**Collaboration, Catharsis and Closure**

**PHOTOS BY LIZ CHARKY AND ANDREW NATHANSON**

Presently, Andrew Marco '15 based into the lobby, urging attendants to come upfront for the meeting. "We soon reached the performance space, but anyone who had been expecting to seize into conversations, seated together — complete with an interesting degree of physical distance between actors and spectators — would have been greatly disappointed. Indeed, the thoroughly disengaged and cordoned audience members would have not felt caught in any one of the characters' lives, and within that, the story of this show begins. There were a handful of rows left over the back of the theater that offered a traditional set, but these were not used for overflow audience members in case the performance sold out. Sold out it was, and for good reason. Made up of a number of scenes for its improvisation and content, Oedipus Realtor revealed itself to be a thorough collection, entertaining and saving piece of theatre. The actors' identities and roles were scattered evenly in these, yet their deep storyline, feeling and emotional honesty always remained evocative alike. At the end of this performance, we were all under the grip of something familiar, something Humans. Multiple high-camp-support group taking place three days after the Kent State tragedy. The plot then folded, however as these characters began melding Suzanne, Helen's The Burial of a Bard, (as English translation of Sophocles' Classic tragedy Antigone) stood together in the hope that the play's exploration of rebellion, reproduction, and the true meaning of justice might serve to heal the emotional wounds that the shooting had inflicted upon the people.

The production costumed not only these two literary, yet also the present songs (both recordings and live performance) by the actors, quotations about the Kent State massacre from primary sources and additional dialogues that the manner of the actors served themselves — all in a tidy, fast-paced seventy-five minutes. What this also had to consider (as Gordun put it) was, "...I feel like, historically, I... have a need to us that..." However, Spencer Cohen goes further by breaking vandalized down into six different categories: as far as we are concerned.

1. Vindictive vandalism (for revenge).
2. Acquisitive vandalism (looting and curs in public settings).
3. Frustration vandalism (resulting from inability to express feelings).
4. Vandalism as a tool of protest (looting, burning, or breaking into private property). Sociologist Stanley Cohen goes further by breaking vandalism down into six different categories, as shown.
5. Vandalism as a means of communication (looting, burning, or breaking into private property). Sociologist Stanley Cohen goes further by breaking vandalism down into six different categories, as shown.
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At the end of the 2010-2011 school year, the number of vandalism incidents on the student body stood around $5,000. The following year, this number had increased to around $75,000. As of November 13, 2012, the number of vandalism incidents in the academic year was 125, whereas exactly one year ago, the number was only 116. If this number continues to increase at this rate, the student body will be roughly $150,000 in vandalism expenses at the end of the academic year. Depending on where you live, even with the current rate of increase, the number of vandalism incidents in the academic year was 125, whereas exactly one year ago, the number was only 116. If this number continues to increase at this rate, the student body will be roughly $150,000 in vandalism expenses at the end of the academic year. Depending on where you live, even with the current rate of increase, the number of vandalism incidents in the academic year was 125, whereas exactly one year ago, the number was only 116. If this number continues to increase at this rate, the student body will be roughly $150,000 in vandalism expenses at the end of the academic year.

The surprising truth behind a mundane, everyday, seemingly inoffensive situation is, "I feel like, historically, I... have a need to us that..." However, Spencer Cohen goes further by breaking vandalism down into six different categories, as shown.

It is KeSha A Feminist?

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**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 KeSha A Feminist?**

The surprising truth behind a mundane, everyday, seemingly inoffensive situation is, "I feel like, historically, I... have a need to us that..." However, Spencer Cohen goes further by breaking vandalism down into six different categories, as shown.

**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.
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, any university building, snack, coffee, bookstore, gym, the two different suite entrances, and library. Wouldn’t it 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 this, 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 CCS to manage their cards and also be able to 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 Jonon Dailey and Tam Murphy presented their case for the single card at a recent SGA meeting, they represented the Above Common 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 in large order to pass legislation.

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 can only have one keycard.”

The idea was proposed last year and unfortunately did not receive funding – there wasn’t enough of a consensus for 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 common 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 students can participate in such events. Additionally, if you were to lose the card, you could cut it down online, modeling it exactly as if anyone were to cut the card they could get immediately and nothing would be lost.

If the motion is not passed, the 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 raised 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 Greens, Oasis and laundry. Imagine not having to pay money on your card at the moment that you need it. The next step in getting this process approved is to voice our sentiments.

SGA will most likely not be able to vote on this initiative since it is not an urgent project, representing the student body’s support on the matter. Many people don’t think twice about having two cards, but in reality, it is wasteful and inefficient. It’s time that we move forward efficiently and get the legislation passed so that everyone’s lives can be made easier.

In the long run, the change is definitely worthwhile.

An Evening of Fine Food and Discussion

Sprout hosts first Harvest Dinner

ANNA LINK CONTRIBUTOR

On Friday, December 7th, from 6-7:30 PM, the Earth House was bustling. Instead of waking up and making your own breakfast, the Earth House woke to the smell of fresh veggies cooking in pots, with the aromas of fresh organic coffee mixed in there too. Staring at the clock, some students were late and they were promptly, preparing for what would be the first Harvest Dinner.

Organized by Sprout president, Mary Byrne ’13 and other members of the student run Sprout, Harvest Dinner, featuring farmer Bob Burns, was a great opportunity for the members of the college to come together for a night of healthy dining and good conversation.

“Traditionally, harvest dinners were held 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 4:45 PM, the house was packed with people. The living room was buzzing, as friends and family6 gathered around, eating and finishing the feast that awaited them. Delicious food was already on display, including homemade现象/icones, roasted vegetables, salad with fresh greens, organic soups from the local and organic New London restaurant Momentum; pickled radishes (grown in the Sprout gardens); and, the most anticipated of all; homemade pate and quiche pies with whipped cream. Each dish came complete with homemade informational cards, stating when the food had come from and whether it was vegan, vegetarian, or organic.

Once everyone had been served, Byrne called farmer Bob Burns to the stand. Burns is not an average farmer, as seen on his farm’s website, “Robert Burns farm founded all Aikido in Liberty, CT in 1965, and is the co-founder of the Zen Buddhist Aikido and Farming.” Burns’ farm supplies multiple New London County restaurants with fresh produce that concerns his thoughts with the beauty of both the earth and of customer, and a down to earth food with high natural and intrinsic value. He accomplishes this by using small, extremely intensive, and very unique crops that he calls “double digging.” Instead of just using the normal method, he must dig his way into the subsoil of his land, making this technique much more energy intensive.

The discussion does not stop there. Burns takes his farm to the next level by including a Buddhism meditation room as well as a kitchen center.

Throughout the discussion, around too, the many ways in which spiritually guided Burns has in farming, leading residents and visitors around the importance of keeping things natural and organic and the way of our earth’s natural cycle. Tracing the profits he has just made which he spends to produce all of his crops.

The power of the art and its being small. The bigger you get, the less control you have,” Burns said.

Out of the five areas of his family farm, only about two are actually worked. Because the method of double digging is energy-intensive, Burns’ farming costs are higher. Burns has to care for it carefully. Burns has been farming for over 10 years, and has seen through many changes. “One of the things that concerns me is that this is the most compact farming that I have ever seen,” Burns said. “In the long run, it’s not having to pay money on your card at the moment that you need it.

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That Burns earns a great living off his farm is obvious. The 3.5 acres of a growing season. The timing seems appropriate, seeing as we are getting ready to wrap up the end of a semester.

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News&Features DECEMBER 3, 2012
THE COLLEGE VOICE

ANNEKA KALU STAFF WRITER

Every other Wednesday, Rajan Kunchandy, better known as Raj, comes to campus from Florence, Italy. The chef serves authentic Indian food to his restaurant, Mirch Masala, located at 156 Kings Highway in Groton. In conjunction with his partner, Kunchandy has been serving Indian cuisine in Connecticut since 2002.

When Rajan Kunchandy first arrived in the United States in 1997 and opened up his restaurant, he worked for 6 months to turn a profit. Since then, he has been part of the Indian Community at Connecticut College Asian Student Association (CCASA) to bring food to campus.

Recently, Kunchandy has been bringing in a variety of food to the CCASA’s menu. This past October, he announces a new menu which would include an Indian pop like Sushi Night or Bubble Tea Night. Also covers CCASA’s menu’s success rate, thus making the program widely known.

Fifteen percent of the proceeds Catering to the Con 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.

Even every week, Kunchandy brings to the college a more historical and traditional Indian food, as well as the more con-}
On Senior Giving

The culmination of time spent at any institution is remembered and cherished for life. At Connecticut College, the cost of an education is partially covered by donations from alumni, parents, and friends. The financial contributions are what keep the college running, but why can't we adopt a better-rounded giving strategy? This brings us back to the question of what does it mean to "give"? Fractional 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 involvement called "New-London," the college. I am more likely to give in the future. However, if the goal is to maliculate students toward future donors, checking a back at an information desk is not very similar to an educational donation. The school can't claim to be a well-oiled machine. Recruiting efforts, science education, inter- faculty support, library, sustainability, education, internationalization, financial aid and campus renewal. A few of these are earmarked their donation. The Synergy Society statement doesn't seem like the best strategy. My second problem with the Senior Giving Program is the confusing fac- ing. But my decision aside, the program is a failure. Starting a trend of future donors if financial aid and college relations are more likely to continue giving in the future. However, if the goal is to maliculate students toward future donors, checking a back at an information desk is not very similar to a...
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.

**CONNNOR DOYLE CONTRIBUTOR**

Name: Molly Murphy
Year: 2013
Academic Major: Economics
Previous School: Pomfret School
Hometown: Woodstock, CT
Position: Defense

MM: Of course my first game ever with the Camel stands out against Mid- dlebury, the surge of emotions I had felt and having always heard about the reputa- tion of the Camel 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 deleting 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 we are the underdogs, to be absolutely feared and disliked, as teams know they must be on their best game to win. I want to create a legacy for which Camel fans and teams together in the locker room. With the work ethic of this team it is just an amazing feeling. The cliché statement with the work ethic of this team of always working towards a greater goal is absolutely true. I think that mindset will carry me into my professional career.

MM: With this being year two holding the reins of the Camel, I can absolutely see all that comes with this position and just think and work clearly under all circumstances.

CV: What is your most memorable moment of playing for the Camel? MM: Domination in the NESCAC obviously! Of course my first game ever with the Camel stands out against Middlebury, the surge of emotions I had felt and having always heard about the reputation of the Camel 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: Did you have a favorite professor? MM: I've always said that I could draw up an ideal class and just think and work clearly under all circumstances. Of course my first game ever with the Camel stands out against Middlebury, the surge of emotions I had felt and having always heard about the reputation of the Camel 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: How will the leadership continue to help you in 2012-2013 and as you move on into your professional career? MM: With this being year two holding the reins of the Camel, I can absolutely see all that comes with this position and just think and work clearly under all circumstances. Of course my first game ever with the Camel stands out against Middlebury, the surge of emotions I had felt and having always heard about the reputation of the Camel 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: What is the best part about living up for the Camels? MM: Of course my first game ever with the Camel stands out against Middlebury, the surge of emotions I had felt and having always heard about the reputation of the Camel 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.

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Vandalism’s Impact on Connecticut College

CONTINUED FROM PAGE 1
While we cannot deny the seriousness of vandalism’s impact, we must also consider that this evil is the result of a complex set of factors... In this issue, we will examine the overall impact of vandalism on the Connecticut College community and discuss some possible solutions.

We often choose, in varying degrees, to manipulate the way the honor code, a school where the admissions officers could not care less about a student’s reputation, and for student events. It is only through individual action and protest against the bad that this college will again take flight and resume its dignity. It is only through individual action and protest against the bad that this college can truly be defined by honor, not by the actions of its students.

The Business of College Tours

Mike Atam0

Staff Writer

We all loved the hundreds of college tours we went on, but there was something exciting about the experience. The students, the teachers, the tour guides were all working hard to make us feel welcome. As a result, we were able to make decisions about our college choices that were based on personal preferences and needs, rather than on the hype that is often associated with college tours.

What is the point I am trying to make? Colleges are generally the same. Connecticut College is just another college, NESCAC school. The academics are the same, the athletic facilities are the same. There is no necessarily an absolute standard, but there is a highly probable that there are going to be many similarities between popularities of similarly aged students. The only differences between schools are on 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 hope to see it from the comfort of our own home. This semester we looked at some of the best college websites, as well as the most recently updated websites, to see what college has the best websites.

As of now, we have seen that there are a few websites that are simply not worth visiting. The website for Brown University is a good example. It is overwhelming and confusing, and does not give any real information about the college. Instead, it is geared for a target audience. This is not necessarily a bad thing, but it is important to remember that the website is not the only way to get information about a college.

We can also visit the college’s Facebook and Twitter pages to get a sense of what the college is like. These pages can give us a glimpse into the college’s culture, and we can learn about the students and faculty through their posts.

Camel Co

Creates New Online ‘Movement’

Peter Heron

STAFF WRITER

This summer Bryan Gross ‘15, a future member of the Connecticut College baseball team in his first year, was stuggling with dealing with anxiety and depression. He approached me about starting an online community that he could use to express his feelings and to find support from others.

I wanted to stop making all these excuses about not playing baseball again. Just felt like quitting,” he said. As a rising senior on the basketball team, Gross was also facing some heartbreaking stories expressed on his website. The site, called “Create and Stash”, has already gained a lot of attention on social media.

"It would have been understandable if Bryan decided to give up on everything," Gross, one of his closest friends, said. "But Bryan isn’t that person; he’s an outcast, a perfectionist, getting straight A’s. And finally, he opened up about the whole thing got started. When he was starting high school, his mother shot and killed herself at the age of 40. Bryan has been dealing with depression ever since. He deed with severe depression and anxiety for the last five years, but now he is open about it.

"I think it’s important to open up about these things," Gross said. "Every college should have an online community for students who are dealing with mental health issues, and for students who are dealing with anxiety and depression. I think it’s important to be open about these things, and to talk about them."

The website, called “Voicelnside.com”, was created by Gross and his brother, Bryan Gross ‘15, a future member of the Connecticut College baseball team in his first year, was struggling with dealing with anxiety and depression. He approached me about starting an online community that he could use to express his feelings and to find support from others.

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Ke'ha... A Feminist?

Have you not noticed that Ke$ha is a star? Of course you have. She's a pop sensation, a rising pop culture icon, a cultural phenomenon. And yet, there are those who would argue that Ke$ha is not a feminist. They say that Ke$ha's music is shallow, that her lyrics are vacuous, that her persona is nothing more than a shallow attempt to capitalize on the feminist movement.

But is Ke$ha simply a shallow, vapid celebrity? Or is she something more? Is she, perhaps, a symbol of the changing role of women in society? Is she, perhaps, a symbol of the growing power of women in the world of entertainment?

I believe that Ke$ha is more than a celebrity. I believe that Ke$ha is a symbol of change, a symbol of the rising power of women in the world of entertainment. She is a symbol of the changing role of women in society. She is a symbol of the growing power of women in the world of entertainment.

Ke$ha's music is not shallow. Her lyrics are not vacuous. Her persona is not a shallow attempt to capitalize on the feminist movement. Ke$ha is much more than that. She is a symbol of the changing role of women in society. She is a symbol of the growing power of women in the world of entertainment.

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James Bond throughout his fifty years

The new installment of the 007 franchise, Skyfall, was released in 2012, marking the fiftieth anniversary of the movies. As James Bond throughout his fifty years, the franchise has evolved significantly, with the leading man changing from Sean Connery to Pierce Brosnan and finally to Daniel Craig. The character has also undergone a transformation, moving from a more playful, witty style to a more serious, action-oriented persona.

Connery, who played the role of Bond in the first four movies, was the original suave British spy. His performances were iconic, and he set the bar high for future Bonds.

After Connery, the role evolved, with Timothy Dalton taking over as the Bond who was more focused on gadgetry. Following Dalton, Pierce Brosnan brought a new level of sophistication to the role, with a focus on character development. Brosnan's Bond was more relaxed and less of an action hero than his predecessors.

In 2006, Daniel Craig took over the role of James Bond, bringing a new level of intensity and seriousness to the character. Craig's Bond was more focused on the role of Bond girl and the evolution of the characters. Craig's Bond was also more connected to the themes of sexuality and violence, reflecting the changing times.

Despite the changes in style and substance, the core element of James Bond remains the same: a man who is charming, sophisticated, and always on the lookout for danger. And as the franchise continues to evolve, it will be interesting to see how the character will continue to adapt to the changing world.

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Luca Powell
Staff Writer

Last Thursday, November 29, our very own Charles Chiu room was transformed into an international fusion of art and talent. The event, titled "The Zen-like Nature of Her Thought Processes," was organized by incredible talent. For an hour, the space was filled with the sounds of music and poetry, creating a serene atmosphere.

The event began with a reading from the poem "Graced with Incredible Talent." The author, a student at New London Community College, read from a collection of their work. The reading was followed by a performance of a musical piece

The reading was followed by a reading from the poem "Packed into the Room, Occupying Its Sensory Envelope on a Lyric Ride Through the African Countryside," by Poet Laureate Marilyn Nelson. Nelson is known for her ability to connect with a theme in her writing, in a manner at least mildly arousing. The poem portrayed a scene from behind the limiting envelopes of primates, zebras and lions, with the author's connection with the live music allowing her to transcend the usual sense of things.

Only a few moments later, we were taken into the front room of the event, "A Minute Ought to Be," an exercise in thought proportion. The author, a student at New London Community College, read from a collection of their work. The reading was followed by a performance of a musical piece.
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 in his early days as a graduate student at Harvard University and went on to found and launch the Yale Bowl Society during and after graduation school. In addition to teaching and conducting, Althouse developed an expert presence in the recording industry as a reviewer of more than 500 major and minor label recordings, serving for a period as Executive Editor of the American Record Guide. During his tenure at Conn, he conducted most of the major works in the choral literature, including choral performances of Mozart's Requiem and Mendelssohn's Elijah, 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 Patrice Adjunct Music Instructor Newman, to talk about his enduring passion for music, career highlights at Conn, favorite musical works and current cultural echo.

College Voice: How do you compare your views of music in your student years versus now?

PA: There are many more "musics" around now than there were in particular courses and departments of popular music. It used to be easy to categorize popular forms: Tin Pan Alley, jazz, 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 richer. There are bits of very esoteric rock bands, interesting jazz going off in many directions and electronic composition, which comes over movies with lots of interesting music. It's a much more varied landscape.

CV: What inspired you to teach?

PA: What is loosely called "classical music" has always been a minority sport, maybe engaging them to a percentage 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 form of pop. You can fake it; you kind of are what you are.

CV: What is a music course that you particularly loved to teach?

PA: What is the course that was the most enduring passion for music, career highlights at Conn, favorite musical works and current cultural echo.

CV: What were the musical 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 richer.

CV: What inspired you to go into music?

PA: I was in a very good choir, Harvard University summer school choir, hired me as assistant conductor. There were 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 couldn't start with Bach because the harpsichordist, who was a friend of mine, started in the wrong meter... It was very embarrassing. Then John Ferris, who was also the conductor of the Harvard summer school choir, hired me as assistant conductor.

CV: How are 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 sense of interacting with singers, I don't think you can fake it; you kind of are what you are. If you see the right people for the job... it's obvious.

CV: There are 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 we looked at. We started with chant and it became a reprint 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 is 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: The landscape is much cloudier.

CV: There are lots of very esoteric rock bands, interesting jazz going off in many directions and electronic composition, which comes over movies with lots of interesting music. It's a much more varied landscape.

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

PA: A tremendous experience.

CV: What inspired you to teach?

PA: Oh, well, that happens, and I think it's probably not a good thing when it happens. You sort of base courses on what you've been doing, and it gets a little too exciting. If you've got a power, you start to think, "Maybe I'm going to fail off." But there are some moments when things 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 Schubert seemed to right there...