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THE COLLEGE VOICE

NEW LONDON, CONNECTICUT

TUESDAY, APRIL 27, 2010

VOLUME 34 • ISSUE 19



A student walks along Cro Boulevard amid billowing steam from a manhole on Larrabee green. See page 2 for more pictures.

DUNCAN SPAULDING / PHOTO EDITOR

Departments in Danger

German and Slavic Studies departments face drastic change

JAZMINE HUGHES
NEWS EDITOR

This past year, the Connecticut College website made a small but significant change in labels. A tab reading "Study Away" was replaced with the term "Global Focus." It leads to a page proclaiming, "The world awaits you. We provide the pathways," which features pictures of Knowlton dining hall and impressive statistics of our study away programs and student population spanning several countries.

Still, Connecticut College, "a highly selective private liberal arts college," a school that "promotes an understanding of local, regional, national and international peoples, groups, cultures and issues through its curriculum,"

and is a "top Fulbright producer" is making a move to combine the Slavic Studies and German departments into one.

The proposal to create a new program called "European Studies" works to resolve several problems the departments may face: small classes, lack of general student interest, and one of the lowest number of enrolled student majors.

Andrea Lanoux, Chair of the Slavic Studies department, says that the proposal was part of the annual staffing process.

"[The college] goes through this process every year to allocate faculty resources," said Lanoux. "The proposed merger of Slavic and German was actually designed to maintain faculty resources in those programs, rather than to

reduce them."

In this vein, Dean of Faculty Roger Brooks is working toward an agreement to foster "the greatest impact on students and the breadth and quality of our course offerings and majors."

Brooks explained that "Slavic Studies and German Studies are both small yet vibrant departments that play an important role in the College's international initiatives. On the other hand, their enrollments are relatively low and there are many competing requests for faculty resources. I believe we should consider whether a new unit might achieve synergies that the two units alone have not."

Lanoux supports this decision. "I think it's positive that the

SEE DEPARTMENTS, PAGE 3

Barbara Kingsolver Discusses Peter St. John Plagiarism Case

INTERVIEW BY
SAMANTHA HERNDON

In reaction to last week's article "The Revelation of St. John '09", writer Barbara Kingsolver agreed to answer several questions from Samantha Herndon '10.

Q: What would you consider to be an appropriate sentence or outcome for someone who has committed plagiarism?

A: We don't need to reinvent the wheel here – plagiarism is a crime. Copyright laws are federally mandated. Depending on the circumstances, prosecution can lead to fines and even imprisonment. I own my copyrighted intellectual property in exactly the same sense that you own, for example, your car. I can admire your car. You might take me for a ride in it. But I don't get to say, "Ooh, shiny, mine!" and grab the keys. You worked to pay for that car; I work to craft my words, which I possess and sell. They're my livelihood.

Q: Do you feel that Connecticut College handled the plagiarism case well?

A: Time will tell. I'm proud of

a student newspaper for blowing the cover on this story, but disappointed it wasn't already common knowledge. This could have been a perfect teaching opportunity for your student body: an object lesson in copyright law, temptation and ethics, the desire to be "amazing" weighed against the validity of honest work. Mistakes that get hidden will be repeated.

When your President informed me of the plagiarized commencement speech, I told him I was sad that a student chosen to represent the college's best and brightest had instead behaved as its dimmest. I offered my confidence that most Connecticut College students had been educated more successfully. I wouldn't call that "absolution." I was assured the violation was considered egregious and would be punished. I took this to mean the college magazine would run a conspicuous apology for printing plagiarized material, and that the plagiarist might not receive a diploma. In an academic setting, plagiarism generally leads to probation or dismissal. I'm stunned to learn the college may still be selling videos of that speech, which is stolen property (does

SEE KINGSOLVER, PAGE 3



NICK EDWARDS / CONTRIBUTING PHOTOGRAPHER

WOVEN: Senior Dancers Weave Stunning Performances

JOHN SHERMAN
MANAGING EDITOR

This weekend's senior dance majors' concert was a stunning showcase of student choreography and performance. Eight women will graduate this spring as dance majors, and for some of them, this concert marked the last time their work will appear on a Connecticut College stage during their under-

graduate careers.

The concert is titled *Woven*, and the thick, orange yarn featured on the program, on posters advertising the event, and decorating the lower lobby of Palmer has become a symbol of the show and of the senior dance majors collectively. Like squares of a quilt, or sleeves of a sweater, each piece is a unique and necessary piece of a comprehensive whole. These

pieces have little to do with one another in form, style, lighting, and costuming, but everything to do with each other in the sense of a collective experience – the completion of a major in dance.

The show was divided into two programs, A and B, which I attended on Thursday and Friday night, respectively.

SEE WOVEN, PAGE 7

Women's Water Polo: Future Looks Hopeful

HAHN JE
CONTRIBUTOR

The Women's Water polo team faced new challenges this year as they stepped out onto the pool deck of Lott Natatorium on Valentine's Day for their first practice. In the past, the team suffered from a lack of both experience and participants, in addition to competing against powerhouse Division I teams like Brown University. This season brought brand new players, both experienced and neophytic, and a new league-restructuring that would make the lady Camels more formidable.

The Collegiate Water Polo Association (CWPA), the largest single-

sport athletic conference in North America, decided last year to restructure the women's Division III league. This unprecedented event marks the first instance ever of an NCAA conference dividing its competing members by division, despite women's water polo being a non-divisional NCAA sport. In previous seasons, the lady Camels would compete against heavily-recruited DI teams like Hartwick College with little contest. Since the team has played only DIII teams this season, the women's water polo team is a formidable competitor in the league with a 5-5 record.

SEE WATER POLO, PAGE 5

Sports

FAREWELL, CAMEL ATHLETICS
An overview of Conn sports from 2009-2010
p. 5

Arts

MUSIC TO LOOK FORWARD TO
Get hyped for summer releases ranging from Kanye to Eminem p. 6

Opinions

BRO-VERLOAD
Are they social parasites? p. 9

Editorials

CHANGING OF THE GUARD
The College Voice welcomes its new staff p. 12

THIS WEEK IN PICTURES

BEEKEEPING

TANAH SIMON / PHOTO EDITOR



(above and right) Stuart Woronecki found rhythm in his life by keeping bees. He not only has hives here in the Sprout garden, but at various farms spread across eastern Connecticut. His main focus is to keep his bees healthy and happy so that he can get the max amount of honey each harvesting season. As a treat to all those in attendance, Woronecki gave out samples of his delicious honey.

MOBROC SPRING JAM

IPEK BAKIR / CONTRIBUTING PHOTOGRAPHER



(above) Conn's premiere sports-punk band LAX made its debut at the MOBROC Spring Jam, cranking out gnarly tunes on a sunny Saturday afternoon. Seven bands performed, ranging in style from hardcore punk to pop and from folk to bluesy jam.

ROOFTOP RALLY



KELSEY COHEN / PHOTO EDITOR

Between 4 and 11 PM on Friday, Conn bands and one a cappella group united with New London and Wesleyan bands to throw a rooftop benefit on the Water Street Parking Garage. The money will help put solar panels on the parking garage. Watch live music at thecollegevoice.org



THE COLLEGE VOICE
endorses their tireless
leader, **Claire Gould**, for
Young Alumni Trustee.

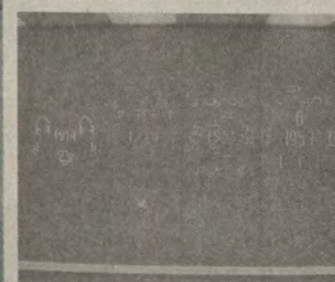
STEVE BLOOM & LILAH RAPTOPOULOS



SENIOR ART MINOR EXHIBIT



The Senior Art Minor exhibit, on display from April 5 to April 20, featured works from the likes of (left) Dāne Bjorkland (below) Blake McDonald and (right) Ben Berkowitz.



KELSEY COHEN / PHOTO EDITOR

STEAMING MANHOLES



DUNCAN SPAULDING / PHOTO EDITOR



(above) The steaming manholes across campus are the result of a steam leak in the pipes underground, according to Campus Safety Officer Doiron. (left) An underground stream is thought to be the cause of a sinkhole outside of Burdick where the earth has caved in.

Barbara Kingsolver on Peter St. John

CONTINUED FROM PAGE 1

anyone know the verb "fence?" and that the offender parlayed his credentials into a PR job where I presume he's now writing copy. I doubt his recent life has taught him to distinguish between the words, "write" and "copy."

I salute every student who is still working hard to behave honorably in an institution that did not in this case, as far as I can see, show the most courageous or exemplary honor under duress. I extend special sympathy to the other candidates who submitted their original drafts for this speech, and lost the contest to a cheater. I had exactly the same experience in fourth grade, and I'm still a little sore about it, but can say at this point that sticking with originality has served me well in the long run.

Q: How does the writing process reflect the inevitable influences of prior writers and thinkers? Is there an honorable way to credit inspirations and sources, or is it possible, as some here are saying, that all writing is actually some form of plagiarism?

A: Are you serious? Writing is the hard work of raw creation; plagiarism is stealing. There is no

gray area. Four consecutive words or more taken from another source must be placed between quotation marks and attributed, period. If the quote is longer than a sentence or two, it can be used only with written permission from the copyright holder, for a negotiated fee.

"He didn't borrow ideas, he read paragraphs, one after another, that I'd labored for weeks to invent, organize, and polish: he copped my beliefs, my style, even my rhythms of speech."

Protocols for compliance are well established; requests to use my work come into my office every day of the week. Real writers take fastidious notes, sweat bullets over tracking down primary sources, get permissions, and still lie awake nights worrying about accidental failure to attribute a source. Our vocation is to invent new language on the page. It's hard work, but

people do it, trust me.

In the case of Peter St. John's speech, we are not discussing "influence." I read his address. Apart from some opening and closing banter, the words were mine. He didn't borrow ideas, he read

paragraphs, one after another, that I'd labored for weeks to invent, organize, and polish: he copped my beliefs, my style, even my rhythms of speech. He claims he used some disjointed notes passed on from a friend to emphasize his intended message. Allow me to translate: he clipped and pasted whole paragraphs, in sequence, from someone else's work. Whether he ripped off his friend or a famous author is immaterial, morally speaking – when you deliver someone else's speech, you're an actor. There's supposed to be a writing credit.

I've been plagiarized before, but this one takes the cake: stealing words about hope and goodness, and parading them in earnest tones before classmates, respected faculty, and even his family I suppose. It's like shoplifting an armload of fireworks and shooting them off in front of the store. Definitely, it's one for the "stupid crime" column.

German and Slavic Studies

CONTINUED FROM PAGE 1

Dean of the Faculty is proposing new ways to use faculty resources to develop new programs that innovate and renew the curriculum," she said. "Because we have a system of shared governance, proposals such as these start important discussions about how we can work to collectively shape the college's academic program."

She added, "I am confident that Dean Brooks has the best interests of both programs in mind with this proposal."

Despite these explanations, the proposed change has not been received well by many community members. "Save Slavic Studies and German Studies at Connecticut College!!!" is a Facebook group boasting over 300 members that unites current students and alumni in their shared disapproval. The group's wall posts, comments, and messages all protest the possible integration, offering support for the students most affected, and explore ways to help. Most of the posts are dotted with German or Russian phrases.

Alexandra Wolf '12, one of the administrators of the Facebook group, is passionate about keeping the departments separate.

"While it is important to project a certain image, college should be about academics more than anything else," she said. "By merging Slavic and German Studies, the college is compromising not only these programs, but also all academics at this school. For a school so focused on being international, especially with programs like CISLA, to not have Slavic and German departments would be a travesty."

The German and Slavic Studies departments are amongst the smallest at Connecticut College. According to Geoffrey Atheron, Chair of German Studies, however, enrollments in German at Connecticut College have increased, particularly over the past three years.

"While German is one of the smallest departments at the Col-

lege, it is an excellent program which contributes greatly to the College's strategic goals of internationalization and globalization," Atheron said. "Over the last three years, 11 of the College's 13 Fulbright awards have been to Germany."

By minimizing these two departments, is Connecticut College, which recently released a statement praising recent Fulbright scholars, cutting itself short?

Alumnus Jessamyn Cox '09 came to Conn for its German program and left with a Fulbright. A former CISLA scholar, Cox opposes the merge. "These are two very different languages, and very different cultures. They should not be combined. Students apply to Conn knowing we are a top producer of German Fulbright grantees. These students, who may be interested in studying German and hopefully receiving a Fulbright grant of their own, will likely look at the list of majors and be quite confused as to why there is no German major."

Cox explained a Foreign Language Fellows program that was launched at Conn last fall. The program intended to eventually establish an International Common Room with a Skype lab, ideally in Knowlton, the international dorm. "I think it's rather hypocritical that Conn hypes up its internationalism," she said. "I know funding is always an issue, but in the midst of these progressive steps towards further internationalizing the campus, I simply don't understand how they think it would be prudent to start eliminating language programs," Cox continued.

"Even without the awards," said Wolf, "we are putting ourselves at a disadvantage by closing these departments. Russian language study is on the rise nationally. By not having the department at all, we put ourselves at an extreme disadvantage in recruiting intelligent, globally-conscious students."

Susana Hancock '07, a Winthrop Scholar and a Rhodes Scholar Finalist – the only Connecticut College Rhodes finalist in the past

twenty-five years, emphasizes the importance of German and Slavic Studies in the current times.

In a letter to Dean Brooks, Hancock expressed "[concern] that a joint European Studies department would compromise the strength of each department – areas that the government has identified as specifically needing acute scholarship. I realize both of the departments are small in terms of the total number of students, but they are not small in terms of brain cells shared by its members. The intellectual stimulation I discovered within the Slavic department spanned everything from history and linguistics to politics and philosophy."

Despite rumors, the merge does not appear to be a response to lack of funding. Many students have expressed concern about the proposal being part of a greater makeover plan that related to the new mascot and construction work on Tempel Green, but according to Lanoux, "My understanding is that the non-academic parts of the college's budget have nothing to do with the faculty staffing plan."

The merge is still in the planning stages and is unlikely to occur immediately. "Next year, the Educational Planning Committee, which includes two student members, one with voting privileges, faculty, and Dean of the Faculty, will be looking into departmental five year plans and where the college's curriculum is headed," said Claire Gould, SGA Chair of Academic Affairs. "This will include looking into both Slavic Studies and German Studies." She encouraged concerned students and alumni to continue their efforts in keeping the departments separate.

Though the outcome is yet to be determined, changes can still occur, and efforts to find a largely accepted medium will continue to be made. The proponents of the "Save the Slavic Studies and German Studies" group are unlikely to rest; as their Facebook group description reads, in the words of Fyodor Dostoevsky, "to live without hope is to cease to live."

Their cause lives on.

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Response to German/Slavic Studies Merger Proposal

For some time now, rumors have been swirling around the German and Slavic Studies departments. With knowing smiles, winks, nods and outright statements, many of the faculty have shown their sense that small, "economically unsustainable" departments (i.e. a small number of majors and minors, "light" faculty teaching loads – although how many faculty teach five days a week?) ought to be either "merged" or abolished. The cynical view that God is on the side of big battalions is alive and well in our "secular" and "liberal" institution. We are reminded of a statement made by a writer who saw the danger of autocratic ideologies, to the effect that "all comrades are equal, but some comrades are more equal than others" (Ed. George Orwell, Animal Farm).

We are sensitive to the fact that these days, colleges like ours operate under the constraints of economic realities. We have increased our enrollment and launched a PR campaign of smoke and mirrors, but the view that large departments (IR, Sociology, Economics, Psychology) outweigh the contribution that small departments make to what we proudly

call a Liberal Arts education is disappointing.

Significant changes usually appear in their "critical" stages at the end of the academic year – students will leave, faculty will leave and the administrators will have to "cope" with problems. Bureaucratically, this makes perfect sense. Summer is the time when administrators do the "homework" which they no longer desire to understand.

The Dean has decided to convene a one-year planning study of German and Slavic Studies. He realizes, we think, that a reduction of faculty by attrition would abolish, in effect, two majors, German and Russian.

As Herodotus has it, before you change politics, you change language. We have now done that, we have a new language, and the outcome should not surprise us. To pretend that we are a serious liberal arts college, an agenda that excludes the study of language beyond our shameful Gen. Ed requirement, is on the side of individualistic, "global", liberal spiritualism. Several departments (History, Government, GWS, which prides itself on offering a "transnational"

course of study) require in the description of their major that students acquire language competence beyond two semesters of a beginning language. We wonder how strictly these requirements are enforced. Are they playing the PR game to attract potential applicants? Perhaps the Office of Institutional Research might provide an answer. Perhaps not, if the result of such a study shows that the king is naked?

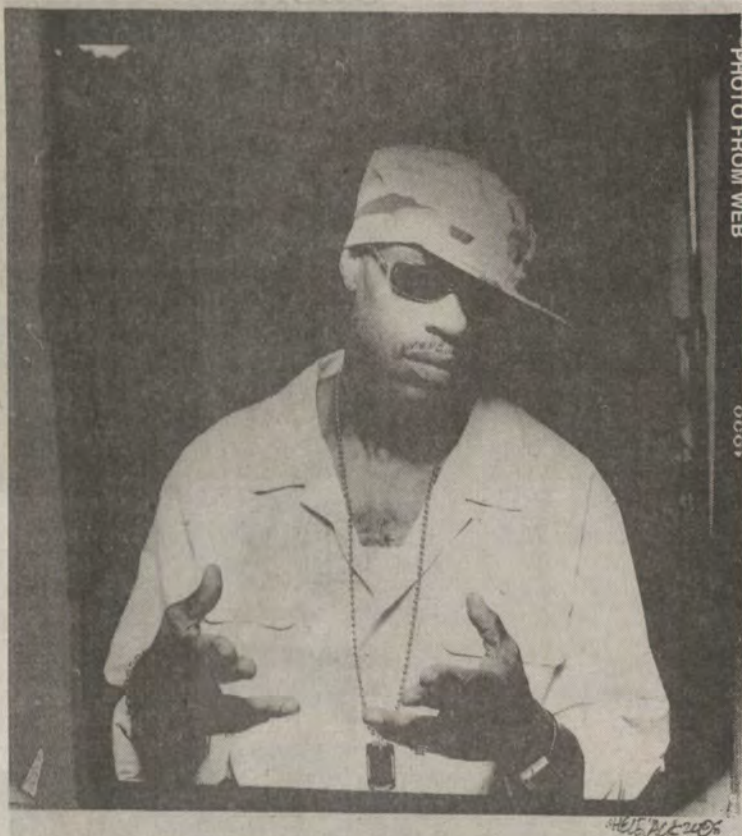
If the Dean and the FSCC and the APC want to do some good, I suggest that they look at the demeaning Gen. Ed. Chinese menu of required courses. There is work to be done there. Or have we sunk so low that students no longer care?

And can we entrust the guidance of our expensive education to faculty who no longer know, or care, what the purpose is of our being here, on this Golden Hill.

-Marijan Despalatovic
Senior Lecturer in Philosophy and Slavic Studies

OBITUARY

Rap Icon GURU Dead at 47



JAKE SCHNAIDT
COLUMNIST

Jazz-Rap pioneer Guru, né Keith Elam, died at the age of 47 on Monday, April 19, following a yearlong battle with multiple myeloma.

MC Guru and producer DJ Premier crafted some of the jazziest and most memorable tracks during their longtime partnership as Gang Starr, the more well known among them being "Mass Appeal," "Royalty," and "Now You're Mine." Gang Starr split up about seven years ago; since then, Guru had been working almost exclusively with producer Solar, previously known to most Americans as "that French rapper guy" MC Solaar.

Guru started emceeing in 1983 after graduating from college and dropping out of graduate school. (Let that be a lesson to you all: there's still ample time to pursue a hip-hop career.) In 1989, he met Premier, and the two enjoyed nine years of success until they split up in 1998. They reunited in 2003 to record the album "The Ownerz," but in 2005 ended for good

after a drama-filled European tour together.

Along with the six albums he recorded with Premier as Gang Starr, Guru released a four part series of more heavily jazz influenced records called "Jazzmatazz," all of which are pretty accessible, even for the rapaphobic.

Guru's condition had been uncertain as of February 20th, when he suffered from a heart attack and slipped into a coma. After the announcement of his heart attack and a press release from Solar which revealed no details concerning his partner's condition, a video circulated the web of Guru's nephew expressing discontent with how Solar had been dealing with the situation. Many people began questioning the truth behind Solar's claim that Guru did not want to see or talk to anyone, but after his death, the murmurs and conspiracies quieted to make room for his mourning and remembrance.

You can be sure there will a significant shout-out on *Floralia* from Talib Kweli to this late musical icon.

Safe is Sexy

"Get Yourself Tested" campaign returns to Conn, offers free STD testing



MEGAN REBACK
STAFF WRITER

This Thursday, April 29, is Connecticut College's annual Get Yourself Tested (GYT) day. From 9-5pm students can go to the Student Health Center and get tested for gonorrhea, chlamydia and HIV for free.

GYT Day is a collaboration between the Office of Student Wellness, Student Health Services and the State of Connecticut. The GYT campaign started last year at Connecticut College.

According to Director of Health and Wellness CC Curtiss, "The program went so well last year that the state decided to continue funding it for college campuses."

On a national scale, Planned Parenthood, MTV, the Kaiser Family Foundation and the U.S. Center for Disease Control and Prevention (CDC) have joined together during the month of April, National STD Awareness Month, to promote STD testing. Approximately 19 million new cases of preventable STDs occur every year in the United States. The GYT campaign urges that we spread awareness that a simple test can protect our health and even save lives.

Curtiss said, "The event de-stigmatizes STD/HIV testing, eliminates any financial barriers and promotes sexual health."

So where does this stigma come from? One student spoke frankly, saying that talking about STDs is a really uncomfortable subject that people try to avoid constantly.

"No one wants to talk about STDs, which is a huge problem. You should be able to say to whomever you're having sex with, 'look I have this, and we need to be safe.' But no one says that because they don't want to be embarrassed."

According to the CDC, sexually transmitted diseases pose a serious public health threat in the United States, particularly to women and young people. STDs

also disproportionately affect African Americans and Hispanics in comparison to whites. Accordingly, approximately one in two sexually active young people will contract an STD by age 25, and most will be unaware of it. The consequences can be serious; chlamydia and gonorrhea, for example, are the two most commonly reported infectious diseases in the United States, and if left untreated, can lead to infertility.

Curtiss reminds that, "There are amazing resources at the Student Health Center; we want to encourage students to take charge of their sexual health and not wait for a health care provider to start the conversation."

GYT stands for Get Yourself Tested and Get Yourself Talking to remove the stigma of talking about STDs with your partner, your healthcare provider and your parents. This stigma, coupled with costs, fear of a positive result, fear of needles associated with testing, and confidentiality are all reasons people choose not to get tested. However, testing is easy and painless, and there are no needles involved. All STDs are treatable, all results are confidential and it's free.

One female student who chose to remain anonymous said that, "Get Yourself Talking is maybe one of the most vital aspects of this kind of campaign because the stigma that surrounds STDs inhibits people from talking about them and really perpetuates the spread of STDs. If people were more comfortable and could talk more freely about it, people could be more careful and aware."

In addition to GYT Day, another anonymous student suggested, "Having panels or workshops that address this issue, or a lecturer that will make people more comfortable would help de-stigmatize talking about STDs." However she thinks GYT day is a good start, "It's good to just promote and have signs around for people to see. This is something that is important to talk about and GYT day reaffirms that."

ADVERTISING SECTION



Earn Money for Yourself and Connecticut College

Are you passionate about Connecticut College? Do you want to earn some extra cash? Become a member of the phonathon team!

The Office of Annual Giving Programs is currently seeking five energetic students to join the Phonathon program in the fall. Phonathon callers talk to alumni and parents about new things happening on campus and ask them to invest in the student experience by giving back to the College.

Connecticut College's comprehensive fee covers just 82% of the actual cost for a student to attend. Student Phonathon callers help alumni, parents and friends of the College give to the Annual Fund, which helps cover the remainder of the costs and supports all aspects of a Connecticut College education, including financial aid, student research, and study abroad.

Student Phonathon callers work 2-4 nights per week between 7 and 9 p.m. Sunday through Wednesday. If you want to connect with alumni, help Connecticut College and earn money this fall, contact Chris Reilly at ctrei@conncoll.edu.

Farewell, Athletic Season: 2009-10 Seasons in Review

SAM PERLEY
STAFF WRITER

The month of May is only a few days away, which means the end of another chapter in Connecticut College athletics is upon us. Many particularly noteworthy accomplishments took place this year by Camel athletics, starting in the fall with the women's volleyball team. Although not exactly one of the most glamorous sports our school has to offer, the volleyball team continues to churn out winning seasons year after year and should be considered one of the most consistently successful teams at Connecticut College.

This year was no different, as the Camels vaulted their way to a 22-6 record and an 8-2 NESCAC record which also included a trip to the NESCAC semi-finals. Freshman Rachel Schroff '13 led the league in hitting percentage while Marissa DeMais '11 was second and third in the conference in service aces and assists, respectively. Schroff was also named NESCAC Player of the Week during the season for her outstanding play. Things look promising next year for the Camel volleyball team as both Schroff and DeMais will be returning, and only two seniors are graduating this year.

The men's soccer team and women's field hockey team both made the NESCAC playoffs. The men's soccer team finished with an 8-6-1 record under first year head coach Kenny Murphy which included a 4-1 stunning upset of Amherst College on September 26; the Lord Jeffs were ranked #2 in the country at the time. The women's field hockey team slipped into the NESCAC playoffs as the eight seed and squared off against the one seed Trinity, who was ranked #4 in the nation at the time.

The Camels jumped out to a quick 1-0 lead but were unable to hold on as Trinity bounced back with two goals of their own to win 2-1. While this was a tough loss, the Camels were able to compete with one of the best teams in the nation, an encouraging sign for next season.

A shift to winter sports saw action on the court, the rink and in the pool. While the men's basketball team might not have had a fantastic year in terms of their record, there were bright spots on the team. Most notable, senior Shavar Bernier '10 set the school record for most career three-pointers made (203) during his final game against Bowdoin. Bernier was named second team All-NESCAC and was also selected to participate in the NEBCA Senior All-Star Game on April 18.

The women's hockey team was able to repeat their playoff appearance from the last two years as they returned to postseason play by finishing seventh in the conference. While falling to Trinity in the first round, the season certainly had its share of success. Most notably, junior Brigid O'Gorman was a finalist for the 2010 Hockey Humanitarian Award; she is the first person ever from Connecticut College to be recognized in this manner. This award is given to "hockey's finest citizen" who gives back to his or her community in true humanitarian spirit. While we often get caught up in wins/losses, statistics and records in sports, it is also important that we remember to recognize the altruistic achievements of our student athletes.

Moving to the pool, the Camel Swimming and Diving team had three individuals qualify for the NCAA Division III National Championships. Pat Troy '10, Sar-

ah Murphy '11, and Tim Walsh '12 traveled to Minneapolis, MN to compete from March 17-20. There, Murphy achieved Honorable Mention All-American in the 200 yard butterfly with a 14th place finish and Troy earned All-American honors in the 100 yard butterfly with a 6th place finish. In addition, a combined eight male and female swimmers achieved All-NESCAC honors during the 2010 NESCAC Championships.

The men's lacrosse team has arguably been Conn's most successful team this year. As of April 25, the Camels have lost only one game (at the hands of Colby this past weekend). They have sprinted to a very impressive 13-1 overall record that includes a 7-1 conference record. This looks even more impressive when one remembers the Camels' record from last year; they finished last in the conference with a 1-8 NESCAC record and did not even finish above .500 overall.

The Camels currently sit right behind Cortland St. as the #2 team in the Division III North Regional Rankings and were recently ranked as high as sixth in the overall rankings. The team is led by senior captain Steve Dachille '10, who recently netted his 100th goal as a Camel and currently leads the conference in goals scored within NESCAC play with a total of 19. The Camels will finish the regular season with their season finale at home on April 30 against Wesleyan. The Camels have also secured themselves a spot in the playoffs that will begin on May 2 with a home match against an opponent that is still yet to be determined.

The athletes here at Conn have all performed admirably this year, and their efforts should make us all proud to call ourselves Camels.

Sports the NESCAC League Doesn't Want You to Know About



Ben Bainbridge '12 and Katrina Salk '11 navigate the Thames River during a race.

NICK WOOLF
SPORTS EDITOR

Peruse the NESCAC website for a while, and one thing becomes increasingly clear: Not all of the varsity-level sports at Connecticut College have their own pages on the league's site—varsity water polo and sailing, to name a few. Curious about this lack of representation, I asked one of the three captains from this year's men's team for clarification.

According to Connor Matzinger '10, "the reason there is no section on the NESCAC sports website about water polo is because we are the only NESCAC school with a varsity level water polo team. The other schools in the NESCAC only have club teams, if they have one at all."

Not only does our school have one of the few varsity-level sailing teams in the league, but we also boast the only Division III water polo team. After more investigative digging, I found that both the men's and women's teams belong to the Collegiate Water Polo Association (CWPA).

The Conn men's team shares this league with teams from Harvard, MIT, Brown, Johns Hopkins and Princeton. It appears that the Ivy League, among several others, also lacks complete varsity participation when it comes to water polo. The women's team competes against schools such as Grove City, Macalester and Wheaton College within their CWPA division.

While many NESCAC schools have club teams, Matzinger believes that "our program would flourish a lot more if we had some NESCAC competition; some of the club teams we have played are pretty decent." There is little doubt in my mind that interest in the sport among the student body would grow if rivalry matchups with schools like Tufts, Amherst and Williams occurred not only on

the field and the court, but also in the pool.

As it stands now, the complement of Division III water polo teams is admittedly quite random and scattered throughout the United States. I challenge our fellow NESCAC schools to make the effort to transition from the club to the varsity level. Water polo is an Olympic sport, and as such, I think it deserves more recognition (especially in the New England region) as a legitimate spectator sport.

The other sport that is not well-represented on the NESCAC website is sailing. This situation is more widely known on campus,

since the athletics and admissions departments have both advertised our sailing teams as the only non-Division III teams on campus.

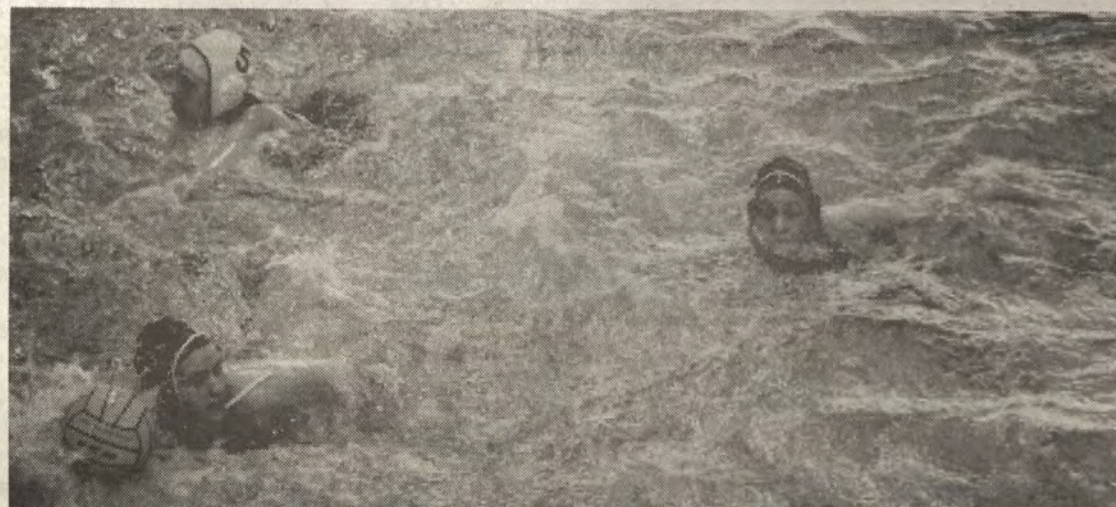
**Not only does our school
have one of the few varsity-level sailing teams in
the league, but we also
boast the only Division III
water polo team.**

This is, of course, because most college sailing teams compete against each other in what is known as the Intercollegiate Sailing Association of North America. Conn is a member of the New England Intercollegiate Sailing Association (NEISA), which is a regional division of the ISANA. Currently, the coed sailing team is ranked tenth in the NEISA poll, and the women's team is ranked seventh in NEISA and ninth in the Sailing World's national Top 20 poll.

These impressive standings are a testament to both strong recruiting efforts and an experienced, successful head coach in Jeff Bresnahan, who has been at Conn for just over sixteen years.

Although these teams are all receiving considerably less attention around campus, they continue to perform well in tough divisions that sadly contain few NESCAC rivals. It is my hope that we will eventually see the NESCAC website forced to include water polo and sailing links on their website, but this can only occur if more schools take the plunge and begin varsity programs of their own.

Future Looks Bright for Women's Water Polo



Action from the women's water polo match against Chatham on April 10.

CONTINUED FROM PAGE 1

Head Coach JJ Addison, who is in his seventh season, stated, "For me as a coach, [the restructuring] is exciting. Before, we would play games we knew we had no shot at winning. This year, the games will all be more competitive and closer, which will hopefully make the girls play harder, knowing that they can win."

There is a downside, however, to this restructuring. The team, now only facing other DIII teams, has condensed their season to a mere three weekends of tournament

play. With around five games being played in each of these three different tournaments, the team has been forced to transition to a more intense swimming game focused on enduring fatigue.

"Personally, I have a great deal of respect for the women's team. Sprinting up and down a bottomless pool, treading for hours and playing numerous games in a weekend is a lot tougher than you might think," commented an anonymous fan. "Considering you're also traveling to Illinois and upstate New York to take this kind of abuse, it's really admirable."

"The girls are doing great this year," said Connor O'Brien '11 of the men's water polo team. "They have a pretty good record considering who they have played in the past and the challenges they face. Pam Lovejoy '13 has really stepped up in goal and Phoebe [Bakanas '10] is always kicking ass as usual."

I am also in support of the women's team, and I wish the best of luck to graduating seniors Phoebe Bakanas and Jordan Kohnstam as they return this weekend from the last games of their college careers.

KELSEY COHEN/PHOTO EDITOR

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Five Summer Releases to get Excited About. Now.

JEFF BAIRD
STAFF WRITER

Big Boi – *Sir Luscious Left Foot: The Son of Chico Dusty*

This album has been in the works since 2007, has been pushed back three times, and already has had a number of critically acclaimed leaks and singles to its name. So why haven't we seen this album yet? Because Big Boi is a major label artist without a traditional major label sound.

His early releases from the album—"Something's Gotta Give", "Royal Flush", "Shine Blockas"—sound exactly like we want a Big Boi album to sound like, with none of the crossover attempts à la "The Way You Move", which helped 2003's *Speakerboxxx* (one half of the Outkast release, along with Andre 3000's *The Love Below*) get a speedy release. Despite a handful of top-notch guests, including Andre 3000, Mary J. Blige, Raekwon, and Ice Cube, Jive wanted to wait to release the album until it spawned a hit single.

As a result, Big Boi has taken his project over to Def Jam, where it will be released this coming July, and dropped the Scott Storch-produced "Shutterbugg", which is as close to a pop single as the rapper is going to give. With three years in the making, and production from Andre 3000, Organized Noise, Boi-1da, and DJ Toomp, this album is not going to stay under wraps for long.

Kanye West – *Good Ass Job*

We haven't heard too much from Kanye since the Taylor Swift incident and its prolonged presence in pop culture. He appeared on the Jay Leno show soon after to apologize, hiding back tears when talking about his mother's death, and how she would have responded. His response was to take some time off, get out of the spotlight and truly recover, which his fans would surely welcome as to avoid another *808's & Heartbreak*.

Instead, while taking time off in his private Diamond Head, Hawaii estate/studio, Kanye got back to music, returning to his rap roots, and enlisted the help

of some legendary underground hip-hop producers like DJ Premier, the RZA, and Pete Rock. *Good Ass Job* is the fourth installment in Kanye's school-based theme, following 2004's *The College Dropout*, 2005's *Late Registration*, and 2007's *Graduation*.

Speaking on the new album, hip-hop pioneer DJ Premier explained that it is "strictly hard beats and rhyme. He's totally done with electro." Other high-profile artists who have expressed involvement in the project include Q-Tip, Drake, and longtime mentor No I.D., while Kanye has cited Maya Angelou, Gil Scott-Heron, and Nina Simone as the project's main influences. While few details are being released about the music, sources close to Kanye claim that it will be released in June.

Lupe Fiasco – *Lasers*

It was a little over a year ago when Lupe first announced that his upcoming three-part album, tentatively titled *LupE.N.D.*, would be his last. It seems he spoke too soon, as his recording contract with Atlantic Records prevented him from retiring with this agenda. Thus, Lupe postponed the project indefinitely, beginning work on what we now know as *Lasers*, an acronym for "Love Always Shines Everytime Remember to Smile".

The first single is the Matthew Santos-assisted "Shining Down", which followed suit to his last hit single, "Superstar", off of 2007's *The Cool*, which also featured Santos' vocals. The track, also produced by Soundtrakk, features a grinding guitar riff and bright synths, while Lupe spits three fiery verses—"Well, well, is there a little author / Comin' back, humming his hymns a little altered / Your attention put back on the flow like the Department of Water". However, the track did not meet the same popular success, only reaching #93 on the Billboard pop charts, compared to "Superstar", a top ten hit.

In January, Lupe premiered a second single, "I'm Beamin'", which features a synth-heavy Neptunes beat and the chorus, "They said my future was dark/

See me now/ Just look around/ I'm beamin'". While the single generated a large amount of internet buzz, it failed to chart, causing Atlantic to hesitate on a release date. Lupe has since confirmed the project's completion, and that he hopes it will see the light this summer. Confirming additional production on the album from the likes of Danja and Kanye West, Lupe has already begun his nationwide "Lasers" tour, premiering a number of new songs at select shows.

Eminem – *Recovery*

After waiting five years for *Relapse*, what we got was an album full of Slim Shady at his most maniacal, filling his sixth studio album with dark, often disturbing material. This was after a silence lasting practically half of a decade, a result of a serious drug addiction following his failed marriage to wife Kim and the death of his best friend, fellow D12 rapper Proof.

After recording well over two albums worth of material during the *Relapse* sessions, Em originally promised a follow up, *Relapse 2*, with similarly dark material, to be released last fall. Instead, he stayed in the studio, and as the new music began to take the place of the *Relapse* leftovers, he released them alongside his Drake-collaboration "Forever" as *Relapse: Refill* back in December. Over the past few months Em kept quiet about the new project, although he did disclose that he had been working with new producers, including Just Blaze and D12's Denaun Porter. Then last week, via Twitter, he created a world of confusion after disclosing, "there is no *Relapse 2*". That same afternoon in a press release, he declared that the new music is an entirely different sound than that of *Relapse*, and thus deserves its own title, *Recovery*.

Those close to the project have confirmed that it is very emotionally driven, with Just Blaze claiming, "He is really back spitting... He had his ups, he had his downs, he's back way, way, way, up." Along with Blaze and Porter, production is expected to come from The Alchemist, Dr. Dre, and Eminem himself, with a release

date already set for June 22.

Drake – *Thank Me Later*

I have to admit, I was actually a bigger Drake fan before he went mainstream. As much as I love "Best I Ever Had" and all the post-signing-to-Young Money releases, I appreciated him more as a rapper on his old mixtapes when his sound was more raw. But nonetheless, Drake is blowing up quick, working with the best of the best, and has sky-high expectations for his upcoming debut album *Thank Me Later*, due out June 15.

Doing much of the writing and recording following the breakout success of "Best I Ever Had", originally a mixtape single, the album's content largely deals with the Toronto artist coming to terms with his new life and fame. Unlike his last release, the mixtape-turned-EP, *So Far Gone*, which had a sound compared to that of Kanye's *808's & Heartbreak*, Drake has stated that his major label debut will be a "solid hip-hop album". The album's lead single, the triumphant "Over", has a kind of dark vibe, with Drake reflecting on the last year of his life, with the opening lines, "I know way too many people here right now that I didn't know last year/ Who the f*ck are y'all?/ I swear it feels like the last few nights we been everywhere and back/ But, I just can't remember at all, what am I doing?"

The production comes from Canadian producer Boi-1da (who is behind much of his success, producing "Replacement Girl", "Best I Ever Had", and "Forever") to name a few, and newcomer Al-Khaaliq, full of vibrant synths and hard-hitting drums.

With much of the album still under wraps, Drake promises further production from A-listers Timbaland, Swizz Beatz, Crada, and Tricky Stewart, with the video for his second single, the Kanye West-produced "Find Your Love" currently being shot in Jamaica. Confirmed tracks include the leaked "Shut It Down", a smooth R&B jam featuring The-Dream, and the Lil Wayne-assisted "Miss Me", with guest appearances from

Jay-Z, Kings of Leon, and k-os in the mix as well.

Honorable Mentions:

Nas & Damian Marley – *Distant Relatives*

The highly-anticipated collaboration between the Jamaican reggae artist and Queensbridge rapper. We first heard these two together back in 2005 on the excellent "Road to Zion" from Marley's debut album, and four years later we have a full-length release. If singles "As We Enter" and "Strong Will Continue" are any indication, these artists are going to blend wonderfully, fusing signature New York hip-hop with authentic Jamaican reggae and dialect. Guests include K'naan, Lil Wayne, Stephen Marley, and the late reggae musician Dennis Brown.

Reflection Eternal – *Revolutions Per Minute*

Finally, a follow up to Talib Kweli and Hi-Tek's terrific *Train of Thought*, which was released back in 2000. Ten years later, both musicians have well-established themselves within the underground hip-hop scene, collaborating frequently over the years, with many of Kweli's best album cuts being the work of the Cincinnati native. Therefore, a full Reflection Eternal reunion was long overdue, and from the way the first batch of songs sound, they are not going to disappoint. Not quite a summer release, it drops May 11. Great study break? Buy and listen to this album, through and through.

The Roots – *How I Got Over*

Believe me, this has no business being in the "honorable mentions" section, but the Roots are so damn good at keeping everything hidden that I have too little to write about. If you haven't heard the single yet, with the same name as the album's title, go check it out right now. It's not nearly enough to hold us off until June, but alongside watching them every night on Jimmy Fallon, it'll have to do.

Weeding Through the Right Webcomics

DAN WHITTINGTON
CONTRIBUTOR

Recently, if you've been paying attention online, you may have noticed webcomics becoming increasingly popular. Unfortunately, so many of these comics are absolute dreck, and it becomes difficult to figure out what comics are worth spending your time reading. There are a huge number of comics with great art or a great plot, or great themes.

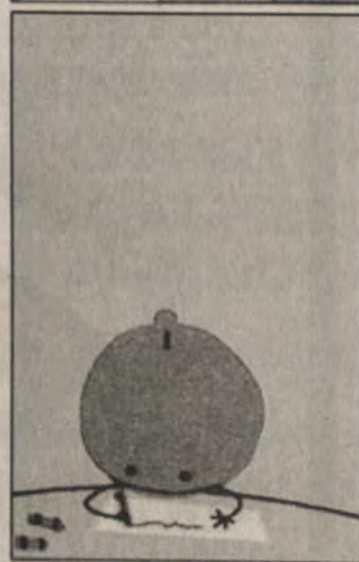
Here are five that I, personally, quite enjoy and would like to recommend as being some of those rare few that have all three.

Captain Estar Goes to Heaven (viruscomix.com/estar.html):

Currently running at the Virus Comix website is author Winston Rowntree's major comic, *Subnormality*, which features one-off walls of text, nerdiness, and the occasional thought-provoking insight. *Estar*, however, is one of his older projects; unlike *Subnormality*, it is a single-graphic story, with beginning and end.

The art is interesting, but not perfect—highly detailed black and white used to great effect in most places, but which can sometimes be confusing, once the more futuristic elements enter the story. That's right, *Estar* is a science fiction tale, one which touches on themes of suicidality, morality and redemption.

The titular Captain Estar is a hired killer who wants to die. As the story begins, she accepts a contract which leads to a man who can tell her how to get to Heaven. The rest of the story concerns, as the title implies, Captain Estar going

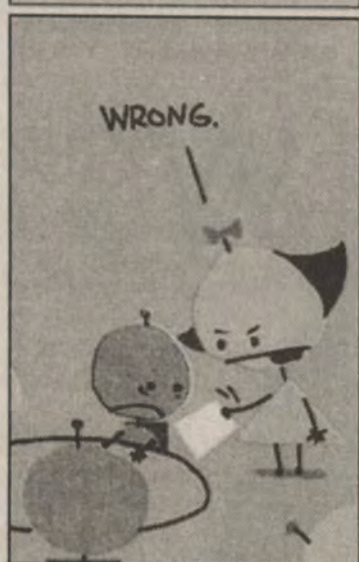
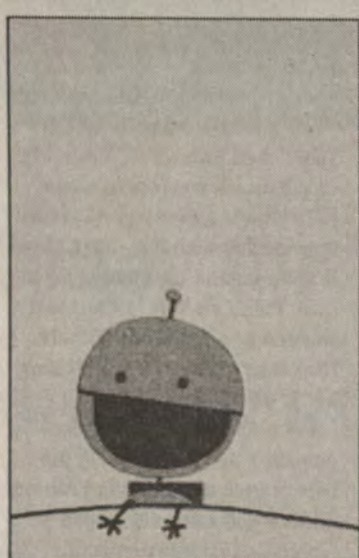


to Heaven, and how she deals with it.

Captain Estar Goes to Heaven no longer updates, as it represents a complete story.

We The Robots (wetherobots.com):

Chris Harding's *We The Robots* is a stark look at the deep-seated dread of mundanity and soul-



ing pressure to conform that we all experience as human beings (as played out by robotic caricatures). So, yeah, it's a bit depressing sometimes. Unlike *Estar*, however, it also manages to be quite funny.

The main character, Bob, is an orange robot with a white stripe—the result of "frequent bouts of curiosity and passion," for which

he is ridiculed by his peers. He is a husband and father ("children are the horrible, horrible future"), and the story occasionally follows either of his two children, his coworkers, and his wife. Nearly every comic is rife with dark observations about society, and the role that any one person plays in it; fortunately, the moral ("we're all screwed") is delivered in a light-hearted or innocent enough manner so that it stays enjoyable.

The comic is acted out by an almost childlike series of round, square and triangular characters, colored to seem almost like construction paper. While it's hardly complex, it very well suits the comic's juxtaposition of innocence and hopelessness.

We The Robots no longer updates, and is on indefinite hiatus.

Happle Tea (happletea.com):

Happle Tea is, as its website proclaims, "a webcomic about mythology and other things." It also claims to be "the only comic that excoriates religion, pop culture and politics while, at the same time, lauding the world of cryptozoology." That quote is copied in full only because there seems to be no better way to describe it.

Scott Maynard, the author/artist behind *Happle Tea*, claims to have intimate contact with daimonic forces beyond the ken of most mortals, and his adventures are represented in the actions of his comic counterpart, Lil' K. Lil' K is only 8 years old (or 11, or something), but is on a first-name basis with many mythical creatures. His activities range from spending afternoons with a Japanese

Tengu, who is going to be starring in a film, to scolding the trapped Fenrir, to actually being raised by a Sasquatch.

The humor is usually very whimsical, with frequent lapses into the surreal and occasional forays into the delightfully vulgar (Santa hits on Prancer at the year-end company Christmas party). Though the comic began life with fairly bland art copying the common anime style, it has since evolved into a look all its own, complementing the fanciful whimsy of the strip.

Happle Tea updates every Tuesday and Friday.

Rice Boy (rice-boy.com/see):

What is there to say about *Rice Boy*? It is a story about an insignificant little creature (called Rice Boy, naturally), who may or may not be the fulfiller of a great prophecy regarding the return of a third godlike consciousness to the Over-side. He was chosen by a machine man named The One Electronic, and is joined by Gerund, a hungry and nervous creature with horns and an appetite (who is himself on a quest to kill the Bleach Beast, the creature that ate his brother). He is chased by Spatch II, the froglike son of the last one chosen to fulfill the prophecy.

An exercise in surrealism and full of religious commentary, *Rice Boy* is an exciting and epic story, dealing with destiny, religion and a good/evil dichotomy. The art style fits the almost psychedelic surrealism, and compliments the complex themes with a complex landscape full of strange life. Even the lan-

SEE WEBCOMICS PAGE 7

An Impressive Tribute to the Stars

Review of Conn's *Eclipse* Dance Show

KASEY LUM
STAFF WRITER

What first started as a creative avenue for students to express themselves through dance in genres typically unrepresented, the Eclipse show has evolved into an expansive and impressive display of student talent. This year's performance did just that: impress.

The theme of this year's Eclipse show was a "Tribute to the Stars," meaning the program featured dance pieces influenced by the choreography, music and persona of momentous artists such as Michael Jackson, Lady GaGa, Chris Brown, Britney Spears, and many more.

Last Saturday, an excited and enthusiastic audience packed Evans Hall auditorium in Cummings Art Center at the 7 PM showing of Eclipse. As the lights dimmed, the stage, draped with a wall of gold streamers and a life-size replica of a music award, sparkled and gleamed as smoke machines and neon lights created an eerie, fog-filled anticipation of the first act: a tribute to Lady Gaga. The mood was immediately set from the high energy and spectacular choreography by Zooley Gonzales '11 and Anakena Paddon '12, featuring dancers costumed with sparkly face-paint and crazy headpieces in true Gaga-style.

The performances continued with a line-up of belly-dancing Beyonce and Shakira numbers, an



Celine Lahuerte '11/Amy Winehouse pulls a "Kanye"

extensive Britney Spears tribute representing the many faces and moves of the princess of pop choreographed by Zuleika Munoz '10.

The audience's attention and anticipations were equally satisfied by the rest of show's performances and the surprise "celebrity"

appearances. Various students posing as famous music celebrities introduced dances throughout the night. A splendidly, stumbling drunk Amy Winehouse, played by Celine Lahuerte '11 complete with a teased-beehive hairdo competed with a reenactment of the infamous MTV run-in between Taylor

Swift and Kanye West played by Julie Sizer '11 and John Meade '11 for the most memorable and hilarious "celebrity" appearances of the night.

This year's Eclipse featured some unique choreography as the show seemed to branched out in dance genres not normally featured in past years. A tribute to America's Best Dance Crew's break-dancing phenomena, Jabawockez, was a new addition to Eclipse's usual lineup, choreographed by Alex Hsu '12. This dance piece succeeded in highlighting the different aspects of break-dancing and the dancers performed with great skill and energy, especially behind plastic white face-masks characteristic of the Jabawockez.

The Connecticut College Dance Team enthusiastically performed an *NSYNC tribute characterized by "I Heart Justin" tank tops, a medley of the pop band's top hits, and dance moves reminiscent of the 90s heyday of screaming teenage girls and the reign of boy-bands. The dance team's two performances, although enjoyable to watch, seemed a bit out of place within the Eclipse show's amalgamation of dance pieces, the choreography exuding more of a feel of watching a cheerleading competition.

Even so, a contemporary-dance piece choreographed to Marvin Gaye's "Inner City Blues" by Emma Augustine '12 and Oceane

Hooks-Camilleri '12, was a beautiful tribute to another unique dance genre. Augustine and Hooks-Camilleri's performance was carefully choreographed and stunningly executed with both dancers moving at ease, visually showing how jazz and modern dance can meld interchangeably. This performance was out of many from the night that made it easy to forget previous assumptions that Eclipse only showcases hip-hop dances.

The tributes encompassing the Eclipse show were all strong embodiments of each celebrity artist evidenced by representative choreography, music and costumes successfully accomplished by the wide variety of choreographers this year. The last dance of the evening was a full-fledged tribute to the Jackson 5 and the late Michael Jackson choreographed by Tremana White '11. A short montage of video, photos and songs reflecting the life of the King of Pop was shown on a screen before Eclipse dancers performed to Janet Jackson's "Rhythm Nation" and Michael Jackson's "Do You Remember the Time" as a strong and reflective closing piece.

Overall, this year's Eclipse performance was a great production that thoroughly reflected the great lengths the dancers, choreographers and Eclipse members reached to produce a truly unique, and exciting dance show while continuing in the tradition of this diverse dance show.

PHOTO BY TANAKA SIMON

WOVEN: Senior Dancers Weave Stunning Performances

CONTINUED FROM PAGE 1

Programs A and B were also performed on Saturday as an evening show and a matinee – a dance department double feature.

Both programs interspersed works choreographed by guest artists and performed by students among student works, choreographed by a graduating senior and performed by students in the department. In both cases, the show began with *Flutter*, choreographed by guest artist and faculty member Lisa Race. Following intermission was *Homebody/Brick House*, choreographed by dancer and video artist Rachel Boggia in collaboration with the dancers in the piece, and at the end of both A and B was *SKY LIGHT*, a 1982 work by esteemed guest artist Laura Dean, brought to Connecticut College through the National Endowment for the Arts Dance American Masterpieces Grant.

The first student to follow *Flutter* in Program A was choreographed by Alex Kuhns and titled *A Swell Romance*. Set to a number of jazz standards, the ten female dancers wear brightly colored skirts and mug coyly for the audience. The choreographer self-consciously skirts (if you will) around the nostalgia suggested by the dancers' costumes, choosing instead solo dance phrases during songs like "The Man I Love," and female pairings in "Cheek to Cheek" which position two dancers quite literally cheek to cheek. The piece is charming and cleanly staged, pleasant to watch even as it quietly questions clichés of courtship and romance.

Second was Sarah Walkowicz's *Cadence*, an exciting, visually captivating dance that experiments with tempo and sequence, both in dance and in music. The piece ends in the same place it begins, but in reverse: two dancers positioned diagonally from one another across the stage. It builds quickly from two to thirteen dancers, and at some point in the swirl of bodies that begins to look like time-elapsed photography, it becomes clear that the choreography has begun to rewind. A rearranged version of "Hajnal" by the Venetian Snares accompanied Walkowicz's choreography, and nothing could have matched the aesthetic of the piece more perfectly – thrilling, dark, dizzying, wonderful.

Liz Young's *Ten Offensive Things* was third, and was like nothing I'd expected to see in a dance concert. Following a short introductory scene in which Emma Judkins '11 is played like a cello



NICK EDWARDS / CONTRIBUTING PHOTOGRAPHER

by senior Lily Ockwell, the curtain rises on ten female dancers in incredibly offensive dresses, who declare brashly, "We are ten of-fense-ive things!" What follows is a series of hilarious pseudo-skits and songs that defy summary, including the most egg-filled rendition of "And I'm Telling You," leaves the audience in fits while in the same stroke raising serious questions about the nature of performance. "DO YOU LOVE ME, DO YOU CARE?" cries a vaudevillian kickline of egg-covered girls – and they mean it. Do you?

The *Exaltation: A March* was Emily Cannarella's contribution, and followed Rachel Boggia's *Homebody/Brick House* after the intermission. Her piece featured an opening solo by Lily Ockwell and a cast of seven other female dancers, dressed in simple, rust orange dresses. In choreography reminiscent of figures on a Classical frieze, dancers moved stiffly and gracefully, performing the *March* of the piece's title.

The first student piece of Program B was *Presentation*, choreographed by Colleen Megley. In the opening, a girl in a white dress is presented a pearl necklace by a young boy with a jewelry box. The necklace breaks apart and tiny pearls fall all over the stage. She continues trying to wear the loose pearls on her chest, but they merely scatter on the ground. The piece questions notions of completeness, of what is truly important, and of what can be gained by "letting the pearls drop."

Vagabound, was second, choreographed by Lily Ockwell. Under drum-heavy, almost discordant music, two bare metal scaffolds on either side of the stage held two groups of dancers, dressed in gray

and black and wrapped around the bars of the structure. As the piece moves forward, each group ventures cautiously beyond the metal almost-cages, out into the center of the stage, before quickly retreating en masse. Eventually, they begin to venture further, tracing a zig-zagged path across the stage, one after another, morphing through bizarre body shapes like nothing I'd seen before. The curtain begins to fall just as a single dancer begins to move beyond the scaffold structure. *Vagabound* raises for the viewer questions about society and individuality, and the true difficulty of breaking ranks and setting out alone. To what or to whom are we bound?

In a similarly dark visual mode, Sophie Maguire's *The Less Vanquished* looked like a Satanic religious ceremony at first glance. Harshly lit by two diametrically positioned rows of floodlights, the nine dancers in the piece pose severely, and pace seriously across the stage in a tightly-coordinated mass. The would-be priests and priestesses test the bounds of their space, rushing, then crawling toward the bulbs and quickly shying away. One at a time, each of them picks up a floodlight, which are attached to long electrical cords, and moves to form a ring facing the center of the stage, bathing the audience in bright light. The dancers then slowly curl themselves around their individual lamps, blocking all but one small beam from reaching the audience. The piece's macabre religious overtones lend its interpretation the air of a parable, like Plato's Cave. If the light represents knowledge, and the priests and priestesses of *The Less Vanquished* are in some way us, what is our relationship

to it knowledge, both collectively and individually?

The final student piece in *Woven* was *What Goes Up*, choreographed by Karina Mudd. In the program she dedicates the performance, "in memory of a father who lived for love and physics." Her creation is a moving arrangement of memories of a lost family member, and everything from the title to the color of the dancers' costumes seem to have been informed by

specific aspects of his life. "Remember a moment you wish you could return to," a voice tells the audience. "Remember a moment you wish you could forget." Each of these moments is so personal for the choreographer, for each dancer, and for each audience member. Watching the piece makes the viewer acutely aware of the specificity of memories, and the meaning of a red sweater. "He always said," the voice continues, "what goes up must come down."

An entire paper could be written about any one of these pieces – but this is the challenge of a review. As a general rule, dance raises more questions than it offers answers, and *Woven* is no exception. It began to feel like one of those endless evenings spent with friends, sharing stories and staring into the Abyss. I was struck by the common themes of loss, of path-finding and of why-are-we-here? among the student pieces. Each performance is a map of an experience, in some sense – a snapshot that somehow quietly addresses everything that came before it. Indeed, *Woven* began to stare back into me.

Congratulations, seniors. You did it. It was fabulous.

Weeding Through the Right Webcomics

CONTINUED FROM PAGE 6

guages used can become surreal abstractions: there are a number of tongues used in the world of *Overside*, some of which are most interestingly represented pictographically, with meanings left up to the reader.

Rice Boy is a complete story and no longer updates, but the author has more stories to tell about *Overside* at rice-boy.com.

Erfworld (erfworld.com):

There are a number of stories and comics that concern people and characters entering into preexisting fantastic realms. *Erfworld* is the first that I've read that has a character specifically entering a turn-based tabletop strategy game. The man is Paragon Gotti (an anagram of Protagonist, for those of you keeping the score), and the game is one of his own devising. The world that he enters is a comedic, almost cutesy parody of modern fantasy and war-gaming, with schools of magic appended

with "–amancy," and all curses censored as "boop."

It is also a world, appropriately, governed by those rules that he designed – the way armies interact is based on their attack scores and the bonuses that they get, each unit has a certain number of "hexes" it can move across the world, and once an army has finished all of their moves for the day, their turn is over. Parson must learn all of these rules on the fly because he finds himself plunged into the last stand for capital city Gobwin Knob. Unfortunately, he knows the struggle that is about to take place, because it is a scenario he designed himself, and one he had meant to be unwinnable.

The art of *Erfworld* is appropriately cute and diminutive, with everything taking on the feel of parody even when the jokes stop and the combat begins.

Erfworld updates every five days, with periodic text updates in between.



PHOTO FROM COLLEGE WEBSITE

Women's water polo captain Phoebe Bakanas 10

Interview with Water Polo Phenomenon Phoebe Bakanas '10

HAHN JE
CONTRIBUTOR

This is an interview of Phoebe Bakanas '10 from Redding, Connecticut by Hahn Je '11 of the men's water polo team. Phoebe is currently the Plant Housefellow, a double major in sociology and music, and the star of the women's water polo team.

Hahn Je: So I'd like to begin by asking, how long have you played water polo and how were you introduced to the sport? What teams have you played for?

Phoebe Bakanas: I first started water polo in seventh grade. I began playing as a way to stay in shape between swimming seasons. I fell in love with the sport and the combination of aggression and elegance it requires. So I started swimming to stay in shape for water polo. In high school I played for both the Wilton YMCA men's and women's teams. During the summer, I played for a Greenwich club team.

HJ: Wow. Yeah, I remember playing against you in high school. My next question is what is the highest accolade you have received in water polo, and what is your greatest personal accomplishment?

PB: The highest honor I received in water polo was being named to the 2009 ESPN Academic All-District at-large third team. I enjoyed being named to the first team in a California tournament my sophomore year, mostly because it made my coach happy. My favorite recognition, however, is being team captain. The attitude and performance of the girls on the team makes me very proud to be their captain.

HJ: That is very admirable of you, talking about your team with such respect. Looking back at your tenure at Conn, what is the most memorable experience for you? Which memories do you cherish?

PB: I have had a lot of incredible experiences playing water polo for Connecticut College. I will always cherish my memories of being with the team. Win or lose, the girls and our coach, JJ Addison, have made every moment exciting. For instance, in our last tournament, we lost to Washington and Jefferson by one goal, but that was my favorite game of the season. The team really stepped it up; the game wasn't supposed to be that close. We play them again so I can't wait for that."

HJ: How has the team changed since you have been at Conn?

Do you feel like you're leaving a legacy behind for future teams? How is the women's water polo team different leaving than it was coming in?

PB: The team has been different every year and has improved every season. An obvious change this year is that the team has grown in numbers. We now have a full bench, which is necessary in a game as violent and exhausting as water polo. Also, captain practices were introduced in the off-season. The practices improved skills and increased enthusiasm.

The girls on the team this year are strong, focused and dedicated.

My favorite animal is the hippo...Hippos are full of surprises. In the water, I aim to be full of surprises too.

There is a mix of experienced and inexperienced players, but every player contributes and is needed.

Another huge change is the team's realignment into the new CWPA Division III play. This shift of leagues is a major step because we don't have to play Division I powerhouses such as Hartwick anymore. Not only does this mean more victories, but it also means better competition. The close competition helps us improve our skills and aids us in recruitment efforts.

As for leaving a legacy, I just hope that my passion for the sport has helped encourage the team to continue working hard and has produced some new fans.

HJ: What do you wish to accomplish this season? Any goals?

PB: I hope that we will be in the top half of our league.

HJ: Do you have any plans or desires to continue with the sport after graduating?

PB: My plans post-graduation are up in the air, but I am definitely going to continue playing water polo. I can't imagine not playing the sport. There are master clubs for adult players found in many parts of the country.

HJ: Who is going to replace your role as a vital player when you leave?

PB: The coach has already described sophomore Emily Hunter and freshman Kristen Lampley as superstars on the team. We also

have a new goalie, Pam Lovejoy. Pam played in the field during high school, but she graciously agreed to play goalie. She has been doing an unbelievable job. The last tournament she recorded 37 saves! And the rest of the team has great potential as well. Each player on the team contributes in significant ways, which is why the game is so fun to watch. Actually, I could talk about every girl on the team this year. They all impress me.

HJ: Do you have any specific regimens or rituals in water polo? Maybe a particular diet that can be partially attributed to your success?

PB: I always have a banana and an Advil before playing a water polo game. This tradition started in high school when I was playing in a tournament, and I was sick with a cold and my shoulder was in pain from a recent sublux. My dad gave me a banana and an Advil before the last game. I went on to play one of my best games and helped my team win the tournament.

There is also another ritual, which I brought to the team from my high school days. I count the team into our cheer by barking like a drill sergeant/sounding like a man. In high school, this was done to poke fun of the manly-looking girls on the other teams. I guess I still do it for that reason. I know the other teams don't get it though.

However, my biggest key to success is having fun. If I am not enjoying myself, something is wrong.

HJ: Thanks a lot, Phoebe. You've been great. Any additional comments or facts you'd like to bestow upon your readers? Maybe a fun fact about yourself?

PB: Well...my favorite animal is the hippo. My college essay was about how I am similar to a hippo. That caused a lot of laughter among my friends, but I still harbor some kindred spirit for the animal. At first glance, the hippo is judged to be slow because of its big body on top of stubby legs, dumb because of its homely face with small eyes, and peaceful because of its grazing behavior. Of course, none of those attributes are true. Hippos are full of surprises. In the water, I aim to be full of surprises too.

HJ: Thanks Phoebe, and I wish the best for you both during and after the season. Hopefully, you'll come back to visit and shoot around next year. Good luck and go CC women's water polo!

Post-Match Brawl Challenges MMA's Integrity

ALEX MARTLAND
STAFF WRITER

The Roman Coliseum proved that we as a species are a simple, easily-entertained people. Give us some good food, the company of friends and family and a little live entertainment and we'll be content to sit and watch all day long. That is, provided the entertainment is human brutality with no explicit purpose beyond whipping the desensitized masses into a blood-lust frenzy, hungry only for more.

Now, in our much more safety-conscious world, we have adapted the ancient gladiatorial battles for a modern audience. That is to say, we've gotten rid of the swords. The Ultimate Fighting Championship (or UFC) and other smaller organizations such as Strikeforce and World Extreme Cagefighting have cashed in on the successes of boxing and martial arts competitions to create an, at times, disturbingly violent hybrid.

In a typical mixed martial arts match, two competitors are locked inside a 750 square foot octagon (the ring has become an icon of the UFC), and try to beat each other to a pulp, mess that, at the end, somewhat resembles a human being. While there are countless technical rules, the only hard and fast rules seem to be no punching the opponent if he's really unconscious (though stages of limited consciousness are fair game) and no attacking the special spot right below the bellybutton and in-between the legs.

While I am doubtlessly oversimplifying the skill and finesse necessary to become a UFC champion, the fact remains that if you can't take thirty or forty elbows to your chin over the course of a five minute round, you're not going to make it very far in the sport. I scoured campus to ask a UFC official what they thought about my claim that UFC fighters were just adult-sized versions of the bullies who used to take my lunch money in kindergarten, but apparently Connecticut College doesn't have an on-campus UFC liaison. Though I was indeed shocked, I refused to relinquish my journalistic integrity and found a source who was every bit as credible instead.

My neighbor, whose name will remain hidden (you can call him either 'Jason C' or 'J Cordova', either one works), is a real-life UFC fan. And by 'fan', I mean that his girlfriend's brother had an extra

ticket to a UFC event in Tampa and he went. When asked about the sport in general, however, he was much more knowledgeable.

Said Jason, "once you get past the punching and kicking, it's actually a really technical game. It's not all blood and guts; they're actually pretty skilled athletes."

When I pressed him on what he meant, he pointed towards the oft-ignored wrestling component of the sport. "Most of the fight is actually on the ground, submissions and holds and stuff. I mean yeah sometimes someone will slip in an elbow and knock the other guy out, but for the most part it's about submission."

Despite his best efforts, Jason did little to dispel my impression that the UFC and its many splinter organizations were cashing in on mayhem, blood and gore rather than legitimate athletic achievement. The post-fight brawl at an MMA event in Nashville this past week, which involved a number of people outside the fighters in the octagon needlessly pummeling each other, initially only served to confirm my feelings regarding the sport.

However, UFC President Dana White's reaction to the fracas may have helped to win over fans on the periphery like myself. White, who has helped bring the UFC light years ahead of where they were only a few years ago, was upset not only that the post-fight melee happened, but that the event itself, which was televised nationally on CBS, garnered so much publicity. White has worked ardently to change the perception that the UFC is a devolution of boxing to the lowest common denominator as opposed to a test of athleticism and skill in a controlled setting.

The embarrassment that was Nashville's extraneous fighting does not reflect poorly on the organization responsible (Strikeforce) or on CBS, but rather it falls unfairly on the shoulders of the UFC. This is the same UFC that has kept a relatively clean track record, brought a sport thought to be barbaric and socially unacceptable to cable television and pay-per-view records, and simultaneously given birth to a number of competing organizations. Mixed martial arts may never become one of the major sports in America, but if more people started taking a stance like Dana White's, it at least has a much better shot.



PHOTO FROM WEB

UFC fighter Nick Diaz was involved in the post-match brawl on April 17.

The Factorization of Connecticut College

Bros: the social parasites, and why I don't feel like I belong here anymore



Look familiar? This is the 1984 Connecticut College lacrosse team. Have things changed? Photo from Koiné 1984.

JAKE SCHNAIDT
COLUMNIST

So, I'm a senior, and here's what I see when I look behind me:

The Bro. He is like a snake slithering around our arms and biting between our knuckles before we can look him in the eyes and ask him what for. A Bro is also this: a disdainful, morally inept athletic or once-athletic college male who not only lacks sincere human empathy, but uses this lack to his advantage. He is an anarchist-capitalist. He is close to being a sociopath: "a person... whose behavior is antisocial and who lacks a sense of moral responsibility or social conscience."

But sociopathy is congenital; Bros have been failed by a society or a family that has systematically disregarded their moral development, and because Bros are born into riches, they are released into a world which will gladly take their money in spite of their socially parasitic ways.

However, not all athletes are Bros. But most Bros are athletes, and most if not all Bro athletes are on those two certain teams that need not be named. I want to emphasize that there are some really great people who play varsity sports and are sadly lumped together with this stereotype I'm reinforcing. These "good" guys have happily integrated into the vocation of the "Student" whereas the offenders have yet to peek out from their guises as "Student-Athletes," or rather, "Athletes" who nominally participate in academia. When did these people start becoming a problem at Conn?

The floodgates opened a few years ago when the newly crowned president decided, very shrewdly and with no abandon, to overhaul the college's image in the face of the school's relative decline in rankings. It is Higdon's unilateral project, when one skips the rhetorical hogwash, to increase the endowment of this institution, this brand, this corporation. It is, some would say, a "necessary evil" that has created a strict paradigm upon which the school has begun to transform the college identity into a more market-friendly product. Market-friendly in liberal arts now connotes a "do it all" school like Williams College.

Suddenly and unrealistically, Conn changed from a toned-down Wesleyan to a baby Duke. We are nearing a state at which our school doesn't have students with varying interests, but rather, puzzle pieces. Admissions needs specific proportions of each "type" of student (athlete, activist, creative, intellectual) in order for the new paradigm to work.

It is a quick-response strategy for downsizing that works in corporate offices where tradition and values matter less than worker efficiency. At a college where alumni presumably care more about their alma mater's reputation than they do about

their old workplace's, rapid-change business practices do not always result in happy alumni.

To keep investors happy, businesses either reinvent themselves or they expand. Reflecting on the two most publicized reforms, the new camel mascot and the new athletic facility, there is no doubt that reinvention is Higdon's M.O. Values are sacrificed for image, and the judicial system and student governance which once depended on the democratic model of the self-policing citizen to enforce community values are no longer sufficient. The deterioration of the Honor Code, the lost and whining child prodigy of Conn, is an effect of the school's shifted focus to grab quick capital to mend our ranking woes and insecurities as a school falling off the mini-Ivy bandwagon.

It is Higdon's unilateral project, when one skips the rhetorical hogwash, to increase the endowment of this institution, this brand, this corporation.

Though it's hard to believe, the Honor Code was once a truly significant part of student life. But after seeing the college jump on academic violations and shy away from social ones, I'm not sure I trust the Honor Code to still be a relevant tool in student self-governance.

However corrupt it gets, though, as long as we throw in a truckload of benefit shows (there are way too many of these), a Take Back the Night, and a dozen other under-attended lectures and workshops on women's rights, men's rights, babies' rights and earth's rights, trustees and other donors should be satisfied by the annual list of important educational gatherings.

Let the world-burdened kids play with their idealism, but don't let it infect the minds of our mercenary athletes or else they might miss a game-winning shot while pondering the horrors of rape. After all, selfish people are model capitalist citizens; they are undistracted, they are stubborn and they often see the world as a video game with a reset button.

At a bigger school, Bros can get away with hubris, but here, where walls are thin and stories disseminate, the transgressions of an individual do not often go unseen. We've all done stupid crap that we've paid for, and then we learn to smarten up. When values are shared, this system of mutual evaluation and judgment works. But Bros create a rupture in the value system of this small community by bringing in a wave of destructive thoughtlessness and making it look so appropriate and fun.

They need to be corralled and taught values, but that

responsibility belongs to God-knows-who. Usually I don't call for cultural assimilation, but these Bros aren't exactly a marginalized group, and they're really annoying in the library—especially the night before an Econ exam.

Okay, Bro, this last Bud's for you: I'm not asking you to give \$10 to a Haiti fund, or attend a seminar on sexual violence, or talk to someone who doesn't belong to the superior race. I'm not even asking you to stop using women, or using discriminatory language against people who look or live differently from you, because I know you'll never listen to that preachy crap. Besides, you're top of the food chain here. But as long as you refuse your role as a Student and disregard or senselessly offend those who refuse to kowtow to your serial egomania, you will be pigeonholed as brutish and moronic and you will be a nameless stereotype.

I'm asking you to accept your marginalization as long as you continue to isolate yourself in your bubble of undeserved privilege and ignorance. If you just sat down and asked, "Why am I the way I am?" you might actually be able to turn your privilege into something useful and be a good person. Hope for Bros Benefit Show today.

I'll end by citing a quote in last week's *Voice* concerning the new mascot: "Our new mascot is much sportier—it's more like a big, Division I University." My response to this Freudian slip is, why didn't you go to UCONN if you wanted that Division I feel?

Can we not be proud that we have no football team (yet), no pep rallies and no official frats? It's what makes us Camels. I came here to avoid that type of proximity to the freaky cult of college sports, and suddenly it's all up in my grill on my Facebook News Feed, telling me the Lacrosse team is 8-0, then 9-0. School pride is one thing, but artificially forcing our college to conform to the ideal "do it all" school where sports are as integral as academics leaves a lot of us asking, "Why did I go to a school that just wants to fit in with the athletic rich kids?"

An Idealistic Process Being judged by a jury of my peers

KATRINA SEREIKO
CONTRIBUTOR

Part of the reason I chose to attend this school was the Honor Code. In theory, a student judicial board should advocate adherence to the Honor Code. The idea of being judged by one's fellow students should be a form of positive peer pressure. But the student-run judicial board has proven to be something that only looks good on paper. The Honor Code is fantastic, and I am all for it; however, the process by which it is enforced is hypocritical.

In February, I appeared before the Board as a first time violator. After taking responsibility for three pretty serious violations, I was given an equally serious sanction.

Upon hearing this news, far too many people asked me why I hadn't just denied responsibility. Put more simply, far too many people asked me why I hadn't lied. I do not fault these people for considering lying as an option in front of the Board. Rather, this consideration suggests that we need to ask ourselves what it is about this system that makes lying an option.

Personal responsibility is key to the Honor Code, yet an appearance before J-Board is usually the result of getting caught. If an especially harsh punishment is doled out, the student walks away not having learned a lesson, but instead having learned not to get caught. The basis for dishonesty is often disproportionate sanctions, not to mention the hypocritical nature of the board members themselves.

The Student Handbook clearly lays out all possible Honor Code violations. A violation may have a corresponding sanction, or the Board may deliberate what sanction is appropriate in any given case.

Here is where I take issue with the system.

The Board consists of nine students, and as such they have some idea what happens here on the weekends. In a community of 1900, Board members are just as likely to be at a floor party as you or me. Yet, something happens inside the hearing room, and the Board members develop tunnel vision. Violations can (sometimes) be met with sanctions disproportionate to their damage, in turn causing more harm to the violator than might be deemed necessary by common sense. It is therefore unavoidable that students longing to safeguard their status and participation at Connecticut College lie in front of J-Board.

We are all college students,

looking to forge our way forward in the world. What is to stop a Board member from doling out an overly harsh punishment in order to highlight his or her own virtues? On a more basic level, what is to stop a Board member from holding a personal grudge that influences his or her decisions?

Studies have shown that our brains do not stop developing until our thirties. Regardless of how outstanding a Board member's community reputation may be, the fact is this: we are all barely adults.

As a 20-year-old, I can make an immature decision and violate some component of the Honor Code. What does that say about the capability of a 20-year-old Board member to make a fully mature decision regarding my punishment, or what the best way to correct my behavior might be? What if the decision made by that 20-year-old results in my suspension or expulsion?

Personally, I would rather be

judged by a panel of adults. We are lucky to attend a school with a group of top-rate deans and professors. As adults, they are separate from the college

In a community of 1900, Board members are just as likely to be at a floor party as you or me. Yet, something happens inside the hearing room, and the Board members develop tunnel vision.

world, so there is no room for hypocrisy. They have had much more life experience than we have, and are capable of making more informed decisions. When was the last time you heard of a professor punching through a dorm window? Or getting carried away in an ambulance?

If my ability to make a stupid decision can be dictated by my age or status as a college student, what does that say about the capability of any board member to not make a similarly stupid decision? Again, ideally, a sense of personal responsibility is what should stop a board member from violating the very code they spend so much time enforcing. I would love to believe this, but I've heard stories about some of my friends smoking or selling pot to Board members. Not to mention the fact that I've personally done vodka shots with another board member.

Perhaps if I hadn't listened to a friend complain about how he woke up after a party to see a J-Board member drunkenly urinating all over the wall and floor. And of course, one look on Facebook will tell you all you need to know about the feelings some underage members have concerning the drinking age. If I'm going to be kicked out of school, I would rather it be by a fully aged, responsible adult—an adult who can look me in the eye and tell me there is no way he or she could ever be responsible for violating the same Honor Code as me.



The Last Laugh

Longtime columnist Donald Budge presents a meta-retrospective

DONALD BUDGE
COLUMNIST

[Editor's Note: Regarding the incomprehensibility of this article, we made attempts to reach the author and succeeded in those attempts, but they were entirely unhelpful in elucidating the material. Read at your own risk.]

Well, friends. It looks like it's time to wrap things up. I hope you've enjoyed my articles. I looked over them a few times, and besides the one about the dance review, I think they're pretty good. It's not over yet, though. There are still plenty of surprises left, so hold on to your hat!

I'd like to use this time to take a break from writing. So why don't you sit back, kick off your shoes, and have some Frosted Flakes? If you'd like something else, I think we have some Cro pizza left over from last night.

We sure have had a lot of fun together, haven't we? We've laughed, we've cried and then we've laughed again. Let's take a look back at some of the best moments we've shared together and some new moments from your favorite articles.

"However, I do have one problem with Campus Safety that I think everyone will agree with: they are undercharging us." (Donald Budge, 2008).

They haven't changed a bit have they? Those were the good ole days when we were just starting getting to know our pals, campus safety. We've sure had a lot of adventures and parking tickets since then. Let's look at another clip from when things got a little wacky:

"THIS IS EXACTLY WHY WE NEED PROHIBITION TO PREVENT STUFF LIKE THIS FROM HAPPENING SO EVERYONE'S SUPER COOL WITH EVERYONE AND WED ALL BE BEST FRIENDS WITH

TOTL BANANA BREAD THE END OKAY LETS SLEEP! GO CAMPELMPYICS LETS GO! I CANT BELIEVE MY MOM SENT ME MOOKIES ITS TERRIBLE OKAY GOODNIGHT! BYE EVERYONE LOVE YOU!" (Donald Budge, 2008).

No issues of plagiarism here. What a hoot. Things got a little out of hand that night, didn't they? That's okay. It's those types of memories that make lasting friendships. How about the time Dean Bengochea got mixed up with those lovable raccoons in the great raccoon caper of '07? Why

'We're having a disco party on May 7, 2010, at my house at 10 PM and everyone is invited,' yelled Dean Bengochea.

don't we check that out?

"Going for the pineapple, Dean Bengochea found himself playing right into the raccoon's hand. Now stuck in their trap, Bandit the raccoon admiral stole all of his garbage and sent out concerns that the camel mascot needed to be updated."

As a special treat we even have a letter from Professor Emeritus Charles Chu. Let's take a look at this never before seen footage:

"Sunday after-noon seems to have become a time for us to make love in our married life. In spite of our age, we ran into the wood until we were too tired to run any further, we lay ourselves on the ground, and had such a sweet time together, just as the time we had in the Berkley Hill in the 8th of Sept. 1945.

Tomorrow is my first final day, here I stop, but will kiss you—don't you where?

Love Chuck,"

Haha. Wasn't that fun?

For our last treat we have some outtakes from Lobstergate, including the never-before-seen alternate ending. Let's give that a spin, shall we?

"As I understand it, a group of students bought lobsters for themselves and asked the chefs at Harris if they would cook them. Other students approached and began inquiring how they could get the same. It is alleged that 'classist' remarks were made, and frustration built when not every student sitting at the table gave the same response to students asking about the meaning of the whole event."

"You have a fax!" yelled Gary the ninja dinosaur, handing a fax to Dean Bengochea as he exploded (Budge, 2010).

"This just in. We're having a disco party on May 7, 2010, at my house at 10 PM and everyone is invited," yelled Dean Bengochea ripping off his shirt and flexing his biceps as he laughed hysterically."

Well it looks like we're running out of time here. I have to go finish up graduating, and I'm sure you're busy too. I'll see you at the reunion if things make it that far. It's been fun.

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What I Wanted To Say

A senior's would-be commencement address

RIORDAN FROST
COLUMNIST

Since at least sophomore year, I have wanted to try out to be the student speaker at my commencement. It is not an option this year, however, so I have written the gist of what I would have said:

Fellow classmates. We are here at last, at a culmination of the past four years. We've spent the time studying, dancing, talking, drinking, exercising and living in the tender embrace of this institution, which we'll soon be able to refer to as our *alma mater*, as we sip wine in our luxurious libraries. Or, rather, the room we pretend to be our library as we try to eke out a living in a small apartment, working however many jobs we need as we enter the more anonymous stage of the recently graduated.

We will be out in the world, scattered like seeds to the wind, each trying to find out what we are doing and how to do it. What we must not do, however, is ignore the why. Think about why you are doing something, both for direction in life, and for figuring out your reasons behind living. Careers change, jobs come and go, and mid-life crises do happen. If you figure out what your goals are for life, however, the careers never have to be all and end-all. I have some suggestions and advice for these goals.

Live passionately. In our generation, marriage and a family aren't so rigorously expected of us, which is something that allows for some freedom. Figure out who you are before you enter a situation where everything depends on just that. Love those you are close to. As Shakespeare said through Polonius in *Hamlet*, "The friends thou hast, and their adoption tried, / Grapple them to thy soul with hoops of steel." As I see it, life is too short to choose a miserable but well-paying job over a network of friends and family. Whatever you do, make sure that you infuse passion into it, and I

guarantee you that it will be more satisfying, and better done.

Never forget to appreciate the people around you. Whether they are CEOs, custodians, baristas, or distant family, each is an individual playing some role in your life. Never take any help or appreciation for granted, and you in turn will never be taken for granted.

I have argued for moral relativism in a classroom, but I believe that there is goodness in the world, and that it cannot be quenched. Whether you go abroad to help people, or dig down in one area and improve it as much as possible, always try to give back to the community. The best cities are made and maintained through a universal civic sense of responsibility to them.

Self-knowledge is one of the most important things in the world. People, as much as you should show them appreciation, can be just as transient as jobs, and at the end of the day, the only person you really need to live with is yourself. Know who that is and don't be afraid to take time to find out. Being able to be alone is an invaluable skill to have.

Not a day goes by when I don't think about the fact that life is transient, that it can slip by and that at any point in time, anything can go terribly wrong. At first, I was angry at the constant philosopher in my head bringing this up all the time. Then it was pointed out to me that having a limit to life is what gives it meaning. In our short time on this earth, we need to live passionately, never letting time slip us by, and never entering a numbing routine that causes us to wake up twenty years later and wonder what happened. Flowers never bloom forever, but the memories of them can. So, my friends, live with a fierce, determined strive, and love the ones that strive alongside you. As Michael Franti said, "Love like your life depends on it. Because it does."



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A Riposte, to Myself

A call to commit to campus activism

LELAND STILLMAN
COLUMNIST

I voiced some very tough criticisms last week, in part my own opinions, but more generally my perceptions of the sentiments of the student body (I have gotten a lot of positive feedback about that article, further confirming my suspicions). But while I may think the administration is sidelining student interests in favor of their own agenda, I also can't say that I blame them. The other big gripe of students on this campus is student apathy. What irony! The student body is so apathetic it won't even make its voice heard! Does

criticizing the administration for not reaching out to a student body that doesn't have the energy to make itself heard make me a hypocrite?

It is as much the responsibility of students to make sure the administration hears their complaints as it is the responsibility of the administration to heed their complaints.

There are some administrators who are very concerned with student opinions, just as there are some students who are very vocal about their opinions. Yet these administrators don't seem to be prominent in decision making as far as students can see, just as vocal students don't seem to be heeded by the administration. It's like trying to fit European plugs into American outlets; somewhere there is a disconnect and a failure of the system to satisfy everyone. Now I'm done criticizing. I have some suggestions to offer.

It seems to me that a renewal of commitment is required on both sides of the fence. Students must reach out to the administration, and the administration must reach out to students. Students must feel involved in the process of running the college, even if it's just having our representatives sit in on meetings to find out why all our pipe dreams can't happen (pipe dreams as mundane as having our own grills). Administrators must feel like students are interested not just in voicing complaints but also in working with them to make this school *better*, not just with short term student interests in mind, but with the best interests of the institution at heart.

This will take a lot of time and effort. Now, I must point the finger of blame at myself. I have been here for four years, and while I have served in Student Government and Residential Life for three of four years, I have never committed to fulfilling more than the

minimum obligations required for each position.

What kind of hypocrite does that make me? I think it makes me a fairly typical one for an ambitious college student. I spent my college career filling my CV with as much as I could, from student government to extracurriculars to maintaining the best GPA I could. And I just barely got into medical school.

If this is the Herculean effort required of us, one that leaves no time to commit to things that won't add to our CV, then where, in the gauntlet of college, am I supposed to find the time to commit to campus activism?

Administrators must feel like students are interested not just in voicing complaints but also in working with them to make this school better, with the best interests of the institution at heart.

Our responsibility to maintain shared governance has waned in the face of overwhelming competition and increasing expectations. This

isn't just the case here at Conn; it's a national political crisis. The effort to achieve political and social change is too great for us to commit when we have to perform to higher and higher standards. I don't know anyone who thinks our government (or our administration) is really "ours" anymore, whether it's because of resistance to health care reform or infringements of personal liberties. When people talk about challenging the administration, of the college or of the nation, I see people roll their eyes as if it's impossible. I would agree, in large part, given the way things are. And that's what the political activism of this day and age should focus on.

For people to take the initiative in politics again, there has to be a way for them to realistically affect change. The jaded political activist is so common these days that it's becoming a trite character archetype. I am tired of it, here at my college and here in my country.

So what do I want?

I want campaign finance reform, limitations on contributions to political campaigns to modest amounts from individuals *only*, private funding for campaigns only, term limits of one term, and paper ballots with complete transparency. And right here, at Conn, we have to show the administration that we're not willing to stand by and watch them do whatever they want. Make sure they know you're down for a Fanning lock-in. Fight your apathy, make sure the things that matter get done, and then maybe we'll have a shot at restoring our political system (both national and collegiate) to what it is supposed to be. Ok, that's a wrap. I'll get off my soap box and graduate now.

The Sound of Settling

A Look at the Hook-Up Culture of ConnColl

JAZMINE HUGHES
NEWS EDITOR

It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife. Similarly true, a single man with a 30 rack, a Camel card, and a school with a 60:40 women/men ratio must not be in want of a girlfriend.

Survey ten random women of Connecticut College: eight out of ten of them are "relationship-people," the type of girls who'd like to meet the parents and receive "good morning!" text messages and go out to dinner with the same boy for a prolonged period of time.

These are many of the same women, however, who head to Cro every Saturday night in their best tube tops and skinniest jeans, who attend floor parties in Johnson to snag a lax bro, who introduce themselves to guys with their cleavage.

These are the girls who are settling.

What results in the uneven distribution of dating vs. dicking around? Why are women so conditioned to prefer relationships?

Women are trained to be monogamous: love stories and sad songs are marketed to us and bridal shops outnumber tuxedo rental places nearly two to one.

Unlike men, we can also get pregnant.

Perhaps this trend starts with our parents. In our homes and in our faces, parents influence our perceptions of how we should be. They want to see us, as their children, happy, but they also want us to be "normal," to fulfill an ideal of not necessarily a perfect child, but a usual one. This goes somewhat swimmingly until the years that every parent dreads: college.

Colleges and universities are breeding grounds for new trends that couldn't survive anywhere else—the "experimental years," where you can get away with practically anything and blame it on "oh, I was in college:" dreadlocks, piercings, streaking across the bridge that leads to the Athletic Center, conveniently located right above Route 32.

What started as a fad has turned a horde of undergrads into commitment-phobes. Gone is the tradition of courting, of asking a girl her name and her phone number before discovering her choice in underwear, or of dating, of dinner, a movie, and a goodnight kiss at the door. This is the age of "hooking up," a term that is more flexible than the social living part of the honor code, Cro dances, parties at the Ridge, and, of course, the awkward Sunday mornings in Harris.

This is the age of "Learnen Dem Hoes."

"Learnen Dem Hoes," an invented Saturday-night class, presents a strictly male perspective, a small glimpse into the mind of the non-committing man. Enter Ross, head professor and creator of Learnen Dem Hoes, AMS 320. Using examples from his life and the lives of his friends, Ross reviews the common problems and misunderstandings that come with the "hooking up" territory—a murky place—and establishes rules for them. (Rule #12: It is totally fine to hook up with two girls in the same friend circle. "Break dat shit up.")

The self-proclaimed "Professor," Ross, is nineteen years old, has never dated a girl, and is known for proclamations like, "I'll get married when I lose the will to live!" He is therefore a perfect example of The Douchebag: the guy that fascinates you until you have feelings for him.

Once, upset after "being a nice

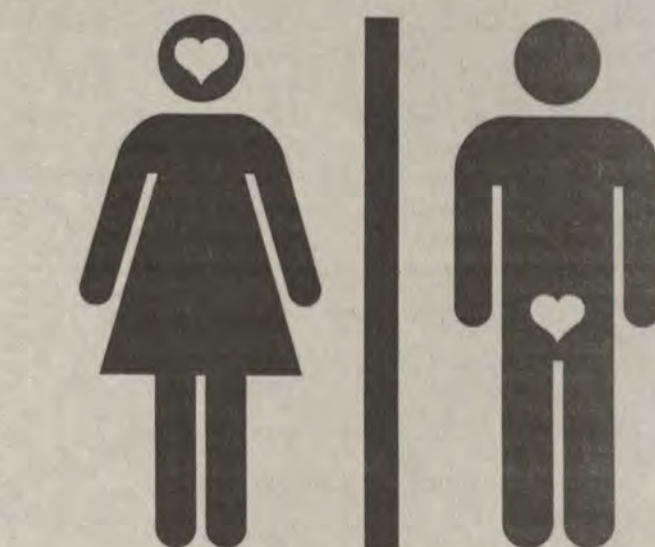


IMAGE FROM WEB

guy" and letting his friend make a move on a girl that they were both interested in, Ross lamented, "This doesn't happen to me! I don't pay for pussy!"

His friend Charles, in an attempt to console him, reminded, "But you are paying... with your emotions."

Accordingly, Charles is The Normal Guy: he's had girlfriends, he's receptive to marriage, he hooks up with girls and remembers their names. He doesn't scour the campus for the easiest drunk target, nor does he sit in a room full of men on a Saturday night. Charles is a representation of many Conn guys—boasting neither tattoos nor funky hairstyles, he is generally nondescript. At Connecticut College, that is considered "normal."

A "normal" man, however, does not have the same mindset as a "normal" woman. Though boasting a serious, long-term relation-

What results in the uneven distribution of dating vs. dicking around? Why are women so conditioned to prefer relationships?

ship in high school, nearly four years have passed and Charles is "not looking for another one." As he once said to me, "Jazmine, this is the first time I've gone to school with girls. I need to have fun."

The other major player in this class is Joseph, Ross' roommate, starring as The Nice Guy. A rare creature, Joseph purchased a bouquet of roses on Valentine's Day, giving a single rose to each close female friend of his.

Still, Joseph chooses to live a life of ambiguity: "If I'm going to date someone, I want to be in it 100 percent. I've been hanging out with this girl a lot, and we've been having a lot of fun, but I'm not in a place for a relationship right now. I don't want to mess it up."

To the untrained ear, Joseph's explanation may seem acceptable, but listen closer: "If I'm going to date someone, I want to be in it 100 percent. I've been hanging out with this girl a lot [for the past six months], and we've been having a lot of fun [I even brought her home to meet my mom], but I'm not in a place for a relationship right now [I told her this on Valentine's Day]. I don't want to mess it up [but believe me, I have]."

Ross, Adam, and Joseph arguably represent the three categories in which women label men—a lesser crime now that I've discovered we're called everything from "biddies" to "stage two clingers." They have different dating histories, vary in age, and come from different hometowns, but they are united in one sentiment: we don't want to date.

The creator of the "course," Ross, blames the population inequality on the newfound trend.

"With such a large selection of... let's just call it fruit, why would any guy just stick to the grapefruit or the oranges? We need our Vitamin C. We're going to eat as much fruit as possible."

Feel special yet?

Though Ross' lessons are (mostly) in jest, it reveals an interesting pattern amongst the college population: girls who are more willing to settle. To counter the lack on on-campus commitment, newer, mini-relationships have sprung up. Created out of the inevitable "I'm not looking for a relationship," girls have finagled "better than nothing" situations, things that can resemble a relationship if you squint real hard.

Why are girls willing to succumb to this compromise? Though it's not ideal, many women would rather get whatever they can than spend every night alone. "Women do not want to get left out in the cold, so they are competing for men on men's terms," Kathleen A. Bogle, a sociologist at La Salle University in Philadelphia, wrote. "This results in more casual hook-up encounters that do not end up leading to more serious romantic relationships. Since college women say they generally want 'something more' than just a casual hook-up, women end up losing out." (NYT)

But stifling true feelings and accepting whatever is given to us is unhealthy. This practice starts early: a freshman recently came to visit me and to lament about her latest guy troubles. She'd been in an ambiguous relationship with a fellow freshman for about two months, and, "All of a sudden," she said, "things got weird." Her relationship went from ripe to sour in the course of a week, and she didn't understand why.

The confusion continues; grousing about not being able to find a truly attractive—both in looks and personality—guy that also returned the feelings, a sophomore friend chalked it up to not being one of "those girls" who easily hooks up after a dance or a party. "That's just not who I am," she stated. "Sorry for having morals."

Of my five closest friends, three have boyfriends. Not a single of these boyfriends goes to Conn. "No one dates at Conn," the aforementioned freshman said, almost in disbelief. "I cannot think of a single person in a healthy, committed relationship with someone else than goes here. This is a poisonous environment."

What could possibly be the antidote? Women standing their ground. Despite colonization, globalization, and Hillary Clinton, the world we live in is overwhelmingly patriarchal, and this affects everything from thinking twice about raising our hand in class to accepting a lower salary than male coworkers. Still, by not "giving up the goods" to just anyone, we send a loud message to men: we are women, not objects; people, not percentages. We are more than just a Saturday night.

We'd like to thank our staff and our contributors for all their hard work this year.

We also want to thank our readers both for their support and for their criticism.

Have a really great summer, ConnColl.

**Love,
Your Opinions Editors**

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Editorials

Throughout the past three years, I have been challenged and stimulated by what this college has provided me. It has let me self-design a major, staple fabric to my walls, and yell weird terms like "way enough" at a group of freshmen on the Thames. I have gossiped over scrambled eggs with the Dean of Studies, thrown parties with titles as brazen as "Fat Camp", and superimposed President Higdon's face onto the cover of *Esquire* and printed it in the newspaper. This sense of opportunity cannot be understated, and should not be undervalued.

The introduction of a new athletic logo seems to have brought about a campus-wide identity crisis. Read closely and you'll see a trend of articles this semester that all reiterate the same point: the campus community is having trouble relating to the image our college projects beyond its walls. This and yet that image is not changing. Our goals are ultimately the same, but we and the image-keepers see them through disparate lenses. All we can ask the administration is that they focus on us, and listen to us. We're like puppies – if you show us affection and make us feel loved, we won't pee on your bed.

A comment left on the Voice website last week suggests that students will hopefully "use their strong minds to create entertainment and community independent of the administration – I have faith in Conn students and my enjoyable social experiences at Conn never relied on the institution."

This is what I think is unique about our students: at our best we are curious, we're focused, and we're invested. Yes, we have CISLA and CCBES and CELS and Study Abroad, but those aren't just acronyms – they're tools. These are what the school offers today to facilitate what we have been doing on

our own here for decades: taking the liberal arts seriously. Directing the breadth, depth and focus of our education by more than just choosing a major. The best students here are the ones that find their thing – whether it be outer space, experimental film or Italian architecture – and through these channels make connections between courses, between courses and clubs, and between courses and clubs and social initiatives.

Campus dialogue suggests that the administration is quietly worried about the consequences of straying from the norm. Though I wonder what they're afraid of, I have confidence that they'll eventually come to realize the shortcomings of their approach. Until then, don't forget that we still have the power to make this campus what we want it to be. Channel your inner Gaga. React. Pull the weird out of the norm, and then play with it.

Claire Gould has passed down a big coffee mug to fill. She brought our staff together this year to make the Voice a news source we can stand behind, one that promotes a diverse campus-wide dialogue both in print and online. She has been a dedicated, level-headed and encouraging Chief. The woman had a hand in everything, but allowed us room for our fair share of creativity or inanity. I speak for the Staff in saying the Voice wouldn't be where it is without Claire's leadership. She is our mother hen, and it is with a humble sense of purpose that I take her place.

All said, I can't do this without your help. Our staff is motivated, caffeinated, and inspired to create something we'd want to read ourselves. We want you onboard.

Have a wonderful summer,
Lilah

Letters

Responses to "The Revelation of St. John '09":

Long before the new "camel," Connecticut College already had its 'fierce' mascot: Peter St. John. He would strut across campus looking as though Don Draper had recently spent some time in his closet, all the while smiling, waving, and greeting each person who said hello, of which there were many. He was more myth than man, and the entire campus, from the ladies down at CELS to Mr. Higdon himself, knew exactly who PSJ was and exactly what being PSJ entailed. Or, at least, everyone thought they did. Perfectly coiffed hair? Check. Sharp attire? Obviously. Intellectually Stimulating? Indeed. Socially Involved? And how. Capable of delivering the grandest-scale slap in the face to the student body, parents, alumni and faculty? Woah. What? ... No!

Here, I'd like to make it quite clear that I loved, and actively encouraged the Voice's front-page article last week. I believe exposing the story was the right thing to do, and at the very least, took some serious balls to write. Furthermore, I am in no way condoning what Peter did. I've realized in all of the discussion revolving around this, that no one, including myself, really knew Peter as well as they believed they did. I happened to be friends with Peter during his final year, quite a feat for me since I'd spent an entire year utterly terrified of him. Our friendship was one that seemed sincere, and so in finding out that he plagiarized a speech – one I had the pleasure of hearing parts of during the writing process, and one I'd sat through,

dumbstruck by his profound wisdom. I felt an intense mixture of incredible protectiveness (my Peter would never do that) and absolute outrage (he did what?!).

We're discussing an individual who entered college wanting to be an active member of his community, to be challenged academically, a guy who desired to be well received by people. Peter's pedestal was raised even higher by his peers, who attributed terms to him like "unattainable." Perhaps it was this Connecticut College-driven and -given reputation that did him in.

While Peter's actions, or lack thereof, in writing this speech might indicate to some his lack of caring, respect and integrity, I believe it shows his love and genuine care for the school. The desire to give a commencement speech that will actually resonate with people should be the ultimate goal of a commencement speaker.

I'd like us to think about how we pick and choose our prize cows, our mascots, our idols. The difference between having a reputation and becoming a caricature is *agency*. Peter had the ability to shape his reputation, to be active and make decisions that would promote a positive view of him. Yet it was those who referred to him as "Perfect Peter" – who asked their friends whether they saw what he was wearing, who introduced him as the "only person you need to know" – that pushed his reputation aside and placed him on the pedestal instead. The administration and the student body have a

habit of idolizing active members of the community, turning them into mascots instead of people. Peter isn't the only one.

These individuals have become admission material; they're simply faces to us now, not people. Their constant exposure to our community and its expectations makes talking about them or Googling their names like searching for Megan Fox or Jon Hamm. These are bold and determined people who care about the school – something we really need. But when the student body, faculty and administration turn you into Mr. or Ms. Conn Coll, being active in the community becomes the opposite of being your own person.

Does any of this negate what Peter did? Under no circumstances.

Does it change my opinion of him? Surprisingly, not that much. I like to believe I know him a bit better than one instance of poor judgment, severe as it is. Perhaps, in plagiarizing, Peter has regained his agency to some extent, over both his reputation and his character. I firmly believe that wasn't his intention. Either way, instead of being known as "Perfect Peter," he can still be known as someone who contributed a lot to our community but made his mistakes at the end of the day.

Rather than a saga of PSJ, we get a humanizing picture, which picks him up off his pedestal and lets him get judged with the rest of us.

-Kiefer Roberts '11

Who's in fact surprised by the Revelation of St. John, '09? Not I.

This is not to say I'd ever taken him for a plagiarist, nor should it suggest I was anything but crestfallen the day I heard the news. Surprise, though, is unfair here. On what basis exactly did you expect otherwise?

Peter was an icon of sublime artifice. I looked up to him for his skill at crafting an image so self-consistent it seemed unreal. A run-in with Peter wasn't just a conversation, it was an event that left you feeling graced by celebrity. He was an asset to our promotions precisely because his was the symmetrical face onto which you could project whichever lofty values you cherished. This is why his betrayal is so hard to swallow; though ultimately he asserted nothing, his deft presentation made us want to believe in everything.

So surely let him be judged by Barbara Kingsolver and Corey Tesla and Brian Wilson. But what you might haughtily call his Substance,

what you might glibly term his Integrity--these things didn't matter one bit to the Community that wanted desperately to get close to him. What of Substance and Integrity did we realize about Peter St. John? He was smart, articulate, and hospitable, and that's all 99% of his peers were led to believe. Nobody wanted to hear about his anxieties and we sure didn't give a damn about his ethics. Unless you were a lover scorned, it's likely the Deepest interaction you ever had with Peter was that one time he told you your hair looked fabulous. Did you care then that he might have been lying? Doubtful; you were too busy blushing like the rest of us.

So what stuns you? We got sold. Image triumphed over Substance. Wool got pulled over the unGoogling eyes of the grand commencement committee and now there're ever-more eggs hurling facebound toward our Administration. It's sad and unfortunate, sure. But CollRel et al. aren't the only ones implicit

in Peter's plagiarism. We all are, for clutching tight to something so heartrendingly empty.

We loved Peter because he let us participate in the glamorous fantasy we took to be his life. Last week the veneer cracked and he was unmasked a phony. How dare he? He'd been daring to since the day he arrived on campus, and hadn't stopped until his last steps off the podium. Alas but this is what it took to realize we were in love with a lie. I promise you, it won't be the last lie we're in love with.

-Jacques Swartz '09

What are you doing this summer?
We want to know.

Bloggers wanted.

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