

Connecticut College

Digital Commons @ Connecticut College

2012-2013

Student Newspapers

4-1-2013

College Voice Vol. 96 No. 15

Connecticut College

Follow this and additional works at: https://digitalcommons.conncoll.edu/ccnews_2012_2013

Recommended Citation

Connecticut College, "College Voice Vol. 96 No. 15" (2013). *2012-2013*. 4.
https://digitalcommons.conncoll.edu/ccnews_2012_2013/4

This Newspaper is brought to you for free and open access by the Student Newspapers at Digital Commons @ Connecticut College. It has been accepted for inclusion in 2012-2013 by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.
The views expressed in this paper are solely those of the author.

THE COLLEGE VOICE

NEW LONDON, CONNECTICUT

MONDAY, APRIL 1, 2013

VOLUME XCVI • ISSUE 15

FISHBOWL IS BACK!

Administration apologizes, promises to reinstate tradition



Just kidding.
Happy April Fool's Day!

IN THIS ISSUE (THE REAL STORIES)

On the Real World Outside the Ivory Tower

News Editor Helen Rolfe talks about maturing at Connecticut College.

Artist Kris Grey Visits Campus

Gender queer artist Kris Grey comes to campus for a lecture and performance.

WCNI Radio

Meet the voices of WCNI DJs.

NESCAC Honors

Sixty-six Conn students chosen for All-Academic in Winter sports.

Magazine Objectification

Criticizing the representation of women and men in popular magazines.

EDITORIALS - 2

NEWS - 3

ARTS - 4

SPORTS - 7

OPINIONS - 9

Editorials

APRIL 1, 2013

THE COLLEGE VOICE

Editorial

On the Real World Outside the Ivory Tower

For awhile now, all of us at the Voice have been hard at work planning our upcoming New London issue. While I have thoroughly enjoyed this expansion of our editorial gaze beyond more familiar borders, I'm embarrassed to say I was initially hard-pressed to come up with article ideas. "How can I tell other people what to write about New London?" I thought. "I don't know anything about New London!" After just six months of college, I seemed to have already forgotten (or willfully ignored) the fact that, yes, life still goes on outside our arboreal, academically inclined bubble.

I should have noticed my too narrow perspective long before: on December 14 of last year, to be exact, when Adam Lanza went on his rampage in Newtown, Connecticut. After all, it takes just an hour and a half to drive from Conn to Sandy Hook Elementary School. You'd think the sickening carnage would have hit a little closer to home than it did. In fact, our proximity to the site is truly mind-boggling when you stop to think how little most of us students were affected by the shooting. Well, it makes sense: we

were preoccupied with studying for finals and the approaching winter break. Anyway, we're just young adults – we couldn't have done anything that would actually help victims' families in a meaningful way. Right?

While I know I've become far too apathetic regarding the outside world, I'm also fairly certain I'm not the only one on campus struggling with complacency about what's happening out there in "the real world." But I refuse to blame the College for what I perceive to be our student body's isolationism. Conn provides plenty of opportunities for us to interact with non-collegiate life in an impactful way: OVCS, the five academic centers, even our free subscriptions to *The New York Times* – plentiful are these and other channels through which we can engage the outside world.

I can't help thinking that the way we cocoon ourselves inside this safe haven on the hill smacks of immaturity on our part; in some ways, life at a small, selective college evokes an idealized, warm-and-fuzzy high school experience. You take class

from professors who know your name and are fond of you as a human being, somebody else takes care of all the cooking and cleaning up, and you have fun with your friends – most of whom are likely to be at least somewhat demographically similar to you.

If this analogy holds any truth, maybe we should be trying to grow up a little faster than we are at the moment. To shamelessly employ another cliché, our generation is the (near) future. I'm not suggesting we shouldn't enjoy these four years – we are incredibly lucky to simultaneously savor exciting freedom and to benefit from quasi-parental support. Still, I want to stick a toe in the deep end as often as possible before graduation: by studying abroad, participating in the broader community, discussing thorny issues with someone whose opinions make me livid or just reading the newspaper. Yes, we attend college to learn, but that learning necessarily concerns what goes on outside our arboreal utopia – so why not start applying the products of our education now?

-Helen

I got lucky this year because my April Fool's issue actually fell on April Fool's Day. Just a bit of clarification, as this tradition has caused confusion and alarm in the past, the front and back pages are full of fake stories, ones that the editors and I came up with as a team. In addition, the power rankings in the sports section may have been tampered with to

showcase a more favorable outcome for Connecticut College teams.

Beyond this issue, I must report that I only have two more weeks left as Editor in Chief. I will be passing the torch to Melanie Thibeault, current Arts Editor, and Dave Shanfield, our Assistant Creative Director. Both have consistently worked hard over the past

three years and I look forward to seeing what changes they bring to the *Voice*. While I may be on the way out, I still have big plans for the next two issues. Next week will be the long-anticipated New London Issue and the following week will showcase the theme of shared governance.

-Meredith

THE COLLEGE VOICE

"The views and opinions expressed in *The College Voice* are strictly those of student authors, and not of Connecticut College. All content and editorial decisions remain in the hands of the students; neither the College's administration nor its faculty exercise control over the content."

MEREDITH BOYLE
Editor in Chief

ANNIE MITCHELL
Managing Editor

AYANO ELSON
Creative Director

DAVE SHANFIELD
Assistant Creative Director

EDITORIAL STAFF

NEWS Dana Sorkin, Helen Rolfe

OPINIONS Jerell Mays, Ayla Zuraw-Friedland

ARTS & ENTERTAINMENT Melanie Thibeault, Mark Ferreira

SPORTS Daniel Moorin, Katie Karlson

PHOTO Cecilia Brown, Maia Schoenfelder

WEB DIRECTOR Ayano Elson

WEB CONTENT Fred McNulty

MULTIMEDIA Peter Herron, Liz Charky

ADVERTISING Melissa Fopiano

DESIGN STAFF

GRAPHIC Dave Shanfield

ILLUSTRATORS Zander Asplundh-Smith

WRITERS

NEWS Melanie Thibeault, Connor Chan, Molly Bangs

OPINIONS Andrew Shaw, Dakota Peschel, Ayla Zuraw-Friedland

A&E Colin Puth, Matteo Mobilio, Matthew Whiman, Melanie Thibeault, Andrew Marco, Dana Sorkin

SPORTS Katie Karlson

Contact Us

contact@thecollegevoice.org
270 Mohegan Avenue
New London, CT 06320
thecollegevoice.org

Wednesday - 9PM - CRO 215

Advertisements

The College Voice seeks editors for
academic year 2013-2014!

Join your new co-Editors in Chief Melanie and Dave!
We are hiring for all newspaper sections and also looking for
Photo Editors and Web Content Editors.

The fine print:

If you are hired, you must be available to start the week of April 22 and
commit between 5-7 hours per week of your time to the newspaper.

Interested? Email mthibeau@conncoll.edu for an application.

News & Features

APRIL 1, 2013

THE COLLEGE VOICE

Gender Queer Artist Kris Grey Brings Poetry and Politics to Campus

MELANIE THIBEAULT
ARTS EDITOR

This past week, gender queer artist Kris Grey visited campus to give a lecture, visit classes and talk personally with students and faculty. The visit, sponsored by the Sherman Fairchild Foundation, culminated in a performance on Friday titled "Ask a Tranny," which Kris has performed in various cities throughout the past three years. The piece took place outside of Harris dining hall at noon; Kris held a sign which read "Ask a Tranny," and invited anyone to ask any questions, which he would answer. Within the first fifteen minutes, a few students grew into a small crowd, and people asked a variety of questions, generating an interesting and insightful conversation with Kris.

Kris, who also goes by Kristin Grey and Justin Credible, is transmasculine and has no personal pronoun preference. Different people refer to Kris as "she," "he" and even the singular "they," which Kris says is on the rise right now. [In this article, I will refer to Kris as all three.] Kris, while gender queer, explained that he passes as male, mainly because of his beard and ties. By not picking one pronoun, Kris hopes to

model a non-hierarchical pool.

Speaking on the use of the word "tranny," Kris acknowledged that the word is pejorative, and is usually a term used against trans feminine people. As a transmasculine individual, Kris said that some people may think that the word is not Kris's to use. She said that *Project Runway* contestant Christian Siriano should be credited for bringing the word into mainstream after using the phrase "hot tranny mess."

"After that, everyone was slinging the word around, and it was going in an uncertain direction. *SNL* did a parody of it, and the character only said 'hot tranny mess' and 'fierce.' I thought it was brilliant," Kris said. "Humor is an effective tool for talking about things that might be offensive."

But, Kris added, the conversation around that terminology changed rapidly, and Kris uses the word in her performance piece to "ask questions about why we use things, why we don't use things and how we act."

He said that he has received pushback within the queer community. "I'm definitely a quiet instigator," he said. He uses the sign and the piece to "talk about what interests [him] in the use of verbiage."

Kris is also interested in the

evolution of language. After showing a video at their lecture, Kris explained that the footage consists of performing "Ask a Tranny" in different cities over a three-year span.

"I cringe when I hear the way that I talked about myself two and a half years ago. I can see the progression — that my language and my understanding of myself and my identity has evolved right along with my body," Kris said.

According to Kris, the piece has been practice for talking about very complicated ideas of gender on a very base level. "My language and identity has evolved. In the beginning when someone would ask what trans* meant, I would say that I was born a girl and now take testosterone. Now, I say that I was assigned female at birth."

To some people, these statements might sound like the same thing, but their meanings, while nuanced, highlight an important difference: language matters.

Since a recent move to New York City has left Kris without studio space, he is limited in how he can make work, though admits that he has had success in getting work produced at different festivals and events. "I'm able to move around to make my work, which is great," Kris said. "The torso,

which was part of my 'Untitled' piece, is currently in my car right now." Even without studio space, Kris, who has a graduate degree in ceramics from Ohio University, hasn't given up on objects and using them in performances.

"I've been challenged to make the best work possible in whatever medium possible," Kris said. "I encourage students to grow and change and make choices that would best serve their work."

This past September, Kris performed at the ANTI festival in Kuopio, Finland. One of their pieces involved working with a Finnish queer youth group; the piece, called "Gather," involved the group standing in a circle in a public square and holding hands, inviting passers-by to join in.

"That piece was so special and so simple," Kris said. "Thinking about that piece, it was really effective and beautiful."

Kris referenced a quote from Belgian artist Francis Alys to describe the "Gather" piece:

Sometimes doing something poetic can become political and sometimes doing something political can become poetic."

"I felt that the work did that," Kris said. "The location and the action that we did...

the piece became a poetic, political event. I'm excited about doing different workshops and using that working methodology in different places."

As an activist, Kris mentioned that a lot of social justice issues are intersecting at the moment. "I'm very hopeful about many things changing in the near future. We need to be vigilant, positive and productive," Kris said, also adding that it's "kind of ageist" to assume that only older people are conservative.

At a recent lecture titled "Out of Bounds" at the Edgy Women's Festival, Kris talked about sports and breaking the concept of the gender binary. "Science and nature will show us constantly that diversity is the truth," Kris said. "If you want a truth or constant, it is never that there are two choices."

Kris explained that all sporting bodies are judged against male bodies. Sex testing happens for female athletes to rule out the possibility that the woman is a man. "These are examples of how we socialize gender. If we have two options, one will always be dominant and one will be submissive," adding, "It's not that power is bad. It's bad when it's not shared."

During Friday's "Ask a Tranny" performance, Kris explained that she can never speak for anyone else, only herself.

"The visibility for gender queer people is zero, and when there is zero representation and only one or two things present, society assumes that those one or two things are true of all people [in that particular group]." So Kris left the crowd with a question: "What does one do to signify gender-queerness?"

Kris admitted that they had a great time on campus. "I'm so impressed with faculty and their dedication and creativity," Kris said. "I'm also impressed with student body; the students are really engaged in doing socially relevant work. Everyone that I've talked to is involved in a lot of things on campus in really impressive way."

Visiting Conn was also personally special for him. When she was an undergrad, one of her professors brought Art Professor Denise Pelletier to speak; since then, the two have kept in touch and have seen each other over the years. "It's so cool and special to be a visiting artist at her college," Kris said. "It makes me feel like I'm on the right path." •

17% Day: A Community Celebration

CONNOR CHAN
STAFF WRITER

On Monday, March 24, Connecticut College celebrated the third annual 17% Day in recognition of the generous philanthropy showcased by donors to the school. These donors include alumni, parents, faculty, staff, students and others. Students were able to show their appreciation by going to Cro, signing a thank-you card to a donor and receiving a free piece of pie.

But what is the significance behind that precise figure of 17%? Consider the sticker price of a Conn College education.

"Regardless of whether one is on financial aid or not, no student's tuition covers the entire academic year. This is the case at pretty much all colleges and, at Conn, tuition covers 83% — that's late August until about March 25th. That's why

we celebrate 17% Percent day when we do, because it's the actual point in the year when one's tuition "runs out," said Andrew Nathanson '13, Committee Head of the Senior Giving Committee.

The remaining 17% is covered by gifts, donations and other sources, all of which "complete the pie" and keep the College running. Gifts given by the College's community of donors go toward the school's Annual Fund, which provides support for the general operations of the campus. Some of the areas that the Annual Fund helps to maintain include faculty support, science education, financial aid, residential education, the library, internationalization, the renewal and maintenance of buildings on campus and internships.

The day itself is a student awareness day, meaning that it is lead by student groups relating to advancement: the Senior

Giving Committee and SGA Advancement Committee. This year's 17% day featured over six kinds of pie that students received in exchange for personalizing a thank you note to a donor.

The Camel mascot also made an appearance saying, "17% day is a fantastic expression of gratitude, pie, and school spirit. This is a day to truly engage with and embody #CamelPride. 17% day is all about thanking the wonderful people — our families especially — for helping us fund this top-notch education. It is about celebrating all that is ConnColl, raising awareness about the funding necessary to provide our outstanding quality of life, all while enjoying some delicious pie. Because really, who doesn't feel warm and fuzzy inside after a nice slice?"

What 17% Day proves is that philanthropy is important not only for current students but

also for alumni. On one campaign sign, Andrew Margie '96 is quoted: "I love Conn and think giving back is the right way to show it. I've given to the Annual Fund every year since graduating and try to increase my gift every year. Each gift is important for what it says—it's an endorsement of what the College is doing. This helps Conn's reputation, and the better the reputation, the more valuable my degree."

"17% Day is purely an awareness day and a day to say thanks. We don't push donations, instead use the day to teach the campus community about why these gifts are so important to the college in the hopes that senior giving and alumni appeals won't come as a shock for a student with multiple years and memories of 17% Days," Nathanson said.

Ruth Rusch Sheppe '40 agrees on the importance of paying it forward. "[A] gift

will strengthen the College's ability to enroll the best possible students regardless of their ability to pay." However, it is not just students receiving financial aid who benefit from the generosity of Conn's philanthropic community. More tangible projects that provide students with new social and academic spaces, such as the newly renovated New London Hall and its impressive facilities, along with the addition of Ruane's Den in Harkness House, were fueled by the support of donors.

As indicated by the 17% Day campaign signs, the fact that tuition only covers a portion of a student's educational costs is not unique to Conn. Schools like Bates, Colgate, Hamilton and Trinity each share in this phenomenon. Yet the way in which Conn uses its donated funds is one area in which the College can maintain its individuality; 17% Day heavily

promotes this point. Though it may sound clichéd, donations and pledges of all sizes really do have an impact on the continual improvement of the campus and its facilities.

In the past three years, approximately 61% of alumni have given to the College, and this year, over 400 volunteers are working with Annual Giving staff to raise more than 5 million dollars through the Annual Fund. A donation demonstrates gratitude to the school and is a great way to help current and future students achieve success, as well as guarantee the value of a Connecticut College degree in the coming years. Alumni who graduated more than fifty years ago continue to donate to this day. 17% Day is a fantastic way for current students to achieve a better understanding and appreciation of the community that supports Connecticut College. •

Human Rights Advocate Sam Gregory Speaks at Conn

MOLLY BANGS
STAFF WRITER

On March 28 in the Chu Room, human rights advocate Sam Gregory spoke to Conn students as the third speaker in our Human Rights Lecture Series. A trainer and video producer, Gregory supports video based advocacy. Many of his projects have contributed to concrete change in law and policy, as he often puts on screenings in front of governmental bodies such as the United Nations, United States Congress and the International Criminal Court. His lecture topic was "The Challenges and Opportunities of Citizen Witnessing for Human Rights."

Gregory began by showing footage of the 1991 beating of Rodney King by the Los Angeles police. He explained that

this footage, captured by passerby George Holiday's chance filming, was the inspiration for the founding of Witness, of which he is program director. Witness works globally across a whole range of human rights issues, using video and technology to fight for human rights. Gregory said of his team, "We believed in the 'seeing is believing' model."

As a trainer of many human rights filmmakers, Gregory said that an important question to ask when creating a film is: "How do we find a way to speak the language of human rights but also speak the language of storytelling and emotion?" He continued, "[There is the] dry language of [the field of] human rights... and then there's the reality of what those rights look like on the ground."

There are four specific steps

Gregory believes must be taken in this process of creating a film, the first being that the work should be truly advocacy driven. The second step is to focus on specific audiences, which Gregory stressed is particularly important in the "cluttered media environment" we live in today. He gave the example of portraying human rights films in terms of legal framework when presenting to lawmakers, so that the content can then be acted upon. Gregory's third step is to "craft storytelling around audiences and give space for action." He defined the fourth and final step as ensuring the "safety, security and consent" of those being filmed.

Gregory emphasized the questions he keeps in mind in his line of work: "How do we enable people who use videos

for human rights to do so impactfully, safely and ethically as possible?" In addressing the sheer amount of currently existing media, "As we are bombarded with images, how do we deal with too many of them without overwhelming the viewer?" Lastly, on the subject of human rights violations that are difficult to capture on camera, "How do you [cover] the issues that actually matter to people, such as torture... or freedom of expression?"

Our speaker also reflected on KONY 2012, the sensational YouTube human rights video that holds 96,941,918 views to date. He praised the video in the sense that it is "purposeful." He added, "It's made for an audience, and it asks them to do something. In all of those terms it's successful as video advocacy."

However, he recognized the drawback of the video, which is the level of simplicity to which it reduced its subject matter, an issue that human rights activists continue to struggle with as their audiences — particularly those of publicly accessible media campaigns — hold varying degrees of knowledge about the field. Thus, he says that a filmmaker must be the judge of determining when "is simple too simple?" and be constantly aware of his or her broad ethical obligation, as well as how his or her work should be "driven as much as possible by the people affected by it." After discussing KONY 2012, he cautioned that it is of course a "complete anomaly," and that most human rights videos do not merit that volume of viewers.

Gregory discussed the rise of

the "ability to think and create and to watch." He remarked in his closing that "Humans act on a combination of emotions and rationality and react to people like them."

In a world where human rights do not often warrant the attention they truly deserve, the new technology that Gregory and his team at Witness are developing — along with what he described as average global citizens' organic utilization of technology in terms of human rights, already available through sources such as YouTube — seems to be exactly what the field of human rights needs.

The last Human Rights Lecture Series talk will take place on April 24, when Richard Heinzl, the founder of Doctors Without Borders, will speak on campus. •

THE COLLEGE VOICE

Meet the Voices Behind WCNI

COLIN PUTH
STAFF WRITER

Walking by Cro, you might notice the fluorescent red and white sign reading "WCNI." You then might notice its pitch-black backdrop and assume that Connecticut College's FM radio station is a thing of the past. But by turning the dial of your radio (or more likely, by accessing the station online), you can discover that WCNI is still up and running strong. According to weekly contributor Peter Herron '14, WCNI has everything a station needs aside from one crucial element: its listeners. However, perhaps with a little insight into the DJs of WCNI, you might just be enticed to give the station a listen.

On Monday nights from midnight to 3 AM, you can hear Herron's "Glass Bead Game," which he DJs with a handful of new co-hosts each week. While Herron uses his show to play a wide variety of music, he makes sure to engage his listeners as best he can during his time slot. On Herron's show you might catch a sketch called "What did you learn in school today?" — a chance to reflect on the conclusion of the academic week and parody the lives of both students and professors with contributions from listeners and co-hosts.

"The late time slot makes it a little slow," Herron admitted. "The show is basically structured for my own self-amusement, but my co-hosts and I encourage listeners as much as possible." To liven up his show, Herron emphasized that he welcomes requests fo-

many music genre. "Some of our callers get pretty dependent," he mentioned. "We had a Vietnam veteran call at least once a week last semester demanding live sets from Woodstock. Given the nature of the

language in each set, we had to slow it down."

Herron speculated on the station's low promotion across campus. "WCNI is kind of misplaced. Part of the reason is because people just don't have radios anymore. The campus leadership aspect is missing, but that doesn't mean it can't turn around." Still, Herron is excited about his time slot, and looks forward to future semesters at WCNI.

You can also tune into Jen Herbert's "Split Ends," which airs every other Wednesday from 9 PM to midnight. Unlike other student DJs, Herbert '13

has been contributing to WCNI long before joining the team at Connecticut College. "My dad has been involved with the station for over eight years," Herbert explained. "I would hang out with him in the studio throughout high school and every so often he would let me do a segment for about twenty minutes." For Herbert, twenty minutes turned into an hour, which

progressed into

far as to play an eight-song set, which can go for about thirty to forty minutes before I come back on the air."

Herbert mentioned that she does take requests, and was happy to report she receives around three to five callers on any given night. However, after being asked to play a song by music legend Ron Jeremy, Herbert has approached unfamiliar songs with a bit more caution. "It's hard to tell how WCNI is perceived on campus," Herbert said. "Unfortunately, half the campus doesn't realize it's right next to Cro. However, those who have a show or that have friends who have a show are pretty enthusiastic about it." Because she lives close to Conn, Herbert said that she will continue to remain a part of WCNI past her graduation in May, and hopes to hold on to a show for as long as she can.

Andrew Rich '15, known on WCNI as Andrew Jordan, hosts the show "In a Simple Rhyme," which airs from 6 to 9 PM every other Saturday night. On Rich's show, you can find a straightforward schedule of mostly classic rock with little time devoted to mindless banter. "For my own show, I don't like to take requests," Rich explained. "I care about the audience and what they hear from my selections. I want them to listen to songs that they've never really heard, or maybe they've heard once or twice and never again. I just want to make my show as popularly diverse as I can."

Like Herbert, Rich has carried some radio experience with him to WCNI as he used

to contribute to his father's show on WBZ 1030 in Boston. "I've been on his show a few times over the years, but I've never been in control of my [own] show. When I came to WCNI, that was really the starting point of my career." When asked about WCNI's promotion on campus, Rich shed light on how he felt that it was perceived by the student body. "I think it's more of a pastime simply because of the fact that there are more New London resident DJs than there are student DJs. There are students who are a part of WCNI, but to me, WCNI doesn't have that 'college' feel to it. Radio is not as important to younger people as it used to be, so from a student body standpoint, I can understand why that area is waning."

Still, Rich is hopeful about the future of WCNI. "Anyone can sign up to be a DJ. The station is anything but exclusive. It doesn't matter if you've never been on the radio or if you've hosted a show every week for the past five years. All that matters is if you are interested in being a member of WCNI and entertaining the listeners."

Alison Kaufman, a resident of New London, hosts WCNI's "Morning Mojo." Every Tuesday from 9 AM to noon you can expect to hear an eclectic variety of soul, blues and classic rock with everything from Susan Tadeski to The Grateful Dead. "The station has such a wide selection to choose from," Kaufman explained. "Through the vinyls, CDs and tape decks, I always find something new even when I think I've browsed the shelves a million times." Represent-

ing the New London community, Kaufman mentioned that WCNI works as a great opportunity to communicate with the rest of the city. "Coming from the community side, I think the station is an excellent broadcasting resource. Still, I feel like WCNI definitely comes off as a college station."

While plenty of New London residents tune into Morning Mojo via 90.9 FM, Kaufman was happy to report that she attracts listeners from all over the world. "The link through www.iheartradio.com has been great. With the help of my Facebook and YouTube pages, I've picked up listeners from New Orleans, Canada and even Afghanistan." When asked about the dynamics of the station, Kaufman replied that she would not change a thing. "I like the idea of growing with the station. I'm excited by the enthusiasm and dedication of WCNI and all of its members. Sure, there are moments where you mess up or things don't go as planned, but that's the beauty of live radio." After two and a half years on WCNI, Kaufman is proud to report that she has never missed a show, and always encourages more listeners.

Tuning in to WCNI is not only a useful way to experiment with an extensive variety of music, but also a great mode of support a unique aspect of our campus. Each DJ is motivated in his or her own way to bring you quality college radio exclusively for Camels. WCNI can be accessed through 90.9 FM or by typing into Google: WCNI I heart radio. •

Want More Spring Break?

James Franco Has Got You Covered

MATTEO MOBILIO
CONTRIBUTOR

Spring Breakers — already one of the more controversial and outrageous films of the year — is sure to grab you by the seat of your pants, however willing or unwilling you may be. Marking writer and director Harmony Korine's

entrance into the (semi-) commercial realm, the film is a colorful collage of concentrated adolescence at its most fevered pitch. His message, if one can truly be parsed out, may be lost on the portion of the audience that doesn't perceive the film as satire. But if you watch and listen closely, *Spring Breakers*, through its visual and auditory

experience, nails the irony embedded in the current teen culture, inviting you to the party and hoping you'll laugh at the outrageousness of it all. You will, but you'll do so with a hint of self-gratifying derision, even though you're enjoying it nearly as much as the characters onscreen.

Spring Breakers opens by illustrating the title of the film: college students flock to St. Petersburg, Florida with the objective to party as hard as possible. Alcohol is in abundance; in beer cans, splashed on bodies, poured into mouths. Men flex muscles and frenetically jump up and down while women suck on USA-colored popsicles.

The film primarily follows four young girls desperate to get enough cash to make it to Florida for spring break. Our initial protagonist is Faith (Selena Gomez) who, unlike her blonde friends who spend their time getting high and watching Kimbo Slice fight videos, shows some devotion to school and to God, attending a progressive church where the pastor, played by former WWE wrestler Jeff Jarret, gives sermons that ask, "Do you want to get jacked up on Jesus?" Meanwhile, Brit, Candy and Cotty (Ashley Benson, Vanessa Hudgens and Rachel Korine, respectively) rob a coffeehouse to pay for their trip.

Bouncing around in pastel-colored bathing suits, fitted with polarized, similarly colored sunglasses and high-top Nike sneakers, the girls blend seamlessly into the nonstop party. But for the girls, spring

break isn't just about partying. In a voicemail she leaves her grandmother, Faith seeks to redeem her partying by connecting it to a greater understanding of the universe: "It's more than just spring break... I'm really finding myself out here." At one point, she even describes the trip as "spiritual." The dialogue is spot-on; how many times do we offer a version of this speech to our own parents, trying to convince them that there's self-fulfillment to be found in a four-day booze cruise?

After a short stint in jail (charge: partying too hard), they meet Alien, played by the polymath James Franco. Alien, part rapper, part gangster (no, the two aren't synonymous) sports dreads, grills, outrageous tattoos, Hawaiian shirts and, of course, two shiny pistols. After busting them out of county, Alien exposes the girls to the grit of the St. Pete party scene, causing Faith to recoil, terrified by the exotically grungy setting. In an intense scene between Alien and Faith, Alien tries to convince her to stay; the camera holds on a close-up of their faces as he uncomfortably, and without consent, strokes her face. The rapid change in pace and tone at such well-timed intervals throws us from comical moments to extraordinarily personal ones with natural ease. At one point a lovemaking scene slowly builds to a standoff until everyone in the audience seems to be holding his/her breath; the unpredictability of the group opens the door for the smooth transitions between entertain-

ing and unnerving material.

Alien and the girls, sans Faith, quickly get involved in mischief — outfitted in pink robbers' masks and sweatpants with the letters "D-T-F" across their posteriors. Interlaced with a dance scene in which the girls swoon to the touch of their newly acquired shotguns, their crime spree is dubbed over by "Everytime," a Britney Spears hit that '90s babies (including myself) listened to early on in our musical educations. Through nostalgia and a beautiful piano riff, the track ups the intimacy between the film and its young adult audience.

A feud develops between Alien and real-life rapper Gucci Mane, which results in Cotty getting shot in the arm. Only Candy and Brit remain, driven on by the pursuit of pure thrill — even more so than their now-lover Alien. With revenge as the only option, the trio set out for the Gucci's mansion.

Full of bright, pulsing fluorescents, *Spring Breakers*' colorscape is aesthetically alluring; the hyped-up hues personify the characters who wear or bask in their luminosity. Similarly, the camera movements reflect the wild, voyeuristic gaze of the onscreen teenagers who delight in the sensationalistic depictions of sexuality. The camera jumps from scene to scene as if it were a part of the fray, peering over the tops of teenagers' heads to get a good look at the half-naked guy doing a bump off of a girl's chest. The camera can also assume a more passive role, acting as a visual microphone for whoever wants

to push themselves into frame, oftentimes breaking the fourth wall. The actors have a direct and personal relationship with the camera that draws us nearer to them.

The film works so well not only because of its vivid color design, active and thoughtful cinematography, a well-developed soundtrack that spans from Spears to Wacka Flocka to Skrillex or even the great performances from the entire cast. Harmony Korine revels in a vein of uninhibited American teenage culture yet treats it with humor. He also regards this teenage world with respect and sincerity in a have-your-cake-and-eat-it-too dynamic. Korine seems to tell the audience: "I'm going to make fun of these characters and you'll laugh, but you're going to realize their aspirations aren't much different than yours" in a roller coaster ride that turns the joke on its viewers. In the beginning of the movie, Brit convinces Cotty to join them on the robbery by telling her, "Pretend like it's a video game. Act like you're in a movie." Lines of dialogue like this are pervasive throughout the film and are a double-edged sword offering an ironic glimpse into the mindsets of adolescents who are unable to decipher Hollywood's portrayal of the world from its actuality. *Spring Breakers* marries the comical, social climate of our generation with a ridiculous yet thrilling fantasy that in some way each of us can indulge in, even if we aren't true spring breakers at heart. •



Tufts
UNIVERSITY

TUFTS SUMMER SESSION 2013

PREPARE. EXPAND. DEVELOP.

School of Arts and Sciences | School of Engineering

THREE SESSIONS:
MAY 22-JUNE 28 | JULY 2-AUGUST 9 | MAY 22-AUGUST 9
go.tufts.edu/summer



College and Pre-College Programs

Day & Evening Classes
Affordable Tuition
Outstanding Tufts Faculty
Online Courses

Arts & Entertainment

APRIL 1, 2013

THE COLLEGE VOICE

Previewing
Moments of
Freedom
Curated by
Ikram
Lakhdhah,
Class of 2013



A portion of William Kentridge's 2007 print titled 'Massacre of the Innocents'

MELANIE THIBEAULT
ARTS EDITOR

Moments of Freedom: Revolutionary Art from China, South Africa and Tunisia, an art exhibit curated by Ikram Lakhdhah '13 as part of her honors thesis project, will be on display from April 1 to May 15 and will feature a wide range of artwork in response to the Chinese Cultural Revolution, South Africa's apartheid and the Tunisian Revolution that triggered the Arab Spring. The exhibition will feature more than fifty pieces from internationally acclaimed artists such as William Kentridge, Senzo Shabangu, Diane Victor, Zhang Hongtu, Rajaa Ghari and Deborah Bell in various media — photography, paintings and rare propaganda posters, among others. It will also include work from contemporary Tunisian photographers Wassim Grimen, Omar Sfayhi and Youssef Ben Ammar. According to Lakhdhah, the exhibition seeks to examine, analyze and expose several compelling revolutions of the past two centuries.

"The exhibition shows that revolutionary visual language in relation to political turmoil and social injustices contribute to the transformation of the perception of national identity, becoming a social instrument in defining or questioning the limits of ideological power," Lakhdhah said, adding, "The exhibition aims to deconstruct the history of global injustices, question the power of ideology, challenge the authority of the image and promote freedom of expression."

A panel discussion and opening reception will take place Thursday April 4 in the Chu Room. Panelists include Government Professor Alex Hybel, Chinese Professor Yibing Huang, Columbia University Arts Administration Program Coordinator Steven Dubin, New York-based artist Zhang Hongtu and Tunisian-American multimedia artist Rajaa Gharbi.

Lakhdhah said, "The panel as a cultural event aims to emphasize the significant role of an interdisciplinary education at Connecticut College by challenging both the panelists and the audience to think critically about the power of ideology and the relationship between art and politics in the contemporary global world." •

The Next Day Looks to Yesterday

A review of Bowie's latest album

MATTHEW WHIMAN
CONTRIBUTOR

Before I tell you anything, you probably already know that *The Next Day* is not David Bowie's best album. You probably already know that it doesn't even make it into his top ten. I'm sure you were excited when its release was announced in January, but even then you probably knew that no matter how good of an album he made, Bowie's best days are long behind him. Of course, this is true. But is it entirely fair to expect that he's no longer any good at all? Whereas most musicians will never make an album as good as *Ziggy Stardust*, David Bowie's made at least five. He knows what he's doing. So really, cut the guy some slack.

Opening with the title track, *The Next Day* starts things off on the right foot. With a propulsive drumbeat, fuzzy guitars and a bouncing bass line, it's got all the fixings of a classic Berlin-era Bowie cut. The sum of each instrumental part makes for an undeniably upbeat and danceable whole, but its Bowie's vocal performance that really makes the song more than just dance music. At first calm and restrained, his voice slowly becomes unhinged as the intensity of the song picks up. By the time he gets to the lines, "Here I am, not quite dying / my body left to rot in a hollow tree / its branches forming shadows on the gallows for me," he's descended into a mad howl, mirroring the darkness of the lyrics and bringing the disorder out from underneath

the instrumental parts' surface polish.

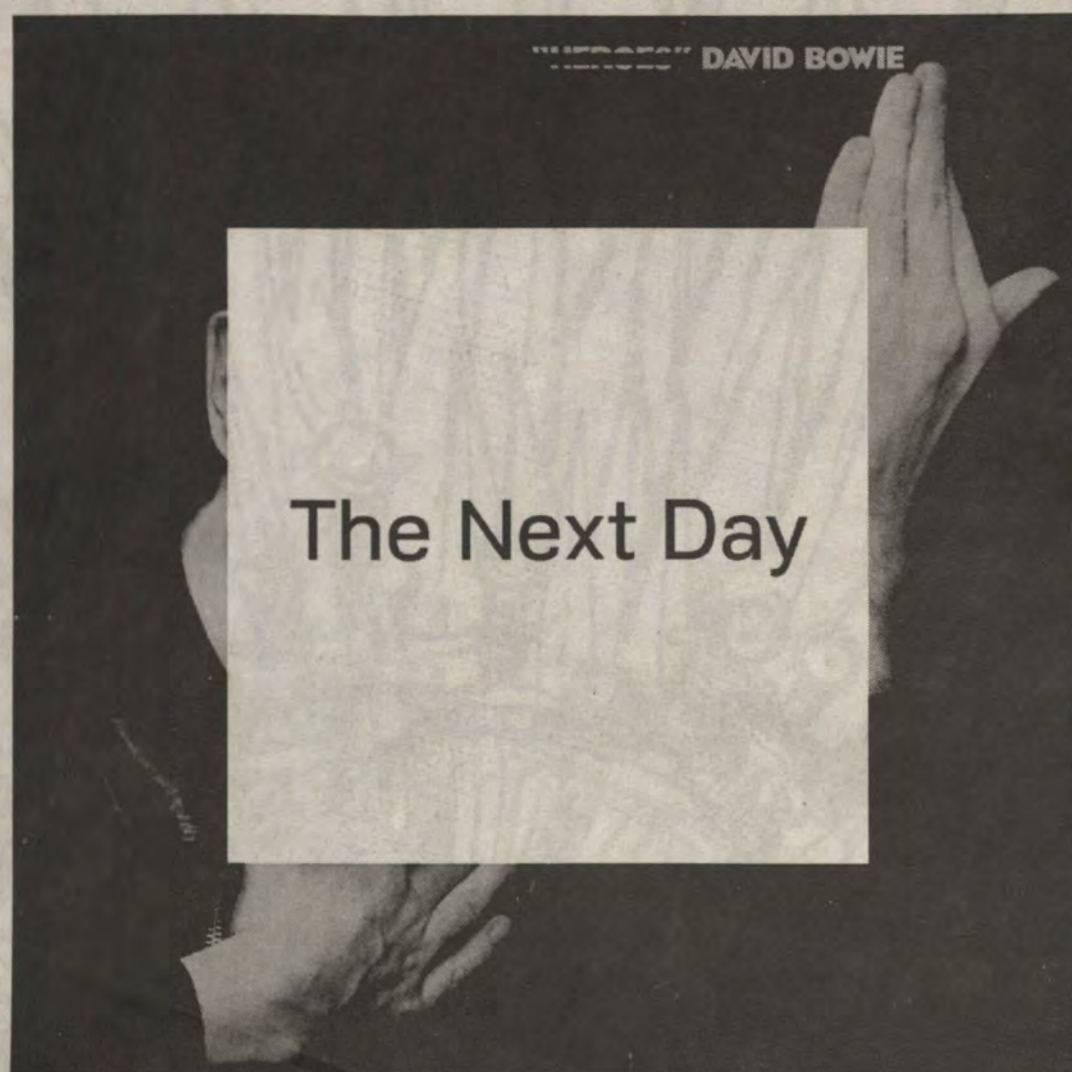
Other songs also echo the claustrophobic sound of Bow-

Bowie snarls, "Oh, what have you done?" in a refrain while the synth and drums rise to full intensity before cutting away,

into art rock, he can still write a damn good pop tune. "Dancing Out in Space" manages to swing along with a hook

Then there are moments like the album's first single "Where Are We Now?" where Bowie reflects on the past and how he got to where he is, all the while aided by strings and a simple, unobtrusive piano accompaniment. The result is somber and hopeful all at once, an utterly brilliant moment of sensitivity. The song is reminiscent in style to Bowie's early classic "Life on Mars," but where "Mars" stuns with the strength of Bowie's voice, it is now a fragile instrument, one made easily breakable after years of use. The effect is no less breathtaking.

So is *The Next Day* Bowie's next *Low* or *Station to Station*? No, but why does it have to be? When judged against such indisputable masterpieces, even good albums are bound to underwhelm. Taken for what it is, *The Next Day* is a good album. Hell, *The Next Day* is a great album. It will make you dance, it will make you feel and it might even make you think. It may not be anything groundbreaking, like his best music has accustomed us to, but Bowie's appreciation for his past work is evident on every single one of the album's fourteen tracks. Hearing an artist who has previously been so occupied with reinventing himself take the time to look back on his old stylistic explorations is wholly refreshing. David Bowie has assumed many different identities over his career from Ziggy Stardust to Aladdin Sane to the Thin White Duke, but on *The Next Day* he seems perfectly content with getting to know himself better. •



"Bowie's appreciation for his past work is evident on every single one of the album's fourteen tracks"

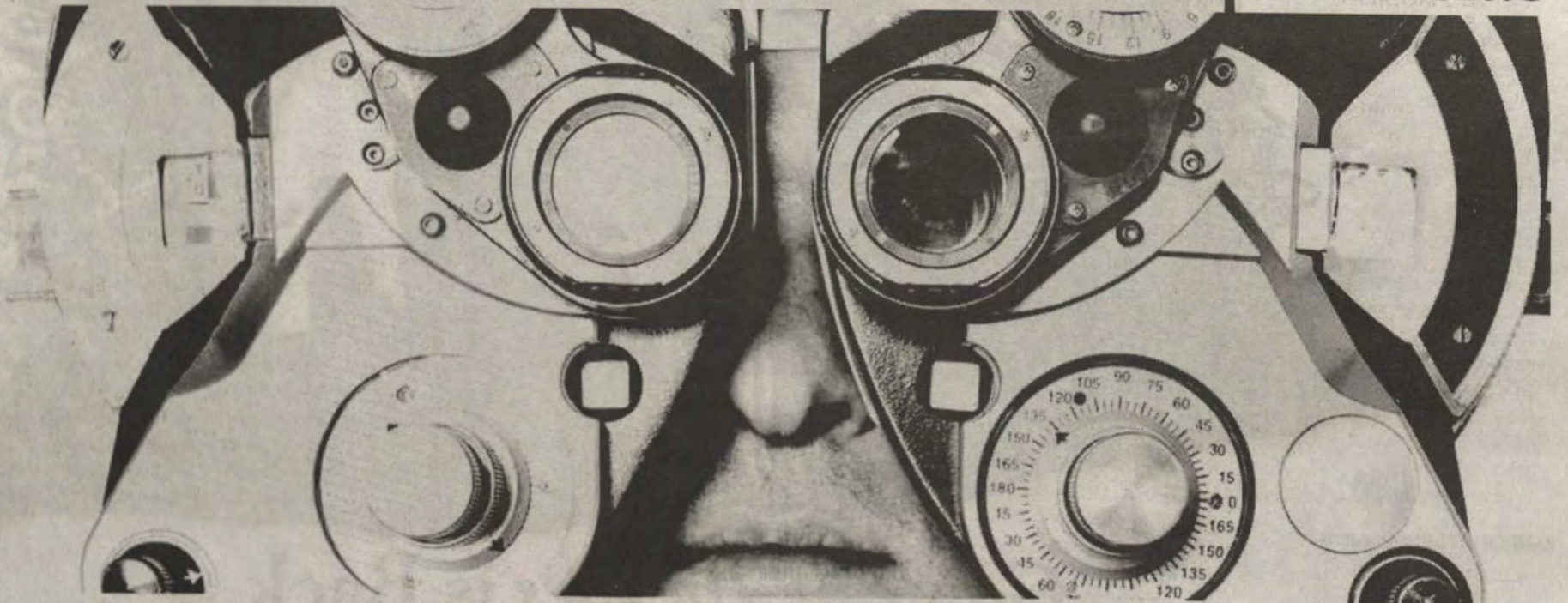
ie's late '70s Berlin albums. "Love is Lost" is particularly dark, thanks in large part to the metallic synths and drumbeat that shudders with tinny reverb after every snare hit.

leaving a few seconds of eerie silence between it and the next song.

It's not an entirely dreary affair, though. Bowie reminds us that despite his many ventures

as catchy as some of his best songs, while also acknowledging how ridiculous his more bizarre musical explorations can be. The title alone reads like a parody of his early '70s work.

Warning: New Timberlake Album Is a Massive Aphrodisiac



ANDREW MARCO
STAFF WRITER

Justin Timberlake is an icon of American pop culture. Whether you know him as Mr. Sexy Back, fake Sean Parker or the dancing omelet from *Saturday Night Live*, Timberlake has no doubt affected your life, and possibly your hormones, from time to time. Last month, Timberlake returned to the industry that made him big, releasing his third solo album, *The 20/20 Experience*. Timberlake's last album, *FutureSex/LoveSounds*, was released seven years ago. That far-from-slumping sophomore effort boasted an impressive six singles, sold over four million copies in the United States alone and was singlehandedly responsible for the enormous worldwide spike in births in 2006.

As a critic focused more on Timberlake's acting career than his music, I had no idea what to expect when I began listening to *The 20/20 Experience*. With limited knowledge of Timberlake's music career, I was still able to accurately predict much of the album's content. That being said, I was far from prepared for the album's over seventy-minute run time.

"Suit and Tie," the first single from *The 20/20 Experience*, is one of the album's shorter tracks, clocking in at just over five minutes. The track features many trademarks of Timberlake's music, including his incredible vocal abilities, a horn section reminiscent of 70s R&B music and memorable beats just as suited for the dance floor as they are for the bedroom. Timberlake's lyrics paint a vivid picture of

Tom Ford tuxedos and a night on the dance floor. These lyrics are far from incredible, but serve the material well. Jay-Z is featured on the track, bringing the best near-rhymes he has to offer. His presence is welcome, but weak in comparison to Timberlake's catchy chorus and vocal performance.

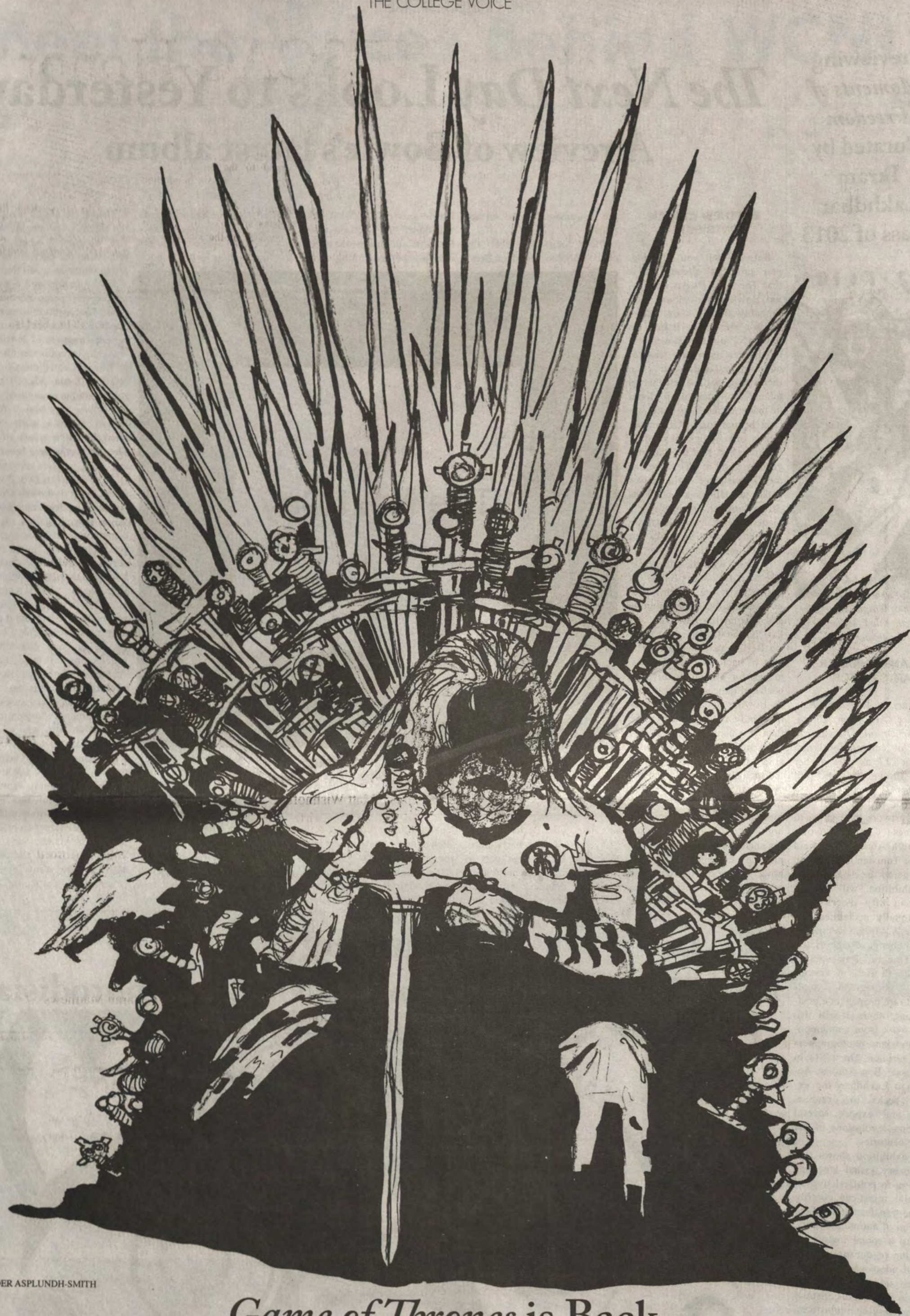
The opening riff for the album's second single, "Mirrors," sounds more a Killers song than a Timberlake tune. Once again, Timberlake delivers a catchy hook with the song's chorus. The lyrical content and musical style are reminiscent of an old 'N Sync single, with the added maturity Timberlake has gained from years both performing and producing in the music industry. The vocal production on this track is particularly impressive, featuring four part harmonies, provided

entirely by Timberlake, as well as beatboxing that would put even the best drum machine to shame. "Mirrors" is, by far, the album's standout track, and it delivers some of the best music and production the album has to cover. Despite being one of the album's longer tracks, "Mirrors" never feels its length; the same can't be said for many of the other tracks on the album.

The 20/20 Experience delivers on many levels. Timberlake fans will certainly get their fill of catchy hooks and seductive music. There's very little to criticize about the production of the record. It's exactly what it sets out to be. If there's anything to criticize, it is that Timberlake fails to break any new ground with the record. *FutureSex/LoveSounds* was a game changer for both the music industry and Tim-

berlake as an artist. Timberlake further hones the style he used throughout *FutureSex/LoveSounds* with *The 20/20 Experience*. Timbaland returns to produce the album, a fact I had to look up to verify, as his presence is noticeably subdued.

The 20/20 Experience was an enjoyable listen, but I doubt I'll find myself repeating the venture. The experience was good, but not great; a disappointment considering the massive amount of hype this album received prior to its release. It lacks the appeal of previous Timberlake efforts like *FutureSex/LoveSounds* or the pop novelty of the 'N Sync era. Select tracks will sure appear on a lot of dance playlists, but the album as a whole fails to captivate beyond the initial listen. •



ZANDER ASPLUNDH-SMITH

Game of Thrones is Back

DANA SORKIN
NEWS EDITOR

Winter is definitely coming this time.

Season three of HBO's hit series *Game of Thrones* (based on the series *A Song of Ice and Fire* by George R.R. Martin) is set to premiere on March 31, and is expected to be as exciting and bloody as ever. Based on the two trailers currently available to watch on HBO GO (HBO's online viewing website), season three will pick up exactly where the previous season left off. For those of you who may have forgotten and need a small refresher (spoiler alert for anyone who isn't fully caught up), Joffrey Baratheon has become king of Westeros (though I don't think anyone is arguing that he is

a good king, or even a good person, and he is seen in the trailers as saying, "Everyone is mine to torment"), but he now faces threats from all across the kingdom. His uncle Stannis Baratheon may have been defeated in the Battle of Blackwater, but don't count him out, especially with Melisandre, the priestess of R'hllor, using her dark magic to further his cause. Robb Stark, son of Ned Stark, has been proclaimed King in the North, but while he and his army march down south, Theon Greyjoy, the previous ward of his father and one of Robb's most trusted friends, has sacked Winterfell, and everyone believes Bran and Rickon Stark are dead. Across the world, Daenerys Targaryen, the last of her house, may have three infant

dragons, but she clearly underestimated the distance between her army in Qarth and the throne she covets in Westeros. And while these petty southern problems are being dealt with, Jon Snow and the men of the Nights Watch on the wall must contend with attacks from the Free Folk and the White Walkers (basically frozen zombies).

Still following?

For anyone who reads the novels as well as follows the show, you know that with each passing book, Martin introduces dozens of new characters for the reader to love to hate, hate to love and, overall, struggle to keep straight. Season three will be no exception, as over eighteen new actors have been cast. The new cast members include: Ed Skrein as Daario Naharis; Tobias Menzies and

Clive Russell as Edmure and Brynden Tully, respectively; Diana Rigg as Olenna Tyrell, the "Queen of Thorns"; Ciaran Hinds as Mance Rayder; and Thomas Sangster and Ellie Kendrick as Jojen and Meera Reed, respectively. For those of you who only watch the show, know that the coming of these characters expectantly means more of the plot twists and complications that have made the show so popular. And for those of us who read the books as well, hopefully it will all remain as faithful as possible to the original series.

The official trailers spare no moment to get across what seems to be a main theme of season three: revenge. Varys, a member of the small council for King Joffrey and one of the most manipulative and cunning

characters of the series, narrates over a montage of Robb Stark (his mother, Catelyn Stark, is seen in the trailer telling him, "Show them how it feels to lose what they love."), Arya Stark, Jaime Lannister, Cersei Lannister and Tyrion Lannister. Varys affirms, "The revenge you want, will be yours in time." Though revenge is something wanted by almost all of the characters in some form or another, expect to see these five truly go after those whom they feel have wronged them: each other. One of the most interesting visuals in the trailer is the split-second image of a chess piece being moved, possibly indicating that while much of the fighting done this season will be on the battlefield, the viewer shouldn't forget about the

most calculating and scheming people who spend their time behind the scenes. Fire is also a recurring element seen in the trailer, and after the brilliantly-executed Battle of Blackwater at the end of season two, the destructive powers of fire are sure to be seen often in every corner of the world. Also highly anticipated based on the trailers are multiple invasions, including Mance Rayder and his army scaling the Wall, and Daenerys Targaryen preparing for battle (for those of you who are fans of her three dragons: they're bigger now, and they can fly).

The newest season of *Game of Thrones* will premiere on HBO Sunday, March 31 at 9 PM, and if the trailers are any indication, it will not disappoint.

Sports

APRIL 1, 2013

THE COLLEGE VOICE

66 Camels Achieve NESCAC Honor

KATIE KARLSON
SPORTS EDITOR

The Winter All-Academic selections were announced by the NESCAC on March 19, 2013. A total of 66 students from Connecticut College were selected which is an impressive number and one of the largest selections in the history of the College.

In order to be eligible for the

All-Academic NESCAC teams, athletes must be varsity letter winners, have reached sophomore academic standing, and have a cumulative GPA of 3.35. 35 students were selected as Winter All-Academic for the second time, and 15 were selected for the third time in their career.

NESCAC is known as a powerhouse both academically and

athletically. Receiving an All-Academic honor is impressive, because these students embody what it means to be a student-athlete. The 66 Camels to achieve this honor have excelled in both the classroom and on the playing field, learning time management, teamwork and leadership.

Camels Julia Pielock '14

(women's swimming) and Mike LeDuc '14 (men's track and field) both achieved All-American status in addition to NESCAC All-Academic. Pielock was also recognized as a member of the NESCAC All-Conference team.

Four Camels, Kevin Kelly '14 (men's ice hockey), Leah Puklin '13 (women's squash), Sam

Schuffenecker '13 (women's ice hockey), and Kacie Quick '13 (women's basketball), were named to the NESCAC All-Sportsmanship team in addition to being named to the All-Academic List. All-Sportsmanship athletes are voted for by their teammates at the end of each season.

Bohdan Martin '14 and Cam

Johnson '15, both members of the men's swimming team, were selected for the NESCAC All-Conference team for their performance at the NESCAC championship in addition to earning a spot on the All-Academic list.

Please join The College Voice in congratulating all 66 of the Winter All-Academic athletes! •

CONGRATULATIONS
TO CONNECTICUT COLLEGE'S

66

NESCAC
ALL-ACADEMIC
ATHLETES

MEN'S BASKETBALL

Mike Clougher
Pat Deegan

WOMEN'S BASKETBALL

Last Name
Annie Fierberg
Dana Albalancy
Kacie Quick
Kaitlyn Cresencia
Tara Gabelman

MEN'S HOCKEY

Adam Patel
Adam Rimmer
Kevin Kelly
Kevin Reich
Marcus Calvanico
Mike Martinez
Mike Petchonka
Steven Victor

WOMEN'S HOCKEY

Amy Leichter
Caroline Corbett
Kelsie Fralick
Leah Kallen
Sam Schoeneberger
Sam Schuffenecker

MEN'S SQUASH

Matt Wishnoff
Sam Gevirtz
Will Pisano

WOMEN'S SQUASH

Becca Markson
Caroline Sargent
Leah Puklin
Lucy Wallace
Myra Jacobs

MEN'S SWIMMING & DIVING

Bohdan Martin
Cameron Johnson

Chris Pielock

WOMEN'S SWIMMING & DIVING

Brooke Dinsmore
Jessica Schanzer
Julia Pielock
Katie Karlson
Mackenzie Lilly
Margaret Nelson
Sam Marshall

MEN'S TRACK & FIELD

Aaron Davis
Aaron Fellows
Andrew Duarte
Drew Majkut
Geoff Phaneuf
Ian Rathkey
Jeff Beling
Matt Boudreau
Matt Gitkind
Michael Joyce
Mike LeDuc
Patrick Dermody
Tristan Cole

WOMEN'S TRACK & FIELD

Alex Cammarata
Ali Cookson
Amy Klopp
Catherine Hallissey
Elly VanZanten
Heather Rochford
Kim Bolick
Maddy Conley
Maura Hallissey
Merry Byrne
Michelle Wesley
Natalie Clark
Sarah Huckins
Sarah Matthews

NESCAC POWER RANKINGS

Compiled by The College Voice

This is the first installment of the winter NESCAC Power Ranking. The Power Ranking will be posted weekly and will rank the eleven NESCAC schools based on performance in men's and women's lacrosse, men's and women's tennis, baseball and softball.

SCHOOL	MEN'S LACROSSE	WOMEN'S LACROSSE	MEN'S TENNIS	WOMEN'S TENNIS	BASEBALL	SOFTBALL	AVG	LAST WEEK
CONN COLL	1	1	1	1	1	1	2.5	1 ↔
HAMILTON	8	5	1	1	9	4	4.67	2 ↔
BATES	2	2	7	7	7	6	5.17	3 ↔
COLBY	5	8	2	2	5	9	5.17	3 ↓
WESLEYAN	1	11	5	5	-	-	5.5	5 ↑
TRINITY	10	1	4	4	6	8	5.5	5 ↑
TUFTS	4	10	10	10	1	2	6.17	7 ↓
TUFTS	6	9	9	9	3	1	6.17	7 ↑
MIDDLEBURY	11	3	8	8	2	5	6.17	7 ↓
WILLIAMS	9	7	6	6	10	10	8	10 ↓
AMHERST	7	6	11	11	8	7	10	11 ↔

The poll was devised as follows: Sports Editor Dan Moorin ranked all NESCAC schools in each sport. These rankings were based on a complicated statistical analysis of nothing and were then averaged to create a composite overall ranking for each school. What happened to Williams? APRIL FOOLS!!

IN CASE YOU MISSED IT

Women's Lacrosse:

Conn 7 - 9 Trinity
Conn 8 - 11 Colby

Men's Lacrosse:

Conn 10 - 3 Trinity
Conn 11 - 10 Colby

Women's Water Polo:

Conn 18 - 5 Utica
Conn 10 - 7 Macalester

Men's Tennis:

Conn 1 - 8 Bowdoin

Women's Tennis:

Conn 0 - 9 Bowdoin

SO YOU DON'T MISS IT

Men's Lacrosse:

vs UMASS-Dartmouth
4/2 7:30 PM
vs Montclair St.
4/5 7:00 PM

Women's Lacrosse:

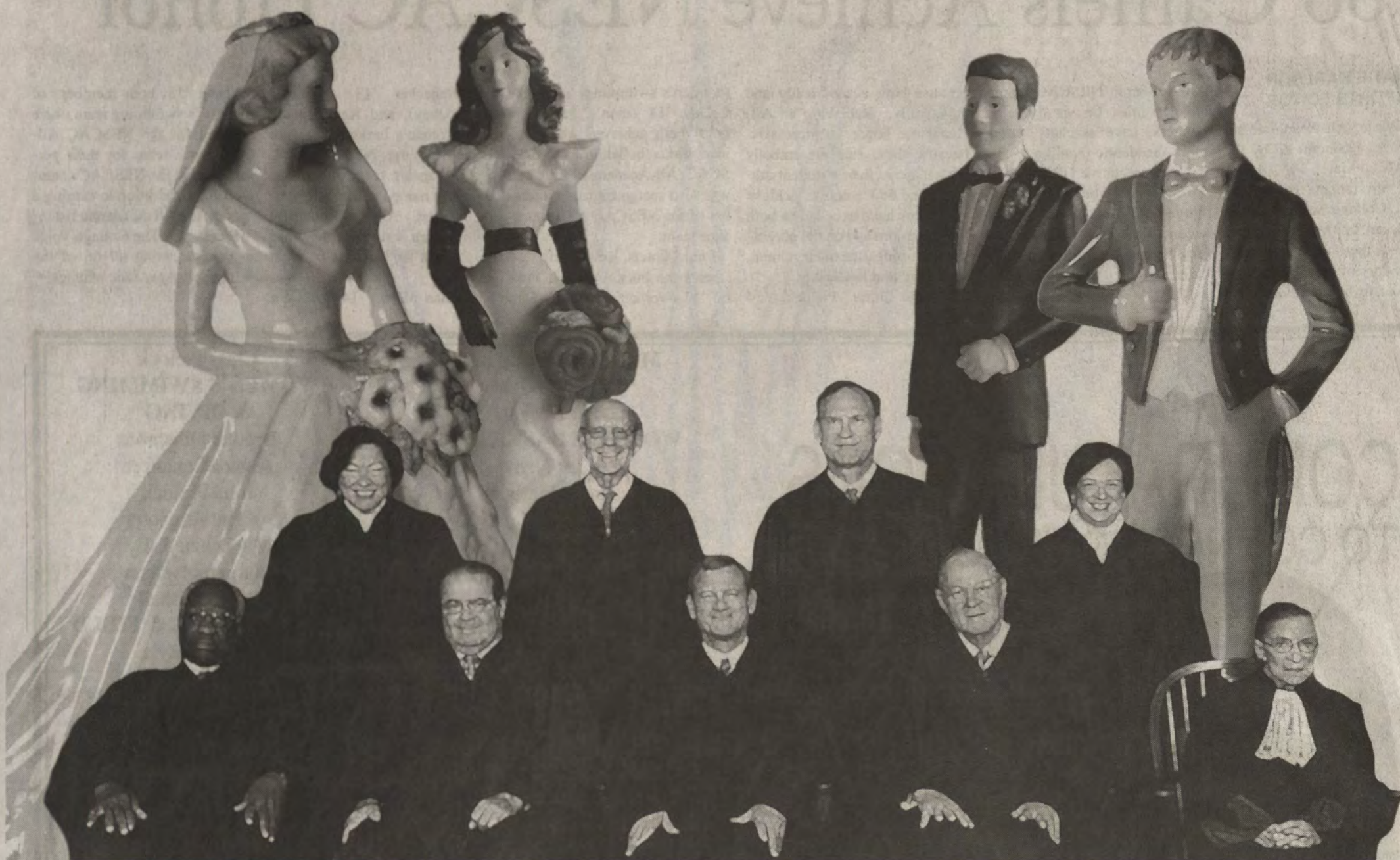
vs Plymouth St.
4/2 4:30 PM
vs Roger Williams
4/4 7:30 PM

Women's Tennis:

vs Babson
4/2 4:00 PM
@ Mount Holyoke
4/6 10:30 AM

Men's Tennis:

@Trinity
4/3 4:00 PM
@Babson
4/5 3:30 PM



When The Supreme Deciders Can't Decide

ANDREW SHAW
STAFF WRITER

This past Tuesday and Wednesday, the Supreme Court heard two cases dealing with same-sex marriage. On the docket for Tuesday was *Hollingsworth v. Perry*, a challenge to California's Proposition 8, the 2008 amendment to that state's constitution barring same-sex marriages mere months after California's Supreme Court had endorsed same-sex marriage. Wednesday's case, *United States v. Windsor*, was a narrower case, dealing only with the 1996 Defense of Marriage Act (DOMA).

For the purpose of federal benefits, DOMA defines marriage as the union of a man and a woman. If the Court were to strike down the challenged part of the Act, same-sex spouses in the nine states (and the District of Columbia) that allow same-sex marriage would receive federal benefits. The same would apply to some 18,000 gay and

lesbian couples married in California before Proposition 8. Such a striking down would not, however, require any other state to allow same-sex marriage; that would only (possibly) be decided in *Hollingsworth v. Perry*.

Note the "possibly." Yes, the Court may rule that the Constitution requires all states to allow same-sex marriage, or decide that states are free to make the decision of whether to allow same-sex marriage or not, using the argument that the Constitution says nothing on the matter. But, let's defenestrate binary constructs, because there's a third option: The Court could dismiss the case for lack of standing, defined by the Legal Information Institute at the Cornell University Law School as the "capacity of a party to bring suit in court." As Justice Anthony M. Kennedy said on Tuesday, "You might address why you think we should take and decide this case."

Thinking on that, a Scissor

Sisters lyric begins playing on repeat in my head: "I can't decide whether you should live or die." Apparently, the justices have been listening to the Scissor Sisters recently, because that is basically what the Supreme Court is saying now about *Hollingsworth v. Perry*: hear the case... or choose not to decide, and let it die? Could they possibly be right?

Although I realize this is something of an anathema, it might make sense, as some have argued in recent days, to allow marriage equality to gain even more support in the states and hold off on the sweeping national law. The response to *Roe v. Wade* (especially evident of late, with the enactment of strict abortion laws in states like Arkansas and North Dakota) and *Brown v. Board of Education* (with its backlash that caused many people to question its positive impact) makes me wonder if we should take the chance of the same thing possibly happening with gay rights. I can't

decide... All I'm sure about is wanting the ultimate decision — whenever that happens — to be advantageous to homosexual couples, as that's the only fair result that I can think of.

The DOMA case is an easier case to decide, and one in which the Court seems likely to come down on the side of gay rights. Justice Kennedy, who is thought to be the holder of the tie-breaking vote, harped on the fact that marriage is a matter for the states to decide. As he put it, it is the "essence" of state power. That argument doesn't help the Proposition 8 opposition, but it does spell hope for the acquisition of federal benefits for gay couples. The four liberal justices of the Supreme Court focused on equal protection rather than the extent of federal power, with some fantastic lines. I approve.

Justice Ruth Bader Ginsburg suggested that the Proposition 8 creates "two types of marriages: the full marriage, and then this sort of skim milk mar-

riage," meaning marriages with and without full rights. Justice Elena Kagan asked Charles J. Cooper, a lawyer for opponents of same-sex marriage, how letting gay couples marry has harmed traditional marriages. According to Cooper, "it will refocus the purpose of marriage and the definition of marriage away from the raising of children and to the emotional needs and desires of adults, of adult couples." The key to marriage, he said, is procreation.

That's a ridiculous argument to me and to many of the judges. Justice Stephen G. Breyer brought up sterile opposite-sex couples; Justice Kagan asked whether the government could ban a man and a woman who are over fifty-five from marrying because procreation would be impossible. Marriage is not inherently about having children. After all, there are couples who choose not to have kids. Marriage is about two people making a commitment to each other out of love for one an-

other, nothing more. There is no reason why people shouldn't be allowed to marry whomever they choose. In regards to the interpretation of the Bible that acting on homosexual impulses is a sin, what happened to the separation of Church and State in this country? Biblical views (or those of any other religion) should not dictate a secular country's laws. If you don't like the idea of two people of the same sex marrying each other, then don't get married to a person of the same sex. Discomfort is no reason to forbid others access to what Theodore B. Olson, the lawyer representing two couples challenging Proposition 8, calls "the most important relation in life." He continues, "[Proposition 8 stigmatizes] a class of Californians based upon their status and labeling their most cherished relationships as second-rate, different, unequal and not O.K." •

Advertisements

Join us
in Boston...

Summer 1: May 21-June 28
Summer 2: July 1-August 9

Register today!

Boston University Summer Term

Do you have an opinion on shared governance?

We are compiling information for our Shared Governance Issue in mid-April and would love to hear your perspective.

Email mboyle@conncoll.edu

Attention anyone with a dorm room!

We're looking for the coolest rooms on campus for a photo spread.

To nominate yourself or your friends, email cbrown6@conncoll.edu & mschoenf@conncoll.edu.

Opinions

THE COLLEGE VOICE

APRIL 1, 2013

Bill Gates: Condom Crusader



AYLA ZURAW-FRIEDLAND
OPINIONS EDITOR

If you think sex is “just okay” because you hate modern-day condoms and have enough scientific background to think you could make them better, then Bill Gates has a proposition for you. That’s right folks, Bill Gates wants YOU to make a more awesome-feeling condom that encourages people to have safe sex. The Bill and Melinda Gates foundation is offering a \$100,000 grant through their research fund, Grand Challenges in Global Health.

Sign me up.

While this has obvious benefits to males, I think females have just as much to gain from a condom that a) feels good and, more importantly, b) is effective enough to prevent unwanted pregnancy and STIs. People have so many excuses not to wear condoms that eventually just boil down to us being lazy.

I mean, it’s cool. Putting on a condom means that you have to stop the action for the approximately ten seconds it takes to put one on, what a mood killer. Sometimes they’re super tough to open and you end up looking kind of ridiculous as you tear at the foil, trying to get it out. Also, condom? It’s probably one of the most unsexy words ever. Say it again. Condom. Do you still want to have sex?

Today’s latex condoms were a big innovation for their time forty years ago. Yes, it has been approximately forty years since condoms were last revisited. It has been forty years of kind of “meh”-ish sex on both ends. Men claim that they decrease sensitivity and pleasure during sex. Personally, I don’t think that’s a good enough reason to not use them, especially if their partner doesn’t want the risk of STIs or unwanted pregnancy. On the other hand, condoms aren’t exactly women’s favorite things ever; they can cause

dryness, irritation or just taste or smell weird. While they often don’t result in the best, most mind-blowing sex ever for both parties, it is really the only alternative to getting pregnant and/or diseased.

Yes, condoms need a makeover. And I don’t mean it in the way that condom companies have been interpreting it. As awesome as a tie-dyed condom might be, it probably isn’t going to make someone who ordinarily wouldn’t wear a condom suddenly change their mind. To be fair, there have been efforts to make condoms thinner to maximize pleasure for men, but they still don’t quite cut it somehow. To be honest, that’s probably more of an attempt to market toward women, when really the change should be targeted toward men. Men typically care even less about fancy-looking condoms. Really though, when you think about exactly what they’re used for, who cares if it looks like a little tuxedo or has

Obama’s face on it (no offense if you’re really into that)? No one. That’s who.

This is only part of the reason that Bill Gates is creating an initiative for someone to make condoms better. If men know that they are going to feel exponentially more pleasure, they’ll actually want to wear them during intercourse. Condoms will be sexy(ier?) because they take sex with a condom from “meh” to “AWESO-MEH”. Some have denounced the effort as something for “pervs” or “creeps”, but really, if Bill Gates is willing to use even a fraction of his enormous fortune to make sex better, why are we even questioning it? It’s not like he himself is inventing it. I could totally see people being concerned that a “Windows” condom would turn into something ridiculous and ungainly that has far too many applications and gadgets for its own good. He’s just asking someone with a better idea to take his money and

spend it.

Further, this effort could vastly decrease the rate at which HIV is contracted through unprotected sex. Though great improvements have been made in sexual education in the last ten years, improvements that have played a role in encouraging young people to have protected sex from the start, there is still a lot to be done both here in the United States and around the world. Aside from today’s condoms, another thing that people don’t like is being told what to do. If people don’t like wearing today’s condoms as it is, they really don’t like having their high school health teacher telling them to wear one as they slip it over a banana. No one wants to think about that. If condoms are things that people want because they actually feel good and make sex better, then they won’t need to be told to wear one. They’ll just do it. It’s like eating chocolate. No one needs to encourage you or nag you. It

just sounds like a fantastic idea.

Bill Gates has the right idea. By making protected sex something enjoyable that doesn’t require personal sacrifice or discomfort, he can make a huge break in the moralizing wall that surrounds sex with mystery and almost a sense of fear. If safe sex is good sex, that’s all that matters. Women won’t feel guilty for asking their partners to put on a condom, and men won’t feel like douchebags for really wishing they could take it off. I’m not saying that this is an ultimate solution to the problem of a male-dominated sex culture. There needs to be a shift in consciousness that makes sex something non-gendered, to be equally shared and enjoyed by both genders without guilt or judgment. But this is a start in that direction.

So, Connecticut College, which one of you is up to the challenge? •

Magazines Are the Cruellest of Mirrors

The pervasiveness of objectification in popular media

DAKOTA PESCHEL
STAFF WRITER

Body objectification has been a goal of magazines and advertisements since the start. Women are the most common victims of objectification, but men also cannot escape the oppressive grip of the media. Bodies are plastered everywhere: billboards, commercials, Internet advertisements, magazines and television commercials; no one is safe from making comparisons.

Objectified women are consistently the subjects of men’s magazines, yet women are also objectified to the same, if not a greater, extent in women’s magazines. If you have ever flipped through *Vogue*, you know that advertisements for high fashion frequently depict women in sub-

ordinate and often violent situations with men. Why these magazines attempt to reinforce the gender gap is beyond me, especially if they are supposedly all about empowering women. In my opinion, this objectification is the furthest thing from empowerment, but rather a space where gender norms are perpetuated. As artistic and creative as they can be, these magazines offer no real interruption to the way women are viewed by the world and by themselves.

The women’s magazines are recreating the male gaze in the women who read them, and in doing so they are forcing women not only to be the lookers and the scrutinized, but also showing women that they are meant to be looked at and scrutinized. It’s as if these magazines are suggesting the gender hierarchy by having women look at themselves to make them feel inse-

cure and vulnerable. If you have ever read *Cosmo*, you know that there are a multitude of pictures of hypersexual women that the women readers are meant to assimilate to themselves. Women are made to look at these images and can’t help but make comparisons to their own lives. *Cosmo* is also guilty of other infractions, one being that they are afraid of using correct terminology for genitalia, instead preferring to refer to vaginas as the “downstairs” or “lady parts.” They typically skirt correct sexual terminology and prefer to use “enter” as a verb for sex. They are also guilty of being anti-feminist, and most of their sex articles are about how to please your man, rather than how-to guides on how to make sex better for both partners.

In any case, men’s “health” magazines tend to objectify men’s bodies as well. These

magazines are known for picturing men with bodies of near demi-gods that most men can only dream of achieving. Men are forced to make comparisons to the bodies they see in advertisements and in the stories of these magazines. These advertisements are, of course, extremely gendered, often including attractive women as well as attractive men, and often try to gear the products to the uninhibited virility and sexuality that men long to emulate. In doing so, these advertisements and magazines rely heavily on gender stereotypes.

Mainstream magazines suck. A lot. These are unhealthy outlets where men and women can gawk at bodies and utilize the “male gaze;” whether men are looking at men, women are looking at women, men are looking at men or women are looking at men. The male gaze

is assumed to be the dominant gaze. No one is safe from being objectified.

The advertisement and magazine industry is generally gross, yet something about these advertisements must be working, otherwise they would have adopted a new marketing strategy by now. Still, it’s extremely unfortunate that companies continuously run their businesses on advertisements that have negative impacts on society’s perceptions of beauty and gender. Gender is something that shouldn’t be so strict, and the walls that surround it, that box it into these little compartments, seem to be deteriorating as more people are given their rights, as seen by the recent and highly publicized Supreme Court cases concerning marriage equality, Proposition 8, and the Defense of Marriage Act. However, there is still the nagging tradi-

tion that compels us to submit to our gender roles. It’s not to say that people are wrong for liking the genders they fit into, it’s just the question of what about them makes them so appealing.

Why do these magazines still subscribe to stereotypical gender roles and relations? Aren’t we in the twenty-first century, where women are equal? Surely they are protected under the law, but why do women continue to be the ones who are objectified most in the media? Why is the female gaze still inferior to the male gaze? I don’t have answers to these questions, I am just bringing them up because I’m a feminist and I find them important. Our society prides itself on equality, but I can’t help wondering whether or not we’ve earned it yet. •

Some Funny News

THE COLLEGE VOICE

APRIL 1, 2013

Connecticut College Purchases Neighboring Institution, Mitchell College

DON DRAPER
CREATIVE DIRECTOR

The discovery of a shocking family secret has prompted President Leo Higdon and the board of trustees of Connecticut College to take steps toward purchasing Mitchell College. The decision to acquire Mitchell College, located just four miles south of Conn, may seem a no-brainer to a school such as Connecticut College, which has for some time now been looking for a way to shed its identity as a small liberal arts college. Mitchell College is expected to be the first of many satellite campuses owned and operated by Connecticut College. For now, though, this secondary location in New London will open many opportunities for Conn and Mitchell students alike.

At a non-publicized, surprise all-campus assembly (Andrew Nathanson, rumored future president of the College, and Taylor Gould, braving a compound fracture, were the only two attendees), President Higdon laid out the rationale for this decision: "You know, nowadays colleges attract the best and brightest students by emphasizing what sets their institution apart from the crowd. But I'd like to think that at Connecticut College, we don't need to worry about being different. We're more interested in how we can be like everybody else. The trustees and I brainstormed about this, and we had an epiphany: What's the best way to end up just like every other college in the country? To own every other college in the country!"

While the logistics involved in traveling to subsidiary campuses as far away as California may at first seem problematic, the Administration hopes such widespread acquisitions will provide an ideal opportunity to join the nascent trend of "super-commuting." Officials at Connecticut College eagerly anticipate flying students from coast to coast several times each day in order to attend classes at various campuses. To pay for these expanded transportation initiatives, professors have eagerly agreed to take pay cuts in anticipation of being transferred to warmer climes, like the planned "Connecticut College at Walt Disney World" satellite campus.

In addition to the College's concerted efforts to blend into the general background of higher education institutions, Higdon revealed at the nearly empty assembly that personal reasons also contributed to the final decision to absorb New London's other small college. At an event thrown by Rear Admiral Sandra L. Stosz, Superintendent of the Coast Guard Academy, in honor of Rear Admiral Sandra L. Stosz, Superintendent of the Coast Guard Academy, Presidents Higdon and Jukoski learned of their mutual love for collecting American Girl dolls and inoperable toaster ovens. The truth was later revealed: they are indeed long-lost twin siblings.

Mitchell College agreed to this engulfment sale on the conditions that Connecticut College's Dining Services share their recipe for the baked cod dish, Mitchell students receive unlimited 24/7 access to the Lambdin game room, and that the schools' two mascots (the Mariners and Camels) be merged into one new "super mascot": the AquaCamels. •

SGA President Fractures Wrist While "Knocking" Approval at Meeting

CERSEI LANNISTER
QUEEN REGENT

During last Thursday's weekly SGA meeting, a seemingly benign practice went terribly wrong. Many may remember the "knocking" gesture from the emergency meeting during Fishbowlgate — it is used to express approval or agreement in a quiet way when a representative or guest is speaking. It was frequently turned into

a fist pump during the Fishbowl meeting.

Last week, in response to potential plans for a surprise Connecticut College stop on the next Spice Girls Reunion Tour, the assembly began furiously air-knocking, to the point where President Taylor Gould '13 sustained a compound fracture in his right wrist.

"We were all so excited about the Spice Girls, more excited than we've been

about anything in a while, so we knew when Taylor stopped knocking that something was amiss," said an SGA representative.

Gould immediately left for the emergency room and was unable to appear in the Fireside Chat that followed the meeting. He was unavailable for comment, but sources close to him tell us the break will heal soon. From his hospital bed, Gould didn't miss a beat — ordering the creation

of a new committee tasked with safety-proofing the knocking practice.

"We've created a committee to look into the safety of various new practices. One of my personal favorites is the use of small air horns: they are relatively easy to use, don't require major movements of the hand or wrist and really get people's attention!" said one representative.

Other representatives

seemed concerned that air horns may be too disruptive. One committee member suggested each representative could take off an article of clothing for every good idea heard during the meeting. The idea received mixed reviews and was ultimately eliminated.

An additional idea was introducing a simple head nod — you know, what everyone else in the world does to express agreement. •

Track & Field to Boycott New England's Championships fall on the same weekend as Floralia. Not cool.

WALTER WHITE
CHEMISTRY PROFESSOR

Breaking Sports News! According to a few senior track and field members—who will remain anonymous—both the men's and women's teams plan to boycott this year's Division III New England Outdoor Track and Field Championships at Colby College. Why? The meet

is the same weekend as Floralia.

The college community is in shock; how can they ask our student athletes to commit to competition on what many consider to be the best day of the year? "It's like asking a five-year-old to skip Christmas morning and day—that's just not cool," said a Camel senior last Tuesday night at Cro Bar. "We get one day a year to be chaotically intoxi-

cated, one day to stare campus po' in the face—beer in hand—and say, what are you gonna do about it?!"

"Even if the meet were to end at a decent hour on Saturday, we'd still have little chance to get really twisted at Floralia because we'd be driving all the way down from Maine," said one of the anonymous track and field seniors.

While the athletes would not reveal how exactly they will boycott the games, early word out of Camp Conn is there might be a series of huge ragers at multiple undisclosed locations in response to this utter tragedy.

"If we can't party on Floralia, we might as well throw a bunch of sweet keggers in the weeks leading up to Floralia," said an-

other anonymous team member.

Players on the men's lacrosse team seemed confused at the outcry from the track and field athletes. The lacrosse team has already had to forfeit their Floralia in the past for NESCAC playoffs. "I've been messed up so many days in my college career, a sober day of lax couldn't hurt," said one team member. •

Search Committee Names Connecticut College Student as New President of Connecticut College

LORI GRIMES
MADAME SHERIFF

After an extensive search by the Presidential Search Committee, spearheaded by Pamela Zilly '75 and the ghost of Katharine Blunt, the College would like to officially announce its next President. As the youngest and most under-qualified candidate in the running, Andrew Nathanson '13 was chosen in light

of recent budget cuts; his payroll will consist of Cro Money and \$30 gift certificates to Buffalo Wild Wings. His extensive knowledge of Conn, stemming from his Senior Honors Thesis project in which he literally took a photo of every square inch of campus, has made him an ideal candidate in spite of his direct competition: Mitt Romney, Cardinal Seán O'Malley and Amanda Bynes. After his

graduation in May, Nathanson will forego receiving a graduate degree at the Frank Lloyd Wright School of Architecture, instead focusing his efforts on reallocating fifty percent of the school's funds to the Architectural Studies Department and to the re-reconstruction of New London Hall. As the manager of not one but twenty-seven Twitter accounts, Nathanson has proven his administrative prowess

and social media adeptness; he hopes to replace all Moodle posts with weekly Twitter updates in an effort to streamline education so as to prepare students for the mythological "Real" World.

We caught up with Nathanson, who was weeping with joy atop the Harkness Chapel bell tower and snapping a few photos for his ConnPix Tumblr. "I had no future plans after gradu-

ation, so this is a lifesaver. Since 100 Days, I've been waking up and crying every morning, but now I can stay here... forever. Conn has given me so much during my four years here, and I'm so fortunate that I can now give back for years and years to come. Also, I can't wait to go to the bar every night and see what the haps are with the young people. I can still do that, right?" •

Personals

Brought to you by The College Voice

NEW!



Meredith Boyle

Bio: The screenplay for *Zero Dark Thirty* is based on a short essay that I wrote in the second grade in response to the question "What do you want to be when you grow up?"

Interested in: Shaggy-haired lacrosse players and dog sitting



Annie Mitchell

Bio: I hate the passive voice, split infinitives and oxford commas. In my spare time I enjoy reading *The Economist*... in Spanish.

Interested in: A capella singers of small stature



Ayano Elson

Bio: I like performance art, IPAs and big dogs

Interested in: Bearded male graduate students pursuing a masters in 18-20th century American & British literature or sugar daddies who don't care about the humanities.