



Show mixes, merges Wilder plays

Thornton Wilder - The Trivial and the Divine' opens in JKB's Blackbox

By Akheil Singla

On Fri, Mar 5, 2010

Opening this weekend in the Blackbox of the Janet Kinghorn Bernhard Theater is "Thornton Wilder - The Trivial and the Divine." The play will be performed at 7 p.m from March 5 to 6 and 8 to 10, and at 2 p.m on March 7. While tickets for the weekend shows are sold out, there are still plenty available for the March 8 to 10 shows.

The show, which is a collection of six plays by Thornton Wilder, sports an ensemble cast featuring Julia Dietz '11, Jeremy Ohringer '13, Hannah Tamminen '10 and Nicole Dancel '13. It is directed by seniors Meredith Hackman and Katherine Sommer. Sommer took the time to sit down with Skidmore News to discuss the show.

Skidmore News: What is the show about?

Katherine Sommer: We took six short plays by Thornton Wilder and put them together with one overarching idea that kind of ties them all together. It focuses on themes of journey and moments in life that seem mundane or could be considered trivial, but aren't necessarily.

SN: Which Wilder plays were used to put the show together?

KS: There are two longer plays that are each about half-an-hour. One is "The Happy Journey to Trenton and Camden" and the other is "The Long Christmas Dinner." And then there are four much shorter plays that are around three pages each. We used them to tie everything together.

SN: What is special about this play?

KS: It's something different. Meredith Hackman and I directed it together, and there are two different perspectives coming together to create one piece. Also, it's six plays that were not at all written to be together. We created character arcs that aren't written. It's really interested to see how the different plays that Wilder wrote focused on the same themes and how his language fits together nicely.

We're also using the room in a way that hasn't been done before. We have two stages, so the audience is on either side. And action happens on both stages. The whole concept with both the set and the costumes is artistic.

SN: How did you go about putting the plays together?

KS: We didn't change anything about the plays themselves, except for the names here and there, because it will make it less confusing if certain characters have only one name. But we pretty much conceptualized it all and picked which plays and the order.

SN: How did you choose which plays to use?

KS: We read everything he wrote and picked out the ones that we liked the best. And then it ended up working out. It took a lot of work to figure out the character arcs, because the characters aren't meant to be the same people.

SN: Why Thornton Wilder?

KS: He's most known for writing the play "Our Town," and that's all that anyone knows about him. It was a really pivotal play in American theater and he won a Pulitzer Prize for it. And he won two others. But he also wrote novels. He wrote "The Bridge of San Luis Rey," which he also won an award for. He wrote a screenplay for "Shadow of a Doubt," which is a Hitchcock movie.

He did things for theater, in terms of putting the theatricality on the stage. What he did for "Our Town" is have the stage manager actually on the stage.

A mission not to waste

Finding a way to nip waste in the bud from the start

On Fri, Mar 5, 2010

Recycling is important, but RecycleMania seems slightly off base. With three weeks remaining in RecycleMania, North Quad and Northwoods lead South Quad and Scribner Village, respectively, in the race to increase recycling output.

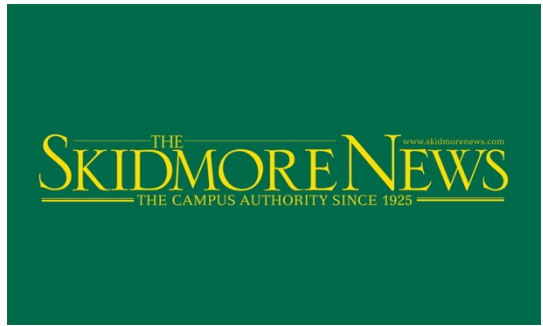
RecycleMania winners are determined based on volume of recycling per capita in each campus region. Therefore, the winner of RecycleMania is still the one that produces the most garbage. Recycling should be a means, not an end; our goal should not be more recycling, but rather less waste. As a college, there are simple steps that we can take to make our campus more sustainable by focusing on reducing our consumption, not stopgap measures that do not address the key issue.

Everyone at the college has a Skidmore e-mail address. Why then, are student mailboxes still filled with a steady stream of club and event advertisement? Even if every single slip ends up in the recycling bin, it is a waste of energy and resources if the same ad could have been more easily distributed through e-mail.

Blackboard lets professors distribute readings without having to make dozens of paper copies, but that benefit is negated when the professor asks for students to each bring in printed copies.

One way that the college can combat this issue is to attempt to keep as much reading material on the screen instead of in paper form. There are lots of readily available electronic solutions, ranging from laptops to e-readers like the Kindle, or even smartphones like the iPhones and Blackberries that are so ubiquitous around campus. There are even programs on these devices which allow readers to highlight and take notes while reading. Reading off of a screen is not always all that easy, and it will be hard to replace paper altogether, but if we can all do our best to avoid printing when not absolutely necessary, then we can save massive quantities of paper.

The same goes for us, at the Skidmore News. We work hard to recycle all of our extra papers, but unfortunately the intrinsic nature of a newspaper is that it becomes obsolete as soon as the next issues comes out. With that in mind, we are doing our best to reduce our waste production, in the short term by finding ways to reuse or recycle our papers, and in the long run by eventually going paperless as an online-only publication.



The key to sustainability is finding ways to keep consumption in check. Recycling provides a band-aid, but it does not offer a cure; we should concentrate on reducing our waste from where it begins, rather than praising where it ends up.

Canibus burns with animus

By Wyatt Erchak

On Fri, Mar 5, 2010

Sometimes, a rap feud can taint a rapper's entire career. For Canibus (Can-I-Bus, sometimes shortened to just Bis), this is definitely the case. Ever since Bis's infamous feud with LL Cool J, ignited by his verse on the latter's "4, 3, 2, 1," the former has largely been panned by critics and listeners as a wannabe. At the same time, he has built a solid, loyal fan base of hip-hop heads who swear he is one of the best rap lyricists alive.

Canibus, born Germaine Williams in Kingston, Jamaica, began his rap career in the mid-'90s as an underground battle rapper in a group called T.H.E.M. After participating in a freestyle cipher with the Wu-Tang Clan, the budding rapper gained respect and went solo in 1996.

He released his debut album, "Can-I-Bus," in 1998 after the fame-bringing feud with LL. Although the record went gold, it was written off by critics and fans. A bitter Canibus would attribute the album's criticism to lackluster production by Wyclef Jean (sparking a feud with Jean in the process).

Canibus's subsequent albums would be met with a similarly lukewarm response, until 2003's "Rip the Jacker" was released to rave reviews, though sales continued to be underwhelming. He joined the military prior to its release, only to be discharged for smoking marijuana in 2004.

His next two albums were again met with mediocre reviews and sales. In 2007, the rapper released "For Whom the Beat Tolls" to praise and good sales, setting the stage for a new album, which he began recording in 2009.

On Feb. 2, 2010, Canibus released "Melatonin Magik" in hopes of changing hip-hop's state of affairs.

"Melatonin" begins with a short instrumental introduction before it takes off on the titular second track, where the blaring horns usher in images of military marches.

Bis explodes in super-lyrical fury: "Give me the mic/I'll call in an airstrike." The overpowering pianos of "Kriminal Kindness" allow the rapper to break down his superiority while simultaneously ripping corporate-run music apart, taking shots at MC's who let it slide.

The military feeling is kept up in the slamming "Hip-Hop Black Ops" and "The Dragon of Judah." The latter track is a real standout with its horns and Eastern-tinged strings providing a backdrop for a furious



Bis to attack everything, including the rarely addressed issue of factory farming: "This not natural God damn you/everybody on the planet don't deserve that/not even the animals."

The political attacks continue in "Post Traumatic Warlab Stress," a heavy and focused track: "We live in a free country/that phrase is so f**king funny/we know freedom is based off the money."

On the next track, "Air Strike (Pop Killer)," Canibus is joined by D12 and DZK in lyrically attacking Eminem and others with absolute venom. Orchestral strings, pianos and pounding drums on "Dead By Design" complement Bis as he picks apart the US government like a vulture.

Similarly, on "Only Slaves D.R.E.A.M." strings and piano fuse with Canibus and his visions of the future: "What happens when the money system crash/and there's no more value in the cash?"

A more subdued Bis is backed by female MC Goddess Psalm One on "Ripperland," spitting one great verse after another over plucked strings and Middle Eastern singing. Revving up again, "Stomp On Ya Brain" is a bumping energetic track, and Bis rises to the occasion: "Mr. Motherf**king Know-It-All/bet you ten gold granola bars/I'm smarter than those fifth graders are."

Switching up the mood of the album, "Do It Live!" features sirens and chilling strings calling out from the underneath echoing drums. Bis continues to rip it up: "Qualitative analysis/is not enough to quantify Canibus/but do it live if you think you can handle this."

The relaxed, dusty drums, harp-like guitars and flutes of "Gold & Bronze Magik" provide a calming close to the album, with Bis and guest MC's all performing incredibly well. A cool-sung chorus also adds to the magic.

"Melatonin Magik" is Canibus' hip-hop wake-up call. Filled to the brim with strong, vicious criticisms of everything from the government to whack rappers, the album is a slap in the face to laziness in hip-hop music.

Lyrically, Bis more than proves his worth; I'm starting to believe his devotees when they call him one of the best.

What's more is that the musical side of the album is just as satisfying with energetic and interesting production. "Melatonin Magik" is captivating from start to finish, a true example of modern hip-hop wizardry.

Wyatt Erchak is a sophomore and history major from upstate New York who knows the stakes are high.



Thank you, Skidmore

On Fri, Mar 5, 2010

Dear Editors,

On behalf of our women's basketball team, I would like to thank our student body, staff, faculty, administrators, board of trustee members and greater Saratoga community members for the tremendous support of our women's basketball team during the regular season and our run at the Liberty League post-season championship. Although we fell 3 points short of overtime and 4 points short of a win, the support that you all provided was absolutely amazing.

You've been there all season long to cheer us on to victory and have followed our wonderful journey of a season from the very beginning. The Big Green Scream and Senior Day on Saturday, Feb. 13 were flat out energetic and that is because you all came out to support both our women and men's basketball teams. That support is much appreciated by all of us.

The Friday night prior to the big tournament was crazy, to say the least, and Championship Saturday was more than memorable. The crowd on Saturday was by far the best that I've seen in six seasons and easily the best in our conference. On Friday and Saturday of our semi-final and finals games you were loud, proud and cheered with such passion and vigor that you helped provide the extra inspiration to continue our push towards success. Even though in the end we came up short, your every effort was tremendous.

Thanks for enjoying our great season with us.

-Coach Darren Bennett,

Women's Basketball head coach, Interim Director, Leadership Activities

Celebrating being naked

By Olivia Morrow & Sarah Rosenblatt

On Fri, Mar 5, 2010

Ever since we hit puberty, we are told what parts of our body are now private.

This past weekend, we got some much-needed exercise dancing to the melodic sounds of Houseboat and The Down Low. Temperatures rising as they often do in a cramped Fallstuffs party, one of us began to peel off her sweat-stained tank, when she caught the eye of a disapproving bystander. The look quickly turned into uttered words, " Please don't."

"Please don't?"

Please don't embarrass me? Please don't show off? Please don't attract potentially dangerous eyes? Please don't rub me with your sweaty flesh? This loaded request to keep the shirt "where it should be," made us think about the dissonance we feel about protecting our bodies while simultaneously flaunting them.

Regardless of whether our shirts are kept on, tossed aside or whirled around our heads like helicopters, we all know what a naked body looks like. However, when we are confronted with a nude body, in the flesh or on a computer screen in the wee hours of the morning, it is immediately transformed from a natural entity to a sexual icon.

We need to become more comfortable with nudity-and not the kind of Playboy nudity that is both revered and hated by our society. Instead of respecting our bodies for their inherent beauty, we repeatedly try to control either our "slutty" sexual urges or our "ugly" physical appearances, or both. Just look at our clothing.

Most of our clothes are made to deliberately highlight the areas they are simultaneously covering up. Bikinis are the prime example. Cut into small triangles and fastened with nothing more than a string, bikinis attempt to protect the breasts from unwanted eyes, while ironically turning them into sexual entities, or "private parts."

Clothing is not wrong intrinsically, but it is socially problematic. There is a fundamental difference between keeping warm and healthy, and sporting a push-up bra that has more metal and wires than your everyday robot.

While we adhere to these harmful norms as much as the next trendy feminists, we cannot stress enough how important it is to examine clothing and nudity with a scrutinizing eye.

The social pressure that keeps our shirts on demonstrates one of the many ways that we are taught to control, fear or hate our bodies. In a room where sweat beads drop like drum beats, no one can deny how physically uncomfortable it is to be wearing anything but skin.

But our mental constructs that make us fear the potential ridicule for being fat, being flat, being flabby, being saggy, being pale, being dark, being freckly, being an attention whore or simply being a plain ole' whore, overpowers our physical desire to consider a more comfortable state: naked.

Unfortunately, we are taught to think that there is something inherently sexual, and therefore inappropriate, about naked bodies. When somebody bends this norm by being naked, it can lead to potential punishments - varying from the tag "slut" to the trauma of sexual violence.

While we acknowledge that not every college student feels comfortable enough to take off his or her clothes, we urge you to take some things into account.

The next time you see someone with his or her shirt off, don't call him or her a "slut." Don't assume that he or she wants you to touch or look at him or her. Don't hate yourself for not looking like him or her. Don't hate him or her for not looking like you. Just notice him or her. Look at his or her body for what it is - a natural, beautiful and powerful part of his or her identity. And plus, his or her clothes are probably just making him or her sweat.

So, if you are in a safe environment ... show your holes to the whole world!

Creativity simmers in D-hall

By John Maher

On Fri, Mar 5, 2010

I'm sitting at the counter at Supremo's, better known as the pizza station in the Murray-Aikins Dining Hall, watching George DeMers shuffle one pizza after another from the oven to the counter. We're talking about music.

"Metal's my favorite, man. I was always into metal when I was growing up in Texas and, when I moved up to New York, I met up with my family here, and my cousins all played guitar. I guess I kinda learned from them, and went on to play in a band, you know?"

George, a short order cook here at Skidmore, plays guitar in a local skate punk band called Buzzard, which just released its eponymous debut album a couple of months back, recorded by the infamous New York hardcore producer Don Fury. He's toured the country as a roadie a couple of times, and is as proud of his musical endeavors as he is of the pizzas he makes behind the glass at Supremo's.

He's not the only one. Jeff Ayers, another short order cook, has played violin since he was in elementary school. His band, Skeletons in the Piano, just released its second album, which was also produced by Don Fury.

"I played mostly classical stuff until I was 16, when I went nuts - I couldn't take classical anymore. So my best friend and I started a metal band, Lore. We played around New York for the better part of a decade - we even played CBGB's, and were ranked No. 13 on www.mp3.com in 1999. After the band broke up, I took a couple years off, but now I'm back at it, playing keyboards and violin in Skeletons."

As I make my way around the Dining Hall, chatting with the cooks, I begin to realize that nearly all of them have at least dabbled in some sort of artistic discipline on the side.

Brian Burr, a dishwasher, and Jason Kerry, a roundsman in the Spa, play together in the local metal band Alchemy of Time. Simon Grimes, a short order cook, just released a hip-hop album under the name Pete Pluto.

Stew Swart, a cook, Peterson Cross, a short order cook and Ben Niese, a senior cook, are all visual artists. Joey Cavalier, the senior cook at Emily's and host of the Chfdad 2000 Show, majored in art during college, had his own band for a while and roadied for several bands, including the Replacements, for a

number of years. Mary Ellen O'Connell is a photographer. Trish Eddy makes jewelry. The list goes on and on.

So, what's the connection between the culinary, visual and performing arts? Why do so many artists and musicians also work in the food industry? According to George and Jeff, the answer is convenience .

"Jobs in the food service industry tend to be more flexible with their scheduling," Jeff said. "If you're a musician, it's a good trade to double in, 'cause you can play with your schedule in order to tour or record, and your job will still be there for you when you get back."

"It's a pretty easy trade to get into," George laughs. "You see a guy frying an egg, and you say, 'Hey, I can do that,' and you get the job."

Maybe the correlation is, just as these two say, based on convenience. Maybe those who are creative when it comes to food have a store of creativity for other areas as well, like I'm starting to think. But I'll leave that right-brain/left-brain stuff to the psychology majors. Either way, the art and music that these ladies and gentlemen are churning out is just as worthy of a sampling as the Global Café's latest dish.

Allocating the SGA budget surplus

By Kristin Travagline

On Fri, Mar 5, 2010

"We have a lot of money and we want make sure that we are using our money to the benefit of the students," said Student Government Association President Raina Bretan '10, in reference to the budget surplus of approximately \$400,000 to \$500,000.

"It's tough to peg down an exact number for the surplus. It kind of depends on the assumptions that you use because some monies you could consider to be already allocated for projects that are coming down the line in the next few years. Some of the money is also completely free to use. So, it's a pretty complicated thing really," said SGA Vice President for Financial Affairs Jim Welsh '10.

The money that constitutes the surplus comes from two primary sources, the first being the student activity fee. Every student pays a student activity fee of \$319.50 that is included with the tuition cost.

"We budget everything each year. But, say a club is given \$5,000. Sometimes it might only spend \$3,000 or \$4,000. So, that extra \$1,000 or \$2,000 is left unused at the end of the year. All of that adds up every year, some years to a pretty significant amount. And over time that has built up to several hundred thousand dollars now," Welsh said.

The second cause of the surplus is an over-enrollment of students. The college typically budgets for 2,280 students each year. Because of the recession, the college has been enrolling anywhere from 80-100 more students for the last few years than it typically does. This allows the college to gain more tuition dollars. But, each year SGA only budgets for the 2,280 students.

"Say there's 100 extra students, we still get the student activity fee for them, but not until the end of the year, so we can't really budget for it at the beginning of the year. For instance, something like that would be an extra \$30,000 or \$40,000 at the end of that year. That money builds up as well," Welsh said.

SGA is meant to use student activity fees during the year in which they are paid. "SGA shouldn't really be in the business of holding a lot of unallocated money because our purpose is to provide programming for the students who are on campus now. So, having all this money unallocated essentially means that we're not using our money and fulfilling our mission appropriately," Bretan said.

Several ideas have been proposed concerning how to spend the surplus money. "We're reaching out and looking to pursue different projects," Bretan said.

Although it has not been finalized, SGA is focusing most of its efforts on using the surplus money to fund 30 internship awards a year of approximately \$2,500 each, for a span of five years. "If you did the math, that's about \$75,000 a year for five years," Welsh said.

"Each award would function as a stipend for students whose internships would otherwise be unpaid. Too many students have to choose to work retail for pay over the summer rather than building their resumes. Skidmore does not provide enough of these stipends and SGA plans to supplement that deficit," Bretan said.

There are five internship awards available through Career Services: The Doyle Family Internship Award, The Alumni Board Internship Award, The Susan Hirsch Schwartz '68 Stipend Fund, The Skidmore Parent Award (Anonymous Gift) and The Skidmore Parent's Council Summer Internship Award. Some internship awards are also offered through academic departments.

SGA is looking to at least triple the amount of internship awards available on campus. "I think Student Government is really responsible for making sure that students have a lot of opportunities and this is the perfect way to use the money," Bretan said.

SGA is creating criteria for the internship awards and working closely with Career Services to promote the opportunity. All students will be able to apply through a small committee of students, faculty and administrators who will decide upon the recipients. SGA would prefer that students secure an internship before applying for an award.

"There will be a resolution coming to Senate Tuesday to get approval to spend the money on this. We're looking to do the first round of 30 awards this coming summer. We've been trying to move pretty quick on it, to get it up and running because the application deadline will probably be sometime in April," Welsh said.

It has also been suggested that the surplus money be used to make improvements to Falstaff's, including renovation to expand the building as well as updates to sound equipment, lighting devices and furniture. Other common spaces, including the Case Center, the Spa and the programming room, may undergo updates. "I think that the changes to the Spa will happen pretty quickly, certainly before next school year. Sometimes the construction projects tend to go over the summer," Welsh said.

"We also played around with the idea of funding all halls and study breaks because the program has been cut as a result of budget cuts," Bretan said. Structures that SGA owns could also use replacing. SGA

owns a stage, currently in storage, that is used for Student Entertainment Committee concerts and convocation, among other things. "It's falling apart and in really bad shape, so we're looking to potentially replace that. That'll be a pretty significant expenditure in the range of tens of thousands of dollars," Welsh said. SGA might also create an application process where clubs could apply for additional funding. "We would set aside a portion of money where clubs would be able to apply for, say, a certain piece of equipment or technology that it hasn't had in the past," Welsh said. Welsh estimated that clubs should be able to apply for funds before the end of the school year.

SGA would also like to rectify the lack of rehearsal and storage space on campus. "A lot of clubs and organizations don't have enough space to store their materials. Specifically, clubs do not have space to perform, storage is secondary," Bretan said. Although many ideas are in the works concerning how to use the SGA surplus, nothing has been finalized. SGA is still taking suggestions about what needs to be done on campus and what the surplus funds should be used for. "There is absolutely nothing official yet. We still have a lot of resolutions to draft and I know that a lot of new senators are taking things up," Bretan said.

EAC promotes local foods

By Audrey Nelson

On Fri, Mar 5, 2010

On Feb. 27, the Environmental Action Committee hosted its first Dinner and Dialogue, an event to spark conversation among all Skidmore community members who wish to discuss environmental issues around campus, over a meal. The event will be hosted once a month.

It is estimated that 50 people attended this previous program, mostly students but also some faculty and staff.

"The event is going to have a different topic each month, and anyone can help cook," said EAC member, Orli Handmaker '13.

This month's topic was about food, and primarily the appreciation of local or organic food, and how to integrate it more into the college's dining plan.

The set-up of the event allowed randomized groups to sit at separate tables and discuss the topic at hand. "They introduced the event, told us what it was all about - meeting, talking, eating, and the community - then we ate!" Handmaker said.

Though many enjoyed the mostly vegan dinner, Handmaker believes the organization could have improved.

"I think the conversation should be more guided, by putting some questions related to the topics on each table," she said.

"It was more informal than we expected," said EAC member Dawn Harfmann '10.

The EAC will be setting up a table for a "Taste The Difference" campaign from 5 to 7 p.m. on March 7 in the Murray-Aikins Dining Hall, Atrium Café. The event will allow college community members to sample foods provided by the Farmer's Market, like fresh vegetables, milk and cheese, and compare the taste to processed foods.

"The goal of the tasting is to raise awareness about the farmer's markets and local food that's available in the Dining Hall," said EAC member Aurora Pinkey-Drobnis '12.

Some of the local foods available in the Dining Hall include the bread, the eggs, the milk from Stewart's Shops and the potatoes, which come from Sheldon Farms in Salem, NY.

Other Updates:

- On March 6, alumni environmental studies majors are returning to the college, joining the environmental studies faculty, staff and students to discuss life as environmental studies majors, and life after graduation with an environmental studies degree.
- "Living the Liberal Arts in Environmental Studies" will be at 1 p.m. in the Conference Room on the 2nd floor of the Dining Hall.

Skidmore rallies for college students in California

By Robin Krosinsky

On Fri, Mar 5, 2010

The University of California's Board of Regents met last Thursday and approved a plan that will raise the cost of undergraduate tuition 32 percent next fall.

This has sparked debate from both students of California Universities as well as students from other institutions showing support.

President Yudof of UC stated that the increases were necessary, following the new decreases in budget.

The change in tuition will make it much more difficult and, in some cases, impossible for students to afford attending the public universities.

In response, students in colleges and universities across the country hosted a day of solidarity for the UC schools on March 4. United Students Against Sweatshops and A Space for Exploration hosted a teach-in for higher education on March 3 in the Spa.

This was designed to be an open-mic event where students and teachers could gather to discuss their responses to the UC tuition increase.

Vincent Weeks '10 initiated the discussion with his response to the issue. "The universities are being run more like a corporation," Weeks said. California currently has the second lowest rate of high school students who go directly to four-year institutions. "This will make the stats even worse," Weeks said.

The issue of funding was discussed amongst the students and teachers. In his introductory speech, Weeks quoted Yudof: "When we lend money to the state, we make a profit from interest, but when we spend money just on teachers' salaries, that money just disappears."

"What's our role in this as a member of a private liberal arts college?" Weeks asked. His answer: "Solidarity".

Students seemed eager to enforce the notion that everyone has the right to participate in higher education despite their financial standing. "Because we're part of higher education, we're part of it," said Aurora Pinkey-Drobnis '12, on our involvement in the issue in California.



The discussion moved to ways Skidmore students could help in the tuition ordeal. "We all go to college. We all have something to say," Weeks said.

Several students expressed interest in creating more educational dialogue between students outside of the classroom.

"You don't have to be struggling in order to make change," said Jon Zibbell, visiting assistant professor of anthropology.

Marc-André Wiesmann, associate professor of French, was also present at the teach-in, waving a flag for solidarity of students and teachers.

The teach-in was a helpful way for students and faculty to share their perspectives on the cost of tuition in California, as well as Skidmore, which costs over twice as much as the UC schools.

"Is it worth \$30,000 more? I don't have an answer," Pinkey-Drobnis said.

The final message of the rally was that, although we are thousands of miles away from those students in California, we as fellow students of higher education should stand together against the increase in tuition.

"It feels like a looming issue that we are powerless in. We are not powerless in it. Find obtainable goals. How can we break it down into steps where we can feel productive and involved?" Storrow said.

Lilly lectures

philosophy prof's life lessons

By Sarah Barry

On Fri, Mar 5, 2010

At 8 p.m. on Feb. 24, Reginald Lilly of the philosophy department gave the Moseley lecture, the highest honor bestowed on a faculty member at the college. Lilly spoke about trauma and beauty and how these concepts affect our understanding and experience of time.

President Glotzbach and the vice dean of academic affairs, Susan Kress, introduced Lilly with a description of his esteemed accomplishments and his path to the college. "In order to inspire one's students, one must first be inspired oneself," Glotzbach said.

The lecture is considered a prestigious honor for a faculty member. "Delivering this lecture represents the highest honor for a faculty member at Skidmore," Kress said. Professor Lilly has done many things outside of teaching. He's an accomplished chef and he spent a stint of his life as a truck driver.

Lilly explained that it had been 30 years since a philosopher was asked to speak at the lecture.

"We hear that everything is connected. The most basic way to connect things is through an account, a narrative," Lilly said. Lilly explained that all experiences are not connected because all things are singular, and he explained how trauma and beauty reveal the singularity of each moment in time.

"My thesis is this: not everything is connected; indeed, in the end it's not clear what is connected, if anything, or what 'being connected' means," Lilly said.

He then described how our experiences of any given moment can never be repeated. "This moment is incomparable to every other moment, and all other moments are incomparable to it," he said.

Lilly explained how certain experiences highlight how humans experience time. "There are two contexts in which the singularity of being becomes salient: one is trauma, and the other is beauty," he said. He played a video by Peter Campus that depicted the need for intimacy.

Lilly was humble and quick to thank the people who have aided him on his journey to his current philosophy. "Trauma - beauty: if I've been able to shed any light on these topics, it's thanks to many, many, many others who've helped me see what there is to see," he said.

Lilly concluded with his hopes for his current thesis. "I hope that bringing to light this impossibility fissuring the human condition helps point toward a path, not of divine, ideal or phantasmatic, but of truly human, earth-bound and possible joy," he said.

"I'm amazed that he was bold enough to show a five minute silent movie," Eric Germani '10 said. "I thought it was incredibly insightful; it definitely changed the way I look at things," Doug Pilawa '12 said. "I found it moving and puzzling at the same time. It was challenging and unsettling in a stimulating way," said Professor Diggory of the English department.

After the lecture, Professor Lilly expressed his gratitude, echoing the sentiment of Glotzbach's introduction. "You have to rise to the occasion. I'm very grateful to be given the award and talk about what I think," he said.

Too many bricks in the wall

Cold War-inspired production tackles a great deal in a little time

By Makenzi Knight

On Fri, Mar 5, 2010

Nov. 9, 2009 was the 20th anniversary of the fall of the Berlin Wall. Peter Maurer '10, who already had an interest in "the struggle between Communism and Capitalism," felt that such an event should not pass by without some sort of tribute, and so he wrote and directed a play called "Cold Wall," which set out to portray an accurate view of a divided Germany.

The play spans a 30 year period, which is quite ambitious for a 35-minute production. The work offered glimpses into many different aspects of the time, but that is just what the performance was: a glimpse.

The strife of the Cold War and, more specifically, the plight of Berliners under the divided regime, makes for demanding emotional and intellectual subject matter to tackle in such a brief time.

The Cold War is undoubtedly a worthy source of inspiration, but the painfully short viewing time was insufficient to fully convey such weighty subject matter.

The play dealt with the pain and confusion of the separation from friends and family, the unwanted knowledge of the atrocities the Germans as a people had allowed to happen and the political conflict between the U.S. and the Soviet Union.

The nine-person cast consisted of Kelsey Amnett '12, Richard Bastuck '13, Matt Brauch '10, Anne Default '12, Sarah Fowler '12, Stephanie Sherry '13, Nikki Siclare '13, Margaret Smith '12 and Grace Troxell '13. They all portrayed their characters with admirable gusto.

Upon entering the room, the viewer was greeted with a scene of quiet, contorted figures sprawled over the floor. Despite fine performances from the actors, the large number of characters and unrelated scenes made the story difficult to follow.

Considering the show was a workshop as opposed to a main stage event, its technical effects were impressive. The lighting was handled well, adapting appropriately to changes in mood.

The music was similarly well integrated. The selected pieces of music corresponded to the respective time periods of each scene, although they could have been more specific to locale. For instance, the music from Berlin at the time had a much different feel from that of Great Britain.

Virtually non-existent is the best way to describe the set. Until the latter half of the show, the only object that could be called a prop was a post with a paper sign that read "East, West." However, when the play entered the post-wall-construction era, an impressive array of boxes came into the picture.

The vivid image of the wall effectively conveyed a feeling of isolation to the audience, bolstered by the fact that they could no longer see half of the stage. Placing the wall horizontally in the middle of the stage seemed intended to mimic the separation of Berlin, but the action had a negative impact on the performance.

The audience could still hear what was happening on the opposite side, but the lack of visual representation left the viewer with an incomplete picture. How can the audience fully understand the "impact dividing a people" if it only gets one side of the story?



Reviving Ives

Theater dept. breaks out old classics

By David Schlessinger

On Fri, Mar 5, 2010

On Feb. 24, one of the theater department's workshops performed three of David Ives' one-act comedic plays, "English Made Simple" and "The Universal Language" in a studio as small as the environment was informal.

The production, featuring quick-witted dialogue exchanged between comical characters with sharp tongues, was the directorial debut of Ruth Morrison '12.

The first play takes the banal conversations that occur at parties and twists their structure and meanings by having an active narrator analyze awkward social interactions.

The second play is about a couple falling in love after meeting in a fictional, universal language academy. The stage might be small, but the action is not - and the actors truly use all of the small space around them while drops of wisecracks and wordplay splatter everywhere.

Because of the actors' fantastic interaction, the absurd and off-the-wall situations come across as organic and highly entertaining.

"It was so much fun, and the thing I wanted to bring out in this play for the audience was having fun because the actors were having fun," Morrison said.

Morrison hopes to direct more in the future, and judging by the roaring reception of her directorial debut, she probably will.

The Hurt Locker's bombsuits

By Alex Brehm

On Fri, Mar 5, 2010

The Hurt Locker" is up for nine academy awards this Sunday, including Best Director, Best Picture and Best Screenplay.

The story is about a US Army Explosive Ordnance Disposal team - the Army's bomb squad. As the movie begins, three soldiers are standing in a deserted street. They are working at a video terminal, flipping switches and squinting at the grainy screen. Their remote-controlled robot lifts a piece of burlap, revealing a grey, rusty bomb. To disarm it, they have to carry in an explosive charge and blow up the bomb.

So Staff Sergeant Matt Thompson suits up in a big green bodysuit that looks better designed for space than for the Iraqi desert. Did you ever wonder how they make those suits? Explosive Ordnance Disposal (EOD) suits are designed to help the wearer survive the blunt trauma and the heat of explosions from a very close distance.

The character in the movie looks to be wearing an "EOD 9" bombsuit by Allen-Vanguard, a company that manufactures these suits as well as remote-controlled robots and computers that record data on an explosion if a bomb accidentally goes off.

Bombsuit designers are dealing with a grim problem. They'll never build a suit strong enough to protect everyone who puts one on. In a perfect world, they'd always be trying to defuse firecrackers, not TNT and landmines. But the first goal in the design is to minimize injury with the materials available. The first thing to take care of is the pressure, the wave of energy and the big concussive slap that is the explosion.

Defined in an engineer's terms, an explosion is a rapid expansion of matter: a grenade, for example, turning into however much gas and energy. The explosion hits its victims like a tidal wave hits the coast: the huge wave courses over and through someone, a big smack on every side. To protect against this, the suit is big and bulky, with arms and legs a couple of times thicker than those of the person inside. The protective layer is designed with distance in mind. The more distance a bomb's energy travels through the fabrics of the suit, the weaker it is when it reaches human skin.

Bombs also involve fragmentation. Either from the metal casing of a grenade, a stack of nails or gravel in the ground flying up, bombs almost always involve shrapnel. Bomb suits have several plates of steel or

ceramic over the chest and stomach to stop such fragments from piercing the body inside. The rest of the suit is made with a layer of aramid fabric, the generic name for bulletproof Kevlar. Aramids are also heat resistant, protecting wearers from the high temperatures of explosions.

The testing of these suits is much like Mythbusters. Researchers put a dummy inside with sensors recording the force felt inside the suit and the temperature. Researchers run hundreds of explosions with dozens of different test conditions: different explosives, dummies right next to the blast or at a distance, facing toward the blast, away from it.

Dummies are tested with shrapnel and without. Researchers then record the data, look at the dummies for pieces of shrapnel that got through the suit and design a new suit. When the computers inside the dummy say the conditions inside the suit are getting fairly safe, people try the suit on and review the weight of the suit, maneuverability and whether the helmet's faceguard keeps fogging up.

Engineers try to strike a balance between the suit's safety and its comfort, which usually means trying to find a happy medium of weight and of stiffness. And did all this research protect Staff Sergeant Thompson? I'd hate to ruin the scene for you.

Alex Brehm is sophomore economics major with the impetuous notion that he can just become a journalist.



Viva la revolición

Divinyl Revolution opens doors and arms to customers

By Wyatt Erchak

On Fri, Mar 5, 2010

A music lover's pastime is digging in the crates...for old records, that is. In this day and age, the holding of a physical record, the anxious inserting into a player for a listen; these things are fading away.

What is replacing them, year by year, is the digital downloading of music and albums through applications such as iTunes and file sharing programs. The technology of this means of mass distribution is not a bad thing, per se - how else would so many people be accessing rare music in these modern times but through the uncovering of said gems in the Internet's high-speed depths?

But see, therein lies the problem. What is lost in the Information Age is the practice of seeking out and collecting (and I mean beyond the comfy confines of your desk chair).

Seeking to swim against the current is a humble record shop located at 437 Broadway by the name of Divinyl Revolution. Located in the same space which used to house Last Vestige records, Revolution opened its doors on February 5.

The owner and manager, Brittany Nasser, formerly worked for Last Vestige for about seven years, managing the store for about four.

The owner of Last Vestige decided to pack up and consolidate to just the Albany location, potentially leaving Saratoga without a suitable record shop (as there isn't really an adequate place for vinyl within about a 30 minute radius).

Nasser didn't want to see that happen (an admirable conviction), and decided to take a chance (quite a chance indeed these days) and open up a new Divinyl Revolution.

The new store is open and inviting, drawing you in immediately with the eye-catching and eclectic offerings, helped no doubt by the artwork displayed and for sale around the store. Local artwork is one of the store's unique attractions.

Revolution sells used CD's, as well as new and used vinyl from essentially every genre. Adding to the appeal, the store has listening stations so you can listen to anything you want before you buy it.



If you have records collecting dust and want to bring them in for something new, the shop offers store credit.

Although it is primarily a record store, the inventory doesn't end there, as the shop is packed with movies, new and vintage clothing, comics, books and even Kid Robot toys (which are also only to be found here locally).

Simply stating what it has doesn't do the vast selection justice; one can find a VHS copy of the original "X-Files" movie for a dollar right next to an inexpensive jazz LP.

The selection, I must say, is vastly improved from the old store. As I was browsing, gems kept surfacing in almost every section into which I delved.

It is this kind of special ability to literally have something for everybody which has led Divinyl Revolution's growing popularity.

During my visit, people came in and out, the sentiment always being high satisfaction.

"Now people have a hard time not finding stuff," remarked Nasser to a customer.

Whereas some have complained of the previous store's stuffiness and unfriendly atmosphere - no offense is meant, but many locals such as myself have said so, even Nasser herself commenting on the aesthetic difference - the shop is approachable and a joy to browse.

In contributing to the sense of fun involved in creating a place for music and discovery, Nasser hopes to host movie and game nights in the future, as well as small shows.

The shop is a great place for all, and is definitely student-friendly (another term for affordable). The organized and eclectic variety of items to be found here is awesome. Audiophiles should find much to love, but really anyone could find something special here.

If you are a fan of musical searching, treasure hunting and small price tags, Divinyl Revolution should be, as Nasser hopes, "your vinyl destination."

Divinyl Revolution is open 10 a.m. - 7 p.m. on weekdays and Saturdays and 11 a.m. - 6 p.m. on Sundays.

Wyatt Erchak is a sophomore and history major from Upstate New York with his ear to the streets.

Hockey to play in ECAC semifinals

By Lauren Sager

On Fri, Mar 5, 2010

Men's hockey

On Feb. 27, the men's ice hockey team defeated the University of Southern Maine 6-3 in an ECAC Men's East quarterfinal round game.

At the 1:06 mark of the second period, Southern Maine scored, putting the Thoroughbreds behind 3-1.

Scoring his 10th goal of the season, sophomore forward Tyler Doremus decreased the deficit to one just seconds after Southern Maine had scored.

On the second of three power play goals, first year forward Brendan Cottam tied the score at the 4:08 mark.

After receiving a long pass from senior Matt Czerkowicz, junior Alex Mykolenko netted a goal for Skidmore at 8:44.

The Thoroughbreds then took on a 5-3 lead when first year forward Julian Malakorn netted the third power play goal of the night.

In the third period, senior forward Chris Webb increased the Thoroughbred's lead to 6-3. The Thoroughbreds took down all five of Southern Maine's power plays.

On March 5, the Thoroughbreds will play Babson in the ECAC East Semifinals in Northfield, Vt.

Men's tennis

On Feb. 27, the Skidmore men's tennis team fell to Vassar 9-0.

In doubles, sophomore Luke Granger and junior Stephen Cheng lost to Mike Mattelson and Ben Guzick 8-4. Vassar's Max Willner and Andrew Guzick defeated junior Lorenzo Cabrera and sophomore Max Bevan 8-4.

First year Alex Fromson and senior Jeremy Hogan also fell to Vassar 8-4.



In singles, Lorenzo Cabrera defeated Mike Mattelson 6-1, 6-2. Alex Fromson won 6-0, 6-2 over Max Willner. Max Bevan took a 6-1, 6-1 victory over Greg Katz. Jeremy Hogan took another victory for the Thoroughbreds with a 6-1, 6-0 win over Jeremy Arthur.

On Feb. 28, the men's tennis team took a 5-4 victory over The College of New Jersey, improving its record to 5-1.

Max Bevan took a three-set win in a singles match over Daniel Lee, 7-5, 1-6, 7-5.

At number three singles, Bevan and Alex Fromson won 8-3.

Men's lacrosse

The men's lacrosse team opened its season on Feb. 27 with a 16-4 victory over Babson.

In the first quarter, the Thoroughbreds scored the first six goals.

With 45 seconds left, the Beavers were able to tally a goal, putting the score at 6-1.

Skidmore then took a 9-1 lead in the second quarter.

In the third quarter, the Thoroughbreds tallied another six goals while the Beavers were only able to score three.

Senior attackman Rob Lutin and first year attackman J.P. Sullivan each scored three goals and two assists for five goals.

First year attackman Mike Holden scored three goals in the third quarter. Senior midfielder Alex Giamo led the Thoroughbreds defensively with seven groundballs.

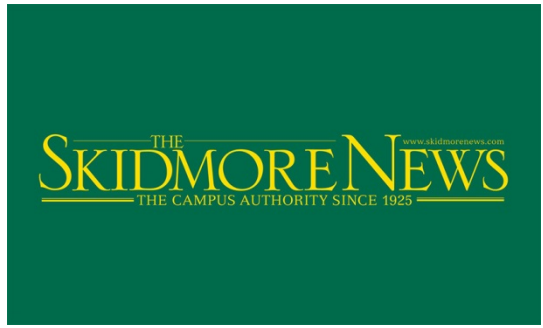
Skidmore goalie, senior Flip Bongaerts, made seven saves and played for 48 minutes.

The men's lacrosse team will return to action on Saturday March 6 when they host Hartwick College at 1 p.m.

Women's tennis

On Feb. 28, the women's tennis team shut down Rensselaer, improving its record to 3-1.

Senior Danika Robinson defeated 7-5, 6-0 over Christine Roe at number one singles and won 8-2 at number one doubles with Nataly Mendoza.



On March 6, Skidmore will take on William Smith at home.

Women's basketball team comes up short

By Lauren Sager

On Fri, Mar 5, 2010

On Feb. 26, the women's basketball team defeated Hamilton 65-51 and earned a spot in the Liberty League championship.

Skidmore initially took the lead in the first half, but Hamilton stole the lead 36-27 before the end of the half.

But, in the second half the Thoroughbreds came back with strong defense and a 16-4 run. With just over nine minutes left, Skidmore stole the lead 43-40.

In the last stretch, the Continentals came within three points of the Thoroughbreds.

To close the game, Skidmore responded with a 13-2 run and went 11-3 from the line.

Senior guard Sharlyn Harper finished with 11 rebounds and 19 points.

Senior guard Amber Kinsey contributed 13 points, eight rebounds and four steals. Junior Christine Kemp had eight points and three assists.

Senior forward Dana Leonard had seven points and nine rebounds.

Hamilton ended its season 15-10, and Skidmore set a record of 21 wins.

Earning a spot in the Liberty League championship, the Thoroughbreds took on Rensselaer on Feb. 27.

This was the first time Skidmore had made it into the championship.

Rensselaer played in the championship once before in 2001.

In the final 2:45, Skidmore came back after falling 12 points behind the Engineers, but they ultimately fell to the opponent 70-67.

Sharlyn Harper scored 23 points for the Thoroughbreds. Amber Kinsey had 10 points and 12 rebounds, and Dana Leonard contributed 10 points.

Skidmore started off with a 12-6 lead.

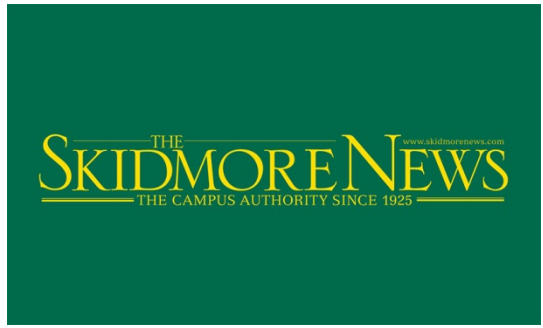
After battling back and forth for a few minutes, Rensselaer took a one point lead at 18-17 at the 7:50 mark.

The half was closed with a 12-2 run from the Thoroughbreds, and they took the lead 30-19.

Early in the second half, Skidmore increased its lead to 14 with a free throw from Harper.

Then, the Engineers went on a 24-5 run and stole the lead at the 12:4 mark with a free throw from Rensselaer's Whitney Coleman. At the 2:45 mark, Rensselaer took a 12 point advantage.

In the remaining 2:25, the two teams battled furiously. Combined, the teams scored 37 points.



Opinion Cartoon

On Sat, Mar 6, 2010

Campus theft

Students burglarize and vandalize dorms

By Gabe Weintraub

On Sat, Mar 6, 2010

Between Feb. 15 and Feb. 26, three burglaries occurred on campus. The events are unrelated, and the intruders are suspected to be students at the college.

Campus Safety would not reveal the residence halls in which the break-ins occurred, as an attempt to keep the victims identities disclosed. On March 3, however, The Saratogian published a more detailed account of the one incident in which an arrest was made.

According to The Saratogian, after leaving a party at Woodlawn Avenue, Adam Perez '10, 24, allegedly broke open the window to his ex-girlfriend's room in Wait Hall late in the evening of Feb. 25. The resident was not in the room at the time.

The intoxicated Perez desecrated his ex-girlfriend's car and, once inside the room, stole her car keys, cash and a bag of marijuana. Before leaving, Perez was confronted by neighbors, who attempted to subdue him while contacting Campus Safety.

He was charged at 2:11 a.m., Feb. 26 at the Saratoga Springs Police Station and was let go without bail on March 2. Conditions for his release dictate that Perez will have to stay off campus unless attending class or campus disciplinary proceedings. He is scheduled to appear in court on March 23.

In the second burglary, an intruder entered an empty room through either an opened window or an unlocked door, and a small personal safe with cash inside was taken. The trespasser was not identified. "It is my intuition that the intruder was a student who may have known the resident, and therefore knew that the safe was in the room," said Dennis Conway, director of Campus Safety.

In the final break-in, an eyewitness saw a college-aged white male walk into an unlocked room. The young man damaged a computer by urinating on it. The victim was asleep during the burglary and was unable to recognize any of the suspects.

Having three break-ins in such a short period of time is unusual. "Students need to tighten up and lock their doors even when they go down to do the laundry. Too many students prop their doors open and that's when we have our biggest issues," Conway said.

The college receives, on average, between 12 and 14 burglaries per year. Burglaries differ from larceny, in that larceny involves theft in a public place, explained Conway.

"We've put fliers around campus to make students aware of the importance of locking their doors and being aware of the people around them. Additionally, the staff are very aware and are keeping an eye on things," Conway said.

If anyone sees anything or has any information they should contact Campus Safety via the TIPS hotline x8477. "They can leave a confidential message, we like to follow up on that information," Conway said.

Review: College orchestra juggles emotions

By Katie Bennett

On Thu, Mar 11, 2010

It's 8 p.m. on March 6 in Ladd Auditorium, Zankel Music Center, and I'm about to watch the college orchestra in concert. Why? Because it's only 8 p.m. and, nerd alert, I'm even kind of excited to go. It will be the first orchestra concert I've been to since I dropped my high school's "Chamber Ensemble" after my sophomore year, in favor of an independent study in rock music.

Sitting in the back row, I'm overwhelmed with auditory stimulation; because of the sophisticated acoustics, the slightest foot shuffle, cough or murmur is coated with tonality and becomes a force of sound. Not surprisingly, I see very few of my peers - mostly older, eccentric women with beautiful scarves and men in tweed jackets.

Scattered across the stage are students tuning their instruments and playing broken melodies and chords; together, a song of its own.

The noises of the crowd dull as the rest of the orchestra members walk on stage. It's surprising to see the faces I recognize from around campus; there's the girl I always see smoking outside the library, the boy who ordered egg salad sandwiches when I used to work at the deli in the D-hall, and the senior I shared a cigarette with in Scribner one hazy Saturday night.

All of them are dressed formally in black. A boy I'd only seen in baggy pants and sports jerseys wears a fitted coat and even combed his hair. The fluorescent light blurs the features of their faces.

And, with the conductor's violent gesticulations, the music starts.

I can't tell you the names of the pieces or their composers, or even the names of most of the musicians. I can't tell you specific details about their configuration. I can't describe the music from a sophisticated point of view. But I can reflect on the effect the performance had on me.

The grandeur of sound made me feel small, a feeling that only intensified as I realized that the sounds in each song captured the sound-scape of my life. The trilling of flutes depicted my times of panic and fear, the heavy cello bowed my sadness and desire, violins represented my excitement, the thumping basses made me want to jive. I was scared as the notes sunk lower and deeper, and was hopeful as they ascended.

The soloists were particularly captivating not only because of their great skill, but also because I could see their facial expressions and associate a piece with one person. The beautiful violin player, tall and erect like the marble statue of a Greek goddess, played her solo with a slight smile as her fingers moved furiously and whirls of notes filled the hall.

The cellist had her dark hair intricately twisted back, and played with her head bowed, her entire torso swaying left and right as she pulled the bow across her instrument and created vibrations so thick I wanted to lay across them.

My retinas greedily took in the shining wood of the cellos and the height and stature of the basses. As the music began to crescendo, the string players' arms moved simultaneously, creating parallel lines and geometric shapes in relation to one another. I felt like I was intruding on a private emotional experience as I watched the impassioned and pained expressions of the musicians as they escaped into the songs, heads jerking and bodies contorting to accompany the mood of the music. And with the conductor's sweeping motion, it was over.

Later that night, walking to the vending machine to cure my munchies, I came across two guys on my floor who I'd seen sitting across the music hall. One was laying on the ground next to the soda machine, his entire arm in the slot, as the other one shook, hair flying wildly around his tie-dyed bandana, and told me, smiling like a little kid: "We got four sodas for the price of one! FOUR!"

I wondered what a man with such enthusiasm would say about the concert, so I asked him. He shook his head for about five minutes, then, as if just realizing what I asked him, looked at me with his eyes red and buggin' and said, "Yeah man, it was really good! 'Cept for that redheaded violin player in the back. He didn't even look like he was doing anything!" Turns out that redheaded guy is his roommate and bro-chi-minh. So he thought the concert was really good!

Me too. Even though I couldn't understand the complexities of the music played, it was a nice change of pace from the guitar-heavy music I'm used to. Even if I can't articulate why, I know it was good.

The toys Santa wouldn't bring me

By Alex Brehm

On Thu, Mar 11, 2010

For the past three months, we should have been living our lives like every moment could be our last. And now we no longer need to.

Physicists in Europe this week announced plans to turn off the Large Hadron Collider for a year, saying the machine is too dangerous to continue operating.

The LHC started gaining infamy about five years ago as a doomsday machine. Housed underground, partly under France, partly under Switzerland, the machine is a huge particle accelerator - a huge magnetic gun. It's run by the European Organization for Nuclear Research, or CERN.

Remember playing with magnets when you were five or six, using one to repel the other, pushing them around the floor? The physicists at CERN are just big kids, playing with big magnets - over 1,600 magnets, each weighing almost 30 tons.

These are the toys Santa wouldn't bring me.

The magnets are arranged to make a massive particle gun - think of a magnetic train. One magnet turns on to push the train down the track to the next magnet, which pushes it a little further, a little faster, and so on. But the LHC has magnets so big, meant for objects so small, that instead of a 100 mph train, you have a 670 million mph proton-almost the speed of light. The LHC has two beams of these protons, running in opposite directions, at the speed of light, right next to one another.

And then they move closer. And closer. Finally, the beams cross and the protons slam into one another, shredding each other like two Formula One cars playing chicken. This is why it's called the Large Hadron Collider - protons are part of a group of particles called Large Hadrons.

A short digression to discuss how ludicrous light speed is. When anything moves, especially when it's at light speed, time actually slows down, and distance itself gets shorter. It's as though the universe doesn't want anything to move so fast - as though there's a cosmic referee reaching from the Twilight Zone to slow you down. If the train moves at 100 mph, the referee bends time to make it take an hour and a minute. And the referee turns the 100 miles into 99. All of a sudden the train's not going 100 miles an hour, it's going 99 miles an hour, even a little slower. If you've ever wondered about Einstein's

Theory of Relativity, this is what it's all about - the cosmic referee. But there's no referee in real life, and no one knows why this slowing down occurs.

And this is partly why the scientists at CERN are busy playing with magnets and smashing protons - when they shatter at that speed, the protons reveal all their guts, all the even smaller particles that are the building blocks of protons. CERN physicists are looking for the Higgs Boson, named after British physicist Peter Ware Higgs, a particle he theorized would give mass to everything in the universe. CERN scientists have calculated what they expect the Higgs' mass and electric charge to be, and if their sensors pick up exactly that information, then they can explain why there is a planet under our feet, why cats have fur, why water is wet and why people are more than wisps of undifferentiated nothingness. We will know why matter is matter.

But to prove this, CERN forgot the Ghostbusters' No. 1 rule: never cross the beams. The reason LHC has been called a doomsday machine is that it creates black holes, gravity-on-steroids objects that can suck up Earth and crush it into a grain of sand and smaller - some infinitesimally small pixel of space.

Gravitation is based on two things: the mass of the two objects involved and the distance between them. Consider how gravity holds you to Earth - you're fairly light in the celestial scheme of things, but Earth is huge, and you're standing right on top of it - mass is big, distance is small, gravity is strong.

On the other hand, the moon, 250 million miles away from Earth, feels much weaker gravity. The moon is big, the Earth is big, but the distance that separates them is really big. It circles the Earth, but the moon never gets completely pulled in.

Now consider two protons in the LHC. They're tiny, the minute of the minute. The smaller the mass of something is, the weaker the gravity. But the smaller the distance, the stronger the gravity. And when they smash into each other, there is effectively no distance between them - zero distance. They occupy the same space. And that means infinitely strong gravitational pull.

And that's how the LHC makes black holes. Every pair of protons smashed together is a black hole. Fortunately, they stay in that state for almost no time at all, exploding into their tiny fragments like bugs on a windshield. Before the black hole sucks up anything around it, it's gone, exploded into quarks and neutrinos and Higgs Bosons.

But what if some mistake happened, some horrible miscalculation, so that the protons stuck together a split second too long? What if they grabbed some more protons around them, and started sucking up the mass, packing it together, getting stronger and stronger gravity, eventually grabbing the whole Earth and crushing us all into an invisible grain of sand orbiting the sun? That's what the doomsayers say about the LHC.

Most physicists assure this event is unlikely. For now, it's a moot point: the LHC is going offline because CERN is worried about the safety of its physicists. Mechanical joints between the magnets need to be strengthened before the accelerator smashes protons at light speed.

Last year, a magnet vaporized from the electricity running through it, blasting the immediate area with heat and sparks. No one was hurt, but the machine was shut down for 14 months for repairs. The collider has been running warm-up experiments for the last three months, and CERN officials are worried such an explosion may happen again. So, in a clear case of mistaken priorities, they won't risk another magnet blast, but are dedicated to the risky business of crushing us all into puny bits.

This brings us to a total of two years and two months of postponements since the LHC has been operational, delaying almost ultimate physical knowledge like the registrar delays final grades. Well, I got a B+ in General Physics, and I'm sick of waiting.

Alex Brehm is sophomore economics major with the impetuous notion that he can just become a journalist.

Taking a bite out of local produce

By Sarah Barry

On Thu, Mar 11, 2010

In the fall, Saratoga Apple provides a festive atmosphere for a trip off-campus, but the frigid upstate winters make excursions to the orchard a less than ideal activity.

Luckily, the orchard also comes to the college every Friday throughout the year to provide local grocery options to students and faculty.

Walking through case on a Friday afternoon, students are bound to see the tables full of apples and other products from Saratoga Apple.

"The produce I bring is as local as it gets," said Pete Emerson, the regular on-campus vendor.

With the college's growing interest in the environment and conservation, Saratoga Apple is one convenient source of local organic food.

"We've been coming to Skidmore for about three years now and I've been coming for at least two," Emerson said. "I find a lot of students seem to appreciate and look forward to it," he said.

The stand offers easy access to fresh produce, as well as other products that may not be available in Burgess, the Atrium or the Spa.

"We bring fresh fruit and veggies and students know that if they aren't fresh we don't bring them," Emerson said. Saratoga Apple also has a supply of other unique products such as local honey, jam and dried fruit that it brings to the Friday markets. I love walking into case after class and being overwhelmed with the boxes of apples and students buying local fruits and vegetables. A Macoun apple is just what I need on a Friday, Roz Freeman '12 said.

"Our cider is of huge importance. The batch today was made just yesterday. Our cider has pulp and real ruffage in it, which we need in our diet," Emerson said.

The fresh cider is one of the most popular products at the market and is the often the first item to sell out on Friday afternoons.

A dedication to local farming means the availability of produce differs with the seasons. Leaks, onions, shallots, carrots, root vegetables and squash are just some of the types of produce available during the winter month.

The different types of vegetables allow students with an interest in local and sustainable agriculture to explore those options.

Many students frequent the market every week for grocery needs. "I'd say easily 50-60 percent of the people we see are students who continually come back," Emerson said.

Saratoga Apple's installment at the college is mutually beneficial. "It's really a win-win. We find that it's good for both Saratoga Apple as a business, and the Skidmore community as consumers," Emerson said. "I'm committed to the longevity of the relationship between Saratoga Apple and Skidmore."

The market runs from 11 a.m. to 5 p.m., every Friday on the first floor of Case, outside of the book store.

You snooze, you win

By Adam Cohen

On Thu, Mar 11, 2010

Imagine a world where college students are actually encouraged to take a nap between classes, or while doing homework or studying. Well, fellow Skiddies, prepare yourselves, for I come bearing some excellent news.

While the encouragement of daytime dozing might be a little far-fetched, an occasional snooze might actually "prime the brain for learning."

The New York Times recently featured an article in the Science Times section that described a recent discovery on the positive effects napping has on learning. This research was conducted to prove that young adults can actually prime their memories for learning by taking a 90-minute nap after lunch.

Those of us who who habitually take naps between classes can now breathe a sigh of relief; instead of being considered lazy, you might actually be considered more committed to your studies and more academically dedicated than your peers.

Previous studies have shown that sleep helps to solidify information learned from cramming sessions, but the focus of this new study was to demonstrate that sleep actually restores our ability to learn.

The study was conducted by Matthew P. Walker, an assistant professor of psychology and neuroscience at the University of California, Berkeley. To prove his hypothesis, Walker split 39 young adults into two groups. They were given the same task: to memorize 100 names and faces during two sessions in one day.

One group did not take a nap between exercises, while the second group took a 90-minute nap before completing the second exercise. Those who napped between the learning sessions had a 10 percent improvement in their scores the second time around, while the non-nappers' scores decreased by 10 percent.

The results of this study are preliminary, and certainly call for further investigation, but as it stands, sleeping a little extra each afternoon should not be frowned upon.

If these results are recreated in future studies, it will be a great boon for those secret, and not-so-secret, nappers among us who have been clamoring for validation of their dozing habits. Now toddlers won't be the only ones with nap-time.

Now, these preliminary results should not be interpreted to suggest that daily naps are essential to the learning process, so you needn't feel compelled to hit the sack after lunch everyday, but there may be more good in naps than previously thought.

So next time you feel like you're not learning anything after a few hours of studying, try taking a short nap and get your brain pumping again. And even if it doesn't work, the nap will enable you to endure those late night social...I mean, study sessions in the library.

Good luck on all your midterms and tests, and have a great spring break!

Club profile: Benef-action

By Sarah Barry

On Thu, Mar 11, 2010

Skidmore was recently named to the President's Higher Education Community Service Honor Roll. The college's incredibly active community service club, Benef-action, is no doubt a major factor in receiving this award.

Benef-action has been active since the '80s. "I think we are one of Skidmore's longest running clubs," said co-president Molly Kidder '10.

As a community service organization, the club has been committed to helping Haiti this semester.

Phoebe Pundyk '12, the publicist for Benef-action, creates and distributes posters about events and about the club itself. "We instantly decided to do a card campaign. Students can make cards that will be sent out in packages to Haiti," Pundyk said.

The card stations are set up in the dining hall and the Health Services office, as well as other locations on campus. Students can decorate and sign cards while waiting or passing by. One member of Benef-action works with the Go Campaign and the cards will be sent out in packages going to Haiti.

"It's important for people to realize that someone is thinking about them," Kidder said. The cards are one form of support for Haiti, but the club is also organizing a 5K run to benefit Haiti later this spring.

The 5K will be the product of collaboration between several of the college's clubs. The Running Club, SNAC and the exercise science department will all be involved. Benef-action is currently trying to find as many people as possible to help with the big event.

"A group of people are coming together who are interested in either running or Haiti or both," said co-president Casey Gold '11 .

While Haiti is one of the club's immediate focuses, the club has many other small group or individual projects that students participate in.

"Benef-action is organized so that we can show you everything that is going on and you can pick and choose what you want to participate in," Pundyk said .

The club encourages all members to present new project possibilities.

"We welcome people in every meeting to come in with their own ideas. Several freshmen have come in with enthusiasm about projects that were started in their high schools," Gold said.

This year, Benef-action started working with Saratoga Bridges, a program involved with the elderly, following a student's suggestion. The club is also active in the mentoring programs with local schools.

"The budget allows people to get involved easily in whatever they are interested in," Pundyk said.

Benef-action's next major event is a night of trivia, which will take place at 8 p.m on March 28 at the Circus Cafe .

Proceeds from the trivia game will go to Liston, a gifted student from Malawi that Benef-action has supported throughout his education.

Pundyk and Kidder encourage students with even a mild interest to check out a meeting. There are enough opportunities to explore any interest in community service.

Meetings are held every other week at 9 p.m on Wednesdays .

Hockey iced in ECAC semifinals

By Lauren Sager

On Thu, Mar 11, 2010

After taking a 6-3 victory against the University of Southern Maine on Feb. 27 in the ECAC quarterfinals, the men's hockey team went on to play Babson on March 5 in the semifinals.

In the first period, the teams scored only a combined seven points. It took Babson nine minutes to take its first shot on goal.

Both Babson and Skidmore got more offense going in the second period. Skidmore goalie sophomore Andrew Ross blocked all 11 shots and Babson's goalie, Zeke Testa, stopped all 10 shots.

In the third period, the Beavers took a 1-0 lead at the 8:04 on a power-play goal from Casey Fazekas. Twenty seconds later, Babson upped its score to 2-0. At 18:27, Chris Wood added an empty net goal, putting the final score 3-0.

Testa ended the game with 24 saves, and Ross had 24 saves for the Thoroughbreds.

On Saturday March 14, Babson will play Norwich in the championship game.

Marion Nestle feeds college students healthy advice

By Audrey Nelson

On Thu, Mar 11, 2010

On March 2, Marion Nestle enlightened both the college community and the Saratoga Springs public about the effects our culture has on people's food choices.

Nestle presented her PowerPoint entitled, "Food Politics: Personal Responsibility or Social Responsibility?" It explained the American food industry's role in increasing obesity rates, which have risen since the early '80s.

In her work, Nestle connects agriculture to politics and to nutrition and health through her lectures, describing the corruption of the food industry, the rise of a slow food revolution, and the potential that individuals have to improve the system.

"Why did people begin to eat more?" she asked the audience. In the '80s, a change in agricultural policy paid farmers to produce as much food as possible. Additionally, Ronald Regan deregulated advertising, allowing the food industry to advertise to children.

Her conclusion to the inherent question, 'what happened?' was that citizens either engaged in less physical activity, or began to eat more. Activity rates hardly budged, however. "There is absolutely no question that people were eating more," Nestle said.

Gradual changes in American eating habits, such as eating out and eating larger portions went unnoticed. Restaurant foods are often higher in calories than foods prepared at home, Nestle explained. "Advice to eat less is bad for business," Nestle said.

"For \$5 at McDonald's, you can buy five hamburgers or one salad. What's up with that? It's a policy decision, but policies can be changed," Nestle said.

One of Nestle's most emphatic points concerned childhood obesity - the campaign that first lady Michelle Obama is dedicated to improving.

"Type 2 diabetes used to only occur in middle-aged adults. Now it's seen in younger and younger children," Nestle said. Obama wants to educate children about healthier produce and has created an organic garden on the South Lawn of the White House as one of her approaches.



"Obama's efforts create a national inspiration for nutrition at a level we've never had before," Nestle said.

The origins of childhood obesity stem from a combination of factors, including deregulated advertisements. "If you liked Fruit Loops as a kid, you'll eat them forever," Nestle explained in reference to the results of brand loyalty.

She also explained the 'kid's food' syndrome, in which the food industry makes kids believe they're not supposed to eat what adults do.

The food industry's harmful contributions to the environment also developed as a theme during the lecture.

Nestle illustrated the food production's large carbon footprint as one example. Industrial animal farms produce the same amount of waste as a city, but the farm's waste goes mostly untreated, a major pollutant to soil and waterways.

Taking questions from the audience after her lecture, Nestle exemplified her expertise in her field. She gave advice to college students looking to avoid fake labels, by simply telling them to eat real food. "Real food doesn't have labels," she said.

Nestle is the author of five books, with a sixth coming out in May. Her book "Food Politics: How the Food Industry Influences Nutrition and Health" has attracted media attention to the obesity epidemic and has been cited in lawsuits against food companies.

Her written contributions are also found in essays, reviews, and her blog, www.foodpolitics.com.

Nestle is the former chair of New York University's department of nutrition, food studies, and public health and now travels nationally and abroad to give lectures.

EAC plants the seeds for a more extensive garden

By Audrey Nelson

On Thu, Mar 11, 2010

On March 25, the garden sub-committee of the Environmental Action Club is teaming up with Lively Lucy's for a fundraiser to benefit the college's garden.

"Beats for Beets" will be in Falstaff's with performances by the Accents, Houseboat, and Baliwick. There will be a suggested donations bin at the door.

The committee will use the money to buy more seeds and tools, widen the existing beds, and lengthen the growing season with row covers. "One of our biggest initiatives this year is to figure out how we can extend the growing season and use the existing garden plot more efficiently," said EAC member Talia Arnow '13.

By extending the growing season, the garden can produce more local and organic food for Dining Services, which is paying for the garden's produce this year. Most of the produce goes to Emily's Garden in the Murray-Aikins Dining Hall, however, some is also used in other areas. "The money the garden makes off of the produce goes to the up-keep of the garden and toward new projects that the garden sub-committee wants to pursue," Arnow said.

The garden sub-committee's main initiatives are to expand the college's garden, to plan and organize what will be planted during the spring, and to work hands-on with harvesting the produce.

Managing an on-campus garden reduces the college's carbon footprint, as food travels an average of 1,000 miles before it gets to our plate. "The fossil fuels that go into the production of food, and the transportation and distribution of food all contribute to our carbon footprint," Arnow said.

The garden dually serves to reduce the school's carbon footprint as well as educate students on farming, sustainability, and the benefits of locally grown food. "Students that contribute their time to the garden learn and understand how organic food is grown and get hands-on experience of planting, harvesting, and enjoying the food they helped grow," Arnow said.

The latter initiative is in the early stages of incorporating the Saratoga community. The committee hopes to invite nearby elementary schools to participate in working in the garden as an educational tool.

Applications to be an Eco-Rep for the 2010-2011 year are due by March 22. "One aspect to working with sustainability is that you have to get to people's lifestyles. That's where eco-reps come in," said Wilmarth Hall eco-rep, Jackie Slocombe '12.

Eco-reps inform their dorm mates about environmental topics, like energy conservation and waste reduction through planned activities in their dorms. They have bi-weekly meetings to discuss environmental concerns in the residence halls, as well as fall training sessions.

"It's important to educate people about environmental issues and how to be more sustainable while at college," said Penfield Hall eco-rep, Becca Kolins '12.

Among the educational and leadership gains, eco-reps are guaranteed a single room in their assigned hall and receive \$8.25 per hour for four hours of work per week.

Other Updates:

The EAC will be showing the documentary, "Crude: The Real Price of Oil" on March 23 in Emerson Auditorium. "Crude" follows the case of Texaco's 30-year pollution to a region of the Amazon jungle in Ecuador, the effects of which harm not only the environment but also the people of the region.

Sambassadeur reflects on loneliness and heartbreak

By Katie Bennett

On Thu, Mar 11, 2010

When I was fifteen I thought I fell in love with a boy I met at creative writing camp. He was tall and gangly and wore cardigans, cutoff shorts, and thick-rimmed glasses.

He was once seen walking alone outside in a thunderstorm with his shirt off. He smoked weed. He gave me a Herman Hesse book, and we tied in a game of chess.

We laughed over veggie dogs and talked in the dark. And when the three weeks of the program were over, we hugged and promised to keep in touch. After a week, I emailed him in lilac font and told him about my swim team, my family's new dog, and my mother's alcoholism. He sent me a letter three months later: "Katie- we're all wandering around, pushing our hearts through thickets. Love, Turner."

That's the last I heard from him. For almost a year after I wrote him back, a tinge of hope lightened my step as I made my way to our rusted mailbox, but with each empty-handed day, it diminished, and finally perished in a whirlwind of older boys, cigarette smoke, and empty beer cans. Three and a half years later, after shadows of relationships and occasional moments of happiness, I'm beginning to understand his "letter." My newest musical cure, "European," released last week by Swedish orchestral dream-pop quartet Sambassadeur, has aided my path to this realization.

The group has materialized the songs that have existed forever in the silver lining of every tragic romance, unrequited love, and broken heart, in the form of gentle synthpop, intimate hushed vocals, and under-the-covers vulnerable lyrics.

Lush orchestral layers lay the foundation for tales of missed opportunities, throbbing frustration, and failed love. Yet with her honeyed coos, singer Anna Persson romanticizes this loneliness, as she reflects on the times when she would "sit in silence/ watch [her] only days go by." In her voice is a place that is safe and warm, with promises of things to come.

It isn't only her voice that makes these songs so beautiful. Her heartbreak is everyone's; this shared sensation entangling two people as they step lightly into each other. And despite seemingly endless sadness, Persson sings of never giving up in her pursuit of an unadulterated human connection.

Just as she's sprawled on the concrete, bloody-kneed, runs in her nylons, legs spread, she looks up through clouded eyes and sings, "once more we'll take the risk to fall for all things taking us high and low."

She pushes forward, fearless and hopeful, because she knows that somewhere out there is the love she deserves. She proves that in the quest for love, the downfall is always heroic because of the audacity it takes to embark in the first place.

Beehive Collective paints its way to cleaner air

By Robin Krosinsky

On Thu, Mar 11, 2010

On March 10, The Beehive Design Collective presented "The True Cost of Coal" in the Spa to spread awareness about the coal industry's effect on the U.S.

The Beehive Design Collective, formed in 2000, is a non-profit, political arts organization.

The group travels throughout the country and sparks discussions based on large-scale murals that inform audiences on various social, political, and environmental issues.

The event in the Spa was focused on a mural depicting the history and effect of the coal industry in the U.S.

In the beginning of the event, pieces of paper were distributed to the audience, on which various sections of the mural were replicated. Groups of audience members were able to discuss together what the images they saw represented.

As each piece of the mural was addressed, audience participation was used to help explain the meanings behind the images.

The scenes depicted on the mural were filled with various animals and bugs, but none showed humans. This was done because, according to The Beehive Collective, these events are already completely focused on humans. Therefore, when people see the scenes, they pay attention to the story, as opposed to the characters.

One of the focal points of the event was how the coal industry pertains to the global energy crisis. "We're all connected to coal," said Emma Bee, one of the speakers of The Beehive Collective.

The discussion of the cost of coal was initially focused on the coal mining industry, which used to dominate much of the rural U.S. workforce. The mural described both the effects that the coal mining industry had while in use, as well as the long-lasting ramifications of the business that continue today.

The images moved from coalmines to large-scale factories that burn coal for energy. "To follow the story of coal, you have to follow the story of machines," Bee said.

The effects of the coal industry on the environment are directly correlated to coal's relationship with machinery and factories.

These factories, and the waste deposits left behind by coal, are very damaging to the environment, as they produce soil, air and water pollution.

One of the detrimental effects of coal discussed by the Beehive was the substance known as 'sludge'. As part of the Clean Air Act, it became mandatory to clean coal before it is burned to be released into the air.

This process involves pulverizing the coal with various chemicals. The materials that are removed form a dark, mud-like substance known as sludge. The companies then dispose of the substance by dumping it into large vats, held by poorly designed dams, set up throughout the various Mountains ranges.

Billions of gallons of sludge are dumped into these vats, causing toxins to be released into the air, and highly endangering surrounding towns. The Clean Air Act's attempts to reduce pollution, therefore, only serve to promote new means of environmental disaster.

One of the topics raised in the Beehive Collective event was the use of alternative energy besides coal.

"The real question is not, 'What do we replace coal with?' but 'Can we create a source of energy to produce enough resources while being socially just?'" Bee said.

The Beehive mural addressed the fact that, while many people feel socially responsible for buying products that are commercialized as environmentally friendly, the consumption of resources continues to produce waste.

"People must look deeper than just changing their products," Bee said. In a similar vein to the slow food movement, people must learn to gather energy from local resources.

While the Collective declared this idea to be much more feasible in rural areas, aiding the energy problem in cities was also discussed. "How do we reinvent cities to be construction centers, not destruction centers?" Bee said.

"We will not solve the energy crisis by creating new machines, but by reconnecting with natural sources of energy," Bee said.

What's up with the World?

By Mara Wood

On Thu, Mar 11, 2010

Peshawar, Pakistan - On Wednesday, six employees of World Vision, an American Christian charity group that has been working in Pakistan since the earthquake in 2005, were shot and killed.

Others were also injured when an attack was launched on the group's offices in a small village in the northern part of the country.

After forcing workers out at gunpoint and robbing the building, the attackers set off a bomb in the building, completely destroying the offices. No group or militant organization has yet to claim responsibility for the attack, but World Vision said that it is the most extreme violence that the organization has ever experienced.

This is the latest event in an increase of violent activity in Pakistan aimed against the government and relief organizations.

Compiled from The New York Times

Amsterdam - Royal Dutch Shell Plc., the European oil company, announced on Wednesday in The Hague that it has ceased to sell gasoline to Iran. Other companies, such as other Dutch-Swiss trading groups, have been instigating similar business plans and not continuing or renegotiating trade contracts.

Reports say this is likely resulting from U.S.-promoted sanctions on goods going to Iran. Western countries such as the U.S. and its allies have been demanding harsher and more U.N. sanctions on products for Iran, intended as punishment.

This is a response to Iran's uranium enrichment program and the country's plants designed to bolster its nuclear program. Once again, America is trying to show that it stands tough on issues of nuclear proliferation and does not want these weapons in others' hands.

Compiled from The Associated Press

New Delhi, India - Political conflict has erupted in India due to a bill that was passed on Tuesday by the upper house of Parliament. This new provision amends the Constitution to reserving one-third of the seats in India's legislature for women representatives, leading to greater gender equality, but also greater competition for the remaining seats.

This vote is only the first step in formally amending the Constitution, but several small political parties are already brutally fighting its enactment, afraid of the loss of their own political power.

These parties have threatened to withdraw their support from The Congress Party, thereby endangering the Party's majority on other crucial matters such as the national budget. This bill has been on the table since the 1990s, but is always met with opposition from different castes, religions and races, all looking to maintain their own power.

One main criticism is that it will favor upper-class women at the expense of the lower castes and Muslim citizens. This step is only the first for this idea to become a full measure of law. It has yet to be seen if, after this political chaos that has emerged, the bill will make it all the way through.

Compiled from The New York Times

Rome - The Catholic Church finds itself facing the difficulties of trying to deal with a growing sex scandal. The Vatican made an announcement on Tuesday, saying it believes that the churches are handling these accusations and cases in a professional, timely and acceptable manner.

However, the sexual abuse scandals that have emerged recently in Germany, Austria and the Netherlands, leave many people disagreeing. The Vatican is quick to point out that investigations of abuse should not be limited to the Roman Catholic Church, but because of its past indiscretions in this area, it are going to bear the brunt of the burden.

These recent scandals are even more complex because one case is close in proximity to Pope Benedict's brother, Msgr. Georg Ratzinger. Several of the accusations come from a boarding school in Germany and were connected to a choir that the Msgr. once led, causing some to question whether he was involved in or aware of the abuse.

More and more students are coming out of the woodwork to talk about their experiences with abuse and sexual harassment, prompting the Church to point out that none of these claims had been made previously, so the Church was not aware and never had the chance to stop it.

In Austria and Germany, investigations are being led, and the head of one monastery has already resigned, admitting to engaging in inappropriate behavior. The Church insists that it is determined to get to the source of the problem, and punish those responsible. However, it maintains that internal Vatican law is handling the situation well. It has yet to be seen whether the majority of Catholics will agree with this sentiment.

Compiled from The New York Times



Review: Hardly trivial, but a bit short of divine

Ambitious production splices works of Thornton Wilder with intriguing results

By Eric Shapiro

On Thu, Mar 11, 2010

"Thornton Wilder: The Trivial and the Divine," opens in a manner far more in line with the latter adjective in its title, as a young boy-poet is confronted with nothing less than the lighter and darker elements of human nature.

One could not be blamed for feeling as if he or she has been dropped into the climactic scene of some obscure Greek drama; you know, the one where the hero finds out his destiny from a prophet with an overly dramatic voice. His life, in the words of two mysterious women clad in devilish attire, will be both a blessing and a curse. The same can be said of this production and its odd format.

"The Trivial and the Design" splices together six of Thornton Wilder's short plays over the course of an hour-and-a-half production. Meredith Hackman '10 and Katherine Sommer '10 deserve to be commended for attempting such an ambitious approach. Sampling a diverse array of Thornton Wilder's dramatic dishes - from theological "reenactments" to lighthearted family moments - side-by-side shed new light on each one.

Roughly half of the plays incorporated into the production revolve around the Bayard family, a decidedly ordinary bunch hailing from Newark, New Jersey, which consists of a raging, pious southern momma, a stoic husband of few words, a bratty daughter and an insecure, momma's boy son. It soon becomes apparent that they are preparing to embark on a family road trip to visit their daughter and sister Beulah, who's been married off to some generic rich guy.

It would be disingenuous to say that any of the aforementioned characters, with the possible exception of the mother, reveal any significant level of depth. But, psychological complexity is hardly the name of the game here.

Rather, the production is intended as a juxtaposition of the trivial and divine. It seems gimmicky at first, with ostensibly "serious" material interspersed with mindless comedy to keep the audience hooked. However, there is in fact very little in Thornton Wilder's oeuvre that is actually trivial.



No, the seemingly mundane comedic interactions between family members are the backbone of the production and are just as meaningful as its more cerebral faire. Every moment, be it fantastic or ordinary, is loaded with meaning.

The Virgin Mary's journey with baby Jesus atop a donkey is no more inherently important than a family's Christmas Day toast. Hackman and Sommer's "anthology" format is highly effective in getting this point across.

It is not, on the other hand, always clear. Man a sudden transition from one play to the other, at times before the preceding one has ended, can be disconcerting. If audience members aren't familiar with their premise walking into the theater, they may well spend a considerable portion of the production trying to figure out just what in Hepzibah's name is going on.

Fortunately, a highly innovative set design, effective staging and superb lighting help to elucidate a plot prone to shifting gears on a moment's notice.

The action is on two stages with the audience on either side. Each stage has a building on it, in one case a house and in the other a tower. As those familiar with JKB's Black Box Theater will no doubt tell you, the atmosphere is intimate.

Cast members work their way between the aisles, some of the more substantial costumes actually brushing against the audience.

The set design works well within the small space, implying a much larger world off-stage. Frequently, a character will peak his head through a window or dart out of a door like Kramer hopped up on Red Bull. All of this makes for some great bouts of comedy, a distinguishing feature of Wilder's work that helps his philosophic musings go down easy.

The acting is solid across the board, with standout performances by Kimberly Brown '10, a true talent who lights up the stage. She certainly does one of the best renditions of a donkey that this critic has ever seen. Christopher Jacobson '10, also a stage manager, makes a great cameo as a southern woman, providing one of the funniest moments of the production.

Nicole Dancel '13 and Hannah Tamminen '10 are suitably sinister as the Woman in Red and the Woman in Chlamys respectively, even if it isn't entirely clear who either character is supposed to be. Manifestations of evil? Dark prophets? Contenders in this year's edition of the Fire & Brimstone Fashion Show?

Most impressive of all, with the possible exception of the donkey, is Marie Claire Roussel '10, who exudes sassy Southern authority as Lucia Bayard, the kind of mother who you might see slapping her kid at Walmart and offering a hysterical apology a few minutes later.

Capable acting and an intriguing concept made "Thornton Wilder: The Trivial and the Divine" well worth seeing. The production occasionally staggered under the weight of its ambition, but it is a testament to the talent of all those involved that it was engaging and affecting nonetheless.

Cordelle exhibition displayed in Case Center

By Lauren Elsner

On Thu, Mar 11, 2010

From March 1 to March 4, in the Faculty Staff Club on the second floor of Case Center, the photographer Frank Cordelle brought his exhibition, titled "The Century Project," to the college. The exhibit, installed by Becca Kolins '12 and Stephen Bissonette '12, consisted of nude portraits of women ranging from newborns to age 100, also accompanied with their personal stories.

Each of the women's narratives reflected their own personal stories, many having to do with tragedies, such as sexual abuse, cancer, body image issues, obesity and plastic surgery. These photos, taken over the course of 25 years of Cordelle's career, feature women of all different racial and ethnic backgrounds, as well as body shapes.

Cordelle first became interested in photography in sixth grade, and it wasn't until when he was in training to become a biochemist in his 20s that he realized photography was the career he wanted to pursue. His interest in the art form began when he saw images of Vietnam War victims. "The camera became a powerful tool for social change, and not just a hip piece of jewelry to wear around your neck," Cordelle said.

His captivation with the human body stems in part from his upbringing. Cordelle lived in a household raised by a German mother where nudity was the norm. "Why is something so beautiful automatically dirty?" Cordelle asked. He believes that a woman's body can be perceived as a humanistic portrait.

His photographs are shot in either black and white or colored film with a medium format camera, and then scanned digitally to his computer with minimal editing. He doesn't tell his models how to act when he shoots them. "With time, it's natural for people to relax with the shoot," he said. This method produces portraits that convey a range of emotions from smiles to laughs to cries.

Cordelle has exhibited his work all over the U.S., from Kentucky to California, in venues that range from Ivy League schools to Churches. With Cordelle's publication of his book, "In Bodies and Souls: The Century Project 98", he has received fantastic reviews, the most prominent in Oprah Winfrey's magazine in 2007. Cordelle will continue to display "The Century Project" for the immediate future in addition to shooting new material. You can follow his work at www.thecenturyproject.com.

Editorial: Give more advice for advising

On Thu, Mar 11, 2010

As of March 9, with the deadline just two weeks away, 55 percent of the class of 2012 had not yet declared a major.

Declaring a major can be significantly stressful, even for those who already know what they plan to study. One of the most confusing aspects of declaring a major can be choosing a faculty advisor. Some students are fortunate enough to meet a compatible professor early in their college career, but not everyone can be so lucky.

There is a wealth of information available to help students select a major, but very little on how to go about selecting an advisor. The Office of Academic Advising recommends contacting the department chairman or chairwoman for guidance, which is a useful option, but students could benefit from more widely available information.

There are a lot of questions to ask when selecting an advisor, and the concerns tend to vary for each student. Do you want an advisor with a more hands-on approach who will be a constant reminder of class schedules and graduate school applications? Or do you want an advisor who will give you breathing room, and will stay out of the way unless pressed for guidance? Beyond personal compatibility, specialization is a factor, particularly for students in departments such as studio arts or biology, which ask for a specific area of concentration upon declaration. Those students may find themselves grappling with the question of whether their bond with one professor outweighs the value of another professor's expertise in a particular area of interest.

There is always the option to change advisors, or even majors, after declaring, but neither is a particularly appealing solution. With that in mind, the student body deserves more guidance for finding advisors.

The problem does not require any sort of drastic remedy; for many students the process is quick and painless, so this clearly is not an issue demanding massive overhaul. The simple solution, which could benefit everyone, not just those who think they need it, is for departments to offer a way for students to become familiar with the faculty. A meeting, once a semester perhaps, for interested students, where the various faculty members could introduce themselves, could help guide students tremendously.

Not only could it help students find appropriate advisors, but it would also be a wonderful way for others to discover who they would like to take classes with in the future. What is a better way to learn about a professor: reading poorly written reviews from unknown sources on ratemyprofessors.com, or actually meeting a professor and hearing him or her talk, even if just for a few minutes?

Obviously, no solution is perfect; professors must also use their discretion when taking on advisees, and not having had previous experience with a student makes it harder to make an informed decision. That being said, there ought to be more dialogue between departments and students, and such meetings would at least help to improve things. Advisor-student relationships should be mutually beneficial so that, in turn, the results could benefit the entire school.

Spoon delivers inconsistent album with flashes of greatness

By Andrew Lane-Lawless

On Thu, Mar 11, 2010

Spoon's new album feels a little like an inconsistent movie, where a couple of characters really draw you in and a couple of characters really turn you off. For most bands this might suggest an inability to maintain an even level quality over the course of an album, but Spoon has been one of the most consistent bands of the past decade.

More likely, in this scenario, "Transference" shows a band that is still trying to hone its sound, even as the members tweak it, which is why Spoon is one of the few bands that can pull off sounding familiar and new at the same time.

Certain songs like "Who Makes Your Money," "Written in Reverse," "Trouble Comes Running" and "Out Go The Lights" are, in their own way, modern indie rock classics. "Who Makes Your Money" with its breathy, distant synth loop and minimalist rock rhythm is an excellent slow groover.

"Written in Reverse" is a bluesy, mostly single chord romp (minimalist tendencies are a real theme on this album) that follows a simple structure while managing to slightly fluctuate and change throughout the song.

The album doesn't feature many huge rockers, at least not in the way that some of the band's previous albums have. "Trouble Comes Running" was one of the few songs that fit the rocker mold. Its chorus hook and undeniable bounciness carry the song at a non-stop pace that nicely transitions into the slow piano ballad, "Goodnight Laura." The latter song has a slim and classic form and a simple, three chord progression that changes at the chorus.

Many of the songs on the album, however, feature twisty and evolving structures that are based on one hook or one chord, as if the band came up with an initial idea and tried to jam through all the related possibilities of where that idea could go. "Out Go The Lights" spirals out on a repetitive bass hook as reverb-laden guitars distantly add a forlorn quality.

Similarly, "Got Nuffin", mostly circles around a single note riff, sometimes in the guitar and sometimes on the piano. It's one of the few other forward-driven songs on the album and it was the early single, first appearing last year. This approach lends the album a cool and relaxed vibe. The band sounds in control, but more often than not, the band also sounds fixed on the goal of expressing a set idea, something that many bands struggle with.

Not all of "Transference" works this well, however. The album gets off to a slow start, with the hazy "Before Destruction," a song that strives much more for ambiance than tunefulness. It's an odd choice to begin things and, given that there is an abundant handful of better, more immediately striking and catchy songs later on, it is arguably a poor one.

Things pick up from there, gaining some steam from the short, straightforward "Is Love Forever" before hitting the driving "Mystery Zone," which sounds like it could be a dark dance floor hit in an alternate universe. The next two songs, "Who Makes Your Money" and "Written In Reverse," move in a positive direction before destabilizing with the banal alternative rocker "I Saw The Light."

In all, "Transference" is an album that, although somewhat inconsistent, delivers in many areas, which longtime Spoon fans have come to expect.



Men's lacrosse holds undefeated record

By Lauren Sager

On Mon, Mar 15, 2010

Women's Tennis

This past weekend, the Skidmore women's tennis team took two 8-1 wins over William Smith and Ithaca.

In No. 4 singles, first year Nataly Mendoza beat William Smith's Melissa Slack 6-2, 6-3 and Ithaca's Sarah Hollis 6-0, 6-4. In No. 1 doubles, Mendoza and senior Danika Robinson defeated William Smith 8-1 and Ithaca 8-6.

At No. 2 singles junior Rachel Loeb took a 6-3, 6-2 victory over William Smith's Casey Kennedy and Ithaca's Devra Reiman 6-1, 6-1. Loeb and first year Brittany Trimble won No. 3 doubles 8-1 against William Smith and 8-5 against Ithaca.

On March 14, the women's tennis team will play Connecticut College.

Men's Lacrosse

The Skidmore men's lacrosse team took a 12-7 win over Hartwick on March 6. The Thoroughbreds now hold a 2-0 record.

In the first half, Skidmore took a 5-1 lead and scored the first three goals. In the final 47 seconds of the first quarter, senior Tom Howley and first year J.P. Sullivan scored 12 seconds apart from one another.

Howley and senior Corey Barkoff lead for the Thoroughbreds, each having three goals and two assists. Barkoff had four ground balls and won six of 11 faceoffs.

The Thoroughbreds outshot the Hawks 49-28.

Skidmore goalie senior Flip Bongaerts had 12 saves, and Hartwick's goalie Ryan Twardowski had 13 saves.

On March 13, the men's lacrosse team will take on Western Connecticut in Saratoga Springs.

Baseball

The men's baseball team earned an opening day split on March 7 against Stevens Institute of Technology. In the first game, the Thoroughbreds lost 5-2. but they won 8-2 in the second game.

In the first game, senior Jake Mendell was 2-3 with a pair of doubles.

Senior catcher Matt Pisani was 2-5 and Spencer Marcus was 1-4.

Skidmore scored three in the first game and scored four in the second game. In the first, senior Anthony Ferri was 2-4 and Mendell was 1-2.

This American Life' host Ira Glass fills Zankel

By Sarah Barry and Mara Wood,
On Mon, Mar 15, 2010

At 7 p.m. on March 9, the Filene Ladd Music Hall in the Arthur Zankel Music Center was packed with students waiting for a presentation by "This American Life" producer and host Ira Glass. Glass spoke about his show and the journey that brought him to his position at NPR.

Aviva Ariel '10, president of the Speakers Bureau, and Janet Casey, an English professor at the college, introduced Glass to the audience. "Most know Mr. Glass as a disembodied voice," Casey said.

The lights dimmed as he walked out onto the stage and for a moment, Glass was hidden in the dark. "Not seeing gains power in and of itself," Glass said.

He explained that he tried to get the Bureau to let him do the whole presentation in the dark. "They wouldn't go for it," he said.

Glass's presentation focused on the educational journey he had taken on his way to "This American Life". "I was once told that the job of journalism is not just to tell us what's new, it's to tell us what is," Glass said.

While he received his bachelor's degree in semiotics from Brown University, it took a substantial amount of work to become good at writing and reporting.

He explained that when one starts on a creative path, there is a large gap between what one likes and what one creates. "I took longer to get good at my job than anyone I've ever met," Glass said.

Glass started working as an intern at NPR at age 19, but he explained that it was not until he was 28 or 29 that he became decent at his job. "You have to fight your way through it," Glass said.

To improve, he had fellow colleagues read and interpret his work. "It's cheaper than grad school," he joked.

Glass also had some smaller roles in the world of radio and hosted several shows for years, including "The Wild Room".

Not until 1995 did he begin to host and produce the hit show "This American Life," which can be heard on over 500 radio stations around the country weekly and averages close to two million listeners.



Though mainly a journalistic show reporting on a specific theme each week, "This American Life" also features essays, short fiction, recordings and guest speakers.

The show usually covers contemporary events through anecdotal narratives. It was through his readings on this show that David Sedaris gained the name recognition he needed to become a renowned writer.

Sedaris lectured at the college last year, and it was through the college's relationship with him that the Speakers Bureau was able to get in contact with Ira Glass.

The Speakers Bureau, composed of Ariel, Maggie Schepcaro '10 and Jessie Garretson '12, contacted Steven Barclay, Glass's agent, who has helped bring many speakers to campus, including Sedaris.

"Sedaris was such a hit that Skidmore was grateful to be able to use this connection again," Ariel said.

The Bureau has been trying to bring Ira Glass to campus for a long time, as he is known to be an engaging speaker and has celebrity appeal.

"I've been waiting for four years for Speakers Bureau to bring Ira Glass to Skidmore and I am so thrilled that in my final year at Skidmore, and in my role as chairwoman of the Bureau, that our committee is finally able to bring him here," Ariel said.

The rest of the students reacted quickly to hear Glass speak as well; tickets went on sale Monday, March 1 and were sold out by Thursday.

"The basis behind this anticipation is the fact that, as a speaker and as a person, he appeals to everyone," Ariel said.

Glass's presentation included one device for playing quotes from interviews and one of hand picked music, which he alternated throughout the show. He shared information about his show and the journey that brought him to his position at NPR.

Glass explained many of the shows past and present projects, such as reporting John C. Stennis' air craft carrier that sent planes to Afghanistan. "It's really like being on a giant floating nuclear powered-dormitory," Glass said.

Glass also discussed the more technical side to "This American Life".

He explained about the search for topics when one story about reading the fine print fell through. "Once we had the theme, we did searches and when those failed we asked our friends," Glass said.



The output of each Friday show is a multi-step and sometimes imperfect process. "To get something good you have to go through tons of material," Glass said.

Some of Glass's final thoughts included the proper form and function of a story. Glass explained that a story must have a sequence of action and then something grander and more universal.

"There's something more in the telling of it that makes it more interesting than just the facts that are depicted," he said.

"I thought it was really unique. I didn't know that story telling could be so complicated," Anne Wisan '10 said.

Glass urged audience members who are interested in creative work to start working now. "Ideas come from other ideas. View it as a job," Glass said.

Touring the Tang

Exploring the behind-the-scenes process of acquiring exhibitions

By Kristin Travagline

On Mon, Mar 15, 2010

When students and faculty go to the Tang Teaching Museum and Art Gallery, they see exhibits strategically assembled in a way that is visually appealing. But what really goes on behind the scenes at the Tang?

"I think that those experiences that students and other visitors have when they come to the museum hides all of the work that goes into making that experience possible," said Chief Curator and Associate Director of the Tang Ian Berry.

Numerous people contribute to the upkeep of the Tang. The curators of exhibits range from Berry himself, to Berry collaborating with faculty, to other members of the Tang staff, to individuals who curate at other museums. The registrars of the museum, Elizabeth Karp and Ryan Lynch, care for the objects in the college's collection as well as the pieces in the shows. Among many things, they handle insurance matters and the handling of pieces. If a piece is moved from one space to another, they are present and make sure that it is done carefully.

One of the tasks of graphic designer Patrick O'Rourke is to create the labels for the pieces on display. Vickie Riley, the digital resources content producer, manages all digital aspects of the Tang, including the Web site and video recordings.

The Tang also staffs two full time building managers, Chris Kobuski and Torrance Fish, who serve as the installation team. Five to six more people are hired during specific periods of installation or when an exhibit is ending. It is their job to assemble the exhibits. They have knowledge of lighting, carpentry, painting and art handling, among other things. There are also individuals who maintain the administrative duties involved in keeping the museum running. They compile the mailing list, run the Tang gift shop and manage the schedule for the gallery monitors. "In the end, it's a lot of people behind the scenes that make those projects look the way they look when you visit," Berry said.

The first step in creating an exhibit is research. Berry and members of the Tang staff acquire information by meeting with artists, reading art books and magazines and traveling to see exhibitions.

"Ian sees a lot of art. He goes to New York City, he has a lot of artist friends. He travels across the country all of the time and is seeing shows, meeting artists, meeting other people. He's pulling from all of the things he's seeing that he thinks are really great stuff that say something about how we live now and would bring that international pedigree of artist to upstate New York," said Curatorial Assistant Megan Hyde. Berry also stays attune to things taking place at the college when planning exhibits. He communicates with professors and finds out about what they are researching. He also goes to lectures and reads the books that faculty publish. Staying in touch with the college can generate exhibition ideas for Berry, including the Hudson River show that was inspired by Professor Tom Lewis' book "The Hudson: A History."

"There's always a group of students coming in and out of the Tang doing work study and things like that. I talk to them and find out what's happening and ask them what they're interested in. If there's one word that characterizes my job, it's listening," Berry said.

When planning exhibits, Berry also pays attention to the current political and social climate. "It's also listening outside Skidmore. It's listening to the community, listening to the art world and listening to the bigger world," Berry said.

After the vision for the exhibit is developed, the staff of the Tang does more research in order to locate the art they want to have in the show. This requires finding out who owns the works, whether the works have been sold and if they reside in a gallery. "It involves a lot of networking, visiting, calling, talking and writing letters," Berry said.

Finally, the holder of the piece is contacted and presented with a form, asking the holder if he or she would like to lend the piece to the show. Then the registrars coordinate to have the pieces shipped to and from the Tang.

With the vision of the exhibit and the pieces of art secured, the staff of the Tang begins designing the exhibit. The Tang has to-scale models of all of the galleries. Hyde also makes to-scale replicas of all of the works in the show. "I move things around and build little walls and change them and paint them. Then a lot of people at the Tang look at the model and we play around with it together and everybody has ideas and we come up with a plan," Berry said.

All of this work comes together to create the exhibits that the community sees. Each year the Tang has an average of 20,000 off-campus visitors. The Tang will celebrate its 10th anniversary in the fall of 2010. "It's really kind of funny because on Oct. 10, 2010 we turn 10," Berry said.

During the fall semester, the Tang will be holding special exhibitions. Artist Paula Hayes will be putting together an exhibit made up of a series of dinners. Suzanne Bocanegra, an artist who creates sound and

performance pieces, will also have an exhibit in the museum. The main show, called "The Jewel Thief," will be about abstraction and include cultural collaboration between Berry and artist Jessica Stockholder. "There will be lots of events, talks, concerts and parties throughout the year. Next fall is going to be fantastic," Berry said.

A plead to ban homophobia

By Hunter Prichard

On Mon, Mar 15, 2010

Homophobia in sports is, unfortunately, something that is still a common occurrence. It begins in youth sports, carries throughout high school and college, and into the professional leagues.

The locker-room aspect of the sporting world is a large reason why we see this homophobia. There are undertones of strong homophobia in athletic locker rooms, mostly used by coaches, in order to motivate athletes through the daily grind that makes a sports season.

Homophobic slurs are put in place of words like "soft", "weak", or even "girly" because they're tougher and harsher and they send a quicker message. To heterosexual male athletes, there is nothing in the world that makes them feel more defenseless and insecure about their own bodies than getting compared to a girl. Coaches are able to thrive off this insecurity and, in theory, motivate their teams to supposed victory.

Because coaches are at the top of the hierarchy of any sports team, homophobia trickles down to the rest of the athletes in the locker room. The coach makes it seem OK to refer to homophobic slurs whenever possible to motivate the team, so suddenly it's OK for the captain to say it to the rest of the team, and then it's OK for the sophomore player to say it to the freshman.

Sometimes professional teams make good decisions in promoting homosexuality acceptance. Just last fall, Kansas City Chiefs running back Larry Johnson, a talented player who won national awards in Penn State, and has rushed for nearly 6,000 yards in seven years, made several homophobic slurs aimed towards reporters and his head coach after a tough loss.

Within a couple days after the incident, the Chiefs suspended Johnson. There was a petition by the Kansas City community to kick him off the team and, soon after, the Chiefs complied, terminating Johnson's contract and making him a free agent. Johnson is still a fine player, but his personal opinions have gotten in the way of his play; he has yet to be signed.

When former-NBA player John Amaechi came out of the closet a few years ago, the whole situation was poisoned by words that Tim Hardaway, another former player, said on the issue. Hardaway made comments in which he disgraced Amaechi's name and said that he wouldn't feel comfortable playing with a player with that sexuality choice.

Granted, Hardaway is entitled to his opinion. But this is a world where gay and lesbian athletes have been demeaned and abused over time, and his words were hurtful not only to those athletes who he offended, but to everybody who wants to be involved in a positive, professional, respectful sports world.

Homophobia, like racism, is something that is taught. Kids who look up to these athletes have no qualms about repeating everything that their idols say, whether it's hurtful or not.

When athletes portray negative views upon the gay and lesbian community, without penalty, there needs to be firm criticism from the respected members of the sports community. Yes, talking heads on ESPN are respected members; they're on TV, and they are seen by millions of Americans every day. Athletes, especially the ones that carry the huge endorsements - like LeBron James, Peyton Manning or Sidney Crosby - need to speak out strongly against homophobia.

Whenever homosexuality is mentioned in the media, it is always connected with some negative opinion that leaked out the mouth of an ignorant athlete. For someone like Jeremy Shockey, a player who when he made those comments was a star football player for one of the biggest markets in sports - New York - it was inappropriate and astonishingly moronic.

Crew ready to race after southern jaunt

By Lauren Sager

On Fri, Mar 26, 2010

Despite some inhospitable weather, Skidmore crew's annual spring training trip to Oak Ridge, Tenn. left the team excited for the upcoming season, which begins Saturday, March 27 in Fairfield, Conn.

"It was the most productive trip I've had in a while," said Head Coach Jim Tucci. "Everyone stayed healthy; there were no blister issues, which can be a big problem on such a trip. We got a lot of quality mileage in."

Every spring the men and women's teams travel to Oak Ridge to practice at the Oak Ridge Rowing Association's facilities on Melton Hill Lake. The club regularly plays host to major regattas and is also a popular spring training destination for schools and clubs up and down the east coast and beyond. This spring, from mid-February to early-April, Oak Ridge will host crews from 29 schools, including the University of Wisconsin's women's team, and the U.S. Naval Academy.

During their time in Tennessee, the teams typically practiced three times a day, spending as much time as possible on the water after being confined indoors during the winter months. As the week went on, they also got the opportunity to stage practice races against some of the other schools training there.

The women's team held multiple scrimmages against Drake University and the University of New Hampshire, both Division I programs. The varsity eight beat Drake once, and the junior varsity eight beat both crews. Meanwhile the men raced Army, Cleveland State University and UNH, beating Cleveland State handily and giving Army a run for its money. "We got a variety of races experiences and a lot of quality training," Tucci said.

This weekend the teams will travel to Connecticut to take on Fordham, Fairfield, Sacred Heart and the Drake women's team, all Division I programs. "We selected this race to start the season in order to be tested as we were tested over spring break," Tucci said. "Many smaller Division I programs are comparable to top Division III programs, so for the most part we feel we'll be competitive with them, but we can be assured a test of our racing abilities."

The spring season will continue in April with a race at Ithaca and a home meet against Middlebury, Vermont and Albany. Skidmore will host the Liberty League championships and then travel to Whitney Point for the New York state championships. Tucci expects to field a men's varsity eight, a varsity four and a novice four. For the women, he anticipates three eights, a varsity, junior varsity and a third varsity

made up predominantly of first years. Even with the first race this weekend though, the line-ups are not yet finalized. Tucci intends to announce the boats that will race this weekend on Friday, but he said, "I'm going to change line-ups for the next couple of weeks to keep fluidity The motivation also keeps everyone at a level of intensity."

Tucci hopes that the men's varsity four will be able to earn a berth at the Dad Vail Regatta in Philadelphia at the end of the season. "The Dad Vail is a top level championship that includes many, many, many top Division I, II and III programs. The men will hopefully earn a spot in the finals, if not medal," Tucci said.

He also expects that the women, No. 15 in pre-season rankings, should be able to send both the varsity eight and JV eight to the NCAA championships. Men's collegiate rowing, the oldest intercollegiate sport, has never officially joined the NCAA. The Intercollegiate Rowing Association administers the recognized national championship for men's rowing.

Last spring the women just missed an NCAA berth, finishing the season ranked No. 10. "I'm confident we're going to do much better than No. 10 this year," Tucci said. "It's just a question of earning a spot at the NCAAs." Although the team has never qualified for the NCAAs, Tucci is confident. "With as well as winter training and Oak Ridge went, we feel we have a shot at our first ever trip," he said.

Students explore life on Mars

Steve Squyres leads lecture on the geological structures on Mars

By Bradley Morris & Amira Chichakly

On Fri, Mar 26, 2010

At 8 p.m. on March 24, Steve Squyres, the head of the Mars Rover project, gave a lecture entitled "Roving Mars: Spirit, Opportunity, and the Exploration of the Red Planet."

The event was sponsored by the department of geosciences. The department chose Squyres to front the lecture given his extensive background and enthusiasm on the Mars Rover Project.

Sarah Stelmack, an associate professor in the geosciences department, helped set up the event. "We wanted to find someone who would appeal to a lot of people," Stelmack said. "Mars is a very popular topic and since [Squyres] is the head of the Mars Rover project, he's the best guy," Stelmack said.

Squyres is in the department of astronomy at Cornell University. His main focuses in his research of planetary science involve robotic exploration of the surfaces of planets, the history of water on Mars and x-ray spectroscopy. His most famous research project was his discovery of water on Mars. Steve Squyres began his lecture describing how the barren environment of Mars has shown signs of having water and possibly supporting life. "Mars is a cold, dry and desolate world," Squyres said. It is on average -60 degrees Celsius, but despite this deadly atmosphere, layered sedimentary rocks map out what conditions have been on the planet over time.

The first time the rover was sent to Mars, after various tests at the National Guard army range, it exploded. In the next attempt, a rover named 'Spirit' reached the planet in January 2004 after a seven-month journey. Upon entering the atmosphere the rover drifted down to the planet by parachute, then deployed its airbags 15 seconds before it hit Mars' surface. The rover has six wheels that are built to conform to any surface. The structure of the wheels allowed the rover to travel easily over Mars's rough terrain.

The vehicle was endowed with 'eyes' and a 'brain' to help it determine the path of least resistance while traversing the planet because it was difficult to direct the rover from Earth in real time. These adaptations were necessary because without independent intelligence, the rover ran a much greater risk of crashing due to delay in communication.

'Spirit' was also equipped with a color camera and an infrared spectrometer to detect different minerals from a distance. The mineralogical data could be determined with the spectrometer because specific wavelengths of light only pass through certain minerals.

The first rock found by 'Spirit' was named 'Adirondack'. The rock was igneous, meaning it was formed by magma, and had no layering. It was impossible to utilize the rock to examine the history of the planet. The 'Spirit' found a non-igneous rock that was named 'Husband Hill,' 156 days after finding 'Adirondack.'

Deposits of silica and hematite were also found. Hematite is an iron oxide typically found where there has been standing water. This was an excellent find for 'Spirit' as well as for Squyres.

"It's not everyday we get someone of this caliber. He's a respected scientist leading this type of project," Stelmack said.

Stuck selling records in an 8x8

By The Hip Hop Alliance

On Fri, Mar 26, 2010

It seems that in today's world, as soon as one rap star gets released from prison, another one is being taken in handcuffed.

On March 26, the rapper T.I. will be released from the Atlanta halfway house where he is finishing up his year-long prison sentence for a federal weapons charge. Earlier in the month, platinum-selling artist Lil Wayne was sentenced for a year at Rikers Island for a criminal weapon charge.

T.I. and Lil Wayne are just two of the many rap entertainers who have served, or are planning to serve prison time. As role models to young children, these constant prison sentences are troubling to read about.

Because we're talking about people with money, talent and fame, it is hard to imagine what could be causing all of these unnecessary arrests.

Even when somebody like T.I. stands up, acknowledges his mistakes and encourages the rap community to act better, nobody seems to listen.

In the rap game - where rappers are often immortalized for their street credibility - partaking in illegal activities can help bolster one's self-worth.

Rap is a music born from the streets. NWA prided its image on being "gangbangers" and "thugs"; the Notorious BIG (Biggie) and Jay-Z are just two of the many rap icons who have rhymed about their drug dealing prowess.

The violent nature in rap music has often put the genre in a horrific light. In 1988, NWA's song "F--- tha Police" described with bravado the killing of police officers; it warranted the group a letter from the FBI. Eight years later, the two biggest rap stars in the world -2pac and Biggie- were killed in a span of six months, in part because of an apparent feud between the two entourages.

In today's world, Lil Wayne brags excessively about his codeine and marijuana abuse, as well as the fact that he grew up in a neighborhood often overwhelmed with violence and narcotics. It would be hard to find a rap of his that doesn't touch on some negative topic.

Just like how 2pac's 1995 jail sentence established his gangster image (he's currently the only artist to ever have a top 100 Billboard album while in prison), Wayne will be able to establish a rough n' tough mentality that will put rise in his celebrity, as well as his record sales.

Most of the problems stem from the fact that most rappers come from poor neighborhoods, and have friends that still immerse them in the "gang culture" even though they become famous.

With the money that T.I. has, there is no reason why he should ever be in possession of a firearm, especially an illegal one. If he needed it for protection, then it should be in the hands of his bodyguard.

However, T.I. grew up in a rough neighborhood where having a firearm was essential for security, and, despite gaining affluence, he was never able to outlive that habit.

Not only that, but he traveled with an entourage made up of his high school friends. Just like how Michael Vick's contact with his childhood friends eventually led him to dog-fighting, T.I.'s background led him to his dangerous ways.

It will be rare if a day comes where there are no rappers behind bars. Is it possible? Absolutely. However, until rappers lean together and make a stand against this violent behavior, it will never come true. T.I. did admit his wrongdoings in hope that others would not follow in his footsteps, however, he is only one of a few that have done so.

Lil Wayne is a role model, whether or not he likes to think of himself in that vein. His actions dramatically affect the mindset of young children who look to him as inspiration. Until he and others of his magnitude begin searching for a better tomorrow, large members of the rap game will forever be found in the prison cells.

The Hip-Hop Alliance meets at 8:30 p.m. every Wednesday in the ICC.

Demystifying Pavilion Corp. and the future of Falstaff's

By Kristin Travagline

On Fri, Mar 26, 2010

The college has an Order to Show Cause hearing in court on April 16 to have the Skidmore Pavilion Corporation dissolved. But what does that mean for the students? Do many students know what the Pavilion Corp is?

"I have no knowledge of the Pavilion Corp," Jaruda Ithisuphalap '13 said. Other students expressed equal confusion. "I honestly don't know anything about the Pavilion Corp," Anna Linscott-Zask '12 said.

In 1985 there was a need for more social space on campus. But the Student Government Association did not have the official legal status necessary to fund or build such a facility. In response, the Pavilion Corp was established on June 25, 1985 as a certified New York State not-for-profit. Falstaff's was built in 1986 and, although the college owns the building, a Long Term Lease Agreement was signed, giving the Corporation exclusive use of the building.

Falstaff's was originally intended to be an on-campus pub because the drinking age at the time was 18. Over the course of the planning and construction process, however, the drinking age across the country changed from 19 to 21-years-old. As a result, the original plan of an on-campus pub was scrapped and the project lost money. The 1988 audit report reflected a \$91,000 net loss.

Over the years, the college has used Falstaff's for a variety of purposes. For several years, local establishments, caterers and the Skidmore Dining Services Department were contracted to run different operations. They attempted student meal programs, a faculty and staff club and special evening activities, but none showed financial success.

The college decided to relinquish the beer and wine license for the building and allowed SGA clubs and organizations to reserve the space for campus meetings, concerts, dinners and other events. Falstaff's has been used in this way for the past 15 years.

Although the Pavilion Corp served its purpose when first created, it is no longer effective. A Board of Directors made up of students, staff and faculty run the Pavilion Corp. "When the Pavilion Corp was established, the Board of Directors positions were really quite coveted, initially. Then when we realized that it wasn't going to be a bar and it really wasn't that exciting and was a lot of work, people really started to drop off and we couldn't get the participation on the Board of Directors level," said Barbara Schallehn, secretary of the Pavilion Corporation.



In response, Board of Directors positions began to be assigned to SGA members according to their elected positions. That system has remained in place through the present.

The Pavilion Corp has also proven ineffective because of the rules, regulations and expenses that must be adhered to when running a not-for-profit corporation. "It just doesn't make sense. We're paying for bookkeeping and for auditing, those kinds of fees. It's just really being wasteful," Schallehn said.

A vote to dissolve the Pavilion Corp. was called in Oct. 2009. The legal statute required that two-thirds of the college population vote in favor of dissolution. This number of votes was not reached. "Because we are such a unique entity and because we really gave it a valiant try, the lawyers recommended that we still proceed and that we give valid documentation to the court. We don't really expect it to be a problem because it was certainly a large number of students that voted," Schallehn said.

The Board of Directors ran a small campaign before the vote took place, in hopes of engaging student interest. Packs of gum were placed in student mail slots with an illustration of Falstaff's on the package accompanied by the text "Fix it!" But, the campaign was not enough to gain the support needed from the student body.

"There were a lot of students that did write back to me and said, 'I don't understand what this is about. What is going to change?' And I responded back to those students who did want more information. Even some students, as we continued on with our campaign wrote back to say, 'I really want to change my vote, I didn't understand it totally the first time so now I'm going to go back to change it.' I think some students are really concerned that Falstaff's is going to go away or we can't use it in the ways that we are currently using it," Schellehn said.

Once the Pavilion Corp is dissolved, an Operating Committee will manage Falstaff's. The Operating Committee will also consist of students, staff and faculty. The committee members will again be determined according to SGA elected positions. "The Operating Committee, I think, will allow us to make decisions with a broad group, with people that are very invested in Falstaff's," Schallehn said.

Students who are not members of SGA and want to be involved with the Operating Committee may contact the SGA Executive Members or Schellehn for more information. "Back in the hands of the students, I look forward to the Falstaff's Operating Committee working with the campus at large to re-think how Falstaff's functions," SGA President Raina Bretan '10, said.

Once the Pavilion Corp has been dissolved, it will be the role of the Operating Committee to determine how Falstaff's will be used. "I think the issue will be not so much ease of use, but defining how we want it to be used. And really it's a student decision. It's not my decision, it's what the student body wants to



see happen. The Operating Committee, I hope, will take those steps to figure out what they really want. My hope is that it would become a more vibrant space that has more life," Schallehn said.

The Board of Directors has suggested that Falstaff's continue to be used as practice space. Falstaff's might be left open a few nights a week for student use. Renovations or an addition to the building may also take place.

If the State Attorneys Office and the Tax Department do not take issue with the proceedings at the court appearance on April 16, the Pavilion Corp will be dissolved within 30-60 days after the hearing. "By the end of this academic year or at least the fiscal year, which is May 30, it should be a done deal," Schallehn said.



Shame on you, Skidmore

By John D. Foubert

On Fri, Mar 26, 2010

Dear Editors,

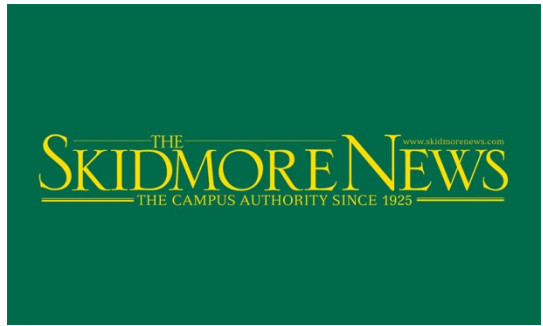
Why did Skidmore pay a man thousands of dollars to display naked pictures of children including full frontal nudity? Do people who paid this man really think that girls aged two, 10 and 12 know what they are consenting to when they have pictures taken of them naked for people at Skidmore and other places around the nation to see? Actually, they can't consent, any more than they can consent to sex. In this case, a parent (allegedly) signed a consent form for this man to take her picture so Skidmore could take part in their exploitation.

As one of the nations leading researchers in sexual assault prevention and a researcher and activist fighting the pornography industry, I find it unconscionable that this exhibit was hosted on your campus. If you read research articles in refereed journals to inform yourself about these issues, you will likely conclude that there are clear harms in addition to those done to the children whose pictures were taken and shown.

Some pictures that are shown in this exhibit fall under common researchers definitions soft-core pornography. To be clear, to my knowledge, they don't fit legal definitions of child pornography, or the photographer and his publisher would have been arrested by now. However, researchers of pornography study a much broader range of material -- including full frontal nudity pictures of minors (which is not yet in all cases considered child pornography).

Some research: Men who view pornographic magazines including those with naked photographs of women, Web sites and videos, or who go to strip clubs, are more likely to commit sexual violence than those who do not (Carr & VanDeusen, 2004). Also, men who view pictures such as those with naked photos report a greater likelihood of using verbal coercion in sexual situations (Boeringer, 1994).

In addition, men who use pornography have a 20 percent increase in the risk of experiencing difficulty in intimate relationships, a 31 percent increase in the risk of accepting attitudes that condone rape and other false beliefs about rape and a 22 percent increase in the risk of committing sexual assault (Oddone-Paolucci, Genuis, and Violato, 2000).



This exhibit hurts women as well. As men look at these naked women, their ideas about what is acceptable to look at changes. Why not look at a 16-year-old, a 12-year old-naked? Should Skidmore pay for this? They already did.

-John D. Foubert, PhD. Author, "The Men's Program: A Peer Education Guide to Rape Prevention"

Mining company thinks green

By Audrey Nelson

On Fri, Mar 26, 2010

At the 26th F. William Harder lecture on March 23 in Gannett Auditorium, Cynthia Carroll said for her mining company, Anglo American plc, that "we are absolutely committed to sustainable development." She spoke about the company's efforts at reforestation, attention to water recycling and support of alternative energy sources.

To many environmentalists who attended the lecture, these explanations were paradoxical and null. "I thought she did an excellent job of publicly promoting [Anglo American's] good works. However, she understandably evaded the ultimate problems caused by her industry and replaced them with approximate solutions," said Stephanie Wein '10, president of the Environmental Action Club.

Environmentalists argue that mining is inevitably harmful because of the pollutants it releases into the water, air, animals and humans.

Carroll, a Skidmore alumna from the class of 1978, spoke for the annual F. William Harder Lecture in Business Administration series. She is the chief executive of Anglo American plc, one of the largest mining and metal companies that predominantly works in South Africa, South America and Australia.

The enterprise has made extensive efforts, surpassing many of its competitors', toward providing a safe and sustainable environment, yet it remains futile in satisfying environmentalists. "Her company has the best sustainability, but that doesn't say much for the mining industry," Wein said.

The Emalahleni Water Reclamation Plant in South Africa marks one of the enterprise's most celebrated projects in sustainability. Since 2007, when Carroll joined the company, the plant has removed tainted mine water from polluting local rivers. The water is then filtered and distributed to the surrounding cities' reservoirs. "The great challenge of our growth is to do it in a responsible way," Carroll said.

She also spoke about the company's reforestation projects in Brazil, the \$100 million allotted to study the environmental effects of the company's mining on fishing resources and the company's support of wind farms, solar energy and clean coal.

"All coal is dirty. The coal industry uses the term 'clean coal' to describe a technology that does not yet exist on a practical or commercial scale," said EAC member Martha Waterman '13, regarding Anglo American's support of clean coal.

When asked a question from the audience about Anglo American's impacts on Chile, Carroll said that the company strives to lessen the impact on its communities.

"I equate her relationship with the people of the developing world as someone who offers medication to people who they got sick in the first place," Wein said.

The speaker also addressed the company's advances in safety. Once Carroll secured her position at Anglo American, she eliminated the inevitable amount of deaths predicted at one of the company's largest deep mines. "I shut down the world's largest platinum deep mine [to ensure safety]... It was not a popular decision," Carroll said.

Waterman did not find Carroll's speech on the company's efforts in safety to be faulty, even though she saw problems in the company's claim on sustainable progress. "I went in expecting to spot holes in everything... I don't think that her commitment to sustained health and safety of her workers is at all related to her attempt to cover up her company's poor environmental practices," Waterman said.

Despite audience members' opinions on Carroll's subject matter, the eloquence of her speech was hailed during the lecture. "She describes so beautifully their efforts to help people who aren't educated in understanding the issues. I can see how 90 percent of people leaving tonight would think her role in international development is a positive one, but that simply isn't the case," Wein said.

From an environmentalist perspective, Carroll's lecture was not well received, despite the company's environmentally responsible initiatives. "I got exactly out of tonight what I thought I would, which is frustration," Wein said.

Carroll herself, one of Time magazine's "100 Most Influential People in the World" in 2008 and the first woman to hold the position of chief executive at Anglo American, was still appreciated. "I left thinking that she wasn't a bad person, just someone who was representing a dirty industry," Waterman said.

Lecture to discuss counter-terrorism

By Mara Wood

On Fri, Mar 26, 2010

Tarnac 9 is a group of nine alleged anarchists who were dragged from their farm in Tarnac, France in November 2008 due to alleged 'terrorist activity'.

Many groups supporting these young rebels have emerged worldwide, claiming that these activists posed no terrorist threat, but instead were being persecuted for disagreeing with the government.

Such cases are the basis for the upcoming lecture entitled, "We are All Terrorists" at 7 p.m. on March 25 in Gannett Auditorium.

The event will feature Steve Best from the University of Texas - El Paso. Also speaking will be Bill Brown, founder, author and editor of online magazine NOT BORED!

Best and Brown are going to discuss counterterrorism and how it is often overlooked by the media and society. They will discuss the laws that label activists or people who question authority as 'terrorists.'

They will clarify what exactly constitutes a threat, and what defines terrorism. After the lecture, there will be a question and answer period, giving students a chance to interact with the speakers. This is an open event, and all students are invited and encouraged to come.

Many U.S. citizens are unaware of what constitutes 'terrorism'. Sophie Dolto, who organized the event, commented on this presentation. "This is a topic that is talked about more openly in France, and people tend to know more, and react to the issues and support the activists more, because it is a common topic. But here, people do not seem to know a lot about it, and while they are willing to listen, they don't want to get involved," Dolto said.

In the U.S., a political dispute emerged over the SHAC 7. The Stop Huntingdon Animal Cruelty group is an animal rights organization whose main goal is to close down one of Europe's largest animal-testing laboratories, Huntingdon Life Sciences.

This group has been monitored by several sources inside the U.S., including the FBI, which considers them to be one of most serious domestic terrorism threats today. Their tactics have ranged from non-violent protests to several more extreme measures, which have led to several arrests of prominent members of the group,

Many activist groups worldwide were outraged at the jail sentences that ensued and spoke out in support of SHAC 7. They said that it is not a terrorist organization and should not be treated as such. "This lecture is something that is important to me because it is still going on today and a lot of people are thinking more about repression in society today and how governments are viewing people as terrorists who are different than the rest of society," Dolto said.

The pursuit of happiness

By Alex Brehm

On Fri, Mar 26, 2010

Are you happy?

Researchers from the University of Arizona and Washington University in St. Louis are trying to help people decide.

Few people ever stop trying to answer the question "Am I happy?" We carry on making sure we can answer "Yes." Writers and philosophers have turned to education, challenge and especially love as means to happiness.

Psychologists, particularly Abraham Maslow, developed theories of need fulfillment. Meanwhile, the Buddha preached liberation from want; almost all religions feature devotees in lives of asceticism.

At college, we have our commitments to class, to clubs and to people - our friends, our significant others. Though it sometimes feels we're running a rat race, we do these things, presumably, to make ourselves happy, to get an A, to prepare for a career, to practice skills, to socialize.

The researchers wanted to discern the effects of socializing on someone's happiness. Most particularly, they wanted to find out who was happier - the airy, peppy, social type, or the deeper, more reflective thinker. Was it light, little conversations that would make people happy, or slower, thoughtful ones?

They selected 79 college students, 47 female, 32 male, to wear an EAR, and Electronically Activated Recorder. For four days, the EAR turned on every 12.5 minutes to record a 30-second audio clip of whatever the student was doing, trying to get snatches of his or her conversations. At the end of the four days, there were 23,689 recordings.

The audio clips were sent back to the researchers, who listened to each one and noted whether the student was alone in that clip or talking with someone.

If the student was talking, researchers noted whether the conversation was more trivial ("Isn't Thursday great?!") or more serious ("He fell in love with your sister? Did he get divorced?").

Happiness was measured in several ways, using scales designed by past researchers. One was Satisfaction with Life Scale, developed by Ed Diener and colleagues.

The Satisfaction with Life Scale is a survey that asks the taker to agree whether he or she is satisfied with life, whether he or she has gotten the most important things out of life and if he or she could start life over, whether he or she would change nothing.

In the final analysis, students who spent the most time alone also rated themselves as more unhappy on the surveys. Students who spent time with others were happier. And students who spent time with small talk were not as happy as those who pursued substantive conversations.

The researchers wanted to find out if these results were different for different personality types. When having students take the happiness surveys, they also had them complete a Big Five Inventory personality test.

But results were no different across any of the groups. No matter what the student's personality type, happier students were the ones who spent time together, and the ones using that time to probe deeper thoughts.

These results support some very deep beliefs of human nature. They suggest we, as people, need one another, and that we need sincerity and honesty even more than we need cheer and frivolity.

In 1964, a married pair of psychologists named Snell and Gail Putney published a book called "The Adjusted American". Borrowing from a selection of previous psychologists and philosophers, the Putneys wrote that people grow and develop through candid association.

They say we need one another as mirrors. We test ourselves as we express our beliefs, our feelings, our talents and skills. And in doing so, we take back, in part, the responses from our friends, even our rivals. It's how we grow.

"The Adjusted American," by Putney and Putney, is available used from online stores. "Eavesdropping on Happiness," a short paper on the data of students' conversations, is available from Sage Journals online.

Alex Brehm is sophomore economics major with the impetuous notion that he can just become a journalist.

Remembering a big star

By Eric Shapiro

On Fri, Mar 26, 2010

On March 17, Alex Chilton died at age 59 in New Orleans, Louisiana. In the days following his passing, musicians obscure and world-famous paid their respects to one of rock n' roll's unsung heroes, a man whose incalculable influence on the art form is directly disproportionate to his commercial success.

Chilton is most remembered for his stint as guitarist, vocalist and songwriter for Big Star, which lasted from the band's inception in 1971 to their dissolution in 1975, as well as their subsequent reunion tours.

Like John Lennon and Paul McCartney, to whom he and songwriting partner (albeit for Big Star's first album "No. 1 Record Only") Chris Bell have been compared, Chilton never forgot the importance of strong melodies and plentiful hooks, which stood out at a time when such things typically took a back seat to musical chops and prog rock pretension.

Every song Chilton wrote for Big Star is memorable, if not a classic, ostensibly simple but packed with unpredictable chord changes and unexpected melodic turns that adhere to your brain.

Alex Chilton did not break new sonic ground or redefine what rock music is capable of from a technical standpoint like The Velvet Underground or Sonic Youth. Nevertheless, his approach to songwriting was a major revelation.

At a time when countless songwriters wear their emotions on their sleeves, it is easy to dismiss Chilton's heartfelt songs as exceptionally well crafted but fundamentally generic. On the contrary, Chilton's work only seems familiar today because so many artists have imitated it.

Traditionally, pop songs dealing with love and relationships, being primarily concerned with appealing to a mass audience, were not particularly sophisticated or true to life.

This is still largely true today. On the other extreme are songwriters in the vein of Bob Dylan and Stephen Malkmus, whose surreal, hyper-literate poetry deliberately keep the listener at arms length.

Then there's the political stuff. In the mid to late 1960s, rock n' roll singers, inspired by folk, incorporated political sentiment into their music, moving away from the peaks and valleys of mundane, everyday experience in favor of "big statements." Ever since, popular music has not hesitated to dip its toe in political waters.

Chilton's approach to songwriting was simultaneously quaint and radically different in the early 1970s. His songs were brutally honest and personal, but they also appealed to young adults experiencing similar emotional roller coaster rides.

This was at a time when rock n' roll was quickly descending into farce, with musicians dressing in tight leather pants and living out a rebellious lifestyle as hollow, artificial and conformist as the mainstream society the genre had emerged as a reaction against.

Chilton was genuine and unpretentious: a real person with real problems that young people could relate to. They may have envied and emulated the rockstars of the time, but they could identify with Chilton, who was someone who sang what he felt, without apology, even if it meant coming across as a complaining, hopelessly uncool sad sack.

His deeply personal songwriting seemed trivial to the politically oriented and made emotionally sterile alpha males gag. But, it provided sensitive, moody outcasts, subsumed in the conflicted, angst-ridden turmoil of their inner lives, with music they could relate to.

This is not to say Chilton was always dark or that only depressives could appreciate his work. He was just as capable of heartfelt love songs and blustery rebellion as he was of self-loathing.

Underlying his art, however, was an aching sensitivity, an afflicted soul in desperate need of catharsis. He did not hesitate to showcase the negative emotions so often shunted to the side in popular music.

Chilton was devoted to portraying all components of the human experience, pleasant or not. Oftentimes, he mixed many different feelings into one song, sowing a tempest of confusion and uncertainty utterly true to life. Chilton's lyrics were simple but, in no small part due to his versatile, expressive singing, they portrayed incredibly complex emotional states, elevating rock music to a new level of authenticity.

His influence is particularly apparent in the alternative rock of the 1980s and 1990s, as well as some contemporary music. There would likely be no R.E.M., no Replacements, no Nirvana and no Elliott Smith without Chilton.

Amidst the army of cartoon characters in the crowded arena rock music, clad in ridiculous costumes and face paint, standing above the crowd gyrating madly, Chilton is slouched in the corner gently strumming an acoustic guitar, modest, unassuming, self-absorbed and all the more beloved for it.

Burton botches 'Alice'

By Will Eldredge

On Fri, Mar 26, 2010

Tim Burton's quirky visuals and storytelling should be the perfect match for Lewis Carroll's classic and nonsensical "Alice in Wonderland." In practice, however, a linear and generic screenplay muffles the director's distinctive style.

What could have been another magical entry into the Disney catalogue is simply an average blockbuster, worth the price of admission but not likely to blow up the awards show circuit.

After a brief introduction, in which a seven-year-old Alice (Mia Wasikowska) retells the story of her visit to Wonderland to her father, the narrative jumps forward thirteen years.

Alice is twenty and her reassuring, imaginative father has passed on. She is attending a party that, unbeknownst to her, is a celebration of her own engagement to a young man best described as an aristocratic square.

Through a frantic series of events involving a wild rabbit chase into a room of mirrors, Alice ends up in "Underland." Over the course of her adventure there, she becomes acquainted with a number of the locale's eccentric denizens.

These include a pair of villainous queens (The Red Queen and the White Queen, portrayed by Helena Bonham Carter and Anne Hathaway respectively), the Mad Hatter (Johnny Depp), and Absolem, a blue caterpillar with a penchant for hookah who informs Alice of her destiny.

Wasikowska plays a fine heroin, relying on understatement to effectively portray her coming of age. Depp is quite amusing as the carrot-topped Mad Hatter, managing to instill a somber side in an utterly ridiculous figure.

Unfortunately, Jack Sparrow-esque one liners are in short supply; in the end, Depp has few memorable quips. This is a problem with most of the other Underland characters as well. They fill their roles in the story passably, but lack sufficient screen time and/or quality dialogue to truly come to life.

The Red Queen is the one exception to this rule; Helena Bonham Carter delivers an exceptional performance as the despotic ruler, seamlessly transitioning from murderous rage to charming coyness.

Her catchphrase of "OFF WITH THEIR HEADS" elicited laughter from the audience almost every time it was bellowed.

Anne Hathaway is lacking as the White Queen, especially in the shadow of Bonham Carter's exuberance. The latter is riveting and dynamic, while the former appears distant, weak and unlikable, turning in the worst performance of the movie.

Much of the characters' flatness, especially on the part of the Underland dwellers, comes down to poor writing. Linda Woolverton's screenplay is by far the biggest ball and chain on the movie.

Characters such as Tweedledee and Tweedledum are shoehorned into the story out of a sense of homage to the original novel and the Disney classic.

Woolverton also abandons the zany aspects of wonderland in favor of a sadly linear and predictable plot. Scenes are cluttered and the movie fails to draw in viewers until over halfway through.

Its story is far more comparable to that of "The Lord of the Rings" or "The Chronicles of Narnia" than "The Nightmare Before Christmas" or any of Carroll's related works. The epic, orchestral soundtrack is similarly out of place.

These inappropriate creative decisions are especially disappointing in comparison to what is done right. The Red Queen's palace is dazzling and the Mad Hatter's tiny abode is perfectly dilapidated. The character and costume designs are top notch, case in point those of the Mad Hatter and the Red Queen.

"Alice in Wonderland" is an enormous missed opportunity. Its screenplay opts for stereotype over innovation, serving to cheapen both Burton's rich visuals and strong performances by most cast members.

It is worth watching as long as one does not expect the unique charm of the original.

Talking about race

Pilot program encourages dialogue

By Jean-Ann Kubler

On Fri, Mar 26, 2010

With registration for fall 2010 just around the corner, students thinking about adding a little extra variety to their schedules should consider becoming involved with the campus' Intergroup Relations (IGR) pilot program.

Now in its fifth semester of classes, IGR is adapted from a program that began at the University of Michigan, Ann Arbor in 1988.

First instituted in a time of heightened racial tensions on the Michigan campus, IGR sets out to advance student understanding of diversity and respect for peers from different backgrounds. The program also aims to teach students about conflict management and how to be actively engaged with these issues on a diverse campus.

The IGR program was brought to the college by Assistant Professor of sociology Kristie Ford. Professor Ford, whose research focuses on race, gender and social justice issues, was engaged with IGR at the University of Michigan as a graduate student.

IGR consists of a series of classes that train students to facilitate dialogues about race with a racially diverse group of their peers, or, in some cases, a group of peers that share one identity (such as white racial identity dialogue and multiracial identity dialogue).

Race and Power, a class which Ford taught for the first time in spring 2008, was the first step toward bringing the pilot program to campus. In the Race and Power class, students develop a core knowledge base and foundational skills related to engaging in dialogues about race.

The second class in the series, Racial Identity Theory and Praxis, focuses more intensely on the theoretical knowledge and facilitation skills needed to become a race dialogue peer-facilitator. Students who successfully complete the second class are eligible to be considered as peer-facilitators for the Race Dialogue Classes.

This spring, three sections of intergroup dialogue classes, called People of Color/White People, were offered.



Co-facilitated by students who completed Race and Power, as well as Racial Identity Theory and Praxis, these dialogue classes offer an innovative learning experience that demands both intellectual and emotional involvement from the students.

"These classes aren't like a typical course where you're just studying the content. It's a very important balance of content and process. It's important to dialogue, to listen, to combine the intellectual with the emotional and the personal," Professor Lei Ouyang Bryant said.

Bryant, an assistant professor of music and ethnomusicologist, is heading the IGR program along with Sarah Goodwin (English), Sue Layden (Student Affairs), Peter McCarthy (social work) and Dan Curley (classics), while Ford is on sabbatical.

Each dialogue class has a faculty/staff coach, though the weekly dialogues are led by student facilitators. Maintaining a student-only environment is meant to encourage openness and honesty in the dialogues.

Grading and end-of-semester evaluations are completed by the faculty/staff coaches, who also meet with the peer-facilitators on a weekly basis throughout the semester. Additionally, student facilitators enroll in a three credit Practicum seminar while facilitating a dialogue for ongoing training and support.

There is an incredibly diverse range of faculty/staff involved with the program. The music, English, classics, sociology, anthropology and social work departments are all represented, and Student Affairs is represented by Dean of Students Rochelle Calhoun and Associate Dean Sue Layden.

"Not every faculty member involved is a coach, but everyone is incredibly supportive and helpful in furthering the program's goals" Bryant said.

Commenting on her own experience with IGR, Bryant said, "I'm an ethnomusicologist, so this is not the first thing that people might see me doing outside of the department, but it's been incredibly rewarding. It's a different kind of engagement than you see in other classes and areas of study."

Students involved with the program have reacted similarly to their time with IGR. One student, who chose to remain anonymous because of the personal nature of the comment, said, "I didn't realize how ignorant I was until I became involved with IGR. I don't think there's anything more satisfying than realizing that you didn't know anything about a topic, and taking steps to educate yourself, both emotionally and intellectually."

"It's rewarding to see the students go through the process, particularly with the student facilitators, who really have to push themselves and, in the end, grow so much because of the experience," Bryant said.



The increasing diversity of the college's campus makes it an ideal place for a pilot program like IGR to grow.

"We need everybody on campus to really push themselves to figure out how to live in this multicultural society. How can we create a multicultural society?" Bryant said.

Students as well as faculty/staff interested in becoming involved with IGR can attend one of the single-session dialogues held on campus during the spring. Dates for these dialogues will be posted around campus as they approach.

For registration purposes, the IGR peer-facilitated race dialogues can be found on the Interdisciplinary section of the Master Schedule.

Students who are interested in enrolling in ID351 Racial Identities: Theory and Praxis to become peer facilitators should contact Sarah Goodwin or Winston Grady-Willis, who will be team-teaching it, for information about pre-requisites. Students with no previous experience can enroll in Race and Power or in one of the dialogues in Spring 2011.

Stop unwanted sexual flattery

By Olivia Morrow & Sarah Rosenblatt

On Fri, Mar 26, 2010

Few things can get us down when we are completely submerged in sunlight, surrounded by mating birds of paradise and knee deep in heaping bowls of rice and beans. We escaped to Costa Rica in an attempt to liberate ourselves from societal pressures, however, we found ourselves in compromising positions once again.

Our unbridled enthusiasm to get into the sun forced our pale, wintered bodies into the swimming pool. Before we could even pull off our first underwater handstands, we heard a strange, yet far too familiar, voice booming from across the pool. "Honey! Get a look at this! I get into the water and beautiful girls surround me! They flock to me!" Immediately we became a spectacle, not unlike the Capuchin monkeys we would observe the next day.

Later that night, we met a different but similarly minded dinner guest. This time, instead of taking the form of a leather-skinned, rotund pool-junky, delicately squished into an inflatable inner tube, the misogyny took the form of a wiry businessman with a knack for telling stories and a debatable drinking problem.

After introducing our friend as his "secret lover," it was clear that this guest was comfortable with pushing social boundaries. After a superbly grilled mahi mahi, he topped off his dinner indulging in his own delicacies.

He moved through his hors d'oeuvres of aggressively fondling our friend's earlobes, pushed past an entrée of biting another friend's arm with a side of her nervous laughter and topped the meal off with a decadent dessert - planting an uninvited, juicy smooch on a third friend's undeserving and frightened mouth.

Although his outlandish behavior made us want to gouge holes in him and serve his flesh to the remaining party goers, we chose the "lady-like" path: smile. And giggle.

We knew in the moment that although this was an extremely uncomfortable and frightening circumstance, saying anything would result in various negative consequences. At the very least, we could be accused of having no sense of humor and not understanding that he was "just joking." Even after the party was over, one of the women at the table swiftly excused his behavior; after all he is just a "goofy old man."

Another threatening consequence that silenced the exclamation of our discomfort was the notion of us being too narcissistic. If, in fact, we did complain about his behavior, it is likely that someone might reply with something like, "Relax, it's not like he's in love with you." This response deems our complaints as charged with too much superiority.

The last possible responses are ones that has been used to silence women since before feminist dinosaurs walked the planet:

"Don't create a scene."

"Calm down."

"Stop being so dramatic."

We have become desensitized to oppressive comments, and therefore ignore their harmful impact. Feminist defenses do not make good dinner conversation. Needless to say, if we had called out the obnoxious comments, we would have single handedly ruined the party. Far too often women have to sit there, laughing oh-so-adorably, while an older man compliments her in such excess that she's stripped of any capability of having a conversation.

Why are these seemingly harmless, flirtatious comments so detrimental to women in our society? First, we have to recognize that unwanted sexual attention in any context is harmful. It is not chivalry. It is not flattery. It is an exertion of power. The only way we can combat this type of misnamed and unnoticed subordination is by speaking up. Endure that moment of social awkwardness and don't pretend it's funny.

It will be one big step for women, and one small step for dirty ole' men everywhere.



Editorial: Support honest photography

On Fri, Mar 26, 2010

Should this college sanction a photography exhibit that includes nude portraits of women under the age of 18, even in the name of art?

In the beginning of March, the college hosted Frank Cordelle's "The Century Project," an exhibit featuring nude photographs of women ranging from the moment of birth to 100 years old. The women, many of whom have dealt with sexual abuse, violence, illness and body image issues, often contribute personal statements that accompany the photos.

After publishing an article on the exhibit in our March 12 issue, we at Skidmore News received a letter from John D. Foubert, a professor at Oklahoma State University and well-known researcher in sexual assault prevention. In his letter, which can be read on the following page, Foubert lambasted the college for hosting the exhibit. His primary contentions were that many of the photographs constituted soft-core pornography, which Foubert suggests precipitates an accepting attitude towards sexual-assault, and that, despite the parental consent, the photos of underage girls constituted child pornography and exploitation.

It is not Skidmore News' policy to respond directly to letters, particularly not in editorial form, however, Foubert's letter does raise the important discussion of whether the college was right in bringing the exhibit to campus. His point regarding the pornographic nature of the photographs is well taken, but consensual adult nudity has a well-established role in art. Much more contentious is Foubert's assertion that the photographs crossed the line into the realm of child pornography.

There is a great deal of grey area within the legal definition of child pornography. Certain aspects are easily definable based on obviously explicit content, but others are highly subjective. The question, in this case, is whether the images sexualize the subject. "The Century Project" has been displayed around the country, and as of yet no legal action has been taken against Cordelle, so the exhibit does not fall under the legal definition of child pornography.

Foubert argues, however, that research suggests that, despite not qualifying as pornography, Cordelle's photographs can still be highly detrimental to the subjects. Furthermore, that the photos represent exploitation since the children cannot legally consent and it is inappropriate for a parent to do so in this context.

Because the photographs do not fit the legal definition of pornography, we must instead consider the intent of "The Century Project." Pornography sexualizes and objectifies its subjects; although there are a few vaguely sexual images within the collection, none can be called explicit or titillating. Far from objectifying, for most subjects, Cordelle's photos prove empowering. With each portrait comes a personal statement by the woman, providing a personal context to show the heart and minds behind the bodies. Even some of the girls who were photographed as infants contribute statements, years later. Although it may be ingrained in us to attach a sexual connotation to any nude image, our naked bodies are an unavoidable aspect of life and exposed flesh can represent more than just base sexuality.

An extremely conservative interpretation of the law says that, yes, because the girls in some of these photographs could not give legal consent, the photographs become inherently exploitative and pornographic. Cordelle's photographs, however, are not sexual. They document lives, some which can be measured in days and others in decades.

By offering a non-sexual consideration of the female form, Cordelle does a service to both the subject and the viewer. In fact, works like Cordelle's ultimately support Foubert's mission. Only by recognizing the nude figure as a human being can we train ourselves to move past the objectifying stereotypes of pornography.

Sinatra haunts hip-hop

By Wyatt Erchak

On Fri, Mar 26, 2010

Rhythm in hip-hop music is more than just a backdrop. An MC manipulates their speech to connect to beats, forming a flow of words and melody.

In doing so, it's not hard to see that hip-hop is a form of vocal music, a nearly forty-year-old branch of an ancient tree. The voice of the rapper is a descendant of the voice of a Bushmen shaman chanting in the deserts of Botswana. It is important for hip-hop heads to appreciate the genre's predecessors.

In America, when one speaks of vocal music, one speaks of "The Voice," also known as the late Frank Sinatra. His career spanned sixty years from the 1930's until shortly before his death in 1998, spawning many critically acclaimed albums and popular hits such as "New York, New York" along the way.

His albums, like his career, covered a wide variety of feelings and approaches to recording, from easy swing albums to serious reflections on emotion. Among the latter were a number of concept albums recorded with composer Nelson Riddle during his years at Capitol Records.

This group includes the classic "Only the Lonely," a melancholic exploration of loss, and "Songs for Young Lovers," an intimate, romantic record. One of the most acclaimed of all was 1955's "In the Wee Small Hours." The album, revolving around themes of loveless isolation and loneliness (no doubt influenced by his separation from Ava Gardner), was arranged specifically for Sinatra by Riddle.

"In the Wee Small Hours" opens with the title track's slow, entrancing waltz of strings. Sinatra sings to the soft notes with gentle grace and perfect pitch. The lamenting horns and sparse rhythm section of "Mood Indigo" are present throughout the album, but are particularly prominent in the track's subtlety.

Sinatra addresses sadness with a voice tinged with loneliness. Beautiful and slow, "Glad to Be Unhappy" showcases Sinatra's pained singing as he serenades the piano and rhythm.

Sinatra uses subdued strings to paint vivid pictures from a nostalgic, broken heart on "I Get Along Without You Very Well," in which he sings: "I get along without you very well, of course I do/except when soft rains fall, and drip from leaves/then I recall/the thrill of being sheltered in your arms."

Sinatra continues scenic perfection in "Deep in a Dream," with the singer's vision of loneliness melding with the nuanced hush and lush of horns, which cue in at just the right moments. The heartfelt "I See Your Face Before Me" evokes the image of a silent stroll down a chilled street late at night.

Sinatra switches up his singing to deliver a captivating, jazzy crooner anthem in "Can't We Be Friends?" He sounds genuinely anxious about being confronted with the question. Sparse but gorgeous notes give him the floor on "When Your Lover Has Gone," subtle vocal touches ending the song perfectly.

Mysterious woodwinds meander along in "What Is This Thing Called Love?" Sinatra is in top form here, lyrically compelling and dramatic: "This funny thing called love/just who can solve its mystery/and why should it make a fool of me?" A forlorn Sinatra fills in the empty space of "Last Night When We Were Young" with his voice where the incredible yet hushed tones allow.

The sad "Ill Wind" sees Sinatra singing words of exasperation over whimsical notes with a great grasp of the rhythm: "You're only/misleading/the sunshine/I'm needing." Words paint pictures once again on "Dancing on the Ceiling": "At night I creep in bed/ and never sleep in bed/but look above in the air/and to my greatest joy/my love is there."

The album comes to a close with the sentimental ballad, "This Love of Mine," in which Sinatra expresses a hope for the future of his love and bids the listener good night: "I asked the sun and the moon/the stars that shine/what's to become of it/this love of mine."

Frank Sinatra, a legend of vocal music, created a masterpiece of mood and sound with "In the Wee Small Hours." The brooding and beautiful music is the perfect backdrop for his pensive reflections on love and loneliness. His voice had never been better, and he uses it to deliver an incredible and visionary record.

Wyatt Erchak is a sophomore and history major from upstate New York who knows the stakes

Crew ready to race after southern jaunt

By Gabe Weintraub

On Fri, Mar 26, 2010

Despite some inhospitable weather, Skidmore crew's annual spring training trip to Oak Ridge, Tenn. left the team excited for the upcoming season, which begins March 27 in Fairfield, Conn.

"It was the most productive trip I've had in a while," said Head Coach Jim Tucci. "Everyone stayed healthy; there were no blister issues, which can be a big problem on such a trip. We got a lot of quality mileage in."

Every spring the men and women's teams travel to Oak Ridge to practice at the Oak Ridge Rowing Association's facilities on Melton Hill Lake.

The club regularly plays host to major regattas and is also a popular spring training destination for schools and clubs up and down the east coast and beyond. This spring, from mid-February to early-April, Oak Ridge will host crews from 29 schools, including the University of Wisconsin's women's team, and the U.S. Naval Academy.

During their time in Tennessee, the teams typically practiced three times a day, spending as much time as possible on the water after being confined indoors during the winter months. They also got the opportunity to stage practice races against some of the other schools training there.

The women's team held multiple scrimmages against Drake University and the University of New Hampshire, both Division I programs. The varsity eight beat Drake once, and the junior varsity eight beat both crews.

Meanwhile the men raced Army, Cleveland State University and UNH, beating Cleveland State handily and giving Army a run for its money. "We got a variety of races experiences and a lot of quality training," Tucci said.

This weekend the teams will travel to Connecticut to take on Fordham, Fairfield, Sacred Heart and the Drake women's team, all Division I programs. "We selected this race to start the season in order to be tested as we were tested over spring break," Tucci said. "Many smaller Division I programs are comparable to top Division III programs, so for the most part we feel we'll be competitive with them, but we can be assured a test of our racing abilities."

The spring season will continue in April with a race at Ithaca and a home meet against Middlebury, Vermont and Albany. Skidmore will host the Liberty League championships and then travel to Whitney Point for the New York state championships.

Tucci expects to field a men's varsity eight, a varsity four and a novice four. For the women, he anticipates three eights, a varsity, junior varsity and a third varsity made up predominantly of first years. Even with the first race this weekend though, the line-ups are not yet finalized.

Tucci intends to announce the boats that will race this weekend on Friday, but he said, "I'm going to change line-ups for the next couple of weeks to keep fluidity. The motivation also keeps everyone at a level of intensity."

Tucci hopes that the men's varsity four will be able to earn a berth at the Dad Vail Regatta in Philadelphia at the end of the season. "The Dad Vail is a top level championship that includes many, many, many top Division I, II and III programs. The men will hopefully earn a spot in the finals, if not medal," Tucci said.

He also expects that the women, No. 15 in pre-season rankings, should be able to send both the varsity eight and JV eight to the NCAA championships. Men's collegiate rowing, the oldest intercollegiate sport, has never officially joined the NCAA. The Intercollegiate Rowing Association administers the recognized national championship for men's rowing.

Last spring the women just missed an NCAA berth, finishing the season ranked No. 10. "I'm confident we're going to do much better than No. 10 this year," Tucci said. "It's just a question of earning a spot at the NCAAs."

Although the team has never qualified for the NCAAs, Tucci is confident. "With as well as winter training and Oak Ridge went, we feel we have a shot at our first ever trip," he said.



Spring break renews success

Teams travel across the country for new challenges

By Lauren Sager

On Fri, Mar 26, 2010

Over the break, the athletic teams were still hard at work while on their spring break trips.

Baseball

The baseball team travelled to Port Charlotte, Florida to take a 6-3 record and 7-3 overall. The only loss the Thoroughbreds took was from No. 2 College of Wooster. Against Becker, senior Anthony Ferri was 6-for-2. Seniors Spencer Marcus and Derek Stork earned the victory from the mound. Senior catcher Matt Pisani was 2-4 and had a double and three RBI. The team will begin Liberty League play on March 27 when they take on Vassar.

Softball

Softball ended their trip to Kissimmee, Fla. with a 5-5 record. Throughout the week, senior Lauren Dinsdale and freshman Julia Schwartz lead the team offensively. Sophomore Sam Crose contributed five wins. Dinsdale had a .438 batting average by the end of the week, and Schwartz batted .333. The softball team will play Vassar on March 27 in Poughkeepsie and on March 28 in Saratoga Springs.

Men's lacrosse

The men's lacrosse team defeated the United States Merchant Marine Academy and lost to Haverford, ultimately taking a 1-1 record for the past week. Against Haverford, senior Matt Levesque had five goals, and senior Corey Barkoff scored one goal and had three assists. In the game against USMMA, Barkoff, senior Tom Howley, and first year J.P. Sullivan each contributed two goals and one assist each. Eight different players had goals, leading Skidmore to a 13-6 win. The men's lacrosse team is now 4-1 overall and will take on Rensselaer on March 31.

Women's lacrosse

The women's lacrosse team finished its trip to Colorado with a 1-1 record. In Tuesday's game against Fort Lewis, 11 different players scored, and the Thoroughbreds won 19-3. Skidmore scored the first seven goals, crushing Fort Lewis's first year program. Junior Lindsay Stavola led the team with four goals and two assists. In goal, sophomore Rachel Klien made four saves. Skidmore then took its first loss of the

season in a close game against Colorado College, falling 14-13. Lindsay Stavola contributed four goals, and sophomore Lauren Madden scored three goals and had two assists. Late in the second half, the Thoroughbreds racked up five points, but the team was one point short. Against Castleton State College, the Thoroughbreds stole a 19-10 victory. Freshman Mackenzie Staub contributed four goals, Madden contributed three and Stavola earned one. Within the first three minutes, the Thoroughbreds took a two point lead, and the score was 11-6 at the end of the half. The women's lacrosse team is now 4-1 and will take on Trinity College on March 28.

Women's tennis

On Sunday, took a 5-4 victory over Rochester. In number-one doubles, senior Danika Robinson and first year Nataly Mendoza won. In doubles and singles, sophomore Tory Engros and first year Brittany Trimble went 2-0. On March 26, the women's tennis team will travel to the University of Mary Washington to play Washington and Lee in the Fab Five Tournament.

Golf

The golf team travelled to Jekyll Island, Ga. over the spring break for the Oglethorpe Invitational and finished fifth out of 27 teams. Senior Chris DeJohn shot 67-74-72-213 to tie first among individuals. Senior Brendan Singleton shot 78-73-74-225(+9). On April 11 and 12, the golf team will compete in the Palamoutain Invitational in Saratoga Springs.



Getting inked

True Tattoo provides comfortable environment

By Wyatt Erchak

On Fri, Mar 26, 2010

The art of tattooing is ancient, stretching back all the way to the Neolithic age. However, the ritual use associated with it for centuries has given way to a more aesthetic application of body art.

True Tattoo first opened in 2002 as the only other tattoo parlor in Saratoga besides Needlewurks on the westside.

People get tattoos for all kinds of reasons, and a sizable part of the adult population sports a tat or two.

It's likely that, at Skidmore or elsewhere, you know someone who has or is contemplating getting some ink (and maybe even you, the reader, are thinking about it).

But where are you to go to get inked while you're at school here? Well, if you're going to make the inky plunge, take a walk to 489 Broadway and go down the stairs to the abode of body art that is True Tattoo. It's easy to find; look for the female sailor sign.

Previously, the shop also did piercings as well, but discontinued that service to focus on tattoos. They also built tattoo machines, but that service too is not used much anymore, quite simply because it's so much cheaper and easier to just buy a machine.

The shop employs five artists, which sets it apart from most parlors which usually only have a few.

I should mention that the people who give you a tattoo are indeed artists. For example, employee Shenan Tucker holds a bachelor's degree in fine arts, and stressed to me that to be a tattoo artist you definitely need to know how to draw and design, and that really body art isn't any different from other forms of art.

Besides Tucker, during my visit there were two other artists present, both light-hearted and friendly: Mike Maney, the owner, and Ashley McMullin, self-described "hot" artist (by self-described, I'm not saying I disagree).

The atmosphere is cool and more approachable than some other parlors are. Perhaps the dogs roaming around the shop added to the amiable vibe.

To get a tattoo (which start at \$60), the first step is to bring an idea or sketch to one of the artists here. They consult with you on the best location and size, and then redraw it accordingly.

Next, an appointment is scheduled and the artist applies a stencil to make sure it looks right. Finally, the ink is applied, and you're good to go.

True Tattoo is a great place to get a tattoo if you're considering doing so. The artists are friendly and informed of trends in body art, the atmosphere is relaxed and the prices are reasonable. Speaking of prices, the store offers a \$10 discount on tattoos to Skidmore students (as well as military active, with ID).

Tucker described the store in simple terms: "Clean, professional tattooing." What more could you want?

True Tattoo is open from 1- 9 p.m. Monday through Saturday, and 1 - 7 p.m. on Sunday.

Capturing campus style

By Sarah Barry

On Fri, Mar 26, 2010

Since the beginning of the semester, a blog dubbed "The Skidtorialist," a play on Sartorialist, has documented new and interesting styles around campus. The blog is run by a group of students who remain anonymous.

One of the original Skidtorialists explained the purpose and the beginnings of a new commentary on Skidmore's fashion.

The Skidtorialist blog was up and running in February of this year after about two weeks of preparation.

"It started with two parallel thoughts. One day I mentioned it and another student involved in the project said she was thinking the same thing. We saw so many awesome outfits and thought there should be an outlet to express them," the Skidtorialist said.

The Skidtorialists find their subjects simply by walking across campus. At any given time there are five to six people working on the blog.

If a Skidtorialist sees someone wearing a noteworthy outfit, or even a single item of clothing or accessory that is interesting, they ask permission to snap a couple pictures and then blog about them. "We do it for Skidmore," the Skidtorialist said.

The Skidtorialist is interested in the type of person rather than just the clothes they wear.

"I definitely look for someone who stands out, who has style. We're not necessarily looking just for fashion. Someone who has confidence is just as appealing for the blog. I look for someone who wears the clothing, not the other way around," the Skidtorialist said.

While the Skidtorialist admits that this is a cliché it seems appropriate for the blog's purpose.

The typical Skidtorialist blog entry consists of one or several pictures of a student and then the student's comment on his or her personal style.

In one recent encounter, the Skidtorialist was drawn to two girls wearing neon. "Their confidence gave me confidence to approach them," the Skidtorialist said.



While photographing and meeting new people with interesting style may be rewarding, the process can also be difficult and intimidating.

"There's a certain level of awkwardness to it, but most people we approach are positive, open and feel complimented," the Skidtorialist said.

The Skidtorialist attempts to remain anonymous, but they do introduce themselves to the people they photograph.

"You never know exactly who it is. Next semester it will change completely," the Skidtorialist said.

The blog is set to grow and change as new people contribute and add more ideas.

However, the Skidtorialist explained that there are many other interesting blogs created at Skidmore.

"Support Skidmore blogging," the Skidtorialist recommended.

While the Skidtorialist contributors all have unique personal styles and perspectives, they attempt to remain objective in the selection process.

"I do think we have similar ideas about what we're looking for, but I don't think it affects who we pick. We are very open," the Skidtorialist said.

During spring break, some of the Skidtorialists traveled to Louisiana, where they documented southern style.

The site has over 1,800 views and followers are from countries such as England, Sweden, Argentina and states across the country. "We're trying to represent all types of people," the Skidtorialist said.

The blog serves as a tool to view fashions rather than comment on them.

"People at Skidmore dress well. It is a good looking school and people carry themselves well, they have confidence and they are interesting," the Skidtorialist said.

The Skidtorialist blog can be found by visiting:

<http://theskidtorialist.tumblr.com/>

