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KIRA TURNBULL / STAFF

Dancers perform at this weekend's Fusion: Asian Cultures Exposed, from the Connecticut College Asian Students Association.

Riding High on the Trestle

Meet the cast and crew of Conn's upcoming intimate mainstage play

KIEFER ROBERTS
STAFF WRITER

Last week, while being shocked into the slushy-white realization that winter is definitely upon us, eight individuals were bracing themselves for their last week of rehearsal before tech week. In addition to the stress of midterms and the dreaded tests, papers and presentations that come too soon after midterms, these individuals have had the added pressure of intensely-focused rehearsals from 6:30 to 10:30 Monday through Thursday. Think your month has been exhausting? Try putting up a contextually complex, mainstage play in just *three weeks*.

Ladies and Gentlemen, meet the cast and crew of *The Trestle at Pope Lick Creek*, Conn's Mainstage show premiering this Thursday evening.

The cast is comprised of Ben Zacharia '13, Emily Lake '11, Logan Keeler '11, Kristin Kerr '11 and Ben Yahle '11. In addition, there's director Nancy Hoffman of the Theater Department, stage manager Mikey Harris '11 and student lighting designer Andy Smith '11. *Trestle* is being produced so quickly due to the way that the arts calendar falls this year. Since the Performing Arts departments share many of the same resources, the calendar year is broken down to best accommodate all shows and it just so happened that this year, three weeks was all the calendar had to offer.

As some will recall from last year, after putting up a spectacle the size and effort (costumes, set design, lighting, energy, etc.) of *The Tempest*, the theater department opted to follow up with the play *Doubt*, a change of pace

with a smaller cast, fewer costumes and changes, and a much simpler set. After *Our Town* earlier this semester, the same can be said of *Trestle*; with a cast of five consistent characters and a setting as bleak as the description "generic town" can describe, the play makes sense all the while maintaining incredibly interesting characters and situations.

The Trestle at Pope Lick Creek is a play written by Naomi Wallace, and is set in the U.S. in 1936 in the midst of the Great Depression. The play follows the lives and actions of Pace and Dalton, two teenagers engaged in the not-so-typical angst of growing up while dealing with death, loneliness and tragedy, and struggling to find excitement and existential meaning in a time of greater difficulty.

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NICK WOOLF / SPORTS EDITOR

President Higdon steps out in Freeman on Saturday night.

Digital Signage

SGA proposes a new way to access campus information

NORA SWENSON
STAFF WRITER

SGA President Nathan Cornell '11 is spearheading a proposal for digital signage on campus, along with the support of a Student Government Association-run digital signage task force that includes Class of 2011 President Annie Motch, Lambda Senator Breanne Timura '12, and Harkness Senator William Hardy '14.

Cornell presented the issue at last Thursday's SGA meeting in Ernst Common Room, with a PowerPoint presentation followed by questions.

"Digital signage" is the industry term for any use of digital display technology, primarily of LCD, Plasma and LED materials, communicates information to with an audience. Though "interactive" signs that permit the use of touch screen, barcode scanning, card swiping and other input devices exist, if digital signage is implemented at Connecticut College, it will be of the "non-interactive" variety, with the primary task of breaking through what Cornell suggested to be information overload, and engaging an audience in the Connecticut College community at large.

Cornell discussed the Student Government Association's "Issues Project" for the 2010-2011 school year, listing proposed tasks such as inspiring a more active student body, fostering stronger relationships between faculty, administration and students and strengthening SGA's role and image on campus. He elaborated on the issue of inspiring a more active student body. "Apathy isn't a word I like to hear," he said, re-

garding the term frequently used to characterize Conn students. Rather, he believes that in most cases, it's a lack of awareness and ineffective distribution of information that leads to poorly attended events on campus.

Cornell proposed that by streamlining the information in a captivating way, community awareness and engagement would inevitably increase. Currently, clubs and events utilize plenty of forms of media to get the word out: the internet (e-mails, Facebook events), physical signage (posters or slips of paper distributed to mailboxes), and word of mouth. Despite these attempts, it's not guaranteed that students will show up to any of the events hosted in a given week.

A recent survey sent out over e-mail asked students to respond to a few questions about awareness levels of events on campus, and whether or not digital signage could improve the current situation. Of the approximate 400 who responded, 14% felt they were informed of events, while 74% felt somewhat informed, and the remaining 12% felt uninformed. Anonymous comments for the survey indicated that many students were inundated with too many e-mails to be able to realistically read them all.

Students said they typically refer to posters, the Daily CONNtact, Facebook and SGA on the Can for information, each category with 24%, 24%, 23% and 22%, respectively. A mere 6% go to CamelWeb in their quest for campus events and only 1% admitted to using CollegiateLink for the purpose.

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OPINION

A Letter to the Disappointed Democrats

SHANNON KEATING
CONTRIBUTOR

My Halloween this year started on a sour note, and I blame the New York Times. Mini potato pancakes at Harris were not enough to assuage the dissatisfaction curdling in my stomach regarding an article by Damien

Cave, entitled "Generation O Faults Obama for Lack of Contact: Young voters say they feel abandoned."

Of course we all remember 2008, back when politics were cool. President Obama was elected into office with 66 percent of the eighteen-to-twenty-nine-year-old vote. We were the back-

bone of the movement, carrying trays of appetizers for Democratic conventions, manning the phones at campaign offices and hanging voter reminders on door-knobs at 5 AM on that historical November morning. We were passionate, we were devoted and we were hopeful.

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ANDREW NATHANSON / CONTRIBUTOR

Art students take on an eight hour long drawing marathon in Cummings on Saturday. For more photos of the event, visit thecollegevoice.org

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EDITORIALS/LETTERS

NOVEMBER 15, 2010

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THE COLLEGE VOICE

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Editorial



Last spring I took an Advanced Essay Writing class with eight students and Professor John Gordon. Each week, we were asked to write one nonfiction essay and edit three of our peers'. The audience was clear—Gordon and my classmates—and the essays were open-ended: memoir, argument, review, et cetera. Our writing was read in class, forcing us to face each word choice in public after handing it in. We strove to improve and to impress each other. It was a consuming, self-exposing class that made me a better writer.

One day toward the end of the semester, classmate Jazmine Hughes called across the table, "Beardface! Will you have us over for dinner?" He looked at us, mystified, as our eyes widened. If we'd had tails, they would have wagged. So he agreed, and invited us to his house in Mystic the next

week.

We drove up in two cars and saw him leaning on the doorframe of his gingerbread house. He gave us a tour of the first floor, warmly lit and smelling delicious. His wife was in the kitchen among shelves of spices and jars, moving casserole dishes from the oven to the counter-



top. The floorboards creaked. The boys ducked their heads to enter rooms. Professor Gordon showed us his office, a small shed in the backyard, filled floor-to-ceiling with books, where he spent evenings writing his Dickens manuscript. As we ate dinner, we talked about our futures ("Marriage advice for men: pick the right woman, then give up"), his childhood ("Well, now that we're on the subject, I have to tell you all the story of my conception."), and how he and his wife met ("Did he have a beard then?" "Since the womb."). In retrospect, it was a night that has marked some ineffable landmark of my college experience. We shook his hand, hugged his wife, and took a few cookies for the road.

This is not as common an experience at Connecticut College as it once was—until recently, most faculty members lived in or around New London. The Ammiratis, Dean of Studies Theresa and physics professor Tom, moved into River Ridge in the early '70s with other young, reproducing faculty couples; the trend earned the apartments the nickname Fertility Flats. Winchester Housing was also built for professors and their families. Faculty often hired students living in Abbey House to look after their children—Dean Ammirati suggested that these babysitters became part of the family. Nelly Murstein, Professor Emeritus of French, had her seminar classes around her dining room table at her Winchester house in the early '60s. Her older daughter,



around nine at the time, would walk around the table and pour tea for students during their breaks. Today, young faculty members choose to live in cities like New Haven, Providence, even Boston instead of sleepy New London, making casual interactions like these few and far between.

I walked into Ernst Common room on Wednesday for a Writing Center event on effective essay prompts, and sat at one of four tables of students and professors. The conversation initially revolved around identifying the types of essays students feel motivated to write for class, and those that professors are excited to read. Ultimately, students wanted assignments on topics that intrigued them, that gave them clear expectations and freedom to explore. Professors liked pieces that took risks, that didn't regurgitate their lectures, and that read with authority, clarity, and creative thought. Philosophy professor Simon Feldman said, "Often students want me to give them exact criteria they can follow to get an A." To which Writer-in-Residence Blanche Boyd replied, "I know what it is. It's 'impress me.'"



The issue is bigger than the wording of prompts: it's about getting students excited about writing and learning. How do you get a student to want to impress you? Impress *them*.

Throughout high school, I saw my teachers in one context only—nothing challenged my assumption that they planned, taught, graded, and lived at school, subsisting on coffee and muffins from the teachers' lounge. If college has taught me anything, it's that my mother is a real person, not some all-knowing Elder who birthed me and taught me right and wrong, and that at the end of the day my professors go home to boyfriends, wives, dinner parties, and unfinished manuscripts.

If we can't have these familial conversations with our professors, there's another important context we can see them in. Getting students excited about writing and learning has a lot to do with professors



showing passion for what they teach. In many of our courses, class work can become mechanical. We go to class, study and write in pre-due-date frenzies and drop our papers in a pile on a professor's desk, only to have them shot back at us without a word the next week. If we don't know our professors, we don't know our audience. It's as if we're writing to no one at all. If our work doesn't get acknowledged beyond its letter grade stamp, it can be easily thrown behind us, leaving us with no motivation to take meaningful ownership

of it. No wonder, as Jeff Lee suggested in his op-ed last week, classrooms are so often filled with glassy stares and awkward silences. No wonder professors gets essays that, as Feldman says, "Are not written like they're meant to be read by a human being."

A close friend of mine has always researched his professors—he looks them up on academic databases or buys their books. John Gordon is a James Joyce scholar. He is one of four people in the world who has deigned to publish a plot summary of the almost incomprehensible *Finnegans Wake* (a sample sentence: "Naw, yer madders, aw war jist a cotechin o on thon bluggy earwuggers") and he teaches a 120 class to students looking to fill a requirement—do they know? Assistant Professor of English Courtney Baker, wrote a dissertation titled "Misrecognized: Looking at Images of Black Suffering and Death," that focused on what it means to bear witness, firsthand or otherwise, to racialized violence. She mentioned in class, after a bit of prodding, that she studied "dead bodies," and left it there, hanging, for the rest of the semester. I took a course called "Economics of War Among Nations" with professor Edward McKenna my freshman year. I knew he gave brilliant lectures without using any notes;

I didn't know he had six articles on JSTOR about post-Keynesian economics until five minutes ago. Maybe professors think students don't care. I am daring to suggest we do.

I assume it's uncomfortable for professors to enter a classroom and discuss their achievements. One argument follows that it's poor taste to assign your class your own writing. But here we are, entering a world bigger than our hometowns, knowing vaguely that this school is "important" because we sit in small numbers and "develop relationships" in classes fully taught by published and PhD'd professors. Departments bring in speakers to lecture on their research, but what better than to have the writer of a text we study right there in the classroom, elaborating on their own stories, discussing the process of creating a piece of work, on their dissertation, how could we continue to offer that professor regurgitated work?

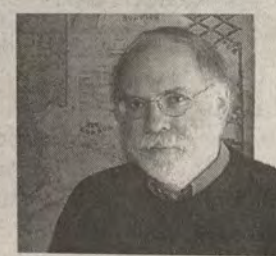
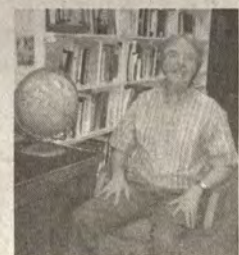
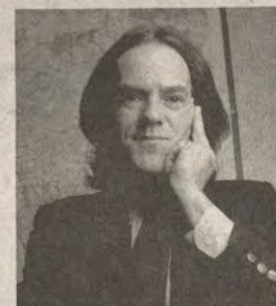
Professors, the best thing you can offer your students is a look into your intellectual lives. We'll know our audience. We'll see you as real people we're writing *to*, or battling a topic *with*, not as vague Charlie



Brown characters with deadlines, chalk and bad handwriting. We want to be engaged.

From our baby five-page essays, simple lab reports and 15-photo portfolios, professors want ownership and unique thought. Teaching and learning should happen on both sides of the desk. Show us what ownership and unique thought means, and the rest will hopefully come.

- Lilah Raptopoulos



FREE SPEECH

To the Editor:

I am writing this after reading Kiefer Roberts' "Don't Do That!" letter to Campus Safety in last week's issue of *The College Voice*. He brought up giving citizens-arrest tickets to those cars that "creepily drive behind us on the walking paths". I am one of those "creepy" people. The reason someone is driving behind you is because it seems you don't know enough to move to one side of the walkway to let us go by. You don't even have to move onto the grass, just move slightly to one side-either side. Believe me, it's not fun driving on the sidewalk when classes are changing. I arrange approximately fifty events in the Music Department a year, which sometimes includes shopping and then unloading everything into my office in Cummings. Thus, driving on the sidewalk is necessary at times.

Let's be a little more sympathetic to each others lives and situations, ok?

Terry Wisniewski
Academic Assistant
Music Department

THIS WEEK

ON CAMPUS

Lecture: Federico Garcia Lorca and the Poetics of the 'Known' Homosexuals and the 'Visible Black,' featuring author Robert Reid Pharr
4:30 pm
Chu Reading Room, Shain Library



Zumba Class with Amanda Florian '14,
5 pm, Athletic Center Studio 2

monday

NEW LONDON

bean & leaf

Monday nights @ Bean & Leaf features
CBYD Jazz Quartet
8 PM
Bean & Leaf (13 Washington St)

wednesday



President Higdon Comes to Windham
7:30 pm - 8:30pm
Come to the Windham common room for some quality time with President Higdon. Pizza and desserts will be served.



Mitchell College presents
Taped to the Wall
A Mitchell College digital photography class will have their 14th annual group exhibition of photographs, titled *Taped to the Wall*, on display from 6-8 PM.
Hygienic Gallery (79 Bank St)

Free Yoga at New London Public Library
6:30 to 7:45 pm
860.447.1411, extension 3 to register
63 Huntington Street, Community Room



Harry Potter and the Deathly Hallows

12:00 am Friday Morning
SAC has rented a theater in Regal Cinemas for the opening night, midnight showing of Harry Potter and the Deathly Hallows! Tickets can be purchased in the Office of Student Life beginning Tuesday, Nov. 16 at 1:00 p.m. and continued all day Wednesday, Nov. 17 and Thursday, Nov. 18. Tickets are \$6.



thursday

Conn Coll Oxfam Night

Help Fight World Hunger
5:30 pm - 8:00 pm
Help support Oxfam International by donating your dinner meal on Thursday 11/18. Learn more and sign up to donate your meal outside Harris and JA dining halls from 11/14 to 11/17



Arabic Dinner Catered by Pita Spot
Thursday, November 18 · 5:30pm - 7:30pm
Hood Dining Room in Blaustien. All Proceeds go to Enlightenment through Books: Building a School in Pakistan.

Thirsty Thursday Party
10:00pm - 2:00am
CRO 1941
Featuring DJ Empez, DJ E@ZY, and DJ Twenty2

Flavours of Life Five Years on Bank Celebration

5:30 PM - 8:30 PM
The celebration will include a poetry reading by local poet Rhonda Ward and an invocation and blessing by Reverend Claudia Highbaugh, dean of religious and spiritual life at Conn.
Flavours of Life Fair Trade Store (86 Bank St.)



Thames River Wine & Spirits: Weekly Wine Tasting
Every Friday night features a weekly wine tasting with four great wines in our one-of-a-kind wine cellar. Free.
6 - 9 PM, Thames River Wine & Spirits (84 Bank St)

The Stepkids

Bee-gees style four part harmonies, astronaut suits, and soul-drenched melodies.
9:30 PM
The Oasis Pub (16 Bank St)



Vocalist Margaux Hayes & Friends
8:00 p.m.
Jazz Underground at Hot Rod's
Downstairs Lounge.
Tickets \$8
Hot Rod's (114 Bank Street)



saturday



Upright Citizens Brigade Comedy Show

8:00 pm - 11:00 pm
Upright Citizens Brigade, nationally famous improv comedy group, will be performing in Cummings. Conn's own N20 will open with an improv performance.

Eastern Connecticut Symphony Concert

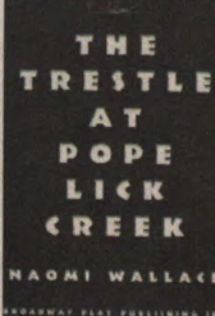
8:00 p.m.
The Eastern Connecticut Symphony concert series continues at the Garde Arts Center. The performance conducted by ECSO Music Director, Toshiyuki (Toshi) Shimada, features guest artist, Mikhail Ovrutsky, playing Sibelius Violin Concerto in D minor. The other works on the program are: Schnittke's Ritual; Van de Vate's Gemma Jawa (Echoes of Java); and Dvořák's Symphony No. 8.
Garde Arts Center (325 State Street)

all week

A Sense of Place: Painters of Matunuck, RI 1873 - 1941

Each of these painters interpreted the Matunuck landscape in a personal way, yet among them they encompass most of the major trends defining American painting of the late nineteenth and early twentieth centuries—Barbizon School, impressionism, post-impressionism, tonalism and plein-air painting.

Lyman Allyn Art Museum
open Tues-Sat 10-5, Sun 1-5



"The Trestle At Pope Lick Creek"

8 pm and 2 pm
By Naomi Wallace, directed by Nancy Hoffman, It's 1936 America; there are few jobs and less money. Two teens race a train across a trestle, sprinting for all they're worth to prove they'll not succumb to the abyss their parents rail against each day.

November 18, 19, 20 at 8:00 pm, and matinee November 20 & 21 at 2:00 pm, Connecticut College, Tansill Theater
Tickets \$6.00 for students

Taking the "Huh?" Out of Writing Prompts

Students and faculty discuss the issues in both reading and writing essays

EMMA WITTENBERG
CONTRIBUTOR

What does it really mean to "critically analyze?" Students and professors constantly struggle to discover what exactly makes a good writing assignment. This Tuesday, Smith House house-fellow Anna Membrino '11 and Writing Center director Steve Shoemaker came to the rescue by co-sponsoring a Dessert and Dialogue to allow professors and students to discuss what works and what doesn't when it comes to writing assignments.

Students have varying opinions about what makes an effective assignment. "I really appreciate when a professor includes different questions within the prompt to get me thinking about what issues to address," said Anna Williams '13. "Without specific questions I think I would feel overwhelmed." Sam Bienenfeld '13 felt differently. "I hate it when my professor

gives me too many issues to address in the prompt," he said. "I want to be able to take an idea and develop it myself without being fed the answer."

No matter the preference, everyone seems to agree that personal investment in the topic is important.

"If a professor gives me no way of molding the paper into something I am truly interested in writing about, there is no way that I can create a good paper," said Bienenfeld.

What can professors do to make assignments more appealing to their students? How can students make sure that they are handing in the most clear and thoughtful assignment possible? These were the burning questions that were addressed over red velvet cake and coffee on Tuesday evening. As everyone found their seats in Ernst Common Room, each person was asked to write down what they find most encouraging and most frustrating about either a

professor's prompt or a student's assignment. The responses were then shared within each table group.

"What I find discouraging," said Professor Stanton Ching of the Chemistry Department, "is when a student is on his or her second or third draft and is still only changing the specific areas that I have edited, without taking my advice and applying it to the entire paper. I shouldn't have to correct every single sentence for you before you understand what aspects need to be changed."

Ching and history professor Marc Forster vigorously jotted down student suggestions about new interdisciplinary approaches to assignments, and explained that professors actually *do* enjoy reading controversial opinions. It suggested that Professors aren't trying to find ways to make student papers fit a stifling mold; they only want to make us think deeper and write stronger.

Students also shared their tips

on writing papers. "What I try to do is sit down and write about 400 words of an introduction, and then go back the next day and write a second, completely new introduction," said Jazmine Hughes '12. "Then I can compare them and decide which I like better."

Forster, Ching, and many other faculty members agreed that we as students must remember to consider their audience.

"I often feel that my students don't remember that they are writing for another human," said philosophy professor Simon Feldman.

Forster suggested that faculty can be ambiguous about assignments: "In writing prompts, detail is not the same as clarity," he said.

Students made clear that professors should expect convoluted arguments if their prompts are equally confusing. But professors maintained that students have the freedom to find ways to tailor prompts to individual interests,

and that most professors will not punish a student for taking risks in their writing.

The dialogue served as a successful beginning to increasing understanding between professors and students, on the quest to make writing assignments more enjoyable to both write and read. "I mean, what's really the point of writing a paper if you aren't learning something from the process?" said Molly Pistrang '13.

Membrino was pleased with the results. "This is definitely a great starting point. I'm really happy that we got such a great turnout," said Membrino. "Unfortunately, the type of professors who come to events like this are the ones who are already aware of the problem. It's a bit frustrating that we couldn't communicate the problem to all faculty on campus; this is definitely a dialogue we are looking to continue."

With Our Powers Combined:

Chair of D&E builds diversity committee

RAYMOND PALMER
CONTRIBUTOR

Pablo Tutillo, SGA Chair of Diversity and Equity, has a lot in mind for diversifying our campus. His job as Chair makes him responsible for overseeing and promoting diversity on campus, and he is taking a new step in accomplishing this by working to create a coalition of underrepresented clubs and groups on campus into an overarching Diversity Committee.

Tutillo greeted me at an Oasis booth in Cro with a friendly but determined smile. Late night Cro was active and bristling with conversation, but Tutillo's voice carried well as soon as he started talking, clearly becoming excited about this coalition.

The members of this coalition include "underrepresented groups and clubs on campus," which Tutillo later clarified as diverse groups and clubs that are promoting cultural or religious understanding, as well as those who advocate for a social justice issue that is not yet widely recognized on campus.

Currently there are about ten clubs and groups that are involved in this coalition: multicultural clubs such as Yalla Bina, M.E.Ch.A. (Movimiento Estudiantil Chicano de Aztlán), La Unidad (Latino/a awareness), and ASU (African Student's Union); human rights groups such as Human Rights Now and CoAST (Coalition Against Slavery and Trafficking), as well as Spectrum (LGBTQ awareness) and the Women's Center.

Tutillo's goal is to bring these underrepresented groups together so that they can have better

grounds to pursue their goals on campus, as well as have louder voices in SGA. By creating this coalition, Tutillo hopes to create a network among these various clubs, and to give them a stronger presence in SGA through facilitating communication and inter-club collaboration.

Tutillo thinks the coalition will create networks to encourage clubs and groups to collaborate with each other, which would then help to create a livelier presence of these clubs and groups both on campus and in SGA.

"When you're alone it's hard to do things – but when you can collaborate with other groups, it makes it a bit easier," he said.

Tutillo is excited to see what the coalition brings. "I want to see more collabora-

tion on events that can reach out to a greater part of the student body," he told me eagerly, pointing out that no such coalition has ever existed and that previously, there existed no common space for these clubs and groups to work together.

In a broader scope, he hopes that uniting the clubs would help diversify the campus and encourage the whole campus community to think globally. "One of my missions is to have a more globally conscious community," Tutillo said. "I would like to encourage clubs to be globally conscious of where they fit in the context of the world."

Tutillo has a dynamic agenda for the future, and is looking to incorporate this coalition of clubs into the C-book, which outlines the missions and procedures of the SGA. This would make it easier for future Chairs of Diversity and Equity to keep the clubs and groups better involved in SGA.



SGA Digital Signage

CONTINUED FROM PAGE 1

Comments mentioned that weekly e-mails from House senators and the *College Voice* were effective methods of transmitting information, while many felt that the "This Week On Campus" e-mails are largely ineffective. As one student commented to Cornell, "By the time 'This Week at CC' rolls around each week, half of Wednesday's activities have already elapsed."

When asked whether a digital signage message board in a main building on campus might improve awareness of campus events, a respectable 56% of students indicated "Yes," while 18% responded "No," with the rest of respondents "Unsure."

As Cornell pointed out, "Even if only 13% of those who are 'Unsure' ended up feeling it was a good idea, that still makes for about 70% in favor – an overwhelming majority."

The survey gathered responses further indicating that students only felt the digital signage would only be effective if signs were regularly updated, not causing "awkward-waiting-around-to-see-the-next-message" traffic in Cro, and that their effectiveness

would depend on maintenance, including making sure the messages are updated and machines safeguarded against damage. On the other hand, one student wrote that he or she did not how a digital board "would make much of a difference," and that it "might just be a waste of money."

Students indicated on the survey that Cro and Harris are the most favorable spots for digital signage. 17% felt that Shain Library might be an effective location, while a remaining 12% looked to the Athletic Center, or an altogether "other" destination, sharing 6% of the votes apiece.

Other suggested destinations included JA Dining Hall, the Blue Camel area in the basement of Shain Library, the Office of Admissions, and perhaps the new Harkness snack bar planned to come in next year.

Cornell presented pictures and discussed the digital signage used at Wesleyan University and at Franklin & Marshall College in Lancaster, PA. Franklin & Marshall forwarded recommendations against PowerPoint software for the signage, because it required daily updating and was largely ineffective.

Cornell reassured SGA members that the technology and soft-

ware that would be implemented in Conn's digital signage would allow for input of important dates and reminders months in advance, and would operate on a self-timer to conserve energy consumption.

"One digital sign would use about as much light as one of these 4-light bulb lamps here [in Ernst]," Cornell noted, pointing to the ceiling where over a dozen of the lamps hung.

Cornell then opened the floor for questions from the assembly. The big question on everyone's mind was the cost, though Cornell warned students not to get caught up in price at the moment.

"We've already gotten support from The Office of Student Life and are making recommendations to Information Services," Cornell targets the message boards to run between two and three thousand dollars for the software, plus the costs of the monitors. "Ideally we will have two, and ideally they would be in place soon after spring break," Cornell added, "but at this point, we need to ask ourselves if we support this effort, and want to look into where this would go."



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The Voice Recommends...

The most intriguing Spring 2011 course offerings

ELLIE BENNER
WEB CONTENT EDITOR

Choosing classes for the next semester is always an intimidating process: that blue packet of classes is much desired but overly confusing, meeting with your advisor is a confusing twenty minute appointment, and for some reason, the course offerings in the spring always involve more words like "ecofeminism" and "supernatural." Based on this overwhelming number of compelling classes to take next semester, the Voice did a little bit of detective work to figure out what is behind such titles as "Mapping Bodies" and "Flowers from the Volcano." We hope that this guide to next semester's most intriguing classes will interest all majors, prospective majors, and interested parties alike.

Jeffrey Cole, Worlds of Food (ANT 350)

Cole's goal for the class is to "change the way students think about food." The course fits into the anthropology department through a focus on the role food plays in different cultures, as food "addresses a key component of every human society." Cole said he became interested in the meeting of food and anthropology while writing his dissertation in Sicily, where he "was struck by the centrality of food to Sicily life. Most Sicilians still tend or have access to property, and many of my friends [were] proud to serve up olive oil and wine from their own land." This connection of food, where it comes from, and how we think about eating is one that is being debated all over the world, and next semester it will be debated twice a week in this class.

Julia Kushigian "Flowers from the Volcano": Imperial Discourse, Ecofeminism, and Resistance in the Americas (SPA 305)

"The Spanish conquest forever changed America and created a 'new world.' Imperial discourses collided with resistance movements and the emerging voices of oppressed indigenous peoples, women, and mestizos," said Kushigian. "This course traces the tensions between their discourses from the colonial period to the present, interrogating related struggles for land and self." The course is also cross-listed with the Gender and Women's Studies department, as it will look at "what it means to characterize women as sacred custodians of the earth, and how this role limits or empowers women today."

Gretchen Heefner Americans in the World: Trade, Travel and Diplomacy since the 1890s (HIS 265)

Heefner said that some readings in the class will include "memoirs from people who have traveled to/from the US, including radical anarchist Emma Goldman, poet Langston Hughes, and the contemporary handbook for Americans going to study abroad." A potential assignment for the class will be for the students to "craft (in words, video or pictures) a contemporary portrait of the 'ugly American.'" In a time where our nation's reputation is improving, but still looked at particularly unfavorably in some parts of the world, it would be incredibly interesting to find out what exactly shapes our identity in this country as well as around the globe.

Tennyson Wellman Supernatural in American Pop Culture (REL 219)

While this class may seem most appropriate for Twilight or True Blood fans, the class addresses much bigger issues than simply the popularity of the books. Wellman describes one theme of the class as "what you can tell about our culture from reading/watching programs that deal with the supernatural, like the ways that modern vampire erotica gives folks the chance to vicariously work out issues about sex, gender roles, and violence." The course does not only tackle the popularity of vampires in our culture, but also werewolves, zombies, supernatural beings, and much of the undead.

Eugene Gallagher Cults and Conversion in Modern America (REL 346)

Gallagher says his interest in this subject came from developments in the 1970s and early 1980s, where "prominent groups included the Unification Church, People's Temple (most of whom perished at Jonestown in 1978) and the Church of Scientology." He wanted to develop a course that examined those contemporary trends and took the new groups as examples for the general study of religion. The course has evolved over the years to include new religious phenomena, especially such controversial topics as "conversion, inter-religious conflict, and social reactions to minority religious groups." This course is a chance to learn the real story behind cults, not what over dramatized television specials have taught us.

Lina Wilder Shakespeare's Brain, Shakespeare's Body (ENG 494Y)

Wilder's idea behind the course is to insert Shakespeare's plays into a historical context of science and medicine. "Ideas about both brain and body from this period are deeply weird," she said. "For example, most physiologists in Shakespeare's time agree that thought takes place in a fluid medium called the 'animal spirits,' a substance distilled out of the blood that is then further distilled to become semen." In comparison to other courses on Shakespeare, Prof. Wilder believes the course will answer "what it means, on Shakespeare's stage, to be a thinker with a body."

Caroleen Sayej Iraq War: Causes and Consequences (GOV 320)

Sayej's background in the subject comes from a book she helped write with several of her colleagues on the Iraq War, specifically around the theme of "preemption." Their research, now known as "The Iraq Papers," was published in January. Her goals for this class are to "debate whether the Iraq War is a new kind of war - or whether it is in line with U.S. foreign policy over time." This course, along with a multitude of other Government courses in Middle Eastern studies, is inspiring greater interest in the region among Conn students as well as being "part of a bigger college initiative to launch a program-- the Islamic World Studies Program. We hope it will be an interdisciplinary center that will offer at least a minor in Middle Eastern Studies."

Kamran Javadizadeh 9/11 and Literature (ENG 112)

Javadizadeh's fascination with the subject stems from his interest in "thinking about how literature and life each transform, and are in turn transformed by, the other." Not all of the works of literature read in the class will be directly about September 11, but texts that are importantly influenced by this day in history. Javadizadeh plans to address "how does fiction structure the way we understand and even experience such an event? How does our self-positioning (geographically, historically, politically, etc.) condition the production and reception of those fictions? Another thing people liked to say in those days was that irony had died. Had it, even if only temporarily?" Prof. Javadizadeh's class will also read works such as Jonathan Safran Foer's *Extremely Loud and Incredibly Close* or Don DeLillo's *Falling Man*. This class will address many issues that have faced both American society and literature over the past ten years.

Michael James Education and the Revolutionary Project in Latin America (EDU 350)

This course is currently being spearheaded in Oaxaca, Mexico, where James is spending the semester with the first SATA Oaxaca program. The course is based on the work of the "Brazilian radical educator Paulo Freire, [which provides] a theoretical template to assist us as we study schooling within the revolutions of Mexico, Cuba and Nicaragua." Students studying in Oaxaca currently are creating "a film documentary of the teachers' strike compiled from a series of interviews they are doing in the city and its surrounding pueblos which we hope to show when we return next semester." The course is also cross-listed with Gender and Women's Studies, American Studies, and the Comparative Race and Ethnicity.

Stephen Loomis Tropical Biology (BIO 320)

This course, which has been taught in various forms since 1984, has a TRIP component - the students in this class will study in Belize during spring break. Because of this exciting field research opportunity, Loomis has divided the course into three parts, beginning with preparation for the trip through the study of tropical ecosystems. During the trip to Belize, students visit a rain forest site and then an island on the barrier reef. "After the trip, we study some of the interesting observations that we made while in Belize in more detail and the students write their research in a publishable format," said Loomis.

Ruth Grahn Drugs and Behavior (PSY 212)

Grahn stated that her interest in the course stemmed from her observations of "the impact of medications on people [she] knew who were experiencing depression or anxiety, and [she] was fascinated by how a chemical could change a person's life so much." She describes one of the most interesting aspects of the class: "Each person is unique in their response to a drug, both in how it affects their behavior, and how it alters their brain."

James Wilson Ethnomusicology (MUS 229)

This class will be supported by the Sherman Fairchild grant, which is currently funding several classes in the arts this semester. The class is designed to present the history and current state of ethnomusicology and conclude with a student-designed project that involves ethnomusicological field work: "Students conduct their own fieldwork project here in New London -- some students have done projects about local bands, orchestras, or church/religious groups -- everything from hand bells to rock bands."

REGISTRATION
Monday: Return to College
Tuesday: Seniors
Wednesday: Juniors
Thursday: Sophomores
Friday: Freshmen
7.30 AM

Maureen McCabe Collage and Mixed Media (ART 229)

This art course allows students to use materials they never thought they would use to portray deeply emotional projects. McCabe says that the unit she learns the most from is the autobiographical unit: "The visual project results from this unit are often very moving - ranging in subject matter from anorexia, alcoholism in families, gender issues and cultural isolation."

Voice Tips for Registration

1. Pay your bills at the Accounting Office
2. Feel free to get drunk the night before registration and don't let anyone tell you otherwise.
3. Remain calm.

The Battle of the Bottles

ADAM MILLER
STAFF WRITER

Alex Schwartzburg '12 sits in his room in Freeman late on a Wednesday night. Warm, bronze light glows from incandescent lamps. Piles of papers surround his laptop as he plugs away at an essay. As I walk in, he motions toward a tower of three twenty-four-packs of bottled water that lean against the wall next to his door. He offers me one and I decline. I notice multiple empty bottles are strewn across his desk.

"Stocking up?" I ask, knowing that Schwartzburg has recently learned about the proposed ban on the sale of bottled water on campus. Schwartzburg laughs, "You could say that." This scene says all that needs to be said about Schwartzburg's feelings about the recent environmental initiative, a feeling shared by many other students.

I caught up with Larrabee House Senator Allison Kipke '13 to discuss this proposed ban, since it was a topic of conversation in SGA last week. When asked whether she supports or opposes the ban, Kipke responded, "I personally see both sides. Becoming more informed is a better way to approach this. How the campus is set up, we could not ban the sale of water." Undoubtedly, Kipke is correct. Banning the sale of bottled water is a noble cause, as water bottles either end up as non-biodegradable waste or consume large amounts of energy in order to be recycled and converted into new water bottles or other plastic items. Having said this, it is not a practical course of action for our campus right now.

The main issue with banning the sale of water on our campus is the lack of water fountains. While sinks are a totally safe, viable option for drinking water,

tap water tastes like chlorine and hard metals and is unappealing. Says Schwartzburg, "The non-bottled water sources available on campus tend to be pretty disgusting." Many students do drink it anyway. Evan Bragdon '12 says, "I don't care if I can't buy bottled water. I always just grab a cup and go to the sink." And, to be honest, there is nothing wrong with us tip-toeing into our bathrooms late at night to lean over a Ramen-caked sink bowl and take a few swigs out of the faucet ("It's no dirtier than beer pong!" a student might say in defense). However, as Kipke points out, there is always the difference between the environmental sacrifices we make in our private, not-worthy-of-a-picture-in-the-alumni-magazine lives, and those we make (or don't make) when we are selling our school to parents or prospective students.

Kipke says, "There is a need for water, on tours and such. It would look bizarre if we didn't sell water." Kipke makes a strong argument. Unless we add at least one water fountain to every major building, including all dorms (no small undertaking), our visitors won't remember our beautiful green or our tasty camel cookies. They'll remember that they felt dehydrated while they were here and couldn't wait to get off campus to buy some water.

Another reason to oppose the ban on the sale of bottled water on campus is simply that it won't actually save enough waste to be worth the trouble of implementing it. The ban is not a ban on the possession of plastic water bottles, simply their sale on campus. Bringing us back to Schwartzburg, the ban does not change attitudes; it changes where we can get our water. Therefore, students can purchase bulk packages of water bottles at local retailers,



Bottled water on sale in Oasis Snack Shop.

JULIE McMAHON / PHOTO EDITOR

as Schwartzburg and many other students already do, and carry those bottles around with them during the day. In that case, not only are our on campus vendors

We don't buy bottled water at Cro because Cro is convenient; we buy bottled water at Cro because bottled water is convenient.

losing money to Wal-Mart and Target, but the waste created is equal to or greater than that created by selling the plastic water bottles on campus to begin with.

The clear answer to the dilemma, aside from the mass installation of gleaming new water fountains, is for students to purchase Brita pitchers and reusable plastic or metal water bottles. Schwartzburg sums up his attitude toward reusable water bottles by saying,

"It gets that weird smell in it. I read somewhere that those water bottles promote bacteria growth."

Schwartzburg is technically correct (though he'd be hard pressed to find a disposable plastic water bottle without bacteria growth), but it is more likely that his attitude represents an aversion to change, to forming new routines and habits, such as having to scrub out a reusable water bottle every night, than a disgust with germs. Fortunately, our school has, for several years now, made a wise and generous decision in providing every matriculating student with a brand new Connecticut College water bottle.

This is a much better way to approach the issue than to ban the sale of bottled water on campus. It gets us in the habit of using and cleaning reusable water bottles, and, more importantly, it addresses the issue at the heart of our bottled water addiction: We don't buy bottled water at Cro

because Cro is convenient; we buy bottled water at Cro because bottled water is convenient. If we can find a way to bottle water in a more environmentally friendly way (we already have) and rigorously promote the use of this new technology, and that is what is key now, the sale of bottled water will decline on its own.

Ultimately, students must decide to stop buying bottled water both on campus and off campus rather than having the new policy legislated into existence before we are prepared for it as a community. We have all been given free water bottles, so we have no excuse. Let's not ban bottled water, but let's raise awareness of the issue so that the day comes when those cold bottles of Aquafina are sitting un-bought for weeks and months in the refrigerator in Oasis or the vending machine in Harris, rather than for decades and centuries in a landfill. •

The Signs, They Are a-Changin'

JERELL MAYS
STAFF WRITER

Back in the eighties, people thought that by the year 2000 everyone would own jetpacks, hovercrafts would replace automobiles and we would all wear chrome. Now it's easy to point to the past, laugh and say to each other, "Wow, people were so stupid then." What's jarring is that participants in this hypothetical conversation make eye contact from thousands of miles away via Skype while simultaneously surfing the Internet from virtually anywhere on their pocket-sized \$600 smart phones. Yeah, that old future is still SO far off, right? The truth is that it isn't.

Jetpacks and hovercrafts exist. They've been around for years now: they're just unrealistically expensive, dangerous and most importantly, completely ridiculous. In addition to this, you can

wear chrome all you want, just don't expect a social life in return. What I'm trying to say is that yesterday's possible has become the probable, but there are many cases (see above: Skype) when technology advances beyond itself, or at least beyond the realm of the currently necessary.

If you check all of your e-mail every day, then you may be aware of the Student Government Association's (SGA) plan to bring digital signs to parts of the campus in order to better promote events. Sounds like a harmless enough idea, but in a school where we literally get a weekly dose of news every time we sit on the toilet, is it entirely necessary?

The first thing I did when I heard the term "digital signage" was to type it into Microsoft Word to see if signage is actually a word. Imagine my surprise to find out it is! Digressions aside, what would these signs really be? They would

be large, wide, rectangular and expensive flat screen televisions most likely put up in Cro and Harris. They would probably be set to a channel that would probably play a ticker of upcoming campus events and news twenty-four hours a day, seven days a week. Do we need this? Let's tune out the initial obligatory outcry of the energy-obsessed environmentalists for two seconds and consider what deficiency these screens would fill: a deficiency of promotion.

Does the college have a deficiency of promotion? In addition to everyone's e-mail inbox, we've got the *Daily CONN*act, the *College Voice*, the notorious CollegiateLink and SGA's *On the Can*, not to mention various posters, bulletin boards and of course the most energy efficient of all forms of promotion: word of mouth. All of these things promote events on (and off) campus. I suppose the

point of these signs is to fill in the cracks in this system that leave people uninformed of events they would have gladly signed up for but did not know were going on. Has anyone missed something they would've absolutely loved to attend because they had absolutely NO idea

it was happening? I haven't, so I asked a couple of students if they had.

Some gave me a flat "no." One student, however, told me that she had missed a club hockey game that she would've liked to have attended simply because there was nothing about it posted anywhere (that she could see). This could mean two things: it could mean that she wasn't looking hard enough, or it could mean that club hockey didn't promote their game particularly well, which is also a possibility.

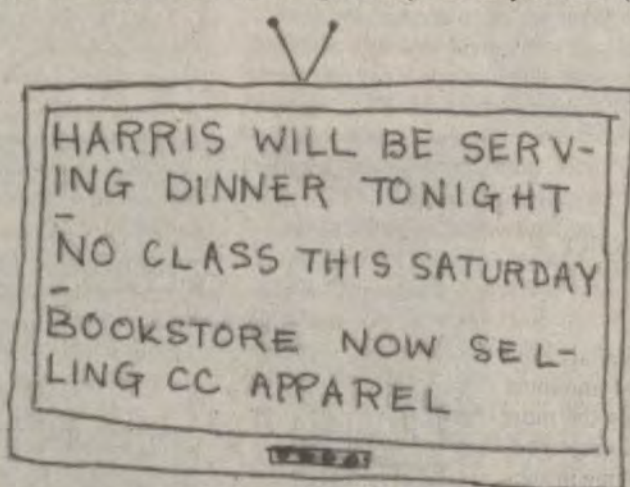
I myself have been told to promote an event only to fall very short of the five-or-six-posters-in-south campus requirement. On the flipside, I've seen people hang posters on the windows in Harris, a reasonable decision considering that a majority of the campus will see them, only for them to be taken down because of that silly no-posters-on-glass-surfaces rule. In that case, maybe the digital signs wouldn't hurt.

Or would they? Let's tune back in to the environmentalist position. For the people that feel the need to self-flagellate every time they open their refrigerator for more than a few seconds, these screens may not be particularly popular. If leaving on two or three flat screen televisions wastes energy and subsequently results in the early death of four phytoplankton

living somewhere off the coast of New Zealand, you can bet somebody will have a problem with it, and with an overall college sustainability report of B+ (gasp!), that somebody may actually have a point.

These screens could actually save quite a bit of poster paper, so in another sense, they might actually be environmentally friendly. It all depends on how you look at it. Speaking of looking at it, one of my biggest worries is that these screens will go largely ignored. I hope whoever places these things is smart enough to do it in an area where we not only inevitably look but also don't have much else to look at. With any luck it won't be in front of a door or something; imagine a bunch of people gathered like moths to a flame staring up a screen, waiting for the event they think they might've seen to tick by again while people push through them awkwardly.

On the other hand, maybe I'm wrong, and it'll all work out fine. Hopefully it will. But taking into consideration the fact that bulletin boards to digital signs are analogous to regular picture frames and those utterly unnecessary and pricey digital picture frames, I think people should really give some consideration as to whether or not this particular purchase is, at the moment, absolutely necessary. •



ALICIA TOLDI / STAFF

Potential announcements to be displayed on SGA's proposed digital signage.

MAKE YOUR VOICE HEARD.

WRITE FOR US.

OPINIONS@THECOLLEGEVOICE.ORG

I Live Here.

So please stop taking down our posters.



JOHN SHERMAN
MANAGING EDITOR

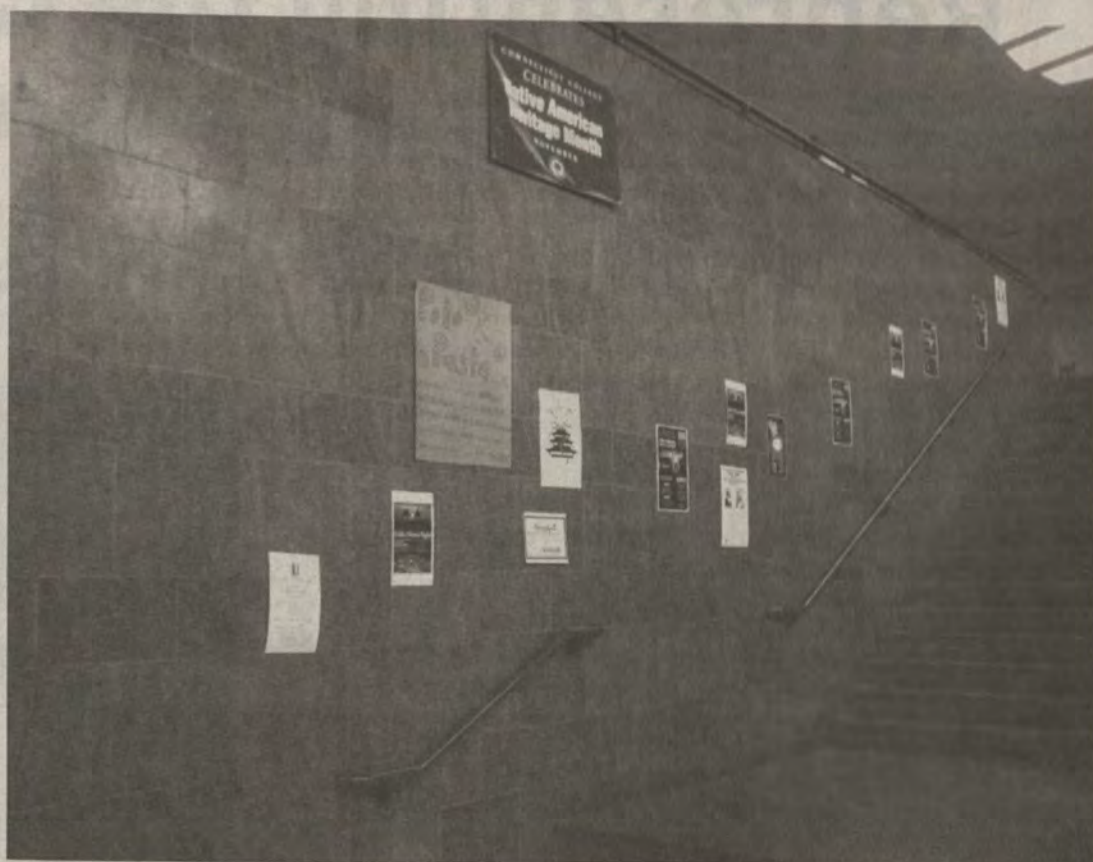
Bureaucracy doesn't take root overnight. It grows slowly, desk by desk, until things just sort of run themselves, and no one can remember when all this was put in place. Point-blank, no one opts for control over freedom. Would you like your activities to be regulated and monitored? No, thank you.

The massive, public misfire of Collegiate Link has been paraded ad nauseam in front of the college community, and yet we've done nothing but allow our homemade banners and posters to be torn down by Jeanette Williams, crusader for needless bureaucracy,

and shrink before the self-importantly inkjetted "SORRY, NO SIGNS" sign taped up behind the starkly bare Info Desk—offering, ironically, no information.

More than anything, I have to ask: Why? Why no signs? Why, at our own school, for which we pay a much-discussed, potentially much-inflated price, are we not permitted to advertise events organized and attended by us? The sign behind the Info Desk forbids vigilante signage, stipulating that space must be reserved ahead of time, through CollegiateLink. Mother, may I? How degrading.

I see absolutely no reason that the barely-functional website of the hypertitled Office of Student Engagement and Leadership Ed-



Above: Marble wall in Cro teems with student activity. Left: Double irony.

JOHN SHERMAN / MANAGING EDITOR

ucation need grant me, a student and a club leader, permission of any kind to do anything. I live here.

Student clubs at Connecticut College are autonomous by design. We don't need faculty advisors; we only need each other. SGA allots funding to student groups by means of a Finance Committee comprised of SGA members and students-at-large, who divvy up a lump sum of available money at none but their collective discretion. At a school so professedly invested in shared governance (see also: Covenant on Shared Governance) and financially supportive of student organizations, the sort of red-tape parenting now practiced by the Office of Student Engagement and Leadership Education is not merely unnecessary, but an affront to the very independence with which we've been entrusted.

The requirement to reserve space in order to hang posters is at odds with the essential concept of a poster. Posters are not official announcements or administrative missives—these messages have other ways of reaching the college community, not the least of which is email. Posters are inher-

which have already happened, and one of which is being put on by the Office of Student Engagement and Leadership Education itself. Today alone I've been invited to four upcoming events via Facebook, and before the weekend I expect to be inundated with at least another dozen.

The nearly bare wall opposite Cro's fancy new doors, not to mention the entirely bare Office of Student Engagement and Leadership Education official bulletin board, belies the true activity of this student body. Oddly, the office formerly known as Student Life has masked ours entirely.

This arrangement flies in the face every new media development of our generation—Facebook, Twitter, YouTube, Blogger, WordPress—which lay publishing power solely at the feet of users, rather than broadcasters. We are the users; let's not stop broadcasting. •

Why, at our own school, for which we pay a much-discussed, potentially much-inflated price, are we not permitted to advertise events organized and attended by us?

ently guerrilla, vying for attention with loud colors and all-caps inquisitions against a flurry of competing visual noise. To what end is this being restricted?

At time of press, sixteen posters hang on the huge marble wall in Cro (not counting the poster forbidding posters), advertising a total of ten events, two of

A Letter to Disappointed Democrats

CONTINUED FROM PAGE 1

Once, we were the "young people who rejected the myth of their generation's apathy," a feat for which we were praised in our president's victory speech on election night. Half a term later, we have infuriatingly succumbed to the rampant ambivalence for which we are infamous.

The *Times* article referenced some of the faults young voters have found with the man they once idolized: why didn't he appear on *The Daily Show* earlier than he did? Why are older voters the apparent priority? Why didn't more happen?

I get that the glamour of the campaign trail is a lot more appealing than policy—slowly grinding through the sputtering machine that is our government. To hear about this crippling bout of indifference that grips our stigmatized generation, however, is nothing short of traumatizing to me.

So, why didn't the president spend airtime with Jon Stewart on *The Daily Show* a dozen or so times before his debut? I'm guessing he was busy bustling around Washington bailing a debt-swamped nation out of a

recession and pressing historic reform bills through Congress, among other underappreciated things.

And why are older voters a legislative priority?

Why are we even asking this question?

Because of historic health care reform, our generation will reap the benefits of remaining securely under our parents' insurance until we are twenty-six, which

I refuse to acknowledge that President Obama has been ignoring us; to do so would be to refute incontrovertible evidence to the contrary.

means that while we scrounge for food on entry-level salaries, we don't have to go without glasses or check-ups. Not to mention millions of previously uninsured children are now covered. (And for those of you about to gripe about the cost: according to the Congressional Budget office, the reform bill will not only pay for itself, but reduce the deficit by 143 billion dollars over the next

ten years).

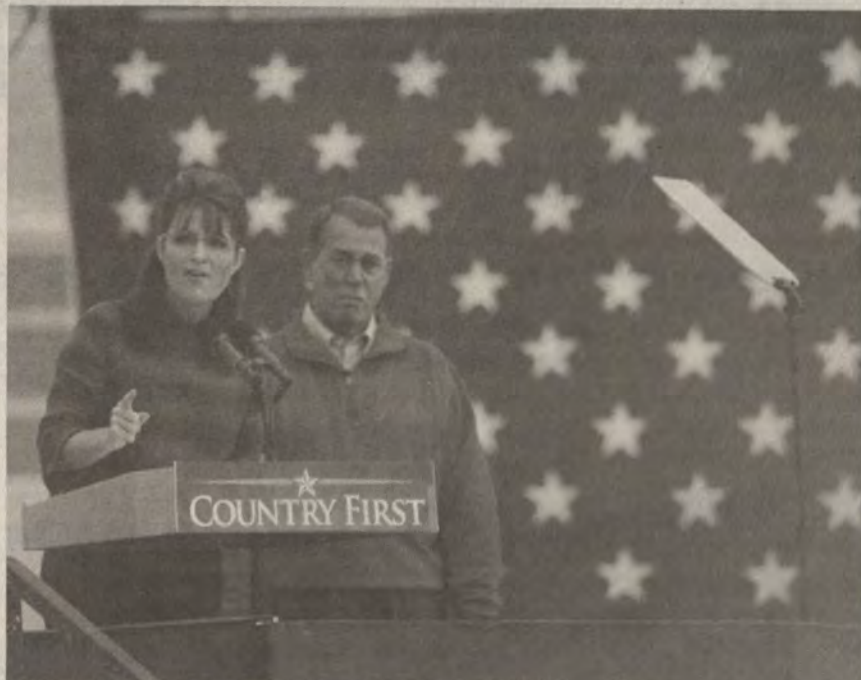
Additionally, Obama's student loan reform was a remarkable piece of legislation which saves our country more than sixty billion dollars in the next decade by eliminating subsidies to private lenders, while also increasing the Pell Grant so that more kids can go to college. There are students at Conn who would not be here without this loan reform.

Still think we have been abandoned? I'm of course omitting dozens more examples.

And the last, perhaps most prevalent question: "Why didn't more happen?"

Obama answered that for us, in his victory speech, before all of this even started.

"The road ahead will be long," he told us. "Our climb will be



Current House Minority Leader John Boehner (R-OH) is set to replace Nancy Pelosi as Speaker of the House when the new Congress takes office in January.

PHOTO FROM WIKIMEDIA COMMONS

steep. We may not get there in one year, or even in one term."

I acknowledge that we are far from meeting all of our goals as Democrats, and with that the president and I are in agreement. I acknowledge that (in his first two years in office) he did not speak to us as directly as he could have, and that he had a responsibility to publicize the achievements of his party more effectively than he did. And I acknowledge, just as he does, that he is not a perfect president. I refuse, however, to acknowledge that he has been ignoring us; to do so would be to refute incontrovertible evidence to the contrary.

Two years ago, our new leader warned us to avoid the "partisanship and pettiness and immaturity that has poisoned our politics for so long." If only he saw then what we see now, in our politics and in our people.

It's too late to point fingers now, but since young and old Democrats alike decided to sit out these midterm elections—because a New Liberalism did not

envelop the country to erase the plight of minorities, abolish even the remnants of our two wars and reverse the trends toward a globe in peril—the GOP has saturated the House and gained in the Senate.

If you thought that there has not been enough Democratic triumph midway through Obama's first term and you abandoned your party out of pettiness or spite, I hope you are looking forward to the reign of Republicans and Tea Partiers in Congress. (Now all your political aspirations are sure to be fulfilled.)

I am disappointed in you, fellow young Democrats, but I do not mean to berate you. What I want is for you to stop brooding, to read newspapers, to remain informed and to stay involved. Failing to care because government, this country, and President Obama are not completely faultless is a cop-out.

Refuse to be ignorant. Recognize all we have achieved, and do not give up the fight before it's finished. •



Representing the Garden State

SARAH WEISS
STAFF WRITER

I am from New Jersey and I am proud of it. While I can enjoy a good Jersey joke as much as the next person, sometimes I feel like enough is enough. Now even my professors at Conn are using New Jersey as a punch line.

I have lived in New Jersey all my life and when I came to Connecticut College I was surprised to find out how much the rest of the country stigmatizes my home state. I first experienced this "hating" on New Jersey during my freshman year, well before shows like *Jersey Shore* and *The Real Housewives of New Jersey* even existed. While most of the college seemed to be from New England (with a number of New Yorkers and splashes of students representing nearly everywhere else), I noticed a lack of students from New Jersey. Was this because once people left New Jersey they were embarrassed to admit where they were from? In the beginning, when asked that question, I too said "just outside of New York City," to avoid the accusations.

"Dirty Jersey! Noo Joisey! Jersey smells terrible! It's all guidos! You're all in the mafia!" These were stereotypes I had heard, but hadn't actually experienced before college because they just aren't true. Like any stereotype, you cannot generalize an entire

group, population or in this case state. Now with the rise of reality television, the entire country has taken Jersey ridicule and kicked it up a notch.

Here I present a defense of New Jersey:

1) We're not all guidos. I really enjoy the show *Jersey Shore*, and I think most people understand that the ridiculous characters on the show aren't an actual representation of the shore or the entire state (especially since only one cast member is actually from New Jersey—six are from New York). But in case you don't get that, we're not all guidos. New Jersey is actually one of the most ethnically diverse states in the country.

2) The entire state does not smell. This myth comes from the New Jersey Turnpike, one of the central highways in the state, which does in fact stink in some locations. This may be due to the fact that many students' only experience with the state has come while passing through on the turnpike. New Jersey is a leading industrial state, and sometimes factories in the proximity of the highway give off a foul odor, just like in any other state.

3) The entire state is not dirty. (This includes both actual cleanliness and sexual promiscuity—not all Jersey girls are trashy). Again, like any state with a large urban

base, yes, there is garbage. But my backyard is not dirty, and my hometown does not smell. I used to go running at Garret Mountain, a nature preserve in the midst of the major North Jersey cities, and it is beautiful, clean and smells the way a mountain should. New Jersey is called the *Garden State* for a reason. Along with the large urban community, a good portion of Jersey is still farmland. Beauty



IMAGE FROM WIKIMEDIA COMMONS

in Jersey is as abundant as it is anywhere else.

4) No, we are not all in the mob. The television drama *The Sopranos* helped propagate this idea, and while it was exciting when they filmed scenes at my high school or when the final scene of the show took place at Holsten's, an ice cream place in my neighboring town, it doesn't

make it true. Sure, there are probably members of the mafia living in Jersey (Real Housewife Teresa Giudice's husband, I'm looking at you), but again, no, we are not all in the mob. And for that matter, no we are not all Italian.

6) Jersey girls don't pump gas. This one is true. Before coming to college, I never pumped my own gas. New Jersey is one of the two states in the country where there are no self-service gas pumps (Oregon is the other state). Along with this convenience, New Jersey also boasts the cheapest gas prices in the country.

7) New Jersey is known for many things besides the negative stereotypes. Like our bagels in North Jersey and our tomatoes in South Jersey. Go try them. Our pizza is just as good as New York's. Then there are New Jersey diners. It's been called the diner capital of the world, and that's because you can't go far without finding one. It's a stereotype we're proud of.

8) Many famous people come from New Jersey, and I don't just mean Real Housewife Danielle Staub. Just to name a few: Frank Sinatra, Bruce Springsteen, Grover Cleveland, Zach Braff, Kristen Dunst, Meryl Streep, Tara Reid, The Jonas Brothers, Lea Michelle, Judy Blume, Buzz Aldrin, John Travolta, Anne Hathaway,

Jon Stewart, Thomas Edison and Albert Einstein were all either born or lived in New Jersey for a significant portion of their lives.

9) Interesting fact: In the United States version of the board game *Monopoly* the properties are named after streets in Atlantic City, New Jersey (dating back to original version the Parker Brothers bought the rights to in 1935).

10) New Jersey is the most densely populated state in the country. So it seems people keep on coming. Stigmas be damned. And why shouldn't they? With the perks of being close to New York City, the abundance of beaches (yes, I do go down the shore, a common vacation hot spot for families long before the television show), and the rich culture and history, New Jersey is a wonderful place to visit and live.

I now know that there are plenty of people at Conn from New Jersey (although it's always exciting to find one), but just because there are more of us doesn't stop the criticism. Yes, the *South Park* episode where the state of New Jersey tries to take over the whole country was funny. But New Jersey isn't just a punch line. It's my home and I love it. So here's to New Jersey, a small state that makes a big impression! •

Man Your Stations: It's Time for Registration

MELANIE THIBEAULT
STAFF WRITER

It's that wonderful time of year again. No, not the holiday season. This is an event more dreadful than that time Uncle Earl had one too many glasses of wine and tried to use the turkey to play football with the neighborhood kids. Put the stuffing down and brace yourselves: it's time to register for spring semester classes.

Remember what happened last time you had to register for classes? You probably don't because you tried to block out all of those memories or had them erased *Eternal Sunshine of the Spotless Mind*-style. If that's the case, let me tell you a little story to remind you.

It's seven o'clock in the morning and alarms are simultaneously ringing around Conn, creating enough noise to wake anyone within a ten-mile radius except, for some reason, you. Call it bad luck or a very honed skill to ignore the annoying chime of your clock (which sounds a bit like an air raid drill). You don't wake up for another fifteen minutes.

After a profuse amount of cursing and stumbling to find your glasses on the desk beside you, you start up your computer. Grabbing the list of classes you compiled last week and the accompanying course registration numbers, department codes, course numbers, credit hours, days and times on the "Preregistration Advising

Form," which your adviser signed (which is never submitted to anyone and therefore serves little purpose) you begin to grow impatient as your computer takes forever to boot up.

The clock says it's 7:20 AM, and you've finally signed into the website. After a few attempts to log in, hoping there is a fluke in the system, you sit and wait for hours, or so it feels like. If you're feeling ambitious, you might attempt to memorize the CRNs to speed up the typing and submitting process. You start to think about what will happen if you don't make it into your first choice classes and immediately dismiss the crazy thought.

It's now 7:30. You almost fall out of your chair as you scramble to type in the first class and hit submit. The computer freezes. There are too many people on the system at once and all hell breaks loose. You keep hitting submit. This does absolutely nothing, so you hit refresh, and the number is erased from the box. You consider throwing your laptop out the window, dropping out of college and joining the indie rock scene. Then the rational side of you (or your very concerned roommate) tells you to try again. You do, and it goes through. And...success! Congratulations, you received the last spot in Introduction to Mathematical Thought. Your roommate is pissed that there is no more room in the class.

One down, three to go. You type in the second number on your list, and a warning pops up: "Unfortunately, this class is already full. You were too slow. Better luck next time" (or something like that). You really wanted to take that Japanese history class, even though you're going to be a physics and gender and women's studies double major. Now what? Guess you could sign up for "Flowers From The Volcano": Imperial Discourse, Eco-Feminism and Resistance in the Americas. Just kidding. It's taught in Spanish (you've taken French and elementary German) and you realize you have no idea what eco-feminism could possibly mean. People around here seem to like international politics, so you sign up for a section of that. It works. Next, you stick with your strong points and sign up for Experimental Physics I. Now you have one spot left and a general education requirement to fill. You type in the number for Daoist Traditions because your Scottish friend is obsessed with

Chinese philosophy and recommended the class, and after your computer freezes and reboots itself (for apparently no reason), you try again and score a spot. You're finished. You have four (random) classes for next semester. It's already 7:50 and you have an eight o'clock class. Crawl back into bed? Check.

No, that wasn't a bad dream. That was a somewhat true story based on most students' accounts of registering for classes. (Sometimes, laptops are actually thrown across dorm rooms.) Hopefully, next week, things will run more smoothly. But they probably won't. Not everyone will be admitted into all of their first choice classes, and computers will freeze more than you did last night when your roommate left the window open and it snowed. I can't help with those issues, but I can point out some classes you may want to keep in mind as back-ups.

Interested in the supernatural? Vampires, Miracles, Ghosts and God(s): The Supernatural in American Popular Culture sounds like an interesting course. Described in the course catalog as "a study of popular culture from the 1960s to the present," the class explores "how Americans use supernatural and religious beings, events, symbols and ideas to think about complex issues and identities." But be warned *Twilight* fans: Meyer's series, while not containing nearly enough complexity to be studied in a college course, will be read. While we're on the subject, let's be serious. If the Cullens' only reason for not going out into the sunlight is because they sparkle, they were never real vampires anyway.

Have you ever been in a situation where you couldn't decide which was better—the Louvre or the Waffle House Museum in Decatur, Georgia? Lucky for you, all your troubles will be over if you sign up for Debating Museums, an art history course. The course includes "selected case studies of controversial museums and exhibitions, including topics on censorship, pornography, discrimination, racism, nationalism" and a few other topics. So maybe the Waffle House Museum or the Hobo Museum in Iowa won't make it into class discussions, but it still sounds like a fascinating class.

Last on the list of potential back-ups: everyone's favorite folk singer Bob Dylan has a whole class dedicated to him. Thankfully, the course will be taught in Standard English, not the drunken growls and wheezes that Dylan is so accustomed to nowadays. Though, having a whole class taught in the style of Dylan's gibberish would be quite the adventure. If you can't understand the lecture, your grades will be a-changin' and probably not for the better.

Hopefully my suggestions have proven helpful, but as is usually the case, don't be surprised if these classes fill up before your computer decides to let you log on. Remember to set your alarms and remain calm under the intense amount of pressure this morning will cause you. And once it's over, you always have those crazy holiday festivities to look forward to. Just keep Earl away from the punch bowl. •

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CONNECTICUT COLLEGE

ARTS

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Editors: Racine Oxtoby & Matthew Gentile

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Riding High on the *Trestle*

Meet the cast and crew of Conn's upcoming intimate mainstage play

CONTINUED FROM PAGE 1

Much of the play is not particularly easy to work through and the language - with Wallace having been a poet before a playwright - is densely concentrated with meaning, yet the cast feels that they've really been able to get a hold on things.

Last week, director Hoffman said that rehearsals "have been great. The actors have been wonderful."

With such loaded language, Kerr admitted the difficulty of the material the cast had three weeks to extrapolate, saying, "The first time I read the play I found it a challenging read, but all of my perceptions changed once I took the words off the page. This is one of those plays you really can't sit down and enjoy like a novel."

Kerr plays Gin Chance, a character she describes as worn out but hopeful, an example of life imitating art, perhaps? Yet hopeful is how the cast members remain; ever optimistic, Keeler speaks for the group in saying, "I don't believe the experience and understanding will be different between actor and audience member. Sure, [the cast has] had three weeks on the script while the audience gets an hour and a half. But on stage it's not just the words, it's the living breathing experience that gives those words meaning."

Making *Trestle* all the more interesting an experience is the actor Ben Yahle. If his name doesn't immediately ring a bell, that's because Yahle is a 1st-class Cadet (Senior) at the Coast Guard Academy. Co-President of the Drama Club there, Yahle has directed plays (specifically *I Hate Hamlet*) with and for his fellow cadets at the Academy.

Yahle's first real experience on our campus was to see the play *Language of Angels*, which Hoffman also directed. After developing a taste for theater at the tail end of high school, and with cadets only being allowed so many electives, Yahle patiently waited four years and decided to take an acting class with Hoffman. Then, on a whim, he decided to audition for the play after she mentioned it in class and prepared a monologue in a day.

"Ben is great," Lake said. "He's extremely talented and fun to be around. [The cast] actually went bowling at the Coast Guard Academy and that was really fun. It allowed us to spend time together and be silly outside of rehearsals."

Discussing recent events between our institutions and underlying tension, I asked Yahle if he thought it was difficult or weird being so engaged in the Conn community. "I don't think [the tension] comes out of a genuine dislike of people, I think it's just the fact that you don't know. And there are so many restrictions on [Coast Guard Academy Students]... that we don't get out enough to come over here really often. So I found out about the class, love acting, and thought it'd be a good thing to do," Yahle said.

With some of the cadets having really taken to the fact that Yahle will be performing at Conn, there's some anticipation that CGA will let students come and see him in the show this week. Through the Great Depression and the sport of bowling, it seems Conn and Coast Guard Academy are growing closer rather than apart.

In speaking with most of the cast members, it appears getting through the three week rehearsal process has been almost entirely a group effort. Keeler said, "[The play's] really poetic and cryptic and by digging around it and trying everything, we have, at least in our minds, really discovered what's under the skin of these characters...this is



TOP: Ben Yahle rehearses with Ben Zacharia during Technical Week.

BOTTOM: Zacharia and Emily Lake rehearse.

something that really needs to be done with the whole cast, not individually."

In between some extreme balancing acts, surprise spitting and a few *Office*-style jokes, this group of thespians has worked really hard to create a world that we're just as immersed in as they've found themselves and done so over the last three weeks. These students have created an experience that they're ready to share with two communities so close and so far apart, and in speaking with the cast, there seems to be a common thread of collected cool. "I know that everyone's going to bring their A game, so I'm not worried about only having three weeks at all," Yahle said.

Heavily relying on each other, it seems three weeks, an immense amount of dedication and desire have helped their characters take form. As Lake said, "I think it's really an impressive piece and we've definitely thought long and hard about each of our characters."

Hoffman said, "I chose the actors because I think they're good and right for the part and that they're also they're brave enough and they bring a lot of integrity to the material, because it's challenging material, but they've all done an amazing job... so I'm not worried at all. I'm not worried at all. I've been really impressed."

From speaking with the stars, so am I, and I believe you all will be as well.



TANAHA SIMON / PHOTO EDITOR

Taking Care of Business

Take Care, a Conn student's band, takes risks on new demo

ERIK CALDARONE
CONTRIBUTOR

Take Care's three-song demo ushers in a new sound for the group as well as the indie rock scene as a whole. If you consider "Halfway House", "Flow Rush", and "Trips" as an intimation of what is to come, then any and all fans of music are in for quite the ride.

Take Care takes risks. Sometimes a listener can lose sight of this when they find themselves singing the chorus to "Flow Rush," or yelling along with the "ohs" of "Halfway House," but Take Care has found a way to synthesize the complexity of odd time signatures, electronic sounds, and a horn section with the simplicity of brilliant lyrics that elicit real emotional responses.

This ever-present element in their music is what has caused so many of their fans, including myself, to get a massive brain cramp. What do I call Take Care? How do I describe them when I tell my friends they NEED to listen to this demo? Well, with a little luck and a lot of listening, we'll be able to wrap our minds around the new tunes this band is giving out for free on takecareband.com (Sneaky, eh)?

The minute I heard Take Care's front man Kyle Joseph, '12, sing the phrase "take it down," the first line of "Flow Rush," I was immediately struck by how much I believed the words coming from his



PHOTO FROM WEB

mouth. It's natural, it's real, and most of all it's him. After three words, you know the lyrics are going to take you on a ride, and you have never been so ready. With a chorus that makes you want to be spontaneous and adventurous, and verses that make you listen intently as the story unfolds,

"Flow Rush" is one of the tunes that only comes around every once in a great while. The band's understanding of musical space and timbral diversity shines through the lyrics, supporting

them and enhancing them from start to finish. From the tasteful use of glockenspiel, to the octave doubling in the vocal line, to the changing time signatures, Take Care clearly composes with open, well informed minds. When a band of this caliber has this kind command over lyrics and music, an entire new avenue of musical possibility opens up.

If I could describe to you in two words why you need to see Take Care live, I would say "Halfway House." Halfway House has a way of being stuck in your head

in all of the best ways. Many times, the tunes that find their way into your head become a nuisance, but not Halfway House. With every "oh" you become more in love with the tune and more connected to the message, which is more philosophical than anyone can realize on a first listening. The chorus catches you on the first listen, but it is the well thought out lyrics that eventually make you truly fall in love with the tune. Again, Take Care shows off their musicality with tasteful trumpets, well placed triplets, and

some of my favorite hand claps in music (second only to Chick Corea's "Spain.")

"Trips" is a tune that starts as ethereally as it ends. With toms and an intriguing rattling sound, the groove is put in place. A very musical 5/4, the groove makes your head bob in a pleasingly haphazard manner as you quickly become comfortable with the rhythms. Joseph's vocals layer in after the alto sax and you are at home.

There is a certain point in every great vocalists range where the timbre produced can be described as "buttery." That is just what I'll say about the vocals in trips. Buttery. And not the fake junk either. We're talking Grade A Land O' Lakes stuff here. And just when you think you are beginning to want something more, the horns come in after an overdriven guitar and you are rockin'. The energy escalates and escalates with the vocals until the horns take it away. As promised, the tune ends as Joseph utters with the command of every conceivable emotion at his disposal, "shed your skin / breathe with me." "Trips" is just that for the listener: an emotional trip.

Spare fifteen minutes of your time for Take Care's demo and become captured by music and emotion at the highest level. Lend your ears, and get ready to feel everything all at once. Until next time, peace and love, folks. •

In the Next Three Weeks Comes *The Last Five Years*

Wig & Candle to present two-person musical for Conn community

BAILEY BENNETT
CONTRIBUTOR

A brainchild over nine months in the making, Jason Robert Brown's *The Last Five Years* will be performed on campus next month. The two person show stars Grant Jacoby '13 and Talia Curtin '13, both of whom have been following the musical into fruition since last year.

Jacoby explained, "The idea began as a casual discussion between Talia and me last spring, but we soon realized that the show was something we really wanted to do. It is a show that requires a great amount of dedication from both cast members and we knew we would be willing to

put in that time and effort."

The two soon brought the idea to the Wig and Candle Theater Society, as both Curtin and Jacoby serve on the group's board. Molly Clifford '13 was soon approached about directing the piece. "Grant and Talia came to Wig and Candle in its very early stages with this idea and were interested in me as a director. After reading the script and listening to the music, I decided it would be manageable and definitely something I would want to do," said Clifford.

All three agree that the show's strong music and themes made it a hard project to ignore. The musical revolves around one couple's five-year relationship and

subsequent marriage and divorce, relying almost entirely on music to convey the story. "The music is some of the greatest I have ever experienced," said Curtin. "I think it's really a testament to a show when, even after months of listening to and working on the music, you are still able to find new and unbelievable things in the notes and lyrics."

Through the music, the characters bring to life an interesting story of love and loss, as the man begins the musical at the beginning of their relationship and moves forward, while the woman starts from the sorrowful end and works backward toward the beginning, meeting only briefly in the middle.

Rehearsals focus on the intermingling of solo moments and subtle interactions. Jacoby explained, "The other character may be on the same stage with you but they are like a ghost. Although Talia and I may not actually see each other, we have learned to interact just the same." Clifford said, "We have to focus on how these two people become so close but are still unable to connect."

Ben Zacharia '13 acts as the show's musical director, helping to bring the two together on stage as well as with the five-piece band. He described his responsibilities as "rehearsing with the band, accompanying the actors on the piano during early rehearsals and connecting the singers and the band together in the end." He continued, "Although I've worked with them on a few spots in the music, both Grant and Talia



knew the songs coming into the process so we could start working on their interactions right away."

The process also has a slightly different feel because it is completely student produced. Curtin said, "In a Mainstage production, the director, usually a faculty member, has a vision for the show, knows what they want, and this is the direction the show will go in. However, with *The Last Five Years*, we are producing a show among peers so we have the flexibility to discuss what we all want the show to become." Jacoby added, "When you have faculty members, there is a sense of security and relief that failure is not an option. With student theater there is less certainty, but because everyone is so passionate

we are able to drive the show on our own."

Clifford said, "It feels like there is a lot riding on this production because so many people are involved in the process and are working so hard. However, the experience has been great so far and I am very appreciative to all members of the team." Grant added, "I have no doubts whatsoever about this piece. I have faith that everyone involved will rise to the occasion and create a wonderful show."

The Last Five Years will be performed in Palmer room 202 on December 2, 3 and 4.



DUNCAN SPAULDING/PHOTO EDITOR

The Power of the Fan

Lupe's *Lasers* Gets a Release Date

JEFF BAIRD
FICTION EDITOR

It's a shame to watch our beloved music industry turn into a single-producing machine, but it's easier to stomach if you learn to give in. Good albums aren't marketable anymore without pop singles, but pop singles rarely come from good albums. The latest in a long string of victims of this issue is Chicago's Lupe Fiasco, the Atlantic Records-represented college favorite whose highly-anticipated third album *Lasers* was shelved over the summer for its failure to spawn a popular single.

Back in 2006, his debut *Food & Liquor* got a release date with just the mild crossover success of his single "Kick, Push" (which peaked at #78 on the Billboard Hot 100). Today, his present-day, similarly unpopular (by today's standards) single "Shining Down," featuring Matthew Santos (of "Superstar" fame - Lupe's top ten hit from *The Cool*) forced Atlantic to shut down the project entirely.

This decision infuriated thousands of devout Lupe fans across the globe who started a petition for the album, which generated over 28,000 signatures. After staging a protest outside the Atlantic Records offices in New York, the A&Rs finally gave in, and thus Lupe has a new single and a new release date set for next year. "The Show Goes On" is an anthem for hip-hop's positive value, in which Lupe holds back much of his anger against the industry in exchange for a song about perseverance.

While he opens clearly frustrated, with lines like "They treat you like a slave/Put chains all on your soul, and put whips up on your back/They be lying through their teeth, hope you slip up off your path," he progresses to uplifting messages, ending his second verse with "Say hip-hop only destroy, tell them look at me, boy/I hope your son don't have a gun and never be a d-boy." Lupe's raps are set atop a glossy, triumphant, horn-driven production by the Atlanta-based Kane Beatz, along with an obvious but well-utilized sample of Modest Mouse's breakout 2004 hit "Float On."

Hip-hop has been commercially successful for much of its existence, but never before has there been so much tension between the socially-conscious and the popular. Only in the past half decade has an entirely new generation of artists spawned, treading this line so carefully between being important and being successful.

Lupe is one of the best in this category, in that he finds a way to sell while never undermining his creativity. Part of that is certainly his choice of production. Kane Beatz, Mike Shinoda and long-time producer Soundtrakk have provided Lupe



PHOTO FROM WEB

with a palette that other conscious rappers like Talib Kweli and Mos Def would never dip into. Yet Lupe's fierce optimism separates him from the pack because of his fierce optimism - in this day and age it's too easy to write about struggle, and Lupe knows this well enough to ditch his anger in the first four bars of his songs, instead channeling it into a more productive and memorable fashion.

What is also interesting about this song's production is that it is not entirely distinguishable from Lil Wayne and Drake's "Right Above It" (also produced by Kane Beatz), which features the same set of horns with just a slightly different chord progression. Unlike that song, in which the chorus repeats, "You know we at the top and only heaven's right above it," Lupe's lyrics seem to matter. Put the songs side by side and they are both equally catchy, yet Lupe manages to slip in some intelligence and optimism.

So why, for a record company, is Lupe Fiasco a risk and Lil Wayne an asset? Because more people are buying Lil Wayne records, and my guess is that it has something to do with who his audience is. LimeWire may finally be gone, but the age of free music is only beginning - meaning, feel no shame in swiping a new Lil Wayne cut from a blog site, but let's do ourselves a favor and drop the dollars for the stuff that's really worth it. Maybe then Lupe Fiasco and our other favorites can continue their careers delay-free.

I'm With Coco

Conan O'Brien returns to the airwaves with the aptly-named *Conan*

RACINE OXTOPY
ARTS EDITOR

Comedy always appreciates the underdog, and Conan O'Brien has always been, and always will

be, an underdog of late-night comedy. Even when he helmed *The Tonight Show* for seven months, mass audiences never quite found themselves hooked to his absurdist ways, his old-timey sensibilities, or his Masturbating Bear. He's a cult icon, one who amassed a horde of Coco worshippers and who managed to sell out thirty cities-worth of variety show tickets in mere minutes with a single Tweet. His dreams of hosting the gig Carson once held were crushed by NBC's head honchos, yet he still managed to look like the best man without people feeling sorry for him by holding his fat Irish head high.

Now he's back with a much-publicized new show on TBS called, simply, *Conan*. His first week was met with great expectations, with hilarious, awkward and hilariously awkward sight gags and self-deprecating humor.

However... not much seems all that fresh and new than how it was on NBC

The cold opening which preceded the first show was one of the funniest sketches I had ever seen, rife with references to the demise of Sonny Corleone, a cameo appearance by Don Draper and Conan's sorry attempts at life outside of late-night hosting jobs. A picture-in-picture of a Kanye West press conference highlighted Thursday night's opening monologue, with Conan occasionally checking back in to see if West was still talking about himself. And frequent-guest Tom Hanks is always up for some sort of mutilation, whether it's getting hit with a boulder on *The Tonight Show* or being drenched by a whale's breaching on last Tuesday's episode.

However, besides the absence of Max on the drums and the addition of a depression beard, not much seems fresher and newer than it was on NBC. The jokes are the same (albeit more scathing towards his former network lifestyle), the layout of the show is unchanged, and even the first week's guests are regulars on the show. Sidekick Andy Richter seems underused already. While a visit from Tom Hanks is never unnecessary (seriously, why isn't this guy in more comedies?), wasn't the Nicest Guy in Hollywood Conan's second-day guest on his last show too?

And while I understand that Conan is excited to be back on the air, can he stop kissing TBS's ass already? I understand his elation, but he's mentioning his ordeal with NBC nearly every night. Wouldn't he want to put it behind him in an attempt to start fresh with his new show? I don't want to see a still-bitter Conan on TV. I want to see the joyous, eccentric Conan I grew to love on *Late Night*.

But I'm being too blunt. I still love Coco dearly. I love his awkward spontaneity, the way that he's not afraid to seem creepy and that he wasn't afraid to defend an institution he loved and desired, even if it meant losing its hosting job after years of fighting for it.

Maybe I just expected more from *Conan*, especially with all of the hype and promotions that has been circulating the media for the past few months (such as commercials with Conan driving an explosive-packed car off a cliff or traveling to India for the perfect silk for his studio's curtains). I wanted crazy stunts like shooting bad wax figures of Tom Cruise and Henry Winkler out of circus cannons or making Andy drink a shot of bacon-flavored vodka.

I know I'm being too impatient - there's still time for *Conan* to start going places. With no late-night figure preceding Conan now, he is in no worry of getting bumped back to any frustrating timeslots (unless TBS suddenly gets a craving for more George Lopez on their weeknights). As long as his core audience stays fervently devoted, I think *Conan* - and Conan - is here to stay... this time.

Conn Skiers Prepare to Hit the Slopes

A profile of Ski Club and Ski Team

NICK WOOLF
SPORTS EDITOR

Every winter, two groups of dedicated Conn skiers travel to mountains in northern New England with different goals in mind. One group, Ski Team, hopes to best other college teams from all over the Northeast in friendly competitions. The other group, Ski Club, seeks to enjoy the sport in a more leisurely manner.

Many students on campus have heard about Ski Team, often because of their wildly popular Harvestfest flannel shirts. Last year, Alex Marcus '10 helped make this fundraising idea a reality by contacting an embroiderer in Middleboro, Massachusetts about the shirt design and purchase. The flannels have sold extremely well over the past two years; the team has had to put several customers on a waiting list both years.

With all of this successful fundraising, the team seems to be in a good position financially. A lot of this money will go towards renting houses near the mountains the team visits during training weeks and competition weekends.

The team has already begun their preseason preparations. According to captain Matt Smith '11, the team has to do "a lot of organizing to get houses for training week and getting our race schedule...and then we try to get the team together for team-building exercises." These exercises often include "dry land training," which includes running or playing ultimate frisbee.

The training that involves actual skiing begins in the first week of January, when the team heads up to either Vermont or New Hampshire (this year's mountain has yet to be confirmed). The first race will be in Maine at the end of training week, and races occur on a weekly basis thereafter.

Conn races in the giant slalom



PHOTO FROM WEB

(GS) and slalom events against several schools, including BU, Trinity, Tufts, Amherst, and WPI.

Apparently, WPI—who Smith described as our "unofficial rival"—is a lot more serious about their preparation and presentation than any of the other teams, which often annoys other, less intense teams. Smith explained that the WPI skiers "go up and set up a tent at the top of the mountain and they have an expensive drill system for waxing their skis. They sharpen up their edges right before they go, and we're like 'come on guys, just get in line and run your race; do the best you can.'" Conn's team certainly isn't lazy or careless about their preparation, but they do just as well without such intricate preparations.

Ski Club is the other skiing group on campus, but they invite snowboarders to join them as well. According to member Maggie Shea '11, "a lot of kids on ski club used to ski competitively, but now they want a different outlet to enjoy the sport." The club's main goal is to maximize the amount of skiing/snowboarding time they have during each of the five weekends they visit Sugarbush Mountain in Warren, Vermont.

Like Ski Team, Ski Club must also rent houses for their lodging during the weekend. The money they earn through fundraising goes toward this expense.

Although Ski Club has had a bad reputation in past years as a rowdy group, Shea says this year's members are "a great group of skiers and snowboarders who want to change the club's perception on campus."

Both skiing groups on campus look forward to hitting the slopes and are no doubt awaiting news of the first snowstorm in New England this winter. •

Women's Basketball Looking Forward to a New Season

MIKE FLINT
SPORTS EDITOR

The winter sport season get underway just before Thanksgiving, so I sat down with two women's basketball players, Taylor Sawatzki '12 and Kim Horne '12, to talk about preseason and their expectations going into the year. The Camels are hoping to improve from their 8-16 record last year and make a name for themselves in the conference. With a talented crop of new freshmen players, the young Conn team is excited heading into their first games of the year.

How did last season go?

Sawatzki: Um...

Horne: Last season was a rough one.

Sawatzki: It was. I mean, that's not really a secret. It was rough. We were all really good, but we didn't click well as a team.

Horne: We had the talent, we just didn't play together.

So, how does the team feel this year?

Sawatzki: It feels a lot better. Everyone seems to be working well, and the freshman are all really good.

Horne: I think we worked harder this preseason than we have any other preseason.

Sawatzki: Definitely.

What are your hopes for this season?

Horne: We want to make the NESCAC Tournament for the first time...

All: Ever.

Sawatzki: In the history of women's basketball at Conn College (*laughing*). And, we want to be at least .500. I think it's a very achievable goal.

Who's going to be sick in NESCAC?

Horne: Amherst is really good.

Sawatzki: I always like playing Tufts. Tufts is a fun game.

Why are they particularly fun?

Sawatzki: I don't know. They're always really good...I don't know, I can't really say anything because I've never played in a NESCAC game. I've been injured for about two years.

Horne: (*Laughing*) Yeah, why did you pick Tufts?

So if you've never played Tufts, how do you have fun playing Tufts?



Junior Kim Horne drives the lane.

Sawatzki: It was a fun game... to cheer for.

Horne: (*Laughs*) Just forget it.

Sawatzki: Yeah, have Kim answer the questions.

Do you get hurt a lot?

Sawatzki: I have so many things wrong with me it's not even funny.

Horne: Yeah. It's like we have the Curse of the Camels. In the past three years, there have been a huge number of injuries on our team.

Did you coin that term on your own?

Horne: Someone...said that once...it wasn't me.

Sawatzki: You just made that up.

Horne: It's like our team is very injury-prone.

Sawatzki: I know, that's very true, it is.

Horne: It's one of our challenges we're facing. We'd have

about seven healthy bodies, then we'd have three people who are half-healthy.

Sawatzki: Literally, like four people have not been injured this year. So far.

When's your home opener?

Sawatzki: Next Tuesday, November 23 against Nichols at 5:30.

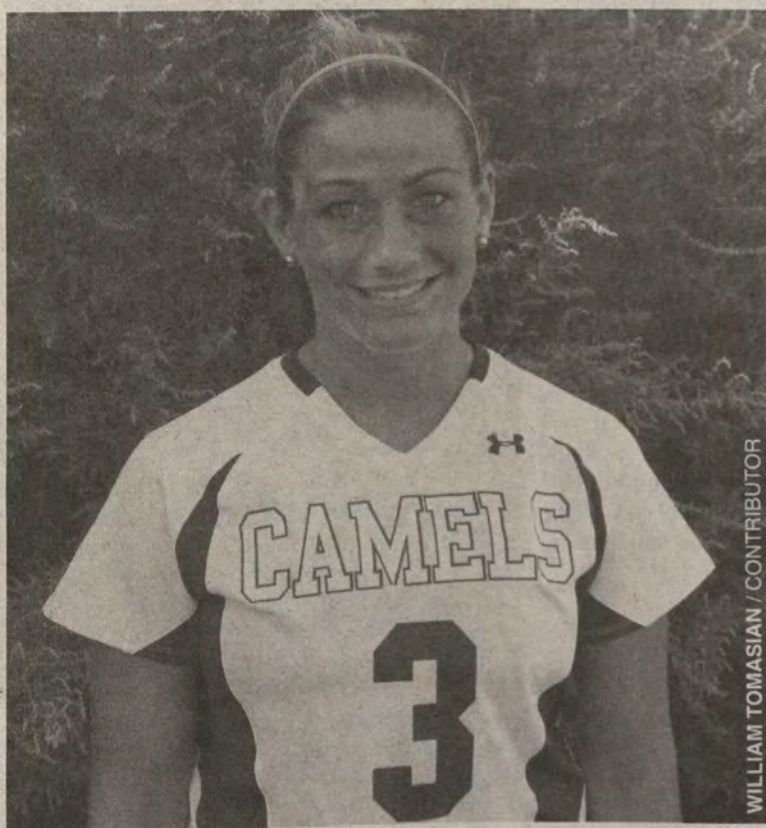
Anything else you want me to say?

Horne: I'd say, "Come support women's basketball!"

Sawatzki: Yeah, that's a good one.

Conn opens their season on Saturday, November 20 in a tournament at Brandeis University. Their first NESCAC game is not until January 14 when they take on Amherst, a Division III NCAA Tournament finalist last season, in the Lupe Field House. •

Abby Hine, Field Hockey



Abby Hine '11

CONTINUED FROM PAGE 12

athlete. I want my coach to be some kind of a role model for the players and I want to be there as a good coach on the field but also as a support system for the athletes.

What is the most effective way to get a team pumped up before a game?

Both coaches and teammates can get the team pumped up. I think there's a lot of

techniques and they really have to be individual to each team and pertaining to that team's needs. I get pumped by my teammates; I think we motivate each other in the locker room. We usually do some kind of psych-up, we'll create skits or raps or anything you could imagine. We've shot darts at pictures of the other teams' faces. We do a bunch of different psych ups and it's the morale of the team that really gets me ready to face a game. •



POWER RANKINGS

COMPILED BY THE TUFTS DAILY

After a third-place showing in the final NESCAC Power Rankings for the fall season, Williams began the winter on a high note and is the top finisher in the season's preseason standings.

Thanks to a unanimous first place rank in men's basketball and top-four placings in the remaining three sports, Williams moved ahead of Amherst, the fall's top finisher. Bates made the biggest leap, thanks in large part to the fact that the Bobcats don't participate in men's and women's hockey, moving from 10th in the fall rankings to fifth in the winter standings.

Tufts, on the other hand, fell the furthest, thanks to a last-place showing from men's basketball and a middle-of-the-pack finish for men's hockey, and now sits at ninth overall.

Amherst earned a unanimous first in both women's basketball and women's hockey.

THIS WEEK	SCHOOL	MEN'S BASKETBALL	WOMEN'S BASKETBALL	MEN'S HOCKEY	WOMEN'S HOCKEY	AVERAGE	FALL FINISH
1	WILLIAMS	1.00	3.00	3.75	4.25	3.00	3 ↑
2	AMHERST	6.00	1.00	4.25	1.00	3.06	1 ↓
3	BOWDOIN	5.00	4.50	1.25	4.75	3.88	4 ↑
4	MIDDLEBURY	2.00	9.00	1.75	3.00	3.94	2 ↓
5	BATES	4.00	5.50	—	—	4.75	10 ↑
6	TRINITY	7.25	7.00	4.50	2.00	5.19	6 ↔
7	COLBY	3.00	2.50	8.25	7.75	5.38	9 ↑
8	HAMILTON	—	—	5.75	6.25	6.00	11 ↑
9	TUFTS	9.75	4.50	7.00	—	7.08	5 ↓
10	WESLEYAN	7.75	8.00	10.00	9.00	8.69	7 ↓
11	CONN. COLLEGE	9.25	10.00	8.50	7.00	8.69	8 ↓

The poll was devised as follows: Each voter ranked all NESCAC schools in each sport, and those scores were averaged to create a composite ranking for each sport. The composites were then averaged to determine each school's overall ranking. Note that Hamilton does not compete in men's and women's basketball in the NESCAC, Bates does not compete in men's and women's hockey and Tufts does not compete in women's.

This week's list was determined by polling Mike Flint and Nick Woolf (Conn. College Voice), Katie Siegner (Middlebury Campus), Ann Curtis & Emily Gittleman (Trinity Tripod) and Alex Prewitt (Tufts Daily).

DESIGN BY STEVEN SMITH/TUFTS DAILY

2010 Fall Athletes of the Year

Abby Hine '11 and Trevor Prophet '11 talk about their careers as Conn athletes



JOHN NAREWSKI / CONTRIBUTOR

Abby Hine, Field Hockey

MIKE FLINT
SPORTS EDITOR

How was your last game? Was it weird to know it was your final game as a Camel?

Well, I just never thought I was going to have a last game. Our team was ready to go all the way. Unfortunately, due to some horrific refing and unfortunate mistakes, we didn't come out on top. Even though our season is over, I know the sport of field hockey will never leave me entirely. I hope to coach after college and always have the game as a part of my life.

How do you feel now that your Conn career is over?

It's definitely hard knowing my field hockey career is over. I put everything I possibly could into that sport and it is heart-breaking to know that I can't ever play in another college game. I really define myself as an athlete and would definitely turn to field hockey as my outlet in life. Thankfully, however, I'm captain of the ice hockey team as well and I'm looking forward to a great season.

What will you miss most?

I'll miss the camaraderie of the team most. I loved just coming down to practice everyday and having my teammates to laugh with and enjoy each other's company. We pushed each other every day on the field but we also became like family.

Have you had time to reflect on your career much? What are some of your favorite memories?

I haven't really had much time to reflect, however I have memories that I know I will have for a lifetime. I have to say my best memory is probably the goal against Trinity in which I broke the school record. It was an incredible mixture of excitement, joy, accomplishment, as well as relief. I was so proud to be a part of such an incredible team and to have my teammates to help me achieve this goal.

Can you tell the story of your record-breaking goal against Trinity?

It was about three and a half minutes into the game and it was taken on a penalty corner, which was inserted from the end line and passed out to the end of the circle where it was stopped and then it was a direct shot right into the pocket of the net. I felt extremely proud of myself and my team and I was definitely relieved in a way, because it had been a goal of mine for the season and I wanted to accomplish it and get it done. It was exhilarating.

In terms of the scoring record, were you conscious of it?

I mostly just tried to focus on my play without paying much attention to breaking the record. Although, the thought was definitely on my mind as soon as I realized my dream could be a reality, and so I fought and fought until I beat it.

How did it feel to break the record?

I was in shock that I actually did it. I am definitely proud of how hard I've worked and how much I put into my four years as an athlete at Conn. It was definitely bittersweet to know my career was coming to an end, but I am very happy it ended the way it did. I am so proud of our team and all the accomplishments we've made this year as a group.

Was it a goal of yours coming into Conn as a freshman? Did you expect to have as much success here as you have?

It wasn't a goal of mine coming into Conn because I really had no idea I would even come close to achieving something like this. I didn't really realize that I had the opportunity until late in my junior year. Once I heard I was in the running, I became determined to achieve this goal I set for myself. I never expected to have this kind of success, and I've learned a lot about myself as a person. I will never underestimate myself or leave myself short-handed because I now know how hard work can pay off. It's a great feeling.

What allowed you to have such a successful career?

My teammates, coaches and family. They make me work harder and push me to have the drive that I have. A lot of people say I push myself harder than anyone they've ever seen, and I think its because I never want to let anyone down. I want to do it for the people who I know believe in me.

Will you continue to play field hockey after you graduate? What are your direct plans after you graduate?

I will definitely play after I graduate. I know there are leagues around for "oldies" and I can't wait to play some pick-up. I am hoping to coach in prep school. I don't think I could find anything more rewarding than to give back to kids what has been offered to me as an athlete. I really feel like this is just a start to a new beginning for me. Field hockey is always going to be a huge part of my life.

You mentioned you want to coach in the future. What would you do as a coach—is there anything you wish your coaches had done that you will incorporate into your coaching?

I think I would have my own kind of style, it wouldn't be exactly the same as the way they coached me but they have taught me a lot about what it means to be a good



MIGUEL SALCEDO / STAFF

Trevor Prophet, Men's Soccer

JEFF BAIRD
FICTION EDITOR

If you're an avid reader of the Voice, you've likely come across senior Trevor Prophet's name many times. A star two-sport athlete, Trevor is one of Conn's most active members (also serving as the head of the Student Athletic Advisory Board and Freeman Housefellow), and just finished up his senior season of soccer after a heartbreaking loss in overtime at Wesleyan. Though the team failed to make the playoffs, Trevor finished at the top of the NESCAC in points and points per game, and made the NESCAC First Team All-Conference for the third year in a row. He finished his Conn career with 28 goals, 7 assists and 63 total points.

Mike asked me to get some sappy stuff, so here we go. How did it feel to have the season end so abruptly after losing the Wesleyan game?

It was tough because now I'm not doing what I love to do everyday. There are a lot of things I like to do and I'll still have fun these next two semesters, but my best memories and my college love will always be soccer.

What kept the team from being as good as it could have been this year?

We didn't have the experience we've had in past years. We had a better team, more commitment, but we made some untimely mistakes. It was definitely the best team I've played for, though.

What have you been doing to stay busy since the season ended?

Doing everything I can. Club basketball, running, climbing everything I see.

How true for you has the "score today, score tonight" claim been?

Let's just say I'm confident on and off the field.

What are your best locker room memories?

"The soap man" and bull-frogging. More details in person.

What's your favorite cheer heard while playing?

An Amherst fan once said, "Trevor why do you love Delonte West?" I don't know how he knew that I loved him, but he's my favorite player in the NBA. I was laughing on the field.

Is there a lot of trash talk in the NESCAC?

After the penalty kick at Wesleyan, one of the players said "Why don't you dive again?" because he thought I dove in the play. He'd do that every time I got the ball. He was just slower than the rest of us. I love talking back to people too.

Was Sam Adams as bad a soccer player as he is a rapper? (Note: Sam Adams was the captain of Trinity's team)

He was good, but he was a bitch. Just like his rap.

What is it like to not drink in season?

Socially it was pretty easy, because being a Housefellow I wouldn't have gone nuts anyway. But it definitely changes what I do, where I won't see people a lot of nights in the fall. But I definitely come out more after soccer. It's very rewarding when you're doing well, and I don't need to drink to have fun.

What's your worst injury been?

A bruise.

What's the next step in your soccer career?

Hopefully semi-pro in Africa, or maybe Australia. But I'd like to play at a good level somewhere else and make enough to support myself and have some fun.

Anything else?

See y'all on the sidelines next year. •



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SO YOU DON'T MISS IT: GAMES

Women's Basketball

Tuesday, November 23
vs. Nichols @ 5:30 PM

Thursday, December 2 vs.
Rhode Island College @
7:00 PM

Men's Basketball

Tuesday, November 23
vs. Roger Williams @
7:00 PM

Friday, December 3 vs.
John Jay @ 6:00 PM

Women's Hockey

Friday, November 19 vs.
Williams @ 7:00 PM

Saturday, November 20
vs. Middlebury @
3:00 PM

Men's Hockey

Friday, December 3 vs.
Saint Anselm @ 7:00 PM

Saturday, December 4 vs.
New England College @
3:00 PM

Swimming

Saturday, November 20
vs. Middlebury and Tufts
@ 3:00 PM

Saturday, December 4 vs.
Coast Guard @ 1:00 PM