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THE COLLEGE VOICE

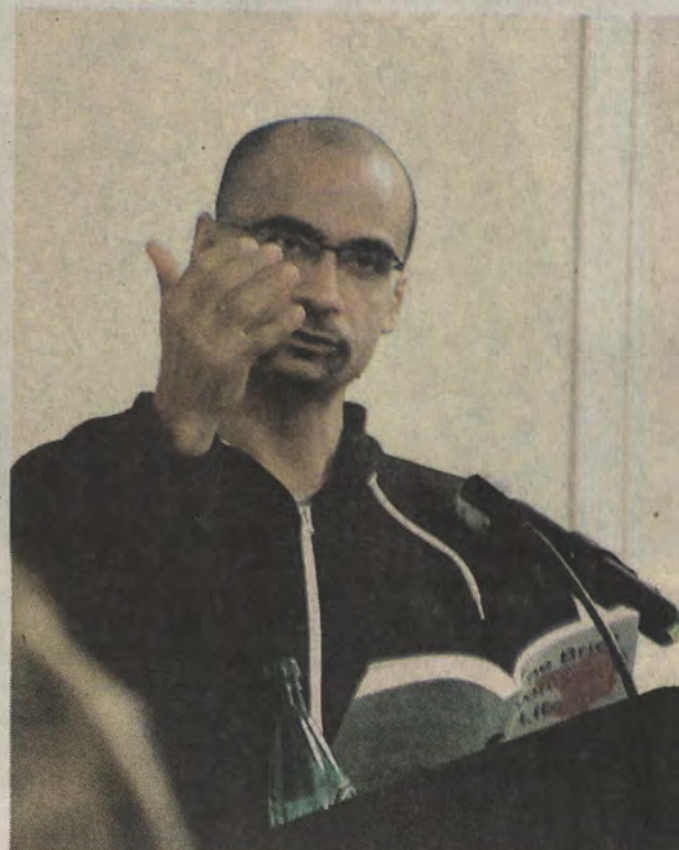
NEW LONDON, CONNECTICUT

TUESDAY, DECEMBER 8, 2009

VOLUME 34 • ISSUE 10



PHOTO CREDIT/BRANDON MOSLEY



KARAM SETHI/PHOTO EDITOR

Noteworthy Speakers Fill the Campus

From the brief and the wondrous to the NAACP, lecturers captivate Conn

Pfizer to Relocate New London Headquarters

RACHEL BLITZER
STAFF WRITER

In 2005, New London came into the national spotlight when the Supreme Court ruled in favor of the city in the most controversial eminent domain cases in the history of the Court, *Kelo v. New London*. The legal battle began in 2000 when Susette Kelo and several of her neighbors sued the city in order to prevent their houses being taken by eminent domain.

The New London Development Corporation, a nonprofit development council funded by the state, planned on using the homeowners' land to develop an enormous research and development facility for Pfizer, a conference center and hotel, restaurants and a marina walkway – all in the name of economic development for the city of New London.

After being part of the city for almost a decade, Pfizer Inc., one of the world's largest pharmaceutical companies, decided last month that it would close its branch in New London. Only four years after the resolution of the case that brought them to the city, their departure is another blow to New London's economy as well as its morale.

Pfizer's entrance into New London came under disputed circumstances, partly facilitated by Connecticut College's former president Claire

Gaudiani, who also served as president of the New London Development Corporation. She was looking for a Fortune 500-type company to build on the undeveloped property in the Fort Trumbull area in New London.

Through encouragement from an aide of the governor of Connecticut, she convinced Pfizer to expand from their Groton facility into neighboring New London, despite the fact that the New London property was smaller than others they were considering, adjacent to a junkyard as well as to neighboring homes.

However, with the prospect that the project could revitalize the New London economy, one that had been classified as a "distressed community," by the State of Connecticut in 1990, Pfizer chose the city with encouragement from the NLDC as well as the governor of Connecticut.

The Pfizer facility cost \$300 million to build, which included "three towers, a helipad, a cafeteria with water views, on-site parking for 1,800 cars, a fitness center and a credit union."

The State of Connecticut also contributed \$100 million to the redevelopment project.

This facility now sits empty as many local officials as well as residents wonder if it will ever be occupied again, especially in today's sour economy.

While most of the jobs will be transferred to Pfizer's research center in Groton, the closing of the New London facility represents an enormous financial loss for the town.

Many who worked in servicing the building and on its campus are worried that their duties will not similarly be transferred over to the Groton facility.

Also, Pfizer's involvement in the redevelopment of the Fort Trumbull waterfront area was what spearheaded confidence and gained funding for the project, as well as for the city of New London.

When this project was announced in 1998, it was the brainchild of Gaudiani. It was under her advisement that Pfizer came to New London to function as the catalyst for the growth and development for the rest of the city. It was her idea to turn New London into "a world-class, hip little city" complete with a world-class research center for a Fortune 500 company, a conference center, a hotel, condos and expensive restaurants.

This redevelopment would have changed the blueprint of the city.

No longer would New London be known as a city on the Long Island Sound or the home to the Coast Guard Academy and Connecticut College, it would become a major

SEE NEW LONDON, PAGE 4

Pulitzer Winner Gives Brief, Wondrous Book Reading

ANDREW CRIMER
CONTRIBUTING WRITER

Sometime between 7:25 and 7:35 on Wednesday evening, Blaustein's Ernst Common Room went from crowded to packed.

Weaving his way through the crowd was an unassuming man in glasses and a green plaid jacket with glasses and a head of extremely short hair – buzzed but not kept up. He stood by the windows until English professor Janet Gezari finished her introduction, and then approached the podium under a shower of applause, which he cut off.

"For me, you never have to clap," he said.

Junot Diaz, author of 2008's winner of the Pulitzer Prize for Fiction, *The Brief Wondrous Life of Oscar Wao*, is a successful and critically acclaimed writer, the groundbreaker mostly responsible for establishing Dominican-American fiction, and a man with little regard for the traditional trappings of success.

When asked about winning a Pulitzer, he responded with a nonchalant shrug, and said that it was just a tiny pyramid of crystal for which he had no use. He'd given it to his mother.

Part of a self-described "military family," he described his stance on "accomplishments" as more or less disinterested, because of his parents' attitude

toward him and his sister.

As Diaz put it, "one of us could have walked across water and my mother would have said 'sit the f--- down!'"

A modest eye turned towards his widespread respect seemed to serve Diaz's approach to his own work well.

He was gracious and eager to converse with the long line of students, professors and members of the New London community who waited afterward the talk for an autograph and a handshake.

His near-indifference to people's high regard for his written work, however, belies a dedication and love of his craft.

In three readings from his recent novel, Diaz was clear and articulate, but not theatrical, allowing the meticulously groomed language and narrative power to speak for itself.

The audience was enthused and engaged, with several lines eliciting hearty laughter and others adjourning to poignant and complete silence.

In the question-and-answer session which followed his reading he was impassioned and highly complementary of his peers, naming four contemporaries and Harlan Ellison as his favorite authors.

Every question about his own novel prompted Diaz to expound at length and with stunning command over the

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December 8, 2009 | Editors: Samantha Herndon and Jazmine Hughes | news@thecollegevoice.org

Post-Racial Politics?



MEREDITH BOYLE
STAFF WRITER

Dr. Ricky Jones, Associate Professor of Political Science at the University of Louisville, gave a lecture titled "The End of Race: Racial Moments and Movements in the Age of Obama" during last Friday's common hour.

Jones shared an alma mater with Martin Luther King Jr., Morehouse College, and went on to receive his PhD in political science from the University of Kentucky.

In 2004, Jones published his first book titled *Black Haze: Violence, Sacrifice, and Manhood in Black Greek-Letter Fraternities* and published another book in 2008 titled *What's Wrong with Obamamania?: Black America, Black Leadership and Political Imagination*.

Jones began the common hour by discussing the way in which people tended to latch onto President Barack Obama as a political savior during his campaign and election. To illustrate, Jones described a situation in which he was promoting his book, *What's Wrong with Obamamania?*, and a young woman approached his table and said in response, "There is nothing wrong with Obamamania!"

This brought up a key issue, "It's really problematic when people feel that the question - what's wrong with Obamamania? - shouldn't even be asked."

Jones moved on to discuss the three major things wrong with "Obamamania." The first is that people were not politically mature enough to place Obama properly in American political context. "How does Obama fit into American political leadership?" Jones asked the audience, comparing Obama with the likes of Fannie Lou Hamer, Martin Luther King Junior, Abraham Lincoln and W.E.B. Du Bois.

The second issue with "Obamamania" was that it was accompanied by "Obamaphobia."

After the election of Barack Obama, hate group membership skyrocketed and President Obama has the highest security surrounding him of any former American president.

Those facts are contrasted by many people's undying love for the President.

By adopting these two extremes, the American people dichotomized Obama. "Neither of these approaches is healthy because neither of them is balanced," Jones commented.

Students on the Connecticut College campus seem to have found a balance between these two extremes according to David Canton, Associate Professor of History and the organizer of the common hour. While he does acknowledge that "Obamamania" dominated campus in fall 2008 (emphasizing with an anecdotal story of a former student calling him at midnight on election night), Canton has noticed his students also see the Obama presidency with a very realistic eye.

"They still support him but they realize that the political process takes time. They're not going against him - they are asking the same questions as the progressives but they are not abandoning ship."

The third issue with "Obamamania," and perhaps the most important to Jones, is how Barack Obama fits into the landscape of black American leadership. Again many of the revolutionary leaders mentioned above were used as examples of exceptional black American leadership. Jones referenced a 2008 democratic debate in which Obama stated, "Our commitment to Israel must be sacrosanct."

While not suggesting that Obama should serve only the black constituency, Jones said he would rather hear Obama saying that he recognizes the plight of black America and the commitment to solving those problems is sacrosanct.

To reinforce the problems in black America, Jones recited some facts: black men are six to seven percent more likely to be arrested than whites for the same crimes, there are more black people in prison and jail than in universities and colleges, while unemployment nationwide just recently hit the double digits. Unemployment among blacks in America has been in the double digits and over a third of black children live in poverty in America.

"There is incredible

disparity...black America is living in a state of emergency...it's easier to not face these things and to say race, in effect, is dead," Jones said.

President Barack Obama's campaign was run on the basis of change, but change to Jones means political revolution, and Obama's steps thus far have not indicated a revolutionary change in politics. As an example, Jones used Obama's most recent speech last Tuesday in which plans to increase troops in Afghanistan were announced.

Jones argued that if we substituted the word "Afghanistan" with "Iraq" we would be hearing a speech very similar to former President Bush's speech advocating a troop surge in Iraq.

This example is critical of the American people caught up in "Obamamania," however, it is not an instrument to criticize the President. Jones said that the level of upset with Obama right now in regards to the troop surge in Afghanistan has no basis, "Obama has not broken some promise! People heard what they wanted to hear. The anti-war folks don't want to accept that when war is concerned, Obama is more of a hawk than a dove."

Jones acknowledges that as a country, the election of a president of color is a landmark achievement, however he claims we have a lot of work to do. He says we are at a dangerous time because the overwhelming emotional reaction to Obama's election has passed and we must now face the political issues, and more importantly, the racial issues.

"The trouble doesn't go away without us talking about what the trouble is," Jones concluded.

The audience responded positively to the common hour as many faculty and students lingered after the lecture to speak privately with Professor Jones.

Senior Molly McRoskey commented, "I'm not a very political person - I haven't made up my mind about a lot of things. But I'm trying to become more aware and appreciated him approaching it from both points of view."

Prestigious NAACP Lawyer Alum Visits Gov Class

SAMANTHA HERNDON
NEWS EDITOR

It's not every day that students are able to meet with litigators who have argued in front of the United States Supreme Court, but on November 30 an alumnus of the college gave one class that chance. Debo Adebile '91 spoke of his experiences as a Conn student, a law student at NYU, an associate at a top Manhattan firm, and as the Director of Litigation Professor at the Legal Defense Fund of the National Association for the Advancement of Colored People (NAACP), his current position.

In April of this year, Adebile

It's quite an experience to hear a former student dazzle the Justices the way Debo did.

appeared before the highest court in the nation to argue against a challenge to the Voting Rights Act of 1965 (VRA), a piece of legislative victory for the Civil Rights Movement that expanded minority suffrage dramatically and voting participation in general by monitoring poll practices and requiring states that meet certain criteria to get preapproval to alter their voting laws.

The case, *Northwest Austin Municipal District v. Holder*, resulted in Section 5, the portion of the VRA in question, being upheld in an 8 to 1 decision. Even conservative Chief Justice John Roberts, once vocally opposed to the VRA when he worked under Reagan, voted after Adebile's argument to keep the Act intact.

The young lawyer from the

Bronx's career path began on this arboreal campus. Reminiscing before Frasure's current Constitutional Law students, Adebile described playing soccer for the camels and his dream of one day being a professional striker. But his choice to take a class with government professor William Frasure in his sophomore year altered his plans.

In order to remain in Frasure's Law and Public Policy course, Adebile once had to write three papers in one night, but he decided it was worth it. Frasure was impressed, and took Adebile aside after class one day. If you really focus and work hard, the professor told his student, everything he sought, he could achieve.

One student in the class, Kris Fleming '11 said of Adebile, "His visit to Conn was a way to show how successful the alumni are." The NAACP lawyer had mentioned choosing to take a pay cut to move into nonprofit legal work, but Fleming was impressed by Adebile's drive. "I think that his working for the NAACP is better than working at some big shot law firm. It's impressive that the school can produce such a prestigious individual." Fleming appreciated Adebile's ability to blend humor with his storytelling of legal acumen, and found the visit to be "inspirational."

Professor Frasure said, "I was spellbound by Debo's presentation in our class. I had listened to the tape of his oral argument at the Supreme Court last year. I have to say it's quite an experience to hear a former student dazzle the justices the way Debo did."

Adebile spoke to the class of how he used his time in front of the Court, anticipating each justice's interest, concerns and votes.



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Professor Profile: Shani Collins

TANAHA SIMON
STAFF WRITER

With ten years of touring experience, Bessie Award winner and current visiting assistant professor in the dance department Shani Collins has reached beyond borders to expand her own knowledge of culture and identity, particularly in women.

She desires to make a positive impact on people's lives and now inspires others to do the same.

Following her graduation from the North Carolina School of the Arts, Professor Collins attended a small, all-girl liberal arts college, Hollins University, in Roanoke, Virginia, where she received her bachelor's degree in dance.

While in the undergraduate program, Collins got the chance to travel frequently, spending four months in London and visiting Amsterdam, France and Italy, studying dance and mostly classical music.

Collins, as a testament to her involvement in and passion of dance, teaches at the American Dance Festival every summer, where she met David Dorfman, choreographer and Dance Department Chair, who recommended her to join the dance department as a visiting professor.

Collins decided to take a break from touring with Ron K. Brown's company, Evidence, A Dance Company, to get her master's degree from Hollins University and American Dance Festival.

She was able to return to the company after completing her degree, a rarity.

As a part of her graduate program, she traced her lineage back to Africa, and spent some time there, most of the time in Senegal.

While there, she studied traditional and sacred women's dances, along with West African dance.

This past summer, she returned to perform her own work in Africa as a part of the Kaay Fecc International Dance Festival, held in Dakar, Senegal.

Performing in the festival was momentous for Collins, as her entire family was there to support her.

After having such positive experiences in Africa, Collins remained in Senegal where she studied the Mende tribe.

She was delighted to discover that a Connecticut College student is Mende and from Sierra Leone, where most of the Mende tribe is located.

Collins uses the African



PHOTO CREDIT/MATTHEW KARAS

dance aesthetic often in her work, and she has had many opportunities to showcase it.

Collins had two of her pieces selected for a program called the American College Dance Festival, where colleges come together to showcase their performance pieces.

She also performed at the Dance Theatre Workshop, which took place over a period of five nights in downtown Manhattan.

That year, the concert featured a combination of Collins' and another choreographer's work, and the performance was reviewed in the *New York Times*.

Last summer, Collins worked with the Lincoln Center Director's Lab in New York. Here, she studied acting, which was, in Collins' words, "fun, really fun."

Collins said that actors and actresses ask very different questions than dancers do, and by answering these questions, you get to know and see your own work in even more detail, which has helped her "to re-commit to work and teaching."

She not only has been teaching, but also by running her own New York-based dance company called Eternal Works.

This company was formed to spread the healing power of dance, especially for women.

It offers workshops for women who are suffering and in dire need of healing. Collins's sister began these

workshops, now known as Breaking Out Workshops, as a support group that looked at identity and gender in addition to contemporary and historical images of the past. This had a great impact on Collins as she now works first-hand with people and their painful stories.

She can see how important the workshops are to people and wants to continue offering that service to those who need it, and see the healing power of her work on them.

Collins has greatly impacted many lives with her dance, and was rewarded in 2006 by receiving the prestigious Bessie Award, which is given to very few choreographers and dancers each year. Getting this recognition for her work was a major highlight of Collins' career.

In her dance, Collins strives to "reflect real life, real people and real situations." In doing so, she hopes to continue making a difference with her company, workshops, and teaching.

On December 11 and 12, Collins' inspiring and impactful new choreographic work, entitled "Swing Us Sky Rain(bow)," which is focused on intimacy and violence, will be performed at the dance department concert held in Palmer Auditorium.

Make We Joy

NORA SWENSON
STAFF WRITER

Connecticut College hosted the annual Make We Joy pageant on December 6, a tradition that dates back to 1981, in which students, faculty, staff and outside community members partake.

Make We Joy is based off of the Cambridge-Boston area production of "The Revels," a performance that "celebrat[es] the seasons through traditional song, dance, storytelling and ritual from cultures around the world."

Make We Joy also focuses on celebrating the winter solstice and "life's triumph over darkness and death."

Derron Wood '88, who has actively directed Make We Joy since 1990, spoke of his high hopes for this year's program.

"Make We Joy is one of the few events at Connecticut College that truly reaches out and incorporates the community into an on-campus event," he proclaimed to the cast of over 130.

The event has proven to be so successful that, Wood noted, "families come from as far as Vermont just to see the showcase. Families who have almost no connection with Connecticut College still make it a point to come to this performance."

Part of what makes Make We Joy so impressive is that the entire event is organized in just a few short hours the day before, under Wood's scrupulous direction.

With high expectations to fill, Paul Althouse, Professor of Music and Director of Choral Activities, worked hard to ensure that Connecticut College's renowned Chamber Choir didn't fail to impress. The Chamber Choir, featuring a little over sixty students divided into 6 sections of Soprano 1 and 2, Alto 1 and 2, Tenor and Bass, meets twice weekly for an hour and fifteen minutes to sing classical music songs.

Make We Joy filled the chapel with attendees from front to back. The Chamber Choir sang songs ranging from the 'Agnincourt Hymn', to the beloved 'Make We Joy' verse, contemporary composer John Rutter's 'Jesus Child', 'Boar's Head Carol' - a carol dating back to Medieval England - and the traditional 'We Wish You A Merry Christmas'.

To further add to the fun and humor of the performance, each of the Chamber Choir singers dressed in Renaissance robes, with underclassmen appearing to be of "Lower Class" status in plain colored robes and sheaths, while upperclassmen who had endured the previous poorer years, were now entitled to "Upper Class" clothing, with gaudy hats, bod-

ices and tunics.

This year, class of 2011 dance major Wayne Ong contributed to the "festival," as many loyal attendees refer to Make We Joy, with a modern dance rendition entitled "Seasons".

When asked to describe his piece, Ong responded, "The dance is like an awakening from dormancy. I've never really experienced winter before, and the transition into spring and summer and back to autumn and winter, so it's pretty much my exploration into what it may feel like from different perspectives, and the natural beauty of it all."

As Wood worked hard to get his cast in the mood for a great performance, he proclaimed, "Make We Joy, make we happy, make we ridiculous - the more we can put on a fun, great show that puts a smile on our audience members, the more successful I think the festival ends up being," Wood commented.

Prior to the first show, Wood delivered a rousing speech to his cast and crew, even reading a letter sent to him from a previous Make We Joy cast member who was unable to participate this year, due to serving in Iraq at the moment.

"Make We Joy is really all about joy. It's a reminder to me," Wood said, "that sometimes we need to play. To let the child in us come out and play."

The festival commenced with the Chamber Choir strolling down the center aisle singing the Agincourt Hymn, followed by soldiers carrying swords, and characters Mother and Father Solstice and their royal court. The performance reenacted the symbolic passing of the winter season, as darkness was killed off and Father Solstice produced light - both figuratively and literally - both pointing his staff at a chandelier, and a light switch was flicked. The Chamber Choir stayed on stage throughout the duration of the show, interspersing their own songs amongst those performed by other cast members and boosting the energy with "yips" and goblet clanking.

At the end, the entire audience engaged in 'The Revels' "Lord of the Dance" song, with many attendees standing up and joining hands, dancing around the chapel for several dozen verses. Participants were then encouraged to throw pieces of paper containing written out wishes for the new solstice into a fire just outside Harkness Chapel.

Althouse felt the program ran quite well, with his only concern being that "it seems like more of the outside community knows about the Make We Joy performances than even Connecticut College students!"

Hope for a Heated Planet

KELSEY COHEN
PHOTO EDITOR

"You are the leaders we have been waiting for," said Bob Musil at his lecture "Hope for a Heated Planet: Can Students Stop Global Warming?" this past Tuesday.

Musil is currently Chairman of the Board and Senior Policy Advisor of 2020 Vision: Energy, Environment and Security Solutions, as well as the CEO of the Nobel winning company Physicians for Social Responsibility.

His messages were simple: the youth has the power to act, and the best way to get movements going is having the youth work at the local level. To support his stance on being proactive, Musil believed that having a gloom-and-doom

attitude is "not a useful organizing tool." He could not reiterate more how impressed he was with the Connecticut College campus as being green and with the school's recent high ranking in Recyclemania.

Musil's talk specifically addressed New London and the relevance of motivating, educating and becoming involved in local elections. He applied this to New London's having signed onto the Cool Cities Campaign,



KELSEY COHEN/PHOTO EDITOR

which is primarily run by youth. He also related his opposition toward nuclear power and suggested that Connecticut

level. The idea of grassroots and local activism has already bloomed at Conn, and has been a major topic of discussion in

the Environmental Policy and Activism class this semester with Professor Dawson.

The day following Musil's talk, this class discussed its implications. Professor Dawson stressed the importance of the youth's voice on campus being heard and responded to more than the faculty. She stressed the significance of student activism and ensuring that the college follows through on the Presidents' Climate Commitment, which President Higdon recently signed.

The commitment entails eliminating the campuses' greenhouse gas emissions over time.

As of Friday, 662 college and university presidents across American have signed the document.

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Junot Diaz

CONTINUED FROM PAGE 1

thought and craft behind the writing.

The questions that most seemed to interest him dealt with the kinds of language within his novel, which range from the sharp-edged and finely honed diction of a habitual reader and lifelong student to the no-big-deal use of profanity that he also brought to his talk, and from Spanish-language slang to frequent, obscure science-fiction references.

Most of his answers had larger implications for his approach to culture and writing in general.

Asked whether he intended to make parts of his novel

unintelligible to non-Spanish-speaking readers, he laughed.

"The book's got more nerdy than Spanish, but people only get pissed off about the Spanish," he said, before shrugging off the politics of his response and moving on to a recommendation for those readers he'd left behind in slang. "The parts that you don't understand, a novel invites to you find someone who does."

The thread of community-based reading extended throughout Diaz's entire talk, and represented his commitment to encouraging people to live with each other.

His novel's eponymous character's life is "wondrous," he said, not because the character

was rich or adventurous, but because "he left more love in the world than he took out."

If love is the quality that makes a life wondrous, then Diaz's life as a writer must be just as wondrous as the character in his book.

All the obvious love for his work that collected in Blaustein the writer appeared to take in stride with polite and humble gratitude. All the love he showed for his influences and his subject seemed to overflow in his endless stream of observations and statements that kept pen-hands skittering across paper throughout the room and eyes and ears locked squarely on the man behind the podium.

New London

CONTINUED FROM PAGE 1

destination along the East Coast for business travelers as well as tourists.

But as with many cities across the United States, there is already a housing surplus in New London. High-priced condominiums like the Harbour Towers on Bank Street are not what the public is eager to buy or can even afford. What seems to be the most fitting use for the area is what was already demolished – a middle class neighborhood made up of houses that are affordable and that take advantage of attractive views of Thames River and Long Island Sound.

Many in the New London community have been jumping to say, "I told you so" since the lots cleared after Kelo have not yet been developed. Their cries are only louder now, as the driving force behind all of this economic development is now abandoning the city. One man who was not please to hear of Pfizer's decision was Jeff Benedict, the author of *Little Pink House*, which documents Susette Kelo's rise to the national stage after she refused to give up her home.

Commenting on Pfizer's departure to the *Hartford Courant*, Benedict said, "So much of this story dopes down to folly born of hubris. But justice has come to New London. The city that showed no mercy to its little people has gotten a taste of its own medicine."

Hubris was the cause of many of the problems within New London, according to Benedict. When asked in a separate interview if *Little Pink House* was a story of good versus evil as in the innocent homeowner versus the greedy NLDC and college president, Benedict replied, "There is no evil in *Little Pink House*, only pride. There's a real difference. We're all vulnerable to pride."

Professor Fred Paxton of the history department was part of the Coalition to Save Fort Trumbull, which was composed of some who lived in the neighborhood as well as other concerned citizens from the area.

"New London would surely have gained from the success of the Municipal Development Plan that was created to complement Pfizer's

Global Research and Development Center, but that success was never assured, and those of us trying to save the Fort Trumbull neighborhood based our position in part on the probability that it would not succeed."

While no citizen of New London could deny that the city was in need of more money and more jobs, many saw from the beginning that this was not the right plan for the city.

One question still remains: is New London better or worse off from Pfizer's presence in the city and the subsequent case that stemmed from their arrival?

Susette Kelo and her neighbors would argue that the city is much worse off, as it chose urban development projects over its residents, one of whom had lived in the same house her entire life and other who spent much of his adult life fixing up neighborhood properties in order to make them livable again. Others might argue that the involvement of Pfizer in New London brought the city to the national stage, and now other companies will see New London as a great place to open a branch.

Professor Paxton said that the situation has become "an almost unmitigated disaster." While many urban developers and city planners have been crediting every failure in the past few years to the economic downturn, this project was doomed long before Lehman Brothers fell. As somewhat of a forgotten city, New London has been pulling itself up from its bootstraps after its public relations crisis back into a more favorable light.

New London is certainly not without hope. If you search "New London" on the *The New York Times* website, one article is about Pfizer's departure from the city and the other describes New London's burgeoning art scene.

Without the help of developers or expensive state contracts, New London appears to be becoming a place to visit all on its own.

Professor Paxton comments "the kind of ground-up, community-based development that we favored all along has been moving New London towards a more sustainable future as a center for art, music, culture, history, recreation and education."

NAACP Lawyer Alum

CONTINUED FROM PAGE 3

The litigator concentrated his efforts on convincing those on the fence—"the vote in play," he said, "was Anthony Kennedy's. When we went to the Supreme Court, we knew that this was a very conservative court."

"You don't want to engage with the justices whose votes you cannot get."

The Legal Defense Fund (LDF), a separate arm of the NAACP, prepared research on the VRA and related legal cases for the VRA. Though Adegbile and his colleagues were prepared to discuss all the legal challenges to the Act, in the end the justices were more interested in policy than precedent.

"The LDF brief," Adegbile explained with pride, "was the main one cited."

"To be in an argument where the court knew the record so well, it was phenomenal. It was very impressive."

Adegbile pursued this branch of legal work because of the real and tangible effects it has. Defending the Voting Rights Act was important because "Section 5 was a game changer."

For the first time, "it put the burden jurisdictions to show that they didn't have a discriminatory effect."

In enacting this Act, Congress provided an incentive not to discriminate, and this advanced equality.

Some claim the Act is outdated, but Adegbile warned that voting conditions are not yet equitable for some Americans. "Even in the Obama age, there is not as much of a new voting pattern as some might have hoped."

Adegbile ended with advice for Conn students. "Be hungry," he said. "Bear down. Sit there and be humble and you might learn something."

The work pays off when the spirit of the Constitution is carried out in law; three states under the ruling of the Voting Rights Act have written briefs stating their gratitude for the measure.

"It helps them effectuate the Fifteenth Amendment," Adegbile said.



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Winter Sports Weekly Recap

A Rough Start as Teams Open Season



KARAM SETH/PHOTO EDITOR



KARAM SETH/PHOTO EDITOR



DUNCAN SPAULDING/STAFF PHOTOGRAPHER

From left to right: Kim Horne 12, women's ice hockey faces off against Holy Cross, and Demetrius Porter 12

SAM PERLEY STAFF WRITER

A new sports season is underway as the winter sports teams have begun competition in the hopes of matching the successes some of the fall Camel sports teams had.

Starting on the hardwood, the men's basketball team has gotten off to a rough 1-3 start with losses to the Coast Guard Academy, Roger Williams and Eastern Connecticut State.

They did manage a victory against the John Jay College of Criminal Justice at the Manhattanville Tournament in Purchase, NY on November 21. In this game, senior captain Shavar Bernier exploded for 28 points and five rebounds while freshman Rob Harrigan chipped in with ten points as the Camels withstood a second half comeback and knocked off the Bloodhounds, 68-63.

The Camels continue their season at home on December 3 against Nichols College before returning to New York City on December 5 for a rematch with John Jay.

On the women's side, new coach Brian Wilson has gotten the girls off to a 2-2 start to the season. The ladies began the season at the UMass Dart-

mouth Tip Off Tournament on November 21-22 with games against Mount Ida College and UMass Dartmouth.

While the Camels dominated the first game handily, they dropped a close one against UMass Dartmouth, 56-54.

The Ladies then dropped another tight one against Nichols College on November 24 but rebounded in stunning fashion in their home opener on December 1 against Western Connecticut State.

Jennifer Shinall '12, Jeanna Dunleavy '13 and Kim Horne '12 all tallied double digit points as Shinall knocked in the game winning shot with 1.4 seconds to play to lift the Camels to a season-opening home victory as well as give Coach Wilson his first victory at Luce Fieldhouse.

The Camels hope to keep the winning going as they have matchups at Rhode Island College on December 3 followed by a home match on December 5 against St. Joseph's College.

Moving to the ice, the men's hockey team is off to a rough start as the team is winless in its first four games.

The Camels dropped games against Williams, Middlebury, Amherst and Trinity during a stretch from November 20-29.

However the team has received some great play from senior Trevor Bradley and junior Joe Capuano who netted three points apiece during the four games.

The Camels hope to notch their first couple wins on December 4-5 when they travel to New Hampshire to take on the St. Anselm College Hawks and New England College Pilgrims, respectively.

The women's hockey has had slightly more success than their male counterparts as they have at least managed to notch one win in their first five games.

Between November 20 and December 1, the Camels dropped games to Middlebury, Williams and Trinity as well as Holy Cross. The girls did however post a 3-0, shutout win on December 1 over Wesleyan.

Sam Schoeneberger '13, Erin Davey '10 and Rachel Lindmark '10 all tallied goals in the victory while goaltender Sara Christopher '10 stopped nineteen shots for the shutout. The team continues their five game home stand on December 4-5 with matches against Bowdoin and Colby College.

The men's and women's swimming and diving teams traveled to Middlebury on

November 22 for a double dual meet against Middlebury and Tufts.

The men's received individual wins from Tim Walsh '12 in the 100 and 200 Backstroke, a performance that helped him garner NESCAC Swimmer of the Week honors. Walsh also provisionally qualified for the 2010 NCAA Championships with his time in the 100 back.

In addition, Harry Squires '11 (500/1000 Freestyle) Grant Moryan '10 (100 Freestyle) Sam Perley '10 (200 Breaststroke) Pat Troy '10 (100 Butterfly) and the 200 Freestyle relay composed of Walsh, Troy, Moryan and Austin Meszaros '11, also notched victories for the Camels as they defeated Middlebury by a score of 156-115 but fell to Tufts, 162-132.

The women had their share of impressive performances up at Middlebury. Sarah Murphy '11 and Katie Karlson '13 each tallied two victories in individual events. Murphy won the 100 Free and 200 Fly while Karlson swept the breaststroke events by claiming both the 100 and 200. The women were able to upset Tufts by a score of 155.5-138.5 but fell to the Panthers, 176-111.

Both teams face off against

Coast Guard on December 5 in the first home meet of the season before traveling to Williams on December 12.

The squash team is underway with their season as the men's team has gotten off to a 2-2 start while the women are 1-2 so far.

During the weekend of November 21-22, the men's team traveled to Cambridge, MA where they lost their first two matches against NESCAC opponents, Bowdoin and Bates. They team rebounded very well the next day with a 7-2 victory over Northwestern University and a 9-0 shutout of Boston University.

On the women's side, the Camels were only able to beat Wellesley College in their opening match as the also dropped matches to both Bates and Bowdoin.

Both teams traveled to Middletown, CT the weekend of December 4 to take part in the Wesleyan Invitational.

The men's has scheduled matches against St. Lawrence, Georgetown, Wesleyan and Colby while the women will also take on St. Lawrence as well as Smith College, Wellesley and Mt. Holyoke College.

Awards for Conn's Fall Athletes

CONTINUED FROM PAGE 8

Country
Kristin Humphrey '10, Women's Cross Country
Chelsea Johnson '11, Women's Soccer
Sharon Katz '10, Women's Soccer
Nicole LaConte '11, Women's Cross Country
Mickey Lenzi '10, Men's Soccer
Jess Lewis '11, Field Hockey
Connor Matzinger '10, Men's Water Polo
Jennifer Wallace '10, Field Hockey
Colleen MacPhee, Women's Cross Country
Chelsea Manning '11, Volleyball
Chiara Pandolfi '11, Women's Cross Country
Melanie Poole '11, Women's Cross Country
Jessica Roeder, Women's Soccer
Dana Silverberg '11, Women's

Cross Country
Tessa Strelow '11, Women's Cross Country
Kelsey Taylor '11, Women's Cross Country
Lauren Wise '10, Volleyball

Athletic Director, Fran Shields, expressed that he is very impressed with this fall's group of student athletes. "We are very proud of the accomplishments of our student athletes," said Shields. "On the field and in the classroom, it was a successful season for our programs."

Congratulations to all the fall student-athletes for their hard work and dedication to both athletics and academics.

Additional reporting by Will Tomasian.

Figure Skating Club's Open Skate Night

CONTINUED FROM PAGE 8

All of this has meant more publicity and more money for the figure skaters.

"We usually make like \$350," said figure skater Molly Bierman '11. "It's easy and everyone has a good time, so it's a great fundraiser."

It's the perfect way to start off a Thursday night, because almost everyone loves to ice skate, whether you are good at it or not. Let's be honest, nothing is funnier than watching your friends make fools of themselves as they slip and stumble around the ice. It's like their legs have all of a sudden become more unstable than Jenga game but there's nothing they can do about it.

"I always wish I could try skating without knowing how to skate," said Bierman, who has been skating since she was

seven-years-old. "[Laughing] I just want to know what it feels like."

Bierman began figure skating while she was growing up



in Chicago, where synchronized skating is really popular. Her parents initially signed her up just to give her something to do, but she loved it so much that she hasn't stopped ever since.

Now, she's one of the leaders of Conn's Figure Skating Club and loving it more than ever.

On campus, the Figure Skating Club consists of around ten to fifteen students, a sizeable amount considering not that many people figure skate in general, but it's not enough for Conn to compete in intercollegiate competitions.

As a result, the Figure Skating Club is joined with three other colleges from Rhode Island (Salve Regina, URI and Bryant) to form a synchronized skating team that competes against other schools from around the northeast.

Because practices therefore take a lot of time commitment, and traveling every week to Rhode Island can get pretty expensive, the Open Skate Nights are very important to the continued success of the team.

ARTS + ENTERTAINMENT

December 8, 2009 | Editors: Racine Oxtoby and Kris Fleming | arts@thecollegevoice.org

Movie and Album Reviews

Precious

Based on the Novel 'Push'

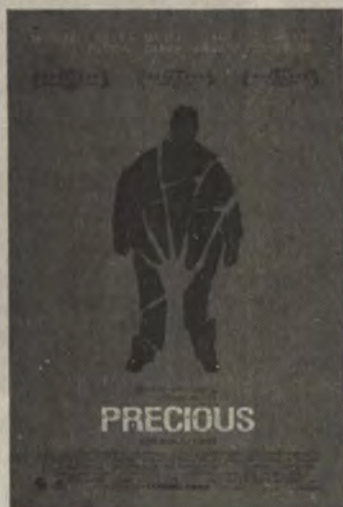
MATTHEW GENTILE
STAFF WRITER

Based on the novel "Push" by Sapphire, Lee Daniels' *Precious* creates a dire portrait of a troubled, obese African-American girl who goes by the name of Precious (a nickname which she gives herself), who has endured the hardships of domestic violence, poverty and nearly every possible form of abuse. Featuring a predominantly African-American cast of characters, the performances from the inner city story are gritty, disturbing and painfully honest.

Gabourey "Gabby" Sidibe, a young actress, gives a heart-breaking portrayal as the heroine Precious, who exists in a landscape of despair. Her father has raped, impregnated (two counts) and abandoned her. Her mother (played with incredible range by comedian Mo'Nique) verbally and physically abuses her on a daily basis, throwing a glass or a shoe at her whenever she does something wrong.

Like a fly in a jar, she scares her poor daughter into a world that she cannot escape no matter how hard she tries.

In this dark, tragic world, then, what can one take away from this film? With such graphic and realistic disturbances presented on screen,



how can we as an audience relate to this story?

The answer is hope.

When her caring principal, who sees that Precious is in her second pregnancy, offers her an opportunity to attend an alternative school, Precious takes the opportunity. She begins to attend a class there with ten other girls all from poor areas of New York City. Her teacher, played with tenderness and sincerity by Paula Patton, looks into Precious and sees something special.

With the heart of Oprah Winfrey, the marketing genius of Tyler Perry, and incredible performances from its lead actors, *Precious* delivers on most levels. Daniels' direction is daring. For better or worse, it does not hold back in its imagery, dialogue and situations.

At times, this can take away

from the film's message.

The camera shakes, zooms in, and zooms out. Daniels' choice to abandon aesthetic quality for a sense of realism may be liked by some, but in essence, it makes the imagery less powerful. They might have been better suited getting Spike Lee to direct the picture. The editing and transitions between many scenes can be choppy and obtuse, but these flaws do not detract from what is really precious about this movie: the performances.

Mo'Nique delivers a knock-out performance, will definitely get nominated for the Oscar, and may even take home the grand prize. In her debut performance, Gabourey Sidibe carries this film from beginning till end. And there's Mariah Carey, who doesn't look like, well, Mariah Carey. Dressing all the way down, she also delivers a good performance as a sensitive social worker.

Precious is a smart, well-meaning project that, despite some loose ends, pulls itself together nicely. A solid film with excellent performances, it triumphs in both its message and meaning.

On a Camel Rating Scale, out of a possible four, I'm going to give *Precious* 3 Camels.

Animal Collective - *Fall Be Kind*ETHAN HARFENIST
STAFF WRITER

Animal Collective, composed of nicknamed musicians Avey Tare, Panda Bear, Deacon and Geologist, is one of the few bands that manages to get better with each new release.

They have been constantly expanding their sound to mainstream accessibility without losing their individuality (an admirable feat). Their new EP, *Fall Be Kind*, picks up where *Merriweather Post Pavilion*, their last album, left off.

Although the five songs on this EP are not as divinely danceable as most of the tracks on *Merriweather* are, the tunes are superb in an introspective sense. Glittery harmonies and slow-churning melodies grace this EP in every facet.

"Graze," the opener, evokes visions of bucolic merriment, steadily gaining childlike momentum before it explodes into a flurry of synthesized flutes that sound an awful lot like something out of "The Legend

of Zelda: Ocarina of Time."

The second track, "What Would I Want? Sky" is a very uplifting song that incorporates the first licensed Grateful Dead sample ever ("Unbroken Chain").

Needless to say, it is a joy to the ears. You can hear the cut-up voice of Bob Weir crooning in the background, and it's one of those few AC songs that put a profound emphasis on the lyrics. "Old glasses clinking and a new board is blinking/ and I should be floating but I'm weighted by thinking." It's almost strange to hear the voice so clearly.

"Bleed" and "On a Highway" are more ambient than the previous two tracks, but serve as a good segue to the final piece, the busy "I Think I Can."

"On a Highway" is a dreamy and personal song, a memoir of life on the road. The song has a very lazy, almost tribal beat to it, a playful song to be heard on never-ending asphalt.

The final piece, a seven min-

ute tour-de-force, is all over the place musically. Rampant percussion accompanies a piano, a synthesizer, and they even fugue! It's very involved, perhaps a little too much so. The piece explores many themes, and ultimately comes full circle, returning to the first eerily synthesized riff that greeted us.

What this EP accomplishes, like most of their releases, is to create a mood out of a sound texture. The songs were written before and during the *Merriweather* sessions, but were left out for whatever reason. The influence from these sessions is obvious.

It's startling how well this EP flows, though. Animal Collective is becoming a new age, acid-soaked version of the Beach Boys, creating warm and inviting music with subtle intricacies that make each listen a new experience.

Like Brian Wilson before them, they are making intelligent and challenging pop.

*Bad Lieutenant:**Port of Call New Orleans*MATTHEW GENTILE
STAFF WRITER

Guns, prostitutes, blow, hallucinogens, Nicolas Cage and iguanas triumph in Werner Herzog's bold, fearless *Bad Lieutenant: Port of Call New Orleans*. Featuring an over-the-top performance from Nicolas Cage and off-the-wall direction from Herzog, this film succeeds on all levels.

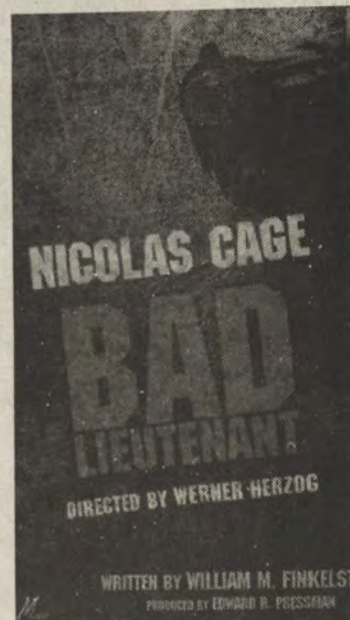
Set in post-Hurricane Katrina New Orleans, Cage plays Sergeant Terrence McDonagh, a good cop gone bad promoted to Lieutenant as a result of his heroic acts in Hurricane Katrina. After injuring his back while saving a drowning man, McDonagh is jaded by his recent injuries, and picks up an addiction to prescription drugs, which turns into a cocaine addiction, which turns into involvement with lethal drug dealer Big Fate (Xzibit). As a result, murder, mayhem, and madness ensue.

Completing his tumultuous lifestyle is his relationship with a prostitute named Frankie (Eva Mendes). Their lives and what they want coincide - he understands that she is a hooker, and still loves her. They give each other drugs, sex, and affection, but most importantly - sympathy and understanding. McDonagh's relationships in the film are multi-faceted. He has his father, who he's close to, his partner (Val Kilmer, who does not add much to the movie) and the rest of the city. When he walks down the streets with his badge and his gun, he is the law. He calls the shots, and will do whatever it takes to do so.

Critics and fans alike have doubted Nicolas Cage's recent pay-check influenced choices like *Knowing*, *National Treasure: Book of Secrets* or *Ghost Rider* just to name a few. However, they will all be pleased when they see him in this tour-de-force, where he was paid a miniscule amount compared to his mainstream titles (*Bad Lieutenant* was done with a meager budget) but churns out his best work since *Adaptation* in 2002.

Unfortunately, this movie is unlikely to solve his bankruptcy problems.

For Werner Herzog, this is another interesting entry in his comprehensive body of work.



Having helmed many films over what is approaching a five decade career, it seems Herzog never fails to impress.

He does not do anything that Ferrara does in the 1992 *Bad Lieutenant*. This film is not a sequel, a remake or a re-imagining. It is simply a twist on the same concept of a crooked cop. Ferrara should be pleased with this fine effort.

Paced perfectly at 121 minutes, this film wastes no time and keeps the viewer engaged from start to finish.

It is my hope that *Bad Lieutenant: Port of Call New Orleans* reaps Oscar nominations and wins, though that is somewhat unlikely due to its risqué nature and noir qualities.

While this film does not have "Academy" written anywhere on it, hopefully, they will be able to acknowledge Cage's performance and Herzog's direction, though it is highly unlikely. This is certainly not a film for everyone. It has many disturbing scenes, of violence, drug abuse, rape and murder - but it presents these scenes with style. While it may not get the Oscar gold, *Bad Lieutenant: Port of Call New Orleans* is a complete neo-noir cop story featuring a delightfully unhinged Cage, a courageous Herzog, excellent pacing, timing, and first-rate story-telling.

On a Connecticut College Camel Rating Scale, out of a possible four, I'm going to give *Bad Lieutenant: Port of Call New Orleans* 4 Camels.

Them Crooked Vultures - *Them Crooked Vultures*DAVIS MCGRAW
STAFF WRITER

Last year, after decades of producing little else but oh-so-sweet adult-pop and singer-songwriter saccharine, Sir Paul McCartney dropped *Electric Arguments*, a collaboration with producer Youth released under the pseudonym "The Fireman."

Though Paul had made a few minor Youth related records under this moniker in the 90's, *Arguments* shocked more than a few listeners by juxtaposing the typical Macca elements

with liberal experimentation, adventurous sonics and, for the first time in ages, an album's worth of memorable tunes.

So why am I rambling on about Paul McCartney in the introduction to my review of the first release by nouveau-supergroup Them Crooked Vultures?

Perhaps it's because this eponymous debut is, in many respects, the exact opposite of McCartney's recent "Fireman" excursion. Them Crooked Vultures boasts Josh Homme, the prolific riff-merchant

behind Kyuss, Desert Sessions and Queens of the Stone Age as its driving force. His collaborators, occasional QotSA drummer and session veteran Dave Grohl as well as John Paul Jones, the bassist and multi-instrumentalist from a little English group called Led Zeppelin, complete the group. With no slouches on board, Them Crooked Vultures looks about as good on paper as a Beatle making electronic music looks bad.

The problem is that Homme's only apparent change

in modus operandi here is to loosen up a little bit while his cohorts, frankly, do what they always do; Grohl's drumming is succinct and energetic while Jones' bass and keyboard skills round the heavy rhythms. What's conspicuously missing is the sort of synergy that one would naturally hope for.

This is not a record without its high points. The riff in "Elephants" is memorably energetic, and JPJ's contributions to "Gunman" provide a slight departure from Homme's typical output. Hell, there truth-

fully isn't a single bad song on this record, but the lack of even one great track akin to QotSA's "No One Knows", not to mention the cornucopia of standout tracks in both Jones and Grohl's back catalogues, leaves this record stranded in the middle of the road; rocking and fun, but nakedly inessential.

For the first time in decades, it seems like Paul McCartney had the right idea.



Doubt: A Terrible Bond and a Brilliant Play

RACINE OXTOBY
ARTS EDITOR

"What do you do when you're not sure?"

Thus begins *Doubt*, John Patrick Shanley's Tony Award-winning masterpiece on morality. A quiet and minimalist play, encompassing a single act (no intermission) and featuring only four actors, *Doubt* nonetheless manages to pummel its audiences with its refusal to take a side in a frustrating and frightening debate.

First performed in the midst of the Catholic Church sex abuse scandals, *Doubt* tells the story of Sister Aloysius, a nun and strict principal of a Bronx Catholic school, trying to unravel a mystery involving Father Flynn, a much-loved priest and Donald Muller, the only black student.

Sister Aloysius tries to recruit the help of Sister James, a young nun who is Donald's teacher, and Mrs. Muller herself, but the play is primarily about Aloysius's independence and stubborn tenacity.

Conn's recent production of *Doubt* (put on the weekend before Thanksgiving break) stayed true to the original text while still allowing the actors to flesh out their complicated characteristics.

Most brilliant of all was senior Sarah Hornbach, who completely disappeared into her role as Sister Aloysius. Wearing a restrictive nun's habit, thick-rimmed glasses and an intimidating scowl for the entire performance, Hornbach was practically unrecognizable from the pink-shirted student who mingled with

audience members after the show. She spat her lines out like acid and made any onstage situation as uneasy as possible.

The fear in her eyes when she realized the possibility of sexual abuse in her school could be seen from the back row.

Portraying the ambiguous Father Flynn was senior Charles Cochran. He read his lines with an unusual accent, something that I struggled to describe to others, finally settling on "a Kennedy gone Australian". Cochran was most effective when Father Flynn was at his angriest – when he raised his voice, you recoiled.

Still, his character oozed uncomfortable charm, making moments like teaching the boys basketball and asking for three lumps of sugar in his tea oddly satisfying to watch.

As Sister James, sophomore Kristin Hutchins displayed lovable, earnest innocence with a touch of airheadedness. The audience connects the most with Sister James – we have been sucked into this confusing world just as suddenly as she has – so it is important to make the role as real as possible. Sometimes, Hutchins's sweet smile would distract from her impending conflict, but it was nonetheless a strong Main Stage debut.

In one of the smallest and most powerful roles was sophomore Shani Brown as Donald's mother, Mrs. Muller. Although her role lasts about ten minutes, Mrs. Muller's steadfastness was sometimes inspiring, other times appalling. The dialogue between Mrs. Muller and Sister Aloysius

started awkwardly, but that could be tied to the character adapting to an uncomfortable situation. Once the conversation picks up, it really works, sending chills down the audience members' backs.

Back in October, audiences were amazed by *The Tempest*'s illustrious, breathtaking set design, complete with swinging vines, real ferns and attention to detail. *Doubt* went the complete other direction, creating a flat space with only a few props for the actors to work with. This minimalist set design worked to create looming, lonely spaces to perform in. Cochran, as a priest, seemed most at home in this space, addressing his audience as if in a great cathedral.

Most effective in the set changes had to be the run crew. Normally a job requiring black to be worn (so as not to distract from the action), the two run crew members were dressed as characters – one as a nun and the other as a schoolboy. This allowed for surprisingly smooth transitions and helped add to the general atmosphere of the play.

The audience left *Doubt* with more questions than answers, and that's how the play likes it. Even after the actors took their bows, the discussions and debates continue.

A smart play smartly directed, *Doubt* is a favorite of mine because when the audience leaves a performance, the opinion they carry with them depends on how the roles were performed. In this case, the roles were performed exceptionally well.



KARAM SETH/PHOTO EDITOR

Co Co Whoa or Co Co No?

The Co Co Beaux held their annual Winter Concert this past Friday night to a jam-packed chapel, the biggest crowd the event has seen in recent history. We at the *College Voice* asked a random sample of twenty students to rate the Co Co Beaux on a scale of one to five.



KELSEY COHEN/PHOTO EDITOR

"Co Co Beaux is an explosion of musical integrity. Their voices together create a melting pot of delicious melodic ingredients."

Tone 4

Blend 4.75

Choreography 3.5

General Cleanliness 4.95

Fashion Sense 3.5

Prep Factor 5

Charm 4.5

"I liked when they integrated the audience members. Deep down every girl wanted to be sung to by a group of singing guys – though I guess some would rather die."

"You couldn't hear the soloists in a few songs because the background was too loud."

"You boys are schmexy."

"The soloist in 'Use Somebody' was a sexual experience on the stage and left me begging for more... but he was slouching."

"Very enthusiastic and talented. Difficult to hear solos sometimes because the group sings too loud. Varying dynamics would be interesting." - Anonymous mother

"Although I will always love the Co Co Beaux, I'm sick of being bombarded by the same few soloists at every performance."

"Ryan's boob grope deserves recognition for its impeccable timing."



Lambdin Game Room:

Where a Kid Can Be a Kid

ROCIO GARCIA
STAFF WRITER

Imagine a place on this campus where you could be a kid all over again.

Now picture this place on the second floor of Lambdin House in the Plex, and voila! Behold the Lambdin game room.

Probably one of the most underexposed social spaces on campus, the Lambdin game room has slowly become a safe haven for the pool, air hockey, ping pong, board game and foosball fanatics.

The game room was first established thanks to a generous donation from an alumnus. It is managed by the Office of Student Life and staffed by students. As a current employee of the game room, it is my duty to urge you to pay a visit to the game room the next time you find yourself in the vicinity of the Plex.

The game room is open every day of the week: Monday through Wednesday from

6 PM to 12 PM, Thursday from 6 PM to 2 PM, Friday and Saturday from 2 PM to 2 AM, and Sunday from 2 PM to 8 PM. The game room is equipped with comfortable couches, televisions, and convenient wireless access.

You may ask, what is it that students enjoy most about the game room?

"I love the game room. It's a good way to spend your time," says Joey Krevolin '13.

"As a freshman, the only reason I found out about the game room is because I met here for my first house meeting during freshman orientation."

While the game room is open to the entire campus community, the location determines those who visit it. Clearly, people who live on the north side of campus have better access to the game room.

Nonetheless, everyone should find the time to relive some stress during these times of finals and mayhem.

SPORTS

December 8, 2009 | Editors: Sarah Haughey and Mike Flint | sports@thecollegevoice.org

Fall Athletes Honored for Sportmanship and Academic Success

Abby Hine '11 Named First Team All-New England West Region

SARAH HAUGHEY
SPORTS EDITOR

While winter sports were in full swing over Thanksgiving break, some fall athletes were still receiving awards for their performance this past season.

On November 25, junior Abby Hine was named to the Longstreth/National Field Hockey Coaches Association (NFHCA) All-New England West Region First Team. In addition to this honor, Hine was named to the 2009 All-New-England Small College Athletic Conference (NESCAC) First Team on November 11. Back in September, she garnered NESCAC Player of the Week for the second time in her career after she scored the game-winning goal in a 2-1 victory over 16th ranked Amherst College on September 26.

After receiving such vast recognition for her performance this season, head coach Debbie LeVigne expressed her pride. "Abby really stepped up as a leader for us this season. This is a tremendous achievement for her and a credit to the hard work of the whole team."

Hine led the team in all three major offensive categories with nine goals, six assists and 24 points. Adding these numbers to her achievement from past seasons places her in fifth place on the Camel field hockey program's all-time scoring list with 27 goals, 16



Abby Hine 11

assists, and a total of 70 points.

Six other Camels received honors over Thanksgiving, when they were named to the NESCAC Fall All-Sportsmanship Team. This year's team includes:

David Aigler '11, Men's Cross Country
Meg Christman '10, Volleyball
Kelsey Fredericks '10, Field Hockey
Thomas Giblin '10, Men's Soccer
Colleen MacPhee '10, Women's Cross Country
Jessica Roeder '10, Women's Soccer

The All-Sportsmanship team is composed of one student-athlete from each sport at each NESCAC College. Each member is selected by their own teammates and coaches for their positive contribution to sportsmanship.

In order to be selected for this honor, the student-athlete must exhibit respect for themselves, teammates, coaches, opponents, and spectators. They maintain sportsmanship both as participants in their respective sports, but also in their everyday lives. Through their positive actions, they serve as

an example and an inspiration to others to adhere to the quality of sportsmanship that the NESCAC and NCAA promote.

Four of the All-Sportsmanship Team honorees, David Aigler, Thomas Giblin, Colleen MacPhee, and Jessica Roeder, were also named to the NESCAC All-Academic Team this fall.

A total of 24 Camels garnered recognition for their performance in the classroom, as they were named to the All-Academic Team. To be selected for the All-Academic Team, a student-athlete must have reached junior academic standing and be a varsity letter winner with a cumulative grade point average of at least 3.35.

A transfer student must have completed one year of study at the institution.

The 24 Connecticut College student-athletes included on the 2009 NESCAC Fall All-Academic Team are:

David Aigler '11, Men's Cross Country
Ellen Cavanaugh '10, Field Hockey
Marissa DeMals '11, Volleyball
Kristen Dirmaier '10, Field Hockey
Bizzie Dow '11, Field Hockey
Thomas Giblin, Men's Soccer
Brett Herrick '11, Men's Cross

SEE FALL AWARDS PAGE 5

Open Skate Night

Figure Skating
Raises Money for
CompetitionsMIKE FLINT
SPORTS EDITOR

Winter is just around the corner. It may not feel like it – the relatively warm weather and lack of real snow make it difficult to get in the holiday spirit – but December is upon us and Open Skate Nights are becoming ever more frequent. Strapping on those skates and gliding around with your friends makes it hard to deny that autumn is in the past and winter is here.

This past Thursday was the second Open Skate Night of the semester. The events are organized by Conn's Figure Skating Club and the money raised through skate rentals helps to fund the team's travel and competition expenses throughout the year.

So far, the Open Skate Nights have been a great success. Turnout has been awesome; skates are cheap (\$3 for a pair of skates); and it seems like everyone has fun.

SEE SKATE PAGE 5

Hit the Road, Coach!

Notable College Football Coaches Out of Jobs: Weis Fired, Bowden Retires

NICK WOOLF
STAFF WRITER

With the end of November came the end of two college football coaches' jobs. After five years at Notre Dame, Charlie Weis was fired by the athletic department and left the Fighting Irish with an overall record of 35-27. Farther south, Bobby Bowden retired his job as the head coach of Florida State and ended his legendary tenure with the Seminoles. I want to start by examining the circumstances surrounding Weis' departure.

After a 45-38 loss at Stanford to close the regular season with a 6-6 record, Notre Dame fired head coach Charlie Weis on Monday, November 30.

The speculation about Weis' job security was widespread before this announcement, and many people were not surprised by the athletic department's decision.

The biggest question now is who will replace him?

Several names have been tossed around as potential answers to this question: Oklahoma coach Bob Stoops, Iowa coach Kirk Ferentz, Stanford coach Jim Harbaugh and even former NFL coaches Jon Gruden and Bill Cowher. All of these coaches have impressive resumes, but can Notre Dame successfully lure any of them away from their current jobs or out of retirement? The college coaches listed above have all built solid programs at their respective schools; it won't be easy to convince them to abandon those teams for



Ex-Notre Dame Head Coach Charlie Weis (left) and Retired FSU Head Coach Bobby Bowden (right)



one that is clearly troubled. It also seems as if Gruden and Cowher are fairly comfortable in retirement from coaching, since they both currently have regular jobs as NFL analysts at ESPN and CBS, respectively.

It is clear that whoever takes over the head coaching job has a lot of work ahead of him.

The Fighting Irish have not made it to a major BCS game since 1989, and last year they finally won their first Bowl game in nine years (they beat Hawaii 49-21 in the Hawaii Bowl).

Four coaches have tried to replicate the success that Lou Holtz brought Notre Dame

with a National Championship victory in 1988, and none of them have succeeded.

Notre Dame needs more than a new head coach. Most importantly, I believe, the player recruiting efforts need to be improved. The allure of playing for the Fighting Irish has lost some of its appeal in recent years thanks to the continued success of schools such as Florida, USC, and Texas. Whether high school stars continue to pick these schools over the Irish will depend on the attitude (and success rate) that the new head coach brings to Notre Dame's football program.

with their football patriarch, many wonder if it really was Bowden's time to say goodbye or if he was pressured into doing so by the University's board of trustees.

A FSU student interviewed by a correspondent for ESPN U said, "I think it's very unfortunate that the University would give him an ultimatum. I feel that if he didn't think it was his time to go then he should still be here...it's not going to be the same without him."

Others connected to Florida State have questioned the aggressive moves made by the University, but now it is time for both parties to move on. The Seminoles will have a new head coach next year in Jimbo Fisher, who has been the team's offensive coordinator since 2007.

If Florida State wants to return to the top of the ACC, they'll need to recruit some talented defenders. This team allowed an average of 30.75 points per game during the 2009 season, and they, like the Fighting Irish, finished with a 6-6 record. The offense certainly proved it was capable of scoring big against ACC rivals (see their 41-28 win against Wake Forest or their 45-42 shootout win over N.C. State), but the defense must improve in order for Florida State to be a Top 25 team next season.

Bobby Bowden will not be easily replaced by Mr. Fisher, but if he can coach FSU to the ACC title game, he may successfully win over the Seminole fans. Good luck Jimbo!

On the other end of the coaching spectrum, Florida State's beloved coach Bobby Bowden retired after thirty-four years in Tallahassee. Bowden will be remembered as a legend in Seminole football history.

Here are just a few of his monumental achievements: He has 388 career wins (second-highest in the history of the FBS), he coached the team to two National Championships in 1993 and 1999, and he coached the Seminoles to fourteen straight seasons with ten or more wins (1987-2000).

As players and fans at Florida State reluctantly part

OPINIONS

December 8, 2009 | Editor: Alfred DeGemmis | opinions@thecollegevoice.org

I Love You, Junot Diaz

SUSANNAH MATTHEWS
CONTRIBUTOR

If you missed the arrival of Junot Diaz on the scene with his collection of short stories *Drown*, I can forgive you. *The Brief Wondrous Life of Oscar Wao* had been sitting on the top of a large pile of books-to-read for longer than I care to admit. But if you missed Junot Diaz's reading and book signing this Wednesday, well then we just cannot be friends.

I understand not everyone sees Pulitzer Prize-winning authors as celebrities, or gushes over them while wearing their lucky hat, or almost spits out that they would like to give birth to their children. Maybe that's just me. But Junot Diaz has something for everyone.

Being in front of a teeming crowd of people seemed effortless to him, and he immediately put the crowd at ease with his informalities, humility, and intimacy.

He does not seem at all affected by his fame, which he admitted is probably from growing up in a disciplinarian, military family where "celebration was for moronic civilians."

In other words, he's *for real* - laid back but not passive, funny but not fluffy, lively, and extremely intelligent (I mean, he is the Nancy Allen professor at MIT).

Diaz's reading was slow and deliberate - every word had meaning. Like in his writing, he speaks with an easy flow between español and inglés. Yet he seemed much more interested in the Q & A than in hearing himself read.

Diaz often responded

with surprising and moving thoughts on the act of writing - how he lived with these characters for eleven years, building this novel up like a cathedral, yet how "when you're done you have to let these characters go, and you think, 'farewell!'" He built the Dominican family in *The Brief Wondrous Life of Oscar Wao* as a complete entity - they don't make sense apart as individual characters.

Diaz also discussed the politics of his writing - of the



KARAM SETHI/PHOTO EDITOR

Caribbean and female experience, the trope of the sci-fi hypercharged genre, his use of "n-gger vs. n-gga," and his annoyance at what a culture chooses to create uproar about that they don't understand. According to Diaz, many people say they miss out on so much of his book by not knowing Spanish, but don't complain about his out-there sci-fi references, virtually unknown to those who didn't grow up in the Marvel universe.

When responding to the question of whether he wanted to alienate readers with his constant interchange between Spanish, slang, and English - he laughed that his thought

process wasn't, "Ha, now you gringos will suffer!"

Diaz wants his novel to urge its readers to find someone who does understand, and to seek community, as it takes a whole bunch of people to begin to understand any (good) novel. He speaks and writes in multiple voices to challenge the myth of linguistic purity and that anyone should have to "decide a side."

His hatred of politics (especially in terms of the First/Third World split) is clear, and nothing reveals that more than the "gimmick" of his painfully long footnotes, in the style of David Foster Wallace. The footnotes, with their flawed, arbitrary history, exposes the authority we unquestionably give to a certain kind of narrative, an act which in many ways is not unlike being in a dictatorship (language is too politically charged not to try and repress you). This authority is the same authority we give the misogynistic narrator Yunior, who in reality we probably shouldn't trust.

On life itself, Diaz is incredibly prolific. "Novels are like life - a good portion is unintelligible, most we don't even hear." For Junot Diaz, the novel mimics life and its opacity.

And on love - "If you leave more love in the world than you took out, you lived a wondrous life."

Junot Diaz seems at the heart of him to understand the nature of life and art, and how to connect them, which I believe is a rare if impossible gift: "We did nothing to earn this life, we got it for free and it's fleeting."

Working,
Studying, Saving
Together

Editor's note: This Opinion Editorial is part of a series of letters being published by the SGA Executive Board about issues SGA is working on this year.

JAVIER MIJARES CISNEROS
SGA CHAIR OF DIVERSITY AND EQUITY

For (too) many years have we had on this campus a very clear account of monopoly, one that despite having the potential ability to negatively impact all of us students, we have left to consolidate without taking action. This is a call for action.

The campus bookstore exerts near absolute control over book retail on this campus. It manages to do so by conveniently publicizing course book lists only once students have come back from breaks.

A good amount of us, those with no private transportation or an urgent need for our books, are then left with no option but to purchase our texts at the campus bookstore and more often than not at prices that are commonly way above those found elsewhere.

In a conversation with bookstore managerial staff, it was mentioned that this year they were looking to make ALL book lists available online by the end of this month.

Can we rely on this? Your call.

Consider however that not only would such action attempt against their very own financial interest - which they have been dire defenders of in past years when approached about this issue, but because (as mentioned by the bookstore staff) sixty percent of professors had failed to submit their lists by the deadline which was approximately three weeks ago. So clearly, the logical, ideal procedure of things is being corrupted not at one, but various points along the line.

In explorations of alternate solutions to this problematic, the possibility of having professors publish book lists on Moodle was considered. Despite the fact that this initiative would undoubtedly take considerable time, I proceeded to contact the corresponding offices on campus with intention of meeting and getting the ball rolling. Let me say that such attempts were truncated by the lack of response received from such instances.

No measure is taken to ensure that faculty submit course lists on time, whereas there certainly should be. Would faculty similarly go scot-free if they failed to submit grades or lists of courses to be taught? Apparently the might of faculty is held sacrosanct by some on this campus, and mandating professors to publish book lists by a certain date would substantially attempt against it.

However, as I said in the beginning, this is a call for action, not an exposé. In this note, the suggested actions are the following:

If the book lists for your courses have not yet been made public, email your professors and ask for them.

Nag if necessary.

It is your right to know what books you are to purchase as soon as possible so that you get the opportunity of finding the best deal available.

A good number of students already do this but it is certainly far from being ideal as a process. Also, some of us might not have considered this possibility or might not feel comfortable going to such extents.

Given time constraints, this is the best course of action.

In parallel, the call is not to purchase texts or supplies from the bookstore until current circumstances have changed. Let us not forget that as student body we constitute almost the sole target of their business, which entitles us with great power if we come together. If we refuse to play our role in this bilateral economic relationship, be sure that things will soon change.

However worry not, this will not be necessary as we should all be able to access our book lists by January 1 on this link:

<http://www.bkstr.com/CategoryDisplay/10001-9604-10443-1?demoKey=d>

If you would like the full exposé or would like to get involved in future efforts to institutionalize the early release of book lists, please contact me at jmijares@conncoll.edu.

Consider Your "Rights"

MEGAN REBACK
STAFF WRITER

We discussed the question of human rights in International Politics last week. Yes, the question of human rights; no, human rights are not necessarily universally implied.

Professor, male, American, Argentinean, social constructivist, father posed the question: "whose responsibility is it to take care of the states' citizens? Is it someone outside the states' responsibility to take care of an exploited country's citizens?"

"Why should I care? It isn't my responsibility to aid an exploited person, an exploited country," responded student, male, American, Asian, political-orientation uncertain.

"Why wouldn't I just look out for myself? Helping someone else won't help me," asserted student, male, American, white, conservative.

Firstly and foremost, I am a woman. Above being an American, a New Yorker, a liberal, a student, part-white, part-Hispanic, half Catholic, half Jewish, I am a woman. That is something I cannot hide from. Maybe if my skin were darker, my features more pronounced, my faith - or lack thereof - visible on my sleeve, I would identify differently. But I cannot hide from being a woman, and neither can any other woman.

"But you can't deny the fact that your family raised you in the United States and you are lucky you have the opportuni-

ties you have," refuted student, male, American, white, conservative.

I know that I am fortunate, in a relative kind of way. I know that I do not live in a war-torn country where rape is used as a systematic tactic of war.

I know that I have a family who loves me, education that protects me, and a house that shelters me, to a certain extent. These luxuries do buffer me from gender-based violence, sexism to a certain extent.

Raise your hand if you are a woman and you have ever been sexually harassed, either verbally or physically.

Raise your hand if you are a woman and have been condemned, either verbally or physically, for expressing your sexuality because it is considered "taboo."

Raise your hand if you're a woman and have ever been called a whore, a slut or a cunt.

Raise your hand if you are a woman who has been abused, either verbally or physically.

Raise your hand if you are a woman who has been raped.

Look around you, and look around the world at the number of women with their hands raised. More importantly, look at the women who cannot raise their hands because of the stigma inextricably tied to sexual abuse.

And if you don't believe me, face the facts; in the United States, 17.6 percent of women have survived a completed or attempted rape. At Connecticut College, that means that since 90 percent of our population

are American and 60 percent are women, close to 200 of our female peers identify with this fact.

Globally, at least one in three women is beaten or sexually abused in her lifetime. At Conn, that means that close to 400 of our female peers identify with this fact.

This is what makes me a global citizen as a woman; although violence against women is relative to where you live, it is universal. It is global.

How can we create change, obliterate inequality, assure human rights for every person regardless of race, socioeconomic status, gender or sexuality?

"I believe in liberty, in the equal treatment of each of us, however I recognize political realities. Two hundred years ago this country and many others enslaved non-whites. Women could not vote. These things, regardless of how you feel, to me, have all changed for the better," voiced professor, male, American, Argentinean, social constructivist, father, global citizen.

He continued, "can we reach a point where economic inequality will not exist? No. It is human nature to protect what we possess. The question is: how much are we willing to sacrifice?"

And that is the question we must contemplate. Not the question of human rights, but the question of "what can I do?" "How do I identify and how does that shape the things I care about?"

The Proper Authorities

DONALD BUDGE
COLUMNIST

"YOU HAVE NOT FULFILLED YOUR AREA 6 REQUIREMENT: PHILOSOPHY/RELIGION," read the angry sheet of paper.

Surely this must be a simple mistake, I thought. I was told by both my professor and the then-current, legitimate General Education Requirement documents that my "REL 209/ PHI 214: Daoist Traditions"

Upon asking the appropriate authorities at the Office of Records and Registration about this obvious misunderstanding, they informed me that "REL 209/ PHI 214: Daoist Traditions" was a history course that could not fulfill area six.

Unfortunately, I discovered I was not the only one to come across this problem. An esteemed colleague of mine was told she hadn't fulfilled her writing intensive requirement. She tried making the case that she was an English major, and that several of her courses by definition were writing intensive. It was cute of her to try.

Another respected friend was told that he hadn't completed his religion and philosophy requirement, despite being a philosophy major. Apparently, he got the strange notion that taking thirteen philosophy courses over eight semesters would fulfill the necessary objectives, but he was sorely mistaken.

As a firm believer in the concepts of logic and reality as taught to me by my father, and I would assume generations of happy successful men, I was determined to get this matter sorted out. I asked my professor if she would please explain to the proper authorities that the course discussed the religion and philosophy of Daoist texts rather than history, much like "REL 207: Buddhist Traditions," an officially sanctioned

option.

She responded the next day, informing me that she had spoken with those in charge, and they had said it was a history course. She continued by scolding me for not referring to one of superior rank by their title, and not following proper protocol.

Bewildered and left with no other options, I decided to take on the council myself.

Upon entering, I was led to a windowless room with a single

wooden chair. In random intervals, an anonymous representative would slide forms under the door asking me why I was here. After filling out the appropriate

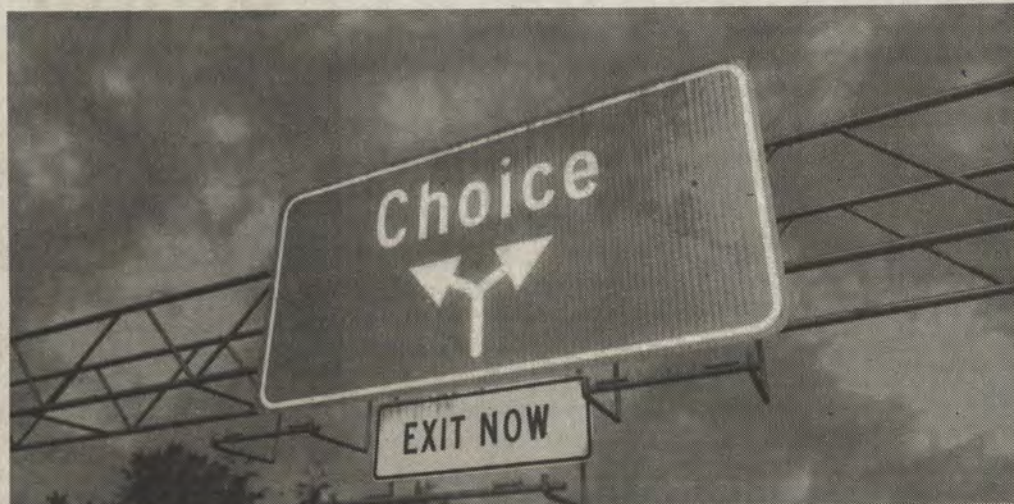
I was fairly sure I had spent the last three years of my life going to classes here, but the paperwork said otherwise.

forms three times, two men in suits sat quietly next to me and would not respond. I repeated this for four and a half hours.

Suddenly, the two men began fighting in front of me until two campus safety officers came in and escorted the men out. Immediately after, I was arrested for assault and battery. Before I had the chance to proclaim my innocence, a rag was placed over my nose.

Everything went black. Drifting out of my chloroform haze, I found myself locked in the Nichols House Treasure Room where I wrote most of this article. After three days of feeding me nothing but ham with fruit topping and yellow cake, the officers opened the door without saying a word.

Relieved, I walked back to Katherine Blunt House, to find my camel card would not let me in any residence halls, and all of my I.D. cards were now blank. Confused, I returned to the office, but upon inquiry no one could produce the proper paperwork to prove that I had ever attended Connecticut College. I was fairly sure I had spent the last three years of my life going to classes here, but the paperwork said otherwise.



Picking Your Major: A Student's Tale

MATTHEW GENTILE
STAFF WRITER

Whether you are a freshman first arriving, a sophomore gearing up for round two, a junior driving forth or a senior facing his or her last year, there is no question that there can be a significant amount of pressure involved in picking a major. Many questions swell up in a conundrum that appears in front of your mind. What major will get me in the best position for a career? Graduate school? A job? Since I am paying halfway to six figures to come here, what is the best choice for me?

Please, for the sake of genuine education, avoid these questions when choosing a major. Time and again, there are students who choose majors because they want to go towards career that make them the most money, or will get them the best job somewhere. This mentality, for lack of better word, can destroy the whole point of a liberal arts education.

When you decided to come to Connecticut College, you did not enroll for the same education you would get at a large-scale university like George Washington, NYU, USC or Ohio State. You came to a small school that specializes in giving students a broad education.

I recall a conversation I once had with a friend, who laughed

when I said I wanted to pick up English as a second major to film. When I asked him why he chose to be an international relations major, his response conveyed that it would potentially be the best job, the best pay and look the best on his resume.

I was not upset. I was sad. The fact that students choose to forgo their passion or interest and instead take calculated risks saddened me.

Now do not get me wrong, if you are passionate about international relations, government, mathematics, or even economics (I personally do not know how that is possible, but it sure is) whatever it maybe – do major in it. However, if you go into any endeavor, especially something as important as your college career, under the blinding impression of a calculated risk, then proceed with serious warning, because you are missing out.

Certain people may mock an English, dance, music, film, art or self-designed major, and ignorant people can deem it as a long road for the unemployed, but nothing could be more untrue. Any life worth living or career worth pursuing requires hard work – and lots of it.

What you do during your undergraduate career can be very different from your professional endeavors. Someone

who majors in art history can some day become a doctor – I've seen it happen. It may take longer, but it is possible. Filmmaker Martin Scorsese majored in English as an undergrad, and procured his film degree as a graduate. Bill Clinton studied philosophy, politics and education before he went on to get his JD at Yale. Famous film producer Jerry Bruckheimer majored in psychology before pursuing his extremely lucrative and successful career.

A comprehensive education goes hand-in-hand with intelligence and experience.

A student who majors in history or psychology has just as much of a chance to go to law school as one who takes up pre-law or government. Everyone gets to their final destination in different ways, whether it be talent, dedication or brightness.

A once in a lifetime opportunity presents itself at a liberal arts college: the ability to study and learn what you want.

If you can not find a major that grabs you, then make your own. If you have not found something that you feel passionate about, don't worry – explore subjects and it will happen.

When you finally make the decision on your major, be sure it is something you are genuinely passionate about.

Show (us) your Parents at
thecollegevoice.org/
showyourparents

"Ms. Sexuality"

MATTHEW BURNS
COLUMNIST

If you managed to stroll by Coffee Grounds this past Wednesday night you may have noticed a steamy atmosphere coming from more than just the brewing of coffee beans.

That's all in thanks to Feminist Majority's Sex Toy and Masturbation workshop presented by Sexologist and Sex Educator Meghan Andelloux, better known as Ms. Sexuality Speaker.

The evening began with a nervous energy so similar to that found on a first date. The crowded room of over 60 guests squirmed nervously as they sat across from the wild redheaded sexologist and her

table of delightfully sinful toys. The event began with a brief introduction to Meghan, but also to the work of Conn. Colls newest student group S.T.A.F.F., a group working towards raising both awareness and funds for Fistula, a serious and humiliating condition that plagues young prepubescent girls forced into unwanted and often still born pregnancies. Meghan immediately showed her support for the cause and helped to make the fundraising quite successful.

Once introductions were over, the foreplay of the night began as Meghan introduced the crowd to the world of female and male anatomy with the help of her larger than life puppets. After a few jokes and many reddened faces,

Meghan roused (or should I say aroused) the crowd into a flurry of questions, comments, and most often giggles.

Through her interactive, hands on approach, Meghan introduced her audience to an array of sexual devices such as vibrators, lubricants, and yes even spanking paddles! Yet what was most impressive about Meghan's presentation was her ability to not only delight, but also to educate her audience with vital advice for happy and healthy sex lives. When the audiences rendezvous with Meghan finally came to a close there was nothing but satisfied faces all around, but hey, would you expect anything less from a woman who calls herself Ms. Sexuality!



KELSEY COHEN/PHOTO EDITOR

The Camels Hump

An Advice Column

ANN D. & ALEXANDRA L.
COLUMNISTS

Sex and relationships. We love them, we hate them, but we are all involved with them in some way. Here at The Camels Hump, we believe that if you're going to do it, you should know how to be safe, how to be successful and how to talk



about sex and relationships in a healthy, positive and informed way. So we're here to help you. If you need advice on what to do, how to do it or how to talk about it with your friends after the fact, you've come to the right place. Welcome back to The Camels Hump – shall we begin?

Questions?
cc.camels.hump@gmail.com

Do women know that a lot of men like getting head more than having sex? Do they know that lack of head or poor quality of head can be a factor in the decision to break up?

-Seeking Oral Love

Your first question, SOL, is a universal problem.

There is a particularly troubling truth that should be brought to the male students of this campus, and which we have been discussing with multiple female

members of the college community.

Head is important. Numerous women have confided to us that they have broken up with men because they did not get head, or did not get good head.

We feel that many men are unaware of this fixation for women. This is a very important part of our sex lives, like it or not. We feel that some men discount it, give up on it, or just want to have sex and think that makes up for it. The fact is, it doesn't make up for it. Head is awesome and irreplaceable.

I suppose you can draw some comfort from this, as you are not alone.

Therefore, the most that we can offer you, being largely unsympathetic to your specific plight, is some advice to hopefully aid any female who offers your head-deprived self some relief. However, there is no right way to give head. The most we can give you, oh female (and gay) readers, is what not to do, courtesy of Cosmo.com:

-Slip a glazed doughnut around his manhood and nibble it off.

-He finds your hair super sexy, so while stimulating his member, take off your thong and tie it around your ponytail.*

-When you're out on a hike with your man, slip a small, smooth stone into your pocket when he's not looking. Then when you're making love in an open field, retrieve the stone and gently press the small, smooth stone into the sensitive spot between his testicles and his anus. Guaranteed to drive him wild!

-Using a soft, clean makeup brush, lightly dust over his testicles, penis, inner thighs and abdomen in sweeping circular motions. It provides an enjoyable subtle sensation that's stronger than a feather but lighter than your fingertips. Repeated circles on the scrotum will feel especially good.

-Rub a warm washcloth over his entire package, then swaddle his testicles in it.

* In an informal poll of three dudes wandering around Shain, one actually said he would not mind this. The other two said "I would think she was joking, and laugh out loud." Do with this what you will.

Tights Are NOT Pants!



SARAH WEISS
STAFF WRITER

Attention all females: tights DO NOT equal pants.

Yes, I am talking about the new fashion trend to hit our campus. This fad consists of wearing tights, leggings or whatever name you want to give the thin stretchy material that reveals the contours of your ass.

Now of course tights can look cute when worn appropriately. Paired with skirts, dresses, or even shirts long enough to cover your lovely derriere are fine. But tights or leggings thrown on with a t-shirt and boots out to class is not okay. They are not a replacement for jeans or even sweatpants.

No one wants to see your ass ladies, so please cover it up.

The only acceptable use of tights as pants is for athletics. Runners' spandex, for example, is perfectly suitable if you're heading down to the gym or going out for a run. Horseback riders' breeches are great when you are riding a horse. Dancers can wear them to dance class and sports teams can wear them at practice.

But to that 9 AM psychology lecture, it is just not right. Even though you might wear only a sports bra at the gym, you surely would not wear it to class. Tights worn as pants are

just as revealing.

I recognize that some of you may wear the tights with the intention of showing off your assets. If this is your goal, try to do so in a more tasteful manner. There are plenty of other ways to show off your figure. Layering with a tight skirt can do the trick. Even a form-fitting shirt is fine, as long as we do not see that outline of your butt crack. So just pick a shirt with a few more inches and keep the mystery.

If you must wear your tights in all your glory, at least do something that warrants them necessary. Go for a run or head down to the athletic center. When worn appropriately they can be very useful. As a runner, I prefer my spandex over sweats during the cold winter months. But I am not about to wear that outfit to the mall.

Throwing on a pair of tights may be hassle free, but the worst excuse of all is laziness.

Next time instead of pulling on the black leggings, take the extra effort to use a zipper and wear the black jeans. Cover up that rump and leave something to the imagination, girls.

This trend did not start at Conn and will continue to spread this winter. Let us do our part to stop the fad. Join the movement and check out their manifesto at tightsarenotpants.com.

An Open Letter

LAKSHMI KANNAN & RAZAN KHABOUR
CONTRIBUTORS

We write this on a Saturday night sitting in the third floor of Wright, not just any Saturday night but the night of Festivus.

We came to Wright because there was a floor party with beer pong on our floor in Lambdin and needless to say, it was not the most conducive environment to work on a paper.

Around midnight, a friend who lives next door to me in Lambdin (who bravely attempted to stay and work in her room in spite of the beer pong game outside) called to inform me that a bunch of drunk students were creating a ruckus outside both of our doors.

The cause: a "FREE PALESTINE" sticker pasted on both of our doors.

They were using language that I do not wish to reproduce here to express their disgust at the sticker and vowed to find "these people" who live in that room to ask them a thing or two.

Curious to see these people, we went back to Lambdin. But by the time we reached they had left, as someone had

passed out and the focus had clearly shifted. My friend had an "ALLY" button on her door, next to the FREE PALESTINE sticker, and the ally button had disappeared since we had left Lambdin two hours before.

We write this article not to start a debate on the content of sticker itself. The issue of Free Palestine is one that creates extreme emotions on this campus, and we are all entitled to our own opinions.

We write this instead to express our utter disgust and disappointment on the narrow minded conservatism that plagues this student body when it comes to political issues.

Connecticut College claims to be a space where students and faculty engage in healthy debate on a variety of issues, where students allow themselves to be challenged and challenge their peers, where we learn from one another's lived experiences and knowledge and other flowery language that fills the college catalogue. I had always been skeptical of it.

But tonight's incidence

only reiterated how small our minds and visions actually are to different ideas and opinions.

And this is not the first time stickers such as this has elicited such intense emotions. But as we mentioned before, this piece is not intended to necessarily begin a debate about the content.

We are disappointed beyond words. We consider ourselves invested, interested and engaged seniors at Connecticut College. On most days, we are proud to be students of this great institution.

But this very night, as we both wrote few of the last papers of our college career, we cannot wait to graduate and move to a place where people are actually receptive to new ideas, beyond that of flowery language in catalogues.

We also hope that someday our peers will find the courage to truly challenge themselves and their beliefs and be sincerely open to new ideas, rather than claiming to do so in their narrow comfortable minds.

This is a castle made out of paper. Just sayin . Also, thanks for a great semester, writers and readers of *The College Voice*.

-Alfred DeGemmis
Opinions Editor



INTERESTED IN OPINIONS?
EMAIL
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or stop by our weekly all staff meetings:
Monday 10 PM, Cro 215

EDITORIALS

December 8, 2009

E-mail: contact@thecollegevoice.org

THE COLLEGE VOICE

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Going abroad/ away and want to write about it?

If you're headed abroad or away next semester and want to share your experiences with the campus, become a contributor on our "Wanderlust Travelogues" Abroad Blog! Email eic@conncoll.edu if you're interested and check out the site for inspiration:

thecollegevoice.org/abroadblog

Big thanks to Kasey Lum, John Sherman and John Dodig, the contributors from Fall 2009 who wrote of their adventures abroad in China, Germany and England.

Editor's Voice

It's that time of year...

It's that time of year.

With temperatures dropping, malls full of crazed shoppers, Festus and the scent of cinnamon found everywhere, you know they're coming. Finals are looming.

But procrastinate with me for a moment and reflect on Fall '09 at Conn.

From my perspective, the biggest issues this semester were the Freeman t-shirt fiasco, concerns for women's safety, lack of funding for the *New York Times* Readership Program, limited bandwidth, the bathroom peeper and the opening of the new fitness center.

Freeman t-shirt fiasco

I think this was taken care of swiftly and tactfully through a letter of apology from Res Ed and comments by the SGA Chair of Diversity and Equity, Javier Mijares Cisneros, which prevented this from becoming another "Lobster Gate" (side note, can we not use that term anymore?) in terms of campus tension. Hopefully we can learn how our actions and words affect others, and be more conscious.

Concerns for Women's Safety

Stemming from a variety of different frustrations on campus, including lack of available funds for the Women's Center and concern about the college's sexual assault prevention environment, a letter was sent by a number of students to Deans Briddell, Cardwell, Bengochea and Garcia which met with a 2,000 word letter response printed in the online edition of the *Voice*. The first of several conversations has occurred, but the issue has not yet been resolved.

Readership Program

It's been a long ride, and it's not over yet. An Above Current Level Request (ACL) has been submitted for review by

the Priorities, Planning and Budget Committee (PPBC). At this point, I don't care where the funding comes from, as long as the program is funded. Corey Testa and Teddy Fisher, along with Professor Borer and administrators, have been instrumental in finding solutions. I hope that when I come to visit Conn years after graduation, I will still see students reading the *NY Times* in the dining halls.

Bandwidth

As I wrote in my previous editorial, I think this is a great example of what students can accomplish when we band together on an issue and show the college what's really important to us. I hope this issue will be explored in more depth next semester to see where to go next. (Especially because Lee Hisle was right – even with the increased bandwidth, we're still consistently maxing out, likely from online videos and Skype.)

Bathroom Peeper

I have no words for this other than that was the creepiest thing and served as a great reminder that Conn is still part of the "real world." I also hope this will make the administration closely examine hiring procedures and the emergency communication system.

Fitness Center

It's fantastic. I think the entire campus can enjoy the building in one way or another, whether we use it every day, or just appreciate its appearance and commitment to energy efficiency. (I'm most definitely one of the latter.) The fact that it was funded entirely through donations and was part of the college's Strategic Plan made me even happier. Check out the Strategic Plan's website to see what's coming next.

This is our final issue of the

Voice for the semester, and it's been quite a ride.

With the launch of our first independent website in over eight years, greater use of social networking sites to share our stories and connect with readers, several guest speakers and a reevaluation of our purpose to the campus community, it's been a whirlwind.

I'd like to personally thank all of the fantastic editors, writers, copyeditors, business staff and couriers who have made this semester productive, and most of all, fun.

It's amazing to think this is only the beginning.

Join us next semester and get ready for more controversy, networking opportunities with journalism experts, Journalism Day (J-Day) "reloaded" and our print edition: the result of long weekend nights in Cro 215 full of caffeine, loud music, red editor's pens and Starbursts.

Upcoming Events/Guests:

Journalism Day, with brand new speakers and content.

Tom Condon, editorial page editor for the *Hartford Courant* and editor for weekly feature page "Place" that focuses on urban revitalization, land use and public transportation in Connecticut, and Bruce Becker, one of the most important architects and developers in the urban revitalization movement will give a lecture on Revitalizing Connecticut Cities in February. This is sponsored by *The College Voice*.

What is our purpose?

To serve as the campus watchdog, act as a community forum for issues of common concern and inform the campus community of significant issues.

P.S. If you haven't checked it out yet, see TED.COM.

- Claire

Letter to the Editor

Response to "FUSION: A Review"

I am currently studying abroad, and have thoroughly enjoyed keeping up with *The Voice* through its web site. For the record, I think it looks great.

The beauty of the Internet is that I can also submit a letter to the editor from across the Atlantic railing against a terrible article on FUSION that was published a short while ago.

The article was written by Kimmie Braunthal and currently holds a "-17" rating on the website.

First of all, it's very poorly written; phrases like "[it] is a night full of Asian culture, dance and overall experience," "I know many places in the need resources for rebuilding...", and "[a]s a performer I know things can slip up, get messy, etc. and it's the way the dancers deal with mistakes" appear in the final draft of the article. Was this even copy-edited?

Glaring mistakes in writing are frustrating to the reader, but they pale in comparison to the offensive style of this piece.

It reads like live-blogging of the event. The experience of reading this was like perusing someone's bad notes on a performance whilst the event

is happening.

She consistently refers to aspects of the show without explaining them at all, leaving a student who was not able to see FUSION confused and uninformed, which is the exact opposite of what a piece of journalism should be.

The structure of the thing was brutal as well. She introduced the article by saying that a slideshow of decrepit classrooms in Vietnam was "kind of a downer."

I hope CCASA issued an apology for bugging the author out! I know how difficult it can be to deal with (photographs of) conditions in third-world countries sometimes.

After this, she made a habit of mentioning a piece only to pick out one or two aspects of it to criticize, then moving on to the next one and repeating the formula.

I learned that Braunthal hoped dancers had integrated scarves into a routine, that she likes to reference *Chicago* and *Gilmore Girls* (two things I've never seen before, further alienating readers), that she wasn't impressed with a Korean dance of some sort, that she could have done a better job of choreographing Pete Konowski's part in a belly

dance, that she didn't approve of someone's shirt color, and that some dancers looked like they did not want to be on stage, among other things.

Furthermore, the words "I", "me", and "my" (not to be confused with "I Me Mine" off Let It Be) appear thirty-three times in the article. I don't mean to be rude, but I don't care what the author thought about the fact that she could see someone's shirt under a lion costume.

I want to know why there was a lion on stage! Tell me about the show! Give me quotations from choreographers, from participants, from members of CCASA, from audience members, from ANYONE. There isn't a single quote here; that's pretty impressive for a newspaper article.

Oh, and I learned an important showbiz tip: "A performer needs to draw the audience in with their smiles and enthusiasm, or at least fake it."

Let's try an edit: "A student writer needs to draw the audience in with facts and quotations relating to a performance, or at least fake it."

Sincerely,
John Dodig