of attendance policy. A small chili pepper icon marks the corner of each profile and is shaded red to indicate a professor's quotient of "hotness". The user comments section is littered with everything from honest evaluations of teaching methods ("He never talks down to students, can't rec-

ommend him enough!"), to less helpful comments regarding personal style ("Love [this professor's] tight jeans and boots!!!").

The site's entries are generally extreme in their positivity or negativity—very few people log on to ratemyprofessors.com to deliver middling reports of mediocre professors.

The website's goal of placing power in students' hands by opening a free forum for discussion has ultimately turned the site into an invaluable pre-registration resource, and though the total anonymity of users combined with their tremendous influence on the Princeton Review's book may at first cast a shade of uncertainty over the list's validity, representatives from the Princeton Review stand by their selection process, which involved trimming the 42,000 professors identified on the website into "a base list" of one thousand professors. After the input garnered from school administrators, students, and varied surveys was considered, the Review made the final cuts to produce their list of three hundred.

Chemistry professor Marc Zimmer, who was singled out by The Huffington Post as one of thirteen superstar professors on the Review's list, looks at the honor as "cool but not very important to me," citing the achievement as "enough to warrant a new line in my resume and [hopefully enough] to get my wife to take me out for dinner as a reward." Zimmer, the Jean C. Tempel '65 Professor of Physical Science and recipient of 2007's Connecticut Professor of the Year award, has been at Connecticut College for twenty-two years and is currently teaching a course called "Lighting Up Disease" while on sabbatical at sea.

"Though my lack of clothing style was as prominent in the ratemyprofessors.com comments as my chemistry teaching ability, I snuck my way into the list," Zimmer stated in a post on his travel blog this week.

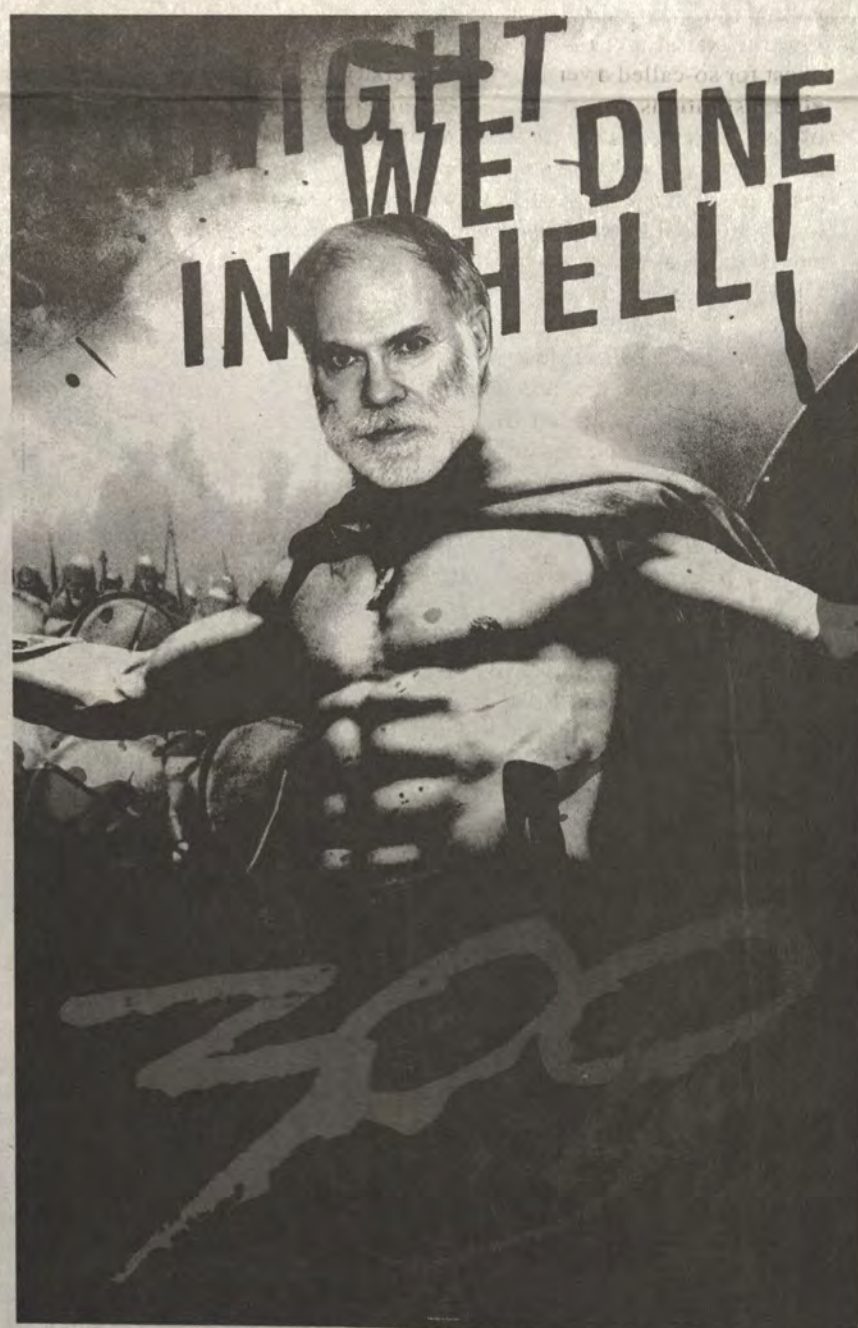
Professor of English John Gordon, on staff at Connecticut College since 1980, is an expert in modern British

literature, especially James Joyce, the subject of most of his published work. Gordon is known for handing out copies of his own Summa Contra Boring, a writing guide containing essay formulating strategies and suggested publications to follow, at the beginning of courses as a strategy for ultimately cutting out lectures in favor of getting to the root of lessons. Gordon's passion for English stems from the subject's "bottomless" nature and his 2007 Convocation speech, remembered fondly by alumni and faculty members alike, features a perfect summation of the spirited professor in the line, "Just 'cause there's snow on the roof don't mean there's no fire underneath."

Director of Africana Studies and Professor of Anthropology John W. Burton, one of four anthropology professors in the United States to be named, specializes in the broad fields of ethnicity, social change and history of anthropological thought as well as the incredibly specific studies of Nilotic-speaking peoples of eastern Africa and interface of tradition and modernity in the African social experience. Burton is driven to anthropology by his "underlying personal fascination with language, imagination, and systems of symbolic representation." Burton's teaching style is process driven and emphasizes raising questions rather than trying to provide answers. "In some ways," Burton said, "teaching is impossible; the best you can is try to inspire someone to learn. Once a student trusts you, the rest will follow."

The professors find the most touching part of the achievement to be the positive and honest input contributed by the students. That, Zimmer says, "is the most rewarding aspect of all of this." Gordon adds that "[the students' involvement] gives one a warm glow. Students here are nice, that's just a categorical statement."

It remains to be seen how much stock should be placed in college guidebooks. There are countless worthy and inspirational professors on Conn's campus who have gone unnoted by the



Princeton Review but creating a guidebook comprehensive enough to detail the virtues of every brilliant, dedicated and praiseworthy educator in America is an impractical and unfeasible task. This is not to detract from the accomplishments of the extraordinary sample of professors who were profiled—by all accounts, Zimmer, Burton, and Gordon are all exemplary instructors well deserving of the designation as "the na-

tion's best."

Gordon's best piece of advice to offer Connecticut College students is the same bit of guidance he gave his daughter before she left for college. "Think for yourself," he said, and his honest commitment to this creed, which could be a vacant statement in less dedicated hands, is what sets him and his fellow honorees apart. •

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PHOTO BY CECILIA BROWN

TEDxConnecticutCollege

CONTINUED FROM PAGE 1

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

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

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

Even while describing gender inequality, the economic crisis, disease, and the end of the world—huge sources of anxiety that



have become cultural buzzwords—the TEDx speakers were optimistic about their proposed solutions to the problems. Daniel Winey, for

example, gave an exciting and visually stunning talk on the future of cities. Winey is a managing principal at Gensler Architecture



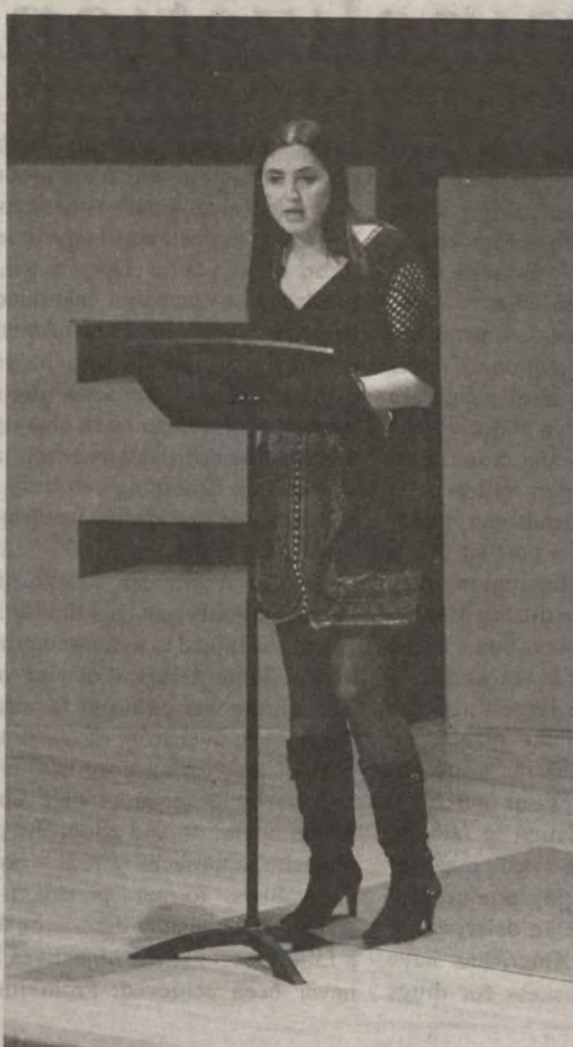
Students and faculty alike crowded Evans Hall on Saturday morning for TEDxConnecticutCollege.

and father of Madison Winey '15. His proposal for dynamic, vertical cities elicited literal oohs and aahs from the audience, who watched intricate blueprints spring up on the screen onstage. He described a massive building that would house 35,000 people and include housing, office space, cultural venues, and "sky gardens"—a new city that would "focus on people, not vehicles." Mr. Winey was a confident and intelligent public speaker, but clearly self-effacing and kind, starting off his talk by saying, "This is, like, the coolest thing I've ever been to."

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

Those who attended TEDxConnecticutCollege wore nametags that said "Talk to me about _____," which participants filled in with two interests. Combinations included "Psychology and Culture," "History and Politics," and "Anthropology and Cephalopods." However, it seemed as if everyone was wearing a badge that read "Talk to me about anything." TEDxConnecticutCollege set out to start a campus-wide conversation, and according to students like Molly Bienstock '14, "I had some incredibly fulfilling conversations today."

The future of TEDxConnecticutCollege seems unclear, given the incredible amount of work, time, and resources that go into such an event. However, the campus community was supportive of the event this time around, and many students who attended expressed hopes for more TEDxConnecticutCollege events in the future. Whatever the outcome, this landmark conference set a precedent at Conn—not only for TEDx, but for meaningful conversation in and out of the classroom. •



PHOTOS BY MAIA SCHOENFELDER

Opinions

THE COLLEGE VOICE



The Not-So-Little Ivies



Why numerous collegiate accolades don't amount to much

MADISON WINEY
STAFF WRITER

Allow me to take you back to junior year of high school: we all remember our college counselors selling universities to us like we were high buyers at a luxury car dealership. When my jaw involuntarily dropped after hearing the price of Conn's tuition, my counselor tried to clean up the mess by reassuring me that, "It's a Little Ivy!" I'll admit it—now I say it to friends and family back in California to make my beloved school sound more prestigious, since everyone thinks I go to UConn. But what does the term Little Ivy mean?

The more I dug around the Internet, the more confusing the moniker became. There is the Little Three, the Big Three, the Little Ivies, the Hidden Ivies, the NESCAC, the (actual) Ivy League—it seems as though every school created their own consortium as a means of being part of an esteemed group. However, these organizations do not span

across the country; just about twenty schools on the east coast make them up in different combinations.

What is the point of these self-proclaimed groups? They add to the appeal of the school for prospective students. Due to the fact that most of these groups were created through word of mouth, the true meaning of these unions is questionable at best. They are used in college-help guides that should be named *Enhancing Your Application to the Point Where It Might Be Lying In Order To Get You Into One of the Little Ivies*. Other than that, I can't say that the prestigious titles are recognizable to students who actually go to any one of these elite colleges.

The Ivy League is the most popular, and the only one that is a certified organization. It consists of Harvard, Princeton, Penn, Brown, Dartmouth, Cornell, Yale and Columbia. Contrary to popular belief, the Ivies are not grouped together because of their outrageously old legacies. These schools are associ-

ated with each other because they belong to the NCAA Division I athletic conference. It's just a coincidence that each of them is very old, very well endowed and very hard to get into. Or at least that's what they tell us.

Within the Ivy League is the Big Three, which consists of Harvard, Yale and Princeton. Similarly, there exists the Little Three, which includes Amherst, Wesleyan and Williams. These three schools are considered as socially and academically elite, as well as equally selective as the Big Three.

The NESCAC is an acronym that every Conn student knows. This stands for the New England Small College Athletic Conference, which is a NCAA Division III athletic conference, consisting of eleven highly selective liberal arts schools: Amherst, Bates, Bowdoin, Colby, Colgate, Conn, Hamilton, Haverford, Middlebury, Swarthmore, Trinity, Tufts, Vassar, Wesleyan and Williams. Most of these colleges are

also members of the Hidden Ivies, which are institutions that rival the Ivy League with their academic competitiveness and admission selectivity.

According to most sources, the NESCAC schools are also considered the Little Ivies. The "Little Ivies" is not an official group. The phrase seemingly refers to small, old, selective and competitive liberal arts schools in the Northeast.

This is where it gets a little confusing. According to *Harvardmadvice.com*, Colgate, Haverford, Swarthmore and Vassar are also a part of the Little Ivies. This would make sense, considering that they fit the aforementioned criteria. Some believe that the Little Ivies consist only of the Seven Sisters. The Sisters are historically women's colleges, consisting of Barnard, Bryn Mawr College, Mount Holyoke, Radcliffe, Smith, Vassar and Wellesley. Other sources say that the Little Ivies are the NESCACs without Connecticut College.

This is a complicated situation. Connecticut College is in some of these groups yet not in others; our school is simultaneously included and excluded. What's the difference, though? Our acceptance rate hovers around thirty-two percent, which, even though it may not seem like it, is highly selective. We are ranked thirty-seventh out of at least 266 liberal arts colleges in the country. It is also predicted that we will make top twenty within the next ten years.

Our school outranks fantastic colleges like Dickinson, Pitzer, Skidmore and Reed. It is highly selective and academically challenging. Our unique curriculum including CELS, the certificate programs and the Honor Code rival those of the best schools in the country. So whether this was your reach school or your safety school, whether it's a Little Ivy or just a NESCAC, it doesn't matter. Take pride in Connecticut College, fellow camels. •

Reconsidering the Criminalization of Drugs

ETHAN HARFENIST
OPINIONS EDITOR

Though a few American states have been grappling with the issue of whether or not to legalize marijuana for recreational use, a more broad-based drug legalization initiative has emerged in South America. Many Latin American heads of state are pushing for all-inclusive drug decriminalization, arguing that the United States' war on drugs has failed to curb consumption domestically while leaving thousands dead in South America. Leaders such as Guatemala's Otto Perez and Mexico's Felipe Calderon are urging the United States to reconsider their tactics concerning drugs since the dominant strategies of increased border security and militarization has done little to nothing in solving the issue. Since these countries are U.S. allies, their calls for reform are not taken in vain. However, the United States has firmly resisted such suggestions and maintains that the war on drugs has been quite successful.

This debate has plagued the Americas for decades. Although drugs have been flowing into America's south through countries such as Mexico and Colombia consistently for quite some time, the heightened "narco" violence in these producer countries has grabbed media's attention. Cartels are ravaging towns, rival gangs are massacring each other and civilians are getting caught in the crossfire of flurries of machine gun bullets. The pictures of severed heads and blood-stained streets paint a portrait of utter chaos in parts of the region. Fifty thousand people have died in Mexico in 2006, and Honduras is home to the largest homicide rate in the world. As the country with the largest appetite for illegal drugs on the planet, we must ask ourselves: is the strife occurring in these places our fault?

It's a difficult question to fathom. Unquestionably, the vast majority of the hard drugs being produced in these countries is being delivered to the United States. Americans have a notorious ravenousness for drugs

such as heroin, cocaine and methamphetamine, all of which are produced in a handful of South American nations and shipped across our borders to an eager public. Despite the war on drugs, a campaign instituted by Richard Nixon in 1971, American drug use has soared over the years. Military spending on thwarting drug production has also risen sharply, as well as domestic incarceration rates. It seems as if nothing can truly stop the influx of and desire for drugs in the United States.

One has to wonder, though, if the insatiable American appetite for illicit drugs is linked to increased production in South America, or vice versa. Though the war on drugs is possibly the farthest ever from of reaching its goal of eradicating drug use, is that necessarily grounds to give up the whole operation and adopt the polar opposite approach? César Gaviria, Colombia's former president has stated, "We consider the war on drugs a failure because the objectives have never been achieved. Prohibitionist

policies based on eradication, interdiction and criminalization have not yielded the expected results." While Mr. Gaviria is most certainly correct in his assessment, his and other's views on the best way to solve international drug issues is a political timebomb in the United States: decriminalizing or legalizing drugs.

If a government's role is to protect its citizens, is it acceptable to unleash the likes of cocaine and heroin onto North American streets in order to curb violence in Latin America? Many believe that more lenient drug policies actually have a positive effect on drug use in a society: one only has to consider the cases of Portugal and the Netherlands, two countries with considerably more lenient drug policies compared with the U.S. Portugal's decision in 2001 to decriminalize all drugs has proven to be extremely successful; overall drug use declined considerably in the country due to its concentration on therapy as opposed to incarceration. In the Netherlands, in terms of cocaine use, only

1.9% of Dutch citizens claimed to have used cocaine compared to 16% of Americans despite more easygoing drug laws.

The bottom line is that America's approach to curbing drug use has been a resounding failure that needs a serious, if not complete, overhaul. While we as a country are not close to adopting a Portuguese or Dutch model any time soon, we owe it to ourselves to stop spending billions of taxpayer dollars, stop incarcerating our own citizens and to help quell the violence that our neighbors are experiencing. Drug use is not something that can be magically wiped out by a decree or even law enforcement: prohibition proved that in the 1920s. Though these Latin American heads of state may be shooting for the moon in terms of initiating a new global drug use paradigm, they are both brave and accurate in their calls for reform. The fact that they're even starting this once taboo conversation means that change is in the air, and rightfully so. •

Right Said Fred!

Dear Fred,

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



Sincerely,
Small Johnston

First and foremost, the facts: different studies have shown slightly different results, but the generally accepted measurement is somewhere between 5.1 to 5.9 inches (12.9 and 15 centimeters) when fully erect. Also, there is absolutely no proven link between race or ethnicity and penis size.

Furthermore, doing amateur measurements at home may lead to flawed results. Not every man uses the same starting point when measuring his penis. Not every man uses an accurate measurement device. Not every man reaches his normal level of erectness when measuring. And, if you have compared with friends, remember that not every man tells the truth.

However, the real answer to your question is quite simple: length does not matter. Stamina, sexual appetite and perfor-

mance ability are all completely unrelated to the size of one's penis. In fact, the vagina, when aroused, usually extends only about 4 inches (10 centimeters) deep, meaning that it can accommodate a penis of virtually any size. (During intercourse, the vagina can stretch even deeper, if need be.)

From an anatomical perspective, girth would be the more important factor. As Dr. David Devlin and Christine Webber on Netdoctor point out,

Some women are much more impressed by the thickness of a penis, rather than its length. This is because some females like the sense of feeling stretched round the entrance to the vagina—so if a guy is quite broad at the base of his penis, this can feel very exciting and satisfying to such women.

Before I continue, I am fully aware that many people might disregard the point of this article, thinking that I am merely attempting to be politically correct or trying to make everyone feel good about themselves rather than telling the truth. However, I have seen no evidence that would suggest that this hypothesis is wrong, despite what late-night TV commercials and email spam might suggest.

Dr. Michael Castleman makes a great case for this point of view in Psychology Today: *Any size penis can provide great pleasure for the man it's attached to. An estimated 95 percent of penises are average size [...] Very few are significantly larger or smaller. When women have been surveyed about what they want in a lover, they consistently mention attractiveness, kindness, caring, listening, sense of humor and shared interests and values. Very few mention penis size. Finally, sex therapists report that women clients almost never complain about their partner's size.*

As a male, I can understand why men would feel inadequate with their penis size. The concept of possessing a small penis is often used as an insult, whereas having a large penis is considered to be a most extraordinary compliment.

"Size does not matter" withstanding, there are some things one can do to ensure that one's erection is at its maximum length—or at least that others perceive it that way.

First of all, the penis relies on a steady stream of blood to be at its most erect state. Anything that might possibly impede this could lead to impotency. In the documentary Super Size Me, Morgan Spurlock discovered that a month of ingesting McDonalds fast food led to a decline in sexual performance. Eating in a healthful manner, losing excess weight and exercising on a regular basis are all key.

PETA famously argues that vegetarianism leads to having a better sex life. In a sense, they are right—animal fat narrows arteries, while the antioxidants in fruits and vegetables open them up. The narrower the artery, the less blood flows to the penis.

While smoking tobacco will shorten your life span, it can also complicate your sex life. Like eating animal meat, nicotine also leads to narrower arteries. According to the American Medical Network, "researchers have found that the decrease in nighttime erections is directionally proportional to the number of cigarettes one smokes."

Remember the Seinfeld episode where Jerry's girlfriend walks in on George while he's naked after he bathed in cold water? Aside from being hysterically funny, the episode was scientifically accurate—coldness does cause "shrinkage." There is a reason that a good sexual encounter is described as "hot and heavy."

Some men find that trimming or shaving their pubic hair causes their penis to appear larger. For obvious reasons, this depends heavily on the specific man and his mane of pubic hair.

At the end of the day, men should not feel inadequate with their penis sizes. The recommendations I just listed would be good suggestions for healthy living, even if they did not bear any relation to penis size. With all of the pressure to act and look a certain way, people lose sight of what is most important about sex: to satisfy your partner(s). Take a deep breath, relax and good luck. •

Peckin' on the Acquisition of Instagram

CONTINUED FROM PAGE 1

Nevertheless, many people argue that Facebook overvalued Instagram. For some, the fact that Instagram encompasses the future of social media doesn't make it worth that much money. How does one put a value on a social media medium? Does it depend on company's fame or potential for growth? In general, social media companies generate revenue from ads, and their value comes from the revenue they generate. However, Instagram did not have a fixed income; it did not get any ads. Facebook acquired a company that is only 551 days old, with no source of income. Not surprisingly, a 551-day-old company getting valued at \$1 billion is new and somewhat mindboggling. Dennis K. Berman, the marketplace editor for Wall Street Journal, summarized the surprise felt by some in a single tweet: "Remember this day. 551-day-old Instagram is worth \$1 billion. 116-year-old New York Times Co.: \$967 million."

Perhaps the acquisition reflects the beginning of a new trend where companies get valued based on their ability to reflect the future of social media, rather than history of prominent business endeavors. Perhaps, by valuing Instagram, Facebook is contributing to the expansion of a newly born tech bubble. Recently we haven't seen any acquisitions within the tech world that did not receive criticism about its valuing system.

On the other hand, \$1 billion is not a lot of money for Facebook which is currently worth more than any company in the field of technology. Instagram is a free-of-charge photo application and has a format that is much more user friendly than Facebook's version of the mobile app. Reportedly, Facebook was already spending research and development money on making a mobile app that would compete with Instagram. After all, Facebook needs to expand its business in order to deserve its whopping IPO of \$5 billion. Facebook is merely creating a business model for its newly forming corporate face.

This is Facebook's first acquisition and, according to Zuckerberg's recent announcement, it will be the last one for any time in the near future. Therefore, Facebook was being extremely perceptive in acquiring its competition. By do-

ing so, Facebook now added thirty million Instagram users to its own cyber sphere. Facebook is trying to grow by adding more users to its interface. More users means more exposure to ads. Adding Instagram means more people will share and look at photos through Facebook and will be spending a lot more time on it, getting exposed to more ads. As one journalist writing for *The Atlantic* put it, "If you can't beat them, buy them, is the new Silicon Valley approach." Facebook is not planning to change anything about Instagram; it is mostly hoping to develop its fame in the mobile device world.

Everything is becoming mobile friendly: Twitter, Foursquare, Instagram and Path all have extremely user-friendly mobile templates. These companies have only focused on the mobile and never on the web or computer aspect. They care about contributing to future of technology: having everything available within the mobile gadget. Additionally, there have been a number of studies published, predicting that by 2015, one third of Internet usage will derive from mobile devices. In this case, Apple probably should have bought Instagram. Too late now. In fact, many other tech firms were on the verge of acquiring Instagram. Google and Twitter definitely thought more than twice about it. Facebook acted faster and wrote an instant check.

Whether Instagram is worth \$1 billion or not is for us to see. What we can take away from this somewhat shocking business deal is the changing attitudes towards social life/media/gadgets. Kodak is dying because of the changes in our perception on recording moments. The generation that spends more than hour a day on social media tools has changing views about the concept of time. Time is worthy, if things are done in an instant fashion. Film cameras do not fit into the life style of a generation that is now very much used to having this occur instantly. This is how the new generation likes to tackle life: instant valuing, instant sharing, instant gains and instant returns, Instagram! Not just photography, but many media tools are becoming more instant by getting added on mobile devices. Facebook invested \$1 billion not just on Instagram, but also in redefining the changing concept of time within the world of technology. •



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TITANIC
in 3DCAROLINE GILL
STAFF WRITER

For some, watching *Titanic* is something akin to a religious experience. For others, it's three hours and fourteen minutes of their lives that went right down with the ship. Now, fourteen years after its record-breaking release, James Cameron's *Titanic* is back to wreak havoc on our lives and tear ducts. Of course, we all know the ship sinks, so why is it being rereleased in 3-D? Many would say that this is just one more big-budget Hollywood franchise being put through the Michael Bay, 'Hey, how about a sequel to *Clash of the Titans*?' ringer. However, I believe this 3-D rerelease is much more than a simple marketing ploy. It's a way for an entirely new generation of fans to see *Titanic* in the way it was meant to be seen in theaters. As someone who has seen it more than her fair share of times on

DVD, I can say that watching *Titanic* on the big screen was nothing less than extraordinary.

To convince people to go see *Titanic*, we need to de-stigmatize the fact that it's in 3-D. The other hurdle, of course, is the movie itself. *Titanic*, while being one of the highest-grossing and universally-acclaimed films of all time, is often also one of the most ridiculed. Sure, it jumpstarted the illustrious careers of Leonardo DiCaprio and Kate Winslet. The documentary format of *Titanic* adds depth to the tale of the doomed star-crossed lovers. It grounds the narrative in real life, making it more believable and watchable for audiences. Another reason why *Titanic* has proved to be such a pop culture mainstay is its genuine mass appeal. Even today, the film still has something for everyone — historical underpinning, special effects, romance, a haunting soundtrack

and a surprisingly sharp and quotable script. With this big-screen rerelease, it's clear that Cameron set out to make a disaster film. The love story works as a sort of mechanism for his technical ambition. This is what separates it from the romance films that studios favor today, like those of Nicholas Sparks. The difference with *Titanic*, however, is how multifaceted the story is, as well as how it was technically executed. The thing I always say about *Titanic* is that all the parts of the movie came together perfectly, the result being a film that is astounding in heart, mind and ambition. After all, there's a reason why it won eleven Academy Awards in 1998.

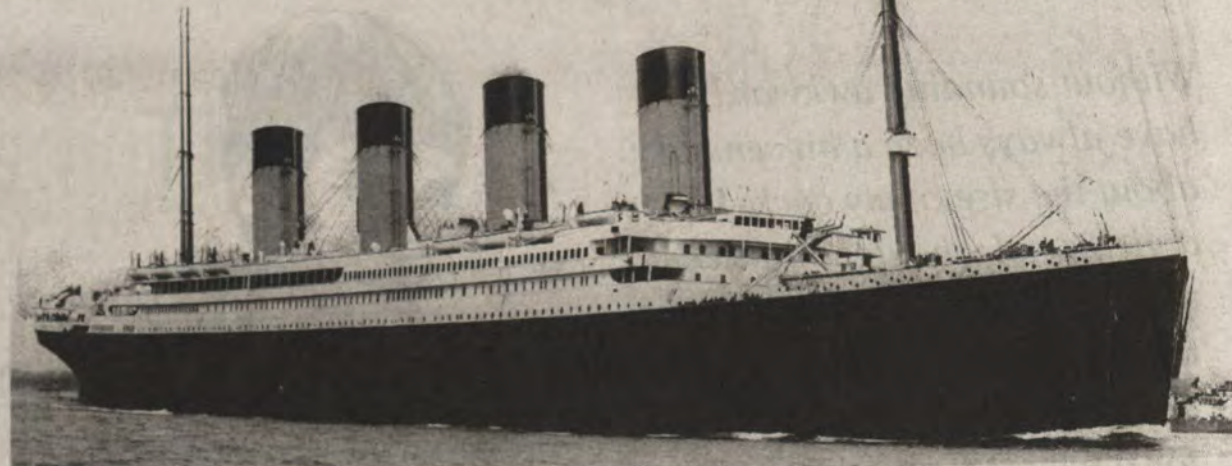
Released within twelve days of the one hundredth anniversary of the real *Titanic's* sinking, the film may be more recognizable today than ever. With so much economic uncertainty, there is a widening gap between classes in

today's social structure. There are those who have to worry about it, and those who don't. This makes *Titanic's* theme of class differences seem all the more poignant, especially considering the choices Rose, Winslet's character, made.

Another aspect of *Titanic* that can be appreciated with this rerelease is how different the two halves of the film are, and how each benefits from this new treatment. The first half is calm, humorous and beautiful. The light reflecting across every surface of the ship, the hope and optimism of what lies ahead all set behind the magnificent backdrop of the *Titanic*. Seeing the movie on the big screen gives it a renewed focus; we see how important these early scenes truly are. They make what is yet to come that much more daunting. With the second half, the film takes on an entirely different tone (and soundtrack), with

the impending sinking of the "unsinkable" *Titanic*. It's this half that is transformed by being seen in this format. Seeing the water rushing towards you, the ship splitting in half and the china crashing to the floor, the end result is truly terrifying. That is the true effect of the rerelease: you can feel the magnitude of the tragedy, and it's unbelievable. You find it hard to imagine how horrifying it must have been for those who were actually on the *Titanic*.

For fans, seeing *Titanic* in 3-D is a must. You'll leave the theater knowing that what you just witnessed is not merely a movie, but rather an experience in a league all its own. It truly is one of the greatest films ever made. And for the cynics, this time around they might just change their minds. *Titanic* is nothing short of a cinematic gift. •



Dancing in Stages

CONTINUED FROM PAGE 1

There are six senior dance majors: Charlotte Rosen, Amy Smith, Morgan Griffin, Audrey MacLean, Ana Fiore and Christina Stabile. Rosen sits cross-legged in front of me in stylish bright colored pants; she is vibrant and sunny. To her left is Griffin, who, in one of the posters for the show, sits at a piano bench in a grey, sparkling evening dress that is both elegant and subtle. Her speaking voice is low and clear. Smith, a double major in chemistry and dance, has a flip camera in hand, recording footage of the interview to be screened before the shows. MacLean sits atop a large felt heart; a prop, she later tells me with a smile, which should've been completed last week. Fiore will later command the conversation, quiet but fierce; Stabile, a more careful speaker, turns out to be one of the most poignant.

All semester, the six have been collaborating on *Stages*, the senior thesis dance concert, being performed on April 19, 20 and 21. It is the final project of the required senior seminar to complete the major, but to the six, *Stages* represents much more. The seminar doesn't gloss over the dirty parts of production in favor of the glamour: the six of them also cover production, design, budget, community outreach, publicity, photography and aesthetics, in addition to choreography. Rosen terms the production "completely self-sufficient."

The title of the show came from contemplating the show's posters — artfully photographed and often metaphorical in concept, the posters will no doubt be as talked about as the show itself — and finding a setting that would represent the tone of the show: related, but dramatically different. Every poster's backdrop, as a result, is on a different stage in the New London area.

"It's a double meaning," explains Griffin. "The most literal interpretation is that we're all performing on a stage, but there are also stages of our growth. This is our final stage at Conn."

"We're all at different stages of what we're interested in, too," says MacLean. This is true — all of the dancers are headed to extremely different venues after graduation, including graduate school, moving to New York and instructing dance at a boarding school.

Griffin cites professor and mentor Adele Myers, who choreographed a seniors-only piece, open to all students, major notwithstanding, with involvement in the department. According to Myers, a piece can transform wherever you go, dependent on the stage. Her piece, "The Dancing Room," is a group favorite because it shares recognition among the majors, minors and the avid class-takers; it is also, they wistfully note, the last time they'll all dance together.

"The Dancing Room" is part of a larger evening-length project, "Einstein's Happiest Thought," a multidisciplinary investigation

into the physical state of imbalance as potential freedom. Featuring the troupe Adele Myers and Dancers in collaboration with Blanche Boyd, Josh Quillen and filmmaker Emmy Pickett, "Einstein's Happiest Thought" will premiere as part of the Connecticut College onStage Performance series February 1, 2013.

Stages will contain the aforementioned piece by Myers; a collaboration with choreographer David Parker and the Bang Group; two solos choreographed by Jennifer Nugent and Kendra Portier, danced by Fiore and Griffin, respectively; and "Sky Light," a piece by Laura Dean, which, after *Stages'* last show, won't ever be performed again. First performed in 1982, "Sky Light," as the dancers tell me, is a long, aerobic piece, with live drumming, that will be performed by Griffin, Fiore, MacLean, juniors Amy Gernux and Rachel Pritzlaff, and sophomore Nicole Witko. Griffin and Fiore reset the piece for the concert. The group tells me that the artist has taken the rights away, choosing to retire her work, after their showing.

The core of the show, however, is the work choreographed by each student. The bond between the six of them is more than friendship: they are all colleagues and collaborators, and they take each other — their critiques, their compliments — very seriously. The shared respect is evident.

I ask each dancer to describe her piece. They try for a few seconds, but it seems like no one can. MacLean suggests that they describe each other's pieces. The light bulb has been turned on.

Rosen's piece is a continuation of "Stomping Ground," her project for the dance club show. "When I choreograph, I'm interested in seeing the dancers enjoy themselves," she says. She later terms her inspiration to work as coming from her love to "move, enjoy myself and be alive." She created a specialized thesis that concentrated in teaching, including the advanced dance class at the Williams School, the members of which are her cast.

"Char approaches the audience in a different way than most," says Fiore. "She creates an exciting opportunity for the audience."

"It's a sophisticated dance party!" says Griffin.

"That's perfect," says Rosen, beaming. "Make sure you write that down. Sophisticated dance party."

Smith's project is in two parts. The first is Broadway-inspired, much like her training before entering Conn; the second is comprised of movement generated from her advanced composition class. The movement is calm, peaceful and reminiscent of a stream. "It's like a current that moves and repeats across the stage."

"I think all the pieces are indicative of who we are as dancers and as humans — Amy's piece is exactly how I think of her: there's crazy jazz-hands Amy, but then there's the calmer, quieter side of her," MacLean tells me. The others nod in agreement.

Griffin's piece has both performance and choreography components. Kendra Portier, from Dorfman's company, choreographed a solo for Griffin, and the two worked together to create the structure for it within her larger project. The second part of the piece is Griffin's attempt to tie both parts of the dance department together.

"It plays with influence from gymnastics and figure skating," says Griffin, a former figure skater herself. "The concept is the idea of perfection in athleticism." When searching for adjectives to describe Griffin's piece, the group dubs it "rigorous and impressive."

MacLean is still working on the large felt heart. (She finishes it by the end of the day.) She tends toward more minimalist, pedestrian movement, and is very concerned with who the dancers are, individually, and how they work with each other. MacLean also aims to build a relationship with the audience in her work; she leaves the lights on the audience during her piece.

"The dancers being able to see the audience changes how people dance. They become self-aware. It's easy to imagine a lot of strangers when you're onstage and it's dark."

"Audrey is great at setting up expectations and doing something counter to that," says Fiore. "Her piece is very funny, in a subtle way, in that things are constantly surprising you."

Fiore's project focuses on performance. She commissioned choreographer Jennifer Nugent of the Bill T. Jones/Arnie Zane Dance Company for the piece, after working with her over many years. The piece is ritualistic and built around a circle.

"The movement is very..." Fiore struggles for words. "Squiggly?"

Someone else offers their opinion. "But I also feel like it's very... statuesque?"

Fiore agrees. "And squiggly."

"Ana's piece is very internal, which is different than how she generally performs — she is very open to the audience," says Griffin.

Stabile's piece is about "dance for dance's sake." There's a lot of big movement, bright colors, and music inspired by her father, a former French horn player. "The piece was created for the dancers to enjoy."

"Christina's movement requires one to be technically proficient, so it's really a display of technical rigor that we strive for here," says Fiore.

A large part of the dance major is a daily class in ballet and modern facility: the students are both artists and technicians.

The show is called *Stages* partially out of an effort to create a title that encompasses all of the highly varying pieces, without a lofty, deeply metaphorical title of past performances. "A lot of times, there's been an aesthetic that runs through all the pieces that is very similar. When you go to a senior show, you're expecting to see the same thing, but the six

of us have such different backgrounds," says MacLean.

"Accessibility is a major part of what we try to do each year, to make dance accessible and not to make it seem like some elitist thing that no one else can be a part of," says Fiore.

"With this show, people who don't usually come to dance shows will see something they like and enjoy and can relate to," finishes Smith.

All agree that they took this emphasis on accessibility and artistic unity into account in the creation of their pieces. MacLean aptly summarizes the group's approach to accessibility: a refusal to abandon personal taste or creativity, but an embrace of the audience and the hope that everyone will find something to like. "Dance searches for a reaction," says Griffin. "Sometimes if people have a negative reaction, they feel shut out — but the same thing happens to dancers. It's okay not to understand it all the way."

"We're not looking for a right answer," interjects Fiore. "You're not a better person or smarter if you get the same concept that we have. We want to hear what people have to say about our work, and, usually, that is far more interesting and profound than what we originally came up with."

Part of the common criticisms of the dance shows — all the same, difficult to understand, boring — is related to more general criticisms of dance as a major. For many, the concept of dance as a major instead of a mere hobby — particularly with a \$50,000 price tag — is ludicrous.

The seniors clearly disagree. "There's a misconception that all we do is sit around the dance studio and hold hands," says MacLean, prompting everyone's laughter. Fiore gives me a quick sketch of the requirements for the major: along with the five technique classes a week, there are several mandated academic classes, including dance history, anatomy and physiology and dance writing. All majors are required to stage manage a show, and many of them find themselves in daily five-hour rehearsals.

They deserve a lounge. "There's so much outside time that's required that people don't give consideration," says Stabile. "They think it all just happens."

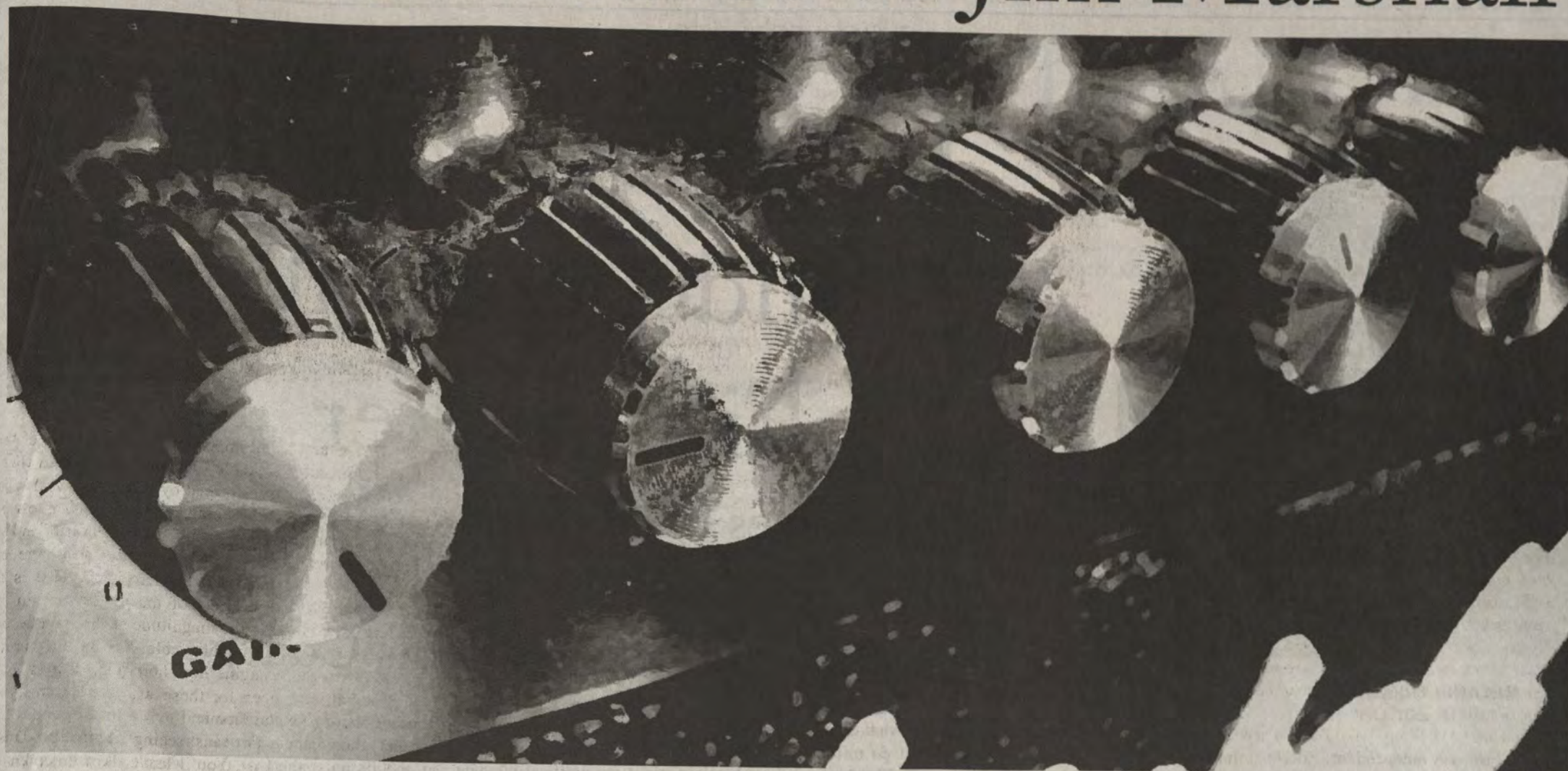
"The dualism of dance is that you have to train every single day for the physicality and technique, but dance is also conceptual. You work to improve technically, but also how you create and think about movement," says Griffin.

"This is an academic pursuit. We bring the same drive and attention to it that people bring to every other major," says Fiore.

Stabile sits in the corner, hidden from view, due to Smith's height. Quieter than her peers since the description of her piece, she pipes up with the drive, determination and loyalty each dancer emanates.

"It's not a hobby anymore." •

In Remembrance of Jim Marshall



Founder of Marshall Amps will be remembered for generations to come

MARK FERREIRA
SENIOR STAFF WRITER

Jim Marshall, the founder of Marshall Amplification, died on April 5, 2012. Born in London in 1923, Marshall began his musical career as a singer and drummer, performing during WWII. Marshall also worked as an electrical engineer during this period. In the 1940s, Marshall built a PA system to amplify his voice over the sound of his drums.

In the 1950s, Marshall began to teach other musicians how to play the drums. His students included Mitch Mitchell (The Jimi Hendrix Experience) and Micky Waller

(Little Richard). Marshall eventually saved up enough money from teaching to open up his own music store. It began primarily as a drum store but Marshall soon expanded into the guitar market.

Customers spoke to Marshall about the need for a larger and louder guitar amplifier. After six attempts, Marshall created an amp that sounded exactly the way he wanted and founded Marshall Amplification in 1962. As opposed to Fender amps that had the electronics and the speakers within the same unit, Marshall split the amplifier into two parts. The head of the amp altered the sound and a speaker cabi-

net produced the actual sound heard by the player. This design created the unforgettable look of Marshall cabinets. Artists like Jimi Hendrix popularized the look of the Marshall "stack," a head with two cabinets stacked underneath, when he used three full-sized Marshall stacks on stage.

Marshall amplifiers became an essential part of bands' live performances. In fact, many groups had Marshall make them empty amp cabinets to adorn the stage. Thus, Marshall amps defined the look, feel and sound of rock and roll.

The sheer power of Jimi Hendrix's guitar came from the signature

sound of a Marshall amp. Hendrix turned every dial on the amplifier up to ten in order to produce his unique sound. The hard-rocking riffs of Jimmy Page (Led Zeppelin) would have sounded hollow and empty without the grit of a Marshall amp powering his phenomenal playing. Pete Townshends (The Who) relied just as much on his Marshall to produce his definitive power chords as he did on his guitar.

The iconic rock mockumentary, *This is Spinal Tap*, uses a Marshall amplifier in its most notable scene. Nigel, the lead guitarist of Spinal Tap, demonstrates that his Marshall, instead of reaching merely ten on its

dials, can go one arbitrary unit of measurement more to eleven. The saying "turn it up to eleven" refers to the dials on a Marshall amplifier. Marshall amps truly represent the essence of rock.

After his death, many musicians, such as Slash, graced Twitter with R.I.P. messages that praised Marshall as the "Father of Loud." Jim Marshall managed to create a look and sound that few companies can compete with. Even though Marshall is gone, his amps will provide rock musicians with a loud and gritty sound for generations to come. •

Gotta Get Down on

FRIDAY THE 13TH

Wig & Candle's latest production pulls from many inspirations

DAKOTA PESCHEL
CONTRIBUTOR

Friday the 13th is a cursed day for all, especially for the counselors at Camp Crystal Lake, where a murderous zombie runs rampant. The young counselors work hard by day, but at night when their boss leaves the campsite, they engage in sex, drugs and alcohol, unaware that the maniacal zombie killer Jason Voorhees is out to kill them all. Riotously funny and well-written, *Friday the 13th: The Musical*, was a hit for Wig & Candle, the student-run theater club on campus.

Performed this past Friday (April 13), the show began with a rambunctious entrance to Rebecca Black's smash hit "Friday." The cast entered, wearing shirts that displayed their camp counselor status. They sat down and used various props to create different personas on stage; they all played multiple characters, which added to the chaotic and comedic nature of the show. Throughout the course of the production, they constantly satirized the stereotypical, dumb situations and characters that are distinctive of horror films.

This hilarious musical was written entirely by Andrew Marco '15, who worked on this for almost two-and-a-half-years before it actually became a reality. Marco, who plans to major in theater and minor in music, unsurprisingly has a talent for both. His inspiration for the production "comes from clichés in musicals and horror movies." He is a huge fan of both horror movies and musicals, so it seemed logical that he would find a way to combine the two, not knowing that the product would be

wonderfully hilarious.

The musical is based entirely on the horror movie of the same name; a bunch of teenagers are hired to work at a cursed summer camp in the bowels of New Jersey. They all know very

innocent kids. In the end, only one lives, and the cycle continues.

Some of the more memorable scenes include Leila Teitelman '15 enacting a sassy dog and Anders Nielson '12 envisioning Pik-



little about the history of the camp, although the locals know it to be a dangerous place and constantly warn them. The youths engage in partying and sex, all while they are slowly killed off one at a time by Jason Voorhees, the evil zombie that seeks vengeance against these

min around him. Whether it was the ditzy girl played by Hailey Fyfe '13 or the town crazy, played by Grant Jacoby '13, all of the cast put on a noteworthy and comical performance.

Naturally, it is easy to point out the plot holes and make fun of slasher movies, and this

seems to be one of the main draws of the show. Marco said he also drew inspiration from all types of shows — "everything from *Les Mis to Chicago*." Marco also added a rock 'n roll layer in order to generate a fun and quirky show with memorable numbers that get stuck in your head.

The process of writing sounds grueling, but he pulled it off impressively, even starting when he was only in high school. This is the first show that Marco wrote in entirety, and the plot is mostly based off the first *Friday the 13th* movie, but there are also elements from the other twelve movies. Marco said he "[wrote] songs based on some of the more ridiculous moments" in order to create an amusing show that was sure to entertain all. He then used these moments and superimposed a Broadway-like quality over them, producing fun and catchy songs. The production was staged in only two weeks, another fantastic feat by the actors and crew. Alex Marz '13 and Grant Jacoby '13 directed the show — a semi-staged reading — and Marco hopes to continue working on it and put on a full production in the future.

There was an impressive turnout for the unveiling of this show, especially for Oliva Hall, one of the smaller venues on campus. There were a lot of laughs, and even a standing ovation at the end.

"I'd just like to thank everyone who has supported this project since its genesis," said Marco. "This whole process has been very rewarding and memorable for me, and that's due mainly to the cast, professors and audience members who helped make this show a reality." •

THE COLLEGE VOICE

MELANIE THIBEAULT
ARTS EDITOR

Interview with an Independent Filmmaker

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

Last Friday, independent filmmaker John Sayles gave a series of talks at Connecticut College regarding the filmmaking and screenwriting industries, sharing knowledge he's acquired over the years to students, professors and guests. Sayles has written over ninety screenplays and makes his living as a writer-for-hire in Hollywood. He also writes his own screenplays and makes his own films, most notably *Return of the Secaucus Seven*, *Matewan*, *City of Hope* and *Men with Guns*. After one of his discussions on the process of screenwriting and independent filmmaking, I had the chance to sit down with Sayles and discuss in more detail his creative process and his relationship with Hollywood.

College Voice: How do you get an idea for a new film?

John Sayles: It's not like a big light bulb goes off. Usually, it's something that I'm interested in and I've been thinking about — something that I know enough about to be curious. It could be a relationship, a historical event or a social situation. Sometimes an idea leads to a dead end or a dry well, but sometimes there's a story there. Sometimes I can say, "I can make a story out of that." Interest is the key word here.

CV: You wrote fiction pretty extensively before entering the film business (and still write it). What do you think are the similarities and differences between fiction writing, like short stories and novels, and screenwriting?

JS: Fiction writing you can do without raising any money. You can do it by yourself. It might not make any money, but fiction is at your fingertips all the time. I can work on a scale in a novel that I could never do

with a film. A novel is like a fifty-part miniseries. The way I write, I write a kind of mosaic, many points-of-view novel, which you can't really do in a movie. You can get away with two or three points of view, but you can't get away with twenty. One thing that happens with writing an original screenplay is you reach a point where you feel like a sap — like you won't make any money. Whereas, it took me two years to get my last novel published, but at least I got to write it.

CV: Do you prefer one over the other or do you value both writing and film for different reasons?

JS: They offer different things. Moviemaking is social; you get to work with talented people who have different talents than you. Theater is maybe like that, but I haven't done that much recently. A book you can just do. You don't have to gather a bunch of people, or pay them or wonder what they'll have for breakfast. I've done more movies than books because I've had more movie ideas than novel ideas, but taking all of the short stories I've written into account, I've probably told about the same number of stories as movies.

CV: On your website you discuss your relationship with Hollywood by saying, "There seems to be a kind of mutual understanding between Hollywood and me—most of what they make I wouldn't be interested in directing, and most of what I make they'd have no idea how to sell." Can you expand upon this idea?

JS: I think I see maybe twenty-five movies a year, and there are maybe five I would have liked to work on. In some cases, I like the movies, but I don't feel like I would have needed to make them myself. Hollywood is a big business; it's a mass business,

and what they have to think about is what do millions of people want to see? They're spending between ten and fifty million dollars on advertising for a movie. Ten million people would be a lot for an independent filmmaker. That's like the difference between running a McDonald's and a family restaurant. If Hollywood likes my movies, that doesn't mean that they would have the first idea on how to sell them to a mass audience.

CV: Do you have a favorite genre of film that you prefer to write?

JS: There are a couple of genres that I'm not really interested in: vampires and hit men. The nice thing about getting to make my own films is that I can write any genre. Sometimes screenwriters can get type-casted like actors: "Oh, they're good at comedy; they're good at family drama; they're good at action." Because I've gotten to make my own movies, they say, "Oh, he does sports movies; he does historical films, etc." It doesn't really matter what the genre is — you just have to know the genre and know how to transcend it and make it different so people will want to see it.

CV: As college students hoping to make a career after college, we're always told that we need to learn to make ourselves indispensable in whatever industry we hope to enter. How would you say you've made yourself indispensable to the film industry?

JS: I'm not indispensable. How I've made myself useful to the industry is being able to write fast, write in a lot of different genres and voices and digest a lot of information fairly quickly. As a screenwriter, you have to do a lot of auditioning for a job and do a lot of the work before getting paid. Right now, I'm up for a job writing a film about civil rights activ-

ist Fannie Lou Hamer, another about Clarence Darrow and another about the political incident at the 2008 national Republican convention. A lot of my job is convincing the production team where I think the story is; I have to get them excited about the story, so they want to pay me to write it. I think it's helped that I've had acting experience because that helps me talk up the story and pitch the idea. Part of the job is understanding all the parts of the job and getting better at the ones you're not good at. As a director, I'm not indispensable at all; the independent film industry is small.

I think one way to make yourself indispensable is to find a specialty within your industry. Writing and directing are not really specialties in the film industry, but sound editing is. I have a friend who just won an Academy Award for sound editing for the film *Hugo*. Now that's a skilled job that so few people are really good at. The only problem with having a specialty is that people don't want you to move out of that field.

CV: You graduated from Williams College. Can you talk about what life at a small, private school was like for you?

JS: One of the reasons I went to Williams was the fact that they didn't have any frats. I also appreciated that they didn't have a "big time" attitude; they were more low key than Harvard. Williams had a beautiful theater. I got to direct a play after only taking one theater class, which was nice. Williams was a place where if you wanted to do the work, you could do it. I was pretty lazy except for things I was interested in. I did a lot of extracurriculars; I read a lot of books and watched a lot of films that weren't available to me before going to college. I used it as a learning

experience and met a lot of people I never would have met. At that time in the U.S. there wasn't all of this pressure to get a high-paying job right after college. You could go to graduate school or you could experiment in different fields.

CV: What advice do you have for any students interested in filmmaking or writing?

JS: With writing, you have to write. You have to develop your own internal taste about your own work and learn to step aside and see if what you've written is good work or not. With newspapers, you come to internalize the style of the paper and realize that there's a kind of formula to it. You still have to do the legwork, but you come to know the style and length of an article.

You also have to try different things, especially when it comes to writing. The famous playwright August Wilson used to write poetry before he decided to write a play one day.

As for filmmaking, I think right now it's more possible to make a movie than ever. You can get film equipment pretty cheaply, and there are cheap editing systems that you can buy. A lot of students today are into acting and theater. If you make a movie, it doesn't have to be a feature-length film; it could be a short film or even a scene.

I don't think that you have to go to film school necessarily to make films. Anyone can try out that form of communication. For example, a roofer can make a video on how to tiles roofs. We have a joke: for your second film you can either make new friends or hire new actors. But for your first film, you can just get your friends together, find people who are into it, buy a couple pizzas and make a movie. •

We Don't Have to RAGE Tonight

S2D group offers alternative events on Thursday nights

AYLA ZURAW-FRIEDLAND
SENIOR STAFF WRITER

It can generally be agreed upon that Thursday nights at Conn can turn into an adventure left only half-remembered come Friday morning as you realize you've slept through your 9 AM class for the third time in a row. Sometimes it seems there are few things to do on campus except consume alcohol. For those who don't drink, or those that have tired of the answer, "We're gonna RAGE tonight" each time they ask if anyone has plans, it may feel as if their only option is staying in. Or is it?

There is an organization on campus that is dedicated to offering diverse events as an alternative to drinking. Coordinated by the office of Student Engagement & Leadership (SELE), Something to Do (S2D) plans weekly events on campus that typically run from 10 PM to 12 AM. The initiative was formerly known as Thursday Night Events (TNE) and each

dorm took turns hosting events as an alternative to drinking on Thursday nights. The program eventually fell apart due to a general lack of interest. However, within the past few years, it was resurrected through the hiring of an enthusiastic new staff and renamed "Something to Do."

Kim Marker '13, a creative writing and secondary education major, is one of the leaders at the forefront of the planning and advertisement of these events. She had originally interviewed for a position working in the Lambdin Game Room. In her interview, it was clear she had a passion for planning. Thus, she was given a pivotal role in the S2D program. "I think what makes us different than other groups on campus is that we offer a wide variety of events and that we're consistent in offering something new from week to week."

S2D receives most of its feedback and ideas for events from Conn students through the use of surveys distributed at the end of each event,

asking what students would like to see more of on campus. This year the S2D staff was also given the opportunity to attend the Northeastern Conference for the National Association for Campus Activities (NACA). The conference is a three-day showcase and marketplace of various performers and entertainment companies that offer booking opportunities for musicians and other activities. "It was a great experience," said Marker. "Even though we weren't able to afford many of the events, it gave us a lot of great ideas for things we could do on our own. There were so many amazing people there to share with."

The NACA conference is where S2D had the fortune of finding this past week's event: Caleb McGinn, a Kansas-based singer/songwriter with a sound similar to artists like Matt Kearney and John Mayer. This past Thursday night he performed both acoustic original and cover songs in Ruane's Den. McGinn graduated from Kansas State in 2006 as a mar-

keting major and received his Master's Degree in Business in 2010. He began playing the guitar as an undergraduate, teaching himself chords and songs in his dorm room. It was not until grad school that he started performing and eventually discovered the NACA conference as a site to make his music better known and book shows at college campuses around the country.

However, the experience that really got him started was when he unexpectedly missed a flight home from London while studying abroad. In the week-and-a-half he spent around the city, he bought a guitar and wrote his first songs. This was the beginning of his departure from the business career he had studied for. "To be honest," said McGinn, "if I had known how difficult being an independent musician was when I first started, I don't know if I would have done it. But I pursued it blindly and have been met with some incredible experiences." His words speak the truth

for so many of today's musicians who are more or less at the mercy of the music industry.

McGinn has had a good deal of success in his songwriting. This past year, he was one of ten finalists in the Guitarcenter.com songwriting competition and travelled to Hollywood. He was also the winner of the International Acoustic Music Awards with his song "Spring."

Many of his songs surround relatable issues such as broken romance, uncertainty of the future and falling in love, and have been written from personal experience. One of his most known songs, "Girl of My Dreams," was inspired by the world of dating websites and the overwhelming abundance of identical profiles.

At the end of his show he offered an encouraging sentiment to all in the audience. "I was not born a musical prodigy, but I want people to know that with enough perseverance it's possible to do whatever it is they love." •

The Connecticut College NFL Mock Draft

DAN POST
NFL CORRESPONDENT

For Cleveland Browns fans the most exciting day of the year does not take place in January or February, but in late April during the NFL draft. Every year the Browns have a chance to greatly improve their team on one fateful Saturday and Sunday (or Thursday through Sunday this year) and even though they usually fail, the draft is where many teams determine the destiny of their franchise for the next decade. The draft is one of the reasons such parity exists in the NFL. The NFL is a true team sport and each draft pick matters. A few years of missed draft picks and you could end up 0-16 like the Detroit Lions. Teams spend millions of dollars flying to watch player workouts and on advanced skill measurements to find out what star college players will translate their skills into being an All-Pro in the NFL.

Note: Teams are listed followed by their record, their offensive rank in yards per game, their defensive rank in yards per game, the player they will draft, his position and his college.

1. Indianapolis Colts (2-14, 30th, 25th) – Andrew Luck, QB, Stanford

The best prospect to come out of college since Peyton Manning in 1998, and we all know how that turned out. The Colts have been flirting with Robert Griffin III but don't be confused; Andrew Luck will be the number one pick in the draft. The Colts have way too many holes for him to come in and make the playoffs but he is still the best player available in the last ten years.

2. Washington Redskins from St. Louis (5-11, 16th, 13th) – Robert Griffin III, QB, Baylor

The Redskins did not mortgage their future to do something fancy here at number two. I think that Griffin will be injury-prone in the NFL but he is a huge upgrade over their other signed Quarterbacks, John Beck and Rex Grossman.

3. Minnesota Vikings (3-13, 18th, 21st) – Matt Kalil, OT, USC

There have been recent rumors about a possible trade down with Miami. I do not think even the Dolphins are dumb enough to trade up to this pick to draft Ryan Tannehill. I do not think that the Browns will draft him and after that the Bucs, Rams and Jaguars already have their QB of the future.

4. Cleveland Browns (4-12, 29th, 10th) – Trent Richardson, RB, Alabama

As a Browns fan I would love them to take Justin Blackmon here but all signs point to Richardson. There is a common perception amongst teams not to take a running back in the top ten and wait for later, but many believe Richardson is the best running back prospect since Adrian Peterson and he will be worth the pick.

5. Tampa Bay Buccaneers (4-12, 21st, 30th) – Morris Claiborne, CB, LSU

Claiborne has the quick hips and speed to be one of the best cornerbacks in the NFL. The Bucs ranked third worst in defense last year and after the ageless Ronde Barber have no quality cornerbacks.

6. St. Louis Rams from Washington (2-14, 31st, 22nd) – Justin Blackmon, WR, Oklahoma State

The Rams' experiment with Brandon Lloyd failed as he left for the Patriots during free agency. The Rams' best wide receiver listed is Brandon Gibson. Justin Blackmon is one of my favorite players in the draft. Measuring a little short at 6'1", he tore up college football winning the Biletnikoff Award given to the best wide receiver in football the last two years.

7. Jacksonville Jaguars (5-11, 32nd, 6th) – Melvin Ingram, DE, South Carolina

This is the first place where the draft could go one of many ways as the top six picks seem to be pretty set in stone in some order. The Jaguars need offense, placing last in the league, but there are no game-changers in the skill positions (QB, RB, WR) on offense for them to take except for Ryan Tannehill but the Jags need to see if Blaine Gabbert is their future before spending another first round pick on the quarterback position. Ingram is considered to be the top player left on the board and with the probable loss of Aaron Kampman.

8. Miami Dolphins (6-10, 22nd, 15th) – Ryan Tannehill, QB, Texas A&M

Pretty much everyone has the Dolphins drafting Tannehill here at number eight. The Dolphins signed David Garrard this offseason and have Matt Moore already but the common perception is that neither of them is good enough to be the franchise quarterback. He is going here purely out of their need for a quarterback and the reluctance of the Dolphins to trade down and potentially miss out on another QB this offseason.

9. Carolina Panthers (6-10, 7th, 28th) – Fletcher Cox, DT, Mississippi State

The Panthers struck gold last year with Cam Newton and dug up diamonds by finding a rejuvenated Steve Smith. The Panthers now need to fix their defense. Last year the Panthers spent two picks in the third round on defensive tackles Terrell McClain and Sione Fua. The Panthers gave up 130 yards per game on the ground last year finishing 25th in the league.

10. Buffalo Bills (6-10, 14th, 26th) – Riley Reiff, OT, Iowa

Iowa knows how to produce great offensive linemen. The Bills failed to resign Demetress and need to replace him at left tackle. Riley Reiff is largely considered the second best offensive lineman on the board and after giving Ryan Fitzpatrick an absurdly large deal this offseason the Bills need to be able to protect him. Reiff gives them this protection.

11. Kansas City Chiefs (7-9, 27th, 11th) – Dontari Poe, NT, Memphis

The Chiefs will be better on offense once Jamaal Charles returns next season. Poe stands 6'5" and weighs 350 pounds. His big size allows him to plug up holes to stop the run and to throw off double teams and open up lanes for the pass rushers.

12. Seattle Seahawks (7-9, 28th, 9th) – Luke Kuechly, LB, Boston College

Kuechly had an amazing combine try-out and is certainly a top-10 talent. He won the Dick Butkus award, the Bronko Nagurski award and the Vince Lombardi/Rotary Award last season. He also led the league in tackles with 191.

13. Arizona Cardinals (8-8, 19th, 18th) – Jonathan Martin, OT, Stanford

The Cardinals were pretty much as middle-of-the-road of a team as you can be finishing 8-8 and in the middle both offensively and defensively. The Cardinals signed Levi Brown and brought back Adam Snyder to shore up their guards on the offensive line so he is not an option despite being the best player available on the offensive line. Instead the Cardinals reach and take his teammate Jonathan Martin.

14. Dallas Cowboys (8-8, 11th, 14th) – Mark Barron, S, Alabama

Barron has started for three years at Alabama and his experience should help him deal with being on America's Team under Jerry Jones. The Cowboys finished the season ranked 24th defensively in passing yards per attempt so any help in the secondary will be welcome in Dallas.

15. Philadelphia Eagles (8-8, 4th, 8th) – Michael Brockers, DT, LSU

I believe that the Eagles will have a very strong year as long as Michael Vick stays healthy. Last year seemed like a fluke and the talent on this team is too good to finish 8-8. Andy Reid is famous for taking offensive and defensive linemen in the first round and this year should be no different.

16. New York Jets (8-8, 25th, 5th) – Michael Floyd, WR, Notre Dame

Plaxico Burress is unsigned and Santonio Holmes continues to alienate everyone in the locker room. If the Jets take Floyd and Mark Sanchez still fails to look for the Jets to have QB at the top of their needs next season.

17. Cincinnati Bengals from Oakland (9-7, 20th, 7th) – David DeCastro, OG, Stanford

Another player who protected Andrew Luck goes in the first round of the draft. Someone needs to protect Andy Dalton and open up holes in the middle for Cedric Benson and DeCastro can do both very well. Carson Palmer for David DeCastro and whoever the Bengals take next year may go down as one of the most lopsided trades in NFL history.

18. San Diego Chargers (8-8, 6th, 16th) – Quinton Coples, DE, North Carolina

San Diego needs a lot of help on the outside. Only one player had more than four sacks on their team last year. Coples has been constantly dropping in most mock drafts as his character continues to be questioned. He may destroy the locker room and blow up but he is also very talented and after dropping this far San Diego has to take a chance on him.

19. Chicago Bears (8-8, 24th, 17th) – Dre Kirkpatrick, CB, Alabama

The draft this year is very deep defensively. The Bears do not need to go defense here, they can go offensive line, but it is too tough to pass up the top CB in the draft at this point. The Bears have one of the best linebacker groups led by Brian Urlacher and Lance Briggs and they have Julius Peppers on the defensive line. Add in a solid cornerback in Kirkpatrick and this could be one of the best defenses in the game.

20. Tennessee Titans (9-7, 17th, 18th) – Courtney Upshaw, DE/OLB, Alabama

This hybrid is an important player because he tends to be a great pass rusher, having 9.5 last season including one in the National Championship game. At 6'2", 265 pounds he will fit in nicely with the Titans who pretty much need every defensive position on the field.

21. Cincinnati Bengals (9-7, 20th, 7th) – Stephon Gilmore, CB, South Carolina

If the Bengals can pull off Gilmore and DeCastro I am pretty sure they will receive an "A" on their draft no matter who else they take. They need to make one of their two picks in the first round a cornerback. Many people have them taking Kirkpatrick at #17 but he has had a marijuana possession charge against him (which was dropped) and the Bengals seem to be trying to get a better image.

22. Cleveland Browns from Atlanta (4-12, 29th, 10th) – Cordy Glenn, OG, Georgia

I am an avid follower of the Browns and I have never heard of any of their guards currently on their roster. Cordy Glenn can move to tackle even though he weighs 345 pounds because he has some speed and agility (5.15 40 yard dash including a 1.76 10 yard split which is very fast for any offensive lineman).

23. Detroit Lions (10-6, 5th, 23rd) – Janoris Jenkins, CB, Northern Alabama

The first and only player from a non-BCS school (other than Notre Dame) to go in the first round. Jenkins has some legal questions after being caught for marijuana possession and, in a separate incident, for getting into a fight with a police officer. The Lions, however, have never shied away from players with legal issues as can be seen by their selecting Nick Fairly last year (who was, coincidentally, just busted for marijuana possession). The Lions seem to have a pretty set-in-stone offense so look for them to draft a defensive pass stopper, especially in the NFC north when you have to face Aaron Rodgers twice per year.

24. Pittsburgh Steelers (12-4, 12th, 1st) – Dont'a Hightower, ILB, Alabama

Hightower recently visited Pittsburgh and they seem to really like him. After cutting James Farrior there really is no other person they could take. As Walter Football states, "[Hightower] was made to play for the Steelers." If it is not Hightower then an offensive lineman seems likely.

25. Denver Broncos (8-8, 23rd, 20th) – Devon Still, DT, Penn State

While many people think that Peyton Manning will demand a wide receiver at this pick I really do not see it. The Broncos have many other pressing needs and Manning, when healthy, can make any group of wide receivers into Pro Bowlers. The Broncos finished 22nd against the run last year and Still is known primarily as a run stopper.

26. Houston Texans (10-6, 13th, 2nd) – Kendall Wright, WR, Baylor

After losing Mario Williams, a defensive lineman might work here but the Texans have been in search of a number two wide receiver for the last half dozen years and now have found one. Look for Houston's offense to explode next year and if they can hold their defense together without Mario Williams they will be in the Super Bowl hunt.

27. New England Patriots from New Orleans (13-3, 2nd, 31st) – Nick Perry, DE/OLB, USC

The biggest need for the Patriots is obviously defense. The offense is going to succeed as long as Tom Brady is under center. Belichick has failed the last few years but Nick Perry would help to set the ship straight. Perry had 9.5 sacks last season and would work as an outside linebacker / defensive end hybrid that would be perfect in New England.

28. Green Bay Packers (15-1, 3rd, 32nd) – Whitney Mercilus, DE, Illinois

The Packers have to go defense as much as they can in this draft as their offense is about as set as it could be. Mercilus will give the Packers a pass rusher along with Clay Mathews. He should still have the quickness to rack up double-digit sack numbers within his first few seasons with the Packers.

29. Baltimore Ravens (12-4, 15th, 3rd) – Peter Konz, C, Wisconsin

Konz has the intelligence to be an NFL center coming from "offensive lineman U" at Wisconsin. He is always able to pick up the middle linebacker and leads the Wisconsin offensive line that saw six make the first, second or third-all big ten team two years ago. He plays well against the rush and against the pass.

30. San Francisco 49ers (13-3, 26th, 4th) – Stephen Hill, WR, Georgia Tech

The 49ers biggest weakness last season was the pass. Stephen Hill, if available, is the obvious pick. Hill had a fantastic combine and while he is a raw talent the 49ers can make time to develop him as their wide receiving core can handle most of the load this season.

31. New England Patriots (13-3, 2nd, 31st) – Harrison Smith, S, Notre Dame

The Patriots badly need a safety but reaching for Smith at this point seems like a long shot. He is ranked in the high-40s of prospects overall but the Patriots will select for need over best defensive player available strategy. Smith reads the quarterback well and will come up and help pass protect. He is strong, however, and is probably the top free safety in the draft.

32. New York Giants (9-7, 8th, 27th) – Mike Adams, OT, The Ohio State University

The Giants probably need more help on defense but protecting Eli is always a priority. While raw due to being suspended for seven games at Ohio State, Adams has ideal size to be a tackle in the NFL at 6'7" and 323 pounds.



KATIE ANDRIL

Camel sailors take to the water at an early season regatta on the Charles River in Boston at the Dinghy Cup hosted by the Massachusetts Institute of Technology.

A Guide to a Career in Sports: Sports-minded career fair tells it best

AMANDA NADILE
SPORTS EDITOR

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

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

Brian Bilello was a chemical engineer major in college, proof that your major does not necessarily determine your future. When he was introduced to the sports industry through a client at his first consulting job, he realized what he wanted to pursue. In order to do so, he spent several months developing team analytics that he could send to agencies and teams to get himself noticed. There are two ways to develop your position in the industry: one, start in sports and build your expertise; or two, bring expertise from somewhere else and apply it to the sports industry. Have no fear—even if you are a biol-

ogy major, an anthropology major, or a sociology major, there is always something within those fields that you can apply to any team or organization.

Jen Ferron duplicated Bilello's sentiments,

your selections. She also suggested that in your research process, make sure you understand the nuances—do not just focus on the bigger picture, as it takes a complete coordinated effort from a range of people to put on a sporting event. Also,

easy concept to grasp, but the hardest to manage. The relationships we share with others are the only currency we have as students. Therefore, he suggests treating every person you meet as an opportunity to propagate yourself and make an impression. It is critical to be able to develop relationships in the short-run that will translate and be manageable as future contacts in years to come.

Brad Pursel spoke from a league point of view, instead of from the team side. He did, however, offer equally relevant recommendations. When an opportunity does exist, Pursel says that you need to stand out in your performance. Just like you would do if you were an athlete on the team you are working for, there is no better time to shine than game-time. Similarly, pay attention to the minute details that you may overlook in your rush to present yourself as the perfect candidate for the job. You most likely will not get your ideal job in the sports industry if you cannot even manage to avoid a spelling error in your cover letter. Pursel concluded by saying to not be afraid of the

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PUTNAM CLUB WEST AT GILLETTE STADIUM

PHOTO FROM WEB

but with more realistic suggestions. Remember to think of yourself every time you engage in conversation with someone. You must market yourself and be your own brand. Even if you are having a conversation with a professor or a member of the administration, it is the perfect opportunity to put yourself forward. Ferron also suggested to never limit yourself to just professional sports. There are so many avenues to get into the sports industry, so be open-minded with

it is important to remember that the interview does not stop once you have landed the job. You must consistently prove that you are capable of being a contributor until the final whistle blows.

Murray Kohl spoke about the importance of networking and building relationships. It is one thing to hear it from your CELS advisor, but it resonates that much more when you hear it from someone who has been so successful in the industry. As Kohl said, building relationships is an

non-traditional ways of entering the sports industry—everyone's paths are different but remember to be great in whatever road you take.

Like the players and the organizations you wish to represent, you must be dynamic. Don't rely on your strengths. If the sports industry is where you want to be in the future, play your best game yet, and play it strategically. If you want a career in sports, the opportunity is plenty.

NESCAC POWER RANKINGS

COMPILED BY THE COLLEGE VOICE



This is the first installment of the NESCAC Power Ranking. The Power Ranking will be posted weekly and will rank the eleven NESCAC schools based on lacrosse and tennis, the two most prevalent sports across the NESCAC.

This week marks strong performances for Amherst, Trinity and Middlebury, which currently hold the top three spots in the conference. The middle of the pack is characterized by multiple ties across the conference.

SCHOOL	MEN'S LACROSSE	WOMEN'S LACROSSE	MEN'S TENNIS	WOMEN'S TENNIS	AVERAGE	RANKING
TRINITY	1	1	3	2	1.75	1
AMHERST	4	4	1	5	3.5	2
MIDDLEBURY	10	2	3	1	4	3
TUFTS	1	7	5	3	4	3
BOWDOIN	3	4	2	4	5.25	4
COLBY	4	3	6	8	5.25	4
HAMILTON	8	6	7	7	7	5
WESLEYAN	4	9	9	6	7	5
WILLIAMS	11	11	4	3	7.25	6
BATES	9	8	7	5	7.25	6
CONN	7	10	8	7	8	7

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

DESIGNED BY STEVEN SMITH/TUFTS DAILY

SO YOU DO NOT MISS IT GAMES

Tue, April 17
Men's Tennis vs. CGA @
Conn 3:30PM

Tue, April 17
Men's Lacrosse vs. Amherst
College @ Conn 4:30PM

Tue, April 17
Women's Lacrosse vs. Drew
University 6:00PM

Sat, April 21
Men's and Women's Track
and Field Silfen Invitational
@ Conn All Day

Sat, April 21
Women's Tennis vs. Bates
College @ Bates 10:00AM
Men's Tennis vs. Bates Col-
lege @ Bates 3:00PM

IN CASE YOU MISSED IT SCORES

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

Sat, April 14
Women's Water Polo vs. Chatham Uni-
versity at Utica 17-3
Women's Water Polo vs. Penn State
Behrend at Utica 15-6
Men's Lacrosse vs. Hamilton College
9-8

Sat, April 14
Women's Lacrosse vs. Hamilton College
12-19

Wed, Apr 11
Women's Tennis vs. Tufts University 0-9

Tue, Apr 10
Women's Lacrosse vs. Amherst College
5-12
Men's Lacrosse vs. Keene State College
13-15