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CONNECTICUT COLLEGE, NEW LONDON, CT

Racial Incidents On the Rise Across Nation

BY AMY FALK '11

staff writer

College campuses all over the United States have seen a surge in racially charged incidents in recent months.

One particular recent racist incident that has warranted attention across the country is the "Jena 6" case in Louisiana, in which white students hung nooses outside a high school, after an African American student sat under a tree where only white students were known to sit. According to the New York Times, "a white student was later beaten and six black students were initially charged with attempted murder; thousands have protested the case."

It's not only schools in other regions of the country: this past summer a noose was found in an African American cadet's belongings at the Coast Guard Academy down the road.

"After a race relations workshop was given by the assistant affirmative action officer at the Academy, another noose was found on the floor of her office," explains Jillian Nowlin, Chair of Diversity.

What happened in Louisiana and at the Coast Guard Academy are only two of a myriad of race-related issues that have overtaken the country. In an October 5th e-mail sent to the Conn community, Ms. Nowlin also wrote that "the incident at the Coast Guard is only one among many other acts of hate that have taken our country by storm. In Hempstead, Long Island a noose was found in a police headquarters. A noose was also found outside a house for African-American students on the University of Maryland campus." Yet another incident took place at the Teacher's College of Columbia



Madonna Constantine, the Teachers College professor thanked supporters (John Mantel, New York Times)

University in New York: a noose was found on October 10th, attached to the doorknob of Professor Madonna G. Constantine, and racist graffiti was discovered in a campus bathroom. According to the New York Times, students and professors at Columbia were "baffled and anguished...and wondered how this could happen at Teachers College, which cherishes its image as a bastion of liberalism and multiculturalism."

"It could be a discontented student, it could be conflicts with colleagues, it could be the type of work that Professor Constantine does on racism that pushes buttons," commented Columbia Professor Derald Wing Sue, in trying to pinpoint what might cause such hateful acts.

College campuses around the nation are now asking themselves a tough question: how can the country move forward towards preventing these instances from happening in the first place? Professor David Canton, who gave a lecture on lynching in a recent American history class, says that "in order to decrease racism, we have to know what racism is. Education is the best way to learn about racism and inequality... national media reinforces racist beliefs by constantly reporting on crime committed by African Americans, reminding Americans about the gap between blacks and whites." In recent times, at least, the media is doing its part in exposing hate across the country, pointing out and condemning these racist events with attentive coverage.

Former Sudanese Refugee, Awolich, Speaks on Civil War

BY DASHA LAVRENNIKOV '08

news editor

Abraham Awolich, former Sudanese refugee, spoke to the Connecticut College community in Blaustein about the genocide in Darfur this past Monday.

Organizations such as Students Take Action for Darfur, Amnesty International, and a variety of other departments and interdisciplinary centers at Conn sponsored the lecture, which focused on violence, displacement, and civil war. Awolich stressed the ethnic, racial and religious complexities behind both the civil war

between the North and South of Sudan and the current Darfur crisis. In addition, he framed his speech with his personal experiences on the run from the Sudanese government-sponsored militias, as well as experiences living in refugee camps and, later in Vermont as an émigré.

As explained in the lecture, Sudan is a major crossroads between the African and Arabic world; the mass migration of Arabs from the Middle East into Africa initiates in Egypt and moves into Sudan. Competition for resources and control of the government has resulted in conflict between the North, (dominated by Arabs), and South (dominated by Africans). In 1983, civil war broke out: following this, shifting boundaries and resources,

rebel movements, and strategic terrorist attacks only furthered the bloodshed, resulting in the displacement and destruction of millions of people's lives, including 2.5 million deaths.

In 1988 Awolich's village was attacked without warning: he was separated from his family, forced to run away with his primary school class and a professor. He spent the next three months in constant fear, surviving on wild fruits and vegetables; vulnerable to the dangers

SEE DARFUR

Continued on page four



News

Read on pages 3-5 about the latest in world issues and the newest installment of "Meet the Housefellows."



A&E

Monarchs galore! Reviews of Elizabeth: The Golden Age and Richard III on 6&7. Read on 13&14 for a Beatles double feature.



Sports

Look at pages 8&9 for the latest on Women's Crew, the Cross Country teams, and Men's Soccer.

EDITORIAL

Whoa, It's Senior Week?

Senior Week had the potential to be a rewarding bonding experience for the entire class. I admire the intentions of the Class of 2008; I know they tried their darnedest. But unfortunately, Senior Week activities were closed off to a few students: those seniors who are not yet 21.

We minors are therefore unable to participate in class mandated drinking events. And regrettably, the only events organized for Senior Week revolved around alcohol. I understand it is extremely difficult to pique the interest of the entire class, and the most alluring draw (after four beer-soaked years) is the prospect of alcohol.

Most seniors were given the choice to attend the Senior Week events, but some of us weren't allowed to go even if we wanted to. We could only gaze longingly through the windows of the bar and try to catch the attention of our friends inside! We couldn't even get a slice of the free pizza!

I blame my parents for not thinking ahead when they put me in kindergarten, but instead of complaining about not yet being 21, I would like to suggest an alternative. As seniors, I think we can manage having a bit of good ol' sober fun. There are many alternatives to drinking. There is Monster Mini Golf over in Groton. Or bowling or the roller rink. These activities should still be fun. They are social and are open to everybody in the senior class. They might not draw in as many students as bar night, but at least, everyone can choose whether or not to go.

ENRAGED & UNDERAGE,
Claire

Informing a group of roughly five hundred students about a week of partying might not be as easy as you'd expect. You'd think Facebook would solve everything, right? Think again.

Some members of the Class of 2008 returned from Fall Break pumped and ready to...drink. But the number of seniors who approached me with questions or expressions of anger because they had no idea and no invite was astounding. Surprised, I didn't have more info to provide because I'm not in the loop either.

What happened? Somewhere along the way a communication break-down occurred and seniors were left wondering, "When was bar night?" "When were we going to the club?" "What time is the keg?"

Relying on Facebook would have worked if an event creator was friends with every single person in the class. But planning on word of mouth didn't go over very well. Where were the flyers and mailers? How did I get an invite to the Thursday night event and not get an invite to Senior Week itself?

Senioritis is setting in for some of us already, but we do have mid-terms! Couldn't we have returned from Fall Break, worked really hard this week and celebrated next week? The Class Council could also have profited from the extra time to get the word out to everyone. Moreover, people who were taken by surprise and didn't have the opportunity to work their exam studying around the events would have had the option of participating without sacrificing their GPAs.

WHERE'S MY INVITE?
Areti

POLICIES

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Letter To The Editor

I wish to address my fellow students on a subject, of which you must all certainly be aware, yet remain silently indifferent. I speak of the Tissue Issue. Surely, we have all visited a campus toilet and been acquainted with the toilet tissue. And are you not outraged? Are you not disgusted that the administration would have us wipe our bottoms with such flinty sandpaper? With what boldness Bay West calls their product Ecosoft! Soft on our wallets, soft on the trees, but my soul be damned, soft on my bum you are not!

I fear we've become distracted and the energies of our campus have been misdirected. We must right our course!

Such was the vigorous campaign to secure our eggs from chickens living in government subsidized housing. Though perhaps not a nobler cause, are not our

own tushies disserving of respect? Will we now treat chickens as equals, yet ignore our own fannies and deny them the humanity they, by right, deserve? Such rash and backward behavior! I would loathe see even the chickens wipe their rears with this toilet paper! If it be a sin to covet two-ply softness then I am the most offending soul alive.

We must reprioritize and recognize the severity of the issue before us. Let he today that sheds his blood with me be my brother, so together will we may gentle the condition our toilet paper. We fight not only for our own sore sphincters, but for the posteriors of our posterity!

Your fellow collegian,

Alex Duym

NEWS

Around the World: Pressing Issues of the Week

COMPILED BY DASHA LAVRENNIKOV '08 & GOZDE ERDENIZ '08

news editors

National:

U.S. Congress honors Dalai Lama

Over furious objections from China and in the presence of President George W. Bush, the U.S. Congress on Wednesday bestowed its highest civilian honor on the Dalai Lama, the exiled Tibetan spiritual leader whom Beijing considers a troublesome voice of separatism.

At the ceremony the 72-year-old spiritual leader, made clear that "I'm not seeking independence" from China, a division that Beijing ardently opposes.

Nor, he said, would he use any future agreement with China "as a steppingstone for Tibet's independence."

What he wanted, the Dalai Lama said, was "meaningful autonomy for Tibet."

In apparent protest over the award for the Dalai Lama, China pulled out of a meeting this month at which world powers were to discuss Iran. It also canceled an annual human rights dialogue with Germany, displeased by Chancellor Angela Merkel's meeting last month with the Tibetan spiritual leader.

Source: "U.S. Congress honors Dalai Lama despite objection by China". By Brian Knowlton. The International Herald Tribune.

Europe:

In Iran, Putin Warns Against Military Action

President Vladimir Putin of Russia told a meeting of five Caspian Sea nations in Iran on Tuesday that any use of military force in the region was unacceptable and in a declaration the countries agreed that none of them would allow their territories to be used as a base for launching military strikes against any of the others.

"We should not even think of making use of force in this region," Putin said.

Putin arrived in Tehran on Tuesday for meetings with President Mahmoud Ahmadinejad of Iran and leaders from three other Caspian Sea nations that have rich oil and gas resources, promising to use diplomacy to try to resolve the international debate over Iran's nuclear program.

He is the first Kremlin leader to travel to Iran since 1943, when Stalin attended a wartime summit meeting with Churchill and Roosevelt. His statements, which were consistent with his past positions cautioning against military action against Iran, were nonetheless stark in their setting and firmly emphasized his differences with the United States over the extent of Iran's threat and the means to counter it.

Source: "In Iran, Putin Warns Against Military Action." By NAZILA FATHI and C. J. CHIVERS

Published: October 17, 2007 in The New York Times.

Middle East:

Turkish vote backs Iraq excursion

Turkey's parliament voted overwhelmingly on Wednesday to authorize sending troops into northern Iraq to confront Kurdish rebels in hideouts there, sending an angry message to the Baghdad government and its Washington sponsors. But the NATO country made clear it would not act unless it had to.

The 507 to 19 vote was the culmination of months of frustration here with the United States, which has criticized Kurdish fighters but has failed to get its Kurdish allies in Iraq to act against them. President Bush on Wednesday reiterated American wishes for a diplomatic solution.

Turkish officials say that diplomatic efforts in the recent past have not succeeded. Turkey signed a security agreement with Iraq in September, but rebel attacks have since killed more than two dozen Turks, some of them civilians, and the government is under public pressure to act.

Turkey is a maturing power and a strong support to the United States in a complex and troubled region. The motion, which Turkish officials said would not necessarily result in military action but gives them a year to apply



it, was, at its essence, a blunt request for the United States to acknowledge Turkey's status.

"We are at a defining moment in Turkish American relations," said Morton Abramowitz, American ambassador to Turkey during the first Gulf War. "This is a very big warning sign to the Americans and to the Iraqi Kurds."

Source: "Turkish Parliament Votes to Back Iraq Excursion." By Sebnem Arsu and Sabrina Tavernise. Published: October 17, 2007 in The International Herald Tribune.

Asia:

Assassination Attempt Against Benazir Bhutto

Two explosions went off Thursday night near a truck carrying former Prime Minister Benazir Bhutto on her celebratory return to Pakistan after eight years in exile, killing at least 108 people and wounding more than 150, an official said. Party workers and the police said Bhutto was unhurt.

An initial small explosion was followed by a huge blast just feet from the front of the truck carrying Bhutto during a procession through Karachi. The blast shattered windows in her vehicle and set a police escort vehicle on fire.

Officials at four hospitals in Karachi reported a total

of 108 dead and 150 wounded. Ghulam Mohammed Mohtaram, the provincial home secretary, said the main force of the large blast appeared to be taken by the police vehicle.

Footage from the scene of the blasts showed bodies on the ground, lying motionless, and a dozen or more wounded who were moving. At least one vehicle was burning.

Scores of people, mostly men wearing white robes, fled down the street after the explosions.

The authorities had urged her to travel in Karachi by helicopter to reduce the risk of attack. But Bhutto, hated by radical Islamists because she supports the U.S.-led war on terrorism, brushed off the concerns.

"I am not scared. I am thinking of my mission," she had said on the plane. "This is a movement for democracy because we are under threat from extremists and militants."

Source: bbc.com

Africa:

Sudan rivals try to resolve split

South Sudan's leader Salva Kiir has met the president in an effort to resolve a crisis that has threatened to tear the country apart.

There was no comment on what they had discussed and further talks are due to take place on Monday, October 22nd.

Mr Kiir's ex-rebel group withdrew its ministers from government last week saying elements of a 2005 north-south peace pact were being ignored.

President Omar al-Bashir agreed in part to a request for a cabinet reshuffle.

The two signed the Comprehensive Peace Agreement (CPA) two years ago that ended the 21-year civil war.

Under the CPA, the SPLM controls the southern regional government and participates in the national government in Khartoum.

Source: bbc.com

Latin America:

Castro's First Broadcast Since His Illness

Fidel Castro of Cuba chatted by telephone with the Venezuelan president, Hugo Chávez, during a live television broadcast, with the two leaders going over plans to strengthen economic and political ties.

Chávez's weekly television program Sunday was broadcast from Santa Clara in central Cuba, where the remains of Che Guevara are kept, to mark the death 40 years ago this month of the iconic guerrilla leader.

While Castro did not appear on the program Sunday in person, it was the first time Cubans had been given broad access to a live broadcast of the Cuban leader since he went into seclusion for health reasons last year.

The program was shown in both Cuba and Venezuela. "The conditions are more favorable than ever to spring forth the ideas and revolution of which Che spoke," said Castro, 81.

With Castro's appearances in the Cuban news media closely controlled, his inclusion in a Venezuelan program points to Chávez's prominence in guiding the economic destiny of Cuba, which relies on subsidized imports of Venezuelan oil.

Source: iht.com

NEWS

Camels Around the World: Lost in Portuguese Translation

ALEXANDRA PRESSMAN '08

contributing writer

Last May, while most of you were sitting on the green at an Ok Go concert, I was studying for final exams in Madrid, Spain. The tradeoff was unacceptable, so the day after exams ended I hopped on a plane to Lisbon, Portugal with my Spanish friend, Christina for our own spring excitement. We planned to stay with Christina's Portuguese cousins, who were close to her father, but whom she had not seen since she was ten. The panic started to set in at the Lisbon airport when we realized that we had no idea what the cousins looked like, or how to pick them out in the crowds. Christina stared intensely at any man over fifty, hoping to trigger a memory of her uncle, but instead only managed to elicit suspicion from the women who accompanied him.

Finally, they spotted us, two lost-looking girls, and exclaimed with glee that "the blond one has Christina's face." At least I think that's what they said. Though Christina warned me before we left Madrid that her family did not speak English, I was shocked by the language barrier that I encountered. Christina assured me that although she had learned Portuguese as a child, she did not remember it, and we would all speak

in Spanish or Gallego. I felt betrayed, therefore, when she began chattering in fluent Portuguese. The knot in my stomach twisted further when the family smiled blankly at my Spanish greeting. I prepared myself for an interesting weekend.

Our first hour or so in Lisbon was spent in the car on a driving tour of the city. Eventually, after a shady vehicle transfer in an under-lit garage, we arrived at the family's house in the Lisbon suburbs. I'm sure the switch from one silver Audi to another would have seemed perfectly natural to me had I understood the explanation, but by this point it was clear that our communication efforts were futile. I could understand only about 60% of their Portuguese, and they could understand only about the same percentage of my Spanish. Explanations were often lost in translation.

We had dinner at their house that evening. One of the lessons that I've learned throughout my travels is the importance of food as a medium to breach cultural differences, especially when there is a language barrier at play. I was therefore prepared to eat and compliment anything that was put in front of me. Christina's cousin had gone out of her way to prepare a local specialty: cold suckling pig. However, I was vegetarian up until a year ago, and although I had

already found myself eating and enjoying meat in Spain, I was (and am) still disgusted by pork. I took a deep breath and attacked the flesh in front of me, washing away the taste with strong a passion fruit juice and interjecting the words "gracias" and "riquísimo" into the conversation over and over, though it was completely out of context in a dialog that I understood to be a summary of recent family history. The family simply smiled at me, said "Obrigada, Alec-shandra" and continued talking. Eventually I figured out that they were correcting me; "obrigado" is the Portuguese word for thank you, though it bears no resemblance to the Spanish or Italian translations.

Finally I managed to finish the pig, but as I prepared to nurse my stomach back to health, the woman smiled at me and dropped another portion onto my plate. "Obrigada," I grimaced. By the end of that first dinner I had eaten two and a half servings of cold pork, Portuguese cheese, fruit from the tree in the backyard, tomatoes, and salad. I struggled to finish the food in front of me, but each time the plate was again visible from under the mounds of food, Christina's cousin heaped on some more. Waves of nausea had set in by the time that a bowl of chocolate mousse was set in front of me. I physically couldn't swallow. The family, however, was unim-



Alexandra Pressman in Portugal

pressed. "Christina," they asked, "Is your friend sick? Why doesn't she eat anything?" It seems that unless you speak the same language as your hosts it is hard to be convincing when you say "Oh no, I couldn't. Not another bite."

Darfur

continued from page one

of snakes, exhaustion, wild animals, and sickness. Soon after fleeing the country and arriving at a crowded refugee camp in Ethiopia they found themselves on the run back into Sudan, now evading Ethiopian rebel groups. Yet the conflict in Sudan raged on, and they found themselves trapped between the two nations, traveling along the border of Ethiopia and Sudan for another two and a half months until they finally reached Kenya in 1992, where Awolich would reside for the next 11 years.

"When I arrived in the camp," Awolich explained, "I thought I would be there for a month and then go back home. I

arrived when I was twelve years old, and left when I was 22...The camp was literally an open-air prison- a storage place where they kept human beings. We suffered the most mentally. We could not predict when this hardship would end."

"Even prisoners have more rights than refugees," he continued. "People in prisons know exactly what term they are serving. Refugees serve indefinite terms in the camps. I thought maybe God did not mean for us to live like human beings." There were 90,000 refugees in an area of 21 square kilometers, he later added.

Yet the UN finally began to support the refugees: in 1998 the US started to lobby to relocate the refugees. The US agreed to start to begin the process of

resettlement with younger refugees, consisting of 6- 15 year olds without families; 3,800 of the 4,000 were resettled. Awolich described his transition to the U.S as "a struggle to adjust to the culture, life style, and norms of the country."

Upon visiting his family in 2006, for the first time since he left them at the age of 12, he realized that his story of suffering was incomparable to that of family members and friends in southern Sudan who continued to witness destruction and death.

Awolich was 21 when he arrived in Vermont, one of 3,600 Sudanese who relocated to the United States in 2001. In 2003 he enrolled as a full time undergraduate student studying business and anthropology and in December of 2005, he and his

friend Daniel Akol Aguek were the first Sudanese to graduate from UVM. Upon graduating, Awolich formed the New Sudan Education Initiative (NSEI) with the help of a number of professors and students.

Today, NSEI is a partnership of Sudanese and other global friends working together to bring education to war torn southern Sudan. The project is dedicated to building 20 schools for secondary education by 2015, as violence in southern Sudan has begun to decline, following the comprehensive peace agreement of 2005. According to Awolich two generations of citizens from Southern Sudan suffer from illiteracy as a result of the civil war, which ravaged infrastructure and public institutions. The

organization was started as a way to respond to this crisis in both the long and short terms, through an accelerated four-year learning program that would train the population in specific areas of health, agriculture, education, and business. Through various grants, awards, and fundraising efforts, these projects will be on the path to becoming a reality, giving citizens in post-conflict countries the skills that they can use immediately to benefit both themselves and their society.

"Our mission is to create peace through education," Awolich says. "If we give more people more skills, they can find jobs, and they will not have time to take arms and be violent."

Source: www.uvm.edu/the-view/article

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NEWS

Getting to Know the Housefellows: Part 3

BY CHRIS BUONINCONTRI '08

staff writer

Kate Deconinck opened her door and turned on the lights. She sat down, Indian style, on her couch, next to a small pumpkin on a small wooden coffee table. "I'm coming down with a cold," she confessed, though her pleasant voice and pleasant demeanor wouldn't have indicated it had she not said anything. In the middle of her neat, cozy living room, she looked very much at peace.

Kate, who comes from Goffstown, NH, has lived in Burdick all four of her years at Conn: as for the current year, "so far so good." She knows a lot of people from previous years, and a lot of her friends live there as well.

"People here are very active and fun, they just like to have a quiet place to go back to at the end of the night." She said, going on to mention a few dorm events that she's held so far, including a recent ice cream social night. Kate plans on working to get people to get to know each other and keep their doors open, despite the "quiet" atmosphere.

Across campus, Colleen Cowperthwait of San Francisco sat across from her fireplace in the Windham housefellow suite, taking a quick break during a night filled with work.

According to her, the dorm has had its

share of damages and parties during the year thus far... "its nothing Windham hasn't seen before," she added. The dorm is known for its kegs, which, as always, have been "amazing:" between the men's soccer, basketball, and rugby teams, and the women's sailing and field hockey teams, every week has its share of parties. "Everybody parties a lot, but at least it's quiet on Fridays, before everybody has games and practice," she laughed.

Colleen also believes that her dorm is going to "dominate Camelympics." "Windham is for winners," she said, "the whole 'work hard, play hard' thing.

She also commented on the group of housefellows this year, as a fun, sympathetic, and energetic bunch, although Colleen says she's "clearly a better housefellow than Liz Bennett."

In the library, Elizabeth Bennet sat across a first floor table, on her way to work on her resume. "JA's been really good. We have a lot of good freshmen... it gets a little crazy sometimes," she said, "We lead the dorms in dorm damage... overall, though, the residents are respectful."

Liz, an American studies and history major, held onto an apple and a jar of peanut butter, as a late night librarysnack. "It's my first time living South, and it's been a great experience so far. We took a JA family picture," she described, "where we all put on jeans and white shirts, and

posed on the patio by the dorm... it looks really nice, really classy."

Down South, Katrina Scherben of North Kingston, RI relaxed on her futon, a dorm-assassin water gun in hand. "This whole housefellow-thing... it's kinda cool to be famous." She began, "The year's been amazing—"

Just then, two freshmen walked into the suite, one toting his own water gun. A brief skirmish ensued, and when the dust settled down, the housefellow asked her two residents to say something about her for the paper. "She's really cool," They both agreed in unison.

The room was covered with various photos of different people in Katrina's life, giving it an artsy feel. "Harkness has been amazing," She continued, after the two freshmen had gone. "There have been practically no write-ups so far, and some dorm damage, but everyone's taken responsibility for it. Everyone has been able to relate maturely so far, and have a good time."

She pointed her water gun at a pair of potted plants hanging near her window and started watering them. "I'm also trying to make the dorm more sociable, by giving out candy, holding dorm events, and holding dorm raffles for gift certificates." She stopped watering, put the gun down on her table, and looked up. "I love the freedom we have here at Conn: the honor code, the atmosphere, and, being a



Katrina Scherben '08, Housefellow of Harkness

housefellow, I want to protect and foster that freedom for myself and the community."

Housefellows to be featured in the next issue of The Voice:

Eliza Cooper - Smith
Matt Dyer - Blackstone
Neal Gibeault - Freeman
Heather Munro - Knowlton
Mike Panoli - Laz/War



From left to right: Matt Dyer, Elizabeth Bennett, Neil Gibeault, Kate DiKonnick, Colleen Cowperthwait, and Eliza Cooper (Smith)

ARTS & ENTERTAINMENT

Elizabeth Reloaded



BY JACOB TISHER '08

staff writer

If anybody remembers the 1998 film *Elizabeth*, they are likely blessed with fond memories. Those of us who caught Cate Blanchette's performance as England's most famous female monarch also wanted its new sequel, *Elizabeth: The Golden Age* to be good—maybe even unusually good. The trailer was intriguing, with cinematography that had been updated to resemble a more “Lord of the Rings” type aesthetic since the last go around. The film covers the most interesting period of Elizabeth's reign,

with Cate Blanchett reprising her role as queen with the same enthusiasm that made the first film memorable. And despite the pretentious title, *The Golden Age* promised to be accurate, visually stunning, and well acted. And it was accurate, visually stunning and reasonably well acted. Yet, the film's narrative didn't do the elaborate visuals justice. Should the studio ever release a directors cut, many will realize that *Elizabeth's* sequel was an incredible film before it was decapitated and given a tacky title.

The film begins with an introspective look at Spain in the midst of the inquisition. King Philip is busy stripping the

countryside bare in order to construct his armada, as the overly dramatic score asserts the heavy-handed symbolism. Beginning a film *in medias res* with little or no preamble is a conventional beginning for a sequel, especially part of a trilogy (of which this is the middle installment). But here it is surprisingly well executed; the film's narrative manages to be self-evident without insulting the audience's intelligence. Blanchett does an excellent job developing Elizabeth's character, this time appearing more comfortable as a queen beloved by the people and forging a balance between authority and tyranny. As to be expected from countless other period films, we first see her poised on a throne and, of course, covered in white powder. Her virtuous veneer is interrupted by the arrival of Sir Walter Raleigh. Walter, as the male lead, cannot help but to remind her of what she has sacrificed.

Clive Owen is certainly a poor substitute for Joseph Fiennes, the male lead in the original *Elizabeth*. And though he cuts a rugged, fit, and stunning figure of Sir Walter Raleigh, Owen seems awkwardly aware of how unconvincing he is. Granted, it must be difficult to appear convincing while in a bejeweled tunic with a Native American entourage. Avoiding the subtleties, he laboriously presents the queen with potatoes “for

nourishment” and tobacco “for stimulation” while Blanchett works equally hard to appear entranced by his exoticism. Because she cannot pursue Raleigh, she takes pleasure manipulating those around her, and living vicariously through her handmaids. Raleigh is, at first, a pleasant distraction from the largest naval battle in history. But when a *Pearl Harbor*-esque love triangle arises, Raleigh becomes the target of Elizabeth's growing anxiety. Despite this dark backdrop, the film ventures dangerously close to romantic comedy territory. The end of the film makes you wish, despite all efforts, that somebody would send in the armada.

Gradually, one gets the sense that *The Golden Age* is more about superlatives than anything else: the most beautiful beheading scene, the most dramatic pose on a throne, the most formal costuming in a bathtub, and, my favorite, the best use of a horse in a naval battle. Out of context it sounds like a ridiculous film; and in a way, it is. *The Golden Age* is not good filmmaking, but it is damn good storytelling. The over-reliance on extremes is likely a blind reach at earning award nominations by the director. Ultimately the story is weighed down by an overabundance of visual spectacle and epic grandiosity that so often transforms historical films into mindlessly entertaining tales.

How Not to Make Friends with the Rock Stars

BY CLAIRE DOWD '08

editor-in-chief



Lesson Number One: do not ask members of a band to hit you with their van. It does not win their good graces. Rather, said request creeps them out and you end up being known as “that girl.” Now, Jen (Superson) was the one who asked Apollo Sunshine to hit her with their van, but I ended up being “that girl” because while Jen escaped to Australia for seven months, I continued to attend Apollo Sunshine shows and continued to embarrass myself.

We had traveled five hours to Cape Cod to attend our first Apollo Sunshine show. The band had been the center of our collective obsession for several months, and we were finally going to see the magic happen LIVE! We drove at lightning speeds, high on adrenaline, yelling out the windows on the highway to passersby.

Jen and I had arrived at the Beachcomber an hour early. The band was still eating dinner, so we drove around for a while and changed into our special “outfits” in a gas station bathroom. We returned, parked, pulled out our tickets and ran down the sidewalk to be prematurely halted by a large, muscled man. He asked to see our IDs. I think a series of “uhs” and “ums” fell out of our mouths, until we turned around defeated.

Standing in the parking lot, we tried to figure out what we should do. There was no way around the bouncers, but we weren't just going to turn around after we spent the whole day getting here.

Enter Apollo Sunshine and their van.

We saw them pull up and unload their equipment. Without even consulting me, Jen ran up to the drummer, Jeremy, and yelled, “Can you hit us with your van!?!” The man was reasonably confused. She asked again, he finally said no, and then asked why she would want to get hit with a van.

I was standing off to the side the entire time, shaking with a mixture of laughter and embarrassment. The guitarist, Sam, turned to look at me, and I returned a blank stare. I finally walked up to them. We explained that we drove five hours to see them, and we didn't know that it was a 21+ show. Jen continued with a stream of pleas, suggesting that they chain us to the bar or let us stand in the corner where we could watch the show in the reflection of a spoon. I just smiled nervously.

After politely entertaining our rant for a few minutes, Jeremy left speak with the bouncers and owner of the club, while we stood watching Sam. Small talk with Sam was miserable. We asked if he was helping the band unload their equipment. He looked so young; we didn't think he was an actual member. He stared us down and said he was the guitarist.

The minutes dragged and finally Jeremy came back. He got us into the show on the condition that we sell

merchandise. It was just like that scene in *Wayne's World* where Wayne and Garth kneel at the feet of Alice Cooper and yell, “We're not worthy!”

Somehow we construed this act of kindness as an open invitation for conversation and friendship, but once the (unbelievable) show ended, our attempts at socializing were brutally rebuffed. We lingered around the venue for a while, hoping we would be invited out or approached, and finally we went up.

The best part of being a fan is that your idealistic fantasies about a band are hard to destroy, and although we acted like fools, Jen and I returned for 4 more shows in the next two months. At each show, we managed to ask the wrong questions or do something remarkably awkward. We were on the blacklist.

How did I know this? A friend and I ran into the band at a diner the day following one of their shows. I sat down while my friend talked with the band, and Sam said, “I saw you and *that girl* watching me again at the show last night.”

Somehow, even that comment did not deter me from standing in front of Sam at the following shows. Watching him play guitar is a gift; he is brilliant. I saw them for the 8th time last week, and it was the strongest show they've ever played. I have seen many of the “greatest” bands perform, and Apollo Sunshine continuously sets the bar higher.

And I think I finally acted cool. At the end of their set, Sam leaned over to give me a high five. It was awesome.

ARTS & ENTERTAINMENT

To Prove a Villain

BY BEN FISHER '08

staff writer

The week before fall break, a truly extraordinary series of circumstances allowed me to travel to Prague to work on my thesis and do prep work for the play I am directing for the theater department in the spring. Václav Havel's absurdist comedy *The Increased Difficulty of Concentration*. The week was incredible, and I could probably fill hundreds of articles with stories (don't worry, I won't). But one particular episode seems worth retelling – seeing a production of Shakespeare's *Richard III* at the Czech National Theater. Reviewing a play that none of you will be able to see seems like a cruel and unusual thing to do, but the production illustrated the incredible social power of art more clearly than any production I have seen.

The production was entirely in Czech (which I do not understand), but I knew the story of *Richard III* well enough to follow the plot. The play begins at the end of the War of the Roses when the Yorks have triumphed over the Lancasters. Exhausted by generations of civil war, everybody just wants to get along now, except Richard, the physically and mentally deformed brother to the king. Stating simply "Since I cannot prove a lover to entertain these fair well-spoken days, I am determined to prove a villain and hate the idle pleasure of these days", Richard ruthlessly murders his way to the throne only to be killed on the battlefield by rebels.

In most Western productions of *Richard III*, the audience takes a guilty pleasure in watching the protagonist stab his way up the social ladder. Richard is terrifically alluring, shamelessly gloating about his wickedness, playing the other characters of the play against one another under a guise of innocence. In a terrific film adaptation of the play, Ian McKellan's Richard even dies grinning, thoroughly enjoying the ride even though it costs him his life. It is almost impossible for the audience not to relish in his glee as well, and subsequently to lose track of Richard's victims.



In the Czech production, the King Richard played by Richard Krajčo exhibited the same wonderful charisma, but the tragic element of the play was never lost. Krajčo deftly balanced Richard's evilness with his charm, giving a nuanced and sophisticated portrait of someone who is quite clearly insane but frighteningly capable. The other characters remained aghast at senselessness of his actions, unable to fully comprehend how monstrous Richard is until he becomes unstoppable. The political allegory to Stalinism, still fresh in the national memory of the Czech Republic, was magnificently apparent. We watched as rational voices were brutally silenced to make way for an absurd social order headed by a paranoid, vengeful sadist. Reading the play, it is sometimes tempting to think of Richard's victims as naïve or oblivious. This production demonstrated instead how no one, no matter their intelligence, could possibly comprehend how diabolic Richard was until it was too late. As one character after another was dragged off to execution, they faced death with muted bewilderment, mourning not only their own doom but the doom of a country. The rest of the cast succeeded in making each of the wide cast of characters distinct, individual, complex and human, which made watching their deaths all the more moving. Richard's opponents, who eventually overthrow him at the end of the play likewise corresponded to the unlikely heroes of the Velvet Revolution in the Czech Republic. Richard's rival, Richmond, was not a strapping hero (as he is in most productions) but bespectacled and timid, reminiscent of Havel and the student protestors.

The play's arresting visuals matched this descent into chaos. Weeks on, many striking images are still vividly with me: Richard's brother the Duke of Clarence being sealed shut inside an oil barrel, the two young princes being lowered into the floor in a steel cage, Richard charging onto the battlefield atop two oil drums so that he towered over his enemies.

Not understanding a single word of the Czech translation, I was fully mesmerized for all three and a half hours. The production was not only a visually innovative, inspirationally acted piece of theater, but demonstrated theater's social responsibility at its very best. I have read *Richard III* countless times, but seeing that production was like seeing it for the first time, unveiling dimensions and complexities I could not have imagined. Most importantly, however, the production speaks to the tremendous preciousness of free, artistic expression. In this country, our right to free speech has never been seriously challenged, and more often than not we do not take advantage of it in a meaningful way. For the Czechs, I feel, this gift is much more appreciated. Rereading *The Increased Difficulty of Concentration* for the hundredth time as I continue my thesis preparation, I am suddenly aware that, regardless of the play's political satire, the act of writing it was itself an act of defiance. If we are to create good art, responsible art, we need to respect this truth and commit ourselves to work that matters, stories that must be told rather than the stories we might want to tell.

I will now go out and burn every Drew Barrymore movie we have in the Connecticut College library.

It Wasn't God Who Made Honky Tonk Women

BY CAROLINE DENHAM '08

staff writer

It's hard to imagine country western music without female icons; Patsy Cline, Loretta Lynn, Dolly Parton and Emmylou Harris are as essential to country as Hank Williams or George Strait, yet there was not always a place for these women in the genre. Before 1952, the conservative country music community was entirely male-dominated and left room for women only as back-up or harmony singers.

When Kitty Wells recorded "It Wasn't God Who Made Honky Tonk Angels," she disproved the belief that women singers couldn't sell records and created a place for women in the country music industry. With a hit that remained number one on the charts for 6 weeks, Wells became the first woman to sell over a million country records. Controversy rose not only from the singer's gender, but also due to the woman-empowering lyrics of the song.

"Honky Tonk Angels" was written as an answer song, a musical reply to Hank Thompson's "Wild Side of Life," in which he condemns a woman who's left him for the honky tonk life: "I didn't know God made honky tonk angels/I might have known you'd never make a wife/You gave up the only one that ever loved you/And went back to the wild side of life".

In Wells' reply, she's a divorced woman listening to "Wild Side of Life" on the radio and remembering when she was a "trusting wife." "It's a shame that all the blame is on us women/It's not true that only you men feel the same/ From the start most every heart that's ever broken/was because there always was a man to blame." Where Thompson criticizes the woman who finds herself in the honky tonk drinking and "waiting to be anybody's baby," Wells points out that "too many married men think they're single," and "that has caused many a good girl to wrong."

Some have called "Honky Tonk Angels" a feminist work and it certainly opened up a great deal of opportunity for women where there had been none. The Grand Ole Opry initially banned the song, but with so much commercial success, Kitty Wells earned a spot for herself in the Opry later that year.

Nothing close to a one-hit-wonder, Wells would go on to record a number of successful songs in the 50s and early 60s like "Heartbreak U.S.A." and "Crying Steel Guitar Waltz." Another well-received "answer song" was "Paying for That Back Street Affair," which responds from a woman's perspective to a Webb Pierce Song. In 1956, Wells made history again as the first woman to record her own country album. *Kitty Wells' Country Music Hits Parade* was soon followed by LPs from Patsy Cline, Gene Shepard, and Rose Maddox.

Although Kitty's name has faded into relative obscurity, women of country music owe her a great deal. Born Ellen Muriel Deason in Nashville, Wells became a pillar in country music and a model for women musicians.

CAMEL SPORTS

Despite Number Problems, Rowers Working Hard

BY STEVE BLOOM '10

staff writer

The Connecticut College rowing team has been training since the end of August. Both the men and women teams adhere to demanding practice schedules and can often be found lifting weights or rowing during the early hours of the day.

While the majority of crew competitions will take place next semester, these fall training sessions prepare them for the spring. Nicole Reiff '10 describes the practice schedule as intense but worthwhile. "On the girls team, we have afternoon water practice almost every weekday and morning practices on Thursday and Saturday. We also have a team lifting practice on Tuesday mornings and extra lifting and steady stating twice a week. All these practices prepare us well for races because we over train. When it comes to race day, it feels like we're doing less work than we're used to which is nice."

Veteran men's coach Ric Ricci and women's head coach Eva Kovach run these practices. Ricci, in his twenty-eighth season as head coach, has led the men's team to two gold and eight silver medals at the Dad Vail Regatta in Philadelphia. His rowing wisdom, which

he has gained from many years of coaching experience, "is unparalleled," says former rower Jacques Swartz '09.

Kovach, in her ninth year as the head coach of the Conn women's team, also coached at the Coast Guard Academy and Union College. She worked at the 2004 Olympic Games in Athens and trained at the FISA World Cup Regatta in England. "Eva's fab," gushes Reiff, "she teaches us everything there is to know about rowing. And life."

The men and women's teams do not that interact much, but they are always there to cheer each other on. "We see each other at the boathouse almost every day but there isn't much interaction at practice. On the weekends though we tend to hang out together," says Reiff.

This year, both teams have struggled due to a lack of committed rowers. Five juniors on the women's team are currently abroad. Due to these crucial absences, the team "doesn't have as many people on the team so we can't enter as many boats into races which decreases our chances of doing well," explain Reiff. "Luckily, we had one of our two races this past Sunday and we did well anyway."

Coach Kovach responded to this rather small turn out by having four person boats (4s) rather than the convention-



Women's Crew on the Thames (Gardner)

al eight person boats (8s) in 2006. The women's team won the New England Fours Championships for the first time and continues to practice on a 4s program.

The men's team also has seen many members take time off this fall. While the team is down to full four boats, they are

still plan on competing.

Both crew teams continue to look for new members and welcome anyone who wants to get involved. No experience is necessary but be prepared to work hard.

Striding Toward the Championship: Men's and Women's Cross Country

BY ABIGAIL MAYER '10

staff writer

With the fall season well under way, both the men and women's cross country programs have successfully settled into their rigorous training and highly competitive performance at meets across New England.

Women's head coach Ned Bishop, in his twenty-third season, and assistant coach Tessa Donoghue are joined by captains Elizabeth Claise, Janneke Quick, Emily Ricketson, and Heather Stanish (all '08). Bishop notes that these four seniors demonstrate outstanding leadership, all boasting championship experience and positive attitudes that see their teammates through the "hard days" (Bishop was kind enough to describe a "hard day", yet I will spare readers from experiencing the same sense of non-athleticism I experienced in light of this grueling practice).

Bishop notes this attitude is one of the biggest strengths a team can have, "It

perpetuates itself. People anticipate a positive attitude, and then they go into it with a positive attitude. We have a wide range of ability on this team. But the absolute is the commitment."

The men's team has also performed well throughout the season, though as some players have sustained injuries, the runners work even harder to get themselves in shape for upcoming meets.

Men's head coach Jim Butler, in his 21st season, and assistant coach Adam Fitzgerald look to tri-captains Keith Drake ('08), Brian Murtagh ('09), and Aaron Wheeler ('08) to inspire the team both on and off the course.

Drake notes, "We have a really talented group of freshmen. Last year we were good, but we weren't deep enough. It's important to have depth. Some of the best teams have runners to pick up where their teammates leave off. Everyone can have a bad day. This year, we're very excited."

In 2002, the men's team qualified for the National Championship, and ever since, this success has remained a goal

for the program. The men's current ranking as seventh in New England is a good indicator that this goal is by no means unattainable.

Running eighty to ninety miles a week, the team must take measures toward injury prevention. "The coach watches for injuries," Drake says, "telling runners to cross-train if they anticipate injury. This way, we keep building up our cardiovascular system without putting as much stress on our bodies."

Though both teams have traveled to compete in invitational meets across New England, Connecticut College is honored to host, for the first time, the 2007 New England Division Three Championship at Harkness State Park on November 10th. This meet stands as the national qualifier, and is by far the most significant of the season for both the men and women's teams. "It will be a great race to watch, because the fans are able to watch the runners as they loop around, unlike on other courses," Drake says.

To those who think that cross country is an individual sport, Ned Bishop argues otherwise, saying, "I actually think cross country is more a team sport than any other. What other sport is there when everyone is doing the same thing at the exact same time? And you know that, and you're really out there together. It's a group effort, and it happens all at once. And it's hard."

Drake agrees, saying, "A lot of us will run with a teammate for at least the first three miles to help each other out. If you're starting to bomb, it's nice to say to yourself, 'My team needs me. I can't fall off.'"

According to my sources, Tufts is known to bring some fairly vociferous fans to the regional championship. So, let's not be silenced on our own turf by a bunch of Jumbos. Make it out to beautiful Harkness State on November 10th to support our speedy Camels.

CAMEL SPORTS

Men's Soccer Advances in the Standings as Post Season Approaches



Men's Soccer Stretching Out on the Green (Schuerhoff)

BY MATT FAVA '09

staff writer

Men's Soccer had a particularly active Fall Break. They entered the break 1-5-1, but they have played four games since then and the team's hard work seems to finally be peaking its head out.

The Camels hosted undefeated Amherst, currently ranked #3 in the NCAA last week. Amherst struck first, but Chris Meinke '09 scored for the Camels, evening the game at 1-1 in with just over 19 minutes left in regulation. Although Conn put on an impressive offensive display, including two shots that hit the post, they could not find the finishing touch to pull off the upset. In the last minute of play, Amherst capitalized on a low cross and came out on top with a 2-1 victory.

Next, the Camels traveled to Trinity and found themselves in another close match. Ted Lane '09 put on a great display of goal keeping and tallied eight saves for the Camels. While David Kellogg '09 scored ten minutes into the second half, neither Lane nor Kellogg's

efforts were enough, as Trinity came out on top 2-1. These two defeats left the Camels with a record of 1-7-1 as they began preparing for a home game against Mitchell College.

In search of a potential break-out game, the men's soccer squad headed to Harkness Green with determination, while the rest of the college community went home for Fall Break last Wednesday. Leaving very little doubt of the Pequots' fate, the Camels wasted no time in starting their attack. They pounded Mitchell in a 6-0 victory, led by David Driscoll '08 who scored two goals and by David Kellogg '09 who had one goal and two assists. Mike Dodge '09 and Trevor Prophet '11 also scored for the Camels.

The defense was truly a team effort—particularly in the net. While Lane has been impressive all season, Coach Lessig used this game as a learning experience for goalkeepers Alex Martland '10 and Rick Pierce '11, and their efforts preserved the shutout. Next, the Camels looked ahead to a team trip to beautiful Brunswick, Maine to face Bowdoin.

Trevor Prophet '11 continued his impressive play last weekend and recorded his team-leading fifth goal of the season. Grasping the importance of gaining another NESCAC point in the standings, the team fought to maintain their lead. With just over seven minutes remaining in regulation, however, Bowdoin evened the match at 1-1.

Two over-time sessions ensued, in which the Camels out-shot the Polar Bears 6-2, but none of these attempts could find the twine as the game ended in a draw. Lane recorded two saves and Martland managed four saves of his own in relief. Although they did not come out victorious, the Camels still gained a point for the tie, which helps them in the conference standings as they come down to the wire for the 2007 season.

Another NESCAC contest awaits the Camels on Saturday, as they will face Colby at 1:30 PM on Harkness Green. Conn has a record of 0-5-2 in NESCAC matches, and Colby's record is just a little better (1-5-1). This match up should prove to be another exciting game for the Camels.

CAMEL SCOREBOARD

Men's Soccer
2-7-2

Women's Soccer
4-7

Field Hockey
5-6

Men's Water Polo
2-15

Women's Volleyball
14-6

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Across

1. Boom or gaff
 5. Sips the chowder, clamorously
 11. Squeeze
 14. Kind of duck
 15. Liquid high in monounsaturated fatty acids
 16. "Gotchal"
 17. Cinches or clinches
 18. "The Wizard of Oz" prop
 19. Holiday quaff
 20. "Bedroom at Arles" painter
 23. Ultimate purpose
 24. Pitt of "Kalifornia"
 25. Table wines
 26. Wharton grad
 29. Wishful words
 32. Solo player of '60s TV
 35. Mayberry letters
 38. Scrape together
 39. Word usually put in brackets
 40. "Deadeye Dick" author
 45. 6/6/44 beachhead
 46. Reggae's precursor
 47. Hooded windbreaker
 51. Art Spiegelman's comic rodent
 53. Prevalled
 54. Third-century Christian martyr
 58. Sense of humor
 59. Car bar
 60. Lichen component
 61. "Arabian Nights" name
 62. Novel ending
 63. Striped pros
 64. "The Mayor of Simpleton" art-rockers
 65. Stand for
 66. Together, musically

Down

1. Chip off the old block
 2. "Glengarry Glen Ross" star
 3. Changes for the better
 4. Knight in shining armor
 5. Teacake
 6. Brest milk
 7. "The Runnin' Rebels" of the Big West
 8. Cape _____ (westernmost point of continental Europe)
 9. Backup procedure
 10. Red wine + fruit juice + soda water
 11. Despicable individuals
 12. "I'm in trouble now!"
 13. Practical joke
 21. Tiger-in-your-tank brand
 22. It's northwest of Molokai
 26. Stands for
 27. Precipice
 28. Discombobulated
 30. Frat letter
 31. Ltr. extra
 33. Bart, to Maggie
 34. Act the couch potato
 35. "Citizen Kane" studio
 36. Giant syllable
 37. Theatrical
 41. Eastern cuisine
 42. Widely praised
 43. Conversant with
 44. Clarion blast
 48. Muddled the water
 49. David Carradine series of the '70s
 50. Hanging loose
 52. R.E.M. vocalist Michael
 53. Piece of cake
 54. Channel choker
 55. Marble streak
 56. Alice's Thanksgiving Day guest
 57. Pirates' pelf
 58. Ear-y stuff

"TV Personalities" By Bob Klahn

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Just A Word, Just A Symbol

BY ARETI A. SAKELLARIS '08

editor-in-chief

On Monday, October 7th, the Connecticut College community gathered to hear Professors James Downs and David Canton speak on the recent nationwide acts of racial violence at the "Just a Word, Just a Symbol" lecture.

Dean of the College Community, Armando I. Bengochea introduced the speakers and said he wanted students to realize that the offensive behaviors and symbols are more than just words or just symbols.

Canton, Jacob & Hilda Blaustein Assistant Professor of History, presented lynching in its historical context. Lynching is not singularly an African-American phenomenon, but it predominately targeted the population from the late 1800s and the last recorded account of a lynching was in 1953. "Racism is never static," he said.

During slavery, it was imperative to maintain the appearance that slaves were docile; no lynching incidents are recorded before the adoption of the 13th Amendment abolishing slavery. The establishment of Jim Crow segregation ushered in lynching and there are more deaths from lynching than the number of people lost in the tragedies of 9/11.

The federal government did not contest the disturbances in the South because of political pressures to appease the Southern Democrats, who would have argued any federally sanctioned action would be a violation of states'

rights.

"The Emancipation Proclamation did not end slavery. It was symbol," said Canton. "Brown vs. Board of Education did not end segregation," he continued. Directly proportional to black racial progress was a white backlash.

Canton somberly emphasized that "violence is as American as apple pie, Ford and Chevy," before ending his portion of the presentation.

Downs, Assistant Professor of History and acting chair of American Studies, addressed the symbolic and representational implications of the noose. He asked, "who owns the noose?"

The white spectator owns the noose, controls the gaze and a lynching was viewed as a social event to get dressed up and attend. Lynchings did not evoke an active black response on the spot, but on a wider scale, the massive migrations out of the South were a "powerful way" to express outrage.

Furthermore, Downs wondered, "how many times do white liberals symbolically hand a noose around black people's necks?" He encouraged us to consider the more subtle acts of racism that are imbedded in our lives.

To counter colorblind and internalized racism and to engage in a discourse about representations, Downs has a hope that will challenge the white liberals that rally behind overt injustices and inundate media outlets. He warned them, closing his presentation by saying: "that noise they're hearing, tell them that's the next generation coming."

onStage at Connecticut College Presents

The Spanish Harlem Orchestra Nov. 9

NEW LONDON, Conn. – The Spanish Harlem Orchestra, led by world-famous pianist and arranger Oscar Hernandez, will go onStage to share the musical essence of New York City's Latino culture Nov. 9 at 8 p.m. in Palmer Auditorium at Connecticut College.

The Spanish Harlem Orchestra has quickly established itself as a pillar of contemporary Latin music born of the "El Barrio" tradition. The group's mission is to educate new generations of music lovers in the musical roots of the Spanish Harlem culture – the birthplace for Salsa, Latin Soul, Boogaloo and countless other variants.

Since its debut in 2000, the Spanish Harlem Orchestra has generated three highly-praised albums; the 2002 Grammy nominated "Un Gran Día En El Barrio," the 2004 Grammy award-winner "Across 110th St.," and most recently, "United We Swing."

Tickets are \$28, 24, 20; seniors: \$25, 21.50, 18; students: \$14, 12, 10. For ticket information, call 860-439-ARTS (2787).

OnStage at Connecticut College is presented with support from the Connecticut Commission on Culture and Tourism, The New England Foundation for the Arts, Coca-Cola of Southeastern New England, Pfizer Inc., The Day Publishing Company, The Holiday Inn - New London and Spring Hill Suites by Marriott. Additional support is provided by individual donors.


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CAMEL SPORTS

Just Say No, Joe

BY JASON STARR '09

sports editor



As a Red Sox fan, I hate the Yankees but thrive on the rivalry. George Steinbrenner has created an arrogant organization filled with big money players, and he prevents them from displaying any kind of individuality.

As much as I hate the Yankees, I don't hate their manager, Joe Torre. Torre is a classy guy who knows how to win. He won the World Series in his first year with the Yankees in 1996. Torre has been the manager for the past twelve years, and his team has reached the playoffs each season—a remarkable achievement.

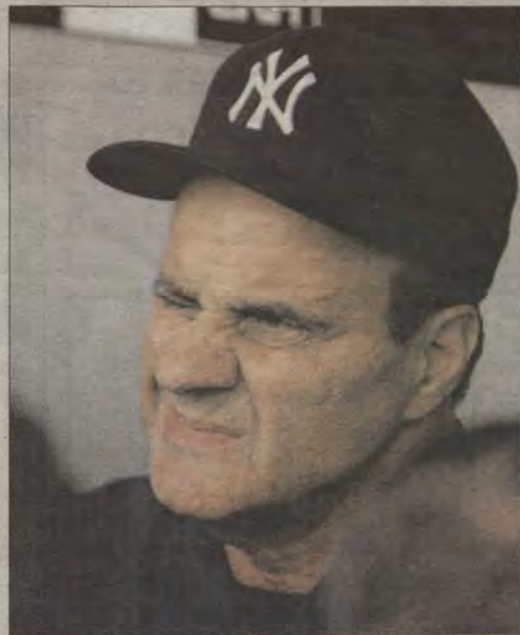
But since the Yankees did not win the World Series this year, they may not renew Torre's contract. Where is Steinbrenner going to find a better manager? Torre has been the best manager in baseball for over a decade, and he might be one of the best of all time. Torre has managed 1,942 games for the Yanks, and he has only lost 767 of them. His winning percentage stands at an outstanding .605%, and he has brought Steinbrenner four World Series championships.

Steinbrenner remembers how successful the Yankees were in the late 1990s, and he seems to be starting to forget the ecstasy of victory. The Yankees have not won it all since 2000, for they were defeated in the World Series in 2001 and again in 2003. The Yanks appeared to be headed back to the Series in 2004, but the Red Sox stunned them by overcoming a three-game deficit in the ALCS—the most amazing comeback in sports history.

After the Yankees lost in the first round of the playoffs in '05 and '06, Steinbrenner declared that Torre would not return if he failed to win the World Series this year. The Yankees lost to the Cleveland Indians two weeks ago, and the Yankees' front office have resumed discussing Torre's fate.

Yankees' management has made many foolish decisions over the past seven years for they are desperately trying to appease Steinbrenner. Carl Pavano has a \$10 million contract with the Yanks, but he only pitched in two games this season because he could not stay healthy. He has spent virtually all his time with New York on the DL.

Brian Cashman, the Yankees' general manager, dedicates an enormous amount of Steinbrenner's money to acquire big-name players, like Pavano every year, and it isn't Torre's fault if they get hurt. Cashman appears to cause of all their problems for he continues to invest huge sums of money in players who always under-achieve.



Joe Torre (Web)

While Torre did not win a World Series this year, he should win the AL Manager of the Year award. The Yankees were a .500 team at the All-Star break, but they only lost 25 of their last 76 games. The emergence of Joba Chamberlain in August and September caused everyone to forget that the Yankees had one of the worst bullpens in baseball for the first four and half months of the season. Aside from Rivera, Chamberlain, Wang, and Pettitte, the rest of his pitching staff was mediocre at best.

Even though Torre managed to make the playoffs after a dismal start to the season, it's more than likely that he will not be with the Yankees next year. Steinbrenner's sons, Hal and Hank, have effectively taken the team from their father, and it seems as though they may choose to part with Torre. Bench Coach Don Mattingly has emerged as one possible replacement. While Torre deserves the job, a change of scenery might be good for Joe.

Aside from Clint Hurdle, the manager of the Colorado Rockies, there isn't a better manager in baseball right now. But I think it would be good for Joe to leave New York; he's only 67 years old, but he looks terrible. He looks like he hasn't slept since the Yankees won the World Series in 2000. George Steinbrenner is probably the only person in the world who thinks that someone other than Torre will give his team a better chance to win the World Series in 2008.

The Yankees need Torre, but he doesn't need them. If the Steinbrenner family comes to their senses and offers Joe a contract for next season, Torre should definitely just say no.

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Oh Brother, Where Art Thou?

BY BEN EAGLE '09

staff writer



It is difficult enough for any quarterback to play in Peyton Manning's shadow. The two-time MVP is simply one of the best quarterbacks in NFL history. Now imagine if you're his brother, and the son of Archie Manning.

Ever since Eli Manning enrolled at the University of Mississippi, he has been compared to his brother, Peyton. Eli set or tied forty-seven single-game, season, and career records during his years at Mississippi. In 2003, Manning's last year in college, he threw for 3,572 yards (good for sixth on the SEC record list) and thirty-two touchdowns (tied for seventh on the SEC record list). Peyton's numbers from his days at University of Tennessee, however, top Eli's for he threw for 3,789 yards (fourth on all-time list) and thirty-nine touchdowns (third all-time on the list).

Things didn't get any better for Eli after he finished college. In 2004, Eli declared for the NFL draft and was considered the top prospect. Despite saying that he wouldn't play for the San Diego Chargers, they picked him with the first overall pick anyway. The Indianapolis Colts selected Peyton with the first pick in 1998, but unlike Eli, he didn't complain when a bad team drafted him. Eli pouted and whined until the Chargers agreed to trade him to the Giants.

While Peyton excelled early in his career and quickly established the Colts as a contender in the AFC by posting a quarterback rating of 85.1 over his first four years, Eli stumbled. The younger Manning posted a quarterback rating of 73.0 over his first four seasons, and looked frazzled and confused by the lights of the glitzy New York City. While Eli started off strong in both the 2005 and 2006 campaign, he was more than a little shaky by the seasons' end. In 2005, he only threw for more touchdowns than interceptions twice in his last eight games and only twice in his last seven games of 2006.

This season, though, a different Eli has emerged. But why? Maybe it's all a reaction to the derisive comments of former teammate, Tiki Barber. Or maybe it just indicates that it takes a few years for a quarterback to completely develop when he plays in such a media pressure-cooker like New York. Whatever the reason, Eli looks more comfortable in the pocket, and he finds himself with a career high completion percentage—which has always been a knock on the young hurler—and he is leading the Giants on a four-game winning streak.

While Peyton is having a nice season of his own, it is as if Eli has finally emerged from under his shadow. Sure, he may never match Peyton as one of the best quarterbacks of all time, but he can do things Peyton cannot. Eli, who most people always consider to be the better athlete in the family, has learned to use his legs to extend plays,—a skill that the lead-footed Peyton still can't master.

If Eli continues to perform at this high level, he could finally capture the hearts of the Giants fans who have criticized him throughout his whole career. Like Joe Namath before him, Eli could make an ordinary career look stupendous because New York's potent media has the ability to greatly elevate his status in the sports world. Perhaps he wasn't so stupid to pout after being drafted by the San Diego 'Super' Chargers.

These are all ifs as of now, obviously. But if things continue as they are, we could find ourselves with two Mannings casting their shadows over NFL history.

OPINION

A Response to Climate Waffling

By Alex Krogh-Grabbe '08



Two weeks ago, I was troubled to read in *The Voice* a letter criticizing my use of established climate science. It seems the writer doesn't trust the conclusions of the Intergovernmental Panel for Climate Change (IPCC), recent recipient of the Nobel Peace Prize. Unfortunately, the scientific majority represented by the IPCC determined that climate change is primarily caused by humans, and this means that if we're to protect ourselves, our families, and our land, we're going to have to make some serious lifestyle adjustments.

Questioning the infallibility of the IPCC report is completely justified: nothing is ever sure in science. No theory in science is ever proven correct; it can only be temporarily upheld. It is wide acceptance throughout the scientific community, not certainty, which gives theories authority. That said, the 2001 Third Assessment by the IPCC was one of the most heavily peer-reviewed scientific documents ever, and the more current Fourth Assessment represents an even stronger consensus. For more information, visit <http://gristmill.grist.org/story/2006/11/13/221250/49>.

As the writer of the letter mentions, the climate has actually been warming for a long time, before the start of industrialization and the emission of greenhouse gases. In fact, the planet has been warming for approximately 17,000 years. What is new, though, is an extreme increase in the rate of warming occurring within the past century. Due to this acceleration's proximity to an increase in greenhouse gas emissions, most climate scientists accept these as the source of recent warming.

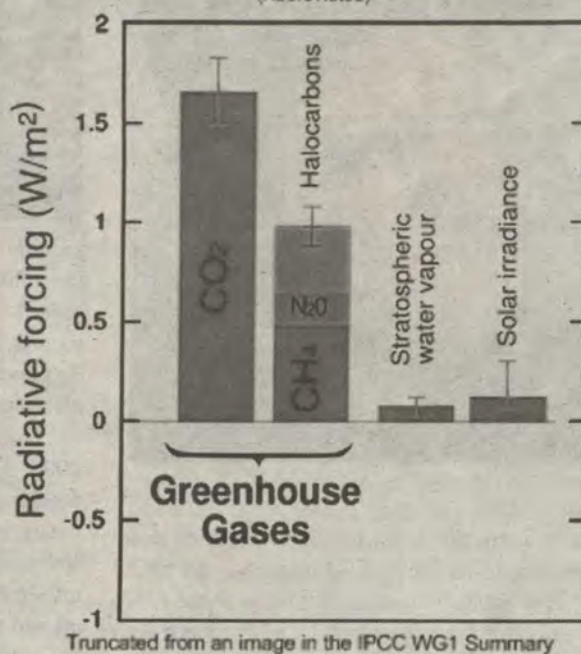
In the letter, many studies are cited that suggest solar irradiance and water vapor are more significant causes of climate change than greenhouse gas emissions. Unfortunately, most of these are from a journal (*Geophysical Research Letters*) that is subscription-only and not available at the library. Thus, it is difficult for me to specifically address the data presented in these studies. However, according to the IPCC report from April 2007, "most of the observed increase in globally averaged temperatures since the mid-20th century is very likely due to the observed increase in anthropogenic greenhouse gas concentrations" (*Working Group 2 summary, IPCC*). Also, according to one of the many charts provided in the summaries of the report, greenhouse gases account for approximately 10 times the effect of solar irradiance and stratospheric water vapor combined.

It is true, though, that at least water vapor in the atmosphere does play a big part in the greenhouse effect. There is an important distinction to be made, though. As the air gets warmer, it can hold more water in suspension, which in turn contributes to the greenhouse effect and makes the air get even warmer. It's called a feedback loop. But the key concept there is that CO₂ and the other greenhouse gases do the main part of the warming, prior to water vapor having an effect.

In further objection to the assertion that the sun is the main contributor to climate change, I must note a

Contributing Causes to Global Climate Change

(Abbreviated)



few studies. According to the World Radiation Center, there has been no major increase in solar irradiance since at least 1978, which is as far back as we have satellite data for (<http://www.pmodwrc.ch/pmod.php?topic=tsi/composite/SolarConstant>). Furthermore, the Max Planck Institute in Germany has attempted to reconstruct historical solar irradiance, and the results show that there hasn't been a significant change since 1940 (<http://www.mps.mpg.de/images/projekte/sun-climate/climate.gif>), the period in which the greatest temperature change occurred.

The writer of the letter makes one valuable point regarding hybrids: it is important to do sufficient research before you make claims about the relative environmental worth of various products. However, the writer doesn't seem to have followed his own advice here. He attempts to initiate a life-cycle assessment (LCA for short, the standard way of determining environmental impacts), but barely smudges the paint job: he describes some of the detrimental effects of producing nickel for hybrid batteries but fails to consider the equally (if not more) horrendous consequences of petroleum production. He may have been influenced by another attempt at a full LCA, cited in *The Economist* and conducted by CNW Marketing Research, Inc. about a year ago. This report concluded, roughly, that diesel vehicles are better for the environment than hybrids. However, there are numerous problems with this LCA attempt, discussed in depth in this article from *Grist Magazine*:

<http://gristmill.grist.org/story/2007/2/12/115426/732>

If you have any quibbles about what you take to be the "gospel truth" of climate science, please check out www.realclimate.org. And as always, you can read my column online at

<http://oak.conncoll.edu/aekro/voicecolumn.html>

Estrus: Science of Stripping

By Andrew Margenot '10



The bright red rump of a female baboon is a sight you've probably come across while browsing through any of the various nature channels (the Discovery Channel comes to mind). If you flip to HBO, chances are you'll stumble upon a strip club scene. If you're lucky

enough to find your grandparent sitting next to you through your TV safari, you may just catch a glimpse of the awkward turtle.

Alas, I digress! Let us return to the subject of red baboon butts. What, exactly, do female baboons in heat and (female) lap dancers have in common? New research suggests that both primates rely on estrus—external displays of maximized fertility—to enhance their ability to attract the opposite sex. Whereas success for Ms. Baboon is measured by the quality of the mate she lands, for strippers success is a matter of cash.

A study by the University of New Mexico followed 18 strippers for 296 shifts over sixty days in what amounts to about 5,300 lap dances. Naturally ovulating lap dancers cashed in twice as much as those taking birth control (which halts hormone fluctuation). More specifically, the exotic entertainers with peaking sex hormones pulled in an average of \$70 per hour, twice that of the \$35 per hour made by those on the hormone-suppressing pill. In accordance with their constant, unchanging hormone levels, the hourly earnings of strippers on the pill remained the same throughout the study.

It has long been thought that our species "lost" estrus in favor of concealing ovulation. The stripper study clearly demonstrates the contrary; peaked fertility is in fact "showed off" by ovulating women. As one research explains, "Club patrons will often 'sample' several different dancers with one lap dance each before picking one for a more expensive multisong bout of dancing. Thus, patrons can assess the relative attractiveness of different women through intimate verbal, visual, tactile, and olfactory interaction, and those attractiveness judgments can directly influence women's tip earnings."

Homo sapiens have not lost estrus. This age old behavior is simply much more subtle in humans than in other animals. That human estrus is only detectable in the extreme sexual environment of a sex club speaks to the extent of its subtlety. Nature, especially the African savanna that the baboon calls its home, is much more promiscuous than any human society.

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OPINION

Lethal Injection Not Lethal Enough

By Ian Barnes '09



After the Supreme Court agreed to investigate whether or not lethal injection is cruel and unusual, the Texas Court of Criminal Appeals stayed the execution of a 28-year-old Honduran man. This marks an indefinite suspension of death by lethal injection in Texas.

I was unaware that sensationalized killing ever counted as cruel and unusual. Lethal injection is only cruel if the convict incorrectly interprets the syringe to be his last meal filled with sweet heroin. It's not menacing enough. Why are we coddling these people?

If lethal injection is anything, it's uninteresting and unimaginative.

The Supreme Court says that lethal injection might be cruel; I say it's not cruel enough. Gandhi was wrong - an eye for an eye doesn't make the whole world blind. It makes everyone eye patch-sporting pirates and I defy you to show me anything wrong with pirates.

Many advocates for the death penalty state its purpose as a deterrent. Let's be honest: this is a lie. After the lethal injection is administered we can certainly say one is *deterred*, but clearly this is not what is meant. The death penalty's true *raison d'être* is to you know ... kill people in the spirit of revenge and all that good stuff.

If we really want to deter people, let's not pussyfoot around. We need to be reminded how to set an example. Let me help.

First, examine one of the great, (and few) triumphs of France - the guillotine. It has been neglected and forgotten to the world. There is no other item in history that functions as both a brutal decapitation machine and a dramatic watermelon slicer. You might say its capabilities are two-fold and diversified. We would do well to bring this baby back.

Secondly, examine one of the greatest intellectual advents of England, possibly even surpassing Monty Python. Though I will not cite its horrific and lengthy process, rest assured that the drawing and quartering of a victim, instituted by King Henry III, is quite possibly the greatest crime deterrent in the history of the world. To speak modestly, it would deter *God*.

We're not thinking big enough, we're lacking grandeur. Lethal injection isn't lethal enough. In an era where this country's imperialistic attitude and secret torture prisons reek of a medieval mindset our own capital punishment dial is set abysmally low. It wouldn't be too pretentious to crank things up a notch... or twelve.

Absurd? Perhaps. What I offer is no more sickening than a discussion of *humane* ways to kill human beings. The Supreme Court's labeling of lethal injection as potentially cruel and unusual is just a pathetic effort on their part to try and sleep at night.

But I ask, with all this talk of cruelty, is there anything more cruel and full of malice than revenge? On one hand there's cold-blooded murder and on the other, state-sanctioned killing in some disgusting form of societal retribution. In my eyes, it's one disease with two names.

Right Strokes For Conn Folks

By John Swig '08



How long can I stay in someone's room after hooking up before it gets awkward? - Tom

If they have a single, it is advisable to leave when they do. Nothing is weirder than getting back from 3 hours of classes to find "that" person still sitting in your bed. That is awkward arm material, unless they are your significant

other.

If they have a roommate, get out ASAP. No one likes being sexiled, and unless you know the roommate, there could be a weird situation when they come back. If the roommate was in the room when you hooked up, staying will lead to nothing but someone curled up in a ball

crying in the corner.

How do I pick up bitches at Conn? - Dick

There are two ways of doing this, depending on the size. First off, it is important to talk to her. If she doesn't see you coming and you just grab her then you may get hurt. Offering her a treat is a great way to gain her trust—bitches love treats. Once you've introduced yourself, rub her head to see if she is comfortable with you. Once she signals trust and if she isn't that big, you can just grab her by the scruff of her neck. It's a natural lifting point. For the bigger bitches, you are going to want to use both hands and have proper support. I don't recommend picking up another person's bitch unless they give you their approval though. When I'm walking my bitch on her leash, I don't enjoy a billion people trying to pick her up. It's my dog! There's also the possibility

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you are talking actually hitting on peoples' dogs, in which case I cannot encourage that behavior. It is illegal.

How do I tell someone I don't know their name the morning after a hook up? - Harry

The best way is to not tell them at all. Instead, you must try to get around having to say their name by calling them 'guy', 'hun', 'baby', and 'dude'. If you are going to acknowledge them at some point in the future, ask how old they are and demand I.D. to prove it. If you are in their room, you can check the whiteboard. If forced to use their name, it's better to use a wrong name than no name at all. If you make up a name you can ask them why they didn't give you their real name last night. Blame transfer is always the best route. If you admit you don't know any name at all, you're screwed.

ARTS & ENTERTAINMENT



The Classics Revisited

Taking On The Beatles' Sacred Sgt. Pepper's

BY JACOB MEADE '08

staff writer

I first heard *Sgt. Pepper's Lonely Hearts Club Band* about four years ago, right after *Rolling Stone* declared it the official best album "of all time." Its position atop the magazine's list of the 500 best was only the latest affirmation of its additional status as Most Praised Album Ever. Time and time again, aging critics wax nostalgic about that special moment at the apex of '60s mania, 1967's Summer of Love, when the Beatles shocked the world with a record that was truly mind-blowing and zeitgeist-grabbing. *Sgt. Pepper's*, we're told, was a certifiable Big Event in 20th century pop culture, capturing the sense of incredible hope and rebellion of its era. Hippies everywhere in search of a soundtrack to their LSD journeys worshipped *Sgt. Pepper's*, while everyone else just shook their heads in awe at the talent that poured forth from the Fab Four.

But 35 years later, when I first gave *Sgt. Pepper's* a spin, I thought it was a joke. Instead of a monument to the glories of rock and roll, what I heard on this album was odd, dated, and underwhelming. *Sgt. Pepper's* may work well as "best album ever" in theory, given the history of its release, but reputation alone can't make an album great; by my standards *Sgt. Pepper's* is far from it.

In 1967, the Beatles were at the peak of their power. Stimulated by increasing drug use and a growing distance from their strictly "pop" past, they let their imaginations run free on *Sgt. Pepper's*. John, Paul, George and Ringo were each developing their own style, drawing on different genres, and tossing all sorts of left-field sounds into the mix. But the resulting album seems more bogged down by ambition than elevated by it.

Sgt. Pepper's may have marked the peak of the Beatles' career, but today it sounds past it. The arrangements are overcooked, ponderous, and topheavy with overdubs. When the album

first came out, many interpreted its experimental sound as a bold new beginning in popular music. Now it sounds more like the last silly gasp of the psychedelic trend that briefly ignited the late '60s. Cuts like "Being For the Benefit of Mr. Kite!" with its fantasia of distorted organ are impressive but self-indulgent, packed to the point of bursting with whimsy. A general sense of pretentiousness comes across in the frequently indirect lyrics, which read like collections of the band members' inside jokes. Really, what are listeners supposed to make of lyrics like "K and H assure the public their production will be second to none/And of course Henry the Horse dances the waltz!"?

Throughout *Sgt. Pepper's*, the band's willingness to explore new realms comes at the expense of melody, an unfortunate trade-off. Take "Good Morning, Good Morning," for example, which sees a shrill chorus collapse into spasms of animal noises. It's a nifty trick, and cleverly crafted, but just that: a trick. Even the memorable hooks evoke a similar sense of gimmickry because Paul McCartney's embrace of whimsy left them sounding more like advertisement jingles than substantial tunes. "Getting Better" (which actually has been used for TV spots) is charming and catchy, but doesn't offer anything much past its own familiarity.

Which isn't to say *Sgt. Pepper's* is necessarily a bad album. There's no denying the splendor of the last track, "A Day In the Life," which became an instant classic on the strength of Lennon's touching bewilderment at modern life leading into a massive orchestral freak-out. Or George Harrison's lengthy Indian meditation "Within You Without You," which achieves a thick atmosphere minus the claustrophobia that plagues the other tracks. And the Beatles' overall commitment to pure sonic imagination is commendable. But that still can't shake my feeling that *Sgt. Pepper's* is a severely flawed and overrated album. It may have been a landmark of its day, but that doesn't make it any easier to rock out to a song as clumsy as "Fixing a Hole."

Across the Universe

BY GABRIELLA GEISINGER '11

staff writer

Whatever your feelings for The Beatles might be, Julie Taymor's *Across the Universe* is undoubtedly one of the most stunning movies of the year. From the opening scene to the closing, the music opens a door into the world of the past, connecting you to characters from a radically different time. *Across the Universe* takes the protagonists' lives and grounds them in the soundtrack by The Beatles. The songs are never superfluous or confusing, always highlighting the mood of a given scene for the viewer's benefit.

Across The Universe takes place in the turbulent era of the 60's, and follows the story of a topsy-turvy relationship between Lucy (Evan Rachel Wood) and Jude (Jim Sturgess), who meet through Lucy's brother Max (Joe Anderson). After dropping out of Princeton, Max travels with Jude to New York City, where they are joined by Sadie (Dona Fuchs), JoJo (Martin Luther II) and Prudence (T.V. Carpio), and later Lucy. Together they lead a carefree existence surrounded by music and love. But the swarm of domestic problems that arise with the Vietnam War threatens to derail their peaceful lives, as each character deals with the issues in their own way. Through music, marches, the army, and drawings, they try to change the world and their lives for the better.

The soundtrack selects twenty six Beatles songs, ranging from "If I Fell" to "Being for the Benefit of Mr. Kite." Anyone looking for a classic Beatles tune

will be pleasantly surprised by the new renditions of each song. Carpio takes "I Wanna Hold Your Hand" and transforms it into a slightly melancholic yet powerful acoustic tune. Anderson and Sturgess sing "With A Little Help From My Friends" with classic adolescent edge and strong voices that make the song energetic and exciting. Fuchs and Wood each take their songs and seem to empower them with strength and beauty. Every actor, from headliner to extra, is equally talented in their musical performances, appropriating the songs to fit the film's narrative without losing their meaning. "I Want You (She's So Heavy)", performed by Fuchs, Carpio, and Anderson, is interpreted in three different ways: Sadie sings as woman who's just found a new love, Prudence as one who loves someone she'll never have, and Max sings with the fear and anticipation of one who has just been drafted.

More of an awakening experience than a film, *Across the Universe* has diverse characters that one can easily relate to. The protest of the Vietnam War is a driving force in the film, yet doesn't overpower the characters' individual plights, which propel them through the story. Visual imagery and psychedelic colors intensify the film, as the movie theater disappears and is transformed into a brilliantly crafted world. *Across the Universe* is a powerful film and its effect doesn't end after you leave the theater. Seeing it multiple times only intensifies the message; as Sturgess sings, "we all want to change the world", and *Across the Universe* is a film that does just that.



ARTS & ENTERTAINMENT

Two Kings of Paris Fashion Week

BY ARETI A. SAKELLARIS '08

editor-in-chief



Alexander McQueen:

In undertaking a tribute collection to the woman who catapulted his career, Alexander McQueen did more than just honor the late Isabella Blow. McQueen collaborated with milliner Philip Treacy, whose hats were among Blow's favorite accessories, and channeled their inspiration in this landmark collection. Across the board, fashion critics lauded the duo's work.

Blow is an admirer of McQueen's clothing and wore his line with a fierce loyalty. Her loyalty is paralleled by McQueen's adherence to strict techniques of a couture-level craftsmanship. Instead of overwhelming the senses,

McQueen invited his audience to get close to the clothing and to appreciate the meticulous attention to the detail that a McQueen garment boasts. McQueen's execution was phenomenal in presenting a strong shoulder and defined waist while still maintaining a profound sense of romance and movement.

Treacy's extravagant hats crowned a majority of the looks—an arresting arrangement simulating a flock of monarch butterflies masked all but the eyes of model Alana Zimmer. Other outfits were completed with the faces of models embellished to look like the scales of butterflies. Stiletto sandals tying up the calf also featured affixed butterflies. By invoking the butterfly as his aesthetic muse, McQueen's chiffon dresses mirrored wing patterns with their painted designs; one gown's collar encircled model Viviane Orth's face and neck as it flowed behind her, looking like she had wings.

With this show, McQueen regained his footing from last season, and with a delicate blow, this collection took flight. Combining drama and wearability, all the line has to do now, according to Treacy, is retire.

Chanel by Karl Lagerfeld:

"We ride with him," said Bergdorf Goodman's Linda Fargo of creative director Karl Lagerfeld at the Chanel spring/summer 2008 presentation. She continues, "He thinks of always going forward." The stars, stripes, and denim are a hybrid of Americana and Gerald and Sarah Murphy's south of France circa 1930s. Lagerfeld added that the next ad campaign, which he personally shot, features Claudia Schiffer as Sarah Murphy.

In his typical fashion, Lagerfeld did not present one overarching theme. Lisa Armstrong of *The Times* explained that "there's not one theme... it's always about the individual [pieces]." Lagerfeld designed ankle bracelets and miniature ankle bags with friend and muse, Lindsay

Lohan, in mind. As a postmodern master of evoking the iconography of Chanel, Lagerfeld infuses it with a pop culture sensibility. Hamish Bowles of *Vogue* described it as "witty modernism."

Like McQueen, Lagerfeld nurtures ideas from one collection to the next. Spring/summer 2008 offered fingerless gloves echoing the tweed cut-out boots from the autumn/winter 2007 collection. Amid the "God Bless America" fanfare, a tragically chic belted white trench coat-dress, a subversive floor-length black evening gown with gold side-inserts, and a navy tweed coat paired with a mini-skirt covered with a sheer tulle overlay encapsulated the definitive Chanel style.

Other Sizzling Shows:

Nicolas Ghesquiere for Balenciaga, Alber Elbaz for Lanvin, Rick Owens, John Galliano for Christian Dior, Azzedine Alaïa, Stefano Pilati for Yves Saint Laurent, Marc Jacobs for Louis Vuitton, and Rei Kawakubo for Comme des Garçons.

Source: style.com nytimes.com

In Defense of The OC

BY JACQUES SWARTZ '09

staff writer

Consider *The OC*: a relatively long-running show banished to rerun syndication and home video, it's surely old news. The appeal that it once generated among the mass-audience viewership can be traced to formula and style, and the appeal it's generated among a brainier kind of TV-viewing audience doesn't come from ironic appeal or retro chic. While I'd love to find out that a reviewer from the *Times* or the *New Yorker* had given it the kind of critical acclaim often visited on Highbrow/Lowbrow fence-riders like Justin Timberlake, I doubt I'd find it.

This summer I rented an apartment from a friend in Montreal, and it was in this apartment where, having found myself alone one night, too broke and tired to go out, but still not quite ready to hit the French-Canadian sack, I decided to supplement my out-of-the-box dinner with a sampling from *The OC* Season 1. "What the hell, why not?" I expected cheese, applied liberally over predictable plot turns and drenching beautiful, cookie-cutter characters.

Yet what I ended up watching hooked me, and I made it most of the way through the season in a week or two. I started telling my friends that they had to find the show and watch it, for their sake. Laughter ensued.

The show is more cleverly written than you'd expect; that the show is also, with exception of the loveably mannequin-ish male lead, better acted than you'd expect—by, among others, Peter Gallagher. This acting fleshes out the clever writing quite nicely, and the how and why of the characters reaching the inevitable conclusions you've drawn is really done with masterful



strokes.

In truth, the close of each episode leaves you thirsty for the start of the next. And the characters, archetypes though they may be—the beautiful-yet-tortured-cometh-from-the-wrong-side-of-the-tracks dude, the beautiful-and-rich-yet-really-deeper-than-all-that dudette, the beautiful-yet-dorky-yet-also-charming-in-his-dorkiness mensch—are superbly delivered archetypes, shining examples of their respective forms, and are totally compelling. When good or bad befalls them, you Care in a totally genuine and unabashed way. Marissa's boyfriend mistreats her? The asshole. You'll strangle him. Marissa and Ryan finally kiss? Amazing. Fireworks. And this is testament not only to the deftness with which our teen idols fill their formic shoes, but moreover the ways in which their steps are patterned and paced by the show's writers—true savants of the teen soap opera.

So what else, in the way of objections, can we expect here? "Realism" as being at low ebb, perhaps? First, even if every character is implausibly pretty and leads a

life chock full of sudden disasters—fires, arrests, near-deaths—we can see the broader teen-angst, coming-of-age and adults-struggling-with-satisfaction themes addressed by the show all resonating nicely. Never mind the after school special flavor of the episodes dealing with drinking and drug use. The show really speaks to its audience when it moves towards all the baser concerns—negotiating relationships, trust and communication with those you love, mediating between personal want and collective need, navigating high school. The non-real content and even the plot movements in this respect are utterly secondary.

The show is essentially unconcerned with realism. Yes, it's a teen soap opera for the 14-25 set. But it's an excellent one - maybe the best teen soap opera of the 00s, still as-yet unsurpassed.

But the way I prefer to interpret the show is as a certain kind of very important Lowbrow Art. A couple weeks ago I asked, "What is good TV?" Through the show we come into a vicarious enactment of teen romance, angst and growth transcendent of genre pigeonholing. Moreover, we recognize in the characters not only our ideals of beauty and pleasure but also of fear and insecurity. *The OC*, in its value as entertainment, in its strangely powerful capacity to hold us in suspense about the predictable and inane, is both a mirror to our culture and a culmination of lowbrow Pop Culture television tradition.

By all written accounts, *The OC* descends rapidly into disaster following around mid-Season 2 or so. This may or may not be the case; as far as I'm concerned, much like Lynch's inimitable *Twin Peaks*, the show used its one season to win its way into the hallowed halls of both culture and cultural significance; all that comes after be damned. Someone you know has this show, I assure you. The next time you're craving something that presents as substance free but fear the empty feeling you know follows a television Twinkie, settle down with an episode, and see if I'm wrong.



Members of the Women's Crew Pushing Off (Gardner)

WEEKLY CALENDAR

Saturday, October 20th:

Annual Fall Foliage Walk, main gate of the Arboretum, 9 am
 Stu Nelson Trophy Regatta at Connecticut College, 9:30 am, Thames River
 "The Pumpkin Circle - Your Child and You," 10 am, Buck Lodge, register early
 Field Hockey vs. Colby, 11 am, Silfen Field.
 Women's Soccer vs. Colby, 11 am, Harkness Green
 Women's Volleyball vs. Eastern Connecticut State U., 11 am, Luce Fieldhouse
 Water Polo vs. Fordham University, noon, Lott Natatorium
 Remembering Professor Richard H. Goodwin, 1 pm, Harkness Chapel
 Men's Soccer vs. Colby, 1:30 pm, Harkness Green
 Women's Volleyball vs. Western New England College, 3 pm, Luce Fieldhouse.
 Water Polo vs. Iona College, 5 pm, Lott Natatorium
 "A Cabaret-Revue" directed and accompanied by Gerald Moshell, 7 pm, Oliva
 Fall Concert featuring RJD2, 9 pm, Palmer

Sunday, October 21st:

Stu Nelson Trophy Regatta at Connecticut College, 9:30 am, Thames River
 Water Polo vs. MIT, 1 pm, Lott Natatorium
 Arboretum Afternoon Tour, 2 pm, Olin

Sunday, October 21st (continued):

Protestant Fellowship Meeting led by Rev. Lee Ireland, 8:30 pm, Chapel Library

Monday, October 22nd:

Personal Trainer, noon, Athletic Center, \$12.50
 Suicide Prevention Workshop for faculty and staff, noon, Alice Johnson Room
 CELS Recruitment: Carney Sandoe & Associates Information Session, 6:30 pm,
 Hood, Blaustein
 Free Kickboxing Classes, 6:30 pm and 7:30 pm, Cro's Nest.
 Writing Center After Hours tutoring in Main Street East (sign up in front of
 Harris), 9 - 11 pm, Main Street East

Tuesday, October 23rd:

Personal Trainer, noon, Athletic Center, \$12.50
 Men's Soccer vs. Roger Williams University, 3:30 pm, Harkness Green
 Personal Trainer, 5 pm, Cro's Nest, \$12.50
 Community Yoga, open to all levels, 5:30 pm, 1941 Room, CC students \$6
 Writing Center After Hours tutoring in the Smith common room (sign up in front
 of Smith Hall), 8 - 10 pm, Smith common room

The College Voice

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