

Le Temps Retrouvé

depuis 1973

Volume 31, Number 2

29 October, 2010



Le Temps Retrouvé

is the journal of the *Waring School*.

It is published *monthly* during the school year. It contains the *writings* and *drawings* of Waring students, teachers, alumni, parents, and friends. It is the hope of the *editors* of this journal that students (and others) keep *journals* and *sketchbooks*, that they *write* and *draw* on a regular basis, and that when they have

THINGS TO SAY,
STORIES TO TELL,
POEMS TO RECITE,
DRAWINGS TO SHOW,

they submit these to the editors for *publication*.

—P. & J. WARING

NONE GENUINE WITHOUT THESE SIGNATURES:

Additional Staff

Alex Kyllingstad • Andrew Ganem •

Alex Mitchell • Tom Kelly

Marguerite Mullen

Editorial Advisor & Layout

Antoine Boisvert

Cover by Izzie Davies

Unsigned art in this issue is from the exhibition currently in the Forum, where it is not attributed either.



Echt

What are the things that make Waring *Waring*? About two weeks days ago, on 12 October, the faculty devoted the better part of a morning to discussing this very question. This was part of a process intended to help represent Waring to our transition consultant, Gregory Floyd (and ultimately, we assume, to prospective headmasters for the school).

Talking about the essential elements of a thing is a classic Waring activity. *La Petit Prince*, the Allegory of the Cave, talking about “types” of stories, poems, artwork, and so forth. Yet we are sometimes reluctant to confront questions of what we are most fundamentally. Historically, the community has adopted several dodges to avoid talking about vitals. “The Waring Way” is probably the most notorious, getting treated as if it were the famous introduction to the tao of Chinese tradition: “The [Waring] Way that can be spoken of is not the true [Waring] way.”

With all due respect to the limits of language and cognition, however, such namings, such describings, are incredibly helpful and provoke fascinating questions. For instance, we live in daily contact with the school’s program, its schedule, its curriculum. But in theory these things are supposed to support the school’s mission. Do they? Or is the other way around. What is the school’s mission anyway? Have you read it? If not, why not?

Nothing but good can come of honest reflection on these matters. And even if there is something inchoate about our community, our best hope of preserving it lies in naming what we can.

The Resistance of Memory

Preparing this week for the issue that will be coming out next week of our venerable paper, we thought it might be desirable to look back at the historical record of Student Government Day Representatives and try and mine the data for interesting patterns. Do winning candidates come from a particular tutorial? Is there any particular voting group that acts as a bellwether? What about Genders or Grade levels?

We still think these are neat ideas, but you probably won’t be reading about them any time soon. Why? Because there is no record of these things. We can’t say who was Student Government Day Rep as recently as 2005. Out of the seventeen past SGDR elections, LTR was able to track down the results to only five—less than a third of the total.

We asked Jim, Josh Webb (who have typically run our elections) and the school registrar, Page, and none of them were able to provide us with any data whatsoever—despite the fact that all the data is made public every year in copious detail. Until it gets recycled, or buried in a hard drive somewhere, or becomes a footnote on a senior’s transcript.

So where did we find the few that we did find? We have gotten some anecdotal reporting, through the network of Alumni on Facebook, and through anecdotes (didn’t Matt Crowley make a funny ad? Did Nathan Jirka really promise additional snow days?), but the anecdotes tell us more about campaigns than about election results. But the five examples of hard data that we did find came from LTR’s own archive.

What does this mean? In a sense, it means that we failed to deliver on our mission. We claim to be, in the words of our masthead, “the journal of the Waring School” our very own “paper of record.” But it also affirms a great deal of what we have been doing over the last several years: why we print graduation and convocation speeches that everyone was there to hear, why we report on events that everyone is already aware of. The student, teacher or parent of 2010 is not our only audience. Herodotus warned that, left unrecorded, time can “draw forth the color of what mankind has brought into being.” Future readers, LTR is here to put that color back again.

news briefs

CANDIDATES ANNOUNCED FOR FOURTH STUDENT ADVISORY COUNCIL, SEVENTEENTH STUDENT GOVERNMENT DAY REPRESENTATIVE CAMPUS BUZZING WITH CAREFULLY CONCEALED EXCITEMENT

Candidates were selected last Friday for election to the fourth Student Advisory Council. The Council was first formed in 2007 to implement changes in the Waring Handbook procedures around discipline. In the event of a serious disciplinary event in the school, the SAC would be consulted by the Disciplinary Committee on appropriate measures and consequences. Since its formation, the SAC has developed a role in the admissions process and functions as a general sounding board when the school's administration needs student input.

Groups 2-5 caucused individually during all-school meeting and produced the slate of candidates listed below. Core and Group 1 do not choose individual representatives, but do participate in the election of the Student Government Day Representative, who also has a seat on SAC. As of noontime on Wednesday 27 October, with less than a week to run to election day, four Candidates had filed nomination papers with Waring's election commissioners, Jim and Josh. Those candidates are Hannah Underwood, James Leahy, Kimmy Stewart, and Gus Mosse, and Ione Barrows. All the SGDR Candidates will participate in a debate in all-school meeting on Monday November 1st, moderated by members of Group One.

Of those nominated for the SAC, only Ally Collarusso has held a seat on the

council previously. Gus Mosse is in the curious position of running for both SGDR and one of the Group 4 SAC seats. In the event that he were to win both contests, the school would be confronted with an unprecedented (though perhaps not terribly urgent) situation.

GROUP 2 (Elect 1)
Chris Malley
Marguerite Mullen
Alex Mitchell

GROUP 3 (Elect 1)
Teddy Lyman
Henry MacLean
Galen March

GROUP 4 (Elect 2)
Gus Mosse
Rebecca Patey
Ally Colarusso
Caitlin Towers

GROUP 5 (Elect 2)
Adrienne Ogle
Sam Sherratt
Tess Matthews
Maggie Chandler

EDITH EXPECTS FACULTY FECUNDITY CONTINUES UPWARD TREND

by ELSPETH CURRIE

Exciting news was announced this month when Edith told the school that she and her husband, Jason Fouser, are expecting their first child! There was a collective excited intake of breath and then the school burst out into applause. Edith graduated from Waring in the class of 1995, and she came back to teach in 2008. She teaches Math, Science and Writing as well as heading a tutorial. When asked about the upcoming child Edith exclaimed, "We're so excited!!" The baby is due March 2nd. This news near the of a banner year in Waring Faculty Births. On January 3, Audrey's daughter Adina was born, followed in February by the spectacular (not to mention unplanned) home birth of Julian Carlson-Lier. Finally on August 6th, Steve Bjork and his wife Rachel welcomed a baby girl, Lorraine. The last time so many faculty babies were born so close together was probably in the later 1990's. Is there something in the coffee?

ANGERS DAYS ARE HERE AGAIN

If it seems as if there is an entire extra class of students in the school right now, that is because there is. The Group 2 Angers exchange is now in its eleventh year. Technically there have not only been nine such exchanges (exchanges with French schools were not possible in the 2001-2002 school year, because of the fear of terrorism; and for more complicated and individual reasons on the Angers end, there was no exchange with Angers in the 07-08 school year), but the point still holds, that after more than a decade, the Angers exchange feels as deeply rooted as Camping Trip.

This year we welcome back veteran exchange teachers Eric Guérin, Sylvie Beuzon and Franck Chevallier (all of whom have been our guests before) along with 27 students. After less than a week, our visitors have already travelled to Boston and Salem, and spent time in our classes. This week-end they will be introduced to Halloween, and next week to an American election. Is France a red state or a blue state? Discuss..

WHEN KUSHNER MET CORNEILLE

Waring's Fall Play Combines Contemporary Playwriting with French Classicism

by ELSPETH CURRIE

The fall play has been chosen, and rehearsed, and on November 12th and 13th, the 10 members of the cast will preform Tony Kushner's adaptation of Pierre Corneille's 17th century comedy, "The Illusion". The basic plot is as follows; a mother seeks help from a magician to discover what happened to her son who ran away. Through a series of three scenes, the mother watches her sons life unfold as he searches for love and struggles to advance in the world. Along the way he meets a saucy maid, a high-strung rich girl, a dangerous rival, a cold-hearted mother and a lunatic squire.

When asked about her feeling about the

play and rehearsals, Phoebe Weissblum, answered "I think its going really well, I like it, I think its really interesting new take on a classic play." Eva Heaps, added "its not *The Crucible*". While the last fall play ended up turning out great, this time "everyone has been fit into roles that match them well, we all feel lucky" Mike Jappe. There has been no recurrence thus far of Swine Flu.

Tom Kelly, added "if you want to see me yell at a bunch of people with 17th century language, come on down!" Whether "The Illusion" is enjoyable or not, however is for you to decide, so come and see the drama unfold, November 12th and 13th, in the Theater.

“We’re All Working on the Same Thing.”

FIRST IMPRESSIONS OF THE SCHOOL FROM GALLAUDET AND BILL.

an interview by IZZI HUGHES

Waring teachers never do only one thing. They never have only one skill, only one area of expertise. Tim Bakland, for example, teaches French, humanities, is extraordinarily talented in the music department, and co-coaches the school’s Cross Country team. Dorothy Wang is the assistant head of school, director of admissions, and a genius at the piano. It is no surprise then that Waring’s two newest faculty members, Gallaudet Howard and Bill Braunlin, are certainly no exception to this multi-talented personality.

Gallaudet, who teaches 2/3 humanities this year, graduated from Harvard University with a BA in English Literature, but this is only one of her many skills. She received her master’s in Creative Writing from University of Iowa and a master’s in nursing from Yale University. For 15 years, Gallaudet worked in the nursing field; “I spent a lot of my adult life working as a nurse practitioner in various places. I worked in India and on an Indian reservation in Pine Ridge, South Dakota.” For the past two years she has worked at New Hope, a “unique educational model that supports homeschooling” but also taught before this, for some time when she was in India and when she was a graduate student at University of Iowa. Gallaudet is also a professional writer in both fiction and non-fiction, and you can find her most recent fiction piece in *Alpinist* magazine.

So what drove her to Waring, I asked, wondering why, after all her adventures, she ended up in this small city of Beverly.

“This is a great school; I mean it’s not like anywhere else. It has an amazing set of students, actually—unusually smart and unusually focused on what they’re doing. And that is just a lot of fun to be around.”

And what do you like best about Waring?

“The students. And the faculty—the faculty [members] are really fun to talk to, I mean you just scratch the surface. Edith, [for example] does science and humanities and writing and she was a chef in Antarctica. Every time you talk to somebody, they do this and this and this and this, and the students are the same.”

Have you heard about Special Day?

“No.” *I explain.* “I like the sense that

anything weird could pop up at any minute and people would be like, ‘oh, weird—cool!’ One thing that struck me was that I was in meeting one of the first days and one of the students was barefoot, and I like that, so I said to one of the teacher’s ‘oh look, bare feet’ and he replied, ‘yeah, he’s kind of a free spirit.’ I like the school, I will do well here.”

As ‘a community of life-long learners,’ Waring strives to accept and welcome everyone and this is what seems to strike Gallaudet the most. “If you walk into it as an outsider, you really get the sense of a community. You go to meeting and you go to camp.”



Like Gallaudet, Bill’s list is not so small, either. After receiving a Ph.D from University of Wisconsin, Bill did a number of post-docs, traveling to Sweden and Minnesota studying biochemistry, nanotechnology, physical chemistry and polymer chemistry. From here, he taught college chemistry in New York and Nebraska and after moving back east became part of the biotech industry, until he moved to a small start-up company, Rational Affinity Device, in Newark, NJ. This year he started as a Group 3 Chemistry teacher.

Although his 16 year-old daughter is a student at CSW, Bill had no knowledge of Waring until he saw its ad on the web. So why, then, was he interested in teaching here?

“When I looked into it, the educational philosophy seemed very intriguing, very compatible with my own, which is the emphasis on learning. I like the idea that it focuses on the whole person as well, the idea of learning language which I’ve always felt is very important and integrating sports in a healthy way.”

That being said, do you have a favorite aspect about Waring?

“It seems like the teachers really care about the students and the students really care about learning, and the politeness of the students. After my first class people were thank-

ing me and shaking my hand which is pretty unusual but it was nice, I liked that. It was an expression that [the students] really appreciate what I’m trying to do.”

Is there a reason you wanted to teach high school chemistry as opposed to continuing with college level?

“I did like the atmosphere here; I would consider teaching at a college again but it’s really not that gratifying teaching a course at the college level—it’s not the same as here where you’re really a part of the program.”

There are some pretty weird things that go on here—what do you think is the strangest aspect about Waring?

“There do seem to be all these little traditions...it’s almost cult-like because it’s so small. But it’s nice; I think these things are good. But it’s like I’m sitting in my office and people walk by singing—that’s pretty unusual. Maybe the most unusual thing I’ve had to experience is people shaking my hand after class, but that’s also very nice. There does seem to be a mutual respect between the faculty and the students, as opposed to being antagonistic, it’s like we’re all working on the same thing.”

Well I think that’s one of the mottos of Waring: that teachers and students are on the closest level possible.

“That’s another thing that has impressed me—how articulate the students are. I think that’s great—that kids will speak up in class, and maybe they don’t get it right away, but at least it tells me what they’re getting and what they’re not and there’s a dialogue. But I feel like here, if the students aren’t getting it, I’ll find out and I won’t have to wait until the quiz to figure it out. It’s such a small school—it’s interesting. It allows you to do a lot of things.”



SEASONAL FOOD DEPARTMENT



APPLES TO APPLES

by *CATLIN TOWERS*

As New England's maple leaves turn from a bright summer green to a beautiful, glowing red, so our fruit bowls and gardens are filled not with green beans, cucumbers, zucchini, watermelons and green grapes but with our precious autumn apples. You'd be hard pressed to find a true New Englander who doesn't have childhood memories of going apple picking with their parents, their friends, and even their grade at school. Even at Waring many tutorials make annual trips to Russell Orchards or Brooksby Farm. As these red and orange leaves come falling down, apples and pumpkins will inevitably begin to fill our homes.

Yet what makes an apple so delicious? The juice that covers your finger tips until they're sticky and sweet? The glow of the light reflecting off its smooth surface? The feeling of freshness and coolness and fall that it leaves on your tongue? The satisfying crunch of a Cortland? The way that a Mac fits right into your palm? No one can really tell. Yet there is something about apples—whether it be their warm glow or satisfying crunch, the apple picked right off the tree is a central part of fall for many New Englanders.

And the apples themselves are only the beginning; without stopping to get a cup of hot cider that burns your tongue and a sugary cider donut with your paper bag of apples in your hand, the journey is not complete. Everyone piles into the car and apples roll over the seats no matter how hard you try to keep them into your bursting paper bags. Sticky fingers smear the windows as you drive away, and the scent of hot cider fills the car with the sweet smell of autumn.

As the car pulls into your leaf-covered driveway and you jump out into the brisk autumn air, minds slowly start to turn towards the warm kitchen and countertops dusted with flour; for autumn is not autumn without apple pie. There is something about an

apple pie that seems to remind you of being a kid, sitting in your kitchen watching your mother cut and peel and mix and sprinkle as the oven slowly began to heat up. The first apple pie of the season, from the first handpicked apples, is something more than just a flaky, pastry-like apple-filled dessert: It is red apples picked right off the trees, it is sweatshirts and jeans and chilly toes in your sneakers, it is a family gathered in the kitchen waiting till the pie is finally cooled, and it is a central part of fall for so many of us; even if your apple dish is a crumble, a turnover or an apple pancake. So don't forget your fresh picked apples and homemade apple pie, Waring: it won't truly be a New England autumn if you do.

APPLE PANCAKES

[From JoyTheBaker.com. Recipe research by HANNAH UNDERWOOD]

INGREDIENTS

- 3 cups shredded & peeled apples
- Juice of 1/2 a lemon
- 2 eggs, whisked
- 1/2 cup all-purpose flour

- 1/2 teaspoon baking powder
- 1 teaspoon ground cinnamon
- 1/4 teaspoon freshly grated nutmeg
- pinch of salt
- 2 Tablespoons brown sugar
- 2 Tablespoons unsalted butter

Peel three medium apples. Grate the apples and drizzle the juice of half a lemon over the shredded apple. Place shredded apples in a colander over a bowl and leave for 10 minutes while you assemble the rest of the ingredients. Beat the eggs and add the flour, sugar and spices. Whisk until no lumps remain. Press some of the excess juices out of the resting apples and add to the egg and flour mixture.

Over medium heat, melt half of the butter in a heavy bottom skillet and add just a dash of oil. This will help the butter not burn. Dollop large tablespoonfuls of apple batter into the hot butter and fry like pancakes, flipping once. Serve with maple syrup and sour cream.

drawing by AUDREY SHEETZ



The 2010 [class of] Check-In

Every year at this time, LTR likes to check-in with the previous year's seniors, and see how they are feeling, if they are still alive, and whether they have forgiven us for that one really embarrassing LTR Christmas Gift.

Current senior SAM SHERRATT reached out to the most recent crop, and here is what he heard back.

Anyone worried, based on our first two issues, that large portions of every issue will be devoted to last year's graduating class need have no fear. After this issue, we swear that WE WILL NEVER PUBLISH ANYTHING ABOUT THESE PEOPLE AGAIN. Look for them in the pages of *Journal*.

Though last year's seniors have moved on to definitely bigger and possibly better things, they will live on at Waring through memories shared and stories told. I asked the seniors what it was like raising hands, calling teachers not by their first name, finding common ground with peers, what they miss and don't miss about Waring, and what they plan to study in college. Let's catch up with some of the members of the class of 2010 and see what they're up to across the countries.

PAUL

M.I.T.

ON RAISING HANDS: My classes are either too big for questions or small enough so you just speak (like in French)

ON FINDING COMMON GROUND: ... there's a great deal of diversity here (geographically, economically, racially). There's a lot in common and a lot to see and learn.

WHAT HE MISSES: Tim's tutorial, Chorus, good French classes, going gym, people who can write, actually knowing your teachers, my mom (Hi Mom!)

WHAT HE DOESN'T MISS: Science classes with people who don't care, having to be at school by 8 (classes start at 11 for me).

ADAM:

McGill University

ON RAISING HANDS: My smallest class has about 100 students. I haven't raised my hand once yet

ON FINDING COMMON GROUND: It wasn't difficult to find people with stuff in common, though I noticed I became friends with American kids before Canadian kids. I bonded with a ton of people over house/trance music

WHAT HE MISSES: I miss being able to do really bad on a test and it not mattering at all because of evals

WHAT HE DOESN'T MISS: I don't miss classes from 8-3 erday. Most days I have 2-3 classes of an hour each. Spring Breaaaaaaaaaaaaaaaak.

HIS CLASSES THIS SEMESTER ARE:

Physics 131 (more advanced physics than an intro level class)

Chem 110 (intro to chemistry)

Physics 224 (physics of music)

Comp 202 (intro to computer science)

ON HIS FUTURE STUDIES: I think I'm going to major in computer science and minor in Music Technology

NATE

Gordon College

ON RAISING HANDS: Raising my hand is a little odd. It's weird having to wait for the teacher to acknowledge you before you speak. However, I find that it's completely acceptable to just speak up in some classes (even huge lecture-style classes). A lot of the time, they just really want to hear someone respond to anything they just talked about for an hour and a half. I personally like addressing my professors formally (e.g. "Hi Professor Sherratt! I loved your class today!"). I like giving them the respect they went to grad school for.

ON FINDING COMMON GROUND: It wasn't difficult at all to find people I enjoyed hanging out with. The first few weeks of school I mostly just spent meeting people constantly. It wasn't not long before I found people I really liked.

WHAT HE MISSES AND DOES NOT MISS: Not much. Waring was perfect for me for the five years that I was there. But I wouldn't want to be there forever. So, that's kind of a silly question for me. But I do miss the uncompetitive learning environment.

HIS CLASSES THIS SEMESTER: I'm taking Music Theory, Aural Music Theory, Musicianship, Piano Proficiency, Percussion, Old Testament, a Humanities-type class, and a History class.

ON HIS FUTURE STUDIES: Majors: Music (Percussion) & History.

EMMA MAC

Wesleyan University

ON RAISING HANDS: I have a really hard time raising my hand. In one of the classes that I am taking sometimes I just forgo hand raising because I know that by the time that I get called on my point is going to be completely irrelevant. I find that rais-

ing hands makes a discussion class exceedingly difficult.

ON FINDING COMMON GROUND: I am living on a floor known as Writing Hall which means that (almost) everyone is interested in writing which was a good starter for bonding. I also am in an all freshman theatre seminar which also helped me find people with similar interests.

WHAT SHE MISSES: I miss reading the paper every morning in front of Mrs. Cahill's office. I also miss evaluations a lot. I really dislike getting grades on papers.

WHAT SHE DOESN'T MISS: I don't miss the sleep schedule that I was on while at Waring. I have gotten almost 8 hours every night that I have been here. It is wonderful when my earliest wake up time is 8 o'clock.

HER CLASSES THIS SEMESTER ARE: I am taking: Plays for Performance (we read 2 plays a week and discuss them), Basic Production Techniques (a theatre tech class), Composition and Conversational French, and Hebrew Bible/Old Testament (which focuses on a variety of Biblical criticism). I am potentially double majoring in Theatre and Psychology.

CAROLINE

Kenyon College

ON RAISING HANDS: What's it like raising your hand and calling your teachers not by their first name?

I really didn't find it too weird. A lot of my classes are kind of discussion based anyway, and for me, the transition wasn't too tough.

ON FINDING COMMON GROUND: [It was not difficult] at all - so many people are interested in so many different things, and there are so many organizations, it's pretty easy to find at least a couple people you have things in common with.

WHAT SHE MISSES: I miss the tree outside the school. I miss napping during music listening. I miss my teachers, LTR, reading in French Class. I miss lunch in the Green Couch room. I miss Humanities and The Dark Room like IT'S MY JOB. I miss Peter's leather jacket and full, fluffy, white beard. I miss the dances with dictionaries

between dancers. I miss pretending to play Ambrose and Prefontaine. But mostly, I miss the people - Dorothy's tutorial, my sister, CORE, Group 1, Group 2, the Class of 2010, and everyone else.

WHAT SHE DOESN'T MISS: I don't miss the black ice that is EVERYWHERE in winter. I do not miss the perpetually funky smell in the VH room and gym. I really don't miss college counseling. But mostly, I do NOT miss 8:00 mornings, with Mrs. Cahill's beady disapproving glare as I missed that time every single day. However, these were small prices to pay.

WALKER

Hampshire College

ON RAISING HANDS: We sit in circles and call our teachers by their first names and aren't necessarily supposed to raise our hands in class.

ON FINDING COMMON GROUND: Hampshire's sorta like Waring, except for there are 1300 people instead of 150. So no, not really.

WHAT HE MISSES: You're all going to laugh at me, but I miss the workload. I managed to find some of the lowest-intensity classes here, which means, in addition to normal college free time (it's existent, and I found it incredibly hard to get used to) minus commute time and minus three classes a week, I have around three hours to myself daily at college, and frankly, after the rigor of Waring, it feels kind of empty. I miss people pushing me to my full extent. It means I have to do it myself. I also desperately miss the vibe and the relationship I had with certain teachers. Those are inreplicable (I just made that word up), and finally, of course, just about every single person I talked to more than once on the campus. Especially everyone. Also, the smells of various places on the campus, especially the theatre and the kitchen during cooking elective. Also, music listening. I loved music listening. And finally, of all the stupid things, I miss French. It's beyond weird to go to a school where nobody responds when you say "ça va?"

WHAT HE DOESN'T MISS: Not being able to chose which subjects to take.

REEVE

Ithaca College

ON RAISING HANDS: Uh, I really don't find it that weird to raise my hand. Most of my classes are bigger and not discussion based so most of the time I don't really feel the need to shout things out. As for calling

teachers by their last names, I don't find it weird, I also don't know the first names of all my teachers; the ones I do, don't mind being called by their first names.

ON FINDING COMMON GROUND: Not really, I basically connected through a wiffle ball game with kids and then expanded my friend circle from there using my knowledge of Super Smash Bros, sweet dance moves, and sports.

WHAT HE MISSES: Westy Adams and BV soccer, Going gym, Ken Griffey Jr, the quad on nice days, knowing everybody, all-school meeting, announcements, Asher, dad jokes and basically all the other humor, TA'ing, not having grades, teachers giving you your homework each night instead of syllabus's for the semester, and a lot of other small details.

WHAT HE DOESN'T MISS: Not being able to choose my classes, waking up early everyday, staying up late doing homework most nights, Tom Perkins, that's about it.

CLASSES THIS SEMESTER ARE: I'm taking Beginner Spanish, Intro to Sports Management, Intro to Sociology, Computer and Information Technologies, and Microeconomics.

ON HIS FUTURE STUDIES: Majoring in Sports Management.

CLARE

Wake Forest University

CLASSES THIS SEMESTER ARE: French, American Literature, Intro to Philosophy, Health/Exercise Science and Statistics

ON RAISING HANDS: I don't have much trouble with the hand raising but with my teachers I get nervous about calling them "Dr. X" or "Professor X" or even their first name (which sometimes they suggest) so I do that awkward thing that you do with your friends parents when you don't know if you should call them "Deb" or "Mrs. Staples" and then you remember that she might use her maiden name so "Mrs. Blagg" so instead you just don't address them with any name at all, you just start speaking...

ON FINDING COMMON

GROUND: I was a little worried going in but it ended up not being a problem. I joined the radio basically as soon as I stepped on campus and that was a really good source for people with similar interests.

WHAT SHE MISSES: Meeting. Lunch outside. People being interested in French class. Tony. Yearbook. My friends. Lacrosse being fun. Getting a bad score on a test and not having to worry about my entire future being ruined forever. Mike Kersker's Seven jeans (although there are a surprising amount of male designer jeans on the Wake Forest campus). Having my books billed to my parents. My cubby.

WHAT SHE DOESN'T MISS: Being late because of my brother. Thursdays (I have no class Thursday and Thursday is the worst day EVER at Waring)

ON HER FUTURE STUDIES: ...?

LILY

George Washington University

ON HER FUTURE STUDIES: I'm planning on double majoring in political science and math. Yes it's a weird combo but it's ok.

ON RAISING HANDS: I still don't really raise my hand-it's more of a combination of speaking while raising my hand, but none of my professors actually care about it (except for my one big lecture class). Two of my professors don't want us to call them "Pro-



fessor X" or "Mr. X", just last names, which is fine. It actually hasn't been hard to switch to that at all.

ON FINDING COMMON GROUND: Not at all. First of all I'm in a program where all 32 of us live together on the same floor, so we automatically have one class that meets three times a week, so that made things easy. But otherwise people are super friendly. If you leave your door open and you're playing music, people will wander in and be like "that's a great song!" Some of my friends here I've met in the most random ways (doing laundry, getting coffee at 11:30 around the corner, etc).

WHAT SHE MISSES: I think I miss the people most-staying in touch with people has been a little hard. This includes Class of 2010, every other class and the teachers. But

LE TEMPS RETROUVÉ • OCTOBER 2010

otherwise, the quad (grass is hard to find here), classes by the fireplace and/or outside, all school meeting, not having pop quizzes, random gifts from random people (aka during special day, senior gifts and whatnot). Lots of other stuff

WHAT SHE DOESN'T MISS: Not being able to choose my own classes, having to be in class almost every second (seriously, having like 2 hours in between classes is the best thing ever), living 45 minutes from school. Not having Obama on campus. Not having Transformers 3 being filmed down the street.

MATT

Columbia University

ON RAISING HANDS: The structures of the classes that I'm taking are extremely dif-

ferent from what I've grown accustomed to at Waring. I have three lecture classes that each have 100-200 kids in them. My professors don't pause and ask if there are questions very often, instead expecting us to stop them if we have any questions. At first I was very intimidated by this, because it felt a little bit like I was interrupting things by raising my hand when the professor is in the middle of delivering a lecture. I've become a little more used to it, but I still think about a question for a while; making sure that it's worth the time of my 100+ peers before putting my hand in the air.

ON FINDING COMMON GROUND: I haven't found this very difficult. Columbia has an incredibly diverse community, so basically whatever your interests may be, there are bound to be many others who share those interests.

WHAT HE MISSES: I would say that what I miss most about Waring is the intimate teacher-student relationships. As I progress through my years at Columbia my classes will be getting smaller, but right now having huge lecture classes gives a slightly removed feeling from the professors. It's still possible to build relationships with teachers, but it takes some extra time and effort (e.g. seeking them out during office hours).

WHAT HE DOESN'T MISS: One thing I don't miss about Waring is having school on Fridays. Yeah, when building my schedule I was pleasantly surprised to find that there are only a few classes that meet on Friday, so it was very easy to build a three day weekend in to my schedule.

CLASSES THIS SEMESTER ARE: As for my classes I'm taking General Chemistry, Physics (Introduction to mechanics and thermodynamics), Calculus 2, Engineering/Design fundamentals, and The Science of Psychology (I'm taking this as a nontechnical elective). I'm undecided currently, but the three majors I'm most seriously considering are electrical engineering, mechanical engineering and applied physics.

CHARLOTTE

Washington University

CLASSES THIS SEMESTER ARE: Well I'm taking 15 credits this semester, 2 studio classes and 3 freshmen ones. It ends up that I have 12 hours of studio a week which is pretty intense but it's something that I'm really interested in (Drawing 101 and Intro to 3D Design) so it's cool.

ON RAISING HANDS: College professors are really chill, the small classes are really good



drawing by ELISA SMITH

quality and even the large lectures have small discussion sections that make the class a little more dynamic.

ON FINDING COMMON GROUND: NOT BEING A FREAK (finding stuff in common) You just sort of tend to gravitate towards people who are like you...I did a pre-orientation where I hiked in the Ozarks for 10 days and I ended up meeting probably the most "waring-like" group of people who attend Wash U and that's awesome.

WHAT SHE MISSES: I miss the drive/interest of the students in a class environment. A lot of time kids here are almost embarrassed to really be interested in or passionate about academics.

WHAT SHE DOESN'T MISS: I really don't miss having class all day! I also like not having to make my own lunch :)

LIZA

Boston University

ON RAISING HANDS: I've gotten pretty used to it; it's not too weird.

ON FINDING COMMON GROUND: Not too difficult, I did the first year student outreach program where I met a lot of neat kids right off the bat, and I met some kids through the BU outing club and extended the group from there. I go to a school where visual artists, theatre majors, and musicians are all in the same building, so it was pretty easy to find fellow artists as well. But if you're proactive, I feel that you can find people who share similar interests no matter what school you go to.

WHAT SHE MISSES: I miss playing soccer in the fall on a beautiful day, I miss drinking tea and chatting in the green couch room, and saying the word "liminal" without people looking at you weird. I miss the kids, the teachers, the plays, french class and french skits.

WHAT SHE DOESN'T MISS: I don't miss being at school from 8 to 5, packing a lunch, doing homework I don't want to do (as opposed to studio work which I like doing), how your personal life is public, how little free time you have, and how far apart everyone lives.

CLASSES THIS SEMESTER ARE: I'm taking Drawing I, Painting I, Art History, a writing class on American Generations, yoga, afro-jazz dance (lol). My prospective major is Painting with an Art History minor.

TIMMY

James Madison University

ON RAISING HANDS: Meh, you kinda get

sucked up in the whole thing, and don't really realize your doing it.

ON FINDING COMMON GROUND: No not really [a problem], if you're friendly you'll meet a lot of people, but one thing thats annoying for me is that because JMU is a state school so many kids already knew others who went there, so it was good in that I met a lot of people because they all knew each other, but at the same time you kinda feel out of place. But its all worked out in the end.

WHAT HE MISSES: Boys Varsity soccer, and I loved the small atmosphere. It felt *so* small when I was there, and it still is, but sometimes its nice being in a small community. It was also nice not to get grades. I hate having a GPA. I miss westy's hugs,

and his smile. Also JMU has the third best on-campus food in the country, and oh boy is it good, especially after eating a turkey sandwich for seven years. I also miss making relationships with teachers. I'm actually doing french here and my French teacher only speaks English and all the kids are okay with it. I mean come on. She just reads powerpoints for fifty minutes and then tells us to leave.

WHAT HE DOESN'T MISS: Chorus, classes straight through the day, its so nice having breaks. I feel less stressed out here. Overall, college is a huge jump to make, its so different, but you need change. I do miss a lot about Waring, but I'm happy up in dis jaunt. I also don't miss Tom Perkins at all. Narsce. *sketch by BEN STROMBACH*



Christiane's AP French class worked on Marguerite Duras' L'Amant, (The Lover). After discussing the author's writing, students were asked to produce pieces in the style of Duras, continuing the following excerpt. Here are some selections.

“Elle sourit. Ses chaussures d’or claquent sur le pont du bac. Il sourit. Il fume sa cigarette anglaise. Oui, elle a un beau sourire. Elle se détourne de la fumée. Il lui

demande, vous n’aimez pas la fumée. Ça va, ça va. Elle le regarde. Elle ne parle pas. Elle regarde l’eau. Leurs deux formes sont ensemble dans le reflet. Il dit qu’elle peut entrer dans sa limousine pour se détendre. Elle le regarde. Elle attend. Oui, elle est belle. Elle est fraîche. Elle marche vers la limousine. Elle accepte. Le vent souffle. Son feutre d’homme s’envole. Mais l’homme l’attrape. Pour vous, mademoiselle. Elle le remet. Ils arrivent à la limousine. Il ouvre la porte. Après vous. Elle entre. Il jette sa cigarette par terre. Il la suit.”

Kristina Lewis

“Elle hausse les épaules, peut-être, peut-

être pas. Il insiste. Sa timidité se fait persistance. Elle fait claquer ses chaussures d’or. Elle regarde la rive, la marée. Il fait chaud. Il est silencieux. Il se penche sur le côté, sa peau sombre comme le bois...”

Andrew Ganem

“Elle ne répond pas. Il regarde ses chaussures d’or. Il regarde le ciel. Il lui dit qu’il est désolé, il parle trop et il part maintenant. Mais quelque chose dans les yeux de la jeune fille lui dit de rester. Elle ne répond pas, mais ses yeux calment l’homme. On sent un peu de peur, ou quelque chose comme de la peur, dans les yeux de la jeune fille. Elle est toute seule, au milieu d’étrangers.

Elle a besoin de compagnie, quelqu’un qui l’aide à faire passer le voyage...”

Gus Mosse

Un extrait de L'amant de Marguerite Duras

L’homme élégant est descendu de la limousine, il fume une cigarette anglaise. Il regarde la jeune fille au feutre d’homme et aux chaussures d’or. Il vient vers elle lentement. C’est visible, il est intimidé. Il ne sourit pas tout d’abord. Tout d’abord il lui offre une cigarette. Sa main tremble. Il y a cette différence de race, il n’est pas blanc, il doit la surmonter, c’est pourquoi il tremble. Elle lui dit qu’elle ne fume pas, non merci. Elle ne dit rien d’autre, elle ne lui dit pas laissez-moi tranquille. Alors il a moins peur. Alors il lui dit qu’il croit rêver. Elle ne répond pas. Ce n’est pas la peine qu’elle réponde, que répondrait-elle. Elle attend. Alors il lui demande: mais d’où venez-vous? Elle dit qu’elle est la fille de l’institutrice de l’école de filles de Sadec. Il réfléchit et puis il dit qu’il a entendu parler de cette dame, sa mère, de son manque de chance avec cette concession qu’elle aurait achetée au Cambodge, c’est bien ça n’est-ce pas, oui c’est ça. Il répète que c’est tout à fait extraordinaire de la voir sur ce bac. Si tôt le matin, une jeune fille belle comme elle l’est, vous ne vous rendez pas compte, c’est très inattendu, une jeune fille blanche dans un car indigène.

Marguerite Duras, L'amant, Paris, Éditions de Minuit, 1984.

“... Il ne croise pas son regard. Mais elle le regarde avec des yeux perçants. Elle prend le bus toutes les semaines, mais il est la première personne qui a commencé une conversation avec elle. Tous les autres le regardent. Elle dit qu’elle le respecte, et qu’elle est impressionnée par sa curiosité. Elle continue, en général, c’est sa peau qui les intéresse, pas son expérience... L’homme élégant se tient debout figé. Les mots se forment sur ses lèvres, mais il ne parle pas... Il s’approche avec des gestes hésitants. Enfin, il dit d’une voix basse, dans le creux de son oreille qu’elle ne peut pas utiliser le car indigène, c’est dangereux de voyager toute seule. Elle ne bouge pas. Elle regarde cet homme d’un air indigné mais elle sourit un peu...”

Kimmy Stewart

“Elle dit que oui, c’est inattendu. Puis elle se tait. L’homme est plus à l’aise. Et elle, elle est calme. Elle ne veut pas être ici, avoir cette conversation avec cet homme. Il cherche quelque chose à dire. Il n’aime pas les silences... L’homme est intrigué, mais il ne sait pas comment continuer. Il est maintenant plus nerveux. Il remarque qu’il a chaud. Il préférerait être dans sa limousine où c’est confortable. Il ne sait pas quoi faire... Elle lui demande pourquoi un homme comme lui parle à une fille comme elle. Il dit je ne sais pas. Elle le regarde, devant elle, et elle sourit.”

Thomas Adam

Convocation 2010

Saturday, 25 September was a beautiful day, and The Waring School held its 19TH convocation ceremony in the Ruth H. Waring Theater. It was possibly the last gathering of its kind to take place in that venue, which has become a very cramped as the school has grown larger. In a departure from past years, neither a current parent, nor a graduate of the school was invited to speak, although Francis (who gave opening remarks) is an alumnus of course, and board chair Geoff Hunt was a Waring Parent for well over a decade, though he is not one currently. Jim Watras gave the customary address of a teacher returning from sabbatical, while Riley Hunt, Andrew Ganem, and Tess Matthews spoke for the senior class. New board chair Geoff Hunt gave his first Convocation welcoming remarks, and Peter Smick gave an address, entitled “What is Freedom For,” that was noted for its emotional intensity, its philosophical seriousness (Aquinas and Aristotle were both cited at the core of the subject) and (it cannot be avoided) its length. Peter’s remarks are expected to appear in an upcoming issue of *Journal*. Riley’s remarks have been lost in the ether of his hard drive (now deceased), but are preserved on the Convocation DVD. Below we are pleased to print the speeches of Andrew, Tess, and Jim.

ANDREW GANEM

IF YOU DON’T SPEAK UP, IF YOU DON’T FIND YOUR VOICE, THE SCHOOL BEGINS TO DIE.

Hi there. My name’s Andrew. All right, so if there’s one thing you really need to know about me, it’s that I play the bagpipes. And, of course, I do it for the chicks. All the ladies. And I remember, when I was first starting the bagpipes in 6th grade, I had my music lessons with I-Hwei Warner, who was a senior at the time. And he was a big guy, like twelve, thirteen feet tall...I think. It seemed. And he was really attractive...to some people...I remember my sister had a big crush on him. I don’t know why. It was probably the bagpipes, now that I think about it. In any case, we were in Steve Smith’s office, which is this tiny, tiny room, and I was squished in there between my jolly, Scottish bagpipe teacher on one side, and this studly hunk-man on the other. And I was about this big. And I felt about this big. I don’t remember speaking in words, since I was only capable of faint, high-pitched squeaking noises. And sadly, there was this song—Paddy’s Leather Breeches—that I wanted to play so badly! And our jolly, Scottish bagpipe teacher would ask, “What shong doya wanta play next, laddies?” [Yes, my bagpipe teacher is Sean Connery. But he asked what song do you want to do next...] And I waited. And I waited...and I waited. There was this silence, that expanded and filled the room, and it was hot, and it was stuffy, and I was sitting there, teetering on the edge of speech, just right there, where you breathe in, and that breath is what you’re going to

use to say your words, and I opened my mouth and I said “SQUEAK”.

I just froze up. I didn’t want to request the song in case I-Hwei didn’t want to play it. I was scared of what I-Hwei would think of me, I was certainly scared of what my sister would do to me if I ever upset him. And the older I get, the more I understand how silly this fear was. I-Hwei was the nicest guy. I just didn’t have my voice yet. And that’s where you come in. You’re part of this community now. You have the right for your voice to be heard, whether you’re in 6th grade or 10th, whether it’s in All-School Meeting or just a music lesson. This community belongs to you now. That’s what this, Convocation, is for. We are recognizing you as a part of us. It is not only your right, but also your duty as a Waring student to speak up. And though we crotchety old seniors might hobble down, waving our canes in the air, yelling “Get off my quad!” we understand your position at the school, and we love you for it. If you don’t speak up, if you don’t find your voice, the school begins to die. I know this seems like a big burden. Don’t worry. You’ll carry it just fine. Just look at me. From my high-pitched, harrowing squeak, I have distilled the great, barbaric yawp of the bagpipe.

TESS MATTHEWS

THE THING IS, WHAT I LOVE ABOUT WARING IS EXACTLY WHAT I HATE ABOUT HUMANITIES RESEARCH LOGS.

For every year I’ve taken humanities at Waring I’ve had to write some sort of

research paper, and for every research paper I’ve written I’ve had to fill out a bunch of research logs. I keep hoping I’ll grow out of them, but much to my disappointment they’ve managed to stay present in my life all the way through junior year. Chances are, I’ll have to fill out a few more before I graduate. For those of you who don’t know, a research log is not just a space to take notes. It is a nine-row chart to be filled in with “as much detail as possible.” It wants to know not only your topic, but why you chose it, whether you found the information you expected to find, how much time you spent investigating a specific source, and what, exactly, your search process entailed. “For example,” it says, “you might have started your search with Google, looked at several different web pages by clicking several different links, and ended up on a specific web page from which you got your information.” When all I really want to do is jot down a few facts about the third crusade or the Norman Rockwell museum, I’m forced to comment on whether the information felt authoritative and explain why I’d consider it “secondary source material.” But what really gets me is the final row of the log- “feelings,” it says. “How do you feel about your search experience? Why do you feel that way?” For me, the “feelings” row sometimes serves as a sort of research-log suggestion box: “this is unnecessary,” I might write in the space provided. Sometimes I fill it in with a “pretty good” or a “bored”, sometimes I leave it blank. Always, I find it annoying and irrelevant.

The thing is, what I love about Waring is exactly what I hate about humanities

research logs. At this school we're constantly asked to think about why we're doing what we're doing- to analyze the choices we make together and individually. While this may be tiresome in some contexts- when we have to explain why "encyclopediabritannica.org" is a source that's relevant to what we're studying on our research log, when we spend meeting after meeting discussing how the installation of cubbies in the Grande Salle will affect our day-to-day lives- the large amount of analyzing we do is generally a very good thing. These convocation speeches are the product of it- we'd have trouble writing them if we'd never thought about why Waring does things the way it does.

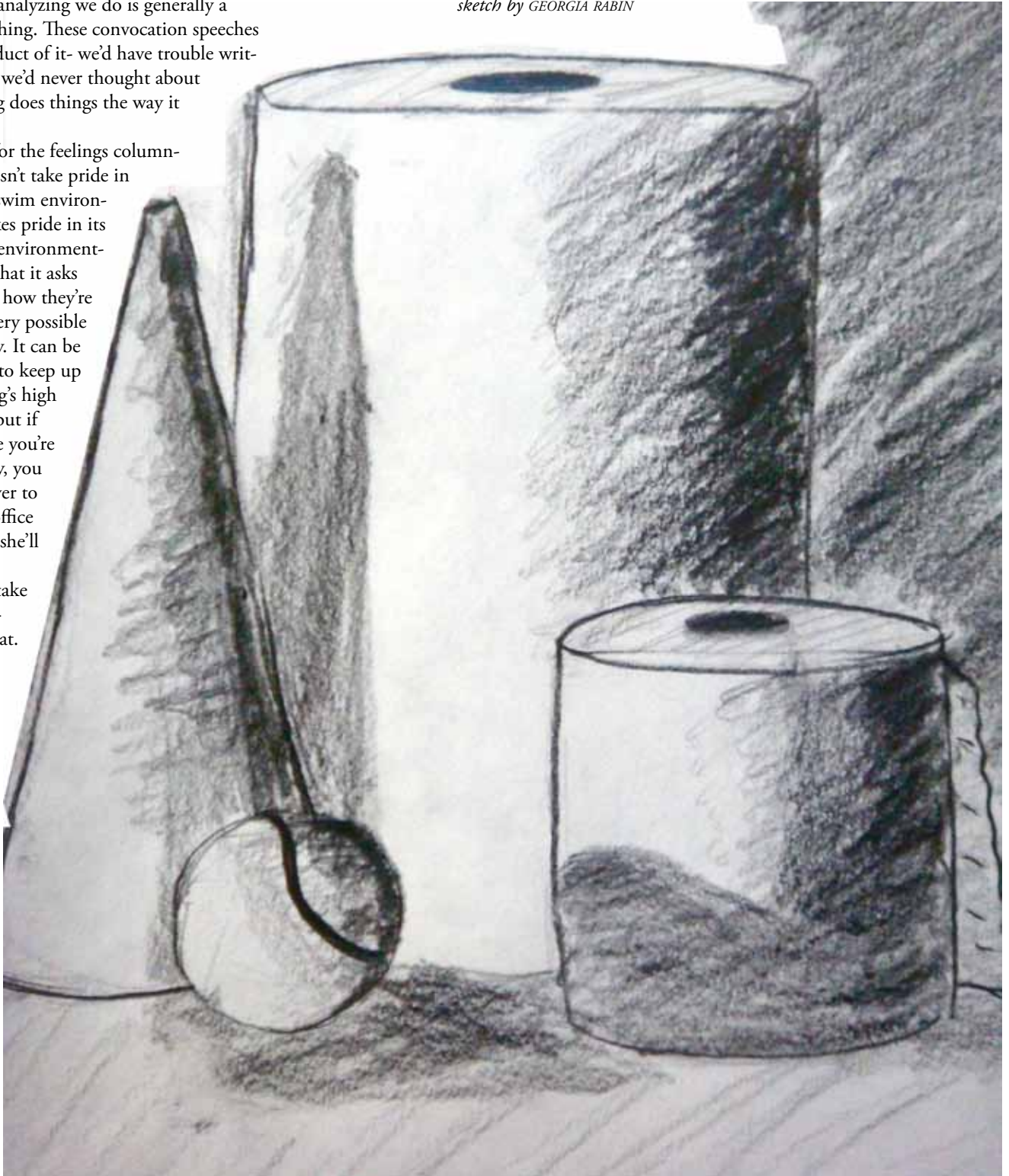
And as for the feelings column- Waring doesn't take pride in its sink-or-swim environment, it takes pride in its supportive environment- in the fact that it asks its students how they're doing at every possible opportunity. It can be exhausting to keep up with Waring's high standards- but if you feel like you're about to cry, you can head over to Dorothy's office and maybe she'll let you skip sports and take you to Starbucks to chat. If you feel too tired to deal with a two-hour commute, your best friend's mom will let you stay at her house and make you pancakes in the morning. If you and the rest of the

junior class feel unbearably stressed, Francis will cut short the lecture on centripetal acceleration to talk about why you're feeling that way. I don't know if any of my humanities teachers have bothered to read through the "feelings" columns of my research logs, but I do know that everyone at Waring cares about my feelings. New students- let your tutorial or your friend or your research log know when you're jittery or furious or elated. Chances are they'll ask you anyway.

sketch by GEORGIA RABIN

EVERYWHERE I WENT, ALL OVER THE WORLD, THERE YOU WERE.

If you really want to hear about it, the first thing you'll probably want to know is where I went, and what my sabbatical was like, and all that David Copperfield kind of stuff, but I don't feel like going into it, if you want to know the truth.



There will be time to give you the details of Alaska, and Antarctica, Egypt and the Bronx, Bozeman and Boise, and even of encountering Sarah Palin in Boston, but this isn't the time, not the place.

Instead, I'd like to talk about where I've come from, where I am now, and where we are going.

I set off last year tired, in need of renewal. After ten years of throwing myself into all parts of life here, it was time not to sow the fields, not to prune the vineyards.

(By the way, for those of you new to the community, that is my first metaphor and my third allusion. Gotta keep humanities alive.)

Last year, I made a conscious effort to stay away from Waring because I love this place so much, and I needed to see what my life would be like, without.

And what did I find? Everywhere I went, all over the world, there you were.

I spent time with Amy Taylor Ryneer, class of '86, child of early teachers Ken and Francie, now mother of two, in Anchorage, Alaska;

I visited Pamela Maslen, class of '95, at the time, about to have a home birth of her second daughter, in Buenos Aires, Argentina;

I listened to Dan Byer, class of '02 play with his group Air Waves at a rock club in dodgy Brixton, UK;

I traveled with Sammy Stewart, class of '07, and on his own double sabbatical, to Stonehenge and Avebury;

I lived for a month with former French teacher Laurence Breeden and her family in London;

I did community service, before the earthquake, with former music teacher, Jeanne Pocius in Port Au Prince, Haiti;

I found ecumenical renewal with ex-science teacher Laila Goodman in Israel and Jordan;

I shared a house with almost-family Charles and Suzanne Newman in Chiswick on the Thames;

I was reunited with the class of 2012 at a not-as-good-as our-8th grade-production of "Our Town" in Greenwich Village;

I went by myself to Laramie, Wyoming & found the site of Matthew Shepard's fence, connected at that moment to this stage, and to many of you.

I spent six weeks at the Taktse School in Sikkim with headmaster Pintso Lauenstein, Waring '98, joined by dear colleague Dianne Jirka, and just graduated Sam & Walker Staples, and later with Julia Kowal-

ski, '01, all of us working at Taktse, a young school that understands fully that the Waring model of learning and living can and should happen everywhere.

And what did we did we talk about? Why, also you. Yes, you, Waring: your heart is mixed well with our souls.

Waring: you are continuous in our lives, no matter how far or long away, no matter the slights we may have carried. We understand that wherever we are, we were making connections between theory and practice; we understand that life demands giving to others; we know that there will and should be failures along the way; and we have discovered that, after Credit, Honors, and Prizes are over, we really do have a lifelong love of learning.

No matter what words we were using, we were speaking about the way that integrity and idealism are part of the tension of our lives; and that, whatever our paths, we constantly seek and very often find, not the meaning of life, but the experience of being alive. (Well, that last phrase is actually Joseph Campbell's; --- want to be intellectually honest around here.)

As is often the case, the most intense realization came near the end: Dianne, Sam, Walker, and I had traveled to a remote part of West Sikkim, home of the sacred mountain, Kanchunjunga.

There I was reunited with the mythical, Tashi Wangdi, who came to us in the early-80's, a painfully shy, small thirteen year old village boy, speaking little English, and having never left the mountains. Little by little, Tashi's presence, in the two years he spent with us, became legend. When he returned to Sikkim, he was an eloquent English speaker, connois-

seur of Macdonald's, and sage of all things Michael Jackson.

I had not seen Tashi in over 20 years. As we approached his home, I felt a bit like Stanley approaching Livingston.

After we were welcomed by Tashi, an almost forty year old principal of a local village school, all he wanted to do was talk about Waring, to ask questions and to share his vivid memories with his wife and daughter, and with us.

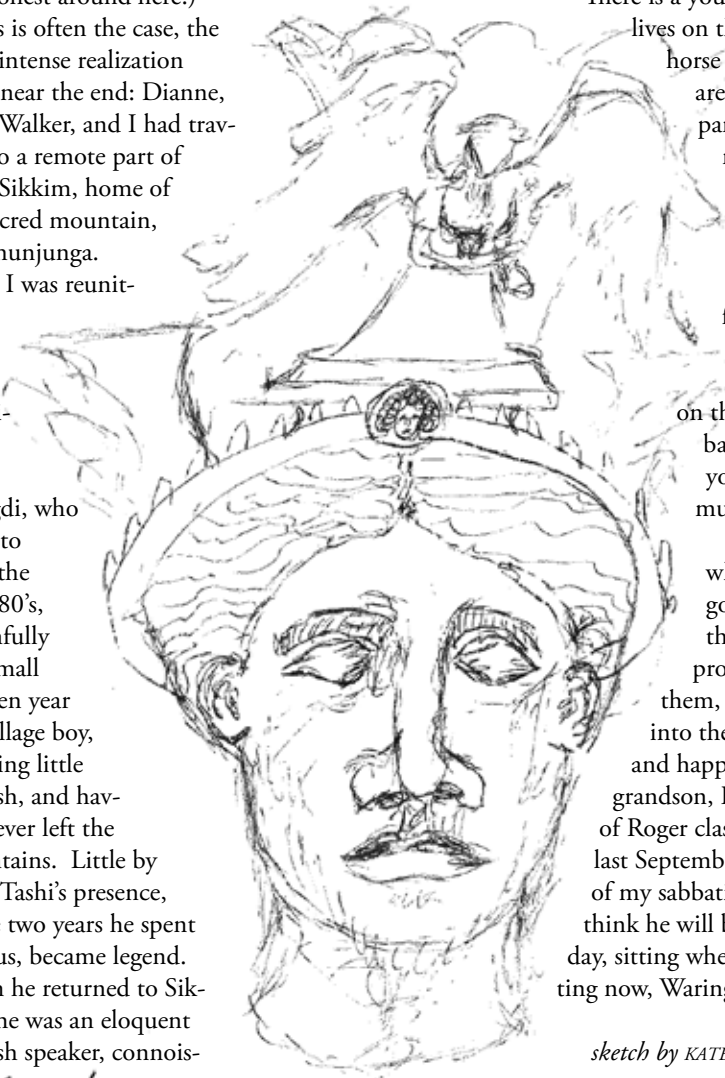
He recalled the smallest details of life years ago with Philip and Josée, Peter and me, with Nicole, Jon Weedon, Robine, Christine, Emmy, Nick, and Stephen: soirées, the entire school attending, students and teachers milking the goats, Josée speaking French around the coal stove, the tradition of dress day, the fun and courage of having student-teachers, the power of keeping a writing journal, and singing.

So, on that cool, dark night in the Himalayas, long after a delicious, traditional Sikkimese meal was over, we all sat around the table singing the folk songs that we, up at Camp Northwoods, still sing.

There is a young cowboy, he lives on the range, his horse and his cattle are his only companions.... as if maybe someone can hear.... So, that is where I have come from; it is a lot like where I am now: a little bit on the edge, but also back here with you, and very much alive.

And as for where we are going: well, for that we need prophets. Until them, I love to look into the wide, curious, and happy eyes of my grandson, Dylenn, son of Roger class of '96, born last September on the cusp of my sabbatical. I like to think he will be here, some day, sitting where you are sitting now, Waring, 2027.

sketch by KATE CARLSON



THE MODE:

PUT ON YOUR BOOTS

by CELIA BALF

As I wake up and groggily walk over to my dresser, I no longer feel drawn to summer short shorts and cute tank tops. Instead the goose bumps on my legs, and fall breeze pinching my face suggest that I look towards the back end of my drawer instead. I think to myself 'where did all my baggy, oversized sweaters go from last year?' As the leaves and pumpkins find themselves set on each of our doorsteps, the fall fashion trends emerge on us as well.

Although plenty of students still feel the need to let their toes breathe in rainbow

and Old Navy flip-flops, the majority of shoes worn currently seem to be boat shoes and Hunter boots. Last year, around the end of the fall season, then-senior Clare Stanton sported a pair of tan leather boat shoes. This started a trend for boys and girls at our school. Most guys this year have been seen wearing leather, darker shaded ones, while the females have been rockin' funky canvas shoes with creative interiors, ranging from checker patterns to plaid. Along with boat shoes, several girls,

particularly those in Group 1 have been showing off their Hunter boots. For those of you who do not know what Hunter boots are they are not worn to kill species, but are generally mainly for intense puddle jumping. Even though these boots are made to stomp through the worst conditions to mankind, many folks have been wearing them for their bright colors, and cool height. Rubber boots have been trending up for several years now, but Hunters combine a genuine practicality, with a shape that can only be called tailored. In

the 11th grade, Quinn Bokor has been seen wearing a brown pair in all weathers, normally worn over a pair of tall, thick socks.

For some reason after the summer shorts and skirts find their way into organized 'summer bins,' Waring girls still don't want to wear pants. Sure jeans can be squeezed on if need be, but why not just easily roll out of bed and throw on some comfy spandex or yoga pants? I know guys don't want anything to do with this snug excuse for pants, but to us females it's the perfect way to stay warm while showing off our curvy physiques.



Another trend I've noticed recently has been the whole "lax bro" themed sportswear. Girls and boys all over campus have been spotted wearing lax pinnies to soccer practices. I'm not sure if this is a way to show off their strong biceps, or lax-tastic ability, but in general the new look is skyrocketing. Along the lines of lax pinnies, is the mid calf Nike socks. Many lacrosse players wear half calf, or mid calf black or white socks with their cleats. This has just become a look across the country for the sport, and our school has become

frequent wearers of these calf-emphasizing socks. I also think the sport in general has grown in popularity at Waring, so out of enthusiasm the look has become a fall trend.

As I continue to dig through my drawer I finally come to a pair of black leggings and a chunky gray sweater. Cozy, yet stylish? I put both items on and scramble downstairs in search of a pair of shoes. And there, lying beside my sneakers are my chestnut Uggs. And for those of you who haven't noticed yet, Ugg season never ends either.

BOOK REVIEW

Lost and Found

THE LOST HERO BY RICK RIORDAN

review by ANTOINE BOISVERT

Rick Riordan's Percy Jackson series has been a runaway success now for more than five years. Five bestselling novels, several ancillary volumes, a graphic novel, and a feature film have evoked frequent comparisons between Riordan's work and J.K. Rowling's Harry Potter. Superficially, the comparisons almost sound suspicious. In place of the magical/muggle divide, there is the secret existence of demigods in the modern world; for Hogwarts School, we have Camp Half-Blood; for Albus Dumbledore, we have the centaur Chiron; for brainy Hermione and goofy Ron, we get brainy Annabeth (daughter of Athena) and Goofy satyr Grover; and in place of Lord Voldemort, there is the Titan Kronos. Indeed. If it were not for the fact that Riordan's first novel in the series *The Lightning Thief* was originally written in the early 1990's, it would very tempting indeed to see the series as a pretty straightforward Harry Potter rip-off.

But (as readers of both series can attest) Percy Jackson is no Harry Potter, and neither are his sidekicks. The world of Hogwarts is a world of arcane knowledge, study, and intrigue, presented in a style that mixes the boarding school novel with the fantasy of C.S. Lewis and the humor of Roald Dahl. The world of Greek Mythology (as accurately presented by Riordan) is a world of warriors and combat. Percy and his fellow heroes are "bad kids" in the regular world: they suffer from ADHD and severe dyslexia; they are constantly fighting off monsters that ordinary mortals cannot even see; they are usually not orphans like Harry, nor from well-adjusted families like Hermione and Ron, but have troubled and fractious relationships with both their mortal and their divine parents. Yet they do not share Harry's almost pathological unwillingness to confide in adults. Often they are runaways. If they *do* go to boarding schools, then they are usually ones with walls and razor wire. The narration in the five Percy Jackson novels is first person, smart-alecky, and ironic (in the Sophoclean sense, not the hipster one). So although the universe Riordan creates is not as dense (or as original) as Rowlings', it is made compelling by the very real voice through which Percy relates it to us. If he cares, or is afraid, or confused, we are right there with him.

Riordan is canny enough to know that he has a franchise on his hands. In the 18 months since *The Last Olympian* was published, Riordan has published a novel

about modern kids in the world of Egyptian Mythology, and now has come out with the first in a series of new Camp Half-Blood novels, *The Lost Hero*. But (as he did throughout his first series—and again, like Rowling) he has allowed his characters and their stories to mature along with his readers. So although the new series begins with a kind of reset—the first chapter introduces us to three obvious demigods who know nothing of their own heritage—it also picks up where it left off. The new characters (and the old ones who reappear) are oldernow: 15 or 16, not 12. Nor is one perspective privileged, as Percy's was in his function as narrator. Riordan used multiple perspectives to good effect in *The Red Pyramid*; now he has gone a step further and dropped the first person altogether—although the focus still alternates between the three main characters, and their awareness of events at any distance is still revealed through the medium of dream. Apparently, all demi-gods are clairvoyant.

The story is a rip-roaring one. Just as in ancient Greek myth the confrontation with the Titans was eventually followed by a battle with the Giants—monstrous children of mother earth and Tartarus, so it will be in our world: *The Lost Hero* represents the first in what will clearly be a rock-em sock-em series. Of our three new demi-gods, one, Jason is “programmed” for Latin in the same way that all the other half-bloods we have met are predisposed to Greek. He is an amnesiac, but we find him (and he finds

himself) already in possession of a magical weapon, and with remarkable fighting skills. The Jason he is named after could be Jason Bourne. When he sees the gods, they appear to him in their Roman forms. These peculiarities of his, and the fact that Percy Jackson is missing, form the two chief enigmas of the novel, and they are not quite settled by book's end. We assume at first that Percy must be the titular “lost” hero, but in fact it is Jason. His companions, a son of Hephaestus named Leo Valdez, and a daughter of Aphrodite named Piper MacLean introduce interesting ethnic complications (Leo is latino, while Piper's father is Cherokee) into the relatively white bread world of the first series.

Like its predecessors, this book comes equipped with the usual complement of monsters, although they are less plentiful and less focal than they have been in the past. Boreas and his sons as Canadian stereotypes are especially entertaining, although Medea's high-end department store in Chicago is also very entertaining. Another constant theme in Riordan's novels is the trip across-country. Three of the five Percy Jackson are built around a quest from the east coast to the west (as is *The Red Pyramid*), and *The Lost Hero* makes it four out of six. Given where this latest novel ends, this trend seems likely to continue for at least one more book.

Excellent as it is, it is not the plotting of this book, or his earlier ones, that impresses me about Riordan's update of Greek

myth. Nor is it the characters, although they certainly have their charms. What makes Riordan's achievements, to me, as remarkable as those of Joseph Campbell or Roberto Calasso, is his ability to spin out the “names,” the identities of the Greek gods and rehabilitate what they represent for our time. What do I mean by that? By way of example: two of the goddesses who feature prominently in Riordan's new novel are Hera and Aphrodite. The existing Greek tradition, especially as children and students are likely to experience it (in re-tellings such as D'Aulaires, or in primary sources like the Iliad and Odyssey) is unlikely to generate much respect for either of these figures. There they are shown as shrews or intriguers at best, and sometimes as downright villains. Riordan doesn't do away with such stereotypes, but he takes pains to complicate them, to show how the Greek gods mirrored highly complex and even conflicting elements of a complex and conflicting world. As Aphrodite's daughter says in the novel, railing against the superficial image of the goddess, “Aphrodite is about love and beauty. *Being* loving. *Spreading* beauty.” Each god and goddess is deepened significantly by the depiction, in the same way that Hestia (a practically invisible figure in conventional Greek Myth) was powerfully invoked as the title character of the last Percy Jackson novel, *The Last Olympian*. Riordan's novels, besides being wildly entertaining, helps give his readers the tools they need to appreciate the original Greek Myths in all their power and subtlety.

DEAR CRABBY

Dear Crabby,

Francis scares the bejesus out of me. I don't want to fail Physics, and I'm worried that if I turn in a problem set late, they'll never find my remains.

Sincerely,

A not so Feynman

Dear Albert Whine-stein,

Oh come on! You think you're the only person who was ever afraid of Francis? Man up! Only three students have ever gone missing from his class, and only one turned up with any trace of arsenic in their system (and that may not have been his fault: see Helmar, Ian). Just turn in your work on time, stapled, legible, on collated paper, three-eighths of a millimeter thick, no more, no less, in number two and a half pencil, and you'll be fine. You guys have it easy. In my day we had to write our problem sets on

rocks.

Dear Crabby,
Mrs. Cahill took my lunch. Now I'm hungry. And sad.

Sincerely,

Famished in the French Library

Dear Fatty,

Shut your pie-hole. Maybe now you'll have a second or two between bites to actually say something constructive. Maybe now, since your hands have a break from double-fisting twinkies, you can, oh, say, write a letter to your school paper. Maybe, this way you could finally lose some of that “freshman fifty”, you butterstick eater. You know, in my day, all we had to eat were rocks...mmmmm, rocks.

Dear Crabby,
I have too much homework. I can't do any of the fun things I like to do! Like sleeping! Or things my body needs to function! Like rest! Or any of my hobbies! Like naps!

Sincerely,

Sleepless in the Seminar Room

Dear Narcoleptic,

I'm not sure about this one.

Maybe you should sleep on it? Ohhh...awkward...cause you can't...But if you really have to, you should catch a few winks in meeting. It seems to work for the teachers. Or you could, you know, not spend all your time complaining. In my day, we had to sleep on rocks, and you know what we used for pillows? ROCKS (filled with more rocks).

Dear Crabby,

It hurts. Ow.

Sincerely,

Pained in the Project Room

Dear Wuss,

Put a sock/rock in it. I'm done with all you pansies. You break one collarbone, and suddenly you're immobilized for weeks. If you lived in my day...grumblegrumble...rocks...grumblegrumble... (nods off)...

COMING SOON... TO VIDEO

Last month, we brought you some musings on the summer's movie offerings. Now those movies are starting to be available on iTunes, but there are still about four weeks left before the Winter blockbusters and Oscar hopefuls kick in. Longtime critic in these pages ALEX KYLLINGSTAD offers her take on last summer's crop in...

THE GOOD, THE BAD, AND THE RUSSIAN

SCOTT PILGRIM VS. THE WORLD

DIRECTED BY EDGAR WRIGHT

STARRING MICHAEL CERA

ADAPTED FROM THE COMIC BY BRIAN LEE O'MALLEY

My favorite movie of the summer was undoubtedly *Scott Pilgrim vs. the World*. Usually movies either excel in plot or visuals, rarely both. *Scott Pilgrim* manages to achieve perfect tens in both categories. Based off the popular graphic novel of the same name, the movie follows Scott Pilgrim in his quest to win the affections of Ramona Flowers through defeating her seven evil ex-boyfriends.

The charming cast, comprised of Michael Cera, Mary Elizabeth Winstead, and Anna Kendrick, with notable performances by both Jason Schwartzman and Chris Evans, shines through the action scenes and flashy scenery with an awkward magnetism. Michael Cera, however perfect he is for this part, does fall back into his "awkward guy" role, and even though it seems to work, as someone who has seen a lot of his movies, I can say that his performance was on the exact same level as everything else he has done; it's gotten to the point where the uncomfortable sense of humor we came to love in *Juno* and *Superbad* has just really ceased to be anything new or exciting.

But *Scott Pilgrim* has too many redeeming qualities for me to get bogged down by any little peeve. On top of the great visuals and quirky action scenes, it boasts a truly great soundtrack that I've been listening to since I saw it. (Check out "Garbage Truck" by Sex Bob-omb)

INCEPTION

WRITTEN & DIRECTED BY CHRISTOPHER NOLAN

STARRING LEONARDO DICAPRIO, ELLEN PAGE, MARION COTILLARD

ADAPTED FROM THE COMIC BY BRIAN LEE O'MALLEY

Inception was, without a doubt, the must-see movie of the summer. It takes an interesting spin on the summer blockbuster

by adding a new, cerebral element on top of the typical explosive aspects. The main character, Cobb, played by Leonardo DiCaprio, works as a corporate memory thief, who is employed by a company to instead try and *implant* a memory in the mind of a rival CEO with the hopes of bringing down the company.

After seeing it, I left with my mind fried to a crisp. I couldn't speak, I couldn't think, and I wasn't even totally sure what I had just seen. DID THE TOP FALL?! WERE THEY REALLY DREAMING?! Who can tell? But, after giving myself a few weeks to process it, I've come to the conclusion that the movie is sort of an illusion itself.

The visuals are stunning, the action enthralling, and the characters dark and mysterious. After thinking about it, however, the task of manually implanting an idea in someone's mind seems like a lot of trouble just to bring down a rival company. I understand the objective for Cobb is just to get back to his kids, but everything seems like *such* a big deal that it doesn't make any sense. However, the concept is refreshingly original and the way the dreams are presented is so trippy and mind-bending that it will keep you thinking. On a similar note, there are so many open-ended questions and plot twists that it keeps one in a constant state of confusion. The reason *Inception* seems to be getting so much buzz is that people need to keep talking to figure out what actually happened. The movie is made in a way that one is not really *supposed* to understand. But *Inception* is something you really do *have* to see, for unless you live under a rock, people are going to keep talking about it.

SALT

DIRECTED BY PHILIP NOYCE

STARRING ANGELINA JOLIE

WRITTEN BY KURT WIMMER & BRIAN HELGELAND

Confusion was a common theme this summer. While I left *Inception* puzzled, I left *Salt* just completely lost. The trailers made it look pretty great; a good, old-fashioned

spy movie wrought with mistaken identity and national insecurity. However, all I got was a mass of rapid Russian and explosions. Yes, I understand that Angelina Jolie is a badass. Yes, explosions are cool. But is Salt a Russian mole or is she a triple agent/Russian spy turned rogue? Trying to figure out is said to be part of the movie, but I wasn't trying to figure it out—I was UPSET that they didn't tell me who she was. Even reading the Wikipedia entry doesn't seem to resolve anything. Unlike *Inception* which was worth the confusion, *Salt* was not.

THE KIDS ARE ALL RIGHT

DIRECTED BY LISA CHOLODENKO

STARRING ANNETTE BENING, JULIANNE MOORE, MARK RUFFALO

WRITTEN BY LISA CHOLODENKO AND STUART BLUMBERG

Although it isn't a typical "summer movie," (no action, no huge names) *The Kids are All Right* is one of my favorite films I've seen recently. It centers around a lesbian couple played by Julianne Moore and Annette Benning, whose first daughter (Mia Wasikowska of *Alice in Wonderland*) has just turned eighteen and decides to look up the sperm donor of both her and her younger brother. They find the donor, Paul (Mark Ruffalo), and he slowly becomes a part of their dysfunctional family. Performances are top-notch all around, especially from Julianne Moore and Annette Benning, who are currently duking it out for Oscar props in the same category and for the same movie.

What I like most about *The Kids are All Right* is its subtlety. The content is pretty easy to blow out of proportion, with the troubled lesbian couple and newly-discovered father figure, but neither is made into too big of a deal. It isn't about the family's trials; it is about how they deal with their issues and how they bring themselves back. While it's so easy to fall into melodrama, *The Kids are All Right* manages to uphold a charming realism.

Local Boy Makes Good

JAMES LEAHY reviews Ben Affleck's *The Town*

DIRECTED BY BEN AFFLECK

STARRING BEN AFFLECK, REBECCA HALL, & JON HAMM

WRITTEN BY BEN AFFLECK, PETER CRAIG, & AARON STOCKARD, BASED ON NOVEL BY CHUCK HOGAN

Boston movies are fun. Boston movies seen *in* Boston on opening night are even more fun. The first shot of *The Town* is text screen that reads "One suburb of Boston has turned out more bank robbers and armored car drivers than any other neighborhood in the world." Then the word "Charlestown" appears. A whoop is heard from the back of the theater. I smiled at the ridiculousness of it. I never stopped. On the surface the movie is very entertaining. From exciting well shot gun fights, to tense dialogue scenes, I never left the edge of my seat.

The story revolves around a Charlestown bank robber crew. The first scene depicts the crew robbing a bank in Cambridge. When the job is cut short they are forced to take a hostage (Rebecca Hall). After letting her go

and making a successful getaway they soon realize that she lives only a few streets away from them. The crew leader, Doug (Ben Affleck) volunteers to keep an eye on her. If you have a few brain cells or have seen the trailer it will become immediately obvious that 'keeping an eye on her' is synonymous with 'falling in love with her.' Heat from the FBI further complicates the situation, and the crew must pull off one last job... *yadda yadda yadda*. The plot is actually quite cliché, which is becoming more and more commonplace. However this really only becomes apparent when I'm typing it up in a review.

That the movie mostly succeeds is due to Ben Affleck. As both director, writer and lead actor he had a huge responsibility when making this film. As another Boston crime movie, and an adaptation of a subpar novel, there were so many places he could have gone wrong. He never once takes a mis-step. His directs with finesse, making those aforementioned dialogue scenes almost

more exciting than the action scenes. His acting is superb, accurately portraying both a merciless robber and a confused man, trying to find his way out of the underworld. His fellow cast of characters are equally as strong, Jeremy Remmer and Jon Hamm play a fellow crew member and a FBI agent respectively, and both excel playing their dirty roles in a dirty world.

Speaking of a dirty, you gotta love that dirty water. This movie shines in its locale. As a Massachusetts native seeing the sights of Boston in a movie of this caliber is really exciting. Location shots always remind you how close to home this could be. The first such shot is one of Harvard Station on the Red Line, where I had been the day before; it gave me chills. An exciting car chase with the Zakim Bridge in the background? Totally wicked. From start to finish great directing, acting and locale make up for a slightly pedestrian plot.

(This movie received a score of 95 on the Movie Critic Aggregate RottenTomatoes)

Violent Faith: *a review of Jon Krakauer's UNDER THE BANNER OF HEAVEN*

On July 24th, 1984, Dan Lafferty and his brother Ron dispassionately murdered their sister-in-law and her infant child, their niece. They say they did so because God commanded them to. The brothers, both having recently converted to Mormon Fundamentalism, say they received a divine revelation that instructed them to "remove" Brenda Lafferty and her daughter.

Jon Krakauer examines the roots of this crime in his book *Under the Banner of Heaven*, weaving together historical research and penetrating journalism. His previous books have investigated the nature of physical extremism; one describing a perilous Mount Everest ascent, the other exploring the life of a young man who wandered into the Alaskan wilderness, only to starve. A more recent book explores the character of professional football player turned soldier, Pat Tillman. In this book however, Krakauer probes into the fascinating world of Mormonism, America's fastest growing religion.

Krakauer uses his interview with Dan

Lafferty in the Utah State Prison to get the ball rolling. Dan, a grizzled and aging man, continues to show no remorse for the brutal killings he has admitted to committing with his brother. He maintains that it was an act of God, and therefore he is innocent.

Both Dan and his brother labeled themselves Mormon Fundamentalists, a general term for offshoot sects of Mormonism who with the mainstream LDS Church. The Fundamentalists typically live in small, secluded communities out West, where polygamy, the practice of marrying multiple wives, is practised. The Church of Jesus Christ of Latter-day Saints, also known as the Mormon Church, decided to abandon the practice of polygamy in 1890, thus conforming to the Federal Law, which banned it. Nevertheless, small splinter groups and sects rapidly sprouted up around the West, refusing to give up polygamy. These sects were (and are) able to dodge the law by saying that the multitude of wives many men had were "spiritual," not legal.

Brenda Lafferty was not a Mormon

Fundamentalist, and refused to be taken as a "plural wife." Her opposition to the practice of polygamy led her to stand up to Dan and Ron Lafferty, both adherers to Fundamentalism. The two brothers conveniently received a revelation from God, telling them to remove Brenda so that their "work might go forward."

Through historical research regarding the founding of Mormonism by the prophet Joseph Smith, and in-depth analysis of the lives of the Lafferty brothers, Krakauer considers the differences between religious devotion and insanity.

POP CHARTS

20 SEPTEMBER-17 OCTOBER 2010

Top 40 artists

1. Kid Cudi [3]
2. Kanye West [1]
3. Drake [2]
4. Lady Gaga [15]
5. Lil' Wayne [new]
6. Jay-Z [34]
7. Passion Pit [re-entry]
8. The Black Keys [new]
9. Cat Power [re-entry]
10. Rihanna [new]
11. Guster [re-entry]
12. Katy Perry [5]
13. Say Anything [re-entry]
14. Vampire Weekend [21]
15. The Beatles [11]
16. Black Eyed Peas [new]
17. Chiddy Bang [25]
18. K'naan [re-entry]
19. N.W. DiMauro [re-entry]
20. Shwayze [29]
21. Wiz Khalifa [new]
22. Bon Iver [14]
23. Red Hot Chili Peppers [4]
24. Simon & Garfunkel [re-entry]
25. Grateful Dead [10]
26. Ingrid Michaelson [re-entry]
27. MGMT [38]
28. Mike Posner [new]
29. Velvet Underground [new]
30. Lily Allen [37]
31. Marina & The Diamonds [new]
32. of Montreal [new]
33. Asher Roth [new]
34. Black Star [new]
35. Deadmau5 [new]
36. Dispatch [new]
37. Gorillaz [33]
38. Iron & Wine [27]
39. Kate Nash [new]
40. Lenka [new]

Top 20 songs

1. "Dog Days are Over" • Florence + The Machine [3]
2. "Only girl (In the World)" • Rihanna [new]
3. "Sleepyhead" • Passion Pit [new]
4. "Up Up & Away" • Kid Cudi [new]
5. "Brown Skin Lady" • Black Star [new]
6. "Christian Dior Denim Flow" • Kanye West [new]
7. "Little Secrets" • Passion Pit [new]
8. "By the Way" • Red Hot Chili Peppers [new]
9. "Crazy for You" • Best Coast [12]
10. "Cudi Zone" • Kid Cudi [new]
11. "Daylight" • Matt & Kim [new]
12. "Do You Love Me" • Guster [new]
13. "Electric Feel" • MGMT [14]
14. "Every Day Feels like Sunday" • of Montreal [new]
15. "The Fear" • Lily Allen [new]
16. "Houston, Texas" • Drake [new]
17. "Jail La La" • Dum Dum Girls [new]
18. "Manifest Destiny" • Guster [new]
19. "Peach, Plum, Pear" • Final Fantasy [new]

Chart Analysis

The most important thing to be said about our charts is that, for the first time, they reflect the listening of more former than current students. Less than half of the membership of our Last.fm group, upon whose listening these charts are based, is currently enrolled at the school. We feel inclusive about our charts, and our ideas about community: alumni, parents, faculty are all welcome to be counted in the listenership. But without current students, the beating heart of the community is missing. So sign up today! If you need help contact an LTR staffer.

One of the peculiarities of our pop charts is that it is perfectly possible for the *most* popular song to be by an artist who does not command enough listeners to make the top 40 artists. On the reverse side, the top three artists all have songs in the top twenty, but after that it becomes much more difficult to predict. Generally, it is fair to expect that the older and more extensive an artists catalogue is, the less likely it is that our listeners will rally around a particular song in enough numbers to produce a hit.

REMEMBER: the **LTR** charts are in **YOUR HANDS!** **TO BE A PART OF**
OUR ONLINE LISTENERSHIP, join last.fm **AND** BECOME A MEMBER OF
 THE GROUP CALLED **WARING**. **LTR** would like to offer a **REWARD**
 for every **new** member of the Waring Group we get. **WHAT DO YOU THINK IT SHOULD BE?**

Mr. Record Man

ALBUM REVIEWS FROM SUMMER 2010 BY ALEX MITCHELL

DISCLAIMER: Many of the albums under review have parental advisory stickers on the front.

Summer 2010 has come and passed. While we can't keep the weather, there is one thing that we can take from the summer—great album releases. Here is a look at some of the music that came out of this summer.



BROTHERS THE BLACK KEYS

Every album by this blues-rock duo has qualities that set it apart from the others, whether it be different tones of the album, different styles of play, or different producers. While I am a large fan of the Keys' *Rubber Factory* and *Thickfreakness*, two guitar-driven, lo-fi, garage blues-rock albums, they may have made my viewpoint a little biased towards the new album. When I think of the band, I picture Dan Auerbach's distorted voice and heavy guitar riffs with clear Hendrix and Mississippi blues influences over Patrick Carney's simple drum beats, but this album leaves their old model behind. The band has evolved quite a bit over the six albums preceding their newest—a more mellow, layered, and complex release compared to the raw power of their earlier records. Granted, they stray back to their old selves for a cut or two ("She's Long Gone", "Black Mud"), but there are many calmer, ballad-type tracks as well ("Unknown Brother", "The Only One"). There are a few tracks that stand out to me, among them "Next Girl," a more soulful, high-powered lamentation about a past relationship that was a bad idea in hindsight, and the incredibly catchy, Danger Mouse-produced gem "Tighten Up", which has become a mega-hit among the indie-rock audience. The album strikes a different

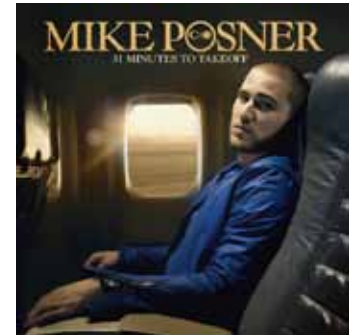
chord with me, personally, but not a bad one. I recommend *Brothers*, but not as an intro to the band—try *Rubber Factory* or *Attack & Release*. Essential track: "Tighten Up"



THANK ME LATER DRAKE

Ahhhhh, Drake: the Canadian actor-turned-rapper-turned-radio megastar as well as underground staple. Singer as well as rapper, his versatility shines through on all of his records. While only 24 years old, he has already recorded a mixtape that has been heralded an instant classic (2009's *So Far Gone*), and has churned out three mega-hits that have gotten him mainstream exposure ("Best I Ever Had", "Successful", and "Forever"). Hip-Hop heads everywhere declared this Lil Wayne protégé to be a savior of sorts for modern hip hop—even before he released a proper album. The hype surrounding him is incredible, completely impossible to live up to. In my opinion, he definitely does the best he can in this album. A good amount of the record is very emotional, taking lyrical risks that expose much of his feelings on his love life and the state of his fame, reminding himself to stay grounded and not let fame change him. He shows his singing chops on three stellar songs: "Cece's Interlude," an overlooked catchy and emotional track, "Shut It Down", a collaboration with R n' B stalwart The Dream, and "Find Your Love", a hit which is one of the best tracks on the album (One of my favorite "Drake singing" songs didn't even make the album—Fall For Your Type, which is definitely worth a google search). He raps earnestly on "Light Up," "Up All Night," "Miss Me," and "Unforgettable", collaborating with Jay-Z, Nicki Minaj, Lil Wayne and Jeezy, respectively. For the most part, the collaborations are the bright spots of the album. Drake has lots to learn and he definitely got a little help from the vets on this one. It isn't classic, but it's still a great

first album. One day he will drop a classic, as he will be armed with more experience while still being accompanied by his main producer, Noah "40" Shebib. Drake is one of the most promising young rappers in the game, and he doesn't turn anybody off by this record. Essential track: "Up All Night (Feat. Nicki Minaj)"



31 MINUTES TO TAKEOFF MIKE POSNER

For the past two years, Mike Posner has tricked everybody into thinking he is a hip hop artist. He is an underground singer/producer with two mixtapes (free, album-length, internet-only records that are used as promos for albums/shows), *A Matter of Time* and *One Foot Out The Door*, and to his credit, he is something unique to hip hop. He is good friends with many hip hop artists such as Big Sean and Don Cannon, and he released his mixtapes through hip hop websites. His mixtapes include guest appearances that gave them a much more hip hop feel with songs such as "Smoke 'n Drive", and "Bring Me Down". It is his mixtapes *A Matter of Time* where his surprise summer hit, "Cooler Than Me", premiered, the original version being played with simple electronic synthesizers and a guitar. His mixtapes had a slightly different style, which may cause his longtime fans to view this album as a disappointment.

The album is purely a pop record. Being called a pop artist has slightly bad connotations to most nose-turning music snobs, but Mike Posner is clearly a different animal. It's no secret that he's smart—I mean the dude had a 4.4 GPA in high school, and then graduated from a top university with a degree in Sociology and Business, while also performing during the last two years of college. Posner brings a different style of pop to

the table--mostly electronic, but he bridges gaps between many genres. His high, smoky voice is very unique and might be an acquired taste, but his lyrics have definite value on many tracks. The hit "Cooler Than Me" berates false images: "You think you're cooler than me/You got designer shades just/To hide your face and/You were 'em around like/You're cooler than me". Songs about heartbreak and fame ("Cheated", "Gone In September", "Save Your Goodbye", "Falling", and "Delta 1406") bring us right into his world, while songs about future lovers ("Do U Wanna?", "Deja Vu," and "Bow Chicka Wow Wow") show us a different side. Also, the minute-long intro to the record is goosebump-inducing. This album is absolutely recommended, but you do need to listen to it a few times to really get it. This unique pop release keeps me listening to it over and over. Essential track: "Do U Wanna?"



RECOVERY EMINEM

This was probably the most anticipated album of the summer for hip hop fans. Eminem is an artist whose legacy is enormous, known for his emotionally charged tracks about all sorts of dark topics. He is famous for having humorous tracks that poke fun at Hollywood and his fellow celebrities and he's equally famous for making utterly humorless songs about American politics and government. He's also well known for songs where he shows us his world involving his mother and ex-wife, which usually end up being the most intense and controversial ones. With three hugely successful albums behind him (*The Marshall Mathers LP*, *The Slim Shady LP*, *The Eminem Show*), he's coming off a fourth album, *Relapse*, that recieved lukewarm commercial reaction, at best. On *Recovery*, he vows that the previous record is behind him. On a few songs off *Recovery* he basically apologizes for *Relapse* ("Before I start this song/I just want to thank everybody for being so patient/And bearing with me over these last few years/ While I figure this stuff out . . . So please accept my apology/I finally feel like I'm back

LE TEMPS RETROUVÉ • OCTOBER 2010

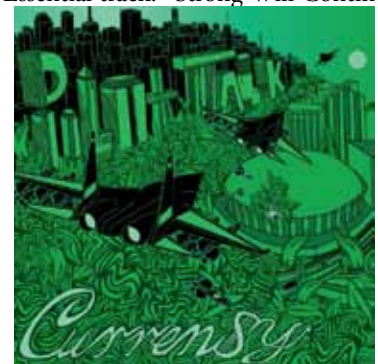
to normal" from "Talkin' 2 Myself"). He states that he was, for lack of a better term, pretty screwed up during his last album, and that he's back to his old form. Well, he clearly starts right where he left off on the first track "Cold Wind Blows", which is a profanity-strewn, sick-humored track, the type that got him so far in the first place. After hearing 43 swear words, dissés to Michael Vick and Elton John and two distasteful Michael J. Fox references, the track will definitely leave you shocked, no matter what the tone of your reaction. Personally, I find it pretty offensive, and I see no reason why anyone wouldn't. But as an Eminem track, the energy and his old style and excitement are back, even if there is even more profanity (yes, it's possible). Two very popular singles have come from the album, "Not Afraid" and "Love The Way You Lie". "Not Afraid" featuring a recycled beat, has an insanely cliché hook and lyrics that he's definitely used before. This being said, it's still a really fun track. "Love The Way You Lie" featuring pop queen Rihanna, reached #1 on the Top 40 this summer. Its popularity is also sort of sad, because the song seems to glorify domestic violence. Again, this is typical of Eminem's career. The rest of the album is solid, but nothing spectacular--Eminem's old, intense self carries through with some songs ("On Fire", "Won't Back Down"), and his old humorous self with others ("W.T.P."). So...yes, Eminem is back... kind of. It isn't Shady circa 2001, but it's solid. Essential track: "No Love" (Feat. Lil Wayne)



DISTANT RELATIVES NAS & DAMIAN MARLEY

Distant Relatives is a collaborative effort between Nas and Damian Marley, merging two genres into one hip-hop- inspired, reggae-induced, Africa-themed bundle of awesomeness. Nas has a legacy of being one of the greatest emcees of all time, with one classic album (*Illmatic*, 1994) up for debate as the greatest hip hop record of all time. Throughout the last 15 years, he has

consistently put out hip hop for the ages, and this album is definitely a different tone for the 37-year old rapper. Damian Marley (also known as Junior Gong), one of Bob Marley's ten sons, has been a reggae/dance-hall musician for almost the same amount of time, and is probably the most distinguished Marley alive. Their collaboration is something that was highly anticipated in many different musical circles, and the product does not disappoint. Lyrically, *Distant Relatives* focuses mainly on social issues in Africa: poverty, AIDS, and the diamond trade. The name, *Distant Relatives*, is a reference to Nas' and Junior Gong's shared African heritage. To me, Damian Marley seems more comfortable in the album than his partner--the modern reggae beats fit in seamlessly behind his quick and intricate voice. Nas sounds good as well, but it seems like Marley really owns the album. The two artists fit together perfectly on many songs, such as the excellent "As We Enter", where they go back and forth with fast-paced couplets. The extremely catchy "Nah Mean" follows the same vein. The true gem of the album belongs to "Strong Will Continue," an inspiring, hooky song that declares "Only the strong will continue/Do you have it in you?/Come we got a journey to go." Features include Stephen Marley and K'naan on more than one track each, and the surprise song of the album, with Lil Wayne and Joss Stone splitting time on "My Generation." Talk about eclectic. This slightly experimental collabo is entirely successful; this definitely comes recommended. Essential track: "Strong Will Continue"



PILOT TALK CURREN\$Y

New Orleans emcee Curren\$y has flown entirely under the radar of mainstream audiences for the past six years. Until 2007, he was signed with Lil Wayne's current empire, Young Money Entertainment, until he decided to leave the label to pursue things on his own. After leaving Young Money, he

THE ONE-HIT WONDERS OF THE WORLD

by MOLLY COLEHOWER

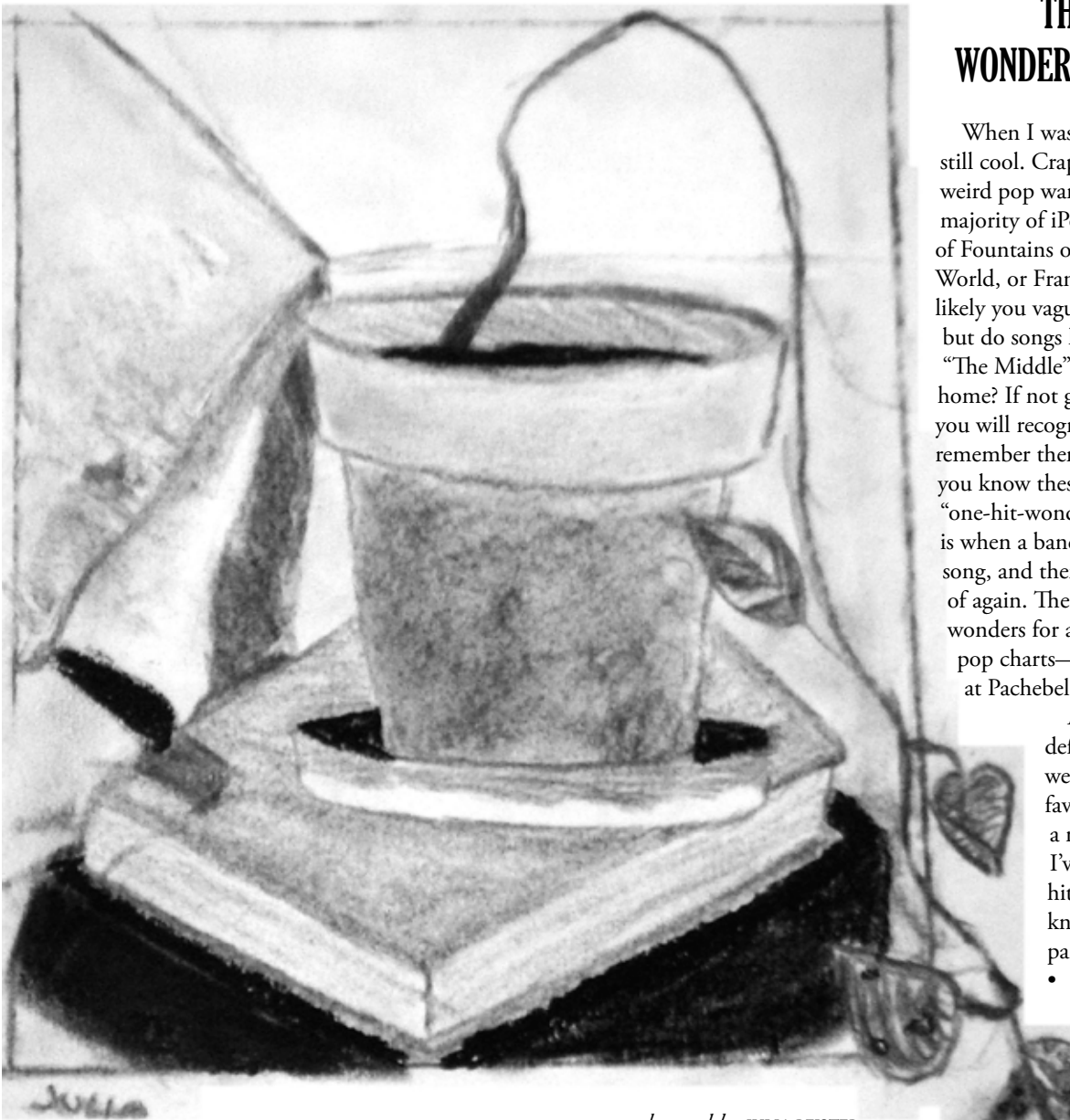
When I was a kid Roller Palace was still cool. Crappy techno was in, and weird pop wannabe rappers filled the majority of iPod playlists. Ever heard of Fountains of Wayne, Jimmy Eat World, or Franz Ferdinand? Mostly likely you vaguely recognize the band, but do songs like “Stacey’s Mom,” “The Middle” or “Take You Out” hit home? If not go listen to them, I’m sure you will recognize all three. If you do remember them, it is probably because you know these songs as what we call “one-hit-wonders.” A “one-hit-wonder” is when a band puts out one popular song, and then is virtually never heard of again. There have been one-hit-wonders for as long as there have been pop charts—maybe even longer: look at Pachebel.

A lot of these songs defined our childhood, and were most likely some of our favorite songs, when bustin’ a move or two in our blades. I’ve made a list of 10 “one hit wonders” we all probably know from the radio, TV or parties. Check these out;

- Stacey’s Mom: by Fountains of Wayne.
 - Blue (Da Ba Dee): by Eiffel 65.
 - Better Off Alone: by Alice Deejay.
 - Who Let the Dogs Out: by the Baha Men.
 - Around the World: by ATC.

- Heaven: by Dj Sammy.
- Why Can’t I: by Liz Phair.
- Collide: by Howie Day.
- Chain Hang Low: by Jibbs.
- Here In Your Arms: by Hellogoodbye.
- A Bay Bay: by Hurricane Chris.

These are just a few, and if you’re like me and love to rediscover music I recommend sites such as onehitwondercentral.com to help you create the soundtrack to your childhood.



charcoal by JULIA PFISTER

worked incessantly in 2008, releasing seven different mixtapes throughout the year. He then put out two independent albums through Amalgam Digital (an online label) in 2009, descriptively titled *This Ain't No Mixtape* and the excellent *Jet Files*. This was Curren\$y's first major label debut (on Def Jam), and it did not disappoint. The album starts off with a blaring electric guitar on "Example", as he calmly raps his catchphrases ("Where haven't we been yet", "Look up to the jets") before going in over a simple drum beat with a piano background. This song makes you wish it was longer than 1:58, and is a superb way to start off the album. The record is produced almost entirely by Ski Beatz, and his jazzy beats make the album flow easily. There are some filler tracks ("Roasted", "The Hang-

over"), but the feature tracks on the album ("The Day", "Address", "King Kong") make you forget about all of the duds. Lyrically, Curren\$y isn't bringing any profound or new ideas to the table; he mostly talks about his impending success, fame and money, coupled with many rhymes about illegal substances. Again, kids: not good. His flow (for people unfamiliar with hip hop "lingo", flow=delivery) is excellent, though, and it proves that he is definitely an able rapper. Also, there is a bizarre Snoop Dogg feature, which frankly, is horrible. But, that aside, this is a great and unexpected surprise of the summer. Essential: "The Day" (Feat. Mos Def and Jay Electronica)

NEW UNIFORMS FOR WARING SOCCER

by WILL MACEWEN

A uniform is more than just a matching jersey and short. A uniform visually defines your team, unites the players under the banner of their school's athletic history, and inserts a shared color that distinguishes a team player on the athletic fields. A team without a uniform is a bunch of players without a cause, warriors without a fight, birds without feathers.

This brings us to the longstanding problem of the Waring soccer teams. The Waring School uniforms have never matched. The past few years in soccer there have been three different models in constant rotation. A classy, silky blue one from the 80's, a similar but white striped version from the '90s decade, and the impressive and extremely handsome, and most coveted, "new" jerseys that only a select number of players have inherited. This year our fantastic athletic director, Mike Kersker, has blessed the boy's and girl's varsity teams with completely new uniforms. They are deep blue and say "Waring" across the chest, contrasting the white sporting Adidas stripes down the shoulders. The shorts match perfectly with the shirts (for once)! "Waring" is printed on the bottom of one leg with the Adidas stripes running down each. For the first time in several years, we will no longer look like the mismatched "hippie" school (although, for those who love that tradition, it will be carried on in JV). For many years Waring has had some of the best teams in our league, last year winning both the boy's and girl's championships. As we have proved in the past, a spiffy uniform does not make a team successful, but it is awfully nice to have a team that looks—as well as plays—their best.



An Open Letter to MIKE KERSKER on the *Topic of the Name* (And Other Aspects) of *Our Instructional Team*

Dear Mike,

For my three years on Charge, I was not the ideal athlete. I rarely did complete campus runs, I openly debated with the coaches about various policies of theirs, and I even complained about some of my teammates' slacking off (despite the fact that I openly did so myself). Since my departure from Charge, I've publicly and privately criticized aspects of its administration and coaching methodology. So perhaps a request from me to keep the name "Nick's Mighty Charge" seems more like a barb than a heartfelt wish, but I assure you it truly is the latter.

Let me explain: I really do love the Charge. I think it's great that we have a team below JV, and one that is not traditionally a source of shame to be on. I even would love to TA Charge some day, and this sentiment has also been expressed by at least three other (more athletic) classmates of mine. The name issue comes into the big picture of the Charge because if you change the name, you change the spirit of the team. While "Charge" sounds fun as well as sporty, "JJV," in my opinion, sounds like the name of a team of players who couldn't make the cut for JV, which I maintain is not the essential nature of Charge. And

any other names would probably have to be changed annually (I seriously doubt that "Perverted Bubbles," which is one suggestion that I am aware of [albeit one made by CORE boys], would still be a popular name next year), taking away a sense of the continuity of the team, and therefore also making it seem like a "slacker" program. Changing the name is an example of a minor change which, whether you view it as positive or negative, would have major repercussions for the way our beloved instructional team works.

In summation, the Charge's current coaching curriculum may be in need of reform - and while I'd love to be the one who does it, my primary concern is that there is reform, regardless of who it is by -, but if you take away the *name*, that will just present another obstacle to the reformers. Because that puts the whole program up for grabs, destabilizes it. And if one argues that there is no need for reform, then there would also be no need for a name change. So please, could you reconsider, and keep the name?

Respectfully,
Tom Kelly

P.S. Great job on Charge lacrosse. I spent two and a half seasons on it, and it was everything that I wish Charge soccer would be, and everything that I think it can be. T.K.

BELOW: Hattie Cookson moves the ball downfield in the Charge's game v Stoneridge this fall.



OUTSIDE THE BOX

The second in a series of articles about the athletic endeavours of Waring students outside of school, by CASEY BALLIN

varsity roundup

by CASEY BALLIN

What a week it was for Waring sports.

ALL four of our soccer teams beat our arch rival Gann. Also this past week Boys Varsity and Girls Varsity soccer both faced their toughest weeks of the season. Boys Varsity played four games, going 3-1-0 and improving to 5-2-2 on the season, with Sam Sherratt scoring 5 goals, and Jake Wortman posting 3 shutouts. Girls Varsity went 2-0-1, improving to 11-1-1 on the season. Goals were scored by Allie Hinrichs, Celia Balf, Maggie Sheetz and Emily Friend. Boys JV went 1-0-1 beating Gann and tying GUS, with two goals by Kyle Patrick and one by Tom Erickson. Girls JV scored 3 goals in their 3-0 win over Gann. Nick's

Bruises and Grins

Have you ever wondered why mysterious mountain bikers always show up late to meeting smiles on their faces, muddy, and sweaty? Well, it all started as an elective in 2007, but has also been featured in multiple end terms. The real driving push behind mountain biking at Waring, and the expert, is Jan Lindsay. "I LOVE MOUNTAIN BIKING!" She says, "I can always have a great time, no matter how I feel before I go out. My mind is always busy concentrating on the next move, staying upright, avoiding crashing (sometimes) and feeling euphoric when I can do something I wasn't sure I could."

It is partly due to her enthusiasm that Francis got involved in sport. "I kept seeing Jan going out into the woods behind Waring and returning with a big smile, so that got me curious".

For Kimmy Stewart, his "first experiences riding were very good." He says, "It's lucky that I had such a good time at the beginning because I could have easily given it up." Like any sport, it takes determination, hard work, and a lot of bruises. But as much as the sport is a physical activity, it is also your teammates, or in this case, your fellow riders, that make it fun.

Kimmy says, "It helped having such a gung-ho community of riders to be accepted into. Jan and Silas were my main mentors, and they made me love the sport."

Believing in yourself is so much easier when you have mentors that at some point were beginners just as you are, but are encouraging you to keep working and try-

ing your best. "You are always faced with new and exceedingly difficult challenges." With challenges come mistakes, but "all the stitches and scraped knees, pay off when you land a jump or climb the hill" says Teddy Lyman.

Although the scraps and bruises pay off for some, they are also what turn people away from the sport. You have to be willing to get beat up and accept the fact that you are probably going to fall and get hurt if you want to be a successful rider.

Personally this isn't easy to accept; why would anyone want to mountain bike and risk getting hurt?

There are so many other sports out there that are enjoyable, rewarding and give you a good workout, where injuries are much more avoidable. However, just by writing this article makes me feel like I am missing out on something awesome. I've found that I think of mountain biking a little closed-mindedly. I think of falling and getting hurt, not of landing a jump or climbing a tough hill. As much as this sport might scare me and may scare you, I know it is worth giving a shot. Maybe one day when I show up late to meeting you'll know why I'm sporting an ear to ear grin.



Mighty Charge put in a good effort against Stoneridge. Running team tried hard in their meet last Wednesday, with David lovejoy taking 12th place, in their 2nd to last meet of the season. The team quickened its pace by 30 seconds in their recent meets against GANN and CSW (with a team best mile pace of 8:22 in the mixed gender competition). Come cheer on the Waring Soccer teams as they take on six different teams at home in the final week of the regular season.

10/29 Update: Boys and Girls Varsity each won both their games this past week. Boys Varsity: 2-0 over Gann, and 1-0 over CSW. which improves their record to 9-2-2.

GV beat Gann 6-0 and CSW 5-1 also won both their games improving their record to 13-1-1.



LEFT: The Cross-Country Team prepares for a meet. From left, John Cameron, Evan Supple, David Lovejoy, Ione Barrows, and Rebecca Patey photo by TIM BAKLAND

LIVING IN BORROWED ARMOR

by KIMMY STEWART

A soldier's armor is more than a protective casing. From the start of Book One, Homer has emphasized the importance of a man's armor. When a fighter is tearing down the enemy, it is his armor that flashes and shines in glory. Hector's helmet has flashed on countless occasions, a signature feature of the commander's prowess. Armor to the men in battle is far more important, and serves a much larger purpose, than merely protecting the men physically.

In Book 16, Patroclus borrows his dear friend's armor. The intent behind this is to intimidate and fake-out the Trojans. Achilles' armor has an identity of its own. Patroclus believes that simply wearing the armor of the great warrior will somehow enable him to *be* that great warrior. Unfortunately the casual swap of gear doesn't yield the intended outcome. Hector sees right through Patroclus' façade. Since the armor does not belong to Patroclus, it will never "fit" him quite right. It is possible that had Patroclus worn his own armor during his last fight, it wouldn't have been his last. Now that Hector has stolen the prized armor of Achilles, he too may face the same end of Patroclus, for perhaps wearing armor that doesn't "fit" him either.

The armor passed between Achilles, Patroclus and Hector has a mind of its own. It does not equally protect whoever wears it. While the physical material it is derived from is the same, the effectiveness is greatly altered depending on who dons it. The fighter and their armor are therefore separated. Homer toys with the idea of how capable armor is as a defense. A soldier may feel confident behind their gleaming gear, but the true strength of the fighter does not lie in the metal.

LE TEMPS RETROUVÉ • OCTOBER 2010
FUNKY CHICKEN SCHOOL

by LEAH BREEN

As I walked down Main Street in Beverly Farms, a car slowed and honked its horn at me. Small wonder—I was dressed as a giant chicken. My body was plastered in bright yellow feathers; a red comb and wattles drooped over my face. My feet were talons, and my mouth was a beak. Cars slowed and people turned. I did not want to be here; Waring had made me.

It all started with a writing assignment. "Go into a public place and put yourself out there, get yourself noticed," Tony had told us. "Then write about it." Three days later I found myself waddling along sidewalks as pedestrians stared and clucked. My talons scrapped over the icy pavement. An eight year-old boy flashed a camera. Why am I doing this? I thought. Why does Waring delight in embarrassing me? A normal school wouldn't tar and feather their students.

The assignment played out just as you might think. It was uncomfortable. It was humiliating. It was awful. And yet it was strangely liberating. For an hour I wasn't Leah Breen. I was a chicken. Safely cocooned in chicken feathers, I didn't have to worry about what people thought of me. I was inside another creature's skin, and I could revel in the freedom of being the funky chicken.

It's often said that the teenage years are a time of rebellion, of acting out against the status quo. But so much about being a teenager is really about conforming. The goal is to fit in: to dress the right way, to listen to the right bands, and to be friends with the coolest people on Facebook. You don't ever want to be the outcast or the weirdo. But Waring sees to it that we don't conform. That we feel just a little out of place. Walter Lippmann said, "When we all think alike, no one is thinking." By putting us in a place where we feel a little weird, Waring places us in a position to think.

Let's face it, sometimes Waring itself is weird. It certainly doesn't conform to other

schools. At what other school will you sit in your pajamas, surrounded by mugs of hot chocolate and students in slippers, while your headmaster reads *The Grinch*? If you don't believe me parents, ask your child how their day was on December 17th. Where else will you go on a camping trip with your entire school and sleep outside with eleven, fourteen, and seventeen year olds? We do every year. Have you ever taken a field trip to Mont Saint Michele and watched your classmates sink into quicksand? It's happened at Waring. Where else will you write a "notecard," that's not 3x5 inches, but 500 words long? At Waring you will. And new students, sometimes you will find all of these things weird.

At times, I have longed for the conformity that a "normal" high school would offer. Sometimes I want to hear a language other than French, or to sit in the back of a class and not be noticed, or to see an unfamiliar face on the walk from the Forum to the Barn. Once in a while it'd be nice to fit in, to be normal. But Waring doesn't do normal. Waring stands out. Waring won't let you fall into the deeply grooved patterns of everyday life. Waring will push you into unfamiliar terrain. And new students, this will be both scary and liberating. At times you will stand out and you will risk failure and embarrassment in a very public way, whether in the classroom, on the stage, on the sports field, or by publishing your writing. But having been made uncomfortable by Waring's weird ways, you will find, after a time, that you are a little more comfortable in your own skin. You will dare to be a little more daring, adventurous, even bizarre. Waring will show you that you can find liberation, not only fear, in the uncomfortable, because trying on different skins and experimenting is the only way that you can find yourself.

When you leave Waring, you will have known the thrill of having stood out, of having resisted the easy path to conformity. You will know that you are a little bit richer for having worn the funky chicken suit.

HUNGRY?

Is it MONDAY or THURSDAY?

IS IT LUNCHTIME?

THEN WHY ARE YOU READING THIS? GO TO
FOY JIM'S DRY GOODS EXPORTS

THEY SELL FOOD.