

THE LOG



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McCurry Exposes Daily Afghan Life

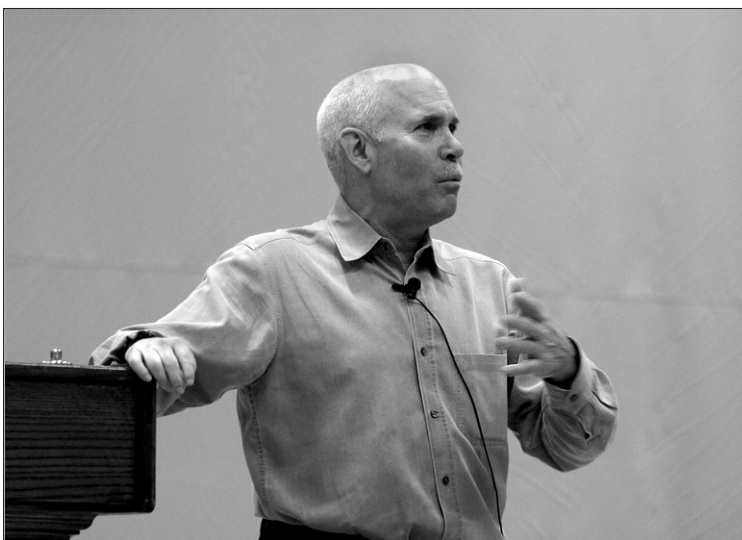
by Alex Lafrance

"A picture is worth a thousand words," so goes the ancient adage, which most Loomis Chaffee students took for granted before entering Olcott Gymnasium on February 16. However, during the Hubbard Series Convocation that day, photographer Steve McCurry breathed new life into the idiom as his imposing snapshots spoke volumes to the audience.

McCurry was born and attended college in Philadelphia, Pennsylvania, graduating Cum Laude from the College of Arts and Architecture at Pennsylvania State University. After working on a newspaper for two years, McCurry moved

to India to do freelance photography and later roamed the world taking photographs, especially in the Middle East. His coverage of Afghanistan just prior to the Soviet invasion in 1979 won him the Robert Capa Gold Medal for Best Photographic Reporting, and since then he has won four first-place prizes in the World Press Photo Contest, two Olivier Rebot Memorial Awards, and the Magazine Photographer of the Year award, presented by the National Press Photographers Association. The pictures that earned him his fame came from a variety of places around the world and included coverage of the Iran-Iraq

War, the Gulf War, the disintegration of former Yugoslavia, and photos from Cambodia, the Philippines, Beirut, Tibet, Yemen, and the September 11, 2001 attacks on the World Trade Center. His pictures have appeared in numerous



Steve McCurry describes the political, social, and cultural upheaval in Afghanistan by telling the story behind each of his photographs

ous wounds, or the photograph of a boy bruised and beaten from a battle despite his young age. These photos of militiamen did not illustrate a land full of violent people but merely people trying to survive in a culture permeated

with strife. McCurry's pictures of Afghanistan's common people were as stunning as those of the soldiers, though in a different manner. In every case, be it the school-girl standing in an old, tattered dress, or the groups of smiling families piled into old, battered cars, the man making flower pots from bombshells, or the women harvesting opium

in the fields, McCurry's pictures focused on the resilience, resourcefulness, and strength of the Afghan people.

Of all McCurry's photos, perhaps his most famous photograph was that of the Afghan girl, a stunning picture of a 12-year-old schoolgirl with brilliantly blue-green eyes, a stricken visage, a soiled old dress, and an air of dignity that superseded any notion of poverty. Her face appeared on the cover of the June 1985 issue of *National Geographic*, and soon became famous. Years later, McCurry, after much searching, found the Afghan girl again. She had aged significantly since their

publications, including *Time* and *National Geographic*.

McCurry's speech focused primarily on his work in Afghanistan, highlighting the struggles of life in the war-torn land, as well as illustrating the resilience of the Afghan people despite poverty and harsh conditions. Each of his pictures told a separate story, but all fit into a larger picture of Afghanistan as a whole. Many of McCurry's photographs focused on the effects of 30 difficult years of war on the Afghan youth who have grown up surrounded by this war, such as his picture of two young men, one missing a leg and the other sporting numer-

Ziemann's Artwork Exhibited in the RAC

by Brianna Malanga and Rachel Rosenblatt

The Richard Claude Ziemann and Student Art Exhibition opened in Loomis Chaffee's Richmond Art Center on Tuesday, February 16. The Sue and Eugene Mercy Jr. Gallery will display Ziemann's art until April 16.

Richard Ziemann studied at Yale University, where he earned his MFA and BFA, and the Albright Art School in Buffalo, New York, where Ziemann was born. Ziemann works with etchings and engravings, especially playing with the effects of dark ink on a white background.

Ziemann's works most often depict outdoor landscapes and pieces of nature. Loomis Chaffee has been fortunate to show his work in the Mercy Gallery, as many of the pieces now displayed in the gallery have also graced the walls of renowned museums, such as the Smithsonian American Art Museum in Washington, D.C., and the Metropolitan Museum of Art in New York City. Ziemann's larger pieces include scenes depicting the edges of woods, fields of sunflowers, and a grove of poplar trees; all pictures are in black and white.

Chet Kempczynski, artist and teacher at Loomis Chaffee, speaks highly of Ziemann's works, remarking that "his art captures the mystery of the landscape." Ziemann's pieces explore the varying effects of sunlight at different times of day on diverse landscapes, from ponds to fields to forests. Ziemann writes, "Nature is an inexhaustible visual source for my work. It is a combination of direct intuitive response in the landscape with later formal adjustment and refinements in the studio." Since Ziemann's land-

scapes do not portray humans, Ziemann can focus solely on the beauty and purity of nature, without the visual distractions that the presence of mankind would create.

In contrast to the exhibition of faculty work at previous art openings this year, student artwork fills the Barnes and Wilde Galleries of the Richmond Art Center. Works in media as diverse as watercolor and oil paints, monotype, digital photography, charcoal, ceramics, sculpture, drawing, and printmaking are featured in the exhibit. One especially creative piece of watercolor and oil paints depicted some of this year's fall term exams, each with one letter "J" standing out from the rest of the test. These letters are in white, black or color ink to make them pop out to the eye of the viewer. Another painted work shows two boxes, one completely white and the other completely black. The all white box contained only white objects, along with light shining in from the left. The student's assignment was to portray and interpret the light on the objects. The black box project, as one might guess, mirrored that of the white box project. The ceramics exhibit consists of diverse and vibrant pieces from all levels of the course.

With both the works of the talented artist Richard Claude Ziemann and that of Loomis Chaffee's own talented artists, the display is a complimentary mix of unique pieces of art, from the beginner's ceramics to Ziemann's etchings. Loomis Chaffee thanks all of the talented artists who participated.

Williams's *The Brittle Thread of Life*

by Ye Dam Lee

In his new book *The Brittle Thread of Life*, the Loomis Chaffee History Department's own Mark Williams gives us two meticulously researched stories that chronicle the evolution of two towns—Granby, Connecticut and Ashfield, Massachusetts. The colonial and early American time period is often discussed, but this book concerns itself with people rarely touched upon in history courses and textbooks: those who lived on the fringes of society and civilization. The book explores how their own struggle for existence and equality helped create the democratic ideals that we now associate with the American Revolution.

Any of Williams's A.P. U.S. History students will tell you that he loves talking about Granby and about the "riff-raff," as he jokingly refers to back-country people such as those who live in Granby. It's clear from his book why



Loomis Chaffee history teacher Mark Williams smiles to celebrate his new book

they might deserve this epithet. For the large part, they were social and religious outcasts who often took up residency in a specific area simply because no one else would. Furthermore, they came together and fought for a niche for themselves within the surrounding communities, insisting on independence and rights far beyond what their governments had first intended on giving them.

Granby, originally Salmon Brook, was created to be a "buffer society," a settlement that gave those living in the south a sense of safety in the face of imminent Indian attacks; it was hardly an ideal home, especially considering its complete lack of easily usable farm land.

Ashfield, formerly Huntstown, can hardly boast of a more auspicious beginning: it was

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To read more, visit:

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Faring Well or Welfaring?

by Lindsay Gabow

When you think of the word “welfare,” several words and images might pop into your head. Food stamps, insurance, health care, housing assistance, child care assistance- in a nutshell, groups in need of help receiving help. State governments and the federal government supply money to underprivileged people, single-parent households, and families with mentally disabled children. On the surface, welfare appears to be a righteous concept. In the world of Franklin D. Roosevelt, welfare provided people impoverished by the Great Depression with an opportunity to turn their lives around. Unfortunately, since the mid 20th century, welfare has been completely abused encouraging many people not to work instead of helping them get a job. While the conception of welfare is good, the execution, on the other hand, has been twisted in terrible ways.

The heart of welfare abuse exists in the form of a question: “Should I work hard to take care of myself and my family or just take, for nothing, what the government will give me?” Millions of Americans have answered the former, benefiting themselves but hindering hardworking people, whose tax dollars go to unemployed single mothers who sit at home all day because the government provides them food stamps, insurance, health care, housing assistance, child

care assistance, and other benefits. Clearly, they needn’t work if they can take money from diligent taxpayers. In fact, couples receiving welfare can theoretically raise as many children as they desire, for with each new child, their social assistance checks increase. And how about the legendary Octo-Mom? According to the *Los Angeles Times*, Suleman receives \$490 dollars a month just in the form of food stamps, and several children are receiving other forms of federal assistance. In other words, hardworking citizens are funding this woman’s insane desire to bear 14 children.

Based on the 2007 federal budget, the federal government received about \$3.5 trillion dollars in tax revenues per year. \$2.34 trillion dollars was spent on social assistance programs. We must, however, weigh in welfare fraud. Common types of welfare fraud include unreported income, when an individual receives a welfare checks but also collects income from other sources that they do not report to the federal government, and an absent parent who does, in fact, live in one’s home, when a person applies for welfare as a single parent. It is estimated that around ten to twenty percent (at the absolute minimum) of welfare recipients commit some form of welfare fraud. Therefore, around \$234 billion dollars was stolen from U.S. taxpayers. In

2007, this quantity would have almost covered the national deficit.

Quite frankly, in order to receive welfare, people must work. People must earn welfare. If this absurd welfare system prevails, millions of Americans will never work, because they have become accustomed to government assistance without having to leave their couches. While some people are truly unable to work, the entire five million people who receive welfare do not belong in this category. If this excessively liberal system continues, so will welfare abuse and fraud. Long-term welfare should not exist for people who can work. Individuals should be granted two years of welfare at the max before obtaining a job. The U. S. simply cannot afford to distribute billions of dollars worth of unwarranted handouts. Hardworking Americans should not have to pay for overindulged people. Instead, welfare systems should be in the hands of smaller services, like churches, instead of the bureaucracy.

Welfare should be used only as a temporary form of income, but for many, it has become a way of life. Roosevelt created social assistance programs to get people back on their feet, not to condone slothful behavior for the rest of their lives. We as a country must get back on our feet, and to do so, everyone must contribute.

Life and Death

by Ngoc Nguyen

As a busy teenager going to a prep school in New England, I rarely ever think about death, distracted with a full and busy life here on The Island. In fact, students at Loomis Chaffee always seem to have the sensation of remaining young forever- since months here seem to just go on and on, no matter how much each wishes to get out and enjoy break somewhere warmer. However, my vision of time, and more specifically, of growing up, getting old, and passing away has changed enormously during this past winter term. The end of fall term indicates the arrival of winter, the scariest and longest term. During Winter Term, chilly weather usually prevents us all from going to town to enjoy a cup of coffee in Whistle Stop and keeps students from doing homework in (and playing Frisbee on) the quad. Yet, Winter Term also drags along all sorts of new commitments. One of them is, for me, a new community service program. Every Wednesday, several students and I attend the program Caring Connection, where we go to a senior-care center for elderly people in Windsor for an about an hour. Usually we simply hang out with these residents and chat with them for a while; while this may seem paltry, I strongly believe that the impact of our effort is more significant than it may seem.

As it becomes more and more routine for me to go there every Wednesday, I’ve begun to notice something that I’ve never realized before: the fact that one day, I, too, will become just like them. One day, I, too, will have trouble walking, will be repeating over and over again the same story, and will also spend my day in reminiscing about the ‘good old days.’ I have begun to think about words of wisdom that my surroundings have told me throughout my life and that I have never really taken into serious consideration. As the voice of an old friend starts to emerge in my head, and as I picture her telling me, “Each moment, only once” in my head, these words seem like a prediction for me, since it’s been a year now, that she’s away and I highly doubt that we would ever return to where we were, once again. Looking at the bright side, however, all that was there, will always remain within.

In English class, we as students are dissecting *Hamlet* everyday. An hors-d’oeuvre from William Shakespeare, in *Hamlet* the author insists on the triviality of death- for it doesn’t discriminate anyone- and philosophizes on the notion that everyone is born to die. Also, in this play, death is demonstrated as a way to purify the state of Denmark, to restore justice and equality to all human beings,

since once one’s dead, regardless of his/her terrestrial identity, the corpse would naturally turn into a mere bunch of bones, enclosed in a box, deep down in the earth.

By the end of the day, when I get on my bed and turn off my bed lamp, my thoughts still wander in my head, about the irreversibility of time, just like a one-way road that leads us all to our expiration date. Simultaneously, a lot of different questions emerge in my head. I question myself, that if in the end when death takes over, everyone would just turn into a bunch of bones, then why am I sitting in my 15 feet squared room here in Windsor, Connecticut, studying about laws of Newton that I would probably never be able to apply in my real life experience, while I could very much venture out in the world and do whatever it is that pleases me. And as the feeling of boredom devours me and lassitude penetrates in the air, through my crooked window, my thoughts of leaving this whole supposedly important education behind disappear, for I stumble across another wisdom saying, “Life’s a journey, not a destination.” Suddenly, I hear myself laughing at this thought because people- mostly adults- guarantee that we all become our best selves in this institution, in order to later contribute in a bigger society.



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So Sorry

by Zoe Zachs

Golf fans and non-fans alike waited with baited breath for the most highly anticipated apology in recent history. Kobe and his exploits, Iron Mike Tyson and his exploits, and even President Clinton and his meandering ways, may have been expected (and even explained away) but, Tiger? Clean cut, private, happily married, most famous athlete in the world, Tiger, caught with his pants down? Well, he was, and finally, he apologized to the world. On national television Tiger Woods addressed his fans and detractors, apologizing for the pain he caused his wife and children, his lack of foresight and poor behavior, and how he let the world down. For thirteen minutes and 59 seconds, Tiger Woods spoke to a group of hand-picked audience members. He entered, stood behind the podium, read a prepared apology, and exited. No questions or comments were allowed from the viewers.

Tiger looked as one would expect a serious athlete and adulterer to look: serious, strong, and contrite. He spent no time making excuses or interacting with his audience; despite the lack of interplay, his sincerity was quite evident. Tiger began his address by thanking those sitting before him, his friends, colleagues, and people of the media. Without reliving his wrongdoings, he welled up with tears and

apologized for hurting the three people most valuable to him. He admitted that he believed he had the ability to live above what is expected of people, buying into the hype of being famous. He spoke of the sorrow he felt letting his fans down (especially the young ones). Next, Tiger spoke to the media, admonishing them to respect his family’s privacy and their need to figure things out without cameras in their faces. He strongly reprimanded them to stay away from his wife and young children, reminding the paparazzi that Elin and their children are victims of his behavior and should be left alone.

Before closing, Tiger told the world that he will return to rehabilitation center, as he is still in need of treatment to fight his problem: sex addiction.

Was this enough? Despite how it appears on the golf course, the man is only human. Do famous people have to apologize more or better to keep their fame? Anyone with an addiction deserves admiration for seeking help and working to improve his life. Are the mega-famous any different? Tiger came off as very sincere and apologetic. He took responsibility, made amends, thanked everyone who has stayed by and supported him, and promised to be a better person from now on. Only time and good behavior will tell. Good luck, Tiger.

Green Bucks Makes the World Go Round

by Sojin Kim

Before the *Citizens United vs. Federal Election Commission* ruling, legislations like the McCain-Feingold Act barred corporations from making direct political contributions. But on January 21, by a 5-4 majority, the Supreme Court ruled such distinction unconstitutional. Under the McCain-Feingold Act, for corporations to voice their opinions, they needed to form political action committees, accept only limited donations from restricted groups of donors, and were barred from "electioneering communications" within 30 days of a primary election or 60 days of general election. However, with the Supreme Court's *Citizens United* ruling, all the past legal restrictions to constrain the huge influx of corporate funds are now rendered obsolete. While opponents of this recent Supreme Court ruling are voicing their concerns over possible corruption and an overall distrust of the government, while proponents of the same ruling are cheering it as a major victory for free speech.

Among the majority in the Supreme Court's decision was Justice Kennedy who emphasized, "The right of citizens to inquire, to hear, to speak and to use information to reach consensus is a precondition to enlightened self-government and a necessary means to protect it"--his basis for the ruling. Likewise, propo-

nents of the ruling, including Republicans, also defend this new ruling as protection from censorship by the government that discriminatively prohibits the right to free speech. In getting their point across, proponents take up Australia as an example. Despite unregulated political funding in Australia, democracy still prevails without major corruption. As a matter of fact, after comparing between the states that strictly limit corporate campaign-funding and those that do not, Jeff Milyo, an economist at the University of Missouri reports, "There is just no good evidence that campaign finance laws have any effect on actual corruption."

To begin with, the advocates' accusation that corporations were denied their freedom of expression is unfounded. The government never prohibited corporations from expressing their thoughts on candidates; they were just not allowed to fund their chosen candidate's campaign from their own treasuries. Adding to this argument, dissenting Judge Stevens challenged the Supreme Court's ruling that made no distinction between an actual person and

corporate personhood. Congress has long avoided mandating absolute equivalence as actual beings to corporations; although according to the Supreme Court, the Constitution has. Logically, there needs to be a differentiation between legal entities that cannot run for office and vote, with actual persons that can. Dangers of treating legal entities as equivalents were well exem-

"Enshrined in law for many years, corporations, because of their artificial legal nature and special privileges ... pose a unique threat to our democracy"

plified when Republican Senator McCain said, "enshrined in law for many years that corporations, because of their artificial legal nature and special privileges ... pose a unique threat to our democracy."

The threat of individuals, labor unions, and other interest groups being buried under the flood of corporate funding, and corruption arising from the millions of dollars donated are real. With corruption following at the heels of lobbyists, who are eager to support candidates for their own economic benefit, it is fitting that we worry. Moreover, unlimited corporate fund-

ing could enable conceited court judges and trial lawyers to win positions through financial advantages, which can later lead to tobacco firms and fast-food industries winning unduly. Furthermore, recent phenomenon of using the Internet as a popular form of public campaigning, where "small guys" can still have their voices heard, will be drowned in the flood of direct

corporate campaign funding. As President Obama puts it, "This ruling strikes at our democracy itself."

As a counter-example to Australia, in the United Kingdom, Parliament has regulated political

contributions since 1883. Contrary to the proponents' argument, Britain limits corporation private campaign funding, without contention that it obliterates freedom of speech. In fact, despite Britain's tight control on political spending, political debates are still strong.

As for measuring corruption in campaign-financing, as shown in Jeff Milyo's study above, fervent advocates of campaign finance laws contend that the benefits are real, despite the difficulty of assessment. In fact, the strongest argument for the dissenter's side comes from executives of these corporations.

A day after the Supreme Court's ruling, in a letter addressed to Congressional leaders, CEOs at the receiving end of campaign contribution requests, urged Congress to approve public financing for House and Senate campaigns.

There is no turning back now. Both political parties of the contention are now familiar with what lies ahead. It is time to rev up measures to mitigate the possible side-effects and focus on improvements. Already, senior Democrats are busy proposing legislations to check and balance the situation. It involves the strengthening of disclosure rules that require corporations' support of a candidate made public, during political campaigns and advertisements. Stricter cooperate governance rule will also help by having companies notify shareholders of all their political expenditures and have shareholders vote on whom to support. Restricting foreign ownership companies from political donations is another urgent matter that needs to be legislated and currently awaiting approval. So rather than focusing on the bad side of the ruling and the hyperbole surrounding it, let's look on the bright side. Courtesy of the Supreme Court, Americans can now enjoy more transparent campaign communications than ever before.

Don't Become A Fan

by Eugene Cho

The first thing I did when I came back to my room from a grueling English quiz or a sleep-inducing history lecture was turning on my computer and clicking the blue bookmark with the letter F in the middle. I soon was entered into the world of Facebook.

The Facebook home page is filled with friends' recent activities, such as: So and so is now friends with ... So and so became a fan of ... So and so joined the group ... People usually follow a funny wall-to-wall post sent from someone, then by a friend's new profile picture, then by the endless parade of the friend's pictures.

These days, it is quite rare to find a teenager without a Facebook account. Especially for teenagers, Facebook has become a new hang-out space to talk to their friends, share pictures, or just have an endless poking war. It makes one's friends so easily accessible that to a teenager wanting to engage with their peers all the time, Facebook is simply irresistible.

Due to its constant temptation, hundreds of Loomis Chaffee students squander their precious sleeping time surfing Facebook. When I closely watch my friends write a paper, they utilize alt-tabs on Windows and Spaces on Macs to switch frequently from Facebook to homework. Loomis Chaffee students' constant dependency on Facebook seems

quite destructive towards their daily academic and social life. It also damages their health since it prevents them from getting enough sleep. People often say that they use Facebook to communicate with their friends. Is Facebook stalking really a form of communication? What about Zynga Texas Hold'em or Farmville? About what portion of their Facebook time do people really use to have a two-way conversation with another person?

Some students may argue that they need to communicate with people from their hometown. But can't e-mails or IMs be an alternative to Facebook in that case? Sending information can be done with plain e-mails, text messages, or old-fashioned phone calls.

My suggestion to those who would like to change is to deactivate their Facebook accounts. Facebook made it so that deactivating is quite tricky. You must go through a series of surveys and security processes in order to get away from Facebook. Once you deactivate your account, however, reactivating is extremely easy and tempting - you can just sign right back in and get your account back.

It has been two weeks since Jordan Dickstein '10 inspired me to deactivate my Facebook. Despite Facebook's enchanting characteristics that allure everyone, we must not be swayed by spending too much time on it.

Sugar sends little kids bouncing off the walls, while late-night snacks end up as two extra pounds on some guilty snacker's belly. Coke will burn holes through your stomach lining. Countless horrors and pitfalls surround us in our journey towards good health and hinder us towards the enjoyment of good food. One double chocolate candy bar later and you could very well find yourself five pounds heavier and not one bit happier. Or, could you?

Common food "facts" drift endlessly around cyberspace, health textbooks, and nutritional guides, limitless in their quantity and terrifying in their message. Most, if not all, are wrong. Children and an overdose of sugar results in two overworked, frustrated, and utterly exhausted parents, and one bouncing, leaping, hopping little bugger - a commonly known "fact" that has ingrained itself in our minds as much as our childhood nursery rhymes. It's a myth. Multiple tests of sets of random children have not been able to detect any differences in behavior between children before and after consuming sugar. It's interesting to note that when parents were told their children had been given sugar when they hadn't, they noted an increase in activity; we see what we expect to see, but life is full of the unexpected, so what do you expect us to see?

The Candy Man Can

by Alan Gou

My parents, though, have never heard of the sugar myth. Instead, my mother tells me about Coca-Cola's horrifying secret: the acid in it will burn through my stomach. Then she moves on to give cute little anecdotes about one of her former colleagues putting chunks of steak into a cup of Coke and coming back a few days later to find it all gone, eaten away by the phosphoric acid in Coca-Cola. Contrary to maternal belief, the acid in Coca-Cola is far too diluted to burn its way through my intestines and dissolve an entire t-bone steak. In fact, even orange juice is more acidic than Coca-Cola.

But the one problem that's been bothering me for years, more than corrosive sodas or sugar highs, is a forbidden pleasure we have all probably taken part in at one point or the other. The midnight snack. The craving at one in the morning that sends one scurrying towards the

kitchen and scuttling back with a plateful of Chef Boyardee's, hoping our parents don't catch us in the act, simply put, makes us fat. Calories gained after the sun sets equals pounds gained after the sun rises, so I've been told time and time again by my mom, dad, three aunts, two uncles, three grandparents, a cousins. Our forbidden pleasure.

But rejoice, late-night snacker, because none of this is true: a 100 calorie late-night munch is no different from a 100-calorie afternoon snack. So eat away into the night as if the sun were shining outside; that bowl of mac and cheese at midnight was no different than that bowl of mac and cheese at noon. It was all just a myth.

We hear a flood of new things everyday. But beware: we must all try to remember that some things definitely need to be taken with a grain of salt and a little pinch of healthy skepticism.



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Featured Artist: Susannah Stark

by David Fischer

Visual artist Susannah Stark '10 began her career as many young dabblers do, doodling on scraps of colorful construction paper with crayons and markers. She continued in this manner through much of her infancy and, having identified art as an activity that she thoroughly enjoyed from an early age, began to take basic composition and color classes while in elementary school.

She identifies the turning point for her then-young career as the introduction of animated television programs into her life during the pre-middle school years. She remembers Saturday morning cartoons not only as a part of a lazier past but also as the artwork that first taught her how to observe things in the world, a technique which she still uses. She remembers the colorful shorts as her first true teachers of how to correctly shade and manage the colors her doodles.

Arriving at Loomis for her sophomore year in high school, Stark had still not quite matured her art style from the self-taught, number-two-pencil-fueled variety that she developed by watching cartoons. Stark praises Loomis Chaffee art teachers for teaching her how to create art rather than just telling her to make art appear — an important distinction that has enabled her to develop her own

“fusion” style. She enjoys combining different media in her artwork, whether it is charcoal and spray-paints or charcoal and crayons. Stark attributes the remarkable level of realism

into the art, but she often has to think about the method through which she will display it. Oftentimes Stark may think about a piece for days but then inspiration will strike when she least

I start with a basic thought and I work out issues as I make the piece. What I end up with represents all of the thoughts that I thought while making it.”

As previously mentioned,

do...for yourself because you enjoy doing it.” To negate some of her harshness on the subject, Stark adds that she does want to evoke emotion on the part of the audience because that gives the piece its true value—not only what the creator wanted it to be seen as, but also what the audience sees it as.

When asked about influences, Stark could not determine particular artists that have influenced her. She points instead to specific pieces of art that she has learned from, similar to her previous experience of learning from cartoons. After the trend was pointed out to her, she sagely responded that “everyone is influenced by everyone around them even if whatever is influencing them is making them respond in a completely different way. It is impossible not to be influenced by everything around you.”

Stark’s departure from the Island will mean the loss of a talented individual, but soon we will know a premier art school will be graced by her artistic presence for the next few years. And after that, who knows what will happen! Perhaps we may see Stark’s portraits framed amongst the Grand Masters or displayed in a progressive art gallery in SoHo. Whatever the outcome, the Richmond Art Center will surely miss Susannah Stark next year. *Nominated by Mark Zunino.*



PHOTO BY JIYONG SEUNG

Featured Artist Susannah Stark '10 in the Richmond Art Center Drawing Room with one of her many masterpieces.

that she has been able to achieve in her artwork, again, to her art teachers here on The Island.

Stark has a serious and professional creative process despite her youth. When the artist starts a new piece she most often has an emotion to channel

expects it, perhaps when an art teacher mentions something about “cutouts” or she peruses the internet’s artwork archives. In the course of her most enjoyable projects, She says, “Often my process for creating art is like one entire thought.

most of Stark’s pieces have a certain emotion that they are meant to portray, but they do not necessarily need to evoke the same emotion from the viewer. Stark labels visual art as a sort of symbiotic relationship that she states is “selfish” and that “you

Letters to the Editors

Responses to Junior Dru Sanders’s “The Loomis Four”

Dear Features Editors, I don’t think that Dru Sanders hates Loomis Chaffee. I don’t think that he hates its students. But his article, “The Loomis Four,” certainly has a negative tone and some harsh criticism of our school; criticism that is, as it should be, arguable...In a sea of praise for convocation speakers, clubs, artists, and sports teams, it’s easy to forget what *The LOG* should be. It should be a publication in which criticism balances praise, in which students feel free to express their opinions about the school, regardless of their nature. And that is what Dru has brought to this paper, that sense of a free exchange of ideas.

So regardless of what your opinions are on the content of his piece, express them! Send them to him or to the *LOG* editors. The reason, I think, for the strong negativity of the piece is not a deep dislike for Loomis Chaffee, [but] rather an avenue through which to think critically and to spark both thoughts and conversation, a way to bring up topics that we arguably deal with every day but never mention, and maybe even a way to begin to address them. Yet the best aspect of the article is the vital diversity of opinions it brings to both the school and our paper. So congratulations to Dru for sparking novel thoughts and adding a brand-new, much needed perspective to *The LOG*.
-Isaac Kornblatt-Stier '12

Features Editors,

I’m inclined to believe that this is either the writer’s own daily motive or some sort of hipster backwash pervading the generally brotastic mélange of Loomis. My experience has found high school quite the opposite of hating to fit into categories.

If anything, [adolescence] is a time when one wants to fit in more than anything...Loomis students probably try harder than they realize to have a label slapped on them, substituting friend groups as surrogate families. Who doesn’t want to feel like they know where they belong, with the “puck bros” or the “artsy freaks” or the “theatre buffs” or what have you? I’m not condemning it, though neither am I condoning it.

By discovering and labeling our own identities, we endow ourselves with a false sense of security. Then, having sat at the same library booth for months or staked claim to some holier-than-thou SNUG table, we are unwilling to recognize the astoundingly blatant commonality of human beings, right there, in front of us.

Loomis Chaffee students, and high school students in general, suffer from this wonderful need to have a label, to have some sort of identity. But in doing so we limit our scope, forgetting that there’s something greater. That said, let’s be friends.
-Charlotte Greene '10

Dearest Features Editors,

One word on “The Loomis Four:” extraordinary. Accurate and riveting, this article not only captures an accurate image of your average-Joe LC student but also encompasses the overall attitude of students towards our school.

However, the only flaw that I see in this piece of writing is that “The Loomis Four” only describes the characteristics of a boarding student, not that of a day student. So, if Dru Sanders can also add another “Loomis Four” for the day student population, this article would be further enriched from utter splendor to pure genius. Nevertheless, this article is a true testimony of swift cadence, dry satire and incongruous enlightenment.
-Samson Chow '12

Dear Editors,

While I’m not entirely convinced that an apathy to oncoming, barely-one-year-licensed day students in flashy cars unites a student body as intelligent as ours, I can see how “The Loomis Four” makes sense.

I want to argue that Dru missed one [characteristic.]

Not only do we assert our label-free existence, but we undermine our talents. Our intelligence alone is something to shy away from in the “real” world, the world we left when we accepted our “Property of Loomis Chaffee” t-shirts and

thrust ourselves head-long into Advanced Chemistry, Spanish 2 Reg, tri-varsity athleticism, you name it. Maybe “Loomis” sounds pretentious to the thirteen-year old friends we left behind in eighth grade. Maybe it doesn’t sound pretentious enough.

Most likely, a good majority of us rolled our eyes at the “Be Cool! Stay in School!” posters that adorned the hallways of our middle schools, moaned and groaned when our fourth grade social studies teacher began to lecture on about states and capitals, and passed notes under the desk when we commenced the learning of the dreaded FOIL in seventh-grade Pre-Algebra. Most of us pretended [hate the eight-hour process [called school]... But one of the major things that actually unites Loomis Chaffee as a student body? We actually... openly enjoy learning.

One sits in Chemistry, and the teacher babbles on quoting Winston Churchill saying, “I may be drunk, but you’re ugly, and I’ll be sober in the morning,” or juniors in English Adv. S e m i n a r come out of memorizing Hamelt’s famous “To Be or Not to Be”

enlightened and proud of themselves. And they’re loud about it.

We, as the students of The Loomis Chaffee School, belong to a select group of people that want to be taught, that want to be capable of changing lives, that are convinced we have talents and abilities that are special, and we should take pride in them, not shy away in the back corner and pretend we’re dumb because it looks chill. LC students are damn proud of themselves, and have every reason to be so. We may hide it when we venture out beyond The Island, but we’re smart. We come to accept that understanding the link between Gandhi and Martin Luther King Jr., and being able to hold a discussion with a fellow classmate all the way through passing time, is impressive, not to mention engaging.

We like it here, because who we are isn’t how smart we are. It’s what we’ve chosen to do with the smarts that brings us together.
-Liana Fernez '12



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And We're Wizzing!

by Jackie Mishol

The Pelicans were not in Windsor anymore as *The Wiz* hit the NEO stage from February 17 to February 20. Playing to a sold-out audience every single night, this year's musical was an absolute hit. With lavish sets, colorful costumes, and talented performers, *The Wiz* was all the buzz on campus.

With one of the largest casts in the history of the Norris Ely Orchard Theater, this year's group of talented varsity thespians worked all term to craft a crowd-pleasing musical that left the audience begging for more. The funk and pizzazz that the script and score provided in addition to a well-known and heartwarming story added to the appeal of the production.

Theatre & Dance Department Head and NEO Theater Director Brian Kosanovich discussed how he turned the show's original message of African American pride into a more universal lesson. He believed that having a primarily white cast would not be a hindrance in performing the exciting show. Despite his friends that loved to tease him about performing *The Wiz* with an all white cast, Kosanovich expresses, "The truth of the matter is I do not really think that this play needs to be done nowadays in 2010 with just African-American actors."

Preparation for the musical requires a lot of hard-work, focus, and passion. It includes an intensive rehearsal schedule comprised of countless hours of acting, sing-

ing, and dancing, where cast members must attend all three types of rehearsals to hone their skills in each area, and to learn from and watch their peers. Mr. Kosanovich, along with a team of excellent directors and technicians, set the bar high while inspiring the cast members and wringing every bit of talent out of them.

The Wiz was also such a sensation because of the room that a musical provides for ingenuity, imagination, and experimentation on the parts of the actors and dancers. Each lead and ensemble member alike was called upon to make bold choices to create fun and fantastic characters. A setting like the Land of Oz ("where the munchkins live") certainly provided endless possibilities.

Among the characters was the innocent and charming Dorothy Gale (Olivia Hoffman '10,) the witty, enthusiastic Scarecrow (Dru Sanders '11,) the friendly, fearless Tin Man (Niles Krieger '10,) and the Cowardly Lion with a heart of gold (Alex Huseman '11.) Rounding out the cast was the omnipotent yet hilarious and wise-cracking Wiz (Katie Zanca '10,) the over-the-top and comedic charlatan Addaperle (Jackie Mishol '11,) the wonderfully wicked evil witch Evillene (Liana Fernez '12,) the sweet-as-sugar Glinda (Bronwen Gregg '11,) the fantastically flamboyant Gatekeeper (Kai Wilson '10,) and the ever-loving Aunt Em (Amanda McParlane

'13.) Each of the leads belted songs and acted scenes with grace and professionalism, and the vibrant characters ceased to amaze eager audiences night after night.

After the final performance of the show, the cast also got a special treat as cast members of the NEO's first production of *The Wiz* in 2000 returned to The Island to see the magic themselves. Many of the NEO veterans now work successfully in professional theatre. Greeted with hugs and stories by the talented alumni, the students swapped stories and eagerly awaited feedback from the actors that had once shared their same parts. Simply put by Liana Fernez, the experience was "Intimidating at first, but it was so cool!"

As the run of the show came to a close and seniors took their final bows in the little red barn lovingly called home by many talented young adults, LC's faculty, staff, and students heralded the show as a complete success. "When all is said and done I think people really enjoyed seeing a classic, favorite childhood story retold in an interesting way," says Katie Zanca. "And, it was a fantastic way to end my career in the NEO!"

Filled with toe-tapping music, show-stopping dance numbers, and touching moments of truth and self-discovery, *The Wiz* was much more than something to do one night on The Island. It was a spectacular feast of talent, of culture, and of fun.

Fuel Movie Review

by Mike Fishman and Natalie Meyer

On Friday, February 19, Loomis Chaffee environmental students gathered in Gilchrist Auditorium for the showing of *Fuel*, the 2008 Sundance Film Festival Audience Award winner for Best Documentary. Directed by Josh Tickell, *Fuel* highlights the global energy crisis and steps toward reducing oil dependence. Born in Australia, Tickell moved to Louisiana, where the dire pollution in the area shocked and profoundly influenced him. In his early years, Tickell explored the concept of environmentalism. One of his science fair projects involved testing levels of water pollution and from this project, he discovered that around 90 percent of the Environmental Protection Agency's revenue was from major oil companies. Later, starting from a humble "Veggie Van," a car he outfitted to run on biodiesel, Tickell toured the United States, spreading the word of sustainable fuels.

From Tickell's personal journey, the film highlights the both environmental and economic problems of dependence on fossil fuels. Utilizing the personal stories of Louisiana bayou residents, *Fuel* emphasizes the toll gas companies are taking on the country. One Louisiana resident asks if Americans only consider the monetary cost of gasoline and wonders if the average citizen considers damage done to society. Death, sickness, oil spills and

environmental dead zones due to toxic waste, all occurred in Tiller's backyard due to the negligence of oil companies. Tickell places fault mainly with the government for being too passive on oil policies.

After discussing all the harm done to society by oil companies and pollution, *Fuel* offers a dynamic that many other environmental films fail to create; it offers several plausible solutions to the crisis. Tickell proposes seven different energy sources and tactics that can all work in harmony to solve the energy crisis. Among the most important solutions he highlights are sustainable biofuels, biomass, and solar power. The biofuel portrayed as the most effective is Algae. Yes, green slimy algae found in fish tanks or the ocean could potentially fuel the world. This renewable organism could be easily implemented in over 1700 existing oil refineries, to help filter out pollutants.

The algae consume CO2 produced by oil refineries as its primary food source. Once the CO2 used, the algae is dried and can be used to make biofuel. While algae may be a promising new source of biofuel, Tickell provides a cautions that the world can not solely rely on algae. Coupled with biomass, solar, and wind power, however, the United States might be able to supply all of its energy needs without relying on fossil fuels.

Another tactic, biomass, could

help bridge the gap not filled by algae-fueled energy. Simply, biomass is the burning of dead organic material. Trees make the best fuel for this process, but burning wood requires a lengthy waiting period as the trees develop. Teamed with scientists, Tickell discovered the Magnaflora tree as a potential answer. The Magnaflora tree takes only three years to grow to maturity and then can regenerate itself from its stump. This method of biomass production is "green" because the tree uses more CO2 to grow than it produces from combustion.

These two methods are the newest and most innovative solutions to the energy crisis but Tickell reminds us that these must be coupled with a slew of other energy sources. Tickell ultimately stresses that the solution to the fuel crisis is in our hands. Inspiring the green revolution, ordinary citizens can take action to encourage the transition from fossil fuel to alternative energy.

More than anything, *Fuel* highlights the power of the individual to spark change. Traveling the country in a spray-painted biodiesel van, Tickell leads by example. He urges Americans to lobby their congressmen and politicians to vocalize the environmental concerns of their community. With a strong, grassroots movement behind it, *Fuel* argues the solution to our energy independence is in the palm of our hand.

In The Land of Oz...



PHOTO BY JUSTIN ZHENG

Dorothy (Olivia Hoffman '10), Lion (Alex Huseman '11), Scarecrow (Dru Sanders '11), and Tin Man (Niles Krieger '10) on their adventure in Oz.



PHOTO BY JUSTIN ZHENG

Dorothy (Olivia Hoffman '10) learns about "the world and the way things are" from Addaperle, Good Witch of the North (Jackie Mishol '11) in "She's the Wiz."



PHOTO BY JUSTIN ZHENG

Wicked Witch of the West Evillene (Liana Fernez '12) makes the Lord High Underling (Mark Crawford '13) kiss her foot and do her bidding.



PHOTO JUSTIN ZHENG

The Wiz (Katie Zanca '10) gets ready to fly her way back to Kansas with Dorothy in the high-energy crowd-pleaser "Y'all Got It."

Featured Athlete: John Nielsen

by Molly Paduda

Post-graduate John Nielsen '10 is an athlete of commitment and innate ability. Even as a kindergarten playing basketball in his church league it was clear that Nielsen would grow to be quite the ball player. As Nielsen entered middle school and went on to play high school ball this promise became reality and he matured into a renowned high school player. This incredible growth as an athlete and player becomes quite clear as you go down the list of the accolades Nielsen was awarded before graduating from Port Jefferson High School in Long Island, New York. Nielsen earned All-Suffolk County honors both his junior and senior year and was also named to the New York All-State team his junior and senior years. A fact little known by the Loomis Chaffee student body is that Nielsen is not only a stellar basketball player but he also excelled as the varsity quarterback for Port Jefferson earning All-Suffolk County honors his senior year. Nielsen was one of the most respected players at the quaint 400-person school that resides just a ferry ride away from our own Bridgeport, Connecticut. He also scored 1,000 points during his basketball career at Port Jefferson High School; Nielson is one of three graduates to achieve that success. Not only did Nielsen earn individual honors but also he lead his high school basketball team to back-to-back Suffolk County Class C Championships his junior and senior years. Talk about a decorated high school athlete.

After graduating from Port Jefferson last summer, Nielsen decided to take an extra year to further prepare for the fiercely

competitive atmosphere of college basketball. Everyone on The Island is glad he did. After noting John's leadership on and off the court, obvious talent, and love for the game, it is evident that the LC Boys' basketball team would not stand where they do today without him.

Anyone who has sat in the bleachers at Olcott gym during one of this season's basketball games has seen the special bond that Nielson has created with his teammates. He commands the court as one of the prominent vocal leaders of the team and judging by the fluidity of team play it is obvious that this is a role he has fulfilled before coming to LC. Nielsen explains that, "a lot of us who didn't have a fall sport got together and played in the gym a lot, so that helped bring us together." Along with his admirable ability to lead the team mentally, Nielson also leads the team in a number of offensive categories including points per game with an astounding 22 point two points and free throw shooting in which he makes ninety percent of these shots. Varsity Basketball coach Jim Dargati elaborates on Nielsen's versatile play and resulting fast-growing reputation among New England prep schools, "He [Nielsen] has quickly developed a reputation throughout New England as an outstanding long-range bomber but he is not a one-dimensional player. He can do pretty much everything as a scorer. He can shoot from downtown, he can pull up for mid-range shots, and he can score driving to the rim." It is obvious that Dargati has a wealth of respect for such a talented and hardworking player such as Nielsen as he fur-

ther mentions, "John is the best shooter I have seen in my twenty years coaching basketball at Loomis." Senior Will Mucci also comments on Nielsen's awe-inspiring shooting, "I can honestly say [that] on a high school court, I've never seen a shooter as silky smooth as John."

Over the course of the season, it has become evident that Nielsen's always-on-the-money shooting has helped the Pelicans during the most crucial games. One of the team's most notable feats, made possible by Nielsen and the relentless efforts of his teammates, is their recent trial against one of the most successful prep school basketball teams, Suffield Academy. Even though the scoreboard read Suffield, 70, Loomis, 69, the boys' attitudes and efforts cannot go unrecognized. Nielsen walked off of the court that day with thirty-five points on the board and the team with the newfound recognition that they have the ability and the drive to compete with the best.

Nielsen's unparalleled athleticism, drive, leadership abilities, and love for the game are characteristics all athletes should strive to possess. In a final remark, Coach Dargati notes, "John loves the game of basketball and brings it on every play, of every practice, and every game." He goes on to comment on Nielsen's continually impressive attitude, "John is a coach's dream. He is a young man who represents our school and program with dignity and class." Nielsen is an amazing asset to not only our basketball team but also to our school. We wish him only the best of luck as this season comes to a close and he continues on to play at Saint Anselm College.

Super Bowl XLIV.

by Sarah Byrne and Molly Paduda

In the wake of Hurricane Katrina, the New Orleans Saints suffered a heartbreaking loss in the 2006 NFC Championship game, the franchise's first time ever making the game. Little did they suspect that they would be celebrating a Super Bowl championship a few short years later. In many regards, the city of New Orleans has rallied behind the ever-improving team that many Louisiana residents see as a source of hope as well as pride. So when the New Orleans Saints won Super Bowl XLIV on February 7, 2010, the city joined by the state, went into an emotional, proud state of celebration. The Saints not only won the Super Bowl, but they also provided a path for all New Orleans natives to escape the devastation that Katrina caused.

This year, quarterback Drew Brees led the Saints' powerful offense to an impressive 13-3 season and continued to guide the team to the Super Bowl where they handily defeated the Indianapolis Colts 31-17. Even though this journey seems simple on paper, the road to the league

title was not so easy. After the relatively easy win against the Arizona Cardinals in the Divisional playoff, the Saints were nearly beaten by the Minnesota Vikings in a powerhouse matchup for the NFC Championship game. Vikings quarterback and serial retiree, Brett Favre, in typical 'gun-slinger' fashion, threw a late interception that broke down the Vikings and in turn gave the Saints the opportunity to kick the winning field goal. Brees and the New Orleans clan took advantage of this turn and the Saints stole the game. Critics may say that the Vikings deserved to win; however, the same was said in 2007 when the New York Giants upset Favre's Green Bay Packers in the NFC Championship game under similar circumstances. Both times the winning team went on to win the Super Bowl.

Coming into the game of all games, the Colts were viewed as heavy favorites to win, and for the first half of the game played accordingly. The Colts were stellar as Manning kept control of the offense with the

help of Joseph Addai running for every yard humanly possible. Both enabled the Colts to tie the NFL record for longest drive in Super Bowl history culminating with a catch by Pierre Garcon to leave the Saints with a 10-point deficit at the end of the first quarter. The Saints took back their pride and the game's momentum with a risky onside kick to open the second half. The Colts never recovered from this swing in momentum. Towards the end of the game, with the Saints up by a touchdown, Peyton Manning threw his lone interception to seal the win for the Saints. The game's commentators were quick to blame Manning's errant throw as the main reason for the game's outcome, consistently overlooking the amazing offensive show orchestrated by Drew Brees, as well as the Saints' stalwart defense in the second half. The game was one of the more exciting in recent years; a fitting conclusion to a season of rebirth for the Saints and the fans they represent so well.

Hot Shots on the Island



PHOTO BY EUGENE CHO

Emily Fluke '11 controls the puck



PHOTO BY JUSTIN ZHENG

Chelsea Ryan '10 drives by a defender



PHOTO BY EUGENE CHO

Ryan Swanson '10 swims freestyle



PHOTO BY EUGENE CHO

John Bellizzi '11 wrestles with an opponent

SPORTS TRIVIA

1. In what year was Little League baseball established?

- A: 1939 B: 1940
- C: 1941 D: 1942

2. Coroebus was the first Olympic track and field champion in ancient Greece. What was his event?

- A: Pentathlon B: Sprint
- C: Discus D: Hurdle

3. Approximately how big is a baseball field?

- A: 1 acre B: 2 acres
- C: 3 acres D: 4 acres

4. Which U.S. city had the first professional baseball team?

- A: Boston B: Chicago
- C: New York D: Cincinnati

5. How many games do Major League Baseball teams play during the regular season?

- A: 142 B: 152
- C: 162 D: 170

6. Which quarterback has made the most Super Bowl starts without a win?

- A. Fran Tarkenton B: Craig Morton
- C: Jim Kelly D: Dan Marino

7. Which coach has the most Super Bowl appearances?

- A: Chuck Noll B: Bill Belichick
- C: Don Shula D: Tom Landry

8. In what year was the first Super Bowl?

- A: 1952 B: 1967
- C: 1958 D: 1963

Answers to this issue's questions:

1. A, 2. B, 3. B, 4. C, 5. D, 6. C, 7. C, 8. B

Mr. Andrian: A Teacher, A Coach, A Mentor

by Mike Choquette

Recently, Mr. Andrian was given a great honor in his induction into the Connecticut Soccer Hall of Fame. This accomplishment exemplifies what everyone on The Island has already observed in Mr. Andrian; his greater body of work, primarily as a teacher, transcends even his vast knowledge of soccer. Coach Andrian stands out on The Island not only because of his seemingly endless supply of soccer knowledge and jokes, but also because of his ability to send (and have students truly comprehend) important life lessons and morals. Through wit and intelligence, humor and morality, Coach Andrian could not be more worthy of this enormous honor.

More difficult to master than a bicycle kick, more important than any lecture in history, Coach A's most important lesson in life is that of humility. Instead of bragging about his own accomplishments, Coach A remained humble in his acceptance speech and thanked everyone involved in helping him achieve such great success. In his acceptance speech, he manages to use the word humility three times, and fails to mention even once his own credentials. Instead, Coach A appreciatively addresses everyone else's influence on his award. His overarching theme—that soccer teach can life lessons—can be summed up in his speech, "I suggested at the outset that the game of soccer can teach us some humility." This honor highlights his overall body of work in all aspects of his life.

First and foremost, as a Loomis varsity soccer coach, Coach A emphasizes chemistry and unity as key components of a team. Not only is this effective from a soccer perspective, it re-

flects his superseding personal philosophy. In his speech, Coach A thanks the many individuals who along the way helped him achieve success in his thirty-five year tenure; however, he has helped his fair share of individuals. In the cyclical process of learning, these pupils will surely move on to help yet another generation of soccer players. Coach A understands his role in the grander scheme of the international sport, and appreciates that soccer transcends borders, language, culture, and community. During his speech he gratefully toys with this intercontinental concept by saying, "I'm not sure where their [Sheila Culbert and her husband Richard Wright] allegiances will lie—both hail from England—come June when the U.S. faces England in the World Cup." Yet in the huge picture of the sport, Coach A knows that his job is incredibly awarding. He has graced his knowledge upon some of the best in the Northeast and beyond. He has coached (at least in recent years) against excellent foreign competition. He has taught a multitude of morals to hundreds of players. Coach A humbly accepts his "calling" as an educator by imparting knowledge and understanding unto his pupils. Whether on the field or in the classroom, Coach A is viewed as a mentor and all around philanthropist.

Coach A's influence stays with his students well past time their time on The Island. Most students or players of his can rattle off a few of his quotes from the top of their head with no problem at all, such as, "When you see the Buddha in the middle of the road, be sure to hit it; then you'll know what it means to be a Loomis player," or "Live

in the moment; right now is the most important moment in your life." Some of the times, we have no idea what they mean (the former) while some proved to be ideal advice (the latter.) He always manages the most eloquent thing to say, whether it's useful, beneficial, comforting or simply humorous. His humor is sometimes hard to grasp, but once you've gotten to know Coach A, his blunt remarks perfectly suit his personality. Indeed, it's his frank nature that makes him such a good coach. One of his students commented, "In Coach Andrian's class, you don't necessarily learn a specific subject, you truly learn how to learn and what it means to learn. You instead learn life lessons that truly stick with you. "He has an uncanny ability to pick apart teams—including his own—with honesty that gives his teams an advantage.

While some may not understand his humor, others might not comprehend his on-field tactics, and even more don't grasp his class's hidden meanings, none can doubt his élan towards his entire body of work.

Coach Andrian has led the soccer team to be a consistent threat to win the New England Championships. A perennial title contender, the Loomis Chaffee soccer team seems to reach the New England Tournament every year under the leadership of Coach A.

Congratulations Coach on 35 years, and everyone at Loomis Chaffee hopes to see you for many more years and soccer championships. This award demonstrates more than what you have accomplished on the field. It evinces your true nature and you accolades off the field as well.

A Dream Come True



PHOTO COURTESY OF FOTOLIA.COM

The Brees family celebrates a Super Bowl victory

LC Peer Counseling

by Annie Hearn

Every Monday night, a small group comprised of juniors, seniors, and two faculty members convenes for an hour in Founder's Lounge. The group discusses current events on The Island, addresses any concerns that are voiced, strategizes about the best ways to integrate the diverse student groups on campus, and has some laughs in the process. The goal of the meetings is to help guide Loomis Chaffee students to live better and grander lives. This group is known as Loomis Chaffee Peer Counselors (LCPC).

While most people identify Peer Counselors as the seniors who run the Freshman Seminars, they actually are responsible for planning and volunteering at numerous events with the freshman class, specifically the ropes course, class dinners, the freshman barbecue, and the freshman lock-in. Peer Counselors also get together as a group simply to have fun, as well as having meetings every Monday night.

A typical meeting begins with a check-in where the Peer Counselors take turns summarizing their weekend experiences, workload worries, or any exciting news they may have to share. This tradition takes up a good part of the meeting, as each Peer Counselor is allowed ample time to process the previous week. Check-in also functions as a means of learning more about one another, while also helping faculty advisors Joe Neary and Bonnie Scranton to recognize and address individual or group problems. For example,

at the last meeting, one advisor reminded the group that although the Peer Counselors may be available for the freshmen and anyone else who needs help, they also must take care of themselves first, both for the sake of the freshmen and for their own sanity.

After check-in, the advisors usually either introduce a topic for discussion or an activity for the peer counselors to practice in preparation for a Freshman Semi-

small groups to explore interactions between teachers, students, and friends. The groups eventually concluded that communication is the ultimate key to dealing with either the closest of friends or the toughest of teachers.

While some may mistakenly assume that the job of a Peer Counselor only entails work with the Freshman Class, the position involves much more. The very nature of being a Peer Counselor

calls for a person to be a role model in all aspects of his or her life at Loomis Chaffee. While Peer Counselors are not called to be perfect, it is their job to "be their best selves" and in doing so, lead others to do the same. Peer Counselor Margot Kempczyski '11 said, "I think the most important aspect of the Peer Counseling program is being available as a friendly and approachable older student that [anyone] can go to for anything. I think having someone

like that to turn to is really comforting, especially during the first year at a new school." While Peer Counselors do work closely with the newest members of the community to set a foundation for the rest of their time here on The Island, Peer Counselors also try to influence and inspire other Pelicans they meet.

Peer counseling is not always an easy task, but nevertheless is very fulfilling. As Kempczyski said, "I'm proud of becoming a Peer Counselor and being able to be part of such a great program. The LC community should just know that Peer Counselors are there to help anyone and everyone. All of the kids are involved in the program because they really want to be there."



PHOTO BY KATE FRAIMAN

Peer Counselors explore a fun activity

nar. The meetings always end with a cheer that allows the team to finish its week in high spirits.

At the meeting on Monday, February 15, the usual number of attendees was doubled as a crowd of newcomers joined us for our first open meeting of the year. This meeting was the first of three in which anyone who may be interested in becoming a Peer Counselor next year has a chance to experience a typical meeting. This week's topic for discussion focused on different types of relationships. After opening with a check-in, the Peer Counselors performed two skits that simulated classic encounters one might experience on The Island. The Peer Counselors then separated into

Mark Williams

CONTINUED FROM PAGE 1

founded to provide land to the veterans of a complete failure of a military expedition in Canada that was led by a Captain Hunt. Even though the lots were practically given away to the veterans, the original proprietors had to expend enormous effort to get even the first few families settled on the inhospitable, lonely land. The town's first few residents were certainly unique; they even included a freed slave and an alleged "wizard."

Williams describes the story of these towns in this way: "a process of 'negotiation' that went on between the seemingly powerless people and their superiors...[in which] the seemingly powerless... were able to leverage a place for themselves that gave them what they wanted: land, independence, and respectability...this negotiation process was the driving force in shaping relations and political culture in early America." As the book progresses, the truth of this statement becomes clearer: the struggles that Granbyites and Ashfielders had with those

in power mirrored the struggle that America eventually had with Britain, and in neither case could the struggling people have been identified as "powerless." Furthermore, these people truly embodied the Revolutionary ideals as we know them. It was these backcountry men who "pioneered the ideals of equality, religious toleration, and self-rule" as they fought for their dignity and position in the larger society. Their incessant, unyielding demands forced the politicians to bend and become more radical in terms of rights and freedoms than they ever would have on their own.

Williams's book explores American Revolutionary history in a fresh and original way. *The Brittle Thread of Life* provides a different look at the relationships between those of the dominant groups and those of the subordinate groups. As Mr. Williams says, instead of "subjection and persistence," we must recognize "negotiation and leverage" as the focus of their relationships. In this case, we see that

the backcountry people refused to be powerless and with much give and take from their colonial powers, wrested their freedom and independence. Perhaps we could get some more out of history if we began looking beyond the superficial aspects of powerful-powerless relationships, and saw them in light of the bargaining that went on between the classes.

This book takes the spotlight away from famous names and places and looks at history "from the bottom up." It's a difficult brand of history to study, Mr. Williams admits, especially in this time period, "because they don't write much or carefully store away what they do write." The historian must be creative in coming up with primary sources. For example, this book used many land records to document peoples' lives, but in the end, such a look at the "riff-raff" provides a surprisingly relevant and important aspect of a complicated time and gives new insight to history.

Choral Concert

by Chris Gallerani and Nick Fainlight



PHOTO BY JUSTING ZHENG

The LC Concert Choir performs their winter program in the Hubbard

The Hubbard Performance Hall was once again filled with the sound of singing on Sunday, January 11, when the Loomis Chaffee Chamber Singers and Concert Choir performed. Postponed until after winter break, the concert was extremely successful in its first full performance of the year because of the extra time.

The Chamber Singers, directed by faculty member Susan Chrzanowski and accompanied by James Rugen '70, were the first to perform. The Chamber Singers' repertoire included Scottish poem "O My Luv's Lik A Red Red Rose," ballade "I Love My Love," arranged for multiple voices by famed English composer Gustav Holst, traditional spiritual "Ezekiel Saw De Wheel," Cuban folk song "Son de Camaguey," and Harry Belafonte's "Turn the World Around." Joining the group for their final two songs was faculty member and percussion teacher Bill Solomon.

The Concert Choir made a nearly seamless transition into their program, starting with "Locus Iste," composed by Austrian Anton Bruckner, and "Gloria Patri," composed by Henry Purcell. Songs by Bach and Beethoven followed these two powerful pieces, and an Israeli folk song entitled "Mayim Mayim" and composed by Emanuel Pugashov Amiran was also performed. The middle pieces in the performance were "Song for the Mira" and "Shut De Do." These songs featured soloists from the soprano, alto, tenor, and base sections of the choir. Megan Farrell '12, Bronwen Gregg '11, Tatiana Hyman

'13, Elisabeth Day '10, Sammy Nicolau '11, Sam French '10, Chris Gallerani '11, Bao Phan '11, Jack Meyer '10, Skippy Rosamilia '12, Brian Hsia '10, Danielle Coombe '10, Nkechi Oparaocha '11, Sara Kase '12, and Lauren Shaker '11 were the soloists in "Song for the Mira." Danielle Coombe '10, four-year member of the Concert Choir and three-year member of Chamber Singers, called "Song of the Mira" "very aesthetically pleasing [and possessing a] calming, relaxing feel ... which [everyone] needed at that point in the winter term." "Shut De Do," composed by Randy Stonehill and arranged by Ed Lojeski, was a more diverse piece and included soloist Chris Gallerani '11. Freshman Dan Wade said, "[This piece was] my favorite choir piece because it was informal and had cool rhythms and notes." The piece "Mood Indigo," a jazz composition that included music written by Duke Ellington, Barney Bigard, and Irving Mills, concluded the performance. Each piece blew the audience away with unique feeling, strength, and style.

One very key part of the concert was the new house of both performance groups, the Hubbard Performance Hall, which is not only one of the most comfortable places on campus to have a concert but also was built to produce the best acoustics possible without the use of microphones.

The Loomis Chaffee Music Department applauds these talented musicians and looks forward to the final performances of both the Chamber Singers and the Concert Choir during Spring Term at the end of this academic year.

Steve McCurry

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last meeting, but her dignified posture still remained. After McCurry's and the Afghan girl's second meeting, *National Geographic* published a more recent picture of her in the April 2005 issue and has since been sending a monthly sum of money to support her and her family. In honor of her, *National Geographic* established the Afghan Girls Fund (now the Afghan Children's Fund) to support Afghani children.

Exhibiting not only the ugly and violent side of Afghanistan but also the gorgeous countryside, the dignified spirit of the Afghan people,

and the resilience and hope of a people long beset with hard times, McCurry's photographs exposed a new world for Loomis Chaffee students. Although students and faculty may have previously only associated Afghanistan with violence, war, and radicalism, his presentation helped the LC community recognize the diversity of in Afghanistan. While the United States debates the war in Afghanistan, this recognition will help us view the war with more sympathetic eyes.

Source: <http://www.stevemccurry.com/main.php>