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THE COLLEGE VOICE

NEW LONDON, CONNECTICUT

MONDAY, FEBRUARY 18, 2013

VOLUME XCVI • ISSUE 12



JULIA RODRICKS

Healthy Alternatives: *Conn Student Works to Bring Local Food to Cro*

EMILIE VANSANT
STAFF WRITER

Conn is renowned for its commitment to the environment, so when Sybil Bullock '14 became the campus Greenpeace Coordinator, she had trouble figuring out exactly how to make a contribution. It was only when she was asked,

"If you could change absolutely anything at Conn, what would it be?" that she found her answer: the availability of healthy and tasty sustainable food.

Bullock lives in Washington, D.C., where she first became involved with the Greenpeace organization. After working there last summer, she decided to continue her connection

by becoming the Connecticut College Greenpeace Coordinator. The job requires Greenpeace training and workshops in order to organize a campaign or work with a preexisting campaign that is tailored to promoting environmental programs on campus. Bullock had originally considered joining a Harris food initiative already underway, but instead decided

to independently pursue a new project: one focusing on providing locally grown foods in Cro

Bullock is proposing the establishment of a weekly Local Business Market on campus featuring fresh produce, vegetables, dairy and snacks from nearby businesses. The project would provide students with the opportunity to purchase

seasonal delicacies not always available in the dining halls. The variety of locally grown products will also serve as a healthy alternative to the foods in Oasis, the Cro outlet for a midnight snack.

Ideally, Sybil would partner with local food cooperatives dedicated to preserving the environment and promoting healthy lifestyles within the

community. This would help to bring consumers closer to the source of their foods, educating members on the benefits of eating organically.

"Today that's a huge problem. You buy stuff in the grocery store and you have no idea how it was made, where it was made or what chemicals are in it," Bullock explained.

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Whitewashing Tradition

LIZ DE LISE
STAFF WRITER

"In a white room with black curtains..." As I sat at an Earth House family dinner, a friend confirmed that the inside of Earth House would be painted over this summer. The playful mood disintegrated, replaced with icy silence. I looked around, comforted by the sight of memories made tangible. I cringe to think that generations of memories are to be whitewashed at the order of our administration—the same administration that advocates community building. After Fishbowl was cancelled in the name of creating new traditions that reflect the "true" values of Connecticut College, the administration is now proposing to destroy a tradition in Earth House that reflects community building and creativity.

"The college experience" can be broken down into two

key elements. First, a challenging academic environment. Second, an inviting environment for socializing. The former effort I feel has been slipping. As a hyper nostalgic senior, I look back fondly at the past three and a half years. Conn has opened many doors for me and prepared me to make confident strides towards The Real World. However, I cannot help but lament the changes that have arisen at our little school. Like the Earth House walls, the administration is slowly and systematically whitewashing the place I fell in love with.

When I first encountered the Conn social scene, I was particularly thrilled to find weekly live shows sponsored by FNL. Outside of the school-sanctioned realm, there were plenty of parties to be found. From Earth House to Abbey House to Freeman Tower to some

Harkness floor party, there was always a place to socialize with people of all age groups. The social life accurately represented Conn's best feature: its tightly knit community and the fluidity among different student groups. Over the past three and a half years, the administration has been cracking down on excessive drinking on campus. And so, the socializing is moving with great force to New London bars.

Admittedly, the administration has done some great things to provide alcohol-free social events on campus. "S2D" is a notable addition to weekend social life that clearly holds a lot of potential. With the new Social Host program, we are also given the opportunity to serve alcohol in a controlled, responsible manner. Good things, for sure.

But this is not enough.

After the cancellation of Fishbowl, we were told that

we had the unique opportunity to create a new tradition; to go down in Connecticut College history as the students who ushered in a new era, with less frivolity and more good, clean fun. (Similarly, future

*Like the Earth
House walls, the
administration is slowly
and systematically
whitewashing the place
I fell in love with.*

Earth House residents will be able to submit a new, school-sanctioned mural. Hopefully one that boasts the super active relationship between Conn and New London... Too soon?)

I understand that Fishbowl

was a tough event for the administration to sanction proudly. Sadly, like the impending doom that awaits Earth House, the cancellation of Fishbowl is a perfect example of the rapid cultural shift occurring at Conn as a result of the administration's one-track mindedness. And yet, this article is not about Fishbowl. This is a call for Conn's administration to do a thoughtful, respectful job with its power.

Bring the weekends back to Conn's campus. And I don't mean a "Cro" dance every Saturday. The percentage of Conn students that actually attend dances is tiny. They cost quite a bit of dough, and only encourage the binge drinking and sexual harassment that the administration is so keen on eliminating.

So, what needs to be done? My answer will always be more concerts, but this is not representative of the entire

student body's desires. Luckily, the responsibility to solve this problem falls on all of our shoulders. But while I love organizing shows with my pals in MOBROC, our job as students is to be students (go figure). We do the extra stuff because we love to do it. It is the administration's job to step up and give us a bit of positive reinforcement.

There just needs to be a balance. Give me the occasional drunken Cro dance, but let's brainstorm with open minds to create additional options for those who don't enjoy getting "grinded" on every Saturday. This is the only time in our lives that shared governance is truly possible, our chance to avoid The Real World for a moment more and foster a semi-paradisiacal living environment. The students are poised and ready. It takes two to tango, Admins. •

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Editorials

FEBRUARY 18, 2013

THE COLLEGE VOICE

Editorial

On Relating to the Administration

On Saturday, the class of 2013 dipped below the 100-day mark. We took school buses to a bar downtown, brushed arms with freshman year roommates and Snapchatted old friends who since transferred. We were proud to wear the over 21 bracelets, even if their hideous maroon color clashed horribly with our outfits.

This weekend I felt especially nostalgic, not just for earlier college years but for the sense of community that has diminished since I was a wide-eyed first year.

Since my time here at Connecticut College, I have had the privilege of getting to know the administration. By "administration" I mean President Higdon and the various deans who run the College. During my freshman and sophomore year, I took part in the Presidential Seminar Series, which aimed to allow students and administrators a place to mingle and become familiar with one another outside of the administrative context.

I like to think that the focal point of my capacity as Editor in Chief is the ability to analyze things in an ob-

jective manner. Indeed, this is one of the underlying foundations of a liberal arts education – we are taught to consider issues from all angles before forming an educated opinion. But forming these educated opinions is hard and it takes work. For example, it is easy to demonize the administration for what we perceive to be everything that is wrong with the school, but it is much harder to criticize individuals when one knows them personally.

Currently, I think the climate on campus is pitting students against the administration, and yet most students couldn't even name the various deans and their respective domains. It is a shame that the Presidential Seminar Series is only offered to a select few students because a better understanding of our administrators may lead to a greater amount of empathy, even towards decisions with which we may not necessarily agree.

Dean of the Faculty Roger Brooks, for example, specializes in Judaic studies and Rabbinic law but most students wouldn't have known that without reading his biography on the website. All of our administrators

were known for something before coming to Connecticut College – if they all have an expertise in a field, why not lecture about it in an event open to the entire student body? Even beyond formal events, it would be nice to see increased administrator involvement in the day-to-day life on campus.

On the flip side, as students we have to stop constructing issues in an "us versus them" discourse. It is also our responsibility to put in the effort to mend and strengthen our relationship with the administration. Greater transparency in administrative decisions (sorry to harp, but decisions like Fishbowl) comes from strong relationships between students and administrators. We can't count on the slogan of shared governance to do all the work.

Most of us applied to Conn in order to join a community – the foundation of small liberal arts schools like ours. Recently, it seems that the reasons we applied to this school are slowly disappearing. We've ranted and raved, now it's time to repair.

-Meredith

Letters to the Editor (Your opinion goes here).

As always, we welcome letters to the editor. If you're interested in writing a letter, please read below.

Letters to the Editor:

Any and all members of the Connecticut College community (including students, faculty and staff) are encouraged to submit articles, letters to the editor, opinion pieces, photographs, cartoons, etc.

All submissions will be given

equal consideration.

In particular, letters to the editor are accepted from any member of the college community on a first-come, first-served basis until noon on the Saturday prior to publication. They should run approximately 300 words in length, but may be no longer than 400 words.

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

No unsigned letters will be published.

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

The College Voice reserves the right to edit letters for clarity, length, grammar or libel. No letters deemed to be libelous towards an individual or group will be published.

The College Voice cannot guarantee the publication of any submission. These policies must be made public knowledge so that every reader may maintain equal opportunity to have their opinions published.

Please submit your letters by either filling out the form on our site at www.thecollegevoice.org/contact-us/submitletter or by emailing it to eic@thecollegevoice.org.

THE COLLEGE VOICE

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ANNIE MITCHELL
Managing Editor

AYANO ELSON
Creative Director

DAVE SHANFIELD
Assistant Creative Director

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NEWS Dana Sorkin, Helen Rolfe

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PHOTO Cecilia Brown, Maia Schoenfelder

WEB DIRECTOR Ayano Elson

WEB CONTENT Fred McNulty

MULTIMEDIA Peter Herron, Liz Charky

ADVERTISING Melissa Fopiano

DESIGN STAFF

PHOTOGRAPHERS Cecilia Brown, Andrew Nathanson, Juan Flores, Julia Rodricks

ILLUSTRATORS Dave Shanfield, Caroline Dylag

GRAPHIC Dave Shanfield, Maia Schoenfelder

WRITERS

NEWS Aneeka Kalia, Emilie Vansant, Molly Bangs

OPINIONS Mike Amato, Samantha Grainger Shuba, Andrew Shaw, Conor McCormick-Cavanaugh, Melanie Thibeault, Liz de Lise

A&E Andrew Marco, Zoe Halpert, Cole Delbyck, Alek Chandra

SPORTS Marina Stewart, Samantha Grainger Shuba

Contact Us

contact@thecollegevoice.org
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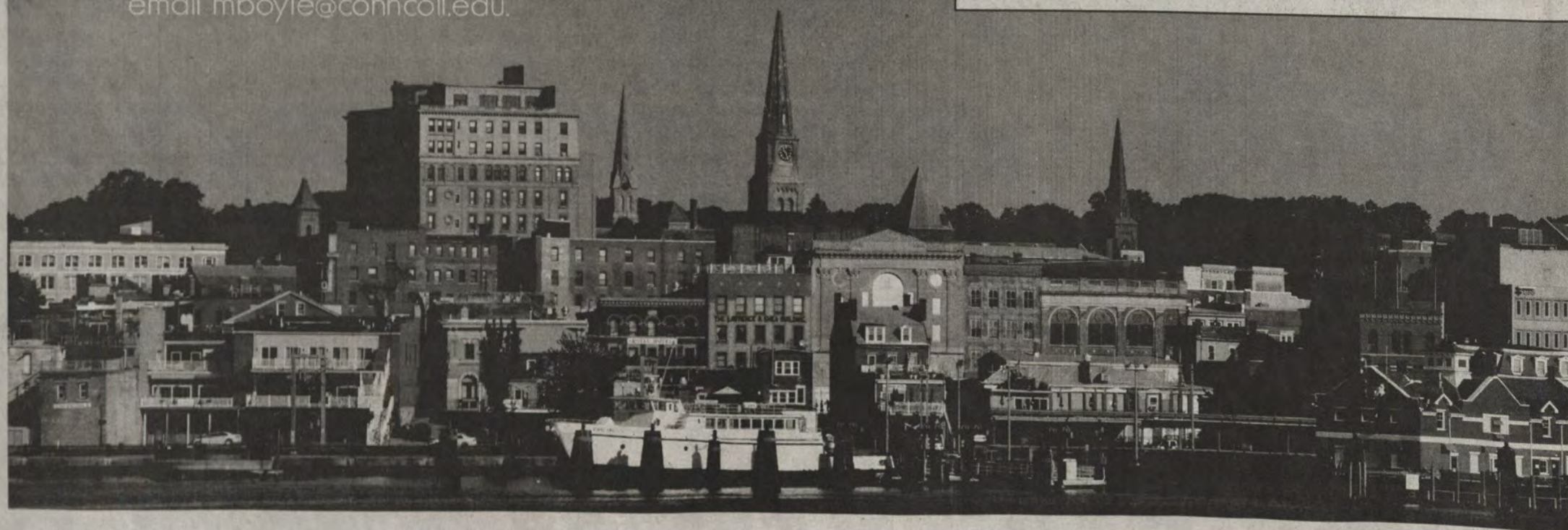
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News & Features

FEBRUARY 18, 2013

THE COLLEGE VOICE

CC Compliments Brightens Students' Days



CAROLINE DYLAG

ANEKA KALIA
CONTRIBUTOR

In an age when cyber-bullying has become a big problem, a couple of Connecticut College students have taken it upon themselves to spread the love across campus—virally. Two Conn students who would prefer to remain anonymous have created an account on Facebook under the name “Conn Coll Compliments” (CCC).

These two students created Conn Coll Compliments on November 21, 2012 and ever since

have been posting kind words about members of the student body that have been submitted by their peers. In the three short months that the Facebook account has existed, Conn Coll Compliments has become friends with 812 Connecticut College students.

The students who operate the page got the idea from other universities like Dartmouth College and Queens College which have started similar programs. They liked the idea of starting one at Conn because they feel it will help contest the negativity of

Conn Coll Confessional, a forum in which students can post anonymous complaints about other students and various aspects of campus life.

The two students who run Conn Coll Compliments post all compliments that are submitted to them and say that they have never received any rude comments. If they were to receive any nasty comments, these would not be posted. Their favorite comments to post are the ones about people whom the writer of the compliment may not know very well.

“We love all compliments given, but we particularly like compliments given from maybe not a really close friend but sort of an acquaintance who observes positive deeds and friendliness from a far [sic] and uses CCC as a way to recognize other’s positive contributions to Conn,” wrote the administrators in a Facebook message.

Many students, including Emma Weisberg, have been mentioned on the Facebook page, and the kind words shared by their friends positively impact their day. Weisberg’s room-

mate told her that she had been mentioned on Conn Coll Compliments on January 28, 2013. Someone anonymously posted, “Emma Weisberg always has the happiest and most friendly smile whenever I see her. She’s so talented in so many ways and is definitely one of the greatest people here!”

Weisberg was delighted when she found out that someone had submitted something about her to Conn Coll Compliments. “It brightened my day to know that someone had just taken a little bit of time out of their day

to spread kindness to others around them, especially if they didn’t feel they could ever say it in person.”

Weisberg likes the intention behind Conn Coll Compliments and hopes, that over time, the mission behind the Facebook page will encourage students to give their peers words of kindness in person on a regular basis.

“Just a simple ‘you look beautiful today’ or ‘that was such an insightful comment in class’ does more than we realize,” she said. •

Promoting Healthy Alternatives



PHOTOS TAKEN AT AN ORGANIC FARM WHERE THE PHOTOGRAPHER WORKED FOR THE SUMMER



JULIA RODRICKS

CONTINUED FROM FRONT

Bullock is striving to establish a strong relationship with these local food co-ops in order to pursue her project for Conn. If it is successful, 100 percent of the profit from the Conn market would go to her partner co-ops.

Bullock hopes that the success of her project will enhance the student community in ways other than just providing healthy food alternatives. Ideally, the presence of locally owned businesses on campus

will foster a relationship with the New London community. It is common sentiment that the college and its town are far from amiable; both entities tend to hold negative predispositions about the other. Many members of Fiddleheads are volunteers in the New London area. Exposure to such people can enlighten students to events happening off-campus.

“I’d really love to see Conn and New London connect to more. I’d love to get students to go off campus more, really see this community that we’re

a part of and conversely have New Londoners connect more with students,” said Bullock.

By cultivating interactions between locals and the Conn student body, the market could be incredibly influential in strengthening the school’s relations with the town.

Another key benefit of Bullock’s market proposal is that it offers students an opportunity to do a portion of their grocery shopping. Many students at Conn who are not on the full meal plan struggle to get off campus to grocery shop fre-

quently. Other than at the dining halls, it’s difficult for students to find a healthy meal on campus. Oasis offers a small selection of wraps and salads, but there are very limited healthy options overall. Bullock hopes that the installation of a weekly market can aid students by being an on-campus source for groceries, stimulating a thriving student consumer base for locally grown foods.

Many are hopeful for Bullock’s success, craving the availability of fresh dairy, tasty fruits, seasonal vegetables and

wholesome snacks right within our own student center. If you want to see something specific available at the market, all you have to do is join Bullock’s Facebook group “Conn Coll Food Choices!” and write a comment detailing what you want. This way, Bullock can gauge the amount of potential interest on campus. Suggestions so far have included fresh mozzarella cheese, pesto and seasonal fruits like mangoes, peaches and strawberries. The success of the plan is dependent on student demand, so

hopefully the market generates substantial business! This multi-faceted project is beneficial to the New London community, the environment and us. Why not take advantage?

According to Bullock, “If this food stand/local business market goes well, it could be a way of educating students who may not be that aware about alternative food systems, alternative agriculture, local farming, organic farming and different ways of eating.” •

Nicholas Kristof Visits Conn

Prompts Controversy Amongst Student Body

MOLLY BANGS
STAFF WRITER

At 4:30 PM on Wednesday, February 13, Evans Hall was overflowing with students and faculty gathered to listen to Nicholas D. Kristof of the *New York Times*. Professor Jane Dawson introduced the speaker of this keynote event of the College's "Striving for Global Justice" series as a "tireless crusader for human rights."

Kristof began his lecture by stressing the importance of Americans spending time outside of their comfort zones. After sharing a lost-in-translation anecdote from his own college study abroad experience in Egypt, he declared that he wished upon all of the students in front of him the same "in-over-your-head experience." He then stated the two themes of his and his wife Sheryl WuDunn's book *Half the Sky*. The first is gender inequity as the central moral challenge of the twenty-first century (like slavery was in the nineteenth century and totalitarianism in the twentieth). Second is the idea that women and girls are not the problem – they are the solution.

He then dove into the agenda laid out in *Half the Sky*. The first issue is that of sex trafficking. He noted that "At its extreme, prostitution is a modern form of slavery." He made a point that while it might be easy to dismiss these practices as occurrences in seemingly far removed countries, "homegrown sex trafficking" is very prevalent in the United States as well. When speaking of the tactics used to physically and psychologically break down women and girls who are trapped in the sex trafficking business, Kristof said "The process... is remarkably similar whether it is in New York or Cambodia."

The second prong of his plan was to address the issue of high maternal mortality rates in the developing world. Unfortunately, he only scraped the surface in describing contributing factors to this problem, citing as an example the issue of the obstructed fistulas in young girls who give birth despite narrow, undeveloped pelvises. He offered increased education about birth control as a solution and left the audience pondering his statement that "We don't work adequately on addressing contraceptive needs largely because of abortion wars in the U.S."

Kristof moved on to discuss education, which he believes to be women and girls' most effective means of leverage in society. He then promptly and unconventionally pulled out his iPhone to dial Connecticut College alumna Beatrice Biira '08. On speakerphone, Biira spoke of her excellent education at the College, saying how empowered she feels now that she has the tools to make decisions about how she lives her own life. Biira grew up in a rural Ugandan village; her long journey to the United States began with a goat given to her family by Heifer International. As education for girls was considered a luxury to

most people in Biira's community, it was not until her family received extra funds from selling the goat's milk that they invested in her education.

Looking out to the students in the audience, Kristof ended his lecture by claiming that "The fact that we are in this auditorium right now means we have won the lottery of life." He then cautioned that "[There is a large

table discussion in Blaustein where he was questioned by students representing the 'Ammerman Center for Arts and Technology, the Center for the Comparative Study of Race and Ethnicity, the Goodwin-Niering Center for the Environment, the Holleran Center for Community Action and Public Policy and the Toor Cummings Center for International Studies and the Lib-

the above" mentalities in terms of all human rights issues we are faced with today and how to prioritize them. He answered questions quite honestly, being very upfront in particular about his journalistic methods of gaining the public's attention and searching for "protagonists" who were most likely to catch the eye of the Western reader. Otherwise, he shrugged, the majority sim-

was frank: "I'm not cool with a bunch of white men sitting in air conditioned rooms in New York telling African women what to do with their bodies."

Kristof ultimately agreed with Bangali's stance that adult women who are fully versed about the health risks surrounding female genital cutting could make decisions for themselves. However, he did not back down

americans oppress themselves... It's backwards... we don't need that. It's [reinforcing] the notion that cultural imperialism is okay."

Commenting on some of Kristof's economic outlooks, such as the importance of empowering women economically by involving them in grassroots microfinance organizations, Juan Pablo Pacheco '14 said, "There's this premise that economic development is what saves the world. This is basically an assimilation process that is intrinsically unequal." Other students expressed dissatisfaction with the large proportion of stories Kristof shared that featured American and Western heroes.

Alanna Jamner '14, however, is very much in favor of Kristof's economic-empowerment approach. Recognizing that Western and American involvement often plays a large role in getting these organizations off the ground and that spreading awareness is important, she commented, "With great power does come great responsibility, and the reason why we are even hearing these stories is because of him."

After speaking on the panel on behalf of the Goodwin-Niering Center for the Environment, Jessie Mehrhoff '14 expressed that "The theme of the evening, and even semester, is 'striving for global justice' and Mr. Kristof is the epitome [of] a person who is working towards just that. It is evident in his pictures and stories that his efforts have brought smiles to girls' faces around the world; he has had a positive global impact. There is no perfect way to go about fighting the oppression of women, the issue is just too complex. I feel as though everyone that went into the lecture with an open mind was able to learn something valuable from Mr. Kristof's lecture, making his presence a benefit to the college community."

Professor of Gender and Women's Studies Ariella Rotramel said of the evening, "I appreciated the range of questions that students raised at Evans Hall and Blaustein on Wednesday." Professor Rotramel added, "From my perspective, a key point to explore in our growing conversation could be what bottom-up movements look like and how people across differences can participate in them. While Kristof offers one particular path, I would suggest turning to successful transnational women's movements that overtly recognize the importance of addressing inequalities through as many approaches as possible (from protests to political education to lobbying to service providing)."

Looking forward, she continued, "I hope that our future dialogues will assist our community in discussing how such sustained commitments are a critical component of addressing the problems that Kristof identifies as defining this century."

Kristof's visit to campus certainly captivated much of the community's attention. Keep your ears open for more Striving for Global Justice series events still to come this semester. •



"It is evident in his pictures and stories that his efforts have brought smiles to girls' faces around the world; he has had a positive global impact. There is no perfect way to go about fighting the oppression of women, the issue is just too complex."

responsibility that comes along with that."

After opening up the floor for questions, Kristof responded to a question about cultural norms posed by Amanda Klay '13, saying "I think, in general, we should be deferential to other cultures' norms... but when it reaches violence to the point in which lives are put in danger... we must give the microphone to local people speaking out for change."

Following the lecture in Evans Hall, Kristof spoke in a round-

table discussion in Blaustein where he was questioned by students representing the five academic centers.

In the discussion, he answered questions on a variety of subjects. Some examples were how he chooses the topics for his column, the political roles held by women, issues on the home front (as opposed to abroad), his own interest in human rights, the environment and cultural education reform. In answering all of these, he maintained his underlying message of the importance of grassroots efforts and "all of

ply does not read about human rights in the news."

The highlight of the roundtable was undoubtedly his exchange with Mimi Bangali '13 over female genital cutting. Bangali, a senior CISLA scholar who hails from Sierra Leone, began by questioning Kristof on his stance on the United Nations' recent proposed ban on all female genital cutting. As the cultural relativist position she was representing came head to head with Kristof's standpoint rooted in universalism, Bangali

from his viewpoint that parents should not, under medically unsound circumstances, be making damaging and life-threatening choices like that of infibulation for their young daughters.

"I didn't like that he used the term mutilation. Infibulation is the worst, it's the extreme," reflected Bangali. Sonya Rao '13, who spoke on the panel on behalf of the Center for the Comparative Study of Race and Ethnicity jumped in, adding that the term creates a "...stigma. It increases the perception that Af-

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News & Features

FEBRUARY 18, 2013

THE COLLEGE VOICE



ANDREW NATHANSON

VAGINA MONOLOGUES FLASH MOB

DANA SORKIN
NEWS EDITOR

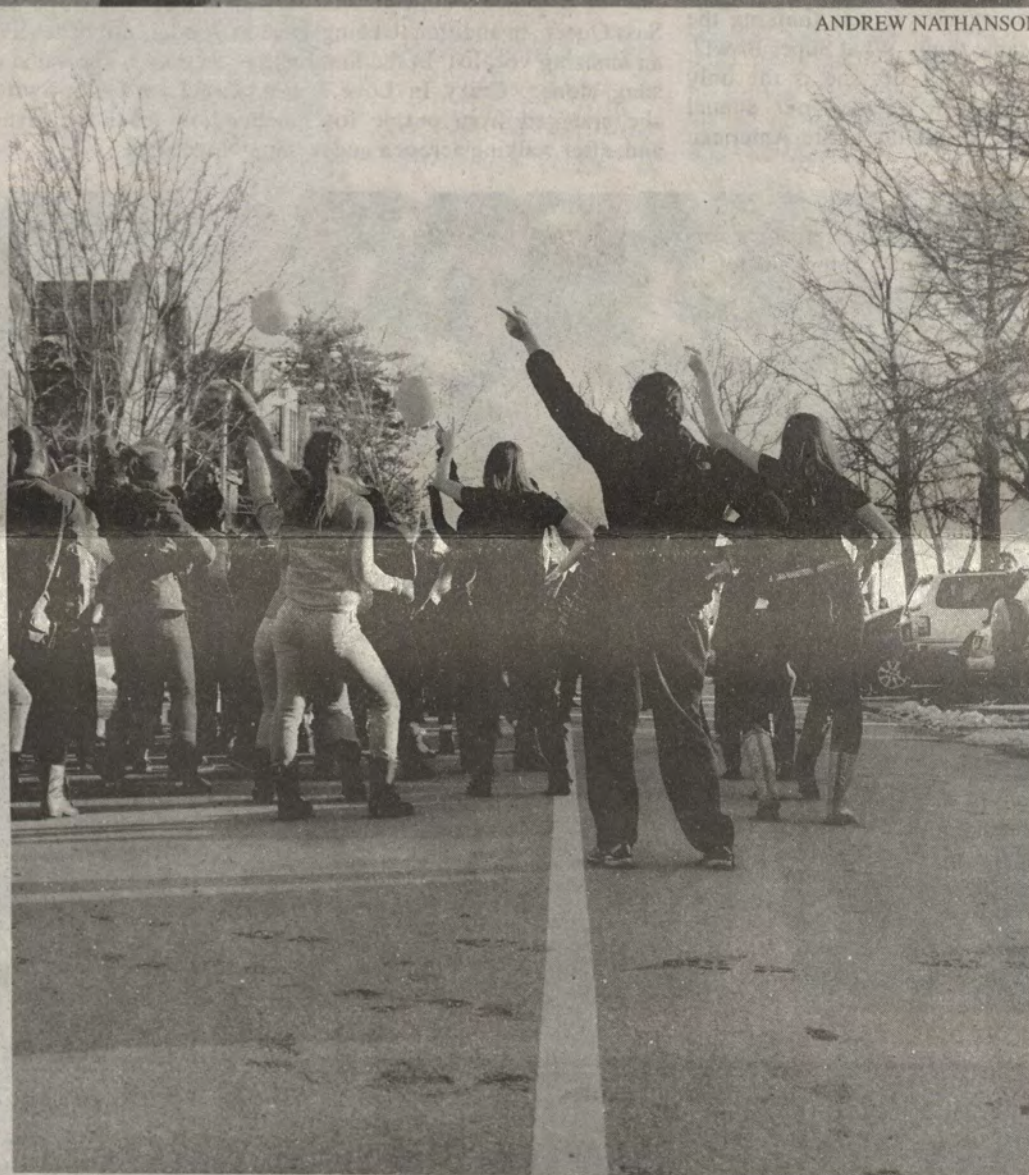
Whether you saw it in person or not, you've probably heard by now: Conn has experienced a flash mob. The event itself was just one of many meant to raise awareness for the upcoming performance of the Vagina Monologues. Amanda Klay '13 and Lizzie Kaplan '13, two student organizers, spoke to the *Voice* about this exciting event, and what it means for the Vagina Monologues event as a whole. "The entire cast of the Vagina Monologues was invited, and strongly encouraged to participate," explained Klay. She described the dance itself as a "fun, simple and powerful dance that everyone (regardless of previous dance experience) could partake in." Kaplan went into more detail

about the relationship between the flash mob and Vagina Monologues as a whole: "The flash mob was special to this year, however, because Eve Ensler (the creator of the Vagina Monologues and its umbrella organization, V-Day) launched a year-long campaign called One Billion Rising, which aimed to get everyone to disrupt their day, take a break from their schedules and dance with each other."

According to Kaplan, breaking your daily routine can give one a stronger sense of freedom – the kind of freedom that is lost in the cycle of sexual violence. "This feeling is what so many women are deprived of when they are victims of sexual violence – this feeling of independence, strength and freedom are ripped from them. Our aim is to empower everyone,

women /and/ men, to take control of their own bodies and treat everyone else's with respect." The hope for the flash mob was to create even more awareness for One Billion Rising, and while students were dancing and raising awareness at Conn, students at other institutions were doing the same. "Over 200 countries participated in a Rising on February 14," Kaplan added. "And we at CC were one of hundreds of thousands of locations."

The Vagina Monologues has already proven itself to be not just an exciting break in your daily routine, but a great cause that deserves as much attention as it can get. The show will be playing Saturday, March 23 at 7 PM and Sunday, March 24 at 2 PM with tickets being sold in Cro from Tuesday until Friday. •



Equestrian Team Recieves Major Donation

MARINA STEWART
STAFF WRITER

This past school year Connecticut College has received a number of grants and donations. Most recently the College has received a unique gift aimed at the Conn College Equestrian Team, the donation: a horse.

The horse donated is named Nantucket Bay (nicknamed Tucker) and was donated by Scott Johnson of the Connecticut College class of 1976. Tucker is a European warmblood Selle Francais horse who comes from New Hampshire, where he belonged to Johnson's daughter.

"Scott was going to sell the Tucker, and then decided to donate him to Connecticut College, his alma mater." Says major gift officer Alison Darrel, who works in the office of college advancement. "He reached out to Richard Luckhardt, the coach of the Equestrian team and Richard reached out to me [Darrel], to work with the college and the administration to make sure we could accept a donation of this nature."

"To my knowledge" says Darrel "This is the first time the college has ever received a donation like this."

The process of getting a donation like this was long and complicated, it involved a lot

of technicalities including insurance, stabling the horse, and working with the administration to make sure it would be to the college's advantage. "Richard was instrumental," says Darrel. Luckhardt is also the president of this region of the Intercollegiate Horse Show Association, and has been coaching the Equestrian team for about six years.

"The team is affiliated with the IHSA, the Intercollegiate Horse Show Association, and competes against 11 schools in the Connecticut area, Conn is in zone 1 region 1 of the IHSA" says Captain Kimberly Klepacki '13, but they also qualify for regionals and nationals,

where they compete against schools outside CT.

The equestrian team is one of the oldest club teams on campus, starting in the early years of the college. Until about five to six years ago the college had it's own barn on north campus, but the barn closed and the team has since been riding at Mystic Valley Hunt Club. The Conn College Equestrian team rides, practices, and competes at the MVHC, where they currently borrow the horses that reside there.

"We have a really great team" says Captain Alison Thomson '13 "We have 33 members from all four years who compete at the different levels: walk-trot,

walk-trot-canter, novice, intermediate, and open."

Members of the team who compete in the open level ride Tucker. When the idea of the donation was offered, Luckhardt took Tucker on trial, which is "taking him in for the team to use. They rode him and loved him," says Darrel. "He is really an asset to the team, it's a great boost for the team to have their own horse, because all the others belong to Mystic Valley Hunt Club, and having one that is theirs really brings them together."

Tucker now stays at MVHC and is ridden there by the members of the team and competes at the shows there, in the off-

season he works at MVHC, which is a public stable that anyone can ride at.

"Tucker is a wonderful, very well trained horse." Says Caroline Ruby '15 "The College was really lucky to get such a wonderful donation."

"The riding team has been a huge part of my life at Conn and its great that we got a horse donated to the team." Says Thomson "Tucker is one of my favorite horses at the barn."

The equestrian team also invited Johnson and his daughter to see Tucker compete at the equestrian team's shows over the weekend; the team will competed at the Mystic Valley Hunt Club. •

Beyonce Bowl 2013

SAMANTHA GRAINGER-SHUBA
STAFF WRITER

When Sasha Fierce, the Queen, and everyone's Dream Girl took the stage for the 2013 Super Bowl Halftime Show, every viewer was thinking the same thing: What Super Bowl?

I won't lie, she is the only reason I watched our annual excuse for the entire American

public to sit on the couch and consume various forms of fried food. And in watching her performance, I came to the realization that the Halftime show was the most athletic aspect of the game.

Beyonce is not just a singer. She is a dancer, athlete, and Sass Queen, in addition to being an amazing vocalist. In the first song alone, "Crazy In Love," she emerged from purple fog and, after walking across a huge

stage in 7-inch-heeled boots, she proceeded to do a floor work dance- all while singing live. As if that was not enough, she got up again, dancing and singing her way through a guitar solo and 13 more minutes of music. It does justice to her ability as a performer that she is just as good, if not better live as she is recorded. The same cannot be said for Taylor Swift, no matter how much we love her sappy love songs.

It is as clear as ever that Beyonce is the Queen. Her sound is organic enough so that we can tell that she is not lip-synching, but her voice is still strong, a tribute to her butt-kicking workout routine. What many people may not realize is that to sing and dance at the same time takes more breath control, and with that more abdominal strength than sprinting a ball 100 yards. Not to degrade what football players do, which I'm sure is plenty impressive, however, Beyonce and her backup dancers showed more athleticism than the entire San Francisco 49ers team.

Many may not realize that the reason that Beyonce can do what she does is that while she runs on the treadmill, she sings. That is what allows her the stamina to endure a 15 minute performance. What I also love about Beyonce is that she doesn't pretend to be singing when she is not. Dancing is a big part of her performance, and she was trained by a pro. She can definitely keep up with the dance-major backup dancers, as can be seen in her video, "Single Ladies (Put A Ring On It)." So while she is dancing, she lets the backup singers take the lead, and does not pretend to be singing into the mic. I suppose that after the lip-synching accusations at the Presidential Inauguration, she decided to make sure the whole world knew when she

was or was not singing.

Beyonce used her medley of songs to do many things, and to put forth a few messages. One, of course, was the reunion of Destiny's Child, in which the other members joined her onstage. It was apparent that they were not the stars of the show (one may have been, a little high), but the audience enjoyed a sense of nostalgia seeing those ladies together again, singing themselves into a "bootilicious" frenzy.

In the very beginning of the performance, a quote was played over the loud speaker. It was the voice of legendary NFL coach Vince Lombardi speaking his famous quote, "Excellence must be pursued, it must be wooed with all of one's might and every bit of effort that we have." If anything, Beyonce totally lived up to this quote in her performance. She wooed excellence from every facet of the performance, and showcased her "Smeyes" (a.k.a. "smile with your eyes," thank you Tyra Banks) for the world to see how fierce she really is.

Another thing that was quite noticeable about her performance was the amount of women onstage and in her band. In fact, they were all women. Beyonce makes sure to showcase her kick-ass female guitar player, who managed a face-melting performance with fireworks shooting from both ends of her

guitar, as well as her lady drummer, who makes Meg White look like a member of the Brady Bunch.

Beyonce has been known to be a feminist, especially with her song "Run the World (Girls)." She promotes girl power, or her version of girl power, calling out to the crowd during the Super Bowl performance, "All my independent women, throw your hands up in the air." Some might argue that her very confident sexual display, and leather bodysuit and sexy choreography are directly contradictory to the meaning of feminism. I am not sure how I feel about that quite yet, but I can tell you this: Beyonce has a way about her that makes even the sluttiest clothes and the most sexualized dance moves look classy. She is confident and comfortable in her own skin, which is more than I can say for many women. To be empowered by Bey may not mean to start strutting your stuff down Temple Green in a leather catsuit and stripper heels, but confidence in oneself is nothing to be ashamed of.

To conclude, those of you who watched the 2013 Super Bowl for the excellent football, I'm sorry that you were disappointed in the lack of important action. However, the Beyonce Show made it worthwhile in the end, didn't it? She really was the star of the show. •



MAIA SCHOENFELDER

NESCAC POWER RANKINGS

Compiled by the College Voice

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

SCHOOL	MEN'S HOCKEY	WOMEN'S HOCKEY	MEN'S BBALL	WOMEN'S BBALL	MEN'S SWIM & DIVE	WOMEN'S SWIM & DIVE	AVG	LAST WEEK
AMHERST	5	3	1	1	2	2	2.33	1 ↔
WILLIAMS	2	7	2	3	1	1	2.66	2 ↔
MIDDLEBURY	4	1	3	7	6	4	4.16	2 ↑
BOWDOIN	1	2	5	8	5	7	4.66	4 ↓
TUFTS	10	-	4	2	3	5	4.8	5 ↔
CONN COLL	7	5	11	6	4	3	6	6 ↔
BATES	-	-	6	5	7	8	6.5	7 ↑
TRINITY	3	4	10	4	11	11	7.16	8 ↓
HAMILTON	8	6	7	9	8	9	7.83	9 ↑
WESLEYAN	6	9	8	10	9	6	8	10 ↓
COLBY	9	8	9	11	10	10	9.5	11 ↔

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

IN CASE YOU MISSED IT

Women's Ice Hockey:

Conn 4 - Williams 2

Conn 2 - Williams 3

Men's Ice Hockey:

Conn 1 - Colby 2

Conn 1 - Bowdoin 2

Women's Swim and Dive:

NESCAC Championships: Placed 6th overall

SO YOU DON'T MISS IT

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Connecticut College Club Puck

vs

United States Coast Guard Academy

Friday, March 1st

Breast Cancer Awareness Game,
proceeds benefit cancer research.

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Opinions

THE COLLEGE VOICE

FEBRUARY 18, 2013

An Argument Against Gen Eds

MIKE AMATO
STAFF WRITER

Historically, a liberal arts college is built upon crucial differences between itself and polytechnic or trade schools that prepare students for specific jobs. The liberal arts provide an education based on a broad variety of topics that allow career mobility. A degree from such an institution yields much more than a diploma: it shows experience in fields other than the major specified with the degree. This is what makes liberal arts schools such as Connecticut College so great. They give opportunities that one could not easily find at Harley Davidson Mechanical School.

However, many of these schools' missions are often bogged down by General Education requirements. Mandating students to take classes in specific disciplines curtails the freedoms that are supposedly

inherent to a liberal arts education. While there are benefits to such a system, I believe it is flawed and calls for immediate abolition.

Leonardo Da Vinci was a true Renaissance man; he was educated in everything from medicine to theology. He was most definitely one of the smartest men in our history. His goal to know a little bit about everything seems to be what our General Education requirements are founded on. For him, there was no real need to narrowly study one specific discipline.

As we move ahead in history, closer to our own time, we notice a shift in this broad education to a much more focused approach. Take for example Einstein, who studied at Zurich Polytechnic Institute with a focus in math and physics. In the same vein, colleges and universities model their systems to culminate in a major or minor.

The intention of this system is for students to become experts in their specific fields. It simply makes more sense: when would doctors need to know Shakespeare?

Of course, our General Education requirements at Conn are not long, arduous studies. We may have to take a couple classes outside of our comfort zones and we deal with it. But that does not mean that we should be forced to put up with it. We have all heard the story of a student taking a class that they never would have taken without being pressed by Gen Ed requirements, falling in love with the area of study and deciding to major in the subject. I do not doubt the validity of these stories, but it is highly unlikely for the majority of students. I am of the opinion that a student would not take a class far outside of his or her comfort zone if given a choice. If mandated to do so by General Edu-

cation requirements, they will take the easiest, safest course possible. This explains the popularity of the Logic class in the philosophy department. It fulfills the math requirement for students that prefer the humanities. I have never heard of an English major who took Calculus over any softer math option when needed.

Overall, General Education requirements are an unnecessary burden on our school's students. Finishing that last, pesky Gen Ed is something students celebrate. Yes, exploring other fields might give them valuable insight into their own areas of specialty. However, Gen Eds are only piling extra work on students who would rather be focusing on what they can learn within their chosen major. This is also a burden on our professors, who likely find it challenging to teach students who would rather not be there. The classes that look

boring or monotonous in the course catalog typically end up that way because they are full of students who are there only because it is required of them. More importantly, we are forgetting that students have already gotten a "general education". It's called high school: you know, the place where they make you take math, science, English and history no matter what.

Based on how difficult it is to get into Conn in the first place, it should be generally assumed that we all did fairly well in these courses. I am no math fan, but I did take AP Calculus. It wasn't easy, but I was able to prove that I could hold my own alongside students who actually like math. We do not come to college to broaden our knowledge of everything, even if this is a nice thing to do. College is for gaining real life experience, growth and interest in something that

matters to us. Though General Education requirements may help us find that passion, it is not always the case.

Perhaps a compromise can be reached on General Education requirements. It is necessary to create an education system that is not tied up with bureaucratic tape and erroneous requirements. Other top institutions such as Brown and Amherst have already successfully turned to a Gen Ed-free model. A broad approach to learning is a good approach but directives like General Education classes are not the way to go about it. The administration could pursue offering more diverse classes within a major or classes in one department taught by the professor of another. I am listing these off the top of my head and they already seem like better ideas. Let's take a democratic approach and abolish them altogether. •

Found: A New Legacy for King Richard III

ANDREW SHAW
STAFF WRITER

As those of you in Professor Strabone's Freshman Seminar "The Uses of History in Literature" last semester will remember, what were believed to be the bones of King Richard III of England (last of the Plantagenet Kings, who was killed by the army of Henry Tudor, later King Henry VII) were found in September. Now it's certain: The bones found are the king's. According to Richard Taylor, the University of Leicester registrar who coordinated the team of archaeologists, historians, genealogists and geneticists in the Richard III excavation project, DNA samples verified what the ex-

perts had thought in September: "We knew then [in September], beyond reasonable doubt, that this was Richard III," Mr. Taylor said. "We're certain now, as certain as you can be of anything in life." Strong words.

Of course, this development has caused members of the Richard III Society great excitement. One member, Philippa Langley, said, "I think he wanted to be found, he was ready to be found, and we found him, and now we can begin to tell the true story of who he was." While I'm completely in favor of revealing the man as he was in life, not just as he was depicted in Shakespeare's (necessarily subjective) *King Richard III*, I would not go

so far as to say that Richard III "wanted to be found" and therefore was. In his current, five-century-old skeletal state, he's in no position to influence the happenings of the world. Not unless he's got an eldunari out of Christopher Paolini's *Inheritance Cycle* hidden away in the Vault of Souls – which would be so awesome! But unfortunately, I fear that's not the case.

The most interesting part of this finding is not, however, the Richard III Society's reactions, but rather which story will turn out to be true. Was the king simply the victim of a campaign of denigration by the Tudor family who succeeded him, or was he truly the evil, scheming hunchback

of the Shakespeare play? Was he a decent king, harsh only as a man of his time, or was his twenty-six-month reign truly one of England's grimmest periods? Did he really help the poor, extend protections to suspected criminals, and ease bans on the printing and selling of books? Was he seen as a champion of the common people, the British analog to Andrew Jackson a few centuries too early? I can't wait to find out.

Here's one question we can answer now: Was the king really as physically deformed as Shakespeare made him out to be? Yes. Richard III's skeleton has a spinal curvature that points to him having had scoliosis and the now-noto-

rious hunchback. So perhaps Shakespeare was right. Maybe Richard III was a villain, through and through. However, re-reading my essay on Richard III and thinking back to Edward Hallett Carr's essay *What is History?*, a different explanation comes to mind. It is much more likely that Richard III was a decent king, but like Shakespeare himself, was a man of his time. That would account for much of what we today consider to have been harsh ruling. Decency didn't suit Shakespeare's Tudor-descended patron Queen Elizabeth, so Shakespeare spring-boarded off Richard's hunchback, playing it for all it was worth. The result is a Richard III who has kept us guess-

ing for centuries. Hopefully all that will be solved now. As Carr writes in his essay, we are in a different "position in time" than Shakespeare and the Tudor family, so we will likely possess a different view of Richard III than they did – especially after the renewal of scholarly research that will (hopefully) be prompted by the king's finding, exhuming and subsequent reburial as royalty, expected to occur next year.

Although maybe Gail Collins was right. Maybe the most important result of this event is the proof, once and for all, that there's always time to turn your life around. Optimists will be pleased, but I want my inner history buff to be pleased as well. •

What Doesn't Shave You Makes It Longer

CONOR MCCORMICK
CAVANAGH
STAFF WRITER

William Shakespeare once wrote, "He that hath a beard is more than a youth, and he that hath no beard is less than a man." Shakespeare's opinion was accurate for the sixteenth century. Until recently, beards exponentially upgraded a man's reputation. But in contemporary America, especially at Connecticut College, beards have become obsolete and lost all popularity on campus. However, it all changed three months ago when Peter Herron embarked on the journey of a lifetime: he decided to stop shaving.

"I just kinda got lazy for a week. I realized that I could get away with it for a bit longer," Peter says in reference to his over-three-month-long growth period. He leans back in his chair in the anti-social room of Harris, pulls a piece of lettuce from his beard, and pops it in his mouth. In addition to serving as a fourth type of eating utensil, his beard also transcends the laziness that inspired it. "I was honestly too scared to get rid of it," Peter admits, "I need it for warmth and protection. It seems hard to imagine a world without

the beard."

That cold, dangerous world is rapidly approaching, as the date of manscaping has already been set. On February 20, Peter and his beard will no longer share the same life. In what Peter refers to as a "bromance" and an "intimate relationship," strong bonds have been tied. "He and I have a great time together. A lot of laughs, a lot of drinks, a lot of meals," Peter concedes, clarifying that his beard is in fact a male. Unfortunately for these two best buds, all good things must come to an end.

In this first official interview of Peter and his beard, though their sadness is noticeable, their nostalgic description of their joint journey paints a revealing picture of a dream come true. On the Conn Coll Confessional database, one thread is filled with posts paying homage to Peter and his beard. "We've picked up some huge fans. I'm absolutely thrilled about it. I hope to see a copycat effect and more beards on campus."

However, in addition to support, the duo has been criticized for their unorthodox look. The ConnColl Confessional thread is filled with political, socioeconomic and cultural debates. Peter has tried to stay detached from



ANNA LEAH COGAN

the arguments, but racist and hateful posts about him such as "dirty Irishman" and "He smells so f***ing bad" have cut straight to the core. "It's

just so hurtful," Peter admits, tears streaming into his beard, "But I guess you take the good with the bad."

Peter has had some chal-

lenges with his beard in the real world too. His parents have refused to acknowledge the new look. On Christmas, not a single member of his extended family even heckled him for his beard. Peter rationalizes the absence of heckling as his family's attempt to not offend him. In Ireland, the norms of facial hair are quite different. According to Peter, for an Irish man to grow a full beard, he either has to be a "traditional Irish musician, a severe alcoholic or one of those weird guys in the streets who can't speak and has no teeth." Peter has thought about pursuing each of these occupations, but does not want to plan too far into the future. He has bigger issues to deal with right now.

Most significantly, the response from the female population in his life has been "non-existent." Pre-beard, Peter never found himself short of potential female suitors. Most girls relished the opportunity to have a drink or share a toke with the quick-witted, clean-shaven Irish lad. Peter now faces a "frighteningly silent" female population. After a typical Friday night spent in the library, Peter unwinds in Cro only to be heckled by girls telling him he's "freakin' weird" and "freakin'[them]

out." He knows this is only temporary, since the beard phase will soon come to pass. But still, his frustration with his own female situation is clear. "Girls used to talk to me, but maybe didn't remember me. Now girls won't talk to me, but will remember me."

Many supporters of the beard are clamoring for Peter not to shave. Luckily for them, even if he does, other substitutes are open for support. When asked if he grows out his hair in other places, Peter responded without hesitation, "Yes, I do. My beard is a great representation of other parts of my body. In every way. Just invert it." One only has the capacity to imagine so much.

Additionally, some members of the chemistry department at Conn have asked Peter to donate his beard to science. "I've gotten letters from multiple departments at the college to donate the beard. I'm an organ donor, so I think it goes the same way." However, Peter is leaning toward framing it in his room. Too much effort has gone into his bearded strife. The heated beard debate is sure to continue, but one fact remains inarguable: Peter would have made Shakespeare proud. •

Long Distance, Valentine's Day Does Not Have to Suck

SAM GRAINGER SHUBA
STAFF WRITER

For those of us in long distance relationships, the holiday that can be the hardest is Valentine's Day. You end up third-wheeling with your parents, at a Forever Alone Party with your single friends or curled up on the couch watching a Nicholas Sparks Movie Marathon on ABC Family. Either way, it's usually not your idea of a fun way to spend a day focused on the ones you love. Here are some ways to make LDRs easier during Valentine's Day and all year round.

A Dress-Up Skype Date: If you're anything like me, you know that pajamas are the usual garb for a Skype date. I hardly ever make an effort when Skyping with my boyfriend, just because I know that he thinks I'm pretty no matter what. So why not mix it up a little? Dressing up, though it seems silly, shows that you care enough about each other to try. It will be like those moments before prom or your first date when you both see each other making an effort: nostalgia can be a good thing sometimes.

Letters and Packages: I know that this is a little reminiscent of *Dear John*, but seriously, when was the last time you received a handwritten letter? It may be old-fashioned and very slow, considering our space-age ways of communication. Texting, e-mail, Facebook and even the cell phone relieve some of the stress of being far away from your loved one, but they can also take away some of the romance. As college students, we love getting things in our mailboxes, so try and surprise your special someone every once in a while with a letter or even a small care package.

Do Things Together: Sounds impossible, right? Think again. It might sound lame, but during the Super Bowl, a Patriots game or even a favorite movie, call one another and watch together. If you think about it, people in short distance relationships do not spend all of their time together talking, so don't sweat the silences. Just watch the movie together and maybe talk about it afterwards. A good game or movie can sometimes spark a really good conversation.

Be Sweet: Some days are harder than others. When you're feeling icky or your significant other is down in the dumps, be nice. My favorite ways include retelling the day that you met, remembering good times and planning for future good times. Sometimes you can get caught up thinking about either being alone or just being without that person, and you forget that the loneliness won't last forever. You will see him/her soon—if not on break, then whenever you can. •

The Declassified Blizzard Survival Guide



DAVE SHANFIELD

MELANIE THIBEAULT
ARTS EDITOR

I'm writing this on the day after the Great Blizzard of 2013 — also referred to by the Weather Channel creative geniuses as Snowstorm Nemo, because nothing incites fear and the need for serious preparation in people's minds more than that lovable Disney/Pixar clownfish. I escaped home (to Massachusetts) this weekend to recover from an awful cold (also referred to by my creative genius as the Great Plague of 2013). Because a fortune cookie told me I would have a great day, we lost power. As I type, we are on hour eighteen without heat, hot showers, real (warm) food, cable, Internet and pretty much anything that would result in a comfortable lifestyle in the middle of a freezing New England winter. Should I have stayed at Conn for the weekend? I don't know. But I do know that sitting by a roaring fire is only awesome when your home has additional working heat, and that while I probably look super fashionable wearing five shirts, a ski hat and glittens in my living room, I would much prefer to be in my dorm room with a broken radiator that causes the temperature to rise to 200 degrees every night. I never thought I would say that, but desperate times call for absurd statements.

I could handle losing power

when Hurricane Irene hit a year and a half ago because it was summertime and while it would have been nice to have the air conditioning back, I've realized that it's much worse to be without heat in the winter. Regardless, I'm typing this while wearing glittens, which has made me realize that there is really only one use for glittens: when you're stranded at home because there are two and a half feet of snow barricading you in from the rest of the world, and the heat is broken, and your hands are freezing but you still have a bunch of reading to do for your Monday classes, which you're assuming won't be canceled because there is still power on campus and if you had stayed for the weekend you wouldn't have to worry about whether or not you will be able to drive back on Sunday. Glittens hey keep your hands warm while also allowing your fingers to peek out and turn the pages of the book. You suddenly think glittens are the greatest invention in the world. You are losing your mind. [Note: Since the writing of this article, the glittens have been disposed of because they are, in fact, stupid.]

Waiting for the power to come back is one of the worst waiting games because there is no TV to distract. Not knowing if the power will return in thirty minutes or three days can result in borderline insanity. Should I just calm down and do my

homework by candlelight, or is it time to drive my car over two feet of snow to get to the nearest hotel with heat and a working shower? What qualifies as too desperate? Can I catch pneumonia from sitting in my own house without the heat on, bundled up in seven blankets? Is that crazy talk? Is it too soon for paranoia to set in? At what point is it okay to start eating the furniture? The answer is never. It is never okay to start eating the furniture. Here's a hint, though. Embrace your inner Pilgrim and buy a wood-burning stove because when you have no oven and all you want is warm food, you best be throwing wood in your backup stove and enjoying the simple pleasures of pioneer cooking. We don't have a wood-burning stove; we have a fireplace and Duraflame logs, logs filled with chemicals that burn "better than wood," but they also have chemicals, so cooking food over them is only okay if we don't plan on consuming the food. Minus one hundred points for Gryffindor, and back to the Girl Scout cookies I go.

A few years ago, this situation wouldn't have been a problem. I would have asked, "How often do we get huge storms and lose power and freeze in our homes for days because it takes that long for National Grid to fix the electricity?" And I would have answered myself, "Not that often." But thanks to global warming and people like

Sarah Palin who believe that God is just hugging us closer because He loves us (no, don't worry about that flaming meteor heading for us, that's just a big ball of love from Jesus), we're...how can I put this gently?...screwed. The Earth hates us because we've disrespected it for years. Now we're paying for it. I'm perfectly content with blaming everyone in the 1980s who thought that hairspray was a good choice, both in terms of the environment and fashion. But I'm not here to point fingers. I'm just here to incite (unnecessary fear and panic among the inhabitants of the world, at least those who read the *Voice*. These storms may be few and far between, but it's their increasing intensity and resultant widespread damage that's alarming. We need to own up to our past blunders and start dealing with the problems at hand before one day, a giant hurricane-tornado-blizzard-earthquake named Simba appears with a fury like no other storm ever recorded in history. Do we want that? Probably not.

I guess since I called this a "Blizzard Survival Guide," I should offer some survival tips. Here's my first piece of advice: Underground Bunkers. Seriously, if we want to continue living on this planet, living underground seems to be the best option since all of the weather happens above the ground. Smart, right? Now that you've

built a sturdy bunker, fill it with any and all supplies imaginable: non-perishable food, a transistor radio, an entire library of books, pictures of the sun (because you'll probably miss seeing that), fake plants (because real ones will die without sun and then you'll be sad), pictures of trees and oceans and nature to remind you of the good old days when you could live above ground, perishable foods, maybe a goldfish to keep you company and board games. Real advice? Sure, I can try. If you're stuck inside because of a blizzard and you've lost power, remain calm. Eat the food you've bought in preparation even if you're upset that it's cold; drink lots of water and pretend it's hot coffee; read books or play games to keep your mind preoccupied; if you have a fireplace, use it; if you have a wood-burning stove, invite me over next time we have a storm; try calling the power company on your cell phone to see how much longer you have to wait; buy a car charger that will allow you to charge your cell phone periodically; if you have a pet, cuddle with it (unless it's a goldfish); if you have a body pillow, cuddle with it; put on all of your clothes, no really, all of them; and most importantly, don't lose your sanity. Remember, things could be worse — you could be out of Girl Scout cookies. •

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Arts & Entertainment

FEBRUARY 18, 2013

THE COLLEGE VOICE



JUAN FLORES

Reflexion: Love Chronicles

ALEK CHANDRA
STAFF WRITER

"If we all discovered that we had only five minutes left to say all that we wanted to say, every telephone booth would be occupied by people calling other people to stammer that they loved them." This quote from Christopher Morley elicits the same emotions I felt after watching the extraordinary talent of Reflexion's Spoken Word as they pulled at the heartstrings of the audience with personal poems of "Love Chronicles."

The showcase began with a riveting and creative piece entitled "There Is No Such Thing as a Happy Romantic," in which three students demonstrated the harsh reality of the uncontrollability and unattainability of an emotion we all desire: love. The trio furthered their argument by

addressing the issue that love is a nonbinding commitment in which we lose ourselves, for "as much as love said they accepted [your] flaws you couldn't accept yourself, and now you're lost at sea as love turns off the lighthouse, one last time, for good." The showcase proceeded with more pieces of personal experiences with love and of love, including a piece by Reflexion's vice president, Asia Calcagno '14. After the performance, Calcagno discussed the subtext of her piece, which she revealed was about "[her] parents and how they met and their story." For Calcagno, the story of her parents has always touched her — knowing how much they went through — but as a child she never felt that strong love from them because "[she] always remembers [her] parents fighting." Those memories serve as an

"encouragement" for her to want to love in a stronger way than she has seen them love each other.

Reflexion's President Kelli Bannister '13 explained what the show is all about: "Valentine's Day is one of the ultimate days for expression. It's a day for sharing your perspective, your emotions and your feelings. That's what we do." And that is exactly what they did; each artist walked on stage and became vulnerable as they opened themselves up and let their emotions out, all while reciprocating the emotions of the audience. This is Reflexion's third year showcasing "Love Chronicles" and for both Calcagno and Bannister, this event "pays homage to the ultimate day of expression." Although the topic of this showcase revolves around "love," Calcagno informed me that the pieces

weren't about "clichéd love (e.g. roses are red, violets are blue). We talk about love in the family. We talk about break-ups. We talk about friendship love. We talk about love for all types of things." She also divulged the creative process of Reflexion where "each member of Reflexion writes his or her own individual work for each show." Collaboration between members is also explored through performance. In "Love Chronicles," trios, duets and even musical accompaniment were part of the show.

Bannister talked about the subject of the poem that she showcased. "My poem was more about my love for relationships, not necessarily a person, but growth as an individual. You experience a crush on someone here and there, but you cannot experience love in my opinion with-

out having grown enough to understand and love yourself first." In Bannister's opinion, "Strong stories and heartfelt emotion make the best material for poetry." She added that all the members of Reflexion have "roots," which furthermore makes them unique as a group, a group in which "we get to express our own stories, for there is no one answer to what love is."

When walking into the 1941 room on Valentine's Day, the audience was greeted with rose petals on the ground, strings of lights hanging from the walls, large buffet tables of food, a chocolate fountain and a back-drop with the word "love" in red. All the decorations and food were phenomenal, but the two most important aspects of this showcase involved the performer and the audience; everything else was extra. Calcagno want-

ed to create an atmosphere where the audience would not be afraid to give energy back. "When you're on a mic, the audience should always give some type of feedback. If you like something, don't be afraid to say 'mmm,' don't be afraid to clap, don't be afraid to snap, don't be afraid to do something to show the poet or the performers on that stage that what [they] said meant something to [you]."

What did the performers want the audience to take away from the show? Bannister said, "An appreciation. We show our appreciation on the stage every day to ensure that we do the art justice, so to have an audience leave that night with saying 'I appreciate spoken art or that piece really got to me,' some connection that you made with the audience on stage, that's our goal." •

A Smash Hit?

COLE DELBYCK
CONTRIBUTOR

Liz Lemon once said (lofty way to start this article, I know), "I don't bail. I'm still watching *Smash*." This among others is a similarity I proudly share with the queen of *30 Rock*. Despite a strong pilot, after *Smash* premiered last year on NBC, many were underwhelmed with the sometimes strange and frustrating choices made in the subsequent fourteen episodes. Ratings began to dip, the candles on my Katherine McPhee shrine started to dim and it looked like the end. But then a second season was announced. Maybe NBC was a little embarrassed to let their pricy Steven Spielberg-produced musical drama go ever so softly into cancellation land or perhaps there is some Hollywood mandate that Marilyn Monroe impersonators must constantly appear on my television. Who knows? They dropped a show runner, handed out some pink slips, stopped putting Debra Messing in scarves and geared up for another season.

I know some are still wary to

jump back into the drama and hijinks of backstage Broadway due to last year's obvious and admitted blunders. Little known fact: I was actually eating Indian food while I watched the infamous *A Thousand and One Nights* Bollywood dream/nightmare. The food made the number a little bit easier to swallow, but the performance still came off as if the *High School Musical* cast took an unfortunate abroad experience in Mumbai and learned absolutely nothing about their time there. Also, seeing Debra Messing in a sari was, in a word, awkward.

There are no magical Indian dream sequences to be found in the premiere, and I'm happy to report that the newly rejuvenated *Smash* moves swiftly and still gets a lot of mileage from the musical talents of its cast and the creators' obvious shared appreciation and love for musical theater. The premiere, "On Broadway," was dealt a difficult hand. It had to simultaneously explain the absence of a large portion of the cast, introduce a bevy of new faces and give the audience something new to get excited about. Check, check and

check in my book.

The show has excised many of the personal storylines and has primarily shifted focus to the production of last season's musical *Bombshell* and other new career opportunities. Some character development has been sacrificed for narrative exposition and the ever-expanding cast list has the potential to impede the show from exploring the interesting and dynamic characters it already features. The pressures of theater bring out the best and worst in people. What *Smash* does well is mine these "make it or break it" moments for drama and explore the psyches of the performers. *Smash* can sometimes rely too heavily on the backstage tropes, but every once in a while it can really strike a chord. I'm not going to brag, but I have a little bit of experience with the rigors of life in the spotlight. The theater community is still buzzing about my turn as Bugsy in *Bugsy Malone* in my fifth grade musical.

Katherine McPhee continues to dominate her life-long feud with Taylor Hicks (*American Idol* 2006 Always Remember),

and her Karen Cartwright easily transitions from struggling Broadway ingénue to a more seasoned and somewhat hardened star. Throughout the hour we see a new Karen Cartwright, a performer who has had a taste of fame and is desperate to protect it. It's a good direction for a character and an actress some consider to be a little vanilla. This newfound prickliness stemming from one of last season's juiciest twists (Karen's rival Ivy sleeping with her fiancé) is best displayed when she coldly asks Ivy to take the next elevator. It's like awkwardly being told that this party is too crowded when you are at the door and can see four kids standing around a kitchen island inside. SNAP.

Part of this *Smash* 2.0 includes an influx of really pretty people with really good voices, i.e. the bedrock of this show. Jennifer Hudson is a welcome addition as Veronica Moore, a successful Broadway star who strikes up a camaraderie with Karen. Although it is nice to see some female friendship on a show that so viciously pits its two stars against each other in the first season, we aren't given

too much information about Hudson's character. Her voice, however, is just as powerful as it was when she was bitching out Jamie Foxx in *Dreamgirls*. Full disclosure: anytime I see the new JHud I fight tooth-and-nail not to pull up Google and search for pictures of the OG Hudson. She looks amazing. I'm in disbelief and incredibly jealous. That's all I'm saying.

Hudson is joined by Jeremy Jordan and Andy Mientus who play waiters by day and amazingly brilliant and undiscovered songwriters by night. They don't get a lot of screen time and everything seems kind of forced in terms of plot and acting. But the little snippet we hear of their music is undeniably fresh and gives viewers hope that *Smash* might have a future beyond the sometimes confining narrative of the Marilyn Monroe musical.

By the closing credits, Karen and most of the characters' standing in the show is challenged, as the *Bombshell* and *Smash* itself completely level the playing field, ushering both into a new and refreshing direction. Although Angelica Houston rules my world, the Broad-

way financier she plays on the show can't control the elements around her that threaten the future of *Bombshell*. It's a smart way to address the problems of last season and bring in unfamiliar viewers.

During their first of hopefully many scenes together, Hudson's character imparts one piece of wisdom to our star Karen. Putting on earrings to go address her public, she says (read this aloud in your best Jennifer Hudson voice), "Protect the work. The moment you lose focus, the moment the work suffers. Someone's always trying to take you down, honey, but if the work's good, they won't be able to." *Smash* and *Bombshell* have a lot in common. Both have struggled creatively, but they continue to evolve and grow into better pieces of work. *Smash* needs to listen to JHud in order to leave the criticism of the first season in the past and integrate the already successful elements with the new energy behind and in front of the camera. On a related note, if this show stops getting so much hate, I can stop watching it under a blanket with a flashlight. •

Arts & Entertainment

FEBRUARY 18, 2013

THE COLLEGE VOICE

I Saw a Thing (Outside the Library)



CECILIA BROWN

ZOE HALPERT
CONTRIBUTOR

It's hard to miss them: people clad in vibrant pink and yellow clothing dancing and singing outside the library. Every day at precisely 4:07 PM a small group of dancers puts on a performance in Central Campus. If you happen to be on your way to the library, they might offer to carry you to the door, or perhaps they'll sing to you as you walk by.

Performance art has existed in various forms for a long time, but it is still difficult to define. It involves a form of art that is presented to an audience in an unconventional way. It can be controversial, political or related to protest art, but it mostly tries to challenge the audience's perception of their surroundings.

This performance, titled "I

Saw A Thing" but often referred to as "the pink and yellow people," is more whimsical than provocative. The dancers vary each day, but they perform the same actions. They dance (to no music), lie down in the middle of the sidewalk, make funny faces and even give mini lectures on insects versus arachnids. They sing songs that have to do with sunlight, such as "The Itsy Bitsy Spider," "You Are My Sunshine" and "Here Comes the Sun."

The choreography is site-specific, which means it's difficult to rehearse when not at that location. Eva Vargas '16 performed in this piece once and explained that when she did, it was her first time actually going through the motions at the site: "I felt really nervous because I had never practiced it full out." She got

over her fear quickly though, saying, "Once you get into it and you see the people watching you, it becomes more of a performance."

Art History Professor Karen Gonzalez-Rice added, "The 4:07 performances help us see campus spaces in new ways. These dancers are doing important work. Their actions force us to notice what is usually invisible: our physical relationship to the spaces of our everyday lives."

When asked what the best reactions have been, Vargas said, "Just people taking interest instead of just pretending we're not there." She added, "You want people to laugh and interact with you." Some people walk by and try very hard to make it seem like they're not aware of the brightly clad people dancing nearby. Others

ask, "What is this?" We just say, "It's a thing."

Whatever the meaning or reason behind the performance, the quirky routine is a charming way to brighten people's days. In the middle of winter with chilling winds, gray skies and bare trees, it is cheerful to see this pop of color. The vivid pink and yellow of the dancers' outfits pierces the monotonous landscape of a campus dulled by winter, just as the performers' sunny attitudes pierce the gloom that so often comes with cold weather. As Vargas explained it, "Instead of looking at art, you're interacting with it." So if you happen to walk by the library at 4:07 in the afternoon, stop and watch. Maybe you'll become part of the performance.



Argo Goes for Gold Predictions for the 85th Academy Awards

ANDREW MARCO
CONTRIBUTOR

February 24 marks the official end of the 2012 movie season, bizarrely placed in what is traditionally the worst month for movies in any calendar year. The Eighty-Fifth Academy Awards are rapidly approaching, and the race is far from locked. Despite early enthusiasm for big-buzz films like *Zero Dark Thirty*, *Les Misérables* and *Lincoln*, a series of recent left turns, snubs and controversies has left the doors open for any number of surprises come Oscar night.

Argo, the last film from actor-turned-director Ben Affleck, looks poised to win the top prize, Best Picture, this year. Despite a snub in the Best Director category, *Argo* has been unstoppable this awards season,

winning every major top directing and picture prize, from the Golden Globes to the SAG Awards. So what's the argument for *Argo*? In an unnecessarily large field of nine Best Picture nominees, is *Argo* the best film of the year? Debatable. The nine nominees this year were remarkably strong and diverse. *Argo* is a well-made, well-paced film, designed to keep the audience on the edge of their seats until the end credits. Surprising, given that the film is based on true events. *Argo* is equally as strong as other contending films including *Silver Linings Playbook* and *Django Unchained*, and manages to avoid much of the movie industry Oscar-bait, which spews forth from nominees like *Lincoln* and *Les Misérables*. The Affleck-directed film is a definite Oscar contender, and it will likely be an Oscar winner because of spite for

the Academy of Motion Picture Arts and Sciences, the governing body that presents the Academy Awards. Affleck's directing snub has created a fire under the seats of Oscar voters. Their desire to prove the Academy wrong might be just the push *Argo* needs to win big.

The Best Actor category features five spectacular performances from seasoned veterans. The frontrunners here are Daniel Day-Lewis for his transformative role as Honest Abe in *Lincoln* and Hugh Jackman, for his vibrato-crazy performance as Jean Valjean in *Les Misérables*. Both received Golden Globes for their performances and delivered some of the best work of their respective careers. Who will win? It all depends on the taste of the voters. Will they prefer Jackman's emotional, raw performance or Day-Lewis' "method" perfor-

mance? More than likely, the Oscar will go to Day-Lewis, an awards-season darling, who's already won the Oscar twice for *My Left Foot* in 1989 and *There Will Be Blood* in 2007.

The Best Actress category also offers two clear frontrunners: Jessica Chastain, nominated for *Zero Dark Thirty* and Jennifer Lawrence for *Silver Linings Playbook*. Both have won multiple awards this season with neither actress holding a considerable edge. This one really comes down to personal preference. Jennifer Lawrence delivered a quirky, memorable performance as a recovering sex addict in *Silver Linings Playbook*. She's an excellent, young performer who brings power to any film in which she appears. As a big fan of Jessica Chastain, I was underwhelmed and disappointed by *Zero Dark Thirty*. The film was made and execut-

ed well, but it was not a pulse-pounding thriller for the ages, proving that news headlines do not always make great cinema. Chastain carries *Zero Dark Thirty*, yes, but only because no other characters have extended screen time in the film. Chastain seems to be phoning in her performance, which is a far cry from her Oscar-nominated work in *The Help*.

This year's Supporting Actor and Actress categories could not be more different. They might as well give Anne Hathaway her Best Supporting Actress Oscar now. She's already won every major award for her performance as the single mother turned prostitute, Fantine, in *Les Misérables*, and for good reason. Hathaway owns every frame she occupies. From her incredible physical transformation for the part to her sob-inducing one-take performance

of "I Dreamed A Dream," she shows her complete devotion to and mastery of the part.

The Best Supporting Actor category, on the other hand, features five great performances from five actors who've already won Oscars. The critics say Tommy Lee Jones in *Lincoln* while I prefer Christoph Waltz in *Django Unchained*, but my money is on Phillip Seymour Hoffman's L. Ron Hubbard-like role in *The Master*. It's a wild card performance, but that's the kind of role that Oscar voters love and vote for.

Tune into the Academy Awards on February 24 to see how it all pans out. 2012 was one of the twenty-first century's best years for movies with a healthy balance of popcorn flicks and awards fodder across the board. Let's hope 2013 can match up. •