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THE COLLEGE VOICE

NEW LONDON, CONNECTICUT

MONDAY, FEBRUARY 20, 2012

VOLUME XCV • ISSUE 13



COURTESY OF ADAM CAMPOS

Raja Kelly '09 stars as Sly Stone in Dance Department Chair David Dorfman's *Prophets of Funk*.

David Dorfman Talks Disco, Prophets and Sly Stone

MELANIE THIBEAULT
ARTS EDITOR

Dance professor David Dorfman has been busy this past year, touring with his company, David Dorfman Dance, and premiering their latest show *Prophets of Funk*, a tribute to the great funk/soul band Sly and the Family Stone. Recently, the company performed at the Joyce Theater in New York to critical acclaim and five full houses — the last two shows were sold-out. Dorfman, who received his MFA in dance from Connecticut College in 1981, talks about his past, present and future in the world of dance.

College Voice: When did you begin dancing?

David Dorfman: I received my un-

dergraduate degree in business from Washington University in St. Louis. My junior year of college, I spent a year away at the University of Illinois, which is where I took my first dance class. It was the second semester, and I finally got the courage to take a very beginning level class, and I loved it. When I returned to Wash U to graduate, I got involved in productions there. After graduating, I danced as much as I could. I would jump in my car after work, and at class take off my business suit and put on leotards and tights, dance attire that I wouldn't be caught dead in now.

CV: What did you do in the time between graduating from Washington University and beginning Connecticut College?

DD: In those two years, I was in-

involved in retail management. I was an assistant buyer, an assistant department manager, and then I was involved in management consulting. But what really made me happy, satisfied and motivated was the dancing I was doing. I like to call them my wandering and wandering years.

During that time I met Stuart Pimsler, a newly minted MFA from Conn, when he came with his dance partner to Wash U as a guest artist. I got to know him, and found out that Martha Myers, the dean of the American Dance Festival for many years and the head of the Dance Department at Conn, had placed him on his new path. He said, "David, if you're serious about dance, you should meet Martha." I did that right away. I reached her by phone and she tried everything in her power to

dissuade me, touting the difficulties of surviving in the field.

CV: So what did you do?

DD: I listened politely and I asked when I could meet her in person. Since I still so badly wanted to do it, I auditioned with Myers in Milwaukee. She invited me to Conn as a part-time graduate student. I did a summer study at Conn in '79 and studied everything I could, reuniting with an important mentor, the late Daniel Nagrin. It was just fantastic. It just worked out. I'm one that perseveres. And to this day, Martha and I are great buddies.

CV: Where did you go after you received your MFA?

DD: I didn't tell anyone I had an MFA until about five years after. I felt I needed New York training. I had invited choreographer Kei Takei to be an

adjudicator for my master's thesis, and she invited me to join her company after I graduated. I danced with her for three years. I immediately went on tour to Hong Kong with her; that was my first big trip. I spent a number of years with the wonderful Susan Marshall's company as well. When an opportunity for alums to come back to Conn occurred, that got me reinvigorated about my own choreography. I brought a piece here and never looked back. In 1985, I formed my company, David Dorfman Dance. In '86, I got my first grant from the New York Foundation for the Arts. It gave me a boost, some forward momentum. In the mid-90s, I worked as a guest artist at Conn for the first time.

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Peckin' on Kodak's Nostalgia

IPEK BAKIR
MANAGING EDITOR

Kodak is going through one of the more upsetting demises that the corporate world has ever witnessed. Founded in 1880, the company Eastman Kodak has played a pivotal role in popularizing photography throughout the entire world.

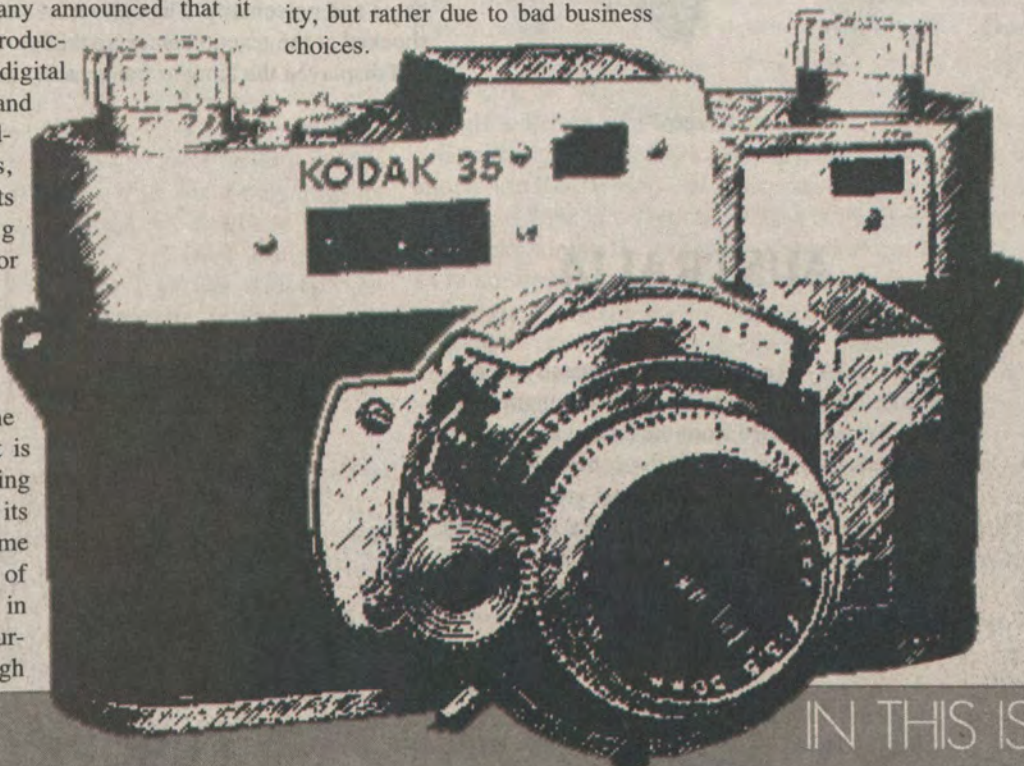
After tackling extreme economic hardship for over a decade, Kodak filed for bankruptcy protection. The company announced that it will stop producing both digital cameras and pocket video cameras, reserving its remaining capital for producing printers, inkjet devices and online services. It is also looking to license its brand name and line of products in order to survive through

bankruptcy.

How could Kodak be dying? Do we still not take photography classes where we learn to develop film? Are we not still buying film cameras to look artsy? Are we not using the phrase "Kodak moments" any more? Kodak's issues are business-centric, not affecting the culture and technology that it has provided. The reason for the company's direction toward bankruptcy is not because of failure to maintain its popularity, but rather due to bad business choices.

The monetary illnesses for Kodak started in the late 1990s. The company failed to recognize that brand loyalty was not an everlasting feeling for its consumers. The company has been called out as the "twentieth century corporate dinosaur" by a number of commentators. It has been great at innovation but laggard at translating such ideas into enduring business ventures.

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CONNECTICUT COLLEGE & New London



MEGAN COSTELLO

HEATHER HOLMES
STAFF WRITER

The day I came back to Conn from winter vacation, I noticed a sign in the window of a house on Williams Street that read in splashy font, "New London Loves USCG." I couldn't help it—a huge smile broke across my face. Something about that poster felt so right. I looked it up and learned that the New London City Center District spearheaded the United States Coast Guard (USCG)-appreciation movement, which began in January and culminated, appropriately, on Valentine's Day. Connecticut College and the Coast Guard Academy are such different institutions that, to a certain extent, it doesn't make sense to compare them. Still, the gesture got me thinking:

why is Conn's relationship with New London so radically different from the Coast Guard's?

Back in 1909, Wesleyan officially closed its doors to female students. Two years later, Connecticut College was founded in part as a response to Wesleyan's act of exclusion; now, 101 years later, the college continues to expand and improve what began as Connecticut College for Women in 1911. The story of the birth of Conn College is nothing short of miraculous—according to Conn's website, "The state required a \$100,000 investment from the city to ensure that the proposal would succeed. And the city had to deliver in ten days.

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FEBRUARY 20, 2012

THE COLLEGE VOICE

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THE COLLEGE VOICE

Editorials

On February 8th I saw the sun rise. It had been a long time since I had seen the psychedelic mixture of blue, orange and purple splattered on the sky. I woke like a zombie and threw on a flannel shirt and corduroys, shoving trail mix down my throat for some quick sustenance. The time was around 6:45. Route 32 wasn't buzzing like the petroleum stampede that I'm used to, and I hopped the concrete dividers to campus and made my way to Physical Plant. I had two hours of service to complete after being written up at the end of first semester, and February 8th was the last day I could complete it without receiving a harsher punishment. I trudged down to a part of campus that I assumed was the Williams School and met Jim Luce to be assigned a job.

I awkwardly stood while I waited to be approached by someone to accompany him or her on the morning rounds. Still droopy-eyed from the earliness and the lack of coffee, I prayed to the God of atheism that I wouldn't have to do anything particularly backbreaking. I was eventually commandeered by a man named Craig and was informed that we would be picking up trash and checking receptacles on the east side of campus.

I rode with Craig in a pick-up truck around campus looking for any obvious waste as we got to know one another. Craig is a landscaper who hails from outside of Mystic, a big guy with a warm personality. As I scoured the campus for trash in the morning chill, I thought to myself about how much better this disciplinary action is compared to attending "Choices," the wellness-mandated workshop that generally follows an alcohol transport, or getting lectured by an administrator about why it's a bad idea to drink grain alcohol after only eating a bed of lettuce for dinner.

This service-oriented approach to disciplinary action is

beneficial for two reasons. For one, you're actually doing something to better the environment of Connecticut College rather than being cooped up in a room having statistics thrown at you. While educating students on the dangers and realities of alcohol consumption is definitely necessary, somehow instruments like "Choices" fail to constructively address the problem. Plus, more than half of the trash that I picked up was alcohol-related. Cleaning up after others may make you think twice before draining a fifth and smashing it on the ground or casually tossing a solo cup into a bush.

And two, it forces one to take a deeper look at how this campus remains so spiffy all of the time—how is it that the debauchery and damages of a weekend here are simply erased? We have a team of individuals who make sure that Conn remains as tidy as possible. Physical Plant, for my money, is truly the unsung hero of this college community. They clean the broken bottles, the crushed cans, the banana peels that were unsuccessfully "Kobe'd" and everything in between. If left to our own devices, this campus would look like a landfill in a week.

My two hours were over before I knew it. I had paid my debt to Conn for holding an open beer in a hallway and not complying with a Campus Safety officer in the process. Rather than feeling like a child and being talked down to about my supposed substance abuse issues, I was instead cleaning my campus and learning about the men and women who help keep this place beautiful. My perspective was broadened and I had given back. Isn't this what punishment should always be for? A learning experience?

- Ethan Harfenist
Opinions Editor

Letters/Corrections (your opinion goes here).

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

Letters to the Editor:

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

All submissions will be given equal consideration.

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

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

No unsigned letters will be published.

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

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

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

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

Correction: Melanie Thibeault's "The Trouble with Tiaras," published 2/13, was not printed in its entirety. Read it in full at thecollegevoice.org.

World News

COMPILED BY IPEK BAKIR

THE AMERICAS

HONDURAS-- Last Tuesday the biggest prison fire of the century occurred in the Honduras. The death toll rose up to 359 people, according to reports. Witnesses have told police that the prison guards were not quick in opening the doors of the cells, and had left hundreds of prisoners there to die. Even though the real cause of the fire is still unknown, the investigators have been announcing that it was due to mattress fire.

AFRICA

MOROCCO-- Last week the officials in Morocco announced that they are banning the distribution of the Spanish newspaper *El Pais*. Only the Thursday edition of the paper is banned for now because of having published a supposedly demeaning cartoon of King Mohammed VI on their most recent issue. The cartoon is said to have intentionally stained the King's name and personality. The cartoonist said that he was shocked at the reaction since he thought the cartoon had displayed the King as being rather personable.

AUSTRALIA

AUSTRALIA-- Air Australia just recently went bankrupt. Many passengers who had bought their tickets for future trips from the airline are left with their invaluable tickets from the company. The company has made 83% in loss last year and had been having trouble purchasing oil for fuel. About 4,000 Air Australia passengers are abroad with return tickets from the company, trying to find other ways to fly back home.

ASIA

China-- Statistics show that China will leave India behind as the world's biggest gold market. The increasing level of income have enabled Chinese to invest more than before on gold. The precious metal has been bought by the Chinese 20% more compared to last year. The World Gold Council has announced China as the biggest purchaser of gold in 2012. The worldwide percentage of gold purchased has only increased 0.4%, which is relatively weak compared to what Chinese have contributed.

EUROPE

SWEDEN-- A man in Sweden was found alive in his car after being stuck in his car that was snowed in. He was lost in the forest on a snowy day and was in his car for two months without any food and contact with the world. His car was found last Friday, and the people who had found it had to dig their way into the car for hours to find him half alive. The Swedish man said that he was there since December 19th.

CONNECTICUT COLLEGE & New London



KELSEY COHEN

CONTINUED FROM PAGE 1

New Londoners answered the challenge...by digging into their own pockets, exceeding the goal by \$35,000." In other words, the beginnings of Connecticut College as we now know it—the land, buildings and most of the residential halls—was borne out of the excitement and generosity of New Londoners.

Over the course of the past century, since that original act of charity by the residents of New London, a divide has grown between downtown New London and the campus on the hill. It seems that this issue is only exacerbated by the perception of a divide that's perhaps bigger than it really is—so big, maybe, that individual students feel it's too much to tackle on their own. This tension is not unique to Connecticut College and its students, nor to New London

and its residents; otherwise, there wouldn't be a widely-used term like "town and gown" to describe the gulf between a university and the town that houses it.

Conn students who also happen to be New London residents acknowledge the difference between Conn and the New London community.

"When I first came here, it was like a different universe," said Zakiya Thomas-Keyton '15, who has lived and gone to school in New London all her life. "It's not the New London I grew up in." She alluded to the fact that many non-New Londoner Conn students seem to hold extreme opinions of the city. "When I tell people I live in New London, I went to Williams and now I go here, they either say, 'That's so cool!' or 'Wow, that sucks.'"

She also described experiencing a

lack of contact between New London and Conn, at least before she enrolled here. "It's not like we ever saw Conn kids. Most people who live in New London never think about Conn."

Conn's location is one of the primary factors contributing to the New London and Conn "town/gown" divide. Unlike some other small liberal arts colleges, Conn's campus is a sizable distance from the heart of the city. It's certainly possible to get from Cro to the Bean & Leaf on foot, but walking is essentially a last-ditch, desperate option.

Upperclassmen with cars easily bridge the gap between on-campus and off-campus life, but many students don't have cars, and a new rule that started with the class of 2015 states that freshmen aren't allowed to bring their cars to campus. That leaves most students with few other options, including the Camel Van, which can be erratic and only visits specific locations, and taxi services, which can also be unreliable and are indisputably expensive. The point is that it's difficult for many Conn students to get off campus with any frequency or regularity, which does little to help Conn's "campus-on-the-hill" image.

When Conn students do make their way downtown, it's often to drink. I met with a former employee of two different bars in New London to talk about her time as a bartender and manager. She's a resident of New London and currently works at another bar downtown, which she

says makes a point not to advertise to Conn students—they use ID scanners and don't offer specials to students.

She told me about the fine line between profit and problems: "Everyone wants [Conn students'] money, but they are a huge liability." The instances of bad behavior at the bars where she used to work are memorable: tales of fights between students and New London locals, students climbing on the roof of the bar and helping themselves to entire bottles of liquor behind the counter.

In the same interview, though, she also described the close relationships she formed with many students. "They called me by my first name. They treated me like a human being. They introduced their parents to me on Parents' Weekend."

Still, at the end of the day, "lots of kids were flat-out assholes. I was just the idiot bartender. Some would use their parents' credit cards and then the tip section of the check would be a big 'zero'."

She gestured to the kitchen where we were sitting, shrugged, and said, "Tips are how I make my living."

Money undoubtedly defines at least a portion of the New London-Conn relationship. "We do feel a little underappreciated," said one storeowner in downtown New London. "Maybe this is just me, but I feel like Conn kids gravitate toward the Mystic/Stonington area to eat and shop, especially with their parents. It's not like they are obligated to do everything in New London, but there

are so many cool restaurants and little shops downtown to support."

Still, hundreds of Conn students—regardless of whether they support local businesses—work and volunteer in local programs on a daily basis. This is the work that often goes unseen by New London residents unless they're directly involved in participating organizations. The Office of Volunteers for Community Services (OVCS) is the main campus organization that places students in community service positions in the New London area. According to the OVCS website, approximately 38% of [Conn] students participate in the community/service-learning opportunities. Through OVCS, Conn students can get involved in some of the most influential New London organizations, including the Garde Arts Center, the HygienicGallery, the Drop-In Learning Center and the New London Day.

The tireless work of those involved in OVCS has helped strengthen the relationship between the college and New London. Even though our campus is separate from the heart of the city, we make up a part of the New London community.

New London has done something unique in thanking the Coast Guard for the role it plays in our area. If we follow the city's example, we can thank New London right back for all it has provided to the history of the college and all it continues to provide in our off-campus life. All the city wants is a little love. •



MEGAN COSTELLO

Google's Prying Eyes

Decoding and Google's new privacy policy and understanding what it means for you

IGGY STERLING
STAFF WRITER

Google Inc. recently announced that it will be making sweeping changes to its privacy policies effective March 1. The technology giant claims the purpose of the new policy is to ease the use of its many products like its search engine, Gmail, YouTube and Google Calendar. All of these products will now be housed under one umbrella privacy policy, which will allow you to connect all of these products under one Google account, making your internet use faster, more efficient and tailor-made for your preferences.

While this all sounds useful, there are some major issues with the new policy.

Numerous internet and privacy watchdog groups are up in arms over the new privacy policy. In fact, the implications of it are so far-reaching that the European Union has asked Google to delay their application of the new policy so that their authorities can further investigate whether it will break European privacy laws.

To Google's credit, the company has been relatively upfront and transparent about the new privacy policy, posting it on all their platform sites and providing a prompt to remind users to read the policy in its entirety, thus working to explain its features and lay out the benefits to the everyday internet user with a Google account. Google is trying to sell the policy as if it is going to reorganize and streamline all or most internet activity.

Why all the kerfuffle over this new privacy policy if it is meant to help Internet users?

Understandably, the intricacy of the changes can be pretty confusing to the average per-

son who just wants to check their email and watch funny clips on YouTube. So to help our readers understand these new privacy policies, here are several key points right off of Google's website, broken down.

Google: "We believe transparency and choice are the foundations of privacy."

Google here is trying to connect with their users, explaining the privacy policy openly so as to not upset people with its new changes.

Google: "We'll ask for personal information, like your name, email address, telephone number or credit card. If you want to take full advantage of the sharing features we offer, we might also ask you to create a publicly visible Google Profile, which may include your name and photo."

This is Google's push for its social network site Google +, attempting to bring people in because of the link from more common sites like Gmail and YouTube which will now streamline all of a user's information.

Google: "When you use our services or view content provided by Google, we may automatically collect and store certain information in server logs. This may include: telephony [sic] log information like your phone number, calling-party number, forwarding numbers, time and date of calls, duration of calls, SMS routing information and types of calls."

Google, which is making a push for its software through the Droid line of smart phones, will now record call information just like a cellular company in phones that use Google soft-

ware.

Google: "When you use a location-enabled Google service, we may collect and process information about your actual location, like GPS signals sent by a mobile device. We may also use various technologies to determine location, such as sensor data from your device that may, for example, provide information on nearby Wi-Fi access points and cell towers."

This will now allow Google to record location information if you use something like Google Maps on your phone. It will enable Google to form an idea of where you spend your time, which ultimately will allow them to show ads relevant to you making them a valuable asset in the advertising industry.

The driving force behind Google's new privacy policy is the streamlining of all the information coming in from their empire of products and programs. They can thus assign all this information to a single user. With this intricate knowledge of users' daily lives, Google will then be able to sell much more advertising, similar to how Facebook uses users' info to advertise products.

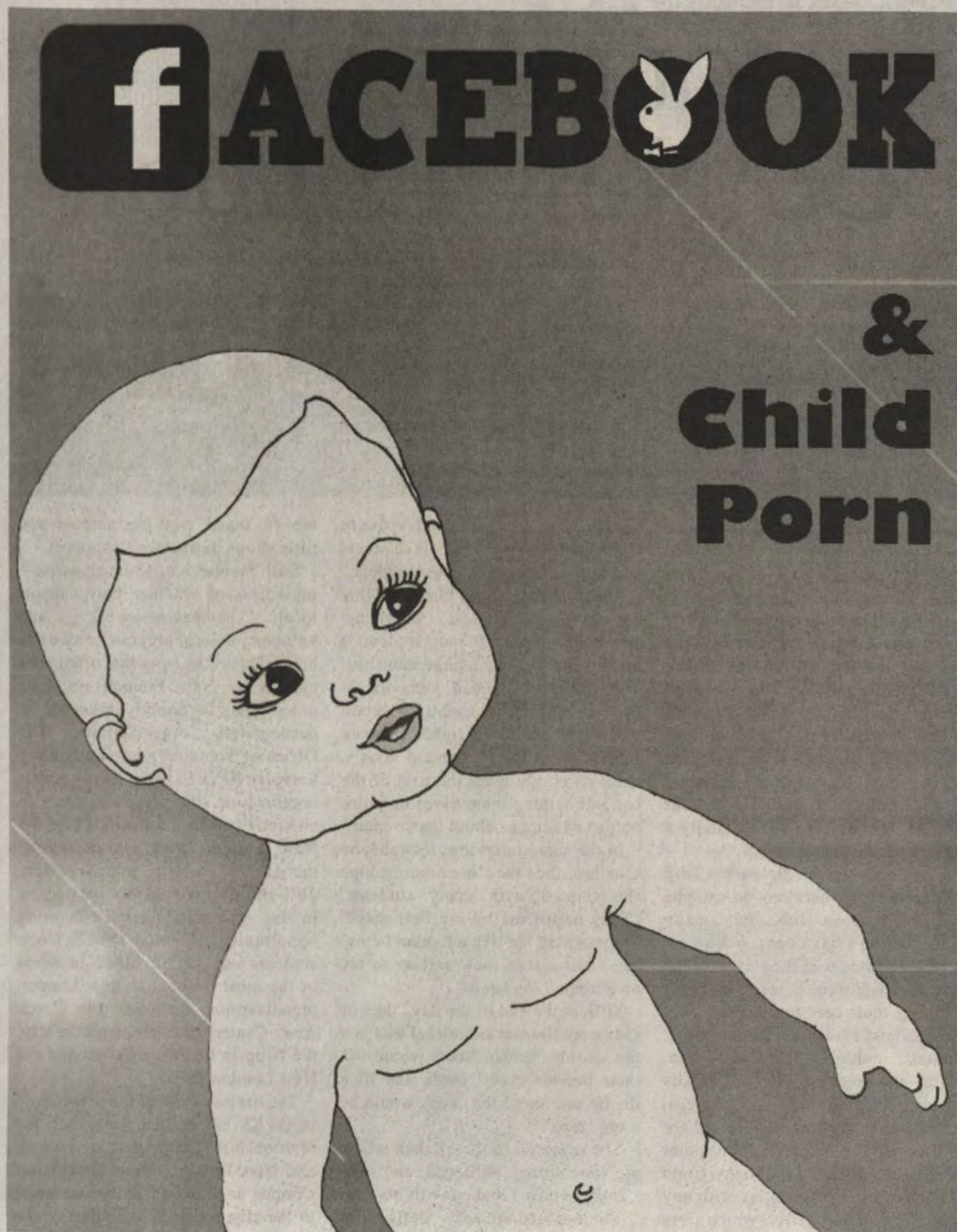
In other words, Google has taken all of the things you do on the internet and housed them under one big privacy policy. Google will now be able to record our lives so they can advertise in ways never before possible. It is the ultimate realization of the corporate American dream.

Say you don't want Google to give you ads based on keywords from emails from your Gmail account. Or maybe you don't want ads on your work computer based on the things you search for on the internet at home. Instead of allowing users to separate their various Google services and identities, or instead of providing the ability to turn off personalized search results, Google has come up with a seemingly simpler but in reality more difficult solution: delete your Google account.

In today's world information is money, and when it comes to electronic information, Google is king. With this new privacy policy, Google will be able to track its users' every move. •

Private





PAIGE MILLER/DAVID SHANFIELD

FRANCESCA VOLPE
CONTRIBUTOR

These days, just about everyone has a Facebook. Our friends, our parents and even our grandparents all take part in the social networking site. Most people use Facebook to keep in touch with friends and loved ones. It's how we communicate and how we learn about parties and events.

But Facebook also has a darker side. It has become a convenient way for pedophiles and pimps all over the world to share gruesome pornographic images of young women and children. Fortunately, more people are becoming aware of this hidden practice.

On February 16, Operation 21st Century, the anti-human trafficking and anti-slavery group founded on the Connecticut College campus that is working to raise its national profile, hosted a talk on the subject by human rights activist Raymond Bechard.

Bechard began by explaining online advertising in the adult service industry. The most famous recent example is the popular site Craigslist, which hosted an "adult services" section where pimps and prostitutes would advertise their services. This section, as well as other similar adult sites, has been shut down.

Because of these changes, many who engaged in such practices subsequently turned to Facebook to create profiles containing obscene images and descriptions. It is impossible to tell who is behind these profiles. It could be a pimp, it could be the girl in the pictures, it could be a police officer and it could even be an average person with hidden proclivities. Bechard decided to investigate the issue, so he created a false profile and "friended" many of these profile holders.

What he discovered was disturbing. As he dug deeper into this hidden world, he found that the girls, and some boys, were getting younger and younger. A series of gruesome images were shown with children who looked like they ranged from ages five to nine. Bechard continued by saying that although Facebook allows people to report images and posts, it is doing little to fight the child pornography that occurs on the site.

When reporting photos and posts, only five pictures are allowed to be reported at a time. Once Facebook is aware of these reported photos, they are completely erased with no law enforcement being notified. When contacted by the FBI about the issue, Facebook took eight months to respond and was mostly uncooperative, Bechard said.

The biggest problem with these activities on Facebook is the lack of awareness of the issue. Most people think that Facebook is well-monitored and safe, Bechard argued. They think that child pornography is concealed on dark, seedy websites and far away from the mainstream. This is far from the truth. Facebook functions like a secret society, where people can share personal collections of images with others and rationalize their disturbing obsessions, largely without being held accountable.

Many attendees wondered how the photographers gain access to the children. Sadly, it is almost always someone the child trusts like a pastor, a soccer coach or a family member, and children from all backgrounds and classes are vulnerable. Furthermore, these pedophiles have expanded to other social networking sites like Twitter and Google+.

What can one do? There are many websites dedicated to stopping child pornography on Facebook, one of them being stopchildpornonfacebook.com where people can send cards to board members of Facebook and raise general awareness of the issue.

Everyone who attended the talk seemed dedicated and open to learning more about the cause. "I want to be an elementary educator and I think it is good to be informed. We know so little," Paulina Hernandez '13. Annaleah Cogan '15 followed up by saying that she is "intrigued and disturbed by human trafficking in the modern world and how I am a part of it."

When asked about what he thinks in regards to seeing the disturbing images countless times during presentations, Bechard solemnly states "I think about what happens after the picture was taken." •

SGA News & Minutes

DIANE ESSIS
SGA PRESIDENT

• The Assembly discussed vandalism on campus, looking at ways in which we can both hold individuals accountable and prevent further vandalism. Ideas presented to the Assembly included fining students the cost of the repair and also being somewhat lenient toward those students who turn themselves in.

• SGA and CGA cadets are in the process of creating a student exchange program between both schools where students will get to experience what a day in the life at each school is like.

• The Assembly also discussed expanding the Renewable Energy Fund to a larger Sustainability Fund. The NESAC Summit about this topic will be held March 30-31.

• SGA and the Office of Residential Education and Living are planning a spring residential outdoor event.

For more information about any of these topics contact us at sga@conncoll.edu, visit our Facebook page, follow us on Twitter or stop by the SGA office. •

Campaigning for Candidacy

An update on the race for GOP candidate

NICK SALESE
CONTRIBUTOR

After years of build-up in debates, advertisements, rallies and protests, the Republican Party is in the last stages of choosing their presidential candidate for the 2012 election. Early Republican frontrunners came and went (Donald Trump, Michele Bachmann, Herman Cain). The decisions by Chris Christie and Sarah Palin not to run further settled the field, and Rick Perry's poor performance in debates led to his elimination.

The GOP's candidates have now been narrowed down to four: Mitt Romney, Newt Gingrich, Rick Santorum and the ever-optimistic Ron Paul. With the Arizona and Michigan primaries approaching on February 28, the identity of Barack Obama's opponent in the 2012 election is still far from certain.

The darling of big business, Mitt Romney has long been a favorite of the GOP. The former governor of Massachusetts, with a joint JD and MBA from Harvard University, began his pre-political career as a management consultant for a variety of firms before co-founding the private equity investment firm Bain Capital. His success in the business world has many Republicans considering him the candidate with the most knowledge of economics.

His campaign remained low-key for months as the early frontrunners fell away. Just as his 2008 campaign was marred by the public perception of Romney as a "flip-flopper," the main criticisms of Romney in this

campaign have referred to his latent liberalism. He has not taken a hard position on many social issues including abortion and "Don't Ask, Don't Tell." Despite his more centrist leanings, Mitt Romney has been the Republican frontrunner for the longest, although his numbers remained low and flat during much of his campaign, exemplified by the Time cover picturing Romney with the caption "Why Don't They Like Me?"

Before the February caucuses, Romney's perceived biggest rival seemed to be Newt Gingrich. The longtime government insider and former Speaker of the House has remained, since his resignation from the Speaker position, heavily involved in national politics and public policy debate, especially on issues regarding healthcare, national security and the role of religion in American public life. The most experienced politician in the race, Gingrich's campaign saw a resurrection in November after "imploding" this June. In November and early December 2011, Gingrich was the frontrunner of the Republican primaries, gaining momentum in the early states of Iowa, Florida and South Carolina, where he took the primary. Polling found the electorate had a more favorable opinion of him among conservatives, Tea Partiers and moderates, who had long been Romney's strongest backers. Yet a concentrated attack on Gingrich by the Romney campaign, attacking him as a Washington insider and lobbyist, eroded his public support,

and he has done poorly in contests since South Carolina.

The GOP was confident coming into this month that the campaign was shaping into a two-horse race between Romney and Gingrich. This confidence has been shaken over the last two weeks by the emergence of Rick Santorum.

Shocking many spectators, Santorum won the Iowa, Minnesota and Missouri caucuses. He has described himself by saying, "I'm sort of the guy at the dance, when the girls walk in they sort of walk by, and they take a few turns at the dance hall with the guys that are a little better looking, a little flashier, a little more bling. But at the end of the evening, old steady Eddie's there. He's the guy you want to bring home to mom and dad." The Midwest region, laden with socially conservative voters, has sided time and time again with the former Pennsylvania senator, the most outspoken candidate on social issues such as abortion and gay marriage rights. Despite this, America, it seems, remains dubious that Rick Santorum stands much of a chance of winning the Republican presidential nomination, let alone the win over Obama. Betters on the prediction market Intrade give him only a 17.7 percent shot of securing the GOP nod.

The remaining question is if Rick Santorum, long the dark horse, can duplicate his soaring successes from the Midwest in Michigan. A win over Romney there, the state where Romney's father served as governor and where he won by a large margin

DAVID SHANFIELD

in the 2008 primaries, could prove that Rick Santorum has the public support necessary to be the GOP candidate.

Romney must consider Michigan a "must-win" state. "I think it's actually the most important moment for Romney in this entire campaign up until now," said ABC News contributor Matthew Dowd. "The moment is, can he stop Rick Santorum like he stopped everybody else. If Rick Santorum wins this, I think what we're going to have is a new front-runner for the first time in this race after the Michigan primary going into Super Tuesday. It is an unbelievably important moment for Mitt Romney in his home state. If he loses, it's a much different race."

While it remains unclear if Santorum has the momentum necessary to win outside of the Midwest, Newt Gingrich must take big steps to remain relevant in this race, and Mitt Romney must refocus his campaign to overcome his defeats this month.

Ron Paul, the libertarian congressman from Texas and veteran of the 2008 nomination process, remains a vigorous challenger too. Though he has not yet won a primary or caucus, he continues to poll well and has a strong organization and a loyal following with a presence in every voting state for the remainder of the contests.

While this remains Romney's nomination to lose, large challenges remain before him from a diverse set of rivals. •

Opinions

THE COLLEGE VOICE

Chariots Point Us in the Right Direction

Why the science and mathematics departments need more lectures

GREG VANCE
STAFF WRITER

Last Tuesday afternoon, the math department hosted a short talk entitled "South Pointing Chariot: An Invitation to Geometry." Presented by Stephen Sawin of Fairfield University, the talk began with a brief historical account of the chariot and a mathematical analysis of how it functions. A south pointing chariot is a small, wooden device with two wheels and a rotating pointer on top of it. An assembly of gears causes the pointer on top to rotate when the wheels of the chariot turn at different rates, so that the pointer always points in the same direction, regardless of the chariot's orientation. Interestingly, since the relative distances that each wheel travels determine the direction in which the pointer points, the chariot only works perfectly on a completely flat surface. Traveling over hills, for example, can cause the pointer to rotate even though the chariot's orientation might not have changed. Even the curvature of the earth can cause big changes in the direction of the pointer.

The idea originated from an ancient Chinese myth involving a hero, an army and a magical mist, but nowadays anybody can make one with a large enough box of Legos and a little knowledge about how to put the gears together.

For instance, imagine making a long journey with a south-pointing chariot on a perfectly spherical Earth. Start in South America, on the equator, with the pointer pointing southward. Travel directly north to the North Pole; the pointer will still be pointing in the direction from which you came. From the North Pole, turn ninety degrees to the right, and then travel south until reaching the equator somewhere in Africa. For the entire second leg of the journey, the pointer will have been pointing to the west. Finally, travel west from Africa until you reach your starting point again. But now, the pointer is still pointing west, a full ninety degrees away from where it started! This change is called a holonomy, and is a kind of measurement of the curvature of the earth.

These kinds of ideas are some of the foundations of modern differential geometry, and they have a lot of interesting implications. One

example is that the trajectory of an airplane on a world map almost never looks like a straight line, but instead appears to be curved for no reason. In reality, this type of curved path, called a geodesic, is actually the shortest distance between the two points, because it follows the curvature of the earth. Putting a map of the spherical earth onto a flat surface always introduces some level of distortion, even on special kinds of maps that try to correct the problem. As a result of this distortion, the shortest possible plane flights might look longer on a map.

As a student interested in mathematics and some of the more numerical sciences, I found the presentation intriguing and I hope that the math department will continue to host similar events in the future. The humanities departments at Conn are definitely getting a bigger slice of the pie, and they host a lot of talks with topics that sound really specific and obscure.

Now, I don't have anything against these kinds of talks; I'm sure there are students who find the topics far more interesting than I do, but I'd love to see the math and science departments respond with some more obscure

presentations of their own. Why can't we have more talks about advanced quantum physics or geometry in four dimensions? Talks are great opportunities to learn about unique topics from scholars outside

Why can't we have more talks about advanced quantum physics or geometry in four dimensions?

of Connecticut College, but math and science students unfortunately seem to have fewer of these opportunities available to them. This is a liberal arts college and I think that the humanities and sciences should peacefully coexist here, each with their own distinctive talks that interest only certain students.

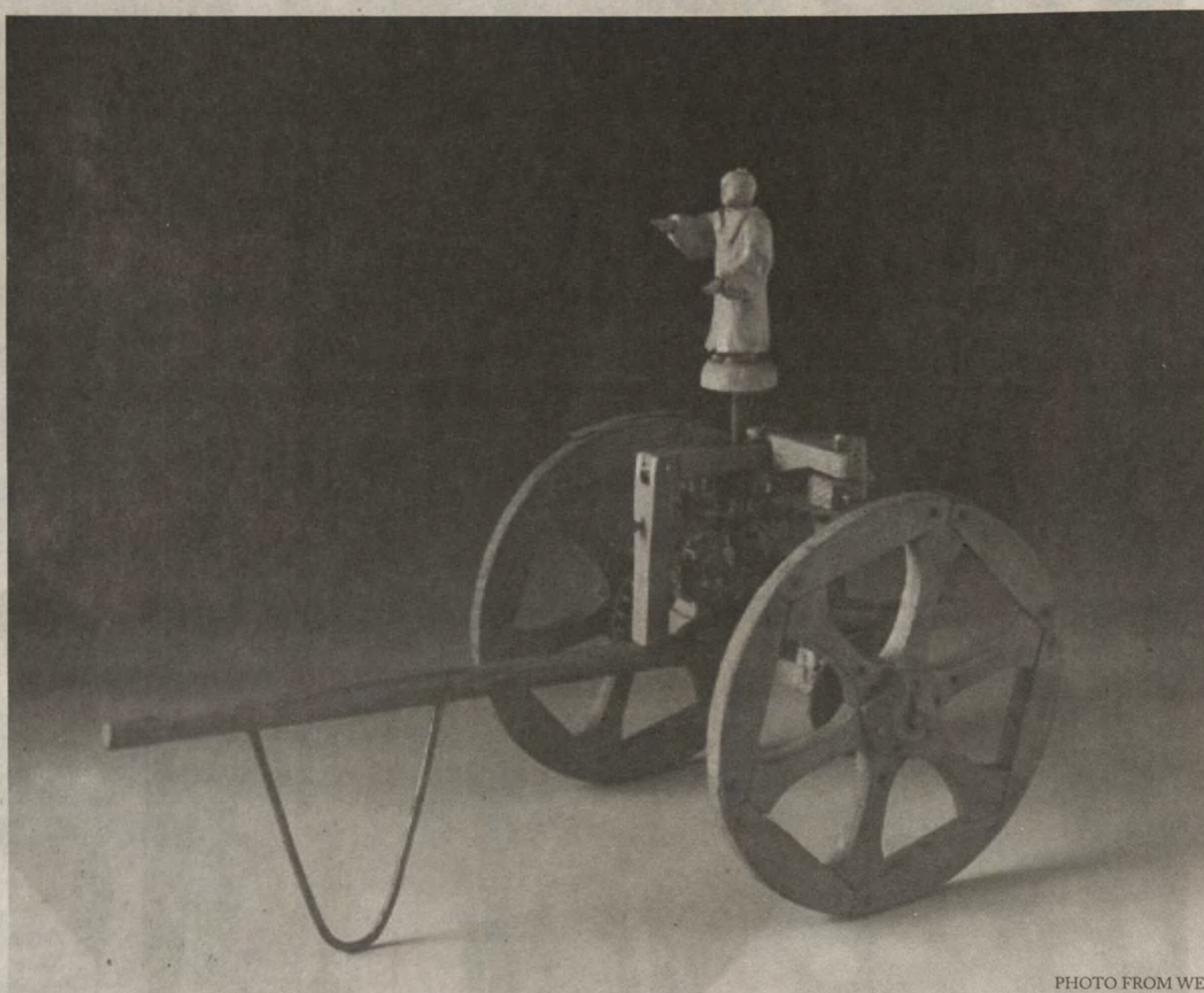


PHOTO FROM WEB

In my senior year of high school, the math department decided to start a division of the Math Honor Society; I was among the society's first group of members. The speaker at the induction ceremony was Richard Zang, a math professor from the University of New Hampshire. Professor Zang spoke for a little over half an hour about the subject of Steiner points, a type of center of a triangle that has the interesting property of minimizing the distance to each of the triangle's vertices. His presentation was excellent, not only because of his charisma, but because of the accessibility of the topic. Anyone who knew what a triangle was could have followed everything he was saying, and yet he also managed to intrigue the students who were about to become the school's first members of the Math Honor Society. This is exactly the

sort of thing that can be so awesome about a small liberal arts college. The humanities and the sciences don't have to exist independently from one another; the students of both fields can instead find common ground.

In all fairness, too many lectures on difficult or inaccessible topics could quickly become tiresome, but occasional talks like "South Pointing Chariot" that require some advanced knowledge are certainly welcome. I've recently heard a lot of things from professors in the sciences about their departments hosting a series of talks this semester, and I can't wait to see what they come up with. Little events like these are great, and I urge everyone to go to any talk that seems appealing to you. It's usually time well spent if you have an hour or two of free time on your hands. •

Totally Not YouTube

RYAN MELVIN
CONTRIBUTOR

Editor's Note: The issues with YouTube at Connecticut College have since been resolved through network maintenance.

YouTube, how are you? Is something wrong? Do you want an electronic cookie? Would that make you feel better? Something is definitely affecting you, and you won't play videos for me because of it so, in the end, I'm also affected.

Perhaps it is these new Cisco login screens. Before winter break we only had to enter our password once. Now, it's like Connecticut College believes it's Fort Knox and has added several new levels of security in the process. I'm going to assume that hackers have bigger fish to fry than Conn students, but I do not mind the extra login too much; it's not that stren-

uous. What I do mind is that YouTube is slower than frozen molasses. If YouTube only worked, I wouldn't complain about the extra login, which seems to be the only logical explanation as to why my go-to video player is void of life.

YouTube has been there for me over the years. It is in the running for one of my favorite time-consuming websites, a list that also includes Sporcle and Grantland. On one day I might want to watch a cool David Guetta music video, Omar Little take down the Barksdale gang in a clip from *The Wire* or maybe a tutorial on the process of tying a tie. It used to be just dandy, no problems whatsoever. These days, apparently things have changed.

I click on to YouTube to what should be a video of a baby panda sneezing, but what do I get instead? A black screen with a white

loading symbol that looks more like a wheel of death than a "just a moment, please." The whole procedure used to be very simple. Now, I feel as if I am watching a game of snake when all I want is for my video to just work.

It is only when YouTube is absent that we can truly learn how obsessed we are with it

sent that we can truly learn how obsessed we are with it. I am not the only one in this predicament. However, I was able to find a lone ranger, a first year whose YouTube still functions "fairly" well. He asked to remain anonymous for fearing of being targeted as

"That YouTube Guy."

Ryan: "So, your YouTube works?"

'15: "Yeah, it works, quite nicely too. Loads quickly, and doesn't stumble afterwards."

Ryan: "Can you see any difference from this semester compared to last semester with your YouTube effectiveness? Are you doing anything special?"

'15: "It's about the same. And nah, not really, I'm doing [the] same thing from last semester, just using the Wi-Fi for Internet. It somehow works for me."

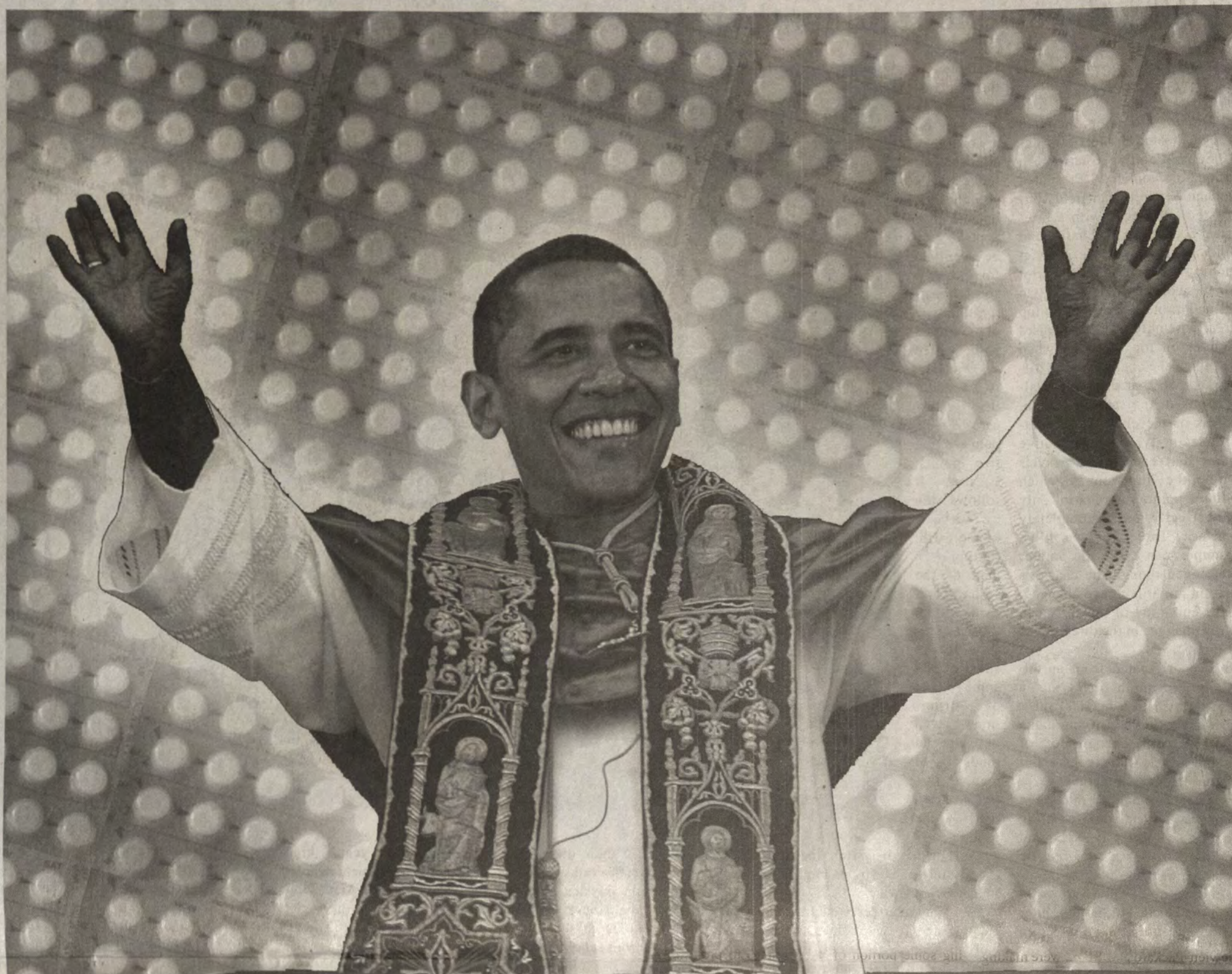
Ryan: "I envy you."

I have tried resetting my computer, cleaning out my Internet cache, using an Ethernet cord over Wi-Fi and even switching Internet browsers from Safari to Firefox. All results came back negative; nothing ever seems to work. So, to the brainiacs at Conn, those

same people who have set up this extra security fortress with Cisco, please fix this YouTube glitch! Otherwise let us go back to the security system of last semester when YouTube still worked. It should not be that much more prone to hackers, right?

This cry for help is not from a single person, but everyone who has ever used YouTube and laughed, cried or jumped with fright because of it. To have a black screen in place of a functioning video is like having a heart with a drill right through the middle of it. I am suffering deeply. I would recommend watching a clip of Jason Segal in *Forgetting Sarah Marshall* that expresses my feelings perfectly, but chances are you won't be able to see it on YouTube. End the madness. Fix the website. •

Obama, The Catholic Church and the Right to (Not) Bear Children



SPENCER FRANCUS

CHRIS GIRI
STAFF WRITER

In case you haven't noticed, religion is under siege in America today. Or at least that's what the religious right would have you believe. Groups like the United States Conference of Catholic Bishops are outraged at the president for his attempt to mandate the availability of contraceptives through health care benefits, specifically for employees of religiously affiliated organizations. The president did offer a compromise to these groups, yet the compromise was largely superficial in that it merely required insurance providers to make the contraceptives available rather than the religious organizations themselves. The USCCB is staunchly opposed to the president's compromise, and only time will tell if Obama's alternative will be enough to satisfy his critics.

The mandated availability of contraception to religiously affiliated organizations does undermine the groups' rights to religious freedom, or perhaps more accurately is merely an affront to their beliefs. However, the simple truth is that it is well

within the reach of government to impose restrictions or regulations that protect basic human rights (in this case, reproductive rights), particularly considering it merely makes the option available and by no means requires the use of contraceptives. It is also worth noting that directly religious institutions such as mosques, churches, and synagogues are exempt from this mandate; the only point of contention is whether organizations affiliated with religious groups need provide birth control.

On some level this issue has been solved, however it raises a bigger question about the relations between religion and government in America today. Though this is by no means a complete connection, the American right has adhered to many doctrines of Christianity since the Reagan era. In recent decades, policies against abortion and gay marriage have been major talking points for the socially conservative.

Interestingly enough, the disapproval of contraceptive availability has never been nearly as significant a fighting point for the GOP as the aforementioned religious issues. Though some like Rick Santorum, poster

boy of "traditional" religious values, have consistently been vocal about their disapproval of contraceptive use, it took attention from major media before most Republicans became so incensed at this alleged infringement of rights. In fact, prior to the new wave of extreme partisan politics, many opponents of Obama's contraceptive mandate have supported similar legislation. According to the *Seattle Times*, major Republican players like Mike Huckabee and Mitt Romney have waffled from backing similar mandates to calling Obama's action "a direct violation of the First Amendment" and an "assault on religion", respectively.

This is yet another example of Obama being pinned as the leftist radical that he is, in nearly every sense, not. Despite partisan attacks arguing the contrary, the man has practically been a champion of religious involvement in American politics. He has routinely supported the previous administration's unprecedented monetary concessions to religiously affiliated charitable organizations. Even the USCCB, the very group that has been so fervently attacking Obama's proposed mandate, has seen not only con-

tinued federal funding since the Bush era but an increase of nearly ten million dollars between the last three years of Bush's presidency and the first three of Obama's.

Keep in mind this is not meant to be a criticism of the Republican Party as a whole: they represent a significant part of the population and their policies are widely supported. What I do seek to criticize is just how far Republican politicians are willing to go to tarnish Obama's reputation. There is a place for calling out opponents in politics, but the level of mudslinging in today's political arena only serves to distance constituents from the representatives that swear to legislate on their behalf. To do so in the name of religion only further alienates the Republican voter base; though the intent is clearly to gain support from fringe fundamental groups, Republicans have left out a great majority of their supporters. When so many flip-flop on an issue such as contraceptives, it's clear that the Republican Party is desperately grasping at straws to connect with an increasingly dwindling fundamental religious base. •

We know you have opinions.
We'd like to know what they are.
Write for the *Voice*.
Meetings are held every
Monday at 10 PM.

Peckin' on Kodak's Nostalgia

CONTINUED FROM PAGE 1

When competitor Fujifilm first entered the U.S. market, Kodak ignored the sway that their low-priced films had on the American consumer. Kodak was confident that the American consumers would stay loyal to the brand that introduced photography to them decades earlier; the feeling of confidence blinded the urge to see Fujifilm as a fair match. In 1985, Fuji became the sole sponsor of the Los Angeles Olympics, an opportunity that Kodak flopped on. As a newcomer to the American market, the sponsorship was a brilliant business maneuver on Fuji's part—it provided Fuji with immediate recognition. The market share of the Japanese company grew over 17% in the early 1990s, while Kodak was not able to make an acclaimed progress in Japan. Kodak's inability to deal with Fuji was the first signs of bovine business choices that the company made, knowing that Japan, at the time, was the second largest market for photo-related products after the United States.

Meanwhile, Kodak's contributions to the digital recording technology have always been anything but negligent. In an attempt to become more than the producer of film cameras and films, Kodak invented the first digital camera in 1975 (who knew!). As a result, it was the founding father of the "filmless photography" culture in addition to its fame as the founding father of film photography. In 1996, Kodak collaborated with Nikon to produce the first point-and-shoot professional digital camera. However, Fuji, Olympus and Canon proved to be thorough competition. They were devoting more of their energy to the digital camera business, whereas Kodak was having a hard time paying less attention to the production of its first products—analogue cameras and films. Kodak also fell behind in the market for printers due to their obsession with the past, channeling a little too much of its capital into the production of analogue cameras.

When Daniel Carp, the CEO of the company between 2000 and 2005, announced the company's goal of becoming the leading digital camera and printing company, a large chunk of Kodak's endowment went into further developing digital projects. In 2005, Kodak became the best-selling digital camera brand in the U.S. Starting in 2007, most of Kodak's revenue went into producing printers in order to continue onto becoming a digital giant.

Kodak, this time, had a unique business strategy that would hopefully leverage them as business innovators in the field: they decided to sell printers for more money and the ink for less. Rival companies like Hewlett-Packard and Xerox were making

profit by selling expensive ink and cheaper printers.

Accordingly, 2007 was the last time Kodak made profit. The company was not able to compete against the standard business strategy in which the printers were sold. Kodak was losing money on the research and development of its digital projects, but was not getting satisfying returns.

As a last resort to engage in profits again, the company gave more attention to patent litigation and licensing lawsuits. They would sue companies that had actually or supposedly stole their ideas, including Apple Inc., who was sued for violating Kodak's image preview patent, which allows photos to be previewed at a low-resolution yet saved as a higher resolution.

For a few years, acting as a patenting troll helped the company keep acceptable levels of production, but paying for a legal team can get expensive. Making "okay" profits is not good enough for companies to survive in the corporate world.

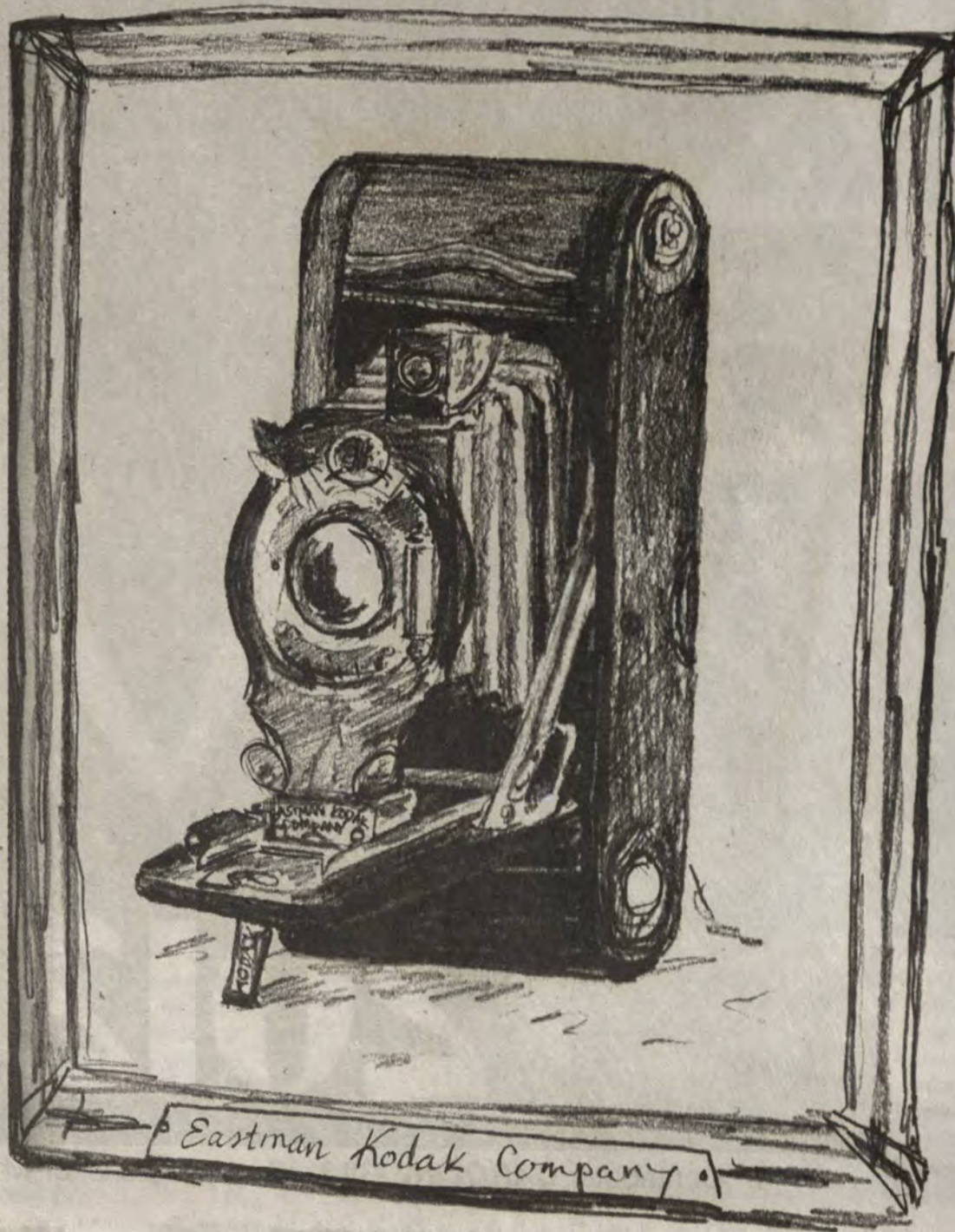
Now, Kodak has just recently filed for bankruptcy protection. It appealed to the U.S. Bankruptcy Court on January 12, 2012 and the court agreed on giving \$950 million as debtor-possession financing. The company asked to remove its name from the Kodak Theatre in central Hollywood in order to get money to restructure while under bankruptcy protection. No one knows if the owners of the theatre will keep Kodak's name during the next Oscars as a tribute to their pivotal role in making Hollywood a snapshot-land.

What makes the story of Kodak's downfall sadder than other bankruptcy cases is that Kodak has been the architect of innumerable inventions for the "life-recording" market and is subsequently facing bankruptcy because of being too caught up in old memories of film photography. Everything about the company, from its name (given because of Eastman's obsession with the letter "K"), to the way it promoted recording happy memories with the "Prove it with a Kodak" slogan, as well as its approach to business ventures, Kodak has long been under the pervasive influence of nostalgia. Kodak had a hard time letting go of the elderly analogue camera business, while the digital photography business, which they invented, was clearly impairing the market for film cameras. When Fuji, Olympus and Canon were excelling in SLR cameras and fancy zoom mechanisms, Kodak was sparing some portion of its resources to pro-

ducing disposable cameras for us to take photos that make us look blonde with a touch of gray on pictures.

The company is now doing everything it can to keep what it has left. The most important thing that Kodak has been able to do during times of hardship has been to remind people that Kodak had always created special moments and will remain attached to that idea as long as we use cameras. It has done this by emphasizing its investment on brand name

rights. The company may be dying, but the notion of reminiscence that it created—capturing memories in snapshots of precious moments—will keep its name attached to the subject of photography forever. Next time you use an analogue camera or go through your childhood pictures, remember that Kodak played a huge role in enabling us to pick-and-choose moments that we would like to remember. •



ALICIA TOLDI

Fiction

THE COLLEGE VOICE

Flatonia

MICHAEL NATRIELLO
STAFF WRITER

Billy Slauson got word through a mass text message today that everyone on the late shift would be getting drunk. "Getting drunk?" he thought. "I can do that." Thursday's a good day for it too. Things are slow on Thursdays, and Billy's the only manager on the shift. The only regular who comes in is an old rigger, Keith-Bob Chandler. He orders the same thing every time: a Double-double and a Fat Burger—extra salt on both. He'll probably be the only person to eat inside, and as long as Keith-Bob doesn't use the bathroom there won't be much to do in terms of cleaning either, which always make for a good night.

It's Carlos' day to drive, so Billy starts boozing before Carlos comes over to pick him up. When it's Billy's day to drive he can borrow his sister's car, but she's working a late shift herself tonight down at the hospital. So Billy has a glass of Old Grandpa and a Hungry Man and then sits his ass down for a wait on the cracked cement of the Slausons' front porch, which is more of a front step really.

Carlos arrives—that's Carlos Vega, not Carlos Brown—Brown works Tuesdays—and the two of them roll out.

Seemed like Carlos had been drinking too because not only did he give an extra long "Billilly," as he rolled up, but when Slauson hopped in the car there was a pack of Modelo's, half-finished, sitting on the passenger's side of the front seat. Billy pushed over the beers and sat down. Modelo's beer is about as Mexican as you can get. The caps are all wrapped in gold tin foil and in these parts—that's South East Texas—the labels are even written in Mexican too. But it just so happens that Carlos is about as Mexican as you can get as well, so the pair works out nice.

The boys are two turns out of Billy's trailer park when Carlos offers Billy a Modelo. "Got an opener?" Billy asks. Carlos points to the glove compartment, which Billy opens. "I don't see none," Billy says looking through a bunch of papers, unpaid tickets mostly.

Before Billy can even start looking under the seat, Carlos takes the beer from Billy's hand and smashes it on the dashboard. The beer opens with a bit of broken glass, some fizz, and laughter from Carlos. "That works too," Billy says. Carlos turns to Billy. He smiles, revealing a gap in his upper

set of teeth. Carlos swerves a little. "Cervezas!" he says, producing a Modelo of his own, which he had hiding in the car door pocket on his side of the bench. "Beer!" Billy agrees and the two bring their bottles down after a long gulp and give it a cheers.

The car rattles—more from a spotty transmission than from speed—as they continue driving, and this sets all of Carlos' car ornaments in motion. The tooth, which should have been in the gap on the right side of Carlos' upper teeth, bounces, hanging from a string on the rearview mirror, along with a set of rosaries, a devil's horn, and another tooth—a gold tooth that Carlos won in a game of cards out back behind Abella's gas station last fall.

What happened was Carlos tried himself to substitute his gold winning for the real deal right on the spot, despite already having a perfectly fine tooth there to begin with. In his drunken excitement, Carlos numbed his entire mouth with cocaine and got his knife out, which is the last thing he remembers, 'cause after a bit of digging around up there, Carlos passed out. He had blood all over his face and exposed chest, which was hairy and covered in part by a half buttoned shirt right where his gut started. Two hours later when he woke up, the gang of borrachos he was playing cards with was gone. So too were his winnings, except for the tooth, which he took as a sign of good luck. Carlos tucked his shirt back into his jeans, put his pockets right, and headed home. Since that night, the teeth have been an unmoved installation in the car, along with various pieces of Jesus Christ and Mother Mary memorabilia.

Driving along, Billy takes the gold tooth in his hand, and Carlos says, "You like that, huh?" adding, "It's real gold too," excitedly as Billy nods and says, "Get out of town."

"Okay, man," Carlos laughs pointing to a "Welcome" sign that marks the boundary of Flatonia, and advertises the town as the seventh nicest place to live in the country. "Wonder what number six is like," Billy says out loud but not really to Carlos. Not long after that, he and Carlos pass Abella's Gas station, which is still painted turquoise and is still advertising "CROSSES, JEWELRY, AND CANDLES." Come to think of it, Abella's is probably where Carlos wrangled up all these nice plastic Jesus and Mary figurines, and some wax ones halfway melted too, which clutter his dashboard.

Since this is a vehicle blessed by God, Billy doesn't fret for two shakes when Carlos swerves,

not that he would ever pester Carlos about his driving either way. But the shakiness of some of Carlos' maneuvers and the car itself is enough to distract Billy from thinking about what the sixth nicest place in America would be like, which he couldn't get out of his head for a while, as he watched the road fly by beneath him from a gum ball-sized hole in the floorboard by his feet. "Grass is always greener," Billy says, tuning the radio and almost spilling his beer when they drift into the next lane over. "Except out here," Carlos adds, looking at the sunburnt fields of pushed over grass outside the window. "Yep," Billy agrees, and they clink their Modelo's once more before a long sip.

Carlos chucks his spent bottle out the window and fumbles around under his seat. The car swerves back and forth as he struggles to find what he's looking for. There's nobody around, but if they were closer to the center of the grid of streets that is Flatonia, they might have to be a little more careful. Though anybody they would hit probably deserves it—Fayette County being as it is.

"Tequila!" Carlos shouts a few zig-zags later, popping up from under the steering wheel. In his hand is a flask, pieces of unwrapped candy and dust stuck to its outside. Carlos swigs and hands the flask to Billy. "Tequila," Billy shrugs, and then asks, "got any whiskey?"

"I don't know," Carlos shouts over the radio, which he turned up when Pitbull came on, but is now playing a commercial for Gray's Ace Hardware at full volume. "Check in the backseat," he tells Billy.

After driving a bit more, Carlos turns onto Branecky Road and stays with that until meeting up with 90, which they take east—away from Flatonia. After about four miles on 90, they pass a farm that Carlos used to work on—he points it out to Billy every time—and a little after that they pull into the parking lot at Fat Burger. Billy's in the backseat now, a little sloshed from the whiskey he found underneath some papers. It's not Old Grandpa, but it still did the trick.

// When Keith-Bob Chandler heard the whistle blow, he was leaning on the railing on the outside of the rig, just waiting for the quit. He had spent the better part of the last two hours thinking about his dinner—a nice Double-double and a Fat Burger with extra salt. He stops at the Fat Burger outside of Flatonia every Thursday after work because that's when Maude has cards with

the ladies over at her sister's in Schulenburg. She comes home late and doesn't notice when Keith-Bob feeds Chester—that's their pudgy little Chihuahua—whatever she's whipped up for old K.B.

Maude's a nurse, the kind that's into all this new age voodoo medicine, and she thinks that Keith-Bob's cholesterol is too high. "More fruits and vegetables, less burgers and salt. That's what Doctor Oz says," is one of Maude's mantras. Meanwhile Keith-Bob doesn't know who the hell Doctor Oz is, but he maintains that salt is healthy. "It's a miner-all," Keith-Bob argues. But Maude won't have any of that. So naturally this Thursday night meal is what old K.B. looks forward to all week. The only bad part about it is the idiots they hire at these fast food places. The fast food places in this part of Southwest Texas are especially bad in this regard, Fayette County being as it is.

Slauson's son, Billy, is the worst of the idiots, and he's always at the register when Keith-Bob goes in on Thursday nights. That boy's whole family is screwy, and no one sweat it when Billy's dad, Bill Senior, got torn in two by one of the rigs a couple years back. Only person in town to seem the worse for it was Billy. The kid's a total mess, a complete drunk. He hangs out with the Mexican bandito types and can barely hold a job. "He must still be living in a trailer with that lesbian sister of his," Keith-Bob thinks to himself as he drives out of work. At least that's the last Chandler had heard of the boy. Maude knows what everyone is up to and that's what she told him. But she might be wrong. Maude ain't always right, and it ain't just about simple things like minerals neither.

For one, she denies that Candi Slauson's a lesbian, and that girl is about as butch as wood. "What kinda name is Candi for a lesbian?" Maude always asks, which to her credit, is a good point.

"Hell if I know," Keith-Bob says. "You think I make the rules about these things? You think I write these lesbian rules?" he says. It's always a fight between the Chandlers, and though Keith-Bob loves Maude, it's nice to have some time to himself on a Thursday night. It's nice to have a Double-double and a Fat Burger with salt too, and that's all Chandler is thinking about as he pulls into the parking lot of the restaurant about four miles west of Flatonia. •

This is one out of three installments of "Flatonia." For more, visit thecollegevoice.org/category/fiction.

All About the Oscars



ISABEL ULATOWSKI

Contributor **CAROLINE GILL** offers her picks for who will be taking home the gold this Sunday

Yes, it's that time again. For some of you, Oscar fatigue may have set in around New Year's, but for others, the announcing of the film industry's highest honors has been (and always is) an event worthy of the utmost excitement. However, it must be said that this year's race was a little lacking, in which the nominees elicited more emotions from fans than the nominees themselves. I myself found it very hard to accept that Leonardo DiCaprio did not receive a nomination for his captivating and transformative performance in *J. Edgar*. (Similar disappointment was palpable among fans of Ryan Gosling (*Drive*, *The Ides of March*), Michael Fassbender (*Shame*), Tilda Swinton (*We Need to Talk About Kevin*) and Trent Reznor and Atticus Ross (composers, *The Girl with the Dragon Tattoo*). So, in a year full of slightly sad ballots, should we still care about who ends up actually getting the gold Sunday night? Of course. Inevitably's no romp, but hey, *The Help* could still win Best Picture, right?

Best Picture

The Artist
The Descendants
Extremely Loud & Incredibly Close
The Help
Hugo
Midnight In Paris
Moneyball
The Tree of Life
War Horse

Given the unusually wide breadth of films that are nominated this year, deciding which one of them is the most deserving of the title of Best Picture is certainly difficult. One could make the case for why each of these nine films truly deserves to win. The issue is that they're tremendously different from one another. Is it possible to accurately compare *Moneyball* with *The Artist*? Or *The Descendants* with *War Horse*? Maybe not.

There are a few frontrunners, namely *The Artist* and *The Descendants*. *The Artist* can be described as a 100-minute long love letter to filmmakers past, making it classic fodder for Academy voters. This is also the case for *Hugo*, whose plot heavily relies upon the theme of film preservation. One could argue that these circumstances unfairly tip the scales in favor of these kinds of films over ones like *The Descendants* or *The Help*, which deal with completely different, but equally significant issues.

The Artist is most likely to win for another reason: it has a total of ten nominations, twice as many as *The Descendants*. *Hugo* has eleven, but it's still nowhere near as favored as *The Artist*. Math aside, which deserves to win? *The Artist*, for its sheer innovation and pleasure? *The Descendants*, for achieving a sublime mixture of crippling grief and sharp comedy? *Hugo*, for its incredible beauty and technological craft? Or maybe *The Help*, for being a poignant, touching portrait of a difficult time in our country's history. These are all reasons worthy of discussion. However, come Oscar night, I'd say the award for Best Picture is *The Artist*'s to lose.

I've said it once and I'll say it again: Leonardo DiCaprio (*J. Edgar*) should be winning this award. But since he can't, it will most likely go to Jean Dujardin for *The Artist*. Yet Clooney is a decent contender: however, I don't think *The Descendants* proves Clooney's abilities as an actor any more than his other recent films (like 2010's *Up in the Air*), though it still was an excellent performance. Dujardin performed exceptionally well in a role that most actors would be too afraid to take on. After all, an actor's voice is one of their most powerful tools. Despite this, Dujardin, a first-time nominee, was able to sing, dance and gesticulate in a way that showed the utmost emotion. To put it bluntly, I think Dujardin deserves the Oscar, simply because his technique shown in *The Artist* was a lot more masterful than what George Clooney had to do in *The Descendants*.

No category has as clear a frontrunner as this one. For his role as Hal Fields, a widowed father who, at age 75, decides to embrace his homosexuality, Christopher Plummer has already won numerous awards for his role in *Beginners*. These include best supporting actor distinctions at the BAFTAs, the Golden Globes and the Screen Actors Guild (considered the best predictor for Oscar winners). Plummer has had quite the winning streak this award season, and it doesn't look like there will be any slowing down come Sunday night. If not Plummer, next in line for Best Supporting Actor is Kenneth Branagh, for his portrayal as the iconic director Laurence Olivier in *My Week with Marilyn*.

Best Actress

Glenn Close - *Albert Nobbs*
 Viola Davis - *The Help*
 Rooney Mara - *The Girl with the Dragon Tattoo*
 Meryl Streep - *The Iron Lady*
 Michelle Williams - *My Week with Marilyn*

With seventeen nominations over the course of her career, Meryl Streep holds the record for most Academy Award nominations by an actor of all time. Michelle Williams amassed much critical praise for her portrayal of Marilyn Monroe, for which she spent over a year preparing. Rooney Mara, a first-time nominee at only twenty-six years old, also endured much stress while playing Lisbeth Salander in David Fincher's (*The Social Network*) American adaptation of *The Girl with the Dragon Tattoo*. Although Streep is highly favored to win this year, the award will most likely go to Viola Davis, a two-time nominee. Her unique power as an actress was established in 2008, when she was nominated for Best Supporting Actress in *Doubt*, a film in which she had only one scene, lasting about all of ten minutes.

Best Director

Michel Hazanavicius - *The Artist*
 Alexander Payne - *The Descendants*
 Martin Scorsese - *Hugo*
 Woody Allen - *Midnight in Paris*
 Terrence Mallick - *The Tree of Life*

Hazanavicius is the undeniable frontrunner here, which is not surprising, considering the sweeping nature of *The Artist*'s nominations. He was successful in completing a daunting task — making a silent film for modern audiences not only tolerable, but also enjoyable. Hazanavicius also displayed a great deal of skill by creating a faithful, vibrant recreation of 1920s Hollywood (complete with musical numbers). Also favored in this category is Martin Scorsese, who although being known for gritty, urban films such as *The Departed* (for which he won this award in 2006), was able to masterfully create the CGI fantasy grandeur of *Hugo*. Personally, I think Best Director should go to Alexander Payne. He took *The Descendants*' exotic Hawaiian locale and turned it into a place where people actually live. The result was highly atmospheric and intelligently detailed. Payne's style gives the film an appearance of starkness, providing a juxtaposition that highlights the actors' emotional performances.

Best Supporting Actress

Bérénice Bejo - *The Artist*
 Jessica Chastain - *The Help*
 Melissa McCarthy - *Bridesmaids*
 Janet McTeer - *Albert Nobbs*
 Octavia Spencer - *The Help*

Not unlike Best Supporting Actor, the race for Best Supporting Actress at the Academy Awards has been largely in favor of *The Help*'s Octavia Spencer, who was honored at both the Golden Globes and the SAG awards. Spencer's story in *The Help* was one of the film's most poignant, leading to what may be the film's only major victory on Oscar night. The odds are also fair for Bérénice Bejo and Melissa McCarthy, who have each garnered incredibly high praise from both critics and audiences for their respective roles in *The Artist* and *Bridesmaids*.

Best Actor

Demián Bichir - *A Better Life*
 George Clooney - *The Descendants*
 Jean Dujardin - *The Artist*
 Gary Oldman - *Tinker, Tailor, Soldier, Spy*
 Brad Pitt - *Moneyball*

Best Supporting Actor

Kenneth Branagh - *My Week with Marilyn*
 Jonah Hill - *Moneyball*
 Nick Nolte - *Warrior*
 Christopher Plummer - *Beginners*
 Max von Sydow - *Extremely Loud & Incredibly Close*

The Academy Awards, film industry's biggest night, is always discussed to death in the weeks and months leading up to it. However, we can never truly predict the winners with absolute certainty. There is more than enough room for one of the Academy's trademark upsets, possibly in the Best Picture or Best Actor category. Through all of the uncertainty of the awards season, we do know one thing without fail — on the night of February 26, all eyes will be on the Oscars. •

Dorfman Talks Disco, Prophets and Sly Stone

The inspiration behind his latest production *Prophets of Funk*

CONTINUED FROM PAGE 1

CV: You said you enrolled in your first dance class your junior year of college. Were you interested in dance before then or was it just a risk you wanted to take?

DD: It was both. I was always interested in dance. I have distinct memories of using a baseball bat — I was a big athlete; baseball was my sport — as a fake microphone, imitating James Brown. I watched *Soul Train* when it was a really low-tech show in Chicago before it moved to Hollywood. I watched everything that had dance on it. When I was around eight, I remember pulling on my mom's apron and telling her that I wanted to start a dance school.

I took a ballroom class in seventh grade, but I lost the courage in high school. I couldn't get myself to try out for *West Side Story*. When I quit baseball in college, I missed kinetic behavior. I started peering into theater and dance rehearsals at school. Lucky for me, my best friend in college knew the theater people and I was able to begin reuniting with myself. Kei Takei often called the key creation and performing a moment of "aliving." I was having mine at that point in my life.

At that time, disco was happening. I saw *Saturday Night Fever* at the theater when it came out. I had large hair and platform heels, and starting dancing disco during sophomore year of college. Junior year, I started competing in contests. I was doing the hustle like nobody's business. I got second place in one contest and thought I was something else.

CV: What attracted you to disco?

DD: I really liked the social aspect of disco. You talked with your partner and shared dance moves with other people. It had an urban feel. I was brought up in suburban Chicago on the edge of the city, and I would go to the clubs in the city, so it connected with the urban part of me. When I went home [from college] for the weekend, I would have two or three platform heels and a baseball glove or two with me.

CV: Who or what else influenced your growing love of dance?

DD: In the dance class I took junior year, I found theatricality in dance. Theater majors had to do it for a requirement. I saw glimmers of potential with humor, speaking and a strong physicality bordering on slapstick and vaudeville.

There was a burgeoning repertory theater scene in Chicago, Steppen-

wolf Theater among them. I would go down to see those shows. Experimental theater combined with movement really had an appeal to me.

At Conn I met the right people who were interested in theatrical approach to movement. I met Annie-B Parson (now co-director of Big Dance Theater in NYC) who was a classmate of mine at Conn, and also from Chicago. I also met Chuck Davis (on my first summer trip to ADF), an incredible figure in African dance in America. He heads his African American Dance Ensemble in Durham, NC and is regularly responsible for Dance Africa at Brooklyn Academy of Music.

CV: What was your inspiration for *Prophets of Funk*?

DD: Right around that era, as a high school student, I remember working out in the basement of my friend's parents' townhouse. We were both really into sports, and we would work out with weights to 8-tracks of Sly and the Family Stone. Songs like "Everyday People" and "I Want to Take You Higher" were fervently inspirational. It was really good music to listen to.

"[Sly and the Family Stone] were influential from the word 'go.'"

My first week of college, Sly and the band was hired to play an outdoor concert. I can still see them on that stage. They were celebratory, bigger than life. They had black folks and white folks, men and women — even a female trumpet player (radical in 1973). They were influential from the word "go."

Four years ago, I saw The Family Stone advertised at the Wolf's Den at Mohegan Sun. I jumped in my car. They had three of the original members. They were fantastic. That began the saga. On my drive home, I thought, "I'm going to do a dance to the [ir] music."

I had gotten to know [Conn Professor] David Kim. I told him my idea over dinner, and he asked if I was sure that it would be just Sly's music — if perhaps I wanted to get a bunch of funk artists. I told him I wanted Sly's music, and I wanted a chance to get the band to play live with us. Kim said he had been thinking about *Prophets* a lot, re-reading recently Abraham Heschel's *Prophets*. We asked, "Were Sly and the band really *Prophets* of sorts?" From that, we came up with the title *Prophets of Funk*.

I had called the band's manager, who didn't end up being the band's real manager. But again, we persisted, and started getting somewhere with our idea. We got a hold of a wonderful producer in New York, and last August, we performed a *Prophets of Funk* Live Concert Edition to about 4,000 people at the Lincoln Center Out of Doors Festival. It was a giant, giant thrill. We had gotten to know the band, especially saxophonist Jerry Martini, and the whole experience was inspirational for our company.

Earlier in the year, we needed verbal permission from Sly himself to use their music. I found the right person to give me his cell phone, and Sly and I talked a few times. He agreed happily to our request. I've been really lucky. It's like a childhood dream come true.

CV: How can Sly and the Family Stone's message apply to 2012?

DD: We all want to make it a better world in many ways. We try to inspire with dance and art. Some of those hopes and dreams are still alive. Sly and the Family Stone were prophesizing. They were talking of a better world. We can still listen to them.

I also like exposing young people to this music. Very few college-age kids know music from Sly and the Family Stone. A lot of people are going to look them up now.

We've taken the dance to some unusual venues. We've played ten-minute excerpts for art galleries and middle schools. We're getting to communicate with a lot of different audiences. We even auditioned for *America's Got Talent* in D.C. We got a first callback.

CV: Can you describe your part in the performance?

DD: At my age, I still want to be involved in dancing even though I'm twenty to thirty years older than the rest of the company. I don't want to make a nuisance of myself, but the pieces we're doing now contain a lot from my memory and my youth. So, if I can find a part in the dance, I go for it. At a preview of this dance in Nashville, I played a drum kit. It almost meant to look like I was trying to fill in as the drummer. By the time we premiered the dance at Conn, with the help of the company and our creative team, I had found my part.

Raja Kelly '09 plays Sly Stone. He looks just like Sly. On some of the video footage, you think it's Sly, but it's Raja. I love that he's a Conn grad. In one section, we do this duet on the apron of the stage. I'm gesturing to Raja and winking at the audience. I



Above: David Dorfman as a funky undergraduate at Washington University. Below: Dorfman in *Prophets of Funk*.



COURTESY OF ADAM CAMPOS

think subtext, content and context are really united. I'm this white Jewish guy who loves music and dance. I'm the director of the company, so it's kind of real life, kind of exaggerated. I'm showing off to everyone this great, young African American talent. There are good things to it, but there's also kind of a rub to it. The audience could be asking, "Isn't he taking advantage of this black artist? Does he really love him?" It's complex, just like any relationship where you're getting something out of it. Sometimes it's hard to define who's getting what at any given time. We're trying to represent on one level, joy and fun, but also potential darkness as well.

CV: Do you have another project in the works?

DD: *Prophets of Funk* is part of a trilogy of projects, which includes *Underground* and *Disavowal*. These pieces are all centered on historical figures and key times in our nation's history. I'm going to stay in a similar period with our next project on Patti Smith — poet, musician, artist, photographer. We're looking at her take on joy, loss and hope. Her resilience and renaissance is incredible now.

I've spoken to her several times. I love hearing her speak and sing, and I loved reading her book *Just Kids*. We'll focus on her New York City in the late '60s and now, and use her music. We'll preview the event here in the OnStage series in Palmer Auditorium in February 2013. Our big New York showing will be at the Next Wave Festival at Brooklyn Academy of Music in the fall of 2013.

CV: What did you think of your review in the *New York Times*?

DD: I've had reviewers call me everything from "chunky" to a "hard-ware salesman," but I care more about how my dancing is than what I look like. We all want the rave in the *New York Times*, but reviewers come in with their own agenda and their own desires. I thought the writer got at some of the complexities of the piece when he asked the questions he asked. We're always going to disagree with something in a review. And sometimes the critical parts of a review are valid comments — ones worth heeding. There are sections of the dance that I still want to make stronger. Art doesn't answer questions. It starts the conversation. If our work can get people talking about the world, then we've done our part. •

We're All Human

Why fans and critics should stop bashing Ingrid Michaelson's new sound

AYLA ZURAW-FRIEDLAND
CONTRIBUTOR

Ingrid Michaelson's latest album, *Human Again*, was released on January 24, following her album *Everybody* (2009). Her previous work has focused around the quirky, upbeat sound of melodies played on guitar, ukulele and occasionally piano, even when the subject matter of the lyrics delve into darker subjects. *Human Again* has definitely detoured from her typical sound. The opening song "Fire" introduces the album in a rush of up-tempo, complex string lines that propels the purity and strength of her voice forward. Immediately, the listener recognizes the shift from day-at-the-beach lightheartedness to something more intense and gritty than what has been heard on previous albums. Several other songs resonate with the same high energy instrumentation, for example the rock-fueled "This Is War." Then, of course, there are the slower, more pensive songs, such as "Ghost," which reflects on the difficulties of moving on after heartbreak, and one of the closing songs "End of the World" which brings the album to a close on a bittersweet note as Michaelson begs the question of whether she is worth saving.

Human Again is not as completely out of the blue as people are making it out to be.

Though the added dimensions that come with the string and bass elements may be somewhat surprising coming from the same artist that has brought us the sweet piano-oriented tracks from her earliest album, *Slow the Rain* and the quirky, guitar and ukulele-based tunes such as "You and I" and "Everybody" on her subsequent albums, *Be OK* and *Everybody*. Michaelson has exhibited a melancholy, more pensive side on many of her albums as well with the inclusion of songs such as "Porcelain Fists" and "So Long," among many others.

Michaelson has hardly been a one-dimensional artist through her career both in the public light and in her beginnings as a MySpace artist. *Boys and Girls*, the album that brought her to the spotlight after songs such as "Keep Breathing" and "The Way I Am" were featured on Grey's Anatomy, was met with positive reviews for being easy to listen to, but far enough away from mainstream to not be overplayed. However, her later album *Everybody* was met with some criticism for many of the same reasons *Human Again* has been scrutinized. Michaelson described *Everybody* in an interview as "re-crafting the intimate feel of *Girls and Boys* with big sounds, big builds and big orchestrations." The running theme of the

album is tracking the progression of a volatile relationship and the experience of falling intensely in and out of love for the first time. For her, it was an exploration of events in her own life. Many felt that she had not achieved the departure that she was looking for, and perhaps she had not done enough to go in a different direction. There was a general sense of discomfort toward the kind of change in her voice she had been aiming for.

iTunes reviews of the album range from the words of satisfied fans to those complaining, "It sounds too much like what is played on the radio." All of the negative reviews tend to revolve around the generalized and meaningless hipster concept of "selling out." Fans are having a hard time coping with the fact that Michaelson has experienced growth as an artist that manifests itself in an even greater departure than her last attempt. As much as I love her earlier work focused around joy and lyricism, I also appreciate the fact that she has changed and is in the midst of developing a new voice that follows the growth of her fans.

Admittedly I was surprised by the differences in the tone of her work on my first listen. But it was surprise, not repulsion. I fear that people don't realize that simply because she has created something completely dif-

ferent than what was expected of her doesn't mean that she will abandon all previous work and standards. In the weeks leading up to the album's release, Michaelson's Facebook posts expressed her apprehension about how her new work would be received: "Waiting to release my record is tortuous. I just want it to be out in the world. Doubt blossoms when there is too much time to wait." Upon the release of her album she wrote another post: "I just read some iTunes user reviews. It is crazy how some people HATE the record and some LOVE it. Such a divide. I know I shouldn't read reviews... good or bad... funny how we take in the negative reviews more than the positive ones." Just because Michaelson made the choice to add strings, electric guitars and bass does not mean she is "selling out." It means that she has made an artistic choice that happens to include more than ukulele and piano. Each of us, musician or not, seeks the right to grow and progress. We want to make ourselves better, or if not better, at least understand the parts that have gone unexplored. Michaelson chose to do this through music. Just as she says in the number, "Blood Brothers," "We're all the same, under a different name." •

This Week

FEBRUARY 20, 2012

Editor: David Shanfield

THE COLLEGE VOICE



TANAH SIMON



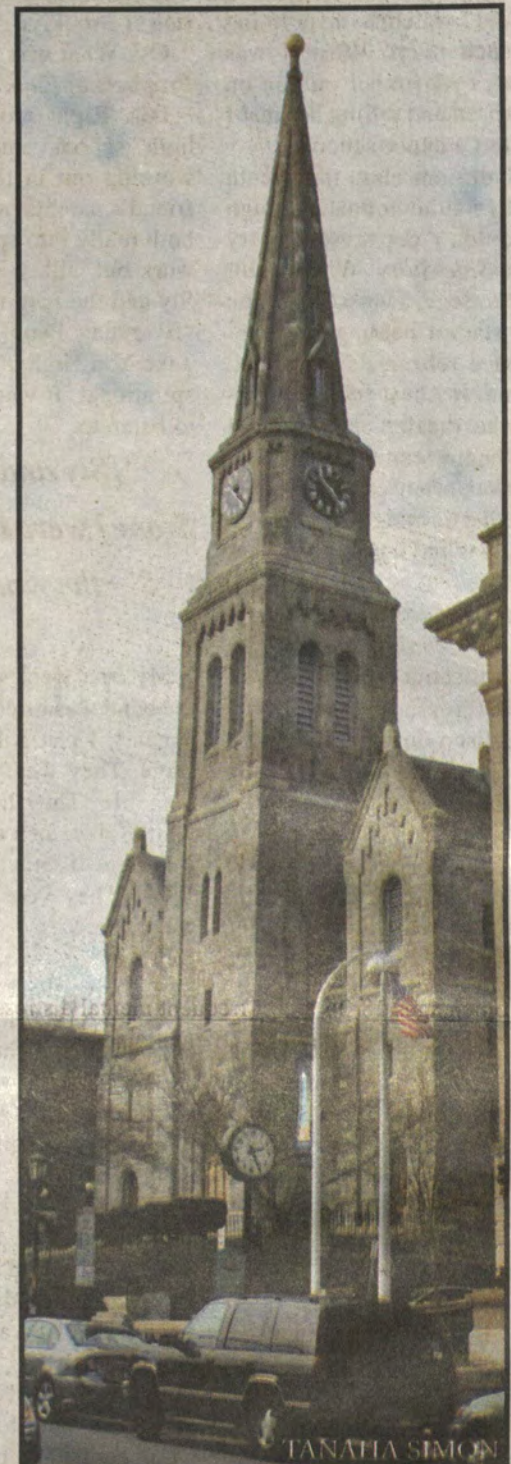
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TANAH SIMON

Inspired by this week's article "Connecticut College and New London," we asked our staff to take photographs throughout the week while out and about in

New London.



TANAH SIMON



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MEGAN COSTELLO

Women's Basketball: A Season of Success

AMANDA NADILE
SPORTS EDITOR

This past Saturday was special for the Connecticut College women's basketball program—they made their first NESCAC Championship tournament appearance. After one of their best seasons to date, with a 5-5 conference record and a 16-7 overall record, the seventh-seeded Camels tipped off against the second-seeded Tufts University. Conn's five conference wins were the most in the team's forty years. Though Saturday's 40-57 outcome was not in the team's favor, the Camels have much to be proud of after a monumental season.

Although just making the tournament was not the overall goal, Coach Brian Wilson was proud of the way the team played. "They represented Connecticut College with class throughout the season and made a splash in New England DIII women's basketball."

Wilson, currently in his third season with the team, coached the Camels to their first post-season berth since the NESCAC moved to its current championship format in 2001. Wilson and new assistant coach Dana Simonelli have taken their past experiences in Division I programs and made a huge impact on the women's basketball program at Connecticut College. He feels that "the culture of women's basketball at Conn took a huge step forward this season."

The team didn't just sneak into the post-season—their record had them fighting for home court advantage during the last week-end of regular season.

With only two seniors on the team, the Lady Camels relied heavily on their underclassmen, who played a major role in the season's successes. Sophomore Tara Gabel-

man enjoyed a breakout season, pulling down 9.6 rebounds per game to lead the NESCAC, in addition to ranking second in scoring with 15.2 points per game. Her strong game at both ends of the court resulted in ten double-doubles on the season to lead the league.

Helping out Gabelman was rookie point-guard Carlee Smith, who guided the Camel offense while dishing out 4.9 assists per game to rank second in the NESCAC.

Senior Jenn Shinall had one heck of a senior season—on February 11, she netted her 1,000th point. Since then, Shinall has gone on to accomplish the major feat of becoming the seventh Camel women's basketball player to bypass 1,200 points. Like her teammates, she ranked high in the NESCAC statistical categories. Not only did she lead the league in three-point shots with 2.68 triples per game, but she was also third in scoring (13.9 points per game), fifth in three-point field goal percentage (40%), and fifth in steals (2.45 thefts per game).

Although the statistics say a lot about the quality of play this past season, the women's basketball team has left a lasting impression on the college community. "We played together, unselfishly, and with great spirit and confidence," said Wilson. Members of the college community echoed these sentiments, applauding the Camels on their quality of play and how well the women on the team work together and treat one another.

Seniors Kim Horne and Jenn Shinall are finishing their careers with fond memories and pride, and they leave a team whose triumphs on and off the court makes the future of women's basketball very bright. •



RITA HOLAK



RITA HOLAK

Health and Fitness: Stress Prevention

BETTINA WEISS
COLUMNIST

balancing extra curricular activities, college students have a lot to think about, in addition to maintaining healthy nutritional and sleeping patterns. All of these factors, and others that vary from person to person, can cause a lot of stress. According to the Centers for Disease Control and Prevention (CDC), 7.8% of men and 12.3% of women ages 18-24 report frequent mental distress—a key indicator of depression and other mental disorders.

"It is important to find a healthy outlet that will decrease the stress," explains Debbie Lavigne, the head field hockey coach and professor of the Essentials of Fitness and Wellness course. Stress reducers include talking with friends, going to a movie, turning off electronics or taking a nap. "You do not want to get sick, which could add to your stress of you end up missing classes and other activities," said Lavigne.

Students at Conn have found that exercise is a great way to help deal with stress, even if only temporarily. "The American College of Sports Medicine recommends 30 minutes of cardiovascular exercise 5 times a week," said Lavigne, "with strength training of 8-10 exercises each session 2 times per week." This may seem like a highly rigorous workout for a student who isn't used to exercising regularly, but setting a goal to reach this recommendation could be a great goal to set for yourself.

Luckily, fitness classes are offered at Conn through the physical education department. The classes are for students of all athletic abilities and are designed to give students an organized outlet for exercise. Sophomore Laura Sanderson is a student athlete who is taking a fitness class with women's soccer coach, Norm Riker.

"I would not normally get up at eight in the morning two days a

Between attending classes, studying, socializing with friends, and

week, but fitness class motivates me to fit in a workout no matter how early a get up it is. With fitness class already scheduled, you have no excuse to take a day off."

Sanderson also feels that her instructor makes a difference in the course as well. "Not only does he spend time organizing and planning our training each Monday and Wednesday mornings, but he transfers his passion for fitness over to his student athletes," said Sanderson.

Lavigne's class is also offered through the physical education department. In the class, students keep a daily journal of their activity including what they eat and how they are feeling physically and emotionally. Junior Brittany Fitzgerald enjoys the class.

"We have learned a lot about the benefits of a healthy living style and the benefits of working out, which reinforces our behavior and serves as a constant reminder that our actions, what we eat and how we choose to work out have a direct effect on our physical, mental and emotional well-being." Fitzgerald also likes the way that Lavigne teaches the class with "funny advertisements and videos" to reinforce the course material.

Varsity athletes aren't the only ones who use fitness to help soothe stress. Freshman Ethan Underhill played football in high school and tried rugby at Conn but wasn't able to continue because of head injuries. He finds that fitness is a great way to manage stress.

"It helps me clear my mind of whatever pressures I'm facing at the moment, and I always leave the gym feeling productive and accomplished."

As recommended, Underhill finds that long distance running is the best exercise for eliminating stress. "Running on the track or the treadmill is my go-to stress exercise because I just put on my iPod and tune out. All of that diminishes stress significantly," he

said.

Underhill also finds that lifting weights and cardio help him the most when trying to eliminate stress. "Free weights keep me in complete control of my workout, and I've always liked the challenge that comes with getting the movement right."

Eating nutritiously can also help stress levels. Students commonly find that they can't make it to a dining hall for every meal of every day, but taking extra time to plan for meals can also decrease stress. Lavigne recommends "your plate be filled with foods of bright colors and include protein and carbs." She also suggests having snacks in your room, such as fruit, granola bars or yogurt.

One of the most important components of nutrition is hydration, but beware of sugary sports drinks. Although electrolytes are important, it's more beneficial for your muscles to have pure water during a workout. Students should be drinking eight glasses of pure water a day for maximum health. Keeping hydrated can ward away headaches and illness, which can in turn help with stress management.

Working out and staying healthy may seem like a daunting goal, but it can tremendously help to budget time and keep focused if your brain and body are active together. "The best way to get the most out of your workout is to set goals and reward yourself!" said Lavigne. Finding a workout buddy can also help add some competitiveness and support into your workout.

As midterms approach, keep hold of your stress by remembering to take breaks from studying and try a change of venue. Whether you're taking a walk or running on a treadmill, exercise is a great way to clear your head and regain focus throughout the day. Not only can it help you become less stressed, it can improve your health and make you feel better in general. •

Camels Suffer Two Tough Losses at Home

IGGY STERLING
STAFF WRITER

The Connecticut College men's hockey team played host to both Colby and Bowdoin this weekend, with a disappointing outcome.

On Friday night, Colby rolled in on a two-game winning streak, hoping to make a push out of last place in the NESCAC. Colby drew first blood, scoring halfway through the first period. Entering the second period down one, Conn senior Chris Fogg tied it up with a goal just three minutes in. Fogg then assisted on sophomore Mike Sinsigali's goal to put the Camels ahead. Colby battled back in the third period, scoring a goal six minutes in. With the momentum on their side, Colby pushed ahead, scoring with just four minutes left. Sophomore goalie Mike Petchonka finished with 26 saves on 29 shots.

Saturday's game against Bowdoin could've been more exciting: not only did Connecticut College just have to earn at least a tie or a win to make the playoffs, but it was also at home on Senior Night against the second-place Polar Bears who beat Conn 7-0 earlier in the season. Bowdoin came out fast, scoring just three minutes into the game; however, senior co-captain Sean Curran was able to even

up the score on a power play goal from a bad angle shot that found the back of the net. Bowdoin then came back with a power play goal of their own, as well as another at even strength to take a 3-1 lead going into the second period.

The Camels were not about to give up their chance at a playoff spot. They were lead by the senior class, playing in what would be their last game. Senior Julien Boutet scored a short-handed goal on a breakaway early in the second period to bring the score within one; however, thirty seconds later on the same power play, Bowdoin was able to slip one by senior net minder Andrew Margolin and extend their lead back to two. Again the Camels came back, going shot for shot with the fourteenth ranked team in the country. J.J. McGregor was the next senior to step up, scoring midway through the period on a four-on-four goal, again bringing the tally to one.

For much of the late second and third period Conn seemed to carry the momentum. It was clear that every single player in a Camel jersey understood what was at stake. After eight minutes when it seemed like Conn's tying goal was always just around the corner, Bowdoin scored to take a 5-3 lead. Despite the deficit, the Camels

kept pushing and came away with several strong scoring chances. On a power play, with just under two minutes left in the game, the Camels pulled their goalie in an attempt to score with the six on four advantage. Instead, Bowdoin was able to score an empty net goal from 150 feet out to seal the victory.

The seniors at Conn were not yet done, and despite being down by three with under a minute to play, they were able to convert on the six-on-four with Boutet and Curran, connecting for Curran's second tally of the game. Head coach Jim Ward let the seniors finish off the season during the final shift of play. With senior Andrew Margolin on the bench after making 28 saves and keeping Conn in the game, six senior skaters finished off the last 20 seconds of their college hockey career on the ice together.

Conn finished the season with a 6-15-3 record overall, with a 4-12-2 record in the NESCAC. While Conn eventually finished in an eighth place tie, they do not have the tie breaker against Hamilton and therefore will not be skating in the quarterfinals this coming weekend. •



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Team Spotlight: Women's Basketball

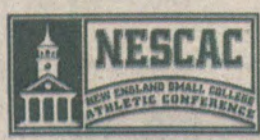
For the first time in Conn women's basketball history, the team competed in a NESCAC championship tournament. Despite a loss on Saturday, the team reflects on a stellar season of five conference wins – another record breaker – and celebrates a player's 1000th point. See page 11 for full story.



ALL PHOTOS BY RITA HOLAK

NESCAC POWER RANKINGS

COMPILED BY THE COLLEGE VOICE



This is the first installment of the NESCAC Power Ranking. The Power Ranking will be posted weekly and will rank the eleven NESCAC schools based on basketball and hockey.

An overall strong record has given Amherst a powerful lead over the rest of the league, but just below the competition become significantly narrower as schools battle to overcome close margins. Conn dropped two spots due to losses in both Men and Women's Hockey.

SCHOOL	MEN'S BASKETBALL	WOMEN'S BASKETBALL	MEN'S HOCKEY	WOMEN'S HOCKEY	AVERAGE	LAST WEEK
AMHERST	1	1	1	2	1.25	1 ↔
BOWDOIN	5	3	2	3	3.25	4 ↑
TUFTS	4	2	4	—	3.33	2 ↓
MIDDLEBURY	2	11	3	1	4.25	3 ↓
WILLIAMS	5	5	5	5	5	7 ↑
WESLEYAN	3	6	6	9	6	6 ↔
BATES	5	8	—	—	6.5	5 ↓
TRINITY	9	8	7	4	7	8 ↔
HAMILTON	8	10	8	5	7.75	10 ↔
COLBY	10	3	10	8	7.75	11 ↑
CONN	10	6	9	7	8	9 ↓

The poll was devised as follows: Sports Editors, Amanda Nadile and Jeff Beling ranked all NESCAC schools in each sport. These rankings were based on NESCAC standings as well as quality wins and influential losses to NESCAC opponents. These scores were averaged to create a composite overall ranking for each school. Bates does not participate in men's hockey or women's hockey. Tufts does not participate in women's hockey.

DESIGNED BY STEVEN SMITH/TUFTS DAILY

IN CASE YOU MISSED IT SCORES

Men's Ice Hockey
Conn 4 - 6 Bowdoin
Conn 2 - 3 Colby

Men's Squash
Conn 7 - 2 Stanford
Conn 3 - 6 Bowdoin

Men's Basketball
Conn 52 - 95 Bowdoin

Women's Ice Hockey
Conn 1 - 3 Williams

Women's Basketball
Conn 40 - 57 Tufts

SO YOU DON'T MISS IT GAMES

Women's Hockey
at Amherst Saturday
2/25 1 PM

Men's Lacrosse
vs. Bowdoin Saturday
3/10 1 PM

Men's Swimming &
Diving
NESCAC Championship
at Williams 2/23-25