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Collaboration, Catharsis and Closure



Vandalism's Impact on Connecticut College

JJ RAMOS AND
ANDY STEIN-ZELLER
CONTRIBUTORS

One of the most difficult issues to cope with as a Floor Governor is the increasing number of vandalism incidents our campus has seen over the course of not only this semester but also over the course of the past two years.

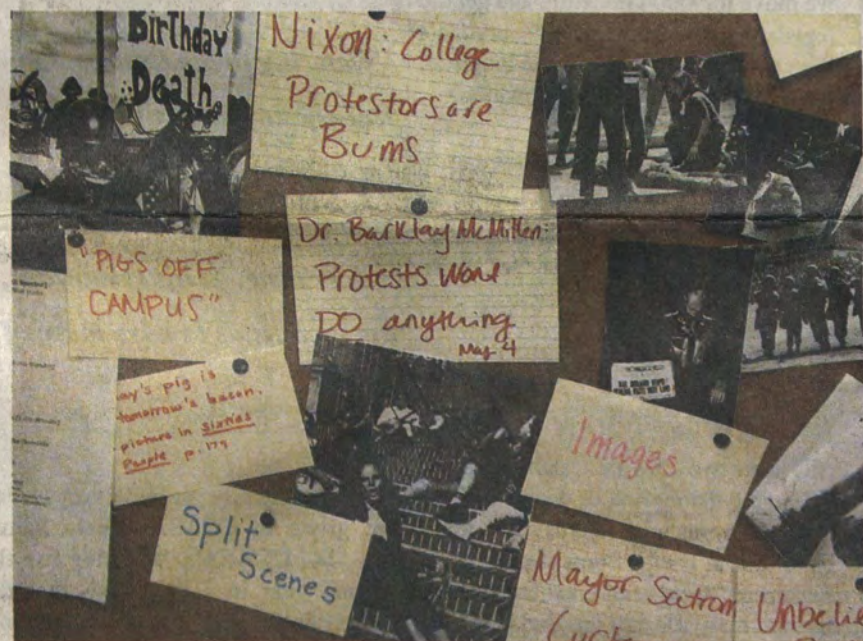
Merriam-Webster defines vandalism as follows: "Willful or malicious destruction or defacement of public or private property." Sociologist Stanley Cohen goes further by breaking vandalism down into six different categories:

1. Acquisitive vandalism (looting and petty theft).
2. Tactical vandalism (to advance some end other than acquiring money or property — such as breaking a window to be arrested and get a bed for the night in a police cell).
3. Ideological vandalism (carried out to further an explicit ideological cause or deliver a message).
4. Vindictive vandalism (for revenge).
5. Play vandalism (damage resulting from children's games).
6. Malicious vandalism (damage caused by a violent outpouring of diffuse frustration and rage that often occurs in public settings).

Connecticut College has been affected by the first, fourth, fifth and sixth categories, as far as we are concerned. We can further break these four categories down into subtypes — intentional vandalism and non-intentional vandalism. Non-intentional vandalism is when you decide to swing on an exit sign and, not properly estimating its durability, break it; or when you accidentally spill a drink and forget to clean it up. Intentional vandalism is when you are in an overly energetic state of mind, decide that it would be hilarious to break an exit sign and do so, or when you pour out a drink in the middle of the hallway because you do not live there and don't care about whether or not the hallway is clean. Both of these types of incidents and all of their variations have had a profound effect on Connecticut College not just in a financial sense, but also by affecting the well-being of the residential community. We would like to first address the financial effects and share some statistics.

At the end of the 2010-2011 school year, incidents of vandalism cost the student body around \$50,000. The following year, this number had increased to around \$75,000. As of November 15, 2012, the number of vandalism incidents over the whole semester is 223, whereas exactly one year ago, the number was only 116. If this number continues to increase at this rate, the student body will pay roughly \$150,000 in vandalism expenses at the end of the academic year. Depending on where you live on campus, you may have to pay hundreds of dollars in vandalism fees. While some students come from a wealthy enough background to pay for these fees without a problem, many of us cannot afford these extra expenses. Each of us has had residents come up to us and express how difficult it will be for them and their families to pay this extra charge on top of the charges for tuition, textbooks, transportation and living expenses.

CONTINUED ON PAGE 5



PHOTOS BY LIZ CHARKY AND ANDREW NATHANSON

HELEN ROLFE STAFF WRITER

When I showed up at Tansill Theater to see and usher for a play called *4 Dead in Ohio: Antigone at Kent State*, I had little to no idea of what to expect. And neither, it seemed, did anyone else.

This general feeling of what-the-heck-is-going-to-happen-next started with the instructions we volunteer ushers were given for the evening's performance. House Manager Alex Iezzi '15 passed out mock newspaper clippings (headline: "4 'Bums' Killed at Kent") and directed the three of us to approach audience members as they entered the theater lobby. Having cornered our unsuspecting victims, we were then to urgently ask, "Have you heard the news?" and thrust the flyer into their hands so they could read it before the show began. The clippings provided background information about the play's catalyzing incident: National Guardsmen's fatal shooting of four Kent State University students during an anti-war protest on May 4, 1970.

But this invasion of personal space was a mere portent of even more unorthodox

things to come. Presently, Andrew Marco '15 burst into the lobby, urging attendees to come upstairs "for the meeting." We soon reached the performance space, but anyone who had then been expecting to settle into conventional theater seats — complete with a reassuring degree of physical distance between actors and spectators — would have been sorely disappointed.

Instead, the thoroughly disoriented and confused attendees went ahead and took a seat on any one of the couches, beanbags and thick rugs that surrounded the stage. There were a handful of rows toward the back of the theater that offered up traditional seating, but these were set aside for overflow accommodations in case the performance sold out.

Sold out it was, and for good reason. In drawing upon a number of sources for its inspiration and content, *4 Dead in Ohio* revealed itself to be a thoroughly cohesive, captivating and moving piece of theater. The actors' identities and realities were constantly in flux, yet their skillful storytelling and emotional honesty always remained crystal clear.

At first, the eight-actor ensemble drew us all into the gripping scenario of a fictional,

student-run midnight-vigil-cum-support-group taking place three days after the Kent State tragedy. The plot soon thickened, however, as these characters began reading Seamus Heaney's *The Burial at Thebes* (itself an English translation of Sophocles' classic tragedy *Antigone*) aloud together in the hope that the play's explorations of rebellion, redemption and the true meaning of justice might start to heal the emotional wounds that the shooting had inflicted upon them.

The production incorporated not only these two dramatic texts but also '60s protest songs (both recordings and live performances by the actors), quotations about the Kent State massacre from primary sources and additional dialogue that the ensemble of actors wrote themselves — all in a tidy, fast-paced seventy-five minutes of action.

But, as director David Jaffe related in a post-performance talk between the creative team and the audience, the wide variety of content in the final product represents a mere fraction of all that they had come up with: "There's so much creativity that isn't even in what you saw." However, Spencer Lutvak '16 revealed that this wasn't

always true, recalling their first rehearsal, when "David basically admitted to us that nothing existed. He said, 'If you want to leave right now, just get up and leave. I won't be offended.'"

Coming up with original material wasn't the only challenge that the actors faced. Julian Gordon '14 said that one of the biggest difficulties of the creative process was figuring out which materials to include and which to omit. In *The Burial at Thebes*, for example, monologue and dialogue interact with speeches from a Greek chorus. With these chorus sections, just as with any other materials, the ensemble always had to consider (as Gordon put it) "Do they fit in our world?"

But their intensive four weeks of writing, revising, assembling and rehearsing (a process Jaffe called "collective creation") certainly seem to have paid off. During the talk back, several audience members expressed how much the play had touched them. One grateful attendee summed it up perfectly: "I... have a friend who was there [at Kent State]. And I feel like, with this performance, I can go back home and tell him, 'Your friends have been honored.'" •

IN THIS ISSUE

On Senior Giving

Editor in Chief Meredith Boyle questions the current program.

Consolidated Key Cards

Could our IDs and key cards be merged into one?

Is Ke\$ha A Feminist?

The surprising truth behind a raunchy pop star.

Bond Through the Years

After fifty years of Bond and many faces, do we have a favorite?

Athlete Profile

Molly Murphy, captain of women's ice hockey.

THE COLLEGE VOICE

Initiative May Fuse Key Card and School ID Together

STEPHANIE REEVES
STAFF WRITER

Imagine a world that only requires one card, one magical card that would let you into any dorm, dining hall, bookstore, snack shop, private vendor, laundry machine, taxi, and library. Wouldn't life be so much easier? You would never need to worry about forgetting one of the cards, and you would only need to use one slot in your wallet.

Recently, there has been an initiative to merge the two keycards into one. In the process of doing so, the keycard would expand in value and also be able to include other vendors and services. One card would increase productivity and could be accepted at selected restaurants or fast food places in the nearby New London area. In a broader sense, the single card would make it easier for the students of Conn. Money could be added to the card online, and could be valid on and off campus, making it very similar to a debit card.

When Assistant Vice President of Enterprise Systems Jean Dailey and Sean Murphy presented their case for the single card at this past Thursday's SGA meeting, they represented the Above Current Level (ACL) efforts for this initiative. ACL is responsible for the way funding is spread out across campus – the group carries a lot of weight, but also needs the support of both SGA and the student body at large in order to pass as legislation.



PAIGE MILLER

Students at any other college would tell you that they only have one keycard. What is the need for two? As Dailey told the room, "We think you deserve what most students have at any other school."

The idea was proposed last year but unfortunately did not receive funding – there wasn't a single group leading the motion and, therefore, the initiative received much less attention. This year, there is an added motivation to pass this legislation, as the Blackboard System that controls the locks on dorm buildings is about to expire. Thus, this change to one compact card needs to be made now in this time of transition.

Another advantage of a single card would be its added security. Students would be able to "swipe in" to events on campus, ensuring that only Conn students participate in such festivities. Additionally, if you were to lose the card, you could shut it down online, rendering it unusable if anyone were to pick it up. A new card could be issued immediately and nothing would be lost.

If this motion is not passed, students will continue to use two cards, and there will be no online portal, and things will continue as they have been. The locks would need to be redone and the Blackboard System replaced. However, if it were to pass, we would be able to use

the single card for vending machines, restaurants, the bookstore, Coffee Grounds, Oasis and laundry. Imagine not having to put money on your card for laundry every month!

The next step in getting this process approved is to voice our enthusiasm. SGA will most likely send out a review of the keycard project, representing the student body's support on the matter. Most people don't think twice about having two cards, but in reality, it is wasteful and ineffective. It's time that we move forward efficiently and get the legislation passed so that everyone's life can be made easier. In the long run, the change is definitely worthwhile. •

Indian Food Vendor Gives Students a Break from the Dining Halls

ANEKA KALIA
STAFF WRITER

Every other Wednesday, Rajan Kunchandy, better known as Raj, comes to campus bearing freshly made Indian food from his restaurant, Mirch Masala, located at 156 Kings Highway in Groton. In conjunction with his partner, Kunchandy has owned and operated the restaurant since 2005.

Originally from Kerala, a state located in the southwest region of India, Kunchandy immigrated to the United States in 1997 and opened up his restaurant eight years later.

Since 2006, Kunchandy has been partnering with the Connecticut College Asian Student Association (CCASA) to bring food to campus. The take-out boxes are intended to be a fundraising event for CCASA as well as an opportunity for students to form relationships with local business owners in the New London community.

Fifteen percent of the proceeds

Catering to the Conn palate, Kunchandy makes his food for us with fewer spices, as he claims students are used to a milder taste. At his restaurant, the food tends to have more of a kick.

An Evening of Fine Food and Discussion

Sprout hosts first Harvest Dinner

ANNA LINK
CONTRIBUTOR

On Friday, November 16, Earth House was bustling. Instead of waking up and smelling the coffee, the tenants of Earth House woke to the smell of fresh veggies and basil ... okay, maybe there was a little coffee mixed in there too. Starting at the crack of dawn, members of Sprout were up and ready, preparing for what would be the first Harvest Dinner.

Organized by Sprout president Merry Byrne '13 and other members of the student-run organization, Harvest Dinner, featuring farmer Bob Burns, was a great opportunity for members of the college to come together for a night of healthy dining and open discussion.

"Traditionally, harvest dinners were tied to harvest celebrations, which celebrate

the end of a growing season. The timing seems appropriate, seeing as we are getting ready to wrap up the end of a semester," explained Byrne.

By 4:30 PM, the house was packed with people. The living room was buzzing as friends chatted amongst themselves while eyeing the feast that awaited them. Delicious food was already on display, including homemade focaccia bread; roasted vegetables; salad with fresh grown lettuce; organic soups from the local and organic New London restaurant Mangetout; pickled radishes (grown in the Sprout garden itself); and, the most anticipated of all: homemade pumpkin and apple pies with whipped cream. Each dish came complete with handmade informational cards, stating where the food had come from and whether it was vegan, vegetarian or or-

ganic.

Once everyone had been served, Byrne called farmer Bob Burns to the stand. Burns is not an average farmer, as stated on his farm's website, "Robert Burns Sensei founded Aiki Farms in Ledyard, CT in 2001, bringing together his twin passions of Aikido and farming." Burns' farm supplies multiple New London County restaurants that share his concern with the health of both the earth and of customers, and a desire to sell food with high natural and nutritional value. He accomplishes this by using an extremely bio-intensive technique that he calls "double digging." Instead of just using the surface material, he must dig his way into the subsurface of his land, making this technique much more energy-intensive.

His involvement does not stop there, though. Burns takes his farm to the next level by including a Buddhist meditation center as well as a karate center.

Throughout the discussion, around tables, the many ways in which spirituality had guided Burns in his farming, leading him to his success became apparent. Burns stressed the importance of keeping things small. He referred to his farms as a "break-even farm," meaning the profits that he makes just match what he spends to produce all of his crops.

"The power of the universe is in being small. The bigger you get, the less control you have," Burns said.

Out of the five acres of his family farm,

only about two acres are actually worked.

Because the method of double digging is so energy-intensive, Burns's Zen training comes in handy. Burns stated that, in Buddhism, "there is an importance of the here and now." He uses this Buddhist principle to teach his Aikido apprentices and fellow farmers to be present in their daily work: "we learn how to not be tired and how to get it done now. Connecting yourself to the earth also connects you to the earth energy." For Burns, there is no such thing as procrastination, and no such thing as putting it off until tomorrow. Allowing his farming to be influenced by this spiritual guidance results in a very rewarding work ethic.

One thing that all the Harvest Dinner attendees and current readers should remember is Burns' advice for what we students can do. When asked how we can reform our habits, Burns advised us, "have your own garden, there's nothing better. Have your own little garden that feeds yourself and learn how to use every fiber of that garden."

While it may not be possible for every Connecticut College student to maintain his or her own personal garden, it is an idea to keep in mind. One day, our four years here will come to an end, and we as graduates will have to start thinking about the kind of "real" life we want to lead. Maybe then we will remember Bob Burns and how to keep life small and in control. •

that Kunchandy earns every week are given to CCASA. Leela Samaroo '14, CCASA's treasurer for the second year in a row, says that the money is used to fund small events that the organization holds on campus like Sushi Night or Bubble Tea Night. Raj also caters CCASA's multicultural performance, "Fusion," every year and gives the college a very generous discount.

Every week, Kunchandy brings to Cro a chicken dish, a vegetable dish, rice and traditional Indian bread called Naan. He distributes the food in takeout containers for five dollars a box. Kunchandy says some of the popular dishes among students are Chicken Tikka Masala, Mango Chicken and Chicken Korma. Catering to the Conn palate, he makes his food for us with fewer spices, as he claims students are used to a milder taste. At his restaurant, the food tends to have more of a kick.

Although they don't particularly enjoy standing in the long line that usually wraps around the lobby of the student center, Conn kids find Mirch Masala take-out boxes to be a refreshing change from Harris' typical food. Alek Chandra '16 is one of many regular customers and confesses, "I feel as though Mirch Masala provides a nice escape for the students here on campus and myself from the familiar food in Harris and other dining halls all while diversifying our cultural intake. Mirch Masala serves as an opportunity for students to try food they might not have otherwise had the chance to experience while here on campus and all for a relatively inexpensive price."

Students also enjoy the convenience of not having to leave campus in order to indulge in Indian food. The take out boxes have been a long-standing success for both Mirch Masala and CCASA. The organization hopes to continue building upon its committed relationship with the restaurant well into the future. •

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Editorials

DECEMBER 3, 2012

THE COLLEGE VOICE

Editorial

On Senior Giving

The culmination of time spent at any institution is remembered over and over again by donation drives; at Connecticut College, the cost of an education is only partially covered by our tuition, so the school depends on student and alumni donations to keep vital campus programs going.

In the spring, I went to my boyfriend's graduation at Bates College. The class of 2012 hadn't even turned their tassels before the Alumni Giving speaker was up at the podium, preaching about the importance of giving back. At Conn, as early as September the class of 2013 was already being hounded to "give."

The real question here is: what does it mean to "give"?

The Senior Giving Program is a well-oiled machine. Recruiting members of the graduating class, they table, host fancy events and purport to encourage participation over total money raised, but three things about the program rub me the wrong way. The first two can be found on the card handed out to the graduating class.

Just one look at the card suggests that participation isn't the only goal here. While students can offer any sum as low as a dollar, the Platinum Level donation is \$100. The card reads, "A gift of \$100 makes you a member of the Synergy Society, recognizing the commitment of young alumni who give at a leadership level." The italics are my own. Here's my question: if the program really encourages participation no matter what the dollar amount, why is a special society reserved for those who shell out a Benjamin? And why is this high donation correlated with leadership? Since when do we as a college equate one's ability to pay with one's leadership potential?

My second problem with the senior giving card is its ambiguity. Students are rightly given the option to earmark their donation. The categories include "area of greatest need," residential education, internships, faculty support, library, sustainability efforts, science education, internationalization, financial aid and campus renewal. A few of these are extremely vague: internships, faculty support and internationalization in particular. For example, I want my donation to go directly to CELS internships. However, if I check off "internships," is it guaranteed to go there? Could it fund research internships that professors provide over the summer? Could it fund other internships on campus, at the Office of College Relations for example? For students who donate, knowing the real destination of the money is extremely important and the card does not give enough information.

My third problem with the Senior Giving Program is its confusing mission. The Synergy Society statement on the card negates the campaign's push for participation. My conversations with students on the committee have told me that statistically, students who give before graduation are more likely to continue giving in the future. However, if the goal is to mold current students into future donors, chucking a buck at an info table just to participate in senior events doesn't seem like the best strategy. And this is what many students will do.

In response to these three concerns, here are two propositions:

First, in addition to hosting events with champagne, desserts and special announcements, I suggest the program add an information campaign on how exactly senior gifts benefit

the college. I am more likely to give after seeing a poster describing the difference that one gift made (whether in funding an internship, a portion of one student's tuition or a sustainability initiative), than I am after a few free glasses of booze.

Here's the caveat in all of this. My position could be mistaken as anti-giving, but I'm not stupid and I know money is important. Personally, I'm going to donate a dollar this year and save for a while so that my next donation is large and has more of an impact. But my decision aside, the program as it is fails us not because it's asking for our money, but because it doesn't provide us with the proper information to help us make our choice about where our money goes. The school can't claim to be starting a trend of future donors if those donors don't even know how to make an educated, thought-out donation.

This brings us back to the question of what does it mean to "give"? Financial contributions are what keep our school running, but why can't we adopt a better-rounded giving strategy? At the beginning of this year, the incoming freshmen class piloted a new orientation day of community service in New London. The day was a great success, and I think it should be replicated in the senior year with projects on campus – a physical way of thanking those who have contributed to our time here. A campus beautification project wouldn't eliminate monetary donations rather supplement them. I'd feel a lot better about my monetary gift if I knew that it accompanied by something concrete and visible.

-Meredith

THE COLLEGE VOICE

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(Your opinion goes here).

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All submissions will be given equal consideration.

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All submitted letters must be attributed to an author and include contact information.

No unsigned letters will be published.

The editor-in-chief must contact all authors prior to publication to verify that he/she was indeed the author of the letter.

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We want to dedicate an entire newspaper issue to our host city - exploring everything from architecture to music to high school football.

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DAN MOORIN

Camel Athlete Profile: Molly Murphy

Connor Doyle sat down with senior and second year women's ice hockey captain, Molly Murphy to talk hockey, academics and Harris Refectory

CONNOR DOYLE
CONTRIBUTOR

Name: Molly Murphy
Year: 2013
Hometown: Woodstock, CT
Previous School: Pomfret School
Position: Defense
Academic Major: Economics
Favorite Harris Refectory Meal/Item: Soft chocolate chip cookies from the bakery (in moderation of course).

CV: What is the best part about lacing it up for the Camels?

MM: I've always said that I could never play an individual sport for two reasons. 1) I'd dominate and 2) would absolutely be a mental case because I individually feed off of others and absolutely love this team we have together in the locker room. With so many personalities matched together with the work ethic of this team it is just an amazing feeling. The cliché statement of always working towards a greater goal with others can never be overused in my head. I never stop smiling when I am with this team.

CV: What is your most memorable moment of playing for the Camels?

MM: Of course my first game ever with the Camels stands out (against Middlebury), the surge of emotions I had then and having always heard about the reputation of the Camels being a hard-nosed, never-stop/fast paced team. I never fully understood our motto until I was on the ice for the first time. From there it has been awesome to see that tone continue and transform as our talent has increased.

CV: Have you set or identified any team goals for the 2012-2013 season?

MM: Domination in the NESCAC obviously! Of course I can name statistics and downing opponents, but my goal for this season is to set a new reputation for this program. We want to be the team in which other NESCAC opponents know they are the underdogs; to be absolutely feared and idolized, as teams know they must be on their best game to win. I want to create a legacy for which Camels enter and leave that locker room for every game and practice knowing they are the best in the league; that they will dominate; a deserved arrogance. This team can absolutely achieve that and with our work ethic, we will have earned that reputation.

CV: Do you have a favorite profes-

sor/class? Can you comment on this academic experience?

MM: I dabbled in a couple random classes in hopes of finding my academic prowess, but I'd have to do a double time of this. 1) I took Islamic Traditions my sophomore fall with the goal of becoming more aware of what was going on in the Middle East and to decipher the media. Then learning the different interpretations of the Qu'ran allowed me to understand the different views like that of extremists. I was also interested as my dad was deployed my entire freshman year in Afghanistan, so I held a personal interest in which I learned what my dad and our troops may have experienced overseas as cultural differences. 2) Away from that class, I turn back to my economist side and would have to say International Finance with Professor McKenna was absolutely my favorite class. I have always enjoyed Professor McKenna's economics classes. If I could draw up an ideal class for myself, it would be how McKenna explains and runs his classes. But not only that, I liked how in the end, I could then apply all the hard-nosed economics I had learned to the real world. So yes, any topic that helps me understand what CNN throws at me and allows me to feel like a



Murphy's leadership shines on and off the ice.

real academic is a win.

CV: How will the leadership summit help you in 2012-2013 and as you move on into your professional career?

MM: With this being year two holding the reins of captainship, I can absolutely see all that comes with this position to help me in the future. It just builds a confidence in you that you learn to tame and just think and work clearly under all

scenarios. I've also enjoyed working with the other captains this year. Such different personalities really allow you to see all aspects of the team. But at Conn in general, balancing sports, athletics and Housefellow duties my four years here have been extremely formative as I find a sense of self. And in the end, I think it's a good sign to say I am proud of who I have become! I think that mindset will carry me far in life. •

NESCAC POWER RANKINGS

Compiled by the College Voice

This is the first installment of the winter NESCAC Power Ranking. The Power Ranking will be posted weekly and will rank the eleven NESCAC schools based on men's and women's hockey, men's and women's basketball, and a combined ranking of men's and women's swimming and diving.

SCHOOL	MEN'S HOCKEY	WOMEN'S HOCKEY	MEN'S SWIMMING	WOMEN'S SWIMMING	AVERAGE	LAST WEEK
AMHERST	2	3	2	2	2.25	1 ↔
WILLIAMS	4	6	1	1	3	2 ↔
BOWDOIN	1	1	5	8	3.75	3 ↔
TUFTS	7	-	3	4	4.67	4 ↔
MIDDLEBURY	3	2	8	6	4.75	5 ↔
CONN COLL	9	5	4	3	5.25	6 ↔
BATES	-	-	6	7	6.5	7 ↔
TRINITY	5	4	10	11	7.5	8 ↔
HAMILTON	6	7	9	9	7.75	9 ↔
WESLEYAN	8	8	11	6	8.25	10 ↔
COLBY	10	9	8	10	9.25	11 ↔

The poll was devised as follows: Sports Editor, Katie Karlson ranked all NESCAC schools in each sport. These rankings were based on NESCAC standings as well as quality wins and influential losses to NESCAC opponents. These scores were averaged to create a composite overall ranking for each school.

IN CASE YOU MISSED IT

Men's and Women's Squash:

M: Conn 0 - 9 Trinity
W: Conn 0 - 9 Trinity

Women's Ice Hockey:

Conn 1 - 0 Hamilton
Conn - Hamilton

Women's Basketball:

Conn 61 - 66 St. Joseph's (Conn)

Men's and Women's Swimming and Diving:

vs Coast Guard
M: Conn 168 - 120 USCGA
W: Conn 170 - 86 USCGA

Men's Ice Hockey:

Conn - Midd
Conn 2 - 3 Williams

Men's Basketball:

Conn 68 - 33 Coast Guard

SO YOU DON'T MISS IT

Women's Basketball:

vs Albertus Magnus
12/6 7:00 PM
vs Rivier
12/8 4:00 PM
Luce Field House

Men's Ice Hockey:

vs Colby
12/7 7:00 PM
vs Bowdoin
12/3 3:00 PM
Dayton Arena

Men's Basketball:

vs Salve Regina
12/8 2:00 PM
Luce Field House

Men's and Women's Swimming and Diving:

vs Williams
12/8 1:00 PM
Lott Natatorium

Opinions

THE COLLEGE VOICE

DECEMBER 3, 2012

Vandalism's Impact on Connecticut College

Camel Co-Creates New Online 'Movement'

PETER HERRON
STAFF WRITER

This summer Bryan Gross '15, a key member on the Connecticut College basketball team in his first year, was struggling with a severe neck injury that no doctors were able to diagnose. After several months of rehab, his phenomenal ambition and work ethic were beginning to wane.

"I wanted to stop making all these appointments. I thought I might not play basketball again. I just felt like quitting," he said. What got him through the summer was a website he and two friends created: 1VoiceInside.com, one of the most exciting websites and passionate online communities I've ever seen. Instead of apathetically complaining about the expectations and confines of the society we live in today, 1VoiceInside makes real the idea 'Do You.' On the website there is an impressive assortment of short stories, music videos, poems, raps, artwork and a bunch of those awesome photos with quotes that you know you love, all shared by members of the online community. It's a supportive, fun and inspirational space to express who you are and what you love. There are some heartbreaking stories expressed on here as well, and it is obvious that this website has profoundly helped a lot of people through some really bad times in their lives.

One of these stories is Daniel Giguere's. Daniel is one of the co-founders of the site and his story is the reason the whole thing got started. When he was starting high school, his mother shot and killed his father and has been in prison ever since. He dealt with severe depression and considered suicide.

"It would have been understandable for him to drop out of high school after everything," Gross, one of his closest childhood friends admits. "But he turned out being class president, getting straight As, becoming captain of the basketball team, and finally he got recruited to play for Kenyon College." Last February, Giguere posted a YouTube video entitled 'I Wish I Had the Courage'. It was terrifically honest and expressed his inner turmoil without any self-pitying sentimentality. "He just posted it on Facebook and all of a sudden it blew up! People from other schools and cities were watching it. It got 5,000 hits with no promotion or anything. People started sending him stories similar to his own. He told me this and I was just amazed. I encouraged him to turn it into something bigger," said Gross.

The mantra of 1VoiceInside is 'Be the Movement' and it could become one, given the excellently produced website and the daily content that's linked to Facebook and Twitter. Most importantly for "the movement" is the fact that this is not just a self-help or awareness site, nor is it geared for a target audience. This is for anybody who has ever had a tough day, or lost faith in what they're doing with their life, or couldn't quite find the courage to say 'Hi' to that girl. "I encourage everyone to go on the website, and read the content and see that community on there. And if you feel comfortable, express yourself to the world," Gross said.

Telling and hearing stories of all artistic forms can have an enormous effect on people who are dealing with mental health issues on all levels of the continuum. This website is utilizing the miracle of the Internet and the phenomenon of social networking to create a story sharing community of real value.

At the end of last summer, before returning to Ohio to play his second year of college basketball, and just shortly after 1VoiceInside was up and running, Daniel Giguere travelled a few miles from his hometown of Great Falls, Virginia to see his mother in prison for the first time in five years. He forgave her for what she did. As for Gross, you can see him and his healthy neck on the hardwood in Luce Fieldhouse all season long playing for the Camels. And despite being ten hours from each other, the two of them will be adding content and taking strength from the movement they created.



MAIA SCHOENFELDER

CONTINUED FROM PAGE 1

While we cannot deny the seriousness of vandalism's consequences, there are much deeper issues concerning what these incidents say about student character at Connecticut College. We are fortunate enough to go to a school with an honor code, a school where the administration gives us certain liberties that students at other schools couldn't even fathom. Yet every day we see little things that represent the general demise of respect for this honor code and for this institution of learning. There is a campus-wide sense of entitlement that since many of us pay so much money to go here we have the right to treat the campus as we wish without regard for all of the opportunities it has given us. We often choose, in varying degrees of severity, to abuse the freedoms we have. We manipulate the way the honor code works instead of rightfully treating it as our one common creed.

Vandalizing a wall, a hallway, a door, a window or any other property of the college is as much of an honor code violation as cheating on an exam. It shows an utter lack of respect for our school and our peers. It undermines the fact that the honor code is a privilege and not a right; just as going to Conn is

a privilege and not a right.

Some specific acts are particularly infuriating. The second floor of Freeman has had toilet seats broken off and tossed on the floor at least five times this semester. In Johnson, people have been constantly breaking exit signs, which cost \$185 to replace. All over campus there is broken glass, ripped down posters, unwarranted fire drills, vomit in the sink, on the floor, in the shower, on the sidewalk and dried alcohol festering outside of our doors, with rarely any student doing anything to clean any of it up. People have urinated in the hallway, broken lights and done idiotic things with fire extinguishers. When these things happen, the dorm becomes unsafe and unsanitary. It smells horrendous, it looks shameful and no one wants to be a part of such a putrid living environment.

One more aspect of this issue that we would like to address is that the custodians clean up this mess if the people responsible do not. One might think that a custodian's job is all-encompassing, and that a routine mopping of the floor is as tolerable to them as is picking half-full beer cans out of a toilet filled with vomit, or any other of the afore-

mentioned scenarios. Fuck that. The custodians help us keep the dorm clean, but it is not their job to tend to incidents of the most despicable nature. It is our job as matriculated students to prevent these incidents from happening in the first place. Not only will taking preventative measures against vandalism help the school start to come out of the anarchic rut it is currently in, but it is also a lovely way to thank our custodians for taking out our trash, making the bathrooms smell nice, and everything else that they do that makes our lives easier.

As members of the Residential Education and Living staff, we put forth a vast amount of effort to promote a healthy and positive environment for our houses. We also invest time and the school's money into our houses so that our residents share a great experience and learn to appreciate the opportunities that Connecticut College offers to its students. It feels degrading when students pull these acts of vandalism in our dorms. You disrespect the effort, dedication and time we have spent trying to provide a pristine living environment.

We ask all of you to take these thoughts into consideration. Speak and

It feels degrading when students pull these acts of vandalism in our dorms. You disrespect the effort, dedication and time we have spent trying to provide a pristine living environment.

act out against these atrocities. Tell someone if you saw something wrong, or encourage the responsible party to come forth and own up to his or her wrongdoing. It is only through such self-governance that this college will once again take flight and restore its full dignity. It is only through individual action and protest against the bad that this college can truly be defined by honor. *

The Business of College Tours

MIKE AMATO
STAFF WRITER

We all loved the hundred college tours we went on; there was something exciting about the hyper-optimistic guides, the throng of other students with bright eyes and tired legs, and that one mom, or in my case, dad, who asked a list of questions ranging from the amount of closet space to the types of trees planted outside the student center. The information given was sometimes helpful, often already known and sometimes completely irrelevant. Nevertheless, we had to go on them, find a school that was right for us, apply and hope those official-looking letters in the mail weren't rejection letters.

Of course those tours were useful in the decision process, but could they have been better? I remember hearing some absurd facts about the school at one unnamed college. A later review showed how wrong the tour guide was. It seems like these "guides" are just sales associates trying to get their weekly sell mark.

On the same topic: how many letters did you receive from every univer-

sity and their brother and their brother's brother? I made the terrible mistake of crossing off the "yes send my name to schools" tab when taking the PSAT. From that day on, I received heaps of fan mail from everywhere. I did not even know that Lincoln, Nebraska had an International School of Canoe Carving. As an intrepid kayaker, I burned it immediately. Regardless, I had stacks of paper, and am still receiving letters, which are thrown out every day or burned to heat the home. While it is important to learn about colleges, it is also important to not bury our planet under colored brochures showing students having "a fun study session" in the library. It shouldn't be the case that we as students are nothing more than pawns in a giant business.

Or should it? Universities and colleges create a massive industry that employs teachers, maintenance workers, administrators and countless others. Who pays for this (and for your professor's giant salary)? We do, of course. We are potential buyers in our senior year of high school. Now, as Connecticut College students, we are the customers who have made a very large pur-

chase. A college education is important, do not get me wrong, but the practices that colleges use to recruit us are often vicious and pathetic at the same time. Campaigns, slogans and witty remarks try to convey to a person the sense that this college is the only one right for them. Admission officers could not care less if the college was a match made in heaven for the student; they want high application rates to foster a high competition and a low acceptance rate, all of which will increase the school's reputation and garner more income.

We do not need to be babied into our college choice. We are not adults but we do have a high school diploma. That alone should allow us to be given actual information about a school, not some pamphlet boasting the 10:1 student ratio in large bright yellow and the high financial aid statistic hidden in the bottom corner in army camouflage. College tours, the starting point of this journey, give us boatloads of information that varies little between institutions. After all, no school is going to shout from the heavens that they have a 75% admission rate or that they have a teacher to student ratio of 100:1.

What is the point I am trying to make? Colleges are generally the same. Connecticut College is just another NESCAC school. The academics are the same, the athletics are the same and the students are the same. This is not necessarily an absolute statement, but it is highly probable that there are going to be many similarities between populations of similarly aged students. The only differences between schools are the campuses themselves. Why go on tours? To see the place. Connecticut College is one of the most beautiful campuses in the country, so we edge past everyone else on this fact alone. Forget everything else that colleges tell you. It's what you see and hear on your own that is important. All the other pieces of information chucked at you through mail, tours, information sessions or college websites should be considered, but not heavily relied on. Unless you are Harry Potter, you have no reason to snatch the mail with glee when some unknown school sends you a letter telling you that you totally need to come to their school like, right now. *

Star Wars, George Lucas and Copyright Mythology

JERELL MAYS AND AYL A ZURAW-FRIEDLAND
OPINIONS EDITORS

Not that long ago in a common room very, very nearby, Kolton Harris '14 and Professor Jeff Strabone of the English department held a discussion about perhaps the largest cultural phenomenon of the last century: *Star Wars*.

"Star Wars is a lot more complex than even just the movies," said Harris near the beginning of the discussion. Indeed, the movies touch upon age-old themes such as the hero (Luke Skywalker) presented with a quest that he must, albeit unwillingly, accept and rise to complete, as well as Oedipal struggles between father and son. Strabone kicked off the discussion with a YouTube clip featuring scene-for-scene comparisons of the original three movies and a film by Akira Kurosawa named *Hidden Fortress* (1958). The visual similarities are often uncanny; George Lucas acknowledges that many elements of *Star Wars*, such as the droid companions R2-D2 and C-3PO and the rescuing of Princess Leia, were highly influenced by Kurosawa's film.

But has gone far beyond mere film. Recently, Disney purchased Lucasfilm for a whopping \$4.05 billion dollars, and the *Star Wars* franchise is easily one of the most profitable in the history of the world. *Star Wars* merchandise comes in literally—and I stress the use of this word "literally"—every single form imaginable, from bed sheets to coffee mugs and doormats. During the discussion, Strabone talked about how *Star Wars* has become something like mythology and yet not quite the same over the years. "Everyone knows [the story of *Star Wars*]," said Strabone. "Yet anything goes." Through the sheer mass of merchandise, children are capable of telling their own *Star Wars* stories through action figures and play-sets. This is because mythology lacks a single author; you could write a sci-fi rendering of the story of the Trojan War tomorrow and Homer couldn't sue. There are thousands of stories within the *Star Wars* universe that go well beyond what is offered in the films thanks to the hundreds of authors who have contributed to the *Star Wars* myths over the years in various forms of narrative such as books, graphic novels, and video games.

But this is where *Star Wars* differs from previous mythology: I could write my own version of the Empire Strikes Back, but Disney wouldn't let it see the light of day—unless of course I had their permission. That's what has made Disney's recent purchase of *Star Wars* so significant—we are once again being reminded that *Star Wars* is in fact intellectual property, something owned by a corporation and (arguably) intended to generate revenue. *Star Wars* can really only be altered by the owners—according to Professor Strabone, this is a new concept in mythology. Take for example the infamous *Star Wars* Christmas Special that aired in the seventies; it has since been eliminated from the official movie canon and is rather hard to find. I might not enjoy the three prequel films as much as the originals, but that doesn't mean I could get them removed from the canon. *Star Wars* is the first real example of copyright mythology, not to mention mythology inspired by a visual medium.

It is partially the rigidity of the *Star Wars* canon that has helped it to endure over the years, but many have expressed anger over this lack of control. It's no secret that a large majority of *Star Wars* fans hold a strong dislike for the three prequels released starting with *The Phantom Menace* in 1999. The *Star Wars* universe suddenly felt child-oriented and the overall quality of the acting and directing felt off, whereas the original films appealed to virtually every age group. This is a potential problem for any "corporate owned" mythology; where do the wishes of the filmmaker and the audience begin to collide?

It also raises the important question: Who really owns *Star Wars*? Yes, Disney does as far as the law is concerned, but what if the law were to change? What if tomorrow *Star Wars* were in the public domain? Is it unfair that Lucas was able to re-appropriate images and elements from *Hidden Fortress* without persecution, yet if I write *The Adventures of Han Solo and Chewbacca* tomorrow I'll probably be sued for every penny I own? Questions like these are what continue to make *Star Wars* a relevant force in the ever-evolving nature of narrative and mythology. •

Ke\$ha...A Feminist?



EMILIE VANSANT
STAFF WRITER

Abigail Adams, Susan B. Anthony, Betty Friedan...Ke\$ha? I know, crazy. Yet according to recent media, this assertion might not be as ridiculous as it sounds. Not your typical Rosie the Riveter, Ke\$ha has made a name for herself through her raunchy party music. Believe it or not, underneath all the drugs, sex, booze and mountains of glitter, there just might be a lyrical nugget of female empowerment.

I'm not a huge Ke\$ha fan myself, so it was initially hard for me to even entertain the idea that a pop star singing "I wanna dance with no pants on" could ever be comparable to the famous feminists of the twentieth century. However, Ke\$ha has been recognized for her songs that confront sexual double standards. Critics love her bold reversal of gender roles, epitomized in her unapologetic odes to getting totally wasted and having a great time. I'm not saying that there's any substance behind Tik Tok other than the potential substance abuse of Jack Daniels. That's the point. Ke\$ha's lewd lyrics are exactly what they sound like, and in many cases illustrate how male rappers regard women.

This notion is best exemplified by her hit "Blah Blah Blah," in which Ke\$ha basically says she isn't interested in chitchat, she just wants to get down to business. When asked about writing this hit, the star simply says, "I'm a young, responsible woman who can work and party as hard as any man. So, if I want to talk about drinking and sex, I'm going to do it." In her

own way, Ke\$ha confronts social taboos of how women view men, objectifying the latter for a change. Her music echoes the sentiments expressed by feminists such as Naomi Wolf in her 1991 book *The Beauty Myth*: "The fact is that women are able to view men just as men view women, as objects for sexual and aesthetic evaluation."

In her song "Booty Call," Ke\$ha again defies common female stereotypes through bold gender reversal. There are probably a million songs out there sung by female artists about a guy, but how many characterize him as simply a booty call? How many tell him to not get "attached when I call you up trying to get some ass?" I hate to admit it, but Ke\$ha's bold lyrics do stand out as unconventional. The best part is that she doesn't pretend to hide deeper messages underneath the heavy electronic beats. Listening to her album makes you feel trapped in a loud, endless house party, and that's exactly what she intends.

Ke\$ha's treatment of men might reflect her unusual upbringing. According to her biography, her mom wanted to have a child, but did not want a relationship. Some sperm banks had reportedly been infected with HIV, so she asked some of her friends to try to get her pregnant. Ke\$ha still doesn't know the identity of her father, but is completely satisfied with the way her mom played both parental roles during her childhood. This might explain why her mother, a songwriter herself, is so influential in Ke\$ha's work. She even danced around in a penis costume onstage in Budapest while her daughter sang, "Grow a Pear." Talk about a dynamic duo.

I'm not a huge Ke\$ha fan myself, so it was initially hard for me to even entertain the idea that a pop star singing "I wanna dance with no pants on" could ever be comparable to the famous feminists of the twentieth century.

While I agree that this evidence does advocate for Ke\$ha's secret feminist side, I cannot be deluded into thinking the artist has the same progressive mindset as some of her feminist contemporaries. Media has attempted to further solidify this theory by delving into Ke\$ha's childhood, fawning over how she used to make her own outfits and calling it a rejection of conventional beauty. Ke\$ha herself downplays the effect of her self-styling, referring to her make up as "face paint" and her hair as "a lion's mane." Let's be real for a second here. No matter how much the media tries to portray Ke\$ha as a hero, confronting societal standards beauty, it's undeniable that the pop star still walks out on stage looking hot and dangerous.

In addition, Ke\$ha gained a lot of public attention when she decided to take a

solo trip to the Galápagos Islands after her world tour to meditate and write her sophomore album. Some tried to portray this mini-vacation as another feminist move, citing Virginia Woolf's essay "A Room of One's Own" to admire Ke\$ha's surely grueling isolation as a courageous escape from the world. Of course the pop star ate this up, describing her journey as such: "As I sat there on that rock in the middle of the ocean, in a place stuck in time... I was smiling, but I knew that the biggest challenge of my life was staring me in the face. I knew that if I didn't rise to the challenge and write a spectacular sophomore album, my career could be short-lived. I took a deep breath, meditated, and felt the wind hit my face. I looked at the blank page and realized that I was right back where it all started; a girl with a crazy dream and a notebook. I took my pen and wrote one word: warrior." Cue cacophonous symphony. Honestly, I couldn't imagine overcoming a challenge like that. I mean, she has the entire world of feminism sitting on her shoulders. If Ke\$ha can't produce more glittery, auto-tuned goodness...who will women turn to next?

I think I can safely conclude that Ke\$ha's feminist front only holds validity in her lyrics. After her instant rise to fame with the debut of her album *Animal* in 2010, Ke\$ha made it clear she wasn't looking for the same type of career as Kelly Clarkson or Britney Spears. She wanted fame, and she wanted it now. She's casually crude and callous to critics. Yet despite all of this, she still deserves some credit for flipping the sexual standards of popular music. •

The War on Men?

CORY SCAROLA
STAFF WRITER

On November 26, an article on the Fox News website raised an interesting—and, if I'm being perfectly honest, an unnecessary and nonsensical—question: is there a war on men?

Suzanne Venker claims that there is; and, furthermore, that the war was started by women. Venker goes on to say that men are playing second fiddle in society more and more as women are on the rise. She claims that all the good (otherwise known as "marriageable") men are being scared away by this new breed of woman that has entered our society as a result of the twentieth century feminist movements. These new and improved women are taking their place alongside men in the workforce as well as in college, and are actually earning more college degrees than are their male counterparts.

Well, as a man, I feel I should behave in the way that Venker thinks all American men are behaving now, and say that I am frightened by these "angry" and "unknowingly defensive" women. I mean, how could I not be? They've all apparently been raised to think of me as the enemy.

My only real question is, how didn't we see this sooner? I don't know, but thankfully Venker is on the case. She makes it easy to understand when, in a brilliant display of sexism, she so eloquently and

profoundly simplifies women's thinking into: "women good/men bad." And to top off her argument, which is stellar by any kindergarten's standards, she brings in some hard data. The data state that since 1997, the percentage of women who give marriage top priority has risen from 28% to 37% while the number of men who say marriage is a priority has fallen from 35% to 29%. Clearly, this is compelling evidence that drives Venker's point home in a way the only she, in her superior ways of thinking, can identify. In addition to that, she touts her experience as a writer on the maybe-kind-of-a-little-bit-related topic of family and pop culture.

Now, I don't want to sound too picky here, but I have one complaint: this is ridiculous. And I really don't even need to tell anyone here at Conn that. Here, we have an amazing, gender-neutral and all-inclusive community that puts Venker's idea to shame. There is no discrimination or reverse discrimination here, and as Camels we should all be proud of that fact. There's no artificial conflict here. Conn is a vision of what the future will bring, and it's not some wasteland fraught with gender conflict and a loss of male identity. Suzanne Venker is living in the past.

Well, Suzanne, welcome to the twenty-first century. We do things a bit differently around here. We don't put down a class that's rising from a position of social dis-

advantage and obscurity. We can accept the fact that maybe women just tend to want to get married more than men now, and it's not a Social Darwinist uprising that's causing this shift in feelings. Men are not "retreating from marriage" because of anything that women did. And furthermore, we can accept that just because women are doctors and lawyers and politicians and soldiers now, that does not mean they've stopped being women.

There is no "feminine nature" that women should "surrender" themselves to, and the same goes for men with respect to masculinity. The only things that we should be surrendering ourselves to are our desires and ambitions, whatever they may be. We live in a time when people have more opportunity and freedom to pursue what they want than ever before, and that is something that should be cherished, not criticized. After all, aren't those the principles that our country was founded on? These principles are not about knowing our place; it's about reaching for something more.

To claim that men have "nowhere to go" today is utter ignorance and is exactly the kind of talk that holds us back. It is most certainly not conducive to the welfare and forward progress of society.

I contend that we are better off now that women have a more prominent role. A more diverse society has access to more perspectives, ideas and talents. There is

absolutely no reason to claim that women should return to the "pedestal" they had before the feminists came around (you know, the one in the kitchen) so the men can return to theirs. There are no pedestals; there are no scripted roles. No one has the right to tell us who to be other than ourselves.

And as for those claims that women are brought up to see men as foes, that is the media's fault. For the most part, it isn't the good men that get the attention of the press. The men involved in crimes and scandals are the ones we hear most about, and I can promise you that those men are in the minority. So if we're bothered by some perceived bad reputation attached to men, we shouldn't be taking it up with women; it's got nothing to do with them. Also, let's not forget that it was men who made it so difficult for women to rise in the first place, trapping them in binders and whatnot.

Lastly, if you are a man who agrees with what Venker is saying, then my advice for you is as follows: get it together. Stop whining and act like an adult. If you didn't get that job you wanted because some woman worked harder for it than you did, I say tough luck. Leave, work hard, come back and then try again. Again, I stress the instruction "work hard." That's what men should do and that's what women should do, and everyone should have the same opportunities to do it. •

Arts & Entertainment

DECEMBER 3, 2012

THE COLLEGE VOICE

Are We Bonded to Just One 007?

James Bond throughout his fifty years

SAMANTHA GRAINGER SHUBA
STAFF WRITER

The new installment of the James Bond movies, in line with the fiftieth anniversary of the series, has brought to light some sweet nostalgia. There have been twenty-three Bond movies, but what many people may not realize is that there have been six different James Bonds, almost three whole generations of one man. That is one elderly British spy and sex symbol. Our history lesson for today will explore the evolution of Bond through the years.

Though 2012 is the fiftieth anniversary of the Bond we know — the British Bond — there was an American Bond at one point. “Jimmy Bond” was the star of the 1954 *Casino Royale*, an LA production. Barry Nelson played Bond, but unfortunately he did not produce enough Bond-power, and the film flopped at the box office.

The first “recognized” Bond film came eight years later. Sean Connery starred in the 1962 movie *Dr. No*. A huge hit at the box office, the film launched the Scottish actor’s career. Originally, Ian Fleming, author of the Bond books, thought that Connery would not be able to pull off the sexual, yet dangerous prowess of Bond. How wrong he was. Connery proceeded to star in six more Bond movies, breaking hearts and exploding Russian spy planes for over twenty years. Connery is the iconic Bond, and he without a doubt set the bar high for the subsequent Bonds. What made Connery such the perfect Bond was his playful, flirty style — both in the bedroom and mid-battle. He made Bond less of an action hero and more of a dangerous comedy act. Not to mention that Scottish accent; my knees are weak just thinking about it.

Sean Connery took a one-movie hiatus in 1969, and the role of America’s favorite British spy was played by an Aussie. George Lazenby played a sexualized Bond in the film *On Her Majesty’s Secret Service*. Director Peter Hunt quipped that, “We wanted someone that oozed sexual assurance... just wait ‘til women see him on screen.” Lazenby was the only Bond to ever get



SAMANTHA GRAINGER SHUBA

married. Unfortunately (or perhaps fortunately?), Mrs. Bond was ultimately killed. Lazenby refused to make any more Bond movies, claiming that he was treated with condescension for not having had a longstanding film career before Bond.

After it became clear that Connery had given up the role of Bond for good, British actor Roger Moore became the new Bond. Though he is not as famous as Connery, Moore had the longest career as James Bond (twelve years), and was voted Best Bond at the 2004 Academy Awards. The directors created a more tech-savvy Bond out of Moore. He is the source of Bond’s famed gadgetry. This is very different from Fleming’s books, but has been a defining factor in how the newer Bond movies are being compared to the old ones. I prefer the gadgetry as opposed to the endless nonsensical violence

of the newer movies. At least the old movies had terrible special effects so that the violence looked cheesy enough, but still was able to be understood and appreciated.

After his twelve-year reign, Moore passed along the role to Timothy Dalton. Dalton played the role of 007 closer to the original creation by Ian Fleming. He was more hesitant, and less of the thrill-seeking, careless character that later Bonds, and even Connery and Moore played. The role morphed back into the handsome, devilish playboy with a gun with Pierce Brosnan — the shockingly hairy and tan Brit. He is by far my least favorite Bond. His banter with other characters, especially the female ones, comes across as sleazy and misogynistic, as opposed to the playfulness of Connery and Moore.

Now we’ve reached 2006 with the new and (hopefully) last Bond. A couple

of interesting facts about Daniel Craig: he is the only Bond to have been born after the Bond series began; he was born in 1968; he is the only one to play Bond after Ian Fleming’s death. He was a pretty controversial choice for Bond due to his appearance; 007 is generally tall, dark and handsome, whereas Craig has Aryan features like blonde hair and blue eyes.

Craig’s Bond is the most distinct from past Bonds, including Timothy Dalton. Craig has morphed 007 from flirty, surface-level Connery, who was all smoothness and sex appeal, to a focus on self-examination and emotional angst. With Craig, there also seems to be excessive violence, torture and car chase scenes, taking the perfectly proportioned violence from past Bond films and multiplying it to same level as ‘M’ rated videogames. Thank you, Atari, for contributing to the Bond

series’ lack of plot. For many, however, the thought is that there are still plenty of explosions and naked chicks, so who cares?

Along with the evolution of James Bond comes the evolution of the Bond girls. They now have personalities, backstories and emotions beyond mere lust. Shocking though it may be, women in Bond movies have somewhat evolved, but they still have a long way to go to be considered anything but sexualized objects. Is that the point of the Bond girl? Or should Bond and his relationship with women evolve just like Bond himself?

With the latest addition to the Bond series, it is interesting to look back at the films that came before it and consider the past fifty years of the same spy who has yet to age. I think we can all agree that he’s done, both as a spy and a sex icon. •

Poet Laureate Marilyn Nelson Takes Students on an Imaginative Journey

LUCA POWELL
STAFF WRITER

Last Thursday, November 29, our very own Charles Chu room was graced with incredible talent. For an hour, maybe only a small sliver of the day, roughly sixty Conn students packed into the room, occupying its stiff black leather seats, many even sitting on the floor, to hear Marilyn Nelson speak. The five-year Connecticut state poet laureate gave a truly inspiring performance. Taking our cramped ensemble on a lyrical ride through the African countryside, and then spiraling with her in the cockpit of a Tuskegee airman’s fighter pilot, most of us were not present in New London, but rather accompanied Nelson’s words to wherever in the world they sought to go.

And depart with her we did. In fact, it took less than one poem to recognize the origins of Nelson’s literary fame. The author of close to thirty works, ranging from poetry collections to translations and even children’s books, she is something of a big deal. She is even the founder of her own artist’s colony, Soul Mountain Retreat, in East Haddam, Connecticut. That Thursday afternoon, Nelson debuted one of her most recent collections: *Faster than Light* (2011).

Her first poem was an imaginative free verse titled “Live Jazz Franklin Park Zoo.” In it, Nelson brought us to a place in her imagination where animals relate to music. The scenario was a hypothetical recreation of a time in 1978

when a jazz band actually did perform in the Boston Zoo. The poem portrayed the scene from behind the limiting enclosures of primates, zebras and lions, whose connection with the live music allowed them to transcend to something greater, “And where there had been, at most, a nest of boughs to receive it, music built a cathedral in their senses.”

Only a few moments later, we were tugged into the front seat of the next poem, “6 Minute Dog Fight,” an intense World War II dogfight harkening to her father, a Tuskegee airman. Resurging from the fiery conflict, the poem could not escape questioning how 1940s America hailed its heroes into the role of second-class citizens.

Nelson’s recital then took a dive into intensity. As an audience, we got familiarized with a theme in her writing: spirituality, or at least its pursuit through poetry. We heard her dialogue with an omniscient but snarky muse, questioning human existence and its context in the scheme of things. Then we followed her to the backseat of a jeep in Africa, churning through a dirt highway. As hitchhikers hopped on and off her car, the poem impressed upon her audience the temporary nature of relationships, worlds which she described as colliding and falling apart. The Zen-like nature of her thought process wove neatly between the two poems, in a manner at least mildly arousing to the poetry junkie in everyone present.

At times I couldn’t help but check

how the rest of my fellow audience was doing. I was surprised by how the back end of the Chu room had been getting progressively more crowded. It seems so strange how floor space could all of a sudden become a commodity in a room usually reigned by one or two more studious types.

If there was any way to judge the quality of the reading, it was by our own professors. When I let my eyes wander, it was to the bowed and balding crowns of our own poets and writers, who all seemed to be induced into some sort of literary coma. It was impressive and a little bit hilarious all at once. Most of us

were still tangled somewhere in Africa, or lingering in a musky cockpit 10,000 feet too high, when Nelson dismissed us in a very motherly manner, assuring us that by now we must all have been so tired. No one seemed fazed though; Nelson gave a truly memorable performance. •



MAIA SCHOENFELDER

Music Professor Paul Althouse Celebrates Over Forty Years at Connecticut College

BEN ZACHARIA AND
PATRICE NEWMAN
CONTRIBUTORS

Professor Paul Althouse, Connecticut College's Director of Choral Activities since 1970, will retire at the end of this semester. Althouse began conducting choral groups while an undergraduate at Harvard University and went on to found and lead the Yale Bach Society during and after graduate school. In addition to teaching and conducting, Althouse developed an expert presence in the recording industry as a reviewer of more than 900 major and boutique label recordings, serving for a period as Executive Editor of American Record Guide. During his tenure at Conn, he conducted most of the major works in the choral literature, including Requiem settings of Mozart, Verdi and Brahms; Beethoven's Ninth Symphony; Bach's St. John Passion and B-minor Mass; and Stravinsky's Les Noces and Symphony of Psalms, as well as exploring an extensive range of smaller-scale works as director of the Connecticut College Chamber Choir.

He recently sat down with Ben Zacharia '13, a seven-semester tenor in the Conn Chamber Choir, and Pianist/Adjunct Music Instructor Patrice Newman, to talk about his enduring passion for music, career highlights at Conn, favorite musical works and current cultural riches.

College Voice: How do you compare your views of music in your student years versus how students and young adults today connect with musical trends?

Paul Althouse: There are many more 'musics' around now than there were, particularly forms and degrees of popular music. It used to be easy to categorize popular forms: Tin Pan Alley, jazz, country and western that we called "hillbilly," rock, of course—which comes in in the mid-50s and was really an extension of the blues. Now, the landscape is much cloudier. There are lots of very esoteric rock bands, interesting jazz going off in many directions and electronic composition, which crosses over into movies with lots of interesting music. It's a much more varied landscape.

CV: How do you see 'classical' music continuing to fit into the enjoyment of people interested in so many "musics"?

PA: What is loosely called 'classical music' has always been a minority sport; maybe engaging three to five percent of populations. I think people still do respond to music that I find dear and important, but maybe not in the same way. Now, ninety-seven percent of what people enjoy is a brave new world of music, media and movies. But the numbers of people really responding to what classical music has to offer are probably about the same.

CV: What inspired you to go into music?

PA: In college, I was going to go into math to become a high school math teacher. Then I took physics and it just about killed me. I was in a very good choir at Harvard, which was the inspiration — the university choir, conducted by a wonderful musician, John Ferris. He ran an informal conducting class. I guess I did okay because he divided up rehearsals and gave me some of the parts to work. Then when I was a junior, the Harvard graduate chorale lost its conductor. These were all Harvard graduate students, so you can imagine what a bunch of jerks they were. But they needed a conductor, so I said, "Oh, yeah, I'll do it." I thought I could do anything. During the first concert, we had to start some Bach over because the harpsichordist, who was a friend of mine, started in the wrong meter... it was very embarrassing. Then John



ANDREW NATHANSON

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Ferris, who was also the conductor of the Harvard summer school chorus, hired me as assistant conductor.

CV: Have the ways you interact with choirs changed in the last few decades?

PA: I think I'm better than I was twenty years ago. I'm a better listener and better conductor. In terms of interacting with singers, I don't think you can fake it; you kind of are what you are. If you aren't the right person for the job...it's obvious.

CV: There used to be more music classes offered at Conn. Any you particularly loved to teach?

PA: Oh, all of my classes were like that! I used to teach the analysis classes and I really did enjoy that because I found that I had a lot of discoveries to make as well. There are a lot of really neat things in the pieces that we looked at. We started with chant and it became a reprise of music history. We started in the Middle Ages and would analyze Bach, etc. That was really the course that was the most exciting. Counterpoint was close. I loved teaching counterpoint. The hard thing about counterpoint was trying to make the right kinds of suggestions to student work. That could be very hard to do; in analysis you don't have to do that.

CV: What were the musical

highlights of your career at Conn?

PA: Doing the [Bach] St. John Passion in 1985 was really great, the Beethoven 9th, the Stravinsky Mass. The Brahms 'Fest- und Gedenksprüche' [Festive and Memorial Verses] was a piece I always, always, always wanted to do and did with the Chamber Choir a couple of years ago. Earlier, we also did [Stravinsky's] "Les Noces" with Robert Craft conducting the concert. I prepared the choir and orchestra. Elliot Carter was in the audience. Gregg Smith [Robert Craft's long-time assistant] set the whole thing up. He came up to me when it was over and said, "What are you doing in New London?"

CV: Any composers you wish you could have included in your final Conn concert?

PA: Schubert, but Schubert writes so little for chorus. He had such a command of harmony, and of course the melodic gift is there, too. Some of Schubert's pieces just seem like they

tell the whole world. They're sort of cosmic. I mean, it's all there, but it's hard to get to because the music is kind of simple. It's sort of simple on the surface, but, you know, he says everything Mahler says without the bombast.

CV: Are there any moments in your musical career where you had a revelation, like you just sat back and said, "Wow, this is really amazing?"

PA: A transcendent experience? Yes, that happens, and I think it's probably not a good thing when it happens. You sort of lose control over what you're doing, and it gets a little bit too exciting. If you're on a podium, you start to think, "Maybe I'm going to fall off..." But there are some moments when thoughts flash through your head where things just couldn't be any more beautiful than they are right now. There were some in the last Chamber Choir concert — in the Vaughan Williams. And some of the Schütz seemed so right there. •