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The Changing Face of Feminism

GABRIELLE DANN-ALLEL
CONTRIBUTOR

"Why are vaginas important to you?"

Two weeks ago, this question was posed to 120 men of Connecticut College in a promotional video released on Wednesday, Oct. 16, for the upcoming *Vagina Monologues*, and has recently become a topic of conversation across campus. Besides eliciting responses of giggles, apprehension and often pure anxiety from participants, the question was also answered with compassion, honesty and courage. Though it is not uncommon for a male college student to discuss the topic of vaginas, it is less common to see so many men stand for what has traditionally been considered a women's issue. The recent support for the video awakens debate on how feminism should be defined by college students in 2013.

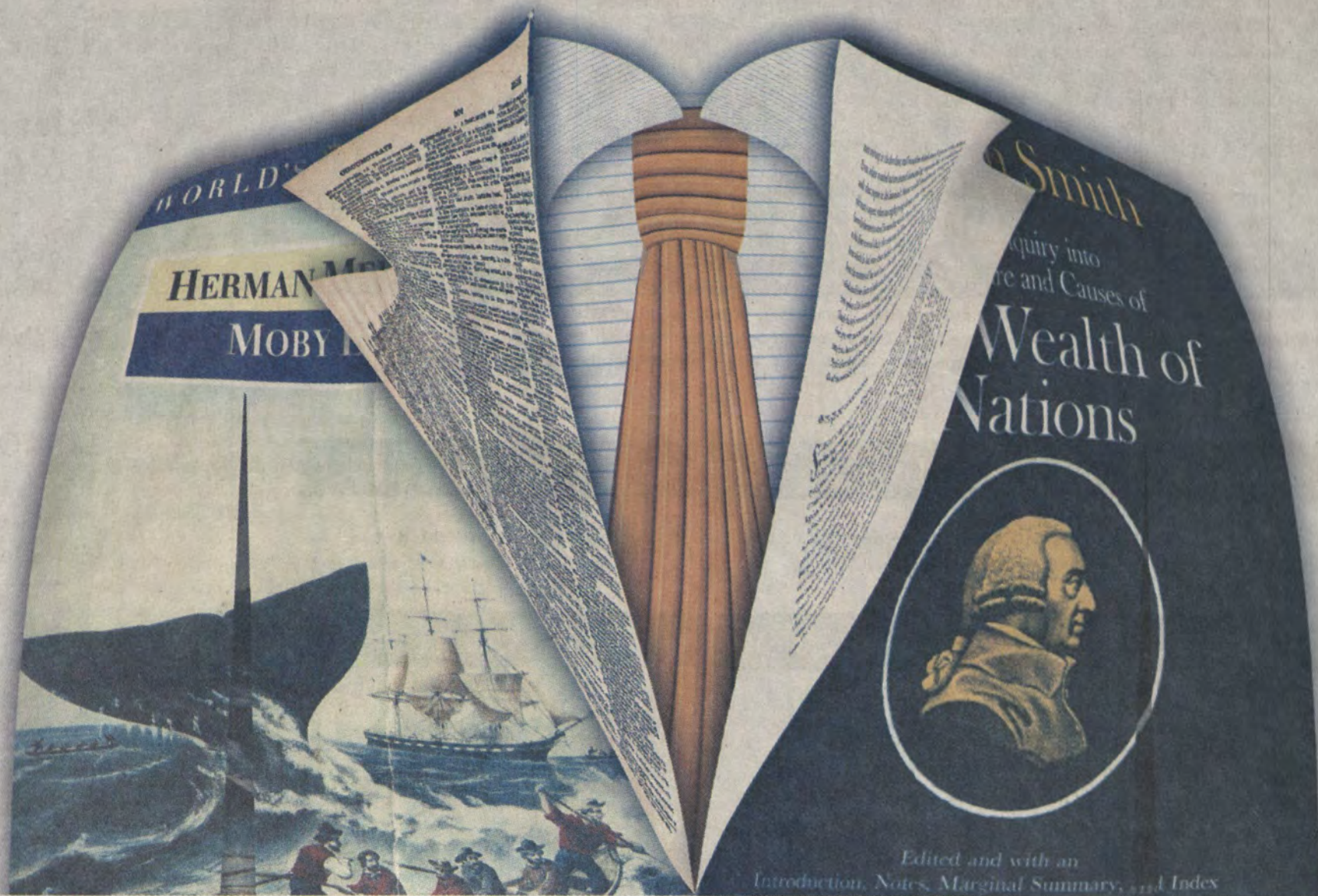
According to Alia Roth '14, producer of *Vagina Monologues*, feminism should be accessible to everyone on a college campus. "A lot of people assume it's just for women... but I think unpacking feminism and saying 'if you're pro-women's rights, pro-equality in the workforce, pro-sexual freedom, then you can consider yourself a feminist' could cause more people to embrace the term." The search for a way for men to become involved in the *Vagina Monologues* production led to the development of the promotional video, which has now been featured on *Huffington Post*, *Jezebel.com*, and the website of the V-Day organization.

Despite its positive message, the video may face some criticism. Traditional feminists, particularly on college campuses, established a movement based on a collective female consciousness. "The personal is political" was a battle cry for feminists that challenged the system of patriarchy in the United States. Men were often considered allies but not participants at the root of the movement.

In the eyes of Connecticut College students, however, the direction of feminism has transformed. Jackson Murphy '14, of the campus group 1 in 4, acknowledges that some people will be upset with the video. "There are so many different interpretations

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"Just Going Off What She Said" Is Formality in the Classroom Still Relevant?



DAVE SHANFIELD

MADELINE CONLEY
CONTRIBUTOR

Long gone are the days when the women of Connecticut College would gather on the Temple Green to sing songs in celebration of the new full moon. We have likewise forgone the early protocol of dorm life, complete with maids, butlers and house monitors to supervise social visits in the parlor, and there seems to be little relevance for classes in secretarial studies or archery for the modern Connecticut College student. Each generation of students determines which customs are worth preserving and which are abandoned, deemed too antiquated for our modern lives. Is classroom eti-

quette, and more broadly, the reverence of the classroom as a sacred, formal space for learning becoming a relic of the past at Conn?

Some would say that our behavior in class is informal at best, disrespectful at worst. We arrive ten minutes late and we pack up our things five minutes early. We slump down in our seats, we pop our gum, we text under the table, and we rarely participate. When we do take part, we lazily introduce our arguments: "Just going off of what she said," or, "Um yeah, about her point." In our speech, dress and attitude in the classroom, something seems to have markedly changed from a previous, more ceremonial attitude towards

academia.

Has it always been like this? Is part of being in your late teens or early 20s letting go of expectations of past generations and creating your own standards? Are we justified in allowing the formalities of the "old classroom" slip out of reach and into obscurity? Some students react positively to what is perceived as a shift away, particularly with language, from reserve and stiffness in the classroom.

"It makes me very uncomfortable when it's super formal in the classroom," said Azul Tellez '15, adding that lack of formality has not detracted from the quality of conversation. Of the difference between more formal ap-

proaches to discussion and the more colloquial class discussions we partake in now, she mused, "I think the level of intellect is probably the same, or better even, so it's fine." She does, however observe a culture of informality that sometimes affects her own behavior in class: "There are classes where if I don't talk informally, I feel self-conscious about it because everyone is being so informal—that actually happens a lot...I make myself sound more informal than I would otherwise."

There is also a justified reluctance to compare the "old classroom" to the way we behave in class now. Perhaps it is part of our collective historical imagination to assume that

Connecticut College students of the past spoke to each other in very prescribed academic language. Anna Curtis-Heald '15 reflected on this. "I don't think I've ever experienced proper etiquette, or 'the old way', so it's hard to compare."

Other students expressed a desire for us to live up to our own intellectual capacity in the classroom by approaching discussion with more thoughtfulness and more formulated, articulate points. "I think most of the time people see [class] as just getting through it, just getting by. In a way, it is the least important thing in your day. You don't prepare to go to class, or perform, and you

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Klagsbrun Symposium Brings David Sedaris to Conn

MELANIE THIBEAULT
EDITOR IN CHIEF
&
JERELL MAYS
OPINIONS EDITOR

"In America, if your neighbor has a Rolls-Royce, you want one, too. In England, if your neighbor has a Rolls-Royce, you want him to die in a fiery accident," said David Sedaris during an interview with Weller Professor of English and Writer-in-Residence Blanche Boyd. The interview, which was part of the sixteenth Daniel Klagsbrun Symposium on Creative Arts and Moral Vision on Oct. 15, preceded a reading and talk

with the contemporary humorist writer in Evans Hall that evening, and offered students, faculty, staff and alumni the opportunity to hear Sedaris speak in an intimate setting.

David Sedaris has become a household name, earning recognition in the early 1990s for several essay collections, including *Barrel Fever*, *Naked and Holidays on Ice*, *Me Talk Pretty One Day*, which was published in 2000, skyrocketed Sedaris to international fame and made him one of the pre-eminent voices in contemporary nonfiction. Sedaris's self-deprecating, acerbic tone has made him a favorite among a diverse range of readers.

During the interview, Boyd focused on Sedaris' globe-trotting lifestyle as well as how he managed to reach such depth in his work, calling it nifty. "I don't think of it as nifty. I think all writing is equally narcissistic," said Sedaris. "If you are writing fiction or nonfiction, doesn't matter, the bottom line is that you want people to read it." In addition to writing, reading plays an important role in the presentation of Sedaris' work; his audiobook for *Dress Your Family in Corduroy and Denim* has been nominated for two Grammys, one for Best Spoken Word Album and another for Best Comedy Album.

Sedaris is one of a long line

of distinguished guest speakers for the Daniel Klagsbrun Symposium on Creative Arts and Moral Vision. Previous speakers have included Michael Cunningham, Art Spiegelman and Tobias Wolff, whom Sedaris worships; he claimed that when he first started writing, he tried to sound like Tobias Wolff but ultimately failed because, "I'm not a decent person. No one has a heart like [Tobias Wolff]...If I had a church, I would read a Wolff story and then tell everyone to go."

Created in 1989, the Daniel Klagsbrun Symposium honors the life of Daniel Klagsbrun '86, who passed away two years after graduating from Connecti-

cut College. His parents, Herb and Emilie, wanted to remember Dan, who they said was a "voracious reader," and began the symposium to bring well-known writers to speak at the College every two-or-so years.

"Daniel had a wonderful four years. He absolutely loved Conn," said Emilie Klagsbrun in a phone interview. "He made extraordinary friends, had great experiences. We wanted to do something for him in his memory. We felt it was important to remember Daniel in a positive way, and to give back to the school appreciation for the wonderful years Dan spent

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Cookies & Conn

Abroad editor Ayla Zuraw-Friedland gets the scoop behind nationally recognized Oreo research

Coffee Grounds

Popular student-run coffee shop makes changes in an effort to garner more student support

A Royal Show

All group a cappella competition to feature the hits of breakout star Lorde

Do You Know about CoCoWoSo?

TCV sits down with a captain and freshman recruit from the women's soccer team

EDITORIALS

OCTOBER 28, 2013

THE COLLEGE VOICE

Editorial

I think that, perhaps, the term “Letter to the Editor” is misleading. It seems to suggest that such a letter would be intended for Melanie and I, and that its contents would be relevant only to us. As most of you likely know, this is not the case. A letter to the editor is indeed addressed to the Editor or Editors in Chief, but it is submitted for the purpose of publication and, in effect, becomes a letter to the community.

At The College Voice we try – with varying levels of success – to cover stories with thorough research and objective reporting. We attempt to represent all perspectives on a given issue, and do our best to avoid propagating rumors and biased opinions.

This does not mean that we do not value such speculation and personal views, only that we cannot present such content as news.

But not all ideas worth spreading are fully developed, and not all speculation is invaluable. As a newspaper, the Voice seeks to provide its readers with answers, but we believe that, as Connecticut College’s only student-run news publication, it is our responsibility to raise questions, too.

Last week, the Voice held a small, round-table discussion with a handful of student-leaders to explore issues, trends and various happenings at Conn. We did not seek to arrive at any de-

finitive conclusions or form impermeable arguments; we only wanted to share thoughts, insight and a healthy dose of gossip, too. By the end of the evening I had over two pages of questions about the subjects we discussed, yet I left with a stronger sense of the attitude and identity of the student body.

A letter to the editor is an opportunity to pose a question. It is an opportunity to express your opinion to the greater college community, regardless of how well founded it might be. We try not to publish articles that convey ignorance or sensationalism, favoritism or prejudice; in an open letter to the editor, you can be an ignorant sensationalist

who shows favoritism for prejudice – and we’ll even copyedit it for you!

A letter might never receive (nor warrant, for that matter) a reply. Other letters might result in follow-up articles, and others still might stir vocal reactions on campus and online. Regardless of the public republic, though, frequent letters to the editors will help us achieve our goal of representing as many community perspectives as possible. That alone is worth the wild and absurd contributions that we’re looking forward to reading.

-Dave

Fall 2013 Writers Meetings & Production Schedule

The College Voice holds writers meetings on Wednesday nights at 9 PM in our office on the second floor of Cro. Join us.

ISSUE NUMBER	WRITERS MEETING	PUBLICATION DATE
1	9/11	9/23
2	9/18	9/30
3	9/25	10/7
4	10/14*	10/21
5	10/16	10/28
6	10/23	11/4
7	10/30	11/11
8	11/6	11/18
9	11/20 & 12/2*	12/9

*meetings dates marked with an asterisk imply that the meetings will take place on Mondays to accommodate the academic calendar

SUNDAYS WITH ALUMNI

NETWORK AND GET CAREER ADVICE FROM
CONNECTICUT COLLEGE ALUMNI

A SAFE STATE: CAREERS IN NATIONAL & GLOBAL SECURITY

Sunday, November 3
Chu Room, 4 p.m.

Interested in national security and counterterrorism? Curious about how to get from Connecticut College to a career with US Foreign Service, State Department, or Homeland Security?

Three distinguished alumni will discuss how their liberal arts education prepared them for careers in national and global security.

- **John Cohen '83 P'17**, Principal Deputy Under Secretary for Intelligence & Analysis and Counterterrorism Coordinator, United States Department of Homeland Security
- **Justin Rowan '98**, Special Agent, US Department of State, Diplomatic Security
- **Caitlyn Turgeon '08**, Human Capital Consultant, Deloitte Federal Consulting and recent graduate of Georgetown University’s Security Studies Program

This event is sponsored by the Office of Advancement.
Refreshments will be available following the talk.

Questions? Contact the Office of Alumni Relations alumni@conncoll.edu.



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THE COLLEGE VOICE

“The views and opinions expressed in *The College Voice* are strictly those of student authors, and not of Connecticut College. All content and editorial decisions remain in the hands of the students; neither the College’s administration nor its faculty exercise control over the content.”

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NEWS & FEATURES

OCTOBER 28, 2013

THE COLLEGE VOICE

THE CONNECTICUT COLLEGE ARBORETUM

A Bountiful Campus Resource, Nationally Recognized

Arbofest Photos October 26, 2013

PHOTO BY MIGUEL SALCEDO

MOLLY BANGS
NEWS EDITOR

This past summer, the Connecticut College Arboretum received national recognition by *Nerd Scholar*, a website concerning the intricacies of higher education, which called the College one of the ten colleges/universities that “invest in our nation with Programs that take the lead in land preservation and restoration.” Other colleges and universities that garnered recognition for their arboreta or agricultural initiatives were the University of Maryland, the University of Vermont, Elmhurst College, South Seattle Community College and Hastings College. Connecticut College’s preserved open space, however, is the largest of them all, the second being Maryland at approximately 400 acres.

Mamacoke Island, the Caroline Black Garden between Winchester and Ridge apartments, the main Connecticut College campus itself, in addition to the enclosed space below Williams Street together comprise the 750-acre “Arbo.”

Director of the Arboretum Glenn Dreyer explained that Conn’s arboretum is fairly well known in the field of science teaching, but less recognized by the general public. “It’s nice that somebody noticed,” he said of the *Nerd Scholar* recognition. “It’s such a great asset for the College and the community.”

Dr. Caroline Black, the first chair of the Botany Department, developed a small teaching garden in 1928. The main arboretum off of Williams Street was established four years later on just 64 acres of farmland. On this land there was a grove of Eastern Hemlock trees, which Dreyer said “formed the nucleus of the natural area at that point.” Since then, the Arboretum’s variety of flora has evolved to what *Nerd Scholar* called “a diverse collection of natives and botanicals.”

Dr. George S. Avery Jr. was chair of the Botany Department and the first Director of the Arboretum, and he worked with landscape architect A.F. Brinckerhoff to design the living museum. Under Avery’s leadership, the Laurel Walk was constructed.

Dreyer commented that the construction of the Laurel Walk was in line with the idea of native plants, which has consistently been the theme of the Arboretum. This theme was fairly unusual in the 1930s and ‘40s, during which it was more popular to import exotic plants for say, a Japanese-centric garden.

In 1935, the College received a grant from the Rockefeller Foundation to build the greenhouse. In 2011-2012, Rough Brothers Inc. renovated the greenhouse. The Arboretum Annual Report described the renovation; “the foundation and frame are all original, but now it features new safety glass, electrical service and modern climate control systems.”

In 1944, Dr. Richard Goodwin took over the Botany Depart-

ment and the Arboretum. Considered a pioneering conservationist, the Arboretum grew from 100 acres to 450 in his years at the College. “During his tenure, there was a big push for acquiring land,” remarked Dreyer.

Dr. Goodwin hired a young plant ecologist in 1953 by the name of Dr. William A. Niering to teach in the Botany Department, work as his assistant director and oversee ecological research in the Arboretum. He became the Arboretum’s director in 1965. “Niering used the Arboretum for more academic purposes, establishing long term ecological studies that are still going on today, such as bird breeding and vegetation projects in the Samuel Bolles farm site,” said Dreyer.

Dreyer himself was a graduate student of Niering’s, having graduated from the College in 1983 with a Master’s degree in Botany. He is presently the *Charles and Sarah P. Becker ’27 Director of the Arboretum*.

“I guess my contribution has been managing our plant collection in a more constructive way,” Dreyer said, “thinning some things out, evaluating the collection.” He spoke of the Conifer collection that his team introduced in the Arboretum in response to an invasive species that had knocked out the plants on five acres of land next to the pond.

He pushes for a “more ecologically appropriate landscape management” in which he does not need to use as many chemicals in order to maintain plants. He also strives to make the collection more “biologically diverse in terms of nutrients, etc.”

In addition to being utilized by science students, particularly those in the Botany Department, the Arboretum hosts a plethora of cross-disciplinary events and activities. “The Arbo Project” is a collaborative program of the Office of the Arboretum and the Office of Volunteers and Community Service (OVCS). Connecticut College student volunteers lead tours of students from the New London area through the Arboretum south of Williams Street. In past academic years the program has brought in over 100 young students to engage in all the Arboretum has to offer.

Jennifer Cunningham ’13, AmeriCorps Vista in OVCS who is presently in charge of The Arbo Project commented that the program is off to a good start this year. They have already hosted approximately 85 students from a local middle school. During the tours, “the kids learn about the history of the Arboretum, the pond, succession... They love being outside, and are able to truly connect with the environment.”

Cunningham noted that the multitude of tours will take off in the spring semester this year. In 2012-2013, approximately 20 Conn students volunteered to give The Arbo Project tours; she expects a similar turn out for the program in coming months.

The open meadow in front of the pond in the Arboretum is utilized for many performances, as well as being a popular study and

relaxation space on nice days. New London’s Flock Theatre annually puts on Shakespeare performances there every July and August. This past summer was their 20th summer, in which they performed *As You Like It* and *Oedipus Rex*. Derron Wood ’88 is the principal director of the Flock Theatre; other shows of his in the past have included *Macbeth*, *The Tempest*, and *Romeo & Juliet*.

Wood said that the Arboretum has first and foremost provided them with the space to put on these performances for 20 years. “The space has evolved and changed, with the Hemlock trees that were wiped out by an invasive species, as well as the arbors that were put in. The street lights that the College added are great as well because they allow more access in and out.”

He continued, stressing that the Arboretum is a “beautiful, beautiful venue for outdoor performances. We use it very specifically to not change the nature, therefore using portable props, instead really focusing on costumes to make the play come alive.”

From a logistical standpoint, Wood said, “it is much easier for families to attend, particularly those with young kids as they can get up and move around if they are restless... It is a relaxed setting for outdoor performances, and draws a couple thousand people every summer. Glenn Dreyer and the rest of the Arboretum staff are great to work with.”

The Student Activities Council (SAC) and various class councils take advantage of the space as well, as they did with both last spring’s senior event Lilypad, which replaced Fishbowl, as well as with the annual Arbofest that took place Saturday, Oct. 26. Arbofest, which constituted the first portion of SAC and the Senior Class Council’s “Fallapalooza” featured musicians River Whyless, Eliason Jackson, and The Banditos.

Gracie Pearlman ’14, Chair of SAC, commented on the Arboretum’s importance: “The Arbo is so unique to Conn, and part of the reason so many people come here. While obviously preserving it, I think it’s so great that we are able to utilize it as a venue for various events (namely Arbofest and Lilypad last year). The Arbo basically provides a natural stage that overlooks the pond, and the hills all look toward that one spot, so it really is a natural fit for smaller concerts and events. I think we’re really lucky we get to use it for things like this, which is a testament to the faculty and staff’s trust in the students to respect the space.”

Every year on April 20th, N20, Connecticut College’s comedy group, puts on a consistently well-attended improv show in this same area of the Arbo.

As *Nerd Scholar* recognized, the Connecticut College Arboretum has been a unique and vital element of the College for almost a century. The opportunities it presents have only grown with its expansion and modification over the years. •



PHOTOS BY PHOEBE PAPADEMETRIOU (TOP, BOTTOM) AND MIGUEL SALCEDO (MIDDLE)

The Changing Face of Feminism

CONTINUED FROM FRONT

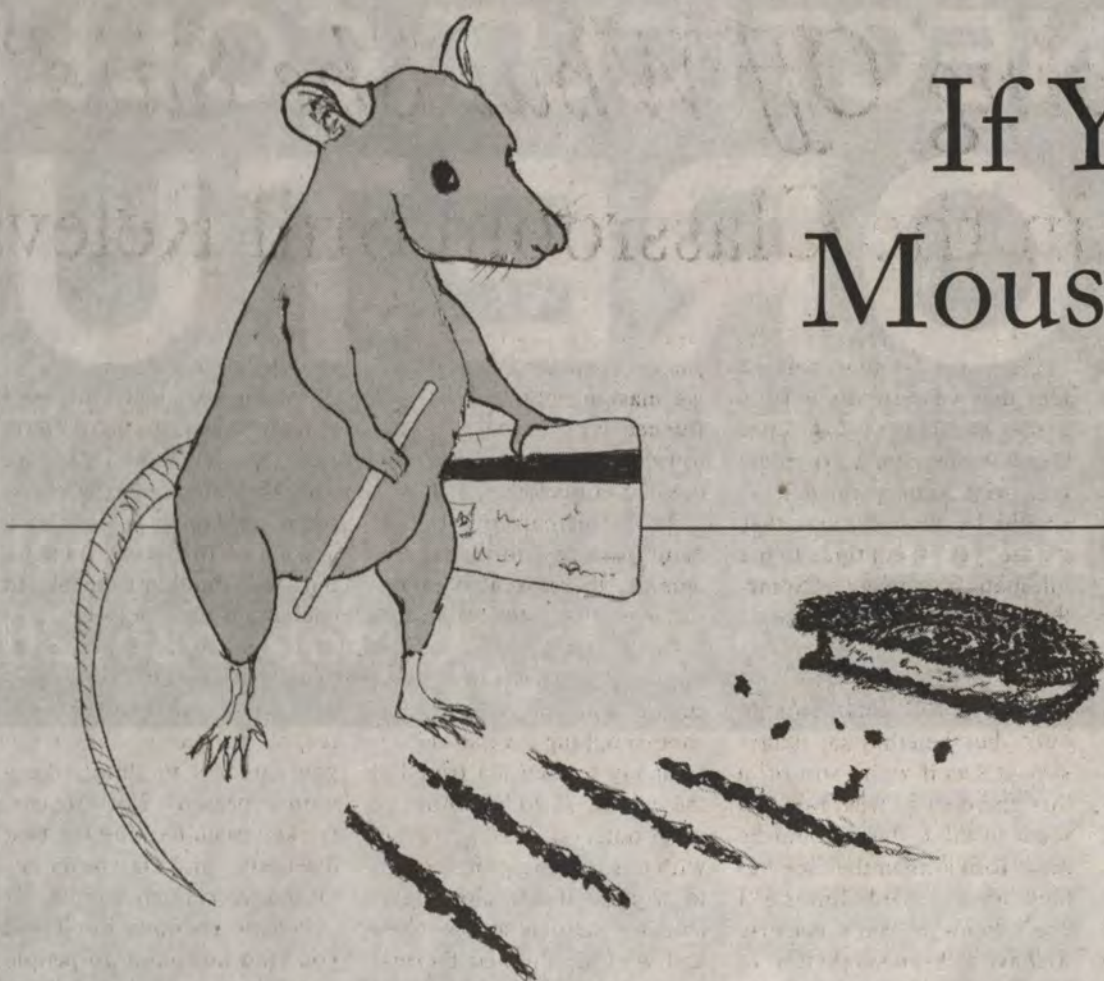
of what feminism is," said Murphy, "and it's not every day you see people speaking so comfortably as the men were able to do in the video." Murphy and Drew Majkut '14, also a member of 1 in 4, consider themselves feminists because they argue that, fundamentally, the basis of the feminist cause is a fight for equality and human rights. "1 in 4 became involved with the video because we can have a positive male influence and reach a demographic that may not be involved in the mainstream feminist movement," Murphy commented.

Carter Goffigon '14, a student coordinator at the Women's Center, shares a similar sentiment about male participation in the feminist movement: "Feminism comes in all shapes and sizes. The Women's Center this year is exploring how feminism can be defined in the 21st century."

Elaine Frost '14 also argued that the definition of feminism is changing. "If you're going to label yourself a feminist, you're fighting for equality. In this day and age, we need to work to understand each other across genders and be willing to communicate." Feminism for the 21st century, as supported by the advocacy work at Connecticut College and conversations on campus, crosses gender boundaries.

This kind of advocacy that reaches beyond gender stereotypes may be specific to the political culture at Connecticut College. When asked whether the same video could be created at a larger university, Roth said, "I'm not sure. I think that the tight-knit community of Connecticut College helped make this happen. Many people have seen the *Vagina Monologues* and encouraged their friends to be in the video." Ariann Holden '14, director and co-producer of the *Vagina Monologues*, also stated that the environment of Connecticut College helps people take direct action for the feminist cause. "It's easier to participate in the feminist movement in a small college community with peers than [in] the larger society," said Holden. The widespread support for the video, however, suggests that Connecticut College could serve as an exemplar for campuses across the United States. As Frost put it, "this type of community could start the dialogue and encourage other young men to talk about gender-based violence."

The work of on-campus groups such as the Women's Center, 1 in 4 and the *Vagina Monologues* indicate that feminism is headed in a different and powerful direction. These groups hope that the feminist cause is one that every student at Conn can rally behind. The work that has already been produced and the participation of students in the V-Men video raised the bar high for activism at the College. Feminism may be continuously evolving in debates on college campuses in general, but the movement has a diverse set of committed allies here at Connecticut College. •



AYLA ZURAW-FRIEDLAND
EDITOR ABROAD

In the past year, neuroscience Professor Joseph Schroeder and a few dedicated neuroscience majors and Science Leaders took up the challenge of discovering what exactly happens when you give a mouse a cookie, or more specifically, an Oreo. The answer? Like most of us, they tend to want another.

Last year, Jamie Holohan '13, a neuroscience major and PICA scholar, found a way to combine her interests in the form of a study that would explore the behavioral tendencies toward junk food in low-income communities where sugary, high-calorie food is most prevalent. "We chose Oreos not only because they are America's favorite cookie and highly palatable to rats, but also because products containing high amounts of fat and sugar are heavily marketed in communities with lower socioeconomic statuses," said Holohan in an interview with College Relations.

Holohan teamed up with fellow neuroscience major Becca Markson '13, and Associate Professor of Psychology and Head of the Behavioral Neuroscience department, Joseph Schroeder, along with Gabby Lopez '15 (a Science Leader) and Katrina Bantis '14, (later continued by Lauren Cameron '14, also a Science Leader). They explored whether high fat, high sugar foods could be put in the same category as highly addictive drugs such as cocaine and morphine when looking at the obesity epidemic gripping many poorer neighborhoods across the country. The group used standard, well-known methods of study that would not harm the animal subjects and passed through the department research approval process without issue.

The study, as described by Professor Schroeder, was done in two parts; one part focused more on behavioral conditioning, while the other studied actual effects of the brain more closely. The first portion is referred to as "conditioned place preference." Lab rats were placed in an apparatus consisting of two chambers with slightly different appearances (one decorated with stripes and another with polka dots), but were otherwise identical, so the animal had no initial opinion of either side.

To start, one group of rats was alternatively given either a shot of saline and confined to one side, or a shot of cocaine or morphine and confined to the other. The premise was that they would develop a preference for whichever side they were on when they were administered the drug, and spend more time

there when given the freedom to roam the two chambers on their own. To test the hypothesis that Oreos could have the same effects as the addictive drugs, Holohan did a similar experiment, replacing the saline with rice cakes and the cocaine and morphine with Oreos to see if a similar preference would be developed.

"Just like humans, rats didn't seem to get much pleasure out of eating [rice cakes]," said Schroeder in an interview with College Relations. Oreos seemed to be the clear winner out of the two snacks, which is not entirely surprising considering the alternative. There seemed to be an equally strong side preference for the rats that were given drugs or Oreos, which is an indicator of the pleasure garnered by each stimulus, as well as how addictive they could be.

The second part of the study involved looking at the pleasure centers within the brains of the two separate groups using a process called immunohistochemistry "to measure the expression of a protein called c-Fos in the nucleus accumbens region of the brain." For those who don't speak neuroscience as fluently as Professor Schroeder, basically they quantitatively measured the amount of pleasure in the brain's pleasure center. Cookies and drugs aren't the only things that can activate it; anything that feels good causes it to turn on. Following that logic, it is not surprising that Oreos activated the accumbens. However, what was surprising is that Oreos managed to activate it in the lab rats even more than acknowledged addictive drugs did.

At first glance, the basic assumption is that this study has indefinitely proven that Oreos, are more addictive than cocaine. After all, this is what all the major media sources have been touting since getting their hands on this story. According to Amy Martin of College Relations who has been in charge of fielding media queries, "The story has been reported by hundreds of media outlets. Some have contacted the College for more information or to request interviews, but many have linked to the College's web story...or referred to other media stories."

The research team was not at all expecting such a viral outbreak of their study. Professor Schroeder reports that the group has done interviews with several major news stations, including NBC, CNN, the *Wall Street Journal*, ABC and CBS news, WNPR and even some European news outlets.

In general, it seems to be a positive thing that the study, and in turn, Connecticut College, has

been the center of so much media attention. Michael Murgo '15, a Psychology major, commented in an e-mail interview, "It's challenging picking out what the media is inferring and sensationalizing versus what the researchers actually found. I'm just happy to see Conn getting the recognition it deserves for its student-centered research and, in this case, its quirky yet scientific brand liberal arts." For a college that is not well-known for having a strong science department, this publicity seems to be a good thing.

However, this "sensationalizing" as Murgo put it, does have its dangers. As he said, it is difficult to nuance a headline comparing cookies to cocaine. The Connecticut College research team, especially Professor Schroeder,

have some concerns about the reporting that has been done on their project, especially when they are asked to comment on its social implications:

"...I am personally uncomfortable with how the story has been misconstrued by the media and used for its shock value. There are some scientists who believe that uncontrolled food intake despite knowledge that high fat/sugar foods are bad for you and can lead to obesity can be thought of as an addiction. It is important to note that we are not talking about everyone. It may be the case that some people are predisposed or have a tendency towards addictive behavior while others have no trouble controlling their exposure to highly pleasurable stimuli."

While the other members of

the team declined comment with *The College Voice*, the appropriation of their studies as a trendy news story seems to be a valid concern, especially when their results are strictly conditional and still open to scientific review.

Though the team does not have any specific plans to continue research beyond a presentation at the San Diego conference for neuroscience, the data will continue to be looked at by both the team and the scientific community, and by Science Leader Lauren Cameron '14 as a part of her Keck Fellowship.

So for now, we can be assured that when you give a mouse a cookie, no matter what CNN says, they will not be demanding cocaine next time around. •

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At Quinnipiac University, our students are our main focus. It's why we offer graduate degrees in fields ranging from business to health sciences.

It's also why Quinnipiac was ranked among the top master's-level universities in the North by *U.S. News & World Report* and first in the northern region in *U.S. News' Up-and-Coming Schools* category.

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OPINIONS

THE COLLEGE VOICE

OCTOBER 28, 2013

“Just Going Off What She Said” Is Formality in the Classroom Still Relevant?

CONTINUED FROM FRONT

should. It's the reason we're here, and we have to talk, and I feel like no one treats it like a performance,” said Peter Herron '14.

It must also be considered that a shift away from old expectations about language is inevitable and even positive. As we are bombarded by texts, e-mails, memes, journalism which favors the “15 things that you should know about Syria” style, rather than a formal presentation of an argument, perhaps we have no choice but to mimic the words we hear around us every day. As Nels Christensen '14 rather formally suggested, “The expansion of our modes of expression has mandated

a change in syntax. Our very language is changing so that the formalities of the past no longer exist.”

Another thing to consider is the idea that requiring formal academic language in the classroom is a form of elitism that has been justifiably discarded as we attempt to move towards a more democratic learning and teaching model. As Spencer Francus '14 astutely suggested of more traditional pedagogical models and the language that accompanies them, “I feel they work if you're privileged to be fluent in them, but it's not the only way of learning and it's definitely not the only way to extract meaningful information from kids.”

When unofficially polled about formality in the class-

room, a common sentiment expressed by students was the idea that we currently exist in a sort of indeterminate state regarding language. We might feel, with some guilt, that we should be more formal than we are, yet we continue to use idiomatic language. “Something that I've noticed people do a lot is, before they talk they say, ‘I'm sorry this is really not formulated or thought out...’ but then they say it anyway. It's as if we're sort of in this limbo stage where people seem to think they should be more formal than they are but they aren't” said Tellez. “I don't know if that's because we haven't been taught how to be formal or if it's because we haven't been taught to trust ourselves,” said Curtis-Heald of the tendency to begin argu-

ments in class with apologies such or qualifications. Are we masking our lack of confidence with casual attitudes towards classroom and discussion etiquette?

Amidst perhaps overly flip-pant attitudes towards academics, there is also pompousness that students seem eager to steer clear of. You might find yourself sitting beside one person who is shoe-shopping online and alternately texting his friend at the speed of light while on your other side is a student with posture so rigid you start to wonder if her clothing is actually stapled to the chair and who highlighted the text so zealously that you avoid looking over at their paper lest you be blinded by neon yellow. For many, the ques-

tion is: where should I fall on the academic spectrum?

For some students, this isn't a huge issue. As with anything, moderation is key. We shouldn't approach the classroom as though we are in a session of British Parliament, but we shouldn't speak to each other as though we're in a bar either. As Curtis-Heald put it, “I think the best combination is where there's a lot of respect for the professor but you can talk to [him] like a normal person.” For Francus, the key to cultivating the best discussion and classroom environment is fairly simple. “If you have an open mind and you lend discretion to people and try to understand what they mean, then you're going to have the most fluid classroom experience and get the

most out of it. You never want to close yourself off to perspectives because then you're just deceiving yourself.”

Does it matter how students dress in class, as long as they're present and engaged, how students speak in class, as long as they're saying something meaningful? As young people we often find ourselves noting with detachment the ways in which this campus and the world are changing. We forget that, in something so passive as being casual in our language and behavior in class, we are actively participating in changing the classroom environment for future generations of college students. So now, what do we allow to be forgotten, and what do we hold on to? •

Coffee Grounds Needs Student Support

JULIA CRISTFANO
MANAGING EDITOR

On weekday evenings, groups of students are often seen nestled into the body-enveloping chairs in Coffee Grounds, caffeinating themselves as they prepare to burn the midnight oil. Yet many of us who use the space are completely unaware of the leaps and bounds between the Coffee Grounds of today and its humble beginnings.

Back in 2007, the beloved hangout for hipsters and preppers alike was a much smaller operation, little-known outside the tight knit group of loyal patrons. Through collaborative efforts between Dean Bridgell (former Dean of Student Life), an SGA task force and the Office of the President, new equipment was purchased, more employees were hired, and quality and quantity of the products was brought to new and improved levels. In the first year after the official restoration (2008-2009), Coffee Grounds hosted a variety of social programs, lecture series, and musical events, solidifying itself as a pillar of the campus community.

However, the social and financial success of the fledgling business was only possible because of a substantial donation from the president to pay the student baristas and managers. Now, with the exit of President Higdon, this generous stipend from the president will be coming to an end, and the café is in great need of a financial re-evaluation.

Thus, Coffee Grounds is trying to reinvent itself this year for the second time in its short history. Under the guidance of Jocelyn Reaves '15, Operations Manager, and Peter Stoll '15, Business Manager, the café has changed hours, implemented

more sanitation training for employees and expanded its menu. Stoll explained the changes, saying, “There were too many ingrained inefficiencies [in past years]. We are hoping to provide a product and experience that people enjoy and will make Coffee Grounds a stable institution for the College in the future.”

So far the changes implemented this semester have helped to cut down on these inefficiencies, such as limiting hours to those in which the café is more likely to turn a profit, and implementing prices that are both affordable to the customer but provide much needed revenue for the business. However, the Coffee Grounds staff needs to make further changes in order to become a completely self-sufficient business.

In order to do this, Coffee Grounds launched a campus-wide survey last week to assess student, faculty, and staff opinions about the café. Reaves explained the choice of an online survey format, saying, “We wanted to reach out to as many people as possible...to gather a wider range of campus community opinion. By having the survey on ConnQuest we are able to get input from everyone at their own convenience.” In addition to making modifications based on the survey results, the Coffee Grounds staff hopes to purchase a card reader within the next year so that people can use Camel Cash at the café.

So far, Coffee Grounds is having a more profitable semester then they have had in the past, but there is only so much they can do for us. What it comes down to is the community stepping up to support an organization we love and want to see survive. The next time you prepare to hunker down in Coffee Grounds for a six hour study session and don't

purchase anything, I want you to consider some simple questions: would you walk into a Starbucks, sit down, and spend half the day there without buying a drink? I think not. Do you want to support your classmates who are juggling classes, homework, and extra-curricular but still manage to bake you those mini loaves of pumpkin bread you love so much? My guess is yes.

Jeannette Williams, the advisor for Coffee Grounds, described the problem of people using the space without purchasing anything explaining, “A lot of people think Coffee Grounds is a bunch of people just selling some baked goods, but the staff sits down every week and they analyze themselves – what is working and what is not. They operate just like any other professional business does.” Coffee Grounds' goal, according to Williams, is trying to be completely self-sufficient in the next two to three years, but they can't get there without our support. “The goal isn't to undermine other business on campus,” said Williams, “Coffee Grounds just wants to survive on campus.”

With this said, Coffee Grounds needs us. By the time we graduate, most of us will have attended a lecture, enjoyed a musical event, or just spent a few hours chatting with friends in this warm alcove of KB. So next time you find yourselves in Coffee Grounds, I encourage you to invest in this student run business that has become such a beloved fixture on our campus. Coffee Grounds is a community space – it is ours to use, and ours to sustain.

The survey can be found on the Coffee Grounds homepage on ConnQuest and will be available for the next month. Participants will be entered into a raffle for five free coffees. •

What Does Blue Mean to You?

Office of Sustainability seeks to raise awareness of single-stream recycling

ALLIE RAND
CONTRIBUTOR

Last week, something new and notable feature could be found in different locations around campus. You may have seen it as you headed to Harris for dinner, or perhaps you spotted it on Harkness Patio as you crossed Tempel Green: the large, blue billboard that asks “What does blue mean to you?”

As part of the Office of Sustainability's “Blue Campaign,” the billboard aims to draw attention to a prevalent question on campus: What exactly can go into those blue bins? The uncertainty surrounding this question becomes evident with a visit to any given dorm bathroom, where trash and recyclables often end up intermingled. This campaign seeks to end this confusion and create a more sustainable campus with a smaller waste footprint.

The benefits of recycling reach beyond the well-known environmental ones. “There is less need to mine for new materials, and products made from recycled material require less energy to make,” explained Josh Stofel, Manager of the Office of Sustainability. “Recycling saves the College money and reduces the amount of air and

water pollution caused from sending waste to a landfill or incinerator. Remember, waste generated at the College is sent only about 20 miles north to an incinerator. Though these sort of facilities have technologies that scrub the exhaust generated from burning waste, those technologies do not remove 100% of the pollutants being released.”

Through this campaign, the Office hopes to increase the College's recycling rate by 5-10% from our current recycling rate, which fluctuates between 25-31%. While it costs the College \$80 to dispose of one ton of trash, it only costs \$5 to recycle one ton of recyclables. Simple math reveals an opportunity for our College community to save a significant amount of money each year. SGA has been a key supporter in the efforts towards a waste system that relies more heavily on recycling. “One of SGA's ongoing initiatives is to help our community become more sustainable, which is why we are fully supporting the Blue Campaign,” said Evert Fowle '14, President of SGA. “In the spring of last year, SGA allocated money from the Student Sustainability Fund to create a uniform bin system on campus. We saw the project as both being

great for the environment, by helping to increase our recycling rate on campus, and economically sustainable, as the program will eventually pay for itself. To me it just made sense.”

Connecticut College has always been a progressive institution, and has been a model to other colleges across the country in its emphasis on the student experience, manifested in the importance of the Honor Code and the SGA. Environmental stewardship is another area in which the College stands out and has the potential for development. Part of this success depends on each individual Connecticut College community member—as it should. The purpose of the Blue Campaign is to bring specific meaning to the question “what does blue mean to you?” It is a question that you should think about every time you're about to toss that empty water bottle into the trash. As a member of the College community, it is in your interest to do your part for the betterment of this campus; an educated student body that takes action to reduce the economic and environmental burdens of waste will lead to a more sustainable community. •

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THE FALL OF OUR WEEKENDS:

Bridging the gap between the Administration and student life

MATTEO MOBILIO
CONTRIBUTOR

"Classic Conn."

Those were the words spoken to me by a friend shortly after the abrupt end of the Fall Weekend tent dance last weekend.

After a great day of celebration by parents, trustees and alumni, the school, in conjunction with Student Activities, had scheduled a party for current students. Everyone was hyped.

Scheduled to begin playing at midnight and end at 2 a.m., we went on at 12:45. We'd been kicked off by 1 a.m. Students and alumni had been slow to make their way to the tent in the beginning of the night and the band performing before us, Bear Mountain, wanted time to do a few more songs. When asked if I wouldn't mind cutting Arizona Beach Club's set down to an hour and a half, I said of course. Bear Mountain killed it and by the end of their set, the crowd was throbbing, eagerly anticipating our much advertised set. When we fi-

nally made it on stage, the crowd erupted in cheers. The night just seemed to be getting better and better. Everyone was having a great time.

It's always taken a few minutes to feel out a crowd when DJing. In this case, everyone was already pumped up from Bear Mountain's set, so we decided to scratch some of our downbeat songs in exchange for some upbeat ones. People were digging the songs we were playing and enjoying a night that seemed to be going smoothly thus far. At around 12:57 a.m., a campus safety officer came on stage and approached our tables.

"You've got till one."

Chazz and I exchanged a look; maybe this guy had been misinformed.

"No, no, no, we're scheduled to go to two," Chazz told him.

He shook his head. "This ends at one." With that, he walked away.

Skipping past our own feelings of defeat, questions immediately surfaced. Why were we ending an hour early? Had there been a

change in the schedule? Who had decided to shut the event down? Why hadn't we been told earlier? No one volunteered any explanations.

With that crushing blow, we went back to our tables, determined to at least go out with a bang. We took out all the beach balls we'd been saving for later in the night and tossed them into the crowd. We played until the guys in the sound box cut off our volume.

When the music died, people were baffled. Like us, they thought the event was supposed to go on for at least another hour.

So, standing outside of Cro at two in the morning, trying to make sense of what had happened, those familiar words were spoken by a friend as she attempted to sum up the problem: "Classic Conn." The expression has come to characterize those times when the Administration has failed to create an engaging and active social life on campus. One such usage might be: "This Cro dance reminds me of my middle school prom...Classic Conn." I

don't need to run the gamut of usages...if you're reading this, you've probably used the expression yourself or heard someone else use it.

Aside from this being a story of personal defeat, of winning a competition and having the reward ripped from our hands, I see a larger issue at play: how the school communicates with its student body about social life. The Tent Dance shutdown highlights the disconnect between the students and the Administration.

That disconnect was apparent that night. Google: "college party shut down" and some of the first results show examples around the country of college students turning violent. At our own event, after the sound was turned off, someone threw a glass bottle on stage. It managed not to hit anything, but having glass thrown in your general direction is enough to make anyone a little nervous. The way Campus Safety went about shutting down Tent Dance was dangerous. There are, in fact, better ways to terminate an event without causing chaos. An

announcement can be made offering a clear explanation or the performers can be given the opportunity to wind things down.

One week out and still, no one has told me the reason for Tent Dance being shut down. The Administration at this school needs to show its student body that they're willing to engage in a conversation about holding social events. If noise is a problem after a certain time, then let's talk about that. Maybe the whole tent party could have started an hour earlier. Maybe there are ways to mitigate the noise, or to discuss with college neighbors. People routinely come up to me and ask, "What happened at Tent Dance?" "Was it because of all the transports?" "I heard you guys got shut down because of noise complaints, is that true?" I don't have an answer for those people because the Administration has failed to communicate, not only with me, not only with the student population, but also with the alumni that came to Tent Dance to enjoy the festivities of Saturday night.

I think the school owes us all

an apology; not for shutting down what seemed to be the event of the semester, but for keeping quiet in the aftermath. While the school has done a great job online of showing how great Fall Weekend was for alums and parents and some student organizations, it has failed to even acknowledge Saturday night's early ending. If our Administration hopes to foster an active and engaging social life on campus, it must engage in a candid conversation about how social events should be conducted. No one wants a school where everyone expects the Administration to let us down when it comes to social events. At the same time, I understand their concerns for our safety. I'm not asking for keggers on the green every weekend. I'm not even asking for more parties. I just want to see my administration interact with me and everyone else on how we can make Conn a fun place to be on the weekends. I'm sick of Classic Conn - bring on the Extraordinary Conn. •

Conn Ranked in Top 25 Most LBGT-Friendly Campuses

BRIAN DAMACIO
CONTRIBUTOR

Over the hills and endless treetops of New London lies Connecticut College, a small liberal arts college with a reputable undergraduate program. Whether it's the small classroom size, professor-student relationships, the Arboretum or its weird Thursday/Saturday night rituals, students have chosen this college to call their home for the next four years (or less for those graduating Camels). At the beginning of this school year, Connecticut College was named a "Top 25 LGBT-friendly" campus. To those who believe that Connecticut College was ranked number two on the list, the top 25 schools actually have no numerical ranking, as they were listed in alphabetical order.

According to the Huffington Post's "Campus Pride Releases 2013 Top 25 LGBT-Friendly Universities And Colleges" article, "The efforts of Campus Pride over the past several years have, in turn, encouraged and aided colleges and universities to make policy changes and take steps toward ensuring that their campuses cater to LGBT individuals and a diverse range of experiences." As a result, universities have come to realize and work on issues related to LGBTQ college communities, such as "transgender issues, health and well-being and recruitment/retention efforts."

Campus Pride rates colleges and universities on LGBTQ policy inclusion, student life,

academic life, housing, campus safety, counseling/health and recruitment and retention efforts using a five (highest) to one (lowest) star rating system. Overall there are over 350 campuses nation wide that have come out as LGBTQ-friendly.

When looking at this accomplishment, some things to take into account are the fact that a few years ago the LGBTQ Resource Center in Burdick House was non-existent. The Center was founded in February 2007. Much of its establishment was due to the great efforts of dedicated students under the leadership of History Professor Jen Manion with support from President Lee Higdon, former Dean Armando Bengochea and the then-Dean of Multicultural Affairs Tracee Reiser. Over the years, a number of students have served as educators and activists in regards to issues of heterosexism and homophobia.

Needless to say, as a Connecticut College student who identifies within the LGBTQ spectrum, I am very proud of this accomplishment. The Director of the LGBTQ Resource Center, Professor Manion, said the ranking is "wonderful and signals how far we've come." She added that she was "proud of the education and advocacy accomplished in the last seven years by students, faculty and staff." But what does this new acclaimed status mean to the campus? Manion replied that, "In general, we know that heteronormativity and the gender binary still organize and shape society and campus culture. So

we always have a lot of work to be done." She suggested that with a growing LGBTQ population on campus, "we are in need of more resources for the student body."

Lastly, I asked whether or not this acclaimed status could prevent improvement on campus (e.g., lack of change in policies, demographics, etc.)? Manion said that "sometimes recognition like this makes it seem like there are enough resources and support. I, however, like to think of it as motivation to do even more because it's the right thing and because we can." Her comment on stressing the importance to continue to create change is important because issues of homophobia and heterosexism do not take a day off. And unless we are actively creating discussions on campus around these issues and among others, then we are not really helping our college create a safe, inclusive space for everyone to thrive.

If you are interested in continuing to learn more about issues that are important around gender identity, expression and sexual orientation, I highly suggest stopping by a meeting of the LGBTQ groups that meet in the LGBTQ Resource Center on campus. CQ2: Connecticut College Queer and Questioning meets on Mondays at 10 p.m. Spectrum: LGBTQ Ally Organization meets on Wednesdays at 8:30 p.m. and QPoC(+): Queer People of Color and Ally group meets on Thursdays at 7 p.m. •

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THE COLLEGE VOICE

OCTOBER 28, 2013

Klagsbrun Symposium Brings David Sedaris to Conn

CONTINUED FROM FRONT

there."

Rather than creating a scholarship for a single recipient, Daniel's parents came up with the idea for a school-wide symposium. "It's much more meaningful to have [the symposium] for the whole student body and whoever is in the local community. Over the years, the dialogues have been terrific," Emilie said.

Professor Boyd has been instrumental in bringing writers to the College over the years. "We were very lucky to have Blanche Boyd," said Herb. "She's done a great job, particularly in getting some extraordinary writers and having a really good dialogue...We think it's great that the student body has an opportunity to meet and experience some of these writers."

"It also gives us an opportunity to revisit the school," Herb added.

The Klagsbrun family was in attendance for Sedaris' interview and lecture, which sold out tickets in a four-hour time span. "I loved looking at him," Emilie said. "This is obviously a person who has gone through life with some problems that all of us have, but he has made his peace with himself."

At 7 p.m., Sedaris took the stage in Evans, reading a few stories, at least one from his latest collection *Let's Explore Diabetes with Owls*, and selections from his diary to a captivated audience. These anecdotes captured his keen observations and his ability to turn the mundane into the absurd, and Sedaris

seemed grateful for the opportunity to test out unpublished writing.

After the reading, Sedaris spent two hours signing books, chatting with audience members and personalizing each message.

"David Sedaris was not only hilarious and heartfelt, but also incredibly personable," said Matt Whiman '15. "It was quite refreshing to see someone of his stature taking time to not only sign so many books, but also make sure that everyone who came up to him walked away with an experience, not just an autographed book. For some reason, Sedaris liked my pants, so we talked about them and then he drew a picture of them in my book. He also gave me a stick of string cheese that he had in a hospitality basket the school gave him. He gave me a memory that night, and I think that's something that makes him stand apart from so many other big names."

Many students were thrilled to have such a well-known writer visit our little school on the hill, and it will be a memory that many students carry with them after college. But we should also remember and give thanks to the Klagsbrun family for giving us the means to bring such a high-profile figure like Sedaris to campus.

"We received two beautiful letters today from students at Connecticut College expressing their appreciation for the symposium," Emilie wrote to us in an email. "That warmed our hearts and affirmed that what we did was the most meaningful thing for Daniel's memory." •

Meet The Banditos

EVA CZAPSKI
CONTRIBUTOR

Students at Connecticut College are well-acquainted with the offbeat arts scene. Centered in New London, surrounded by nature and a liberal community and boasting impressive visual and performing arts departments, Connecticut College is finding itself ever more a part of a creative culture that's sometimes grungy, and always exciting. This week, we feature one student group that is doing more than its part to expand this scene on campus, especially in terms of nightlife. Collier Gray '15 is the head of MOBROC, a musical students' union on campus, and leading member of The Banditos, Conn's most fun-loving country rock band.

I asked Gray to talk about his band, where they came from and what they have in mind for this year and beyond.

The Banditos is a group of close friends with the ability to improvise, work off of one another and sound good, while having so much fun that it spills beyond the stage and into the crowd.

Erik LaFrance '14 is on harmonica, ukelele, vocals and occasionally the box drum.

Toren Ballard '15 plays guitar, banjo and harmonica, and also sings.

Collier Gray '15, self-proclaimed "jack of all trades and master of none," can be found on harmonica, banjo or vocals, but mainly sticks to lead guitar and rhythm.

Nate Wallace '14 is the most recent addition to the band, bringing with him a unique skill: fiddling. "It's nice to have someone so competent," said Gray of their highly trained member.

The name of the band, just like everything else about it, came out of a friendship. About two years ago, a good friend of LaFrance, Ballard and Gray had thought of calling their rugby team "The Banditos" in order to build a bigger party persona and a "cult personality." After his graduation, the guys immortalized his presence at Conn with their band, which serves as a reminder of good times spent together.

The Banditos' inception occurred only about a year ago. The members of the band, who were close friends long before then, had always enjoyed playing music together but never thought about it as anything more than "messaging around. We didn't think it was going anywhere," says Gray. "But our first show was well-received... I guess we gave people what they wanted."

One day, Gray was working at Harris when his friends came up to him and informed him of their first public show--that Thursday. "I had two days' notice!" he remembers, but that spontaneity turned out to be central to his band's image and success. "I guess other bands [on campus] didn't have the same energy," says Gray, who likes to think of himself and his band-mates as "crowd-pleasers. We have the right energy

and presence."

When I asked Gray about his band's artistic vision, he explained their method of practice and songwriting. "It's really organic. We write our songs, sometimes together, but usually one person writes them. And sometimes we do covers." Once a song has been brought forward, the group starts working with it, playing off of one another until each person has written something for his own instrument(s). In essence, anything you hear from the Banditos has come from collaboration, creative insight and a lot of serious jam sessions.

It's a philosophy that clearly works. The Banditos have already brought great things to campus just this year, especially at the September MOBROC show in Cro's Nest. That show was a big step for the band. "We had no idea it was going to be such a good turnout," says Gray. "We had so much fun." Fun is what The Banditos are really about--not only is the band built around having fun, but they strive to bring that feeling to everyone on campus through their performances.

That's what the future holds for the band, if all goes well: more shows and more people--these are the goals for the coming year. More chances to rock the entire campus and get "bigger, louder, rowdier... more fun," as Gray puts it.

They would also like to have a little "clash of musical cultures" by teaming up with a cappella for a one-of-a-kind show. Conflicting with the clas-

sic a cappella scene, the collaboration would be a concert later at night with a "campus-safety-might-show-up kind of vibe..." The Banditos seem to like the idea of going so hard on their old-fashioned instruments that they might stir up trouble, and all they need to make it happen is a great crowd.

You can always catch the Banditos at smaller shows, too. MOBROC presents an open mic night every two or three Tuesdays (usually at Coffee Grounds) at which at least a couple members of the Banditos will contribute their music and "something's always coming out of left field." No matter which kind of concert you're into, the guys make all their shows accessible and they definitely cater to Conn students' idea of a good night. The Banditos want to contribute "a creative *something* ... that everyone can enjoy." Something that everyone will go to "just because it's fun, it's the best thing going on on campus ... not because it's a chore to go see your friends perform."

Stay on the lookout for Gray and his friends creating bigger and better events with MOBROC and the Banditos. They're a band with one of the most open and positive attitudes you'll find on campus, an embodiment of everything our school is about. With the support and enthusiasm of the entire student body, the band is sure to deliver, making their next year on campus as awesome as possible. •

Can Laptop Viewing Defy Gravity?



KRISTIAN MAESTRI

CALI ZIMMERMAN
CONTRIBUTOR

While space particles were barreling towards my face at the 2:30 p.m. IMAX theater showing of Alfonso Cuarón's *Gravity* in New York City, a couple of things struck my mind: 1) I would never want to see this movie on a laptop or in 3-D; and 2) Sandra Bullock's lips looked weird. I'd rather focus on the former, though. I am very vocal about my disdain of 3-Dimensional technology, but I could not imagine seeing *Gravity* without that otherworldly (pun intentional) view. The film just would not work as well. Similarly to James Cameron's *Avatar*, this film is not likely to translate seamlessly from the large screen to an at-home viewing. (Perhaps not coincidentally, both films deal with revolutionary technology

rather than a more menial narrative.) Though Sandra Bullock carries the film with her bit role, and George Clooney's smile as a catalyst for her action plays a nice supporting part too (I smell an underdog Oscar nom, perhaps?), it is the technology that leaves the lasting impression on the viewer.

Similar films, like *Avatar* or *Lawrence of Arabia* (David Lean, 1962) or *Gravity*'s logical predecessor *2001: A Space Odyssey* (Stanley Kubrick, 1968) demand that the spectator admire the grandeur and the minutiae made visible by the director in the confines of a darkened movie theater. Watching *Avatar* on a laptop would leave me with the impression that it was a two-hour saga of Zoe Saldana finding ways to scream in an extraterrestrial blue suit. Even though I do not care for *Avatar* as a narrative triumph, I appreciate it as a

cinematic explosion stretching my imagination far further than I thought was possible. This is only because my first interaction with the film was in the theater, in 3-D. As 3-D waxes and wanes in popularity, it is apparent that cinematic technology is expanding, making it more difficult to appreciate film on a smaller scale. This exclusive 3-D club does not appeal to all, so it divides those willing to tolerate the glasses and pay the extra money from those who are happy enough seeing the film as it normally appears on-screen.

I talked to students who saw *Avatar* for the first time on their laptop and their opinions complement mine in regards to it being a film about alien teen angst. It is difficult to decipher if the faddish 3-D club takes away the joy of seeing a film in theaters from those who choose not to abide by the instructions

of wearing the glasses. Films like *Gravity* that are paraded as spectacles are meant to be seen like a visit to the science museum. The film allows a malleable viewer to be in contact with space in the same way that a science museum allows the museumgoer to scrutinize the complexity of the unknown. Watching *Gravity* on a laptop in a dorm essentially keeps the viewer outside the doors of the museum. Instead of entering, the viewer is just listening to the excitement inside.

I constantly grapple over whether to see a film in the theater or in my own home-viewing way. Going to the movie theater is an escape for everyday voyeurs. It allows them to suspend their disbelief and escape into a new world for two hours. This escapism does not seem to translate when sitting alone between the barren white walls of a college dorm room. Most movies watched within these walls typically err on the lighthearted side. These films seem to be background noise in a multitasking world filled with papers and studying for tests (I can even attest by saying Spike Lee's 1989 *Do The Right Thing* is playing in the background as I write). This solidarity and attention-depriving viewing style is not how film was meant to be watched.

After seeing *Gravity*, I was foaming at the mouth to discuss the film with others, but it was primarily to allude to the awe of the experience rather than the plot of the movie. Sitting Charlie Rose-style in the Jane Addams dining hall, I was shocked to hear the opinions of

other students who had similar stances on seeing movies in the theater versus watching on their laptops in the dorm. I am a full supporter of seeing *Gravity* in theaters, but would not promote such a viewing style for all types of cinema. The other students I was sitting with seemed to agree. As college students, we are also faced with another deciding factor: the cost of going to the theater. All Bargain Tuesdays aside, giving *Gravity* its proper viewing will cost a little chunk of change. Adding the IMAX experience plus 3-D can cost upwards of \$30. In an age when we rely so much on illegal downloads and viewing things the Internet are we losing the thrill of going to the cinema because of financial constraints?

The issue is not just about seeing a film at home or in a theater; it also concerns the time frame in which the film appears in theaters. For many of the 'Oscar Bait' films (typically occurring in the later fall through early winter months), it seems reasonable to see these films in the theater. These films are supposed to be the year's 'best of the best', so it makes sense to pay to see them in their intended form, and at their earliest release. Other films, like *We're The Millers* (Rawson Marshall Thurber, 2013), which I unfortunately saw in theaters, can stew in the purgatory where films go before they are released into heaven (Redbox, Netflix or OnDemand) or hell (the five-dollar bin at Walmart). No matter the fate of the film, it will be released for a greater convenience to the

masses.

Netflix has revolutionized the way that college students view TV or movies, but it does not change the fact that these programs are not released online until they become passé. During my dining room debate, this issue also came about: which films are worth spending money on versus those that can be seen at a later date. No matter whom I talked to, one thing was clear, though: the greater the technology, the more likely a student was to see the film in the theater.

This point again prompts me to question if there a right way to view film for a college student with possible economic constraints. In conclusion, there is no conclusion. As the technology changes this answer becomes harder and harder to answer for the inquisitive film viewer. The spectacle of the theater is not lost on the film students of Conn, though. Luckily, we have classrooms like Olin 014 that allow us to have the cinematic experience on a college campus. Screenings for film classes are hosted there, as are other film events. And no, this is not just a plug for me to promote the film department (which is awesome) but also for me to say that there are multiple outlets through which film can be viewed. One does not have to sit alone and view Zoe Saldana in his or her twin-sized bed, but instead can join the community of other Conn students who revel in such an experience as well. •

Dickson's Tavern: A New Face on Bank Street

TIM HARTSHORN
COLUMNIST

This week's column will focus on one of New London's most recently opened bars, Dickson's Tavern. Located on the east side of Bank St. — between Muddy Waters and Lost Soul Tattoo — Dickson's is among the most spacious drinking/eating venues downtown. The establishment features a pool table, a stage, floor space for dancing, a deck overlooking the Thames River and a sizeable bar table (shaped like the bow of a ship). Two large televisions and a jukebox face the bar table.

Before reviewing Dickson's available drinks and nightlife, I'd like to begin by discussing a highly important matter that has yet to come up in previous columns — food. Certainly, "bar food" is not a phrase always (or even often) used in a particularly lauding manner, but I will be the first to say that Dickson's options for lunch and dinner are both delicious and affordable. The establishment offers a complete menu with very reasonable prices. Dickson's is also one of the only bars downtown which serves food until closing (1:00 a.m. on weekdays; 2:00 a.m. on weeknights). Doors open at 11:00 a.m.

Now on to drinks. Dickson's has what I would consider to be one of the most accessible drink selections in town: a number of beers, including Shipyard, Guinness, Long Trail and Bud Light are available on tap, and the bar is always stocked with various hard liquors if you are in the mood for a mixed drink or shot. Two dollar PBR tall boys complete the formula for a satisfied group of patrons.

Regarding patronage, Dickson's attracts a very eclectic crowd — in terms of age, gender and cultural background. The average patron age on a Friday or Saturday night is somewhere in the mid-20s. Patrons tend to be very friendly and open people, but the establishment

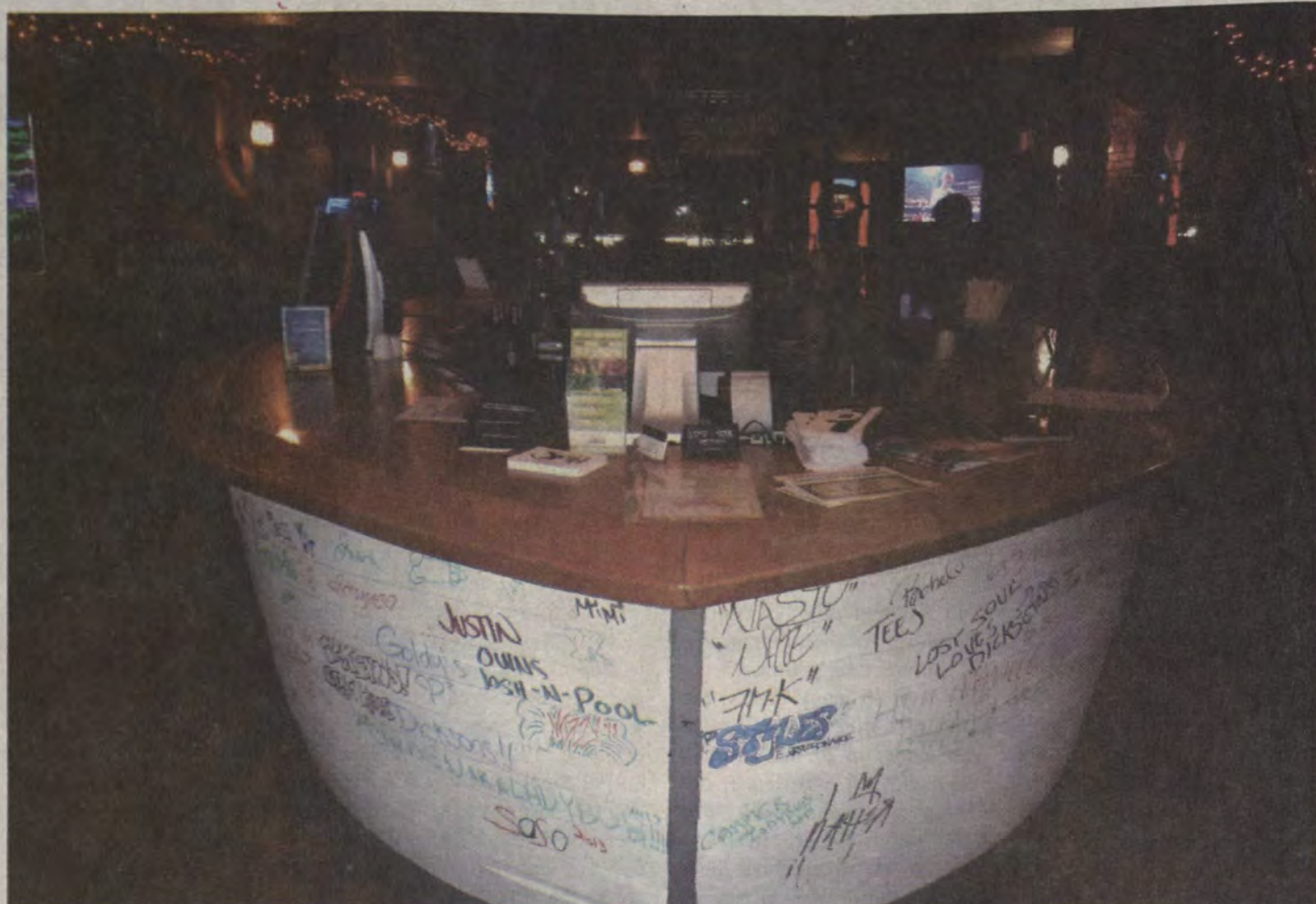
is also large enough so that you can always find a private space for you and your friends.

Due to its considerable space, Dickson's is a great venue to catch a musical performance. The bar table is sufficiently removed from the stage and dancing area — so no need to worry about fighting for space with overzealous audience members as you enjoy a beer. In general, live music is booked for both Fridays and Saturdays. The DJs who play gigs at Dickson's usually stick to hip-hop and dance music, while live bands are largely acoustic — and, in the past, have played everything from 80s pop to reggae. The bar hosts a popular dubstep night on the third Saturday of every second month.

Regardless of your musical taste, it is likely that a performance to your liking will be booked at Dickson's within the next month. The musical selection is extremely diverse. And if you like listening to music but prefer a fairly laid-back atmosphere, the deck is always an option during warmer months.

Although they draw the largest crowds, Friday and Saturday performances are by no means the only active times at Dickson's. The bar has also designated Thursday nights as college nights — which means \$3 well drinks with a college ID.

This Thursday, however, will be slightly different. It is Halloween, and in the words of Tammy Dickson — one of the bar's two owners — "we are going all out." The bar will be offering grab bags for each person in costume, \$3 well drinks all night for everyone, \$1 jello shots, \$3 signature specialty shots, and \$2 bud light drafts. A costume contest will also be held, with a prize bag and \$10 gift card awarded to individuals with the best costumes in each of the following categories: best couple, man, woman, scariest, most original, sexiest, funniest, and scariest. The



Visitors can stop and sign the boat bar at Dickson's Tavern

person whose costume is voted "best overall" will win a \$100 Dickson's gift card.

Another event scheduled for Halloween festivities at Dickson's is a basket raffle. Basket themes will include beer, wine, PBR, football, beauty, Jägermeister, Captain Morgan, Jameson, New Year's Eve, bakery and gift card, among others. Tickets will be \$1 apiece. You can also purchase 10 tickets for \$9, or 20 tickets for \$18. Proceeds will benefit breast cancer awareness in New London.

Considering its size and variety of entertainment and drink options, Dickson's Tavern seems, in many ways, the perfect venue for a group of college students. In the words of Tammy, "We want to be a place for college students to unwind, have fun playing pool, ping pong, dancing, listening to music... where they can get good food until close... and good deals on drinks." I can say with certainty that all of the elements included in this vision — pool, music, food, etc. — have been fully realized, and would encourage anyone interested in exploring the New London bar scene to give Dickson's a try. The tireless commitment of owners and staff to this establishment has resulted in the emergence of yet another unique and, more important, enjoyable bar experience in New London. •



PHOTOS BY TIM HARTSHORN

Dickson's prepares for Halloween with spiderwebs and other ghoulish decorations

A Competition for Kings and Queens

EMMALINE DEIHL
CONTRIBUTOR

With perfect harmonies layered over hip hop beats and that soaring, soulful voice, Lorde has brought a fresh sound to the music industry. Hailing from New Zealand, Lorde (née Ella Maria Lani Yelich-O'Connor) has achieved critical acclaim and popular success at the ripe old age of sixteen. Her single "Royals" reached number one on the *Billboard* Hot 100 in the United States, and her album *Pure Heroine* was released on Sept. 27. While some may attribute her success to her poetic lyrics or unique style, for Kadeem McCarthy, her appeal comes down to one word: swag.

McCarthy, a junior at Connecticut College and member of the a cappella group the Co Co Beaux, says he quickly became obsessed with Lorde's music after hearing her EP / *The Love Club*. "I don't know how I heard Lorde at the beginning of this year, but I did. I heard her EP / *The Love Club*

and I was just like, 'This is dynamite.' All these songs are unreal. I was in love with every single one of them," McCarthy says. For him, Lorde is compelling because of her music as well as her raw attitude. "It's because she's dirty, honestly. She's sixteen, which is unbelievable. She has that little accent thing, and she has so much swag in her voice alone."

As he continually listened to her music, McCarthy noticed something else about her songs: they would be perfect sung a cappella. "As an a cappella group, we have to have things to do in the background: nice harmonies. She has really good harmonies. The beat and the rhythm is great for our beatboxing and for our basses. Her harmony is great for our tenors. Some songs you just can't do a cappella, and some songs you can. You can do a majority of Lorde's songs a cappella. Honestly, they would all sound great," says McCarthy. And so the idea of a Conn Coll all-group a cappella Lorde

competition was born.

After casually mentioning the idea of the competition to a friend, McCarthy started to think more seriously about it. He e-mailed members of other a cappella groups and received a very positive response. McCarthy then brought the different groups together and created rules for the competition. While he was nervous at first about organizing this event, there was a high level of enthusiasm. When the a cappella groups gathered, "everyone was laughing," McCarthy said. "It worked so well. Everyone was pumped." The groups picked numbers out of a hat to determine the order in which they would choose their song and the order in which they would perform at the concert. They were then given 25 days to arrange, practice and perfect their songs. "Each group has its own sort of talent anyway, but then each song has its special moment. I'm excited to see what each group does with that special moment, because everyone would do it differently.

Everyone is going to bring it," McCarthy said.

As the competition will be held in Evans Hall—a first for an a cappella concert—McCarthy emphasized the need for the groups to think about lighting, costumes and other aspects of the performance. "For me at least, I guess because I'm a theater kid, I want it to be more than just an a cappella concert. I want it to be a full-blown performance," McCarthy said. Because the concert falls right after the Dance Club show, McCarthy hopes that students will support the arts by attending both shows. By collaborating with student videographers and photographers, and by taking advantage of Evans Hall's professional sound equipment, McCarthy hopes to make this event the best a cappella experience Conn has ever had. "If we can get the best of everything, it will be the best concert ever."

As this idea unfolded, McCarthy realized that the event would achieve something remarkable. It would bring the

Conn Coll a cappella groups together. In the past, McCarthy says, there has not been much cohesion among the groups, and he wants to change that. As soon as the idea took off, McCarthy embarked on a media frenzy, creating an all-group YouTube channel (CC Acapella [sic]) and Facebook page (Conn Coll Acapella [sic]). These sites not only offer students a chance to view all upcoming a cappella events in one place, they also allow people to easily learn about the different groups. "It's so simple, though. I'm thinking, 'Why did we not have it before?' It's kind of ridiculous that no one thought to do so, but now we have it," McCarthy says. He says he is having fun playing with the sites — posting links of a cappella videos, Lorde videos and otherwise promoting the concert. According to McCarthy, this concert will solidify Conn Coll A Capella [sic], and he hopes that the YouTube site will draw attention to the concert.

McCarthy says that as of

now, there are still no high-quality videos of really good a cappella groups performing Lorde songs, but the video from the Conn Coll Lorde competition will change that. "I honestly think we can get 100,000 views within the year," McCarthy said. McCarthy rests assured that the concert will be a success, and he also believes that Lorde's popularity will continue to rise. "We'll see more of her definitely, but will this sixteen-year-old from New Zealand be able to take over the world? I don't doubt it; she's talented enough to do so. It's the sort of music that everyone can like and listen to. I think she has all the potential in the world to take over at sixteen. I'm going with Lorde, I'm rooting for Lorde, I'm rooting for this concert. Hopefully she sees it!" •

The Connecticut College all-group Lorde a cappella competition will be held November 1st at 10 p.m. in Evans Hall. Admission is \$2.

ARTS & ENTERTAINMENT

OCTOBER 28, 2013

THE COLLEGE VOICE

Preparing to Present a Re-Envisioned *As You Like It*

HELEN HOPE ROLFE
ARTS EDITOR

For an actor, there's nothing like the feeling after the last round of callbacks is finally over, when at last you glimpse your name on the posted cast list. Giddiness, relief and maybe even a smidgeon of triumph wash over you as you practically burst with the satisfying sense that all your preparation and expended nerves were worthwhile after all.

But this was not to be the fate of ten performers who saw their names listed on the callboard the night of Sunday, Sept. 1, when casting for the Theater Department's Fall 2013 Main Stage Season was posted. When Ben Ballard '16, Brittany Baltay '16, Julian Gordon '14, Julia Larsen '14, Caroline Lazar '15, Scott Pulvirent '14, Leila Teitelman '15, Emily Ultan '17, Noam Waksman '15 and Emma Weisberg '16 signed that sheet of paper to indicate they'd ac-

cepted their respective roles in *As You Like It*... Well, there weren't actually any roles for them to accept.

For this particular incarnation of William Shakespeare's beloved romantic comedy, director (and Associate Professor of Theater/Theater Department Chair) David Jaffe wanted to "create an ensemble." All well and good, but how exactly does an acting ensemble come together? And what on earth do you *do* during rehearsal if no one has any idea who they'll be playing when the curtain rises on opening night?

"Basically, it's been like a class thus far, where we've been looking at the script with the eyes of someone studying it for an academic purpose. Very much like an English class. We are not cast yet, and that is kind of key to this process. It keeps us from being tunnel-visioned into thinking about our roles. So we think about the show — the whole show — before we have

time to worry about our *own* roles," said Gordon.

Another member of the ensemble, Larsen, said that "What we've been doing so far is looking through and making cuts, because there are only ten of us,

What's that? This creative team has the nerve to actually delete some of Shakespeare's written genius? Nothing quite so drastic, Larsen said. "We've cut a few characters out — you know, extra pages and lords and

None of them really fuel the plot per se, but some of them are really helpful for Jacques as a character, so it's just kind of going through and finding what we can cut and what is helping that actor find that character."

Several days after *The College Voice* dropped in on one of these class/rehearsal periods for *As You Like It*, Professor Jaffe announced his casting decisions via e-mail. The hard work put in by this team of actors and director since early September evidently paid off, if the streamlined yet innovative distribution of roles serves as any indication. "Traditional" casting prevailed for some of the principal parts: Lazar will portray the indefatigable heroine Rosalind, Ballard will be seen as her wrestler love interest Orlando, Teitelman as Rosalind's vivacious cousin Celia and Waksman as the gloomy philosopher Jacques.

Other commonsensical choices include Baltay as the proud shepherdess called Phoebe

(Pulvirent will take on the role of her would-be suitor, Silvius), comedienne Weisberg as unapologetic bumpkin Audrey and Gordon as the villainous Oliver. With a couple of major roles, however, Professor Jaffe has wholly embraced the play's enthusiastic employment of cross-dressing and mistaken identity: Ultan will play Duke (Duchess?) Senior and Larsen will be seen as the (usually male) clown Touchstone. Add to this the fact that, due to the compact size of the cast, doubling of some minor roles will have to occur regardless of these characters' gender, and this is sure to be *As You Like It* — well, "as" you have never seen (or, um, "liked?") it before. •

Opening night of As You Like It will be Thursday, November 21 at 7:30 p.m. Performances run through Sunday, November 24 in Tansill Theater

The hard work put in by this team of actors and director since early September evidently paid off, if the streamlined yet innovative distribution of roles serves as any indication.

so we knew from the beginning we were going to have to make a lot of cuts. So that's another reason we haven't been cast yet: we're able to think of the play as a whole. That way, when we make our cuts, we aren't like, 'Oh, but I don't want to cut any of these lines 'cause they're mine!' We're thinking more about what would benefit the play as one chunk."

people who only come in to just say one thing and then leave. A lot of the cuts that we've made have been internal cuts: just cutting from really long monologues or cutting things that are repetitive. There are a couple of scenes where Jacques [a melancholy nobleman to whom the Bard gave his legendary 'All the world's a stage' speech] has like three long monologues.

Building a *Drunken City*

MARINA STUART
CONTRIBUTOR

I entered Tansill Theater at about 6:30 p.m. Wednesday, Oct. 16. While most students were getting dinner or working in the library, a host of theater-minded students were preparing for their final dress rehearsal of *The Drunken City*, written by Adam Bock and directed by Ken Prestininzi. While in Tansill, I got a chance to talk with three of the six actors in the play, the assistant stage manager and the director himself.

As the sound crew checked cues, Rachel Maddox '16, with headset on, told me about the ins and outs of working crew. "I run the backstage area—I wear the headset so I can communicate with the stage manager in the booth. I also have a script so I can follow the show, and I give cues." She added, "I'm also props crew head, so I oversee the quick-changes and set changes with the props. I also make sure the stage looks good before and after the show."

I took a peek at the stage and discovered the backdrop is the New York City skyline. The ground was black and covered with graffiti. One interesting thing about the stage was that the ground slopes up to the wall,

giving the the actors more room to run around and up and down the stage, which turned out to be pivotal during a chase scene in the play.

Maddox mentioned physical exercises that the cast had to go through at the beginning of play rehearsal. Leise Trueblood '16, who plays Marnie in the play, said, "There's lots of movement and a lot of synchronized timing. We did a lot of physical theater exercises because there are a lot of physical elements in the play."

With this in mind, I was extremely curious to see what the play would be like. Director Ken Prestininzi gave me a brief explanation: "The play is about that awkwardness of discovering your authentic self and love, versus the assumptions and stereotypes of falling in love. It's also about how coming into your own self-love is disorienting. Unexpected, small moments have the largest effects at unexpected times: small moments make the new discoveries. It's also a comedy." And it was!

The play opens with the three girls of the play—Marnie played by Leise Trueblood, Linda played by Charlotte Weber '16 and Melissa played by Eva Murray '17—showing off their new engagement rings and telling the story about how they all went to

New York City, got incredibly drunk and found they regretted some of the things they did.

Throughout the scene, there were times when the play paused and a character would give a soliloquy to the audience about what she was truly feeling. In one of these soliloquies, spoken by Murray, she forebodingly tells us "NOT to go back to New York."

Three weeks later (as the play informed us) the girls are back in New York City, this time for Marnie's bachelorette party. After stumbling drunkenly from a party, the girls meet Eddie and Frank, played by David Socolar '16 and Spencer Lutvak '16.

A night of laughing, crying, yelling and personal talks unfolds as Marnie discovers she is not in love with her fiancé. Melissa feels personally betrayed by this insight because she and her fiancé split up after he cheated on her. Linda discovers that sometimes, her drinking affects her more than she knows. Frank finds that sometimes he doesn't listen, one of the reasons why his girlfriend dumped him. Eddie finds that sometimes he doesn't love enough, while Bob, played by Brion Morrissey-Bickerton '17 (another friend who later joins the girls in an attempt to talk some sense into Marnie), is

told that sometimes he loves too much.

The play is riddled with small moments that change the lives of these characters. These are moments that people go through every day, so much so that this play could be about anyone. The fact that *The Drunken City* is so relatable is one of its successes.

Other successes of the play were the actors themselves. These characters showed more emotion and depth of character in 75 minutes than I see in a week. The drama was evidenced through the soliloquies the actors told to the audience. Weber sang a hauntingly beautiful number about "bringing the dragon home with me," meaning either the terror she feels in NYC or her drinking problems. By the end of the play, the crowd was raving, discussing which characters should end up with whom and what they themselves would have done if they were in these people's shoes.

The actors commented on how they felt about being in the play. Weber and Trueblood, who were in the middle of hair and makeup, asked to be interviewed together, the pair have worked together on, *I <3 Juliet, Into the Woods* and *4 Dead in Ohio*.

Weber said, "It's been a wonderful experience: a lot of time

working on ensemble-building starting early in the process, and a wonderful relationship within ourselves and with the director." Trueblood added, "It's been eye-opening in terms of playing a character with little affectation, with nothing to hide behind. As for being in the cast, I've never been in one this small, but it's been great working with the play and the intimate development of the play. I love everyone."

Socolar also commented on his time in this play: "I have enjoyed being in the play very much. I like the small cast. The play is lighthearted with touches of drama, so it's fun to act the different emotions. It has been a good experience." When asked about other performances he's appeared in, he replied, "I have been in one other Main Stage production and one Wig and Candle show, which were both musicals. So this has been my first straight play. Its size and set are really interesting."

The small cast has played a pivotal role in the development of the production, which also fits with Prestininzi's philosophy on being a director. "This play opens up something new in you, and you open up something new in the play. This is a fresh group of artists with a wicked sense of humor. They trust the mystery

of articulating one's emotions and do it without judgments." When asked what was the biggest obstacle in the play, he said, "I don't believe in obstacles; it's not the way I work. I engage and create a journey. It's all about being present—working with the familiar and unfamiliar. We must build relationships with characters and trust the method."

His method is all about looking at everything with a new perspective. "I come from a passionate and experimental background, so I bring curiosity to all of my work. In my opinion, you can't just say after one, two and three is four. I say, 'What if it's one, two, three, M? Why can't M come next?'"

Prestininzi's ideas are giving him a great start at Conn (This is his first semester here after coming from Yale School of Drama, where he taught playwriting). "I'm still learning how the larger Conn community shapes the individual here. It's still a mystery and I'm curious, but that's normal. I come in with a lot of experience, but you have to start in a naïve place—you figure out who is in the room."

Overall, *The Drunken City* was an excellent show with great characters and directing. Anyone who didn't go last weekend surely missed out. •

Paintings & Glowsticks

MARK FERRIERA
ARTS EDITOR

As I approached the giant blue tent pitched in the middle of Tempel Green last Saturday, I honestly didn't know what to expect. Unfortunately a line of people eagerly peaking inside for a glimpse at the a cappella groups gracing the stage blocked my entry. After careful maneuvering I managed to find a standing position inside the tent just as the host Luke Graves '16 described his love of Oreos while Peter Heron '14 scarfed down a box of Oreos behind his back. The act provided a subtle allusion to the research from Conn that suggested Oreos were as addictive as crack cocaine, a finding that made some national headlines. The lights dimmed and I made my way to a seat my friend luckily saved for me. Two dancers on stilts suddenly made their way through the crowded en-

trances and in front of the stage. A bunch of fluorescently dressed dancers appeared on stage and started executed impressive choreography to well-known pop songs. The women dancers wore brightly colored cartoon-like wigs with lights attached. For the latter part of the routine many Conn students joined the troop for a flash mob style dance that used moves from "Gangnam Style," "Wobble," "Apache" and "Applause" along with several other dances as well. Before the headliner, Fighting Gravity, Rock Demarco took the stage. While Demarco's act did not fit with the strictly theatrical dancing theme up until that point, he provided much needed variety and injected some hype into the crowd as he painted a fierce camel and a somewhat abstract version of the college's crest in a mere couple of minutes. Demarco has made appearances on major T.V. networks like FOX and painted Diane Sawyer on *Good Morning America*.

Finally, Peter and Luke introduced Fighting Gravity. Fighting Gravity gathered mainstream attention from their season five appearance on *America's Got Talent*. They went to the final round and came in third place behind classical singer Jackie Evancho and singer Michael Grimm. Singers usually manage to win reality talent shows. In *America's Got Talent's* eight season-run four singers have managed to take the top spot. This frequency gives acts like Fighting Gravity a disadvantage and provides the reason why I wanted them to triumph. If I wanted to watch a singer win a reality T.V. show I might as well watch *American Idol* or *The Voice*.

Fighting Gravity formed at Virginia Tech and consists of 12 members, some of whom are still enrolled in college. Their routine consists of a delightfully simple concept but requires complex and impressive execution. They light the stage in only black lights and have about four visible

dancers on stage at a time. The rest of the members are charged with providing the illusion the objects such as balls or glowing rods that float in mid-air around the dancers. The first routine featured their classic arrangement of a leader, in a white top hat and jacket, who systematically made three dancers appear out of the darkness beneath him. The three marionette like figures, dressed in white hoodies and white pants dance and float beneath the leader while a series of glowing green balls move through the air in synchronization with the dancers. They actually performed similar choreography that consisted of some of the same moves in their audition for *America's Got Talent*.

However, the performance soon changed as they introduced two fake giant neon speakers on either side of the state. The color scheme also shifted to incorporate green orange and red. Their use of objects exemplified by glowing red poles that disap-

peared, reappeared in another part of the stage or floated into the hands of the dancers provided a unique twist for those of us in the audience that followed them in T.V. They also created an illusion where the rods acted as an entrance to a portal. They used these portals to disappear entirely or engage in a tug of war like motion for slipping into the abyss.

Perhaps their most inventive use of props occurred when they incorporated glowing orange skateboards into the act. The dancers floated around the skateboards as the boards themselves floated in the air. They moved them in the motions of ollies, a motion that pops the board off the ground, and kickflips, a trick that causes the board to do a barrel roll under the skaters' feet. Watching the performance reminded me of watching videos of real skateboarders in slow motion on YouTube.

For the finale, the neon speakers opened up and shot fog rings

from either side of the stage into the crowd. Suddenly the lights went out and they disappeared as quickly as they arrived. The tent cleared out as the food trucks arrived and a DJ with a live drummer soon started playing. The dance never really picked up even though the dance troop that opened for Fighting Gravity came back to provide hype for the DJ. The night was an impressive showing for Conn as nationally known acts like Demarco and Fighting Gravity rarely visit campus. Our college wanted to not only celebrate the end of a \$211 million campaign but also present a start of new era. Improvements to campus will continue such as the upcoming renovation for the library. Ultimately, Saturday night proved that Conn, can successfully prove itself to parents and donors alike among the increasingly competitive environment of small liberal arts colleges. •

SPORTS

OCTOBER 28, 2013

THE COLLEGE VOICE

Side by Side: A Glimpse at Women's Soccer

ROXY BARBERA
CONTRIBUTOR

The Connecticut College Women's Soccer team, or Co-CoWoSo, is currently mid-season and going full force. They've gone toe to toe with Williams and Middlebury – two of the top national teams – and come out with losses in both by only one goal. There have been blowout wins, too, like when CoCoWoSo walked away from UMass-Dartmouth with a sold 5-1 victory. With a record of 2, 3, 2 (W, L, T), there have been a few upsets, however. With a recent loss to Eastern Connecticut State University (2-1), CoCoWoSo is fired up to regain their standing in their upcoming games against Bates, Tufts and Colby. I took the time to sit with one of the team's captains, Astrid Kempainen '15, and one of the team's freshman recruits, Cathy Higgins, to get an insight look on the powerhouse that is the CoCoWoSo squad:

TCV: Cathy Higgins, you are one of 8 freshman recruits for the incoming 2017 class, what are a few things that separate you from the rest?

Cathy: Well one thing is that I have an identical twin on the team (Annie), and I probably like eating more than any of my teammates. I've lived in Connecticut for 17 years and want to eventually move back here when I'm older.

TCV: What are a few of your favorite things about the new team you're a part of, the CoCoWoSo squad?

Cathy: I like the fact that we are teammates on the field and sisters off the field, and that I know everyday when I show up to practice everyone is going to work hard.

TCV: Why did you choose Division III?

Cathy: Because I didn't

want soccer to completely be my life, like it would be in Division I. I wanted a good balance between athletics and academics.

TCV: Are you planning on playing any other sports?

Cathy: Yes, I'm planning on playing lacrosse.

TCV: What were your expectations coming in athletics-wise? Were they met?

Cathy: I was actually surprised by the fast and physical quality of play in the NESCAC league.

TCV: I hear before coming to Conn you were an All-American center back, and now here you have been playing center mid, how has that transition been?

Cathy: It has been hard but I am getting used to it, and as each game goes by I'm actually finding myself to really like it.

TCV: What are the major differences between center back and center mid?

Cathy: In center mid you have to attack and distribute the ball more than in center back, which is more composure, seeing the field and setting the pace of the game.

TCV: Is there any advice you have for other freshman recruits here at Conn who have yet to start their seasons?

Cathy: The NESCAC league is really hard so be prepared for that. You should also keep up with your team workouts before preseason so that you can focus more on team bonding than stressing out over your fitness, like I did, and be ready to have a lot less nap-time!

TCV: Astrid Kempainen, you are the only non-senior captain on the CoCoWoSo team, a tutor for Biology and Organic Chemistry, and a member of SAAC and the Pre-Health Club. How do you find the time in season to balance

all these things?

Astrid: Being in season forces me to be more organized; whenever I have spare time I force myself to do work, whereas in the off-season I can watch Netflix for five hours instead.

TCV: I guess there are positives to having such a packed team schedule. How would you say the team has changed over the past three years?

Astrid: We've improved drastically. My first year was the first year Coach Riker came to Conn, and before that the morale for players when they got on the field was, "How can we get by/survive for 90 minutes?". Now we go in with the mentality that we can actually beat the teams we are playing.

TCV: That's great that you have another full year with the team. Do you have any advice for the new freshman class and the current sophomore class going forward in the season?

Astrid: Just keep the intensity up – I don't think the freshman/sophomore classes realize how much their attitude does for the team, but being the majority, our team relies a lot on them.

TCV: Being one of three captains, the team must also rely on you to hold up a positive morale, how do you handle that pressure?

Astrid: It's really nice having two other captains that are also good friends because it is easy to talk about problems with them. I feel like our team gets along so well that there hasn't been much pressure and we've been working so hard that there hasn't been a need to push people much further than they're already going.

TCV: What has been the best game of the season so far and why?

Astrid: The best game of the season so far was against UMass Dartmouth. It was the

first time in my career at Conn that we won so decisively (we won 5-1). It was also our home season opener and the energy and excitement was really high.

TCV: What has the team been doing well to be able to result in games like that?

Astrid: The team is doing well at pushing through difficult times and holding an optimistic outlook even when games that should be wins are not giving the results we would like. The team itself gets along very well and drama has not been an issue at all, which I think is hard to say for a lot of girls' teams. The work ethic has also been improving.

TCV: What is the team looking to work on?

Astrid: Right now our team is looking to come together as a cohesive unit on the field. In most of our games, we play fairly inconsistently. Some parts of the game are connected and fluid, and other parts of the same game are choppy and a lot more boot ball. We are also working on knowing what it takes to win and having that winning mentality. Conn's soccer program has not seen a lot of success in the past, and that is a mentality we are looking to change. Our team is very young, so this mentality needs to be strong within our freshmen and sophomores and not just the upperclassmen.

TCV: With the current record and upcoming games, what do you think is the possibility that the team qualifies for tournament play?

Astrid: The NESCAC is an extremely difficult league to be in because every team is good enough to be in the tournament. I know we are good enough but it all depends on how we approach the remaining games in the season. If we play the way we are capable of, I expect to be in the tournament. •



Astrid Kempainen (top) and Cathy Higgins of the Connecticut College Women's Soccer Team

Future Looks Bright for Women's XC

ELEANOR HARDY
CONTRIBUTOR

On Oct. 5, both the Men's and Women's Cross Country teams travelled to Hanover College in Indiana to compete in the Division III pre-National Invitational. The women placed ninth out of 19 teams, with two freshmen runners coming in the top 25: Ashley Curran '17 placed 21st with a time of 23:19, while Kelsey McGinnis '17 placed 24th with a time of 23:24. Mike LeDuc '14 placed first in the men's meet with a time of 25:22, helping the men secure a sixth place finish.

Women's Head Coach Ned Bishop viewed the meet as a great way to "get some experience with this type of travel, along with running on an unfamiliar course against teams outside of our usual frame of

reference."

This year's roster holds several strong underclassmen. Coach Bishop feels that the "young [women's] team has the potential to be in contention for a national qualifying berth over the next couple of years."

The trip, despite hitting a few bumps in terms transportation and spending a night in baggage claim, was an overall success.

"Although it was down pouring during the race and certainly a rough course, we finished very well. The race was also a good confidence booster and I think we're all ready to compete in NESCAC's and division three regionals," said Emily Winter '16.

Both the men's and women's Cross Country teams are near the top in terms of their team GPA. Coach Bishop attributes their success on the course to their ability to succeed in the

classroom: "The type of person who is successful in distance running is the same type of person who is successful in the classroom. You have to be very self-disciplined, structured and goal-oriented to achieve in both areas."

"Being around such a great group of supportive girls motivates us to do our best when it comes to running and class," said Amy Klopp '15.

Many of the women note that having Bishop as a coach also helps motivate the team to do their best. Bishop said his favorite part about coaching the girls is "seeing the people achieve things they never thought before that they could accomplish. I love telling stories about people who had only modest performances earlier in the careers, either in high school or in their first year on our team, and then blossomed into really fast runners after

putting in all the hard work". Bishop is excited about what is in store for the rest of their season, and the girls appreciate and admire how much he truly cares about the sport and the team.

"[Bishop] challenges us to do our best and supports us both academically and athletically. He's aware that every runner is different and accounts for that in our training," said Co-Captain Heather Rochford '15.

With only a bit of the season left, the lady Camels have a few goals to cross off their list. "One of the primary goals the team set at the start of the year is to finish higher in the NESCAC Championship and the New England Division III Championship than we did last year," said Bishop. One of the women's team's largest successes, sending the team in the right direction towards accomplishing this goal, is defeating

Bowdoin twice, a team that finished ahead of them in the NESCAC last season.

Co-Captain Sarah Huckins '14 is "proud of how much we've accomplished thus far this year" and in terms of the future for her team, the freshman class provides the team with much confidence. Five of the freshmen are running in the top ten this season.

"Their enthusiasm and energy have been infectious, so that has been a welcome contribution along with their success in our first few races," said Coach Bishop. The team's dedication also contributes to a hopeful future: "We have a group of runners who really want to train hard and race fast and once someone takes that step, the rest of the training usually falls into place pretty easily," said Bishop.

The women's team is not only successful on the course:

they apply their attitudes towards health, exercise and nutrition to other areas on campus as well. Four members of the women's team are part of the PEEPS (Peer Educators Empowering a Positive Self) club on campus. Marisa Shields, a senior cross country runner and peer-education undergrad intern this year, has applied her running skills to spearheading a nutrition campaign with dining services as well as an event pertaining to health and overall fitness at the Athletic Center. Other members, such as sophomores Caroline Leonard, Emily Winter and Anna Laurence also gear their work with PEEPS towards nutrition and leading a healthy lifestyle through exercise. The team works together strongly both on and off the course. •



Player Profile: William (Billy) Hawkey

SARAH WILLEY
CONTRIBUTORWilliam Hawkey '14
Pennington, NJ
Soccer

Hawkey is one of three of the team's captains this season. He always hoped that he would become a captain and was honored when he was chosen out of the eleven original

freshmen that joined soccer his freshman year. Hawkey's favorite thing about the team this year is "the closeness of everybody. [The team] has a great mix of young guys and older guys and everyone gets along extremely well." Hawkey agrees that the team has "a great time together both on and off the field." As for the freshmen, Hawkey thinks that "they all bring something valuable" adding that a few of

them "play key roles on the team." Hawkey believes that "they all have bright futures ahead" and he is "excited to see them develop down the road. Looking back Hawkey reminisces about his favorite memory with the team: beating Amherst his junior year when they were ranked fourth in the country. In the future Hawkey plans to keep soccer in his life with whatever leagues he can find after he graduates. •