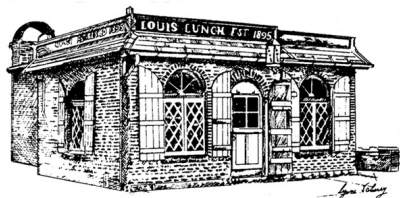


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Voyeurism at Yale: Is There Enough?

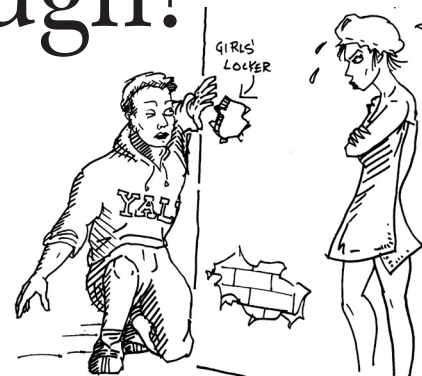
By Anonymous

The 2003-2004 school year saw a dramatic increase in voyeuristic technology at Yale, as YaleStation Dating (or, euphemistically, Degrees) gave students a new window into Yale's lint-strewn underbelly. That, of course, soon gave way to the efficiently-named thefacebook.com, which let Yalies pretend that they associated with low-lives outside the Have. And let's not forget that peephole in Farnam Entryway C. As Yale students enjoyed finding themselves this summer saving war orphans and/or curing cancer, one question surely nagged at their consciences: would this trend of increasing voyeurism continue apace? As we return to school sun-bronzed and STD-enhanced, we can only hope for an answer in the affirmative.

Despite some triumphs, there are still cold metaphorical bars of harsh obsidian keeping the average Peeping Tom or Persistent Trish from attaining his/her surreptitious satisfaction. Any why? So-called "laws of privacy," or – in truth – socially-constructed norms meant to constrict and deaden our sexual vibrancy and idiosyncrasy. But really, voyeurism – from blogs to Neighborhood Watch – is as American as apple pie or steroid use.

Let me propose a few changes to keep things moving in the right direction at Yale:

- Mandatory Degrees Profile: Yes, Yale took a large step forward with its new "networking" system. But it is woefully underdeveloped. Yes, I can find out if someone is single or not, but what of their undergrad size, their favorite sexual position, their opinion of the highly underrated hit film *Crossroads*? This is important information to which the public must have access. What are those privacy-apologists trying to hide?
- More Rear Windows. Yale has embarrassingly few dorm room windows that look directly into other dorm windows. How can students build a sense of community if they can't even see one another?



- Universal Keycard Access. No, not just into other colleges, into all dorm rooms. Students deserve easy access to facilitate swiping the V-card.
- Ladders for Moats. If one were forced to jump into the moat surrounding, say, Branford College as one tried to avoid the glare of someone who had a court-order against one, one would be stuck. Especially if one had scrawny arms. Hypothetically. This situation must be remedied.
- More Powerful/Horizontally Aimed Telescopes at the Yale Student Observatory
- Dormitory Security Cameras. Taking advantage of the wonders of technology, these cameras should be linked to Yale Pantheon space, where they can be reviewed by impartial keepers-of-the-peace. In this age of ever-present crime, dangerous drug-abuse, and rampant sexuality, one can never be too safe.

These, though, are merely preliminary suggestions. We cannot let the privacy-mongers deprive us of our God-given right to vicariously enjoy (or mock) the lives of others. When we cannot look through our binoculars at that girl in our Chem Section...then the terrorists truly will have won. ☹

Anonymous is a regular contributor to Voyeurism Weekly and Science. He is the author of the acclaimed Peeping ROM: Getting to Know Your Neighbors on the Information Superhighway. Comments? Questions? IM him at voyeurluw007. Web-cam enhanced video-streaming IM only, please.

Delaware Rowboat Veterans for Truth

A group calling itself Swift Boat Veterans for Truth is challenging Senator John Kerry's account of his combat record in Vietnam. While the television ad created by this group has been widely discredited as inaccurate, this is not the first time in American history that such a campaign has been waged. Indeed, a strikingly similar attack has its roots at the very birth of the Republic, as shown by the following document—apparently the script for a traveling theater troupe—uncovered by a *Yale Record* historical research team.

**The Following being a True and Faithful Account of the Events that
transpir'd on Christmas Night, the Year of Our Lord 1776, when General
George Washington cross'd the Delaware River**

Cue fife and drums.

1st Soldier: I served with George Washington.

2nd Soldier: I served with George Wash-
ton.

3rd Soldier: George Washington has not been
honest about what happened on that river.

4th Soldier: He is lying about his record.

5th Soldier: I know that George Washington
is lying about his first Purple Heart because
I treated him for that injury. He claims to
have chipped a tooth. Ladies and gentlemen,
the man already had wooden dentures. Case
closed.

6th Soldier: George Washington lied about
that cherry tree. I know, I was there, I saw
what happened. It wasn't even a tree. More
of a shrub, really.

3rd Soldier: His account of what happened
and what actually happened are the differ-
ence between night and day. He claims to
have posed heroically at the bow of the boat,
looking onward toward a bright American
future. Actually, he was shivering under a
pile of heavy blankets. I can't say I blame
him...it was really cold.

7th Soldier: George Washington has not been
honest.

5th Soldier: He lacks the capacity to lead.
And teeth. He lacks those too.

3rd Soldier: George Washington betrayed the
men and women he served with on the Dela-
ware. Well, mostly the men. There really
weren't any women there, now that I think
about it. Other than the traveling prosti-
tutes, of course.

8th Soldier: I served with George Washington.
Well, you know, I fought in the Revolution-
ary War with him. I never actually met
the man. I saw him once, I think. But I
was pretty far away, so I could be wrong. It
could've been a scarecrow.

6th Soldier: George Washington most cer-
tainly *can* tell a lie.

Announcer: Delaware Rowboat Veterans
for Truth is responsible for the content of
this public performance. Not associated
with the John Adams for President in '96
Campaign. ☹



If you're a red-blooded American, you've surely thought to yourself, "Oh how I wish that I could become famous and make millions of dollars! However, I am completely unwilling to exert myself or alter my current lifestyle. Can't I stumble upon the answer to my prayers?" Well, no need to stumble, we're here to pick you up, and place you lovingly on the path to effortless wealth. The path through the easy, lucrative market of children's television programming.

1. Designing A Main Character

To begin with, you'll want to develop an endearing main character for your show. Match the species of your main character to the general intelligence level of the age that is your target audience. For instance, ages 0-3: fruits, vegetables, or very friendly rocks. Ages 4-7: animals and vacuum cleaners. Ages 8-11: other children or mentally retarded adults.

Type I: Fruits and Vegetables

"Fruits and vegetables?!" you say in disbelief. "Who would want to watch a television show about useless, non-sentient lumps of cellular material?" Why, other useless, non-sentient lumps of cellular material, i.e. babies, that's who. Make sure that your fruit or vegetable is very colorful and makes interesting noises, such as "famoobaloo." Your fruit or vegetable should spend at least half of the show rolling around aimlessly making these strange noises, and possibly vibrating.

Type II: Animals

Kids relate well to animals because the two have roughly equivalent interests (eating, sleeping, urinating at inappropriate venues). Furthermore animals are "cuddly." You can pick an existing animal, such as a dog or cat, or you can make up your own animal, as children will not know the difference. You'll want to enhance your animal so that it is more fun. Feel free to add extra limbs, wings, or strange protrusions resembling geometric shapes. Pick a color such as green or purple for your animal; dress it up in a scuba outfit, or as a third world dictator.

Perhaps a large pimp hat that talks. Give it big googly-eyes, replace its hands with large balls of yarn, or other animals. The main point is to embellish.

Type III: Other Children and/or Mentally Deficient Adults

Older children present a problem: they have developed the ability to walk. Thus, if not constantly entertained, they will often wander off in search of something shiny, spelling disaster for your fledging program's ratings. This is where the other children or retarded adults come in. Their job is to distract the older child enough so that one could drop an entire leprechaun's kettle of gleaming trinkets in front of them, and they wouldn't so much as blink. To do this, the children or adult must pretend to be the audience child's friend by saying things like, "Won't you help me count these refulgent knick-knacks?" or "Boy, we're sure having fun, you're my best friend! I want you to stay forever in front of the television set, leaving twice a day at most for defecation or sustenance!"

2. Creating Supporting Characters

Every good main character has a few supporting characters to add interest and comic relief. To generate a good supporting character, simply fill in the blanks with one trait from each of the three columns in the table below. Feel free to mix and match:

This character is a(n) (1) that loves (2) and always (3) .



Lizard
Kangaroo
Clarinet
Hamburger
Grouchy Muffin
Humongous Acorn
Magnet
Trashcan
Bill Cosby
Leprechaun
Canadian Man
Lawn Gnome



Swiss Cheese
Knitting
Phallic Imagery
Hopscotch
Polka
Juggling Fragile Objects
The Number 8
Heroin
Making No Sense
Cereal
The Olsen Twins
Genocide



Plays Peek-A-Boo
Says "Flapdoodle!"
Looks Awkward When Played
Whistles Dixie
Rides A Walrus
Drops Them
Calculates the Volume
Chases An Octopus
Talkes About His Uncle
Protects His "Lucky Charms"
Sends Them Creepy Letters
Has Seizures

3. Choosing A Setting

Now that you've got a colorful cast of characters, you'll want a setting for them to inhabit. There are two basic types of settings:

Type I: The Magical Forest

The Magical Forest is a good choice for any children's show. Magical forests should have lots of bright colors. There should be rainbows everywhere. Just imagine a forest with a lot of rainbows, and then subtract the forest part. It would also be a good idea to have some kind of glitter or fireworks effect any time something on screen moves. To determine the appropriate level of glitter, find out what will cause severe epileptic seizures, then back it off a touch—a small touch. It is recommendable to have a castle in which the characters live. The castle should be populated by talking candlesticks or gaily dressed midgets. Characters should spend their time in the castle dancing and playing patty-cake. What they do in the forest doesn't matter, as their actions will not be discernible if you've followed instructions.

Type II: The Neighborhood

A neighborhood is an excellent setting because it is familiar and comforting. All neighborhoods should have the general characteristics of a real suburban neighborhood:

- One grocery store that sells candy exclusively
- One strangely well-groomed and friendly mail carrier named Mr. Tad

- One handicapped resident, designed to remind children that the disabled are people too, just not very fun or interesting ones
- One unnerving old man who enjoys disrobing on set without provocation
- Two disillusioned adults trying vainly to convince themselves that talking to puppets is “real acting”
- One senile elderly person who dresses in a clothes made entirely of doilies and owns several hundred cats
- And many instances of rigidly enforced ethnic integration



4. Thinking Of A Name For Your Show

Names should be cutesy and memorable, but do not necessarily have to pertain to the actual show. Use an amalgam of 2-6 of the following words: Land, Play, Fun, Happy, Magic, Excitement, Place, Street, House, Castle, Flower, Rainbow, Bumblebee, Frisbee, Joy, Hopscotch, Kids, or Make-Believe. Examples include “Rainbow Frisbee Excitement Street” and “Make-Believe Hopscotch Joy Castle”.

5. Writing The Theme Song

A good theme song should be catchy and memorable. It should make children exclaim with glee, “Oh look! Magic Bumblebee Kids’ Playhouse is on!” and then proceed to not blink or close their gently salivating maw for the next 30 minutes. Writing such a theme song is easy—it is safe

to say that most children do not know very much English. With this being the case, feel free to compose the majority of your lyrics using gibberish, scientific jargon, or plagiarized nutritional information from cereal boxes. For instance:

Oooooohh! Happy Flower Fun Place is very happy and fun!

There are 6% riboflavin daily values electronic balance!

Giddely-dee moogy moo Dr. Stephen Hawking...

At this point you may continue with your theme song, or just insert random noises generated by wind-chimes and synthesizers.

During the time that the theme song is playing, the camera should zoom in and out on the characters, which jump on and off screen while doing some sort of “signature move,” such as a series of pelvic thrusts. There is no compelling reason for this behavior to stop once the theme song is over. This is because by this point children should have reached a near comatose state, in which one could successfully drill a hole in their cranium then fill it with crayons or butter without their noticing.

Note: Most of the show’s dialogue, if dialogue is included, can be fashioned in much the same manner as the theme song. Wind-chimes and synthesizers may be used here as well.

6. Developing A Plot

Plots are unnecessary. If you feel compelled, craft one about discovering new friends, or finding... “things.”



7. Appealing To Different Sexes

The following can be done to appeal more specifically to a particular gender:

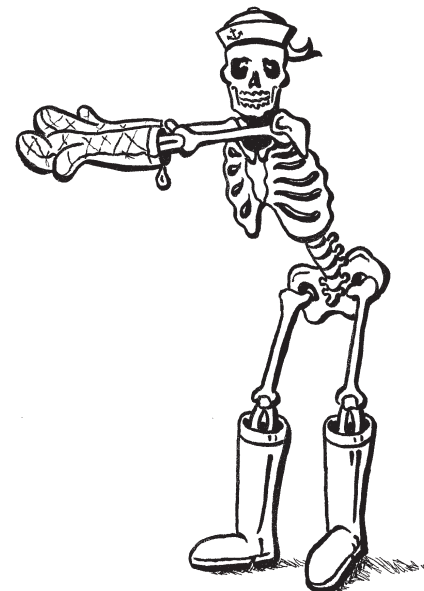
Girls: Include an abundance of unicorns, princesses, and tea parties, and also some kind of effeminate cat. Sample dialogue:

Princess Beautiful: I just love tea parties, especially with you, Professor Unicorn, and you, Popwhiskers.

Popwhiskers: Yeth dear! Ith jutht de-LIGHTFUL! What do you think of my new hat?

Princess Beautiful: It’s got a lot of feathers, doesn’t it?

Popwhiskers: [sing-song voice] Thertainly!



Boys: Feature prominently soldiers, robots, explosions, and small collectable monsters. All dialogue should be yelled, and heroically emphasized. Sample dialogue:

Cap’n Captain: Whoa! It is Señor Evil! Large Assembling Humanoid Robot Force, assemble!

[Explosions crash through scene.]

Sergeant Bravery: I choose you, “Looks Like An Ugly Yellow Ferret!”

[Previous explosions explode.]

Cap’n Captain: Contains no mono-sodium glutamate! Second law of thermodynamics! Gloink Gloink!

[Wind chimes and synthesizers play.]

And that’s all there is to it! If you’ve followed instructions, then you’re well on your way to becoming so wealthy people will call you the “Money Pirate.” In fact, making money through children’s TV is so easy, that if you haven’t already made several thousand dollars just reading this, you’re behind! Get cracking, you Money Pirate you! ☺

Shakespeare for Dummies

While William Shakespeare is the greatest writer in the English language, contemporary audiences find that 400 years later much of the Bard's writing has been rendered obsolete. Capitalizing on this phenomenon, a number of "modern translations" of Shakespeare have recently appeared. These books offer the original text of the plays translated into today's idiom, replacing the iambic pentameter with current words and phrases. However, even these modern versions have proved to be too difficult for confused and disinterested students. Thus, the *Yale Record* has prepared an even *more* modern adaptation of Shakespeare's greatest works, modified to fit the needs of today's teens. Here are a few excerpts...



Julius Caesar, 3.2

ANTONY:
 Friends, Romans, countrymen, lend me your ears;
 I come to bury Caesar, not to praise him.
 The evil that men do lives after them;
 The good is oft interred with their bones;
 So let it be with Caesar. The noble Brutus Hath told you Caesar was ambitious:
 If it were so, it was a grievous fault,
 And grievously hath Caesar answer'd it.
 Here, under leave of Brutus and the rest -
 For Brutus is an honorable man;
 So are they all, all honorable men -
 Come I to speak in Caesar's funeral.
 He was my friend, faithful and just to me:
 But Brutus says he was ambitious;
 And Brutus is an honorable man.

ANTONY:
 Hey, dudes, listen up...
 So, I know that this is a total bummer, Caesar dying and all. I'm not here To hype him up or anything. When you do Bad shit, people usually remember it. Brutus, he's cool. He said that Caesar was kinda A douche. That sucked. For Caesar I mean... What with the stabbing and all. Brutus And his crew are cool, I guess. But Caesar Was cool too. We were bros, y'know? I never heard him talking shit about me. Brutus says he was a douche though... But Brutus is cool.

Hamlet, 3.1

HAMLET:
 To be, or not to be, that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune;
 Or to take arms against a sea of troubles,
 And by opposing, end them: to die, to sleep
 No more; and by a sleep, to say we end
 The heart-ache, and the thousand natural shocks
 That flesh is heir to; 'Tis a consummation
 Devoutly to be wish'd. To die to sleep,
 To sleep, perchance to dream; Aye, there's
 the rub,
 For in that sleep of death, what dreams may come,
 When we have shuffled off this mortal coil
 Must give us pause.

HAMLET:
 So here's, like, what I'm wondering...
 Should I kill myself? Or is that just fucked up?
 Is it better to get my ass kicked or fight
 against, like, the ocean?
 Or maybe just take a nap? Man, a nap
 Would be totally sweet...but what if I woke up
 And I realized that I was, like, in the bus sta-
 tion or something?
 Shit, that would suck. I really gotta quit
 huffing.

Romeo and Juliet, 2.2

ROMEO:
 But soft! What light through yonder win-
 dow breaks?
 It is the East, and Juliet is the sun!
 Arise, fair sun, and kill the envious moon,
 Who is already sick and pale with grief
 That thou her maid art far more fair than she.
 Be not her maid, since she is envious.
 Her vestal livery is but sick and green,
 And none but fools do wear it. Cast it off.
 It is my lady; O, it is my love!

ROMEO:
 Yo, shut up! What's that bright thing?
 It's Juliet! Dude, I'd totally fuck her. ☺

Confessions of a Blue Booker

Let's face it. You are probably not like me. Where most Yalies develop run-of-the-mill, humorous disorders like alcoholism, nymphomania, or compulsive watching of the Game Show Network, I am addicted to my Yale College Program of Study, or the Blue Book, to call it by its more popular sobriquet. Way before shopping season even begins, in fact even before spring finals have ended, I trundle down to the Bursar's Office and surreptitiously slip Yale \$7.50 to rush me that azure volume. Come mid-July, I rip open the packaging and tear through the Blue Book like smarmy EP&E majors soak up *The Economist*, fashionistas page through *Vogue*, or the gourmands in the Epicurean Society devour the latest *Bon Appetit*. It's sad, I know—but I love looking at Yale classes too much for my own good.

Let's face it. You are probably not like me.

Wholly apart from the prosaic process of actually selecting courses for next term, I delight in browsing the Blue Book to catch those unintentionally humorous classes that would otherwise be condemned to obscurity by dint of their esotericism to all but a select few. Sure, everyone and their roommate's sister has taken Classical Civilization 205, Kagan's Intro to Ancient Greek History, but how about Classics 445, Numismatics? (Prerequisites only include knowledge of Greek, Latin, French, German, and Italian.) Or for those of us whose capacity for scientific education shut off after that fourth grade field trip to the natural history museum, we can only shake our heads at a class like the intimidatingly titled Mechanical Engineering 385, Materials Science of Microelectromechanical Systems (MEMS), which promises to unlock the undoubtedly awesome "concepts of actuation and sensing by capacitive, thermal, piezoelectric, and electrostatic means." Indeed, when both the course title and description employ English words of whose existence you

have been heretofore blissfully unaware, the class must be good: take Linguistics 242, Topics in Phonology: Components of Syllable Weight, which addresses the exciting world of "current issues in phonological theory," including (but hopefully not limited to) "sonority constraints on moracity" and "prosodic phenomena sensitive to syllable weight." The Linguistics Department seems to be a particularly rich trove of gloriously incomprehensible classes: in LING 290, Negation and Polarity, Prof. Laurence Horn introduces us to the "cross-linguistic representation of sentence negation; NegP and negative heads; the Neg-criterion," as well as "the roles of configuration, scope, entailment, and implicature in the licensing of polarity items." I don't have the requisite background in syntax, semantics, or pragmatics, but perhaps if I ask very nicely Prof. Horn will let me in, or at least explain what the hell he's talking about.

Lest we forget, all those wonderful classes are taught by people—people who have wants, needs, feelings, affairs with graduate students, and often humorous names. Indeed, professors' names provide another great area of entertainment—there are some you just can't make up. Was Frank Hole destined to teach archaeology? Does Samuel Adams (a religious studies professor, no less) hit the sauce? Has Prof. Brilliant won a Nobel? Are the woefully-named Prof. Sleeper's PoliSci lectures snooze-fests?

Even crammed with all this delightful information, though, some may still find the Blue Book just a dull utilitarian document. But whether you're the type of person who takes WGSS 306, Sex and Race as Performance (a study of "corporeal erotics" informing contemporary club music) or gets his jollies in MB&B 452, Genomics and Bioinformatics (I know the meanings of neither of those words), I hope you'll agree it at least beats *Sources: Their Use and Acknowledgment* in enjoyment value! Except for the section on how to cite conference proceedings in MLA format. That part really rocks. ☺



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