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Longstanding Art Professor Maureen McCabe Leaves Lasting Mark at Conn in *Swan Song*

JULIA CRISTOFANO
STAFF WRITER

“Energetic,” “exotic” and “eccentric” are all terms one could use to describe the stereotypical art teacher. But when you start describing one as “terrifying,” “always wearing a long black velvet dress,” and a “Gothic

pixie,” you can only be referring to Professor Maureen McCabe. Although this image may appear frightening to an outsider, these are all loving descriptions of Professor McCabe from her appreciative students. She has taught at Connecticut College for the past forty years and is known to almost everyone here as a teacher,

a colleague and a friend.

To cap off her four decades of teaching, Professor McCabe’s work is on display in Cummings Art Gallery until March 4th. The show, entitled *Swan Song*, is a tribute to her artistic accomplishments as well as the end of her formal teaching career.

The show features a sampling

of her work from the 70s, 80s, 90s and her most recent work in the 2000s. All of her pieces are mixed media or framed collages. Despite the fact that her mediums have remained constant, McCabe’s subject matter is extremely varied. Her work from the 70s and 80s have a distinctly more personal focus. The most striking is a se-

ries called *Things Just Fell Apart*, which is dedicated to friends who have passed away. Each of these pieces contains an abacus showing the number of years an individual had lived before he or she died, a stark visual statement as most of these people were only in their early thirties.

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Bed Bugs Found in North Campus

MEREDITH BOYLE
NEWS EDITOR



Shannon Brady '14 woke up Tuesday morning with strange bites

on her leg and ankle. She assumed they were spider bites until she spoke with another friend in Wright who had the same symptoms earlier in the semester. After researching, she concluded the bites came from bed bugs.

Very little is known about bed bugs. Few entomologists, or insect researchers, devote time to studying the bugs, mainly because they don't carry diseases. They are small (one-eighth of an inch long), reddish brown bugs that spread by clinging on to the clothing and suitcases of unsuspecting travelers.

The bugs have not been a menace since WWII, when pesticides like DDT wiped them out. Their recent resurgence was widely publicized as they plagued expensive New York hotels and department stores. The bugs often hide in cracks and crevices, but mostly in mattresses. They are nocturnal animals and feed on blood. Once discovered, the mattress and all bedding must be thrown away to prevent their spread.

Brady met with Student Health Services last week. They dismissed the bed bug theory because of Conn's plastic mattresses, and she walked away with anti-itch cream. She didn't think much again about the possibility of bed bugs until her neighbor found one in her bed.

“I am 100% positive that the bug she found was a bed bug,” said Brady. “We looked up pictures online and it matched perfectly and when we brought the bug to the health center, they said they couldn't be positive, but they did think it was one.”

Wright residents received an e-mail that night from the North Campus Area Coordinator, Sarah Lecius-Autieri, saying the College exterminator would confirm or disconfirm the rumor upon inspection, but that students should be on the lookout for red, itchy bites in clusters.



CONTINUED ON PAGE 4



WILL TOMASIAN / CONTRIBUTOR

Women's Swim Team Walks on Water

KAT KOMNINOS
CONTRIBUTOR

Following an unprecedented 11-1 season, the women's swim team blew expectations out of the water at the NESCAC Championships on February 18-20. At the meet, the Camels produced eight All-Conference swimmers, smashed fifteen school records and qualified nearly half of the team for the NCAA Championships. And to top it all off, Head Coach Marc Benvenuti was named NESCAC Coach of the Year for the third time in the past six years.

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Guyland Addresses Challenges of Growing up Male

KIEFER ROBERTS
STAFF WRITER

The Ernst Common room has never been so steamy. Last Monday, in a room packed with students, faculty and staff, there were talks of female pleasure, hooking up, homoeroticism and the plights of growing up male. Michael Kimmel, Professor of Sociology at SUNY and author of *Guyland: The Perilous World Where Boys Become Men*, among other books, spoke to the crowd in one of the more enjoyable talks in recent memory.

Starting off, Kimmel touched on the phenomenon of “helicopter parenting,” something with which some in the audience were likely familiar. The author also spoke about the male tendency to lack the ability to commit, as well as a new stage of development between adolescence and adulthood, which many simply assumed was called “going to college.” Starting off, Kimmel touched on the phenomenon of “helicopter parenting,” something with which some in the audience were likely familiar. The author also spoke about the male tendency to lack the ability to commit, as well as a new stage of development between adolescence and adulthood, which many simply assumed was called “college.”

Kimmel moved forward, saying that the sexual revolution was more about a women's entitlement to pleasure than an increase in men's sexual list of to-do's, outlining four essential rules by which all men who hope to keep their manhood must abide. Pay close attention. Firstly, no sissy stuff, as masculinity is inherently anti-feminine. If that means calling your friend a “fag,” a phenomenon Kimmel discussed using anecdotes about rapper Eminem, then it shall be done.

Being a “big wheel” is the second most important rule in manhood, as manhood can always be determined with who has the most toys or, as older gentlemen measure, the biggest salary. The third rule is being reliable in crisis. Lastly, giving them hell by taking risks is where it's at these days. Do you remember that *Old School* scene at the frat house with the hazing and cinder blocks? Kimmel actually chronicled that happening at one fraternity during his field study. Some people will do anything to live off campus.

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Young Dancers Hold Their Own

EMILY BERNSTEIN
STAFF WRITER



CECILIA BROWN / STAFF

Amy Gernux '13, Jeramie Orton '13, Nora Loughry '13, and Jillian Wiseman '14 perform at last week's Dance Club Show.

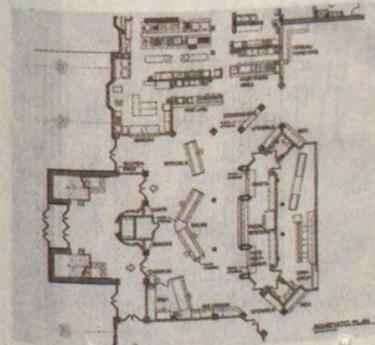
Myers Dance Studio echoed with stifled coughs. The faces of my peers were menacing, each smile concealing colonies of scheming pathogens, trying to hop from one weak immune system to another. I took my seat, bristling every time my neighbor emitted a sniffle or a nasal muttering. When I am sick, I am oppressively aware of my body: its struggle to perform normal functions like eating, breathing, and thinking, its heaviness as I heave it across campus and its yearning for quilts and chicken broth. As the lights dimmed and the Dance Club show began, I wanted to be distracted by the girl on stage making faces through a picture frame. The dancers stood tall like healthy plants growing towards the sun. I, on the other hand, was in the shade of the audience, the bacterial breeding ground whose fluspreeding agents would eventually destroy me like a fungus that makes stalks shrug and leaves wilt.

The dancer who had been making faces joined the other girls on stage in hand-mouthing the words to some of Shakespeare's sonnets. The piece, entitled “This is Art” and choreographed by Chloe Spitanly, was as beautiful as it was bewildering. After Shakespeare was silenced, Tchaikovsky's “Little Swans” took over the stage and the dancers launched into some brilliant booty shaking.

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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."

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Editorials

Last Thursday, SGA suggested starting a petition to allow graduating seniors an additional day after Commencement to pack and prepare to leave campus. The editorial board of the Voice supports this endeavor wholeheartedly. The day of graduation is a juggling act: students are caught between saying goodbye to friends, wrapping up old business at school, and welcoming family members, some of whom are visiting campus for the first time. The night before is often a sleepless countdown to a final goodbye.

Asking a student, on this day, to tear off their dress clothes to pack their belongings into a UHaul, with Moms holding diplomas and uncles lingering in hallways, seems unfair. The implicit assumption behind making Sunday move-out day is that we should be packing through Senior Week. And yet the College is explicitly providing us ample opportunities to bask in each others' company, unwinding and making memories at open bar events and foam parties. In reality, we're packing the day we graduate. This makes

leaving even harder. We, and our parents, deserve a day to celebrate without a curt reminder not to forget to hand in our camel cards on the way out.

Vassar College allows its students to stay in campus housing until the Monday after at 5 PM. Syracuse is allowed two days after graduation, and Ithaca lets most students to leave within the week. We understand that there may be complications due to our status as graduated students. This could be solved with a mere contract to sign. The facilities do not need to be kept open unduly – it will be mid-May, so providing heat won't be a problem.

Ends are as important as beginnings. This is a simple matter to rectify that will relieve a tremendous amount of stress on students the day they graduate. We stand behind SGA, encourage seniors to also speak up, and look forward to seeing this change actualized.

Lilah Raptopoulos

At the beginning of this semester, I approached the General Manager of Dining Services, Mike Kmec, about the possibility of implementing a reusable mug system in the dining halls at Connecticut College. Similar systems have been created at Bates and Hamilton Colleges to decrease paper waste. At Bates, mug disposal bins are placed in areas with heavy foot-traffic (in our case, Harris, Cro and certain residence halls) and Physical Plant collects the mugs and brings them back to the dining hall to be washed.

After some research, Kmec concluded that the endeavor would not be possible without outside funding and a committed student staff. He told me via e-mail, "I do however have good news. Dining Services plans on removing paper cups from the dining halls at some point soon in order to reduce our paper waste."

A few weeks later in an e-mail addressed to the entire campus, Kmec announced that paper cups would be removed from all dining halls on March 1. He encouraged students to voice their opinions through e-mails or messages on the Dining Services Facebook group. More than a few students asked about implementing the Bates system, to which Kmec responded with the same answer he gave me.

While sustainable endeavors by our dining hall are commendable, I don't believe the removal of paper cups is sustainable without a sustainable replacement. Students use paper cups to take snacks like cereal or yogurt out of the dining hall. Sure, this violates the official dining policy that prohibits students from taking more than a piece of fruit, a dessert or a beverage. But let's be honest: this policy is regularly broken and rarely enforced. The paper cups are both convenient and easily accessible.

It's true that convenience alone isn't enough to justify 5,000 pounds of paper cup waste per semester. In the College-wide endeavor to become more environmentally friendly, removing excessive waste is necessary. However, Dining Services needs to anticipate that students will inevitably replace paper cups with the next available alternative, resulting in increased theft of plastic tumblers.

Surely, one motivation for the removal of paper cups is financial: Dining Services will save money. But buying reusable mugs is a one-time expenditure, plus the small

cost of either Physical Plant or a student staff to collect and re-distribute the mugs. Kmec's email to the campus community noted that 300 reusable mugs will be given out on March 2, after paper cups are officially gone. Instead of giving them away, shouldn't they be donated as a foundation for the reusable mug system?

The cleaning and distributing of mugs will prove more difficult here than at Bates, which only has one dining hall, compared to our five. I propose that mugs be washed in Harris and JA, because of their size and location on campus, and distributed to the rest of the dining halls from there. Student staff or Physical Plant could collect from drop-off stations on a bi-weekly basis, or more often depending on the popularity of the program. The system would be based on reciprocity: mugs are clean and available for students, provided that students return them regularly.

Mug-theft could be a concern, but students have no incentive to keep mugs in their rooms to dry encrusted with old drink stains if they can drop them off and have them cleaned at no charge. Our College's design places most of us in single rooms without kitchens. Countless mugs containing coffee remnants sit on my desk, begging to be cleaned in spare minutes that will never come. Truthfully, I'm much more likely to drop my mug off in the bin in Cro and pick up a clean one in Harris than I am to spend time washing my own mugs.

As if to mitigate any student backlash, Kmec implied in his email that *we asked for this*. And he's right. What's becoming more clear about Conn's push for sustainability is that we want to be sustainable, but when it comes to changes that will impact our lives in a negative way, we are reluctant to see them go.

Instead of complaining about the removal of paper cups for a few weeks before we forget about it, we should advocate a better solution. It's time to realize that our College may not have the resources to live up to the sustainable ideal we crave, so school endeavors need to be supplemented by student efforts. A student-created, reusable mug system is the first step in the right direction.

Meredith Boyle
News Editor

Corrections

In last week's issue, front page *Vagina Monologues* photos were taken by Miguel Salcedo.

Free Speech

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-serve 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 so that every reader may maintain equal opportunity to have his or her opinions published.

Please submit your letters by either filling out the form on our site at

[www.thecollegevoice.org/
contact-us/submitletter](http://www.thecollegevoice.org/contact-us/submitletter)

or by emailing it to

eic@thecollegevoice.org

5 MORE ISSUES

MEANS

5 CHANCES TO TELL THE COLLEGE WHAT'S ON YOUR MIND.

CRO 215
MONDAYS 10PM
CONTACT@THECOLLEGEVOICE.ORG

CONNECTICUT COLLEGE



Please Join Us
March 1

You're Invited to Celebrate a Milestone

In 1911, the city of New London raised more than \$100,000 in just 10 days to secure the future of Connecticut College.

To thank the city for 100 years of support, the College will host a special celebration on the anniversary of that fundraising effort. Honor New London Day will bring together students, faculty, staff and residents of our host city for a joyous Centennial tribute that will include refreshments, music, a LINCC photo exhibit, tributes from President Higdon and city dignitaries, and much more.

CamelVan will be available for round-trip travel from campus to the event. Look for it in front of Cro between 3:30 and 7 p.m.

We'll see you at ...

HONOR NEW LONDON DAY

Tuesday, March 1

4:30-6:30 p.m.

(A short speaking program begins at 5:30)
Harris Building Atrium
165 State St., New London

For more information on this and other Centennial celebrations, visit <http://centennial.conncoll.edu/>

THIS WEEK

FEBRUARY 28, 2011

tuesday

LECTURE "Producing Black Womens' Media: Providing Context for the Making of Living Thinkers: An Autobiography of a Community of Women - An Installation, Documentary and Archive Media Project." Fairfield University Professor Roxana Walker-Canton.
4 PM
Charles Chu Room, Library

wednesday

Come into the Quiet
12:30 PM - 1 PM
Harkness Chapel
Meditation with Reverend Carolyn Patierno

saturday



March 4 - 5, 2011
"Smart Growth" is a series of concepts developed from urban planning that represent an alternative to sprawl. This two-day conference will provide a broad overview of our understanding of the impact of development patterns and suggestions for more thoughtful approaches to planning. See www.conncoll.edu/centers/goodwin-niering/ for a list of lectures and events.

friday

FNL 10 PM, Cro's Nest



thursday

"Racial, Gender and Sexual Orientation Disparities in HIV/AIDS"
The Human Development Department presents a talk by John-Manuel Andriote, a journalist who has been reporting on AIDS since 1986, and living well with HIV since 2005.
4:30 PM, Cro 1941 Room

MOBROC Showcase
Showcase of bands that are members of MOBROC, Musicians Organized for Band Rights on Campus.
8:30 PM
Cro's Nest

all weekend

The Threepenny Opera

Hillyer Hall, Tansill Blackbox Theater
March 3, 4, 5, 2011 @ 8 PM and March 5 & 6 @ 2 PM
Book and Lyrics by Bertolt Brecht. Music by Kurt Weill. English adaptation by Marc Blitzstein.
Directed by Peter Deffet and musical direction by William Thomas.
Tickets: students \$8, general \$12

CONNECTICUT COLLEGE, 1940-1950

The 1940s was an unsettling decade for the College and the world. In 1941, the Japanese attacked the United States at Pearl Harbor and the country officially entered World War II. A group of students on the War Services Committee on campus set up a Red Cross workshop in the basement of Harkness Chapel (erected 1940) for women to "knit, sew, make surgical dressings" for soldiers. They received letters of gratitude and local press for their good deeds.

After constructing most of the buildings on campus, President Katherine Blunt handed her presidency off to Dorothy Schaffter, the pessimistic leader who had a short stint between 1943 and 1945. Schaffter was deposed by a late dean Alice Johnson "forever to remain nameless," as she "had managed to alienate the trustees, the faculty, the administration and the student body." Blunt resumed her role for two years, until the College found a more permanent replacement in petite, vibrant Rosemary Park.

In 1948, the American Dance Festival began performing at Connecticut College each summer. This brought in Martha Graham, José Limón, Doris Humphrey, Louis Horst, and other famous choreographers. This festival was a staple on the Connecticut College campus for over thirty years.



President Dorothy Schaffter (left) with President Katherine Blunt (right), c. 1943. Photograph by Caoline B. Rice (c/o 1931), NY.



Students camp in Buck Lodge in the Arboretum, c. 1940s. Photograph by Sarony, Inc. NY.



Students "selling sandwiches room to room," 1946. Photograph by William Peck

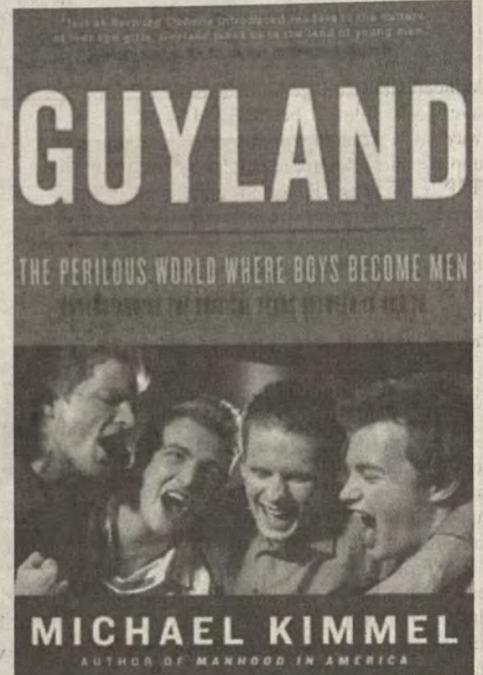


Meal time in Jane Addams House Kitchen, 1949.



Ice skating on Harkness Green, exact date unknown.

NEWS /// FEATURES

Guyland Talks
Tough

CONTINUED FROM PAGE 1

In discussing hooking up, Kimmel illuminated that the amount of hanky-panky on campus isn't as much as one might think. Due to Conn's small size, the hookup culture has the tendency to feel a bit incestuous and really intrusive at times, like someone wearing your shower shoes. Yet, Kimmel's research demonstrated that just because we're a small institution doesn't mean we're all that different from many other colleges or universities. Kimmel reported that roughly 25% of people on a college campus have hooked up at least seven to eight times, whereas 25% of people on a college campus have never hooked up. Think the numbers are much higher here? You might want to consider that again, as the number of people who had sex this past weekend is probably lower than you'd imagine.

Kimmel's conversation on deliberately vague, drunken, often one-sided hookups made many think about our own experience or the experiences of others we've eagerly discussed on Sunday mornings in Harris. In *Guyland*, Kimmel asked a group of women if they had had an orgasm during their last hookup. Of that group, 40% answered that they had. The same question was posed to a group of men, and of that group, 70% answered in the affirmative. Yet, when asked if their female partners had achieved an orgasm, men answered that 80% of their partners had indeed had an orgasm. What does this mean? It means that some ladies have an inherent acting talent, a big heart or no time. It also means that young people are not speaking to each other the way we need to, a point Kimmel emphasized time and time again.

In Guyland, Kimmel asked a group of women if they had had an orgasm during their last hookup.

Of that group, 40% answered that they had.

//

...Of that group [of men], 70% answered in the affirmative.

Kimmel occasionally relied on stereotypes, something not expected of a championed sociologist. One example was Kimmel's implication that if a fraternity initiation process, witnessed by Kimmel during his *Guyland* field studies, was to be viewed by a Martian visitor, said extraterrestrial would believe that all human men were homosexual. This one quip suggested that all gay men go around grabbing each others' crotches, lending itself to the homosexual-promiscuity concept a bit too well. And although his work in *Guyland* mainly dealt with the socialization of heterosexual men, his talk to a diverse crowd at a former women's college included no non-heteronormative examples, especially in terms of sex and relationships.

That aside, Michael Kimmel's lecture was a refreshing discussion of student's time and actions in college, especially regarding the range of emotions and expectations (sexual and otherwise). Kimmel mentioned that he wrote *Guyland*, "not to be critical of young men, but to be compassionate of them." As it stands, *Guyland* should be required reading by everyone, male and female, before entering college. If not to help some understand the difficulty and expectations of growing up male, then perhaps to encourage those males to change and break out of the mold. College is a time for learning and exploration, but neither of those can be achieved if one has no idea why they are the way they are. Both *Guyland* and Kimmel are hoping to change that. •

JEREMY NAKAMURA/STAFF ILLUSTRATOR



Bed Bugs Found in North Campus

CONTINUED FROM PAGE 1

Brady and her roommate didn't hear much from the Office of Residential Education and Living (REAL) after that. After dinner, they returned to their rooms to find a staff member removing their mattresses, without their prior permission.

"I had no idea someone was going to be going into my room without me being there," said Brady. "Plus, bed bugs live most often in mattresses so I don't understand why the College threw out a major source of evidence before an exterminator checked out the room. Of course the exterminator didn't find any evidence of bugs when he came the next day. The mattresses were already long gone," Brady said.

Having not heard any further instruc-

tions from the administration, Brady called REAL, Student Life and Campus Safety, eventually getting in contact with the administrator on call who told the girls to first bag up their bedding, then their bedding and clothes, and eventually called back with the instructions to bag up everything in their room.

"I can't blame anyone for the poor communication because it is obvious the College doesn't have frequent bed bug outbreaks, but my neighbor and I were so confused during this whole process and found it hard to get answers from anyone," Brady said.

Brady decided to go home instead of relocating to a new room in Wright while awaiting the verdict on her room. As far as she knows, the two rooms have been treated, although she doesn't

know "what they used to treat it or how toxic it is."

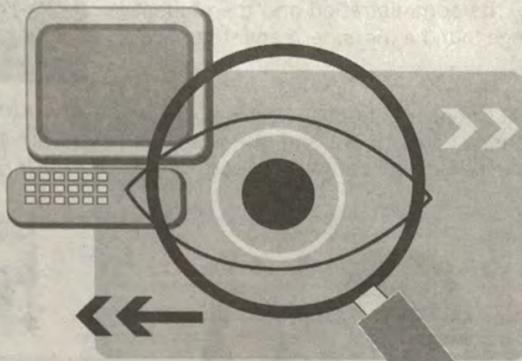
The girls can return to their rooms today but cannot open their belongings until Saturday, at which point they must wash everything.

Meanwhile, Wright residents received another e-mail, this time from Assistant Director of Residential Education and Living Marie Lalor, denying the bed bug rumor. Brady attributes this to the fact that the girls threw away the bed bug they found, thinking that showing health services was sufficient. Lalor was unavailable for comment on the issue.

"Since we didn't have the bug they couldn't 'confirm' our complaint," Brady said. •

Information Services Cybersecurity

Do you know
how to stay
secure on
Facebook?



1. Review the safety information under Account → Help Center in Facebook. Here you will learn how to report abusive or bullying behavior, how to stop someone from tagging photos with your name or remove your name from photos, how to reduce or block unwanted messages, and many other helpful hints.
2. Review your privacy settings under Account → Privacy Settings. Do not assume that only your friends can see what you post on Facebook.
3. Everyone knows that you should not post your social security number on line, but most people do not know that you should not post the year in which you were born and where you born. Using this information identity thieves may actually be able to predict most or all of your social security number.
4. Do not post anything you would not want known by current or future employers. Do not brag about risky or illegal behaviors or complain about your boss on the Web.
5. Do not post any personally identifiable information including your mother's maiden name, your pets' names, your favorite movie, your home address, or any other information only you should know. Not only can this information help thieves steal your identity, but it may help them hack into your online accounts.
6. Do not assume that all messages that say they came from a friend actually came from that person. If anything seems odd or out of character, or contains a link, check with the sender before opening it to verify that it was actually sent by that person.

More information is available on Connecticut College's Facebook page,
or at <http://cybersecurity.conncoll.edu/>.



CONNECTICUT COLLEGE

TRIP Programs Augment Classwork with Research Abroad

EMILY REMPELL AND JAZMINE HUGHES
STAFF WRITER AND NEWS EDITOR

For approximately ten years, Connecticut College students have been able to be whisked away to a foreign country for supplemental classroom studies. TRIP (Traveling Research and Immersion Program) occurs three or four times an academic year. Usually the TRIP takes place during Spring Break, but they have also been known to occur during the shorter Fall Break.

Shirley Parson, Director of Study Abroad and TRIP, cannot remember an exact beginning to the program, but did recall a number of professors approaching her to pursue "informal trips that evolved into the program we have today."

The process begins with a professor submitting a proposal for a class trip, specifying where they would like to go and how the location connects with class material. After being approved by the Academic and Administrative Procedures Committee (AAPC) in addition to the Study Abroad office, the TRIP plans begin to solidify.

Budget issues limit the number of programs that are approved. While only a few occur per year, the College tries its best to cover all costs for the students, making the TRIP program, as Ms. Parson sighed, "so expensive."



GILLIAN ROWLAND-KAIN/CONTRIBUTOR

A group of students from the Russian 101/102 class in Spring 2008.

Many students think TRIPs are limited to the language and science departments, but there have been a variety of academic departments that have landed TRIPs.

Students in Mathematics and Science in the Elementary School (EDU 304) will be heading to Chiapas, Mexico, a location visited by SATA Oaxaca students during their Mexican tenure, for a program entitled "Indigenous Science and Critical Community Pedagogy."

Initially, the group was supposed to participate in a cultural exchange, comparing education tactics with a rebel indigenous group, the Zapatistas. The Zapatistas are a rebel/revolutionary group who has declared war against Mexico, although the war has generally been non-violent. They live mainly in the mountains in communities or "camps."

"The Zapatistas basically have their own political system. They are a collective society in which the leadership is on a rotating basis, so you can only go in to the community if you are invited. We were invited, but then disinvited," said Carolyn Kurz '12.

The group of students was uninvited in early February, supposedly due to issues within the community. Instead, the group will join several symposiums and discussions at a local university, along with students and professors who have researched or worked with the Zapatista community. They will attend a half

day conference concerning human rights in indigenous communities and take trips to various other communities.

Students in BIO 320, or Tropical Biology, will spend the first half of their spring break in Belize, with professors Stephen Loomis and Manuel Lizarralde. "Right now, we are learning the ecology of Belize," said Kerry Dermody '12. "We are setting up two experiments and writing research proposals in groups in preparation to gather field data when we are down there." Most information will be gathered from reefers and mangrove swamps—the students will have to snorkel to complete their findings—then analyzed and written into a scientific paper.

Past TRIP programs have included an art history trip to Italy, led by Professor Joe Alchermes, where students traveled the ancient road Via Francigena between Rome and Canterbury, a program in Japan for students studying Japanese, and an excursion to Moscow and St. Petersburg with students in Russian 101.

"I loved it! It was a fantastic experience and we didn't have to pay for anything. The school took care of our visas, our tickets, our hotel stay—everything," said Gillian Rowland-Kain '11, who went her freshman year. "I doubt that I would have gone to Russia otherwise so, for me, it was a great opportunity." •

Redesigning Harris

Dining Services announces plans to renovate Harris' organizational structure

LILAH RAPTOPOULOS
EDITOR-IN-CHIEF

This summer, Dining Services will be launching a \$250,000 initiative to make key structural and organizational improvements to Harris Refectory. Funding for this project comes largely from recent substantial savings on food purchases, the result of a new initiative to curb waste and respond more effectively to student dining needs.

Last Thursday, the Dining Services Committee, comprised of three students, Director of Dining Services Ingrid Bushwack, VP for Administration Ulysses Hammond and General Manager of Dining Services Michael Kmec, presented their first proposed changes to SGA. Said Taylor Gould '13, "Our goals are to address the flow issues and reduce the institutional feel of Harris. We want to do this without replacing equipment. Costs need to be kept low."

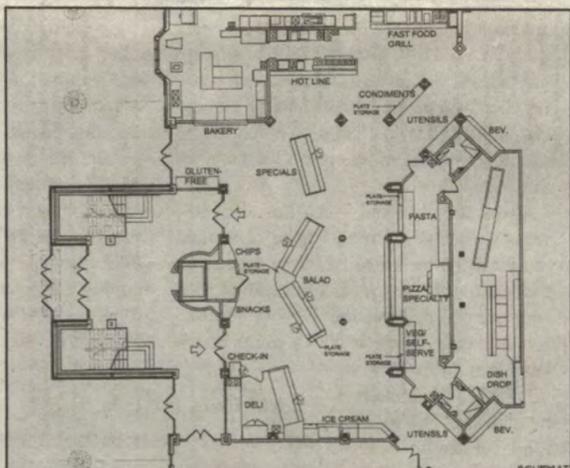
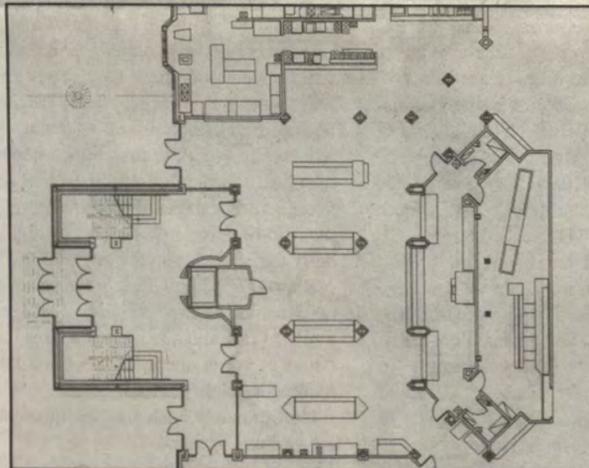
Bushwack echoed these sentiments. "Our goal is that everything is used, especially for lunch and dinner. We want to have action everywhere at all meals."

This past July, Dining Services installed FoodPro, supply and demand software that provides an interface for logging the amount of food made versus the amount left uneaten at each meal's end. Over the course of several menu cycles, the program allows Dining Services to effectively track how much food is consumed relative to how much was prepared. This data is then used to plan for subsequent meals, eliminating waste. This initiative, coupled with recent internal restructurings and the removal of food trays, has net a \$250,000 savings, says Hammond, and the College has chosen the Harris buffet as the place to reinvest these savings.

The crux of these proposed changes is a total redesign of the food service layout, illustrated in the included diagram. The changes will make a few things particularly accessible: the entrance and exit doors will be switched, so people entering Harris will not be obstructed by lines waiting for hot food and can, as Gould explained, "scoot off to the back." Additionally, the salad bars currently create flow problems by leaving little space to navigate between the vegetarian and pasta sections. Repositioning the structures at forty-five degree angles opens that area up.

The committee also plans to soften the room's aesthetic with colorful signs above food areas, repainted columns and new light fixtures and ceiling designs. Harris currently uses fluorescent lights, which last 2,000 hours. These will be replaced with LED spotlights and light sconces that last for 50,000 hours at maximum output.

A final key point of improvement will be the area outside the elevators. Says Hammond: "As you walk in, this whole column is



Floor plans above illustrate the proposed changes to Harris floor plan. Existing plan is on left, proposed changes on right.

flooded with paper." Kmec added, "We need someone to have ownership over that area so that flyers months expired are guaranteed to be removed."

Meanwhile, the committee is looking for student suggestions to personalize the space. Many SGA members encouraged hanging student art in the entrance and seating areas, as well as historical photos of the College that make the space feel like theirs. "Just by looking at the plans, it's impossible to distinguish this space from any other college dining hall," said one student. "It's important to us that when we enter Harris, we know we're at Connecticut College."

Freeman senator Isaac Woodruff '11 suggested we incorporate the College's history into the new design. Other suggestions included adding old photographs of Harris and other campus dining halls from the College's archives.

Hammond stressed the importance of patience going forward. "We're doing this in phases. This is our first phase. These changes are funding dependent, and we hope to do something additional each year in that area."

Students are encouraged to contact Taylor Gould '13, Ola Rys '13 and Teddy Fischer '12 with suggestions. •

Further changes to Harris Refectory will include:

1. A new bakery, with a modified ceiling designed to make the acoustics more comfortable.
2. A new salad bar, with fixtures refitted to hold flatware.
3. A new hotline listing the daily specials.
4. Grill area repositioned alongside a new condiment aisle.

Information Services News and Events

Language and Culture Center



Films in the Language and Culture Center's collection are now available for checkout!

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For more information about utilizing the resources at the Language and Culture Center, please contact Edie Furniss at efurniss@conncoll.edu or x5387.

 CONNECTICUT COLLEGE

OPINIONS

“Somewhere Beyond the Barricade Is There a World You Long To See?”

Revolutions, Idealism and the Harsh Reality of Transitional Periods

STANISLAV ANDREEV
CONTRIBUTOR

Watching images of ordinary people reclaiming their freedom on the streets of Tunisia while listening to Lisa Gerard’s “Now We Are Free” was a combination so powerful that it moved members of the audience in the Chu Room to tears. At the same time, the

fact that her nation had just overthrown an authoritarian regime without foreign support seemed to give sophomore Ikram Lakhdar’s idealism authority over the well-grounded skepticism of senior faculty in the government department. Throughout the room, as well as throughout the world, recent events in the Middle East have invoked a strong emotional mix of inspiration, hope and faith,

associated since 1789 with changing history for the better through revolutions.

To me, these feelings are not foreign at all. My country, Bulgaria, has experienced the euphoria of popular revolts multiple times in the last twenty years. In 1990, one million people gathered on the streets of Sofia to formally sever their ties to communism and express their high hopes for a new democratic future. By the end of 1996, about seven years after the nominal end of communism, the former elites regrouped under a new name and managed to climb back to power. They created a situation of hyperinflation, bankrupting the country and wiping out what little savings Bulgarians had accumulated since 1989. In January 1997, millions took to the streets again and my whole family was among them. I was nine at the time and I did not fully understand the complexity of the situation, but I was naively confident in our ability to take down the government and set the country on a path towards a brighter future. During these few days we sang songs, chanted democratic slogans and demanded free and fair elections. By 1998, a new government was in place. Since it was the first one without socialist participation, hopes were extremely high once again.

About thirteen years later, Bulgaria is still quite poor by Western standards, corruption is still common, opportunities for young people still emerge mainly abroad and democratic structures often serve the wealthy elite minority and not the majority of the population. Like every society that has experienced nationwide revolt, Bulgarians have learned the hard way that overthrowing a regime, however well-established, is much easier than building the institutions needed to solve the structural problems that sent people to the streets in the first place. In the Middle East, ousting long-lasting elderly autocrats is just the beginning. The real question is how long it will take the new institutions and leaders to establish a rule of law and adequately address the issues of youth unemployment and fast-rising commodity prices.

Unfortunately, such practical questions are often ignored. The self-affirmation and empowerment of a successful rebellion often result in idealistic assumptions regarding a nation’s immediate ability to solve problems. In 1947, when told by the British that there would be chaos if they left India immediately, Gandhi famously replied, “Yes, but it

*Do you hear the people sing?
Singing a song of angry men?
It is the music of a people
Who will not be slaves again!
When the beating of your heart
Echoes the beating of the drums
There is a life about to start
When tomorrow comes!
Will you join in our crusade?
Who will be strong and stand with me?
Somewhere beyond the barricade
Is there a world you long to see?*

Les Miserables

“Do You Hear the People Sing?”

will be our chaos.” At the time and even now, these words sound extremely powerful, but the Indian people know that navigating the path to prosperity has taken more than half a century and remains an ongoing process today.

Throughout history, transitions after popular uprisings have often proven long and harsh. What followed for eighty years after the French Revolution of 1789—the Reign of Terror, the rise of Napoleon and even a brief reinstatement of the monarchy—did not exactly fit under the idealistic slogan of “Liberté, Egalité, Fraternité” slogan. After Lenin promised private land ownership to Russian peasants in 1917, their

high hopes for freedom from feudal agricultural were overtaken by a regime that turned out to be equally depriving and even more repressive. In a similar way, the corrupt monarchy in Iran was defeated in 1979, only to give way to a theocratic regime intolerant of dissent, unwilling to protect human rights and unable to realize the economy’s full potential. If all of these references sound obscure, try remembering the November 4, 2008 improvised celebration on the green inspired by a brilliant orator from Chicago and compare it with his struggle to maintain such enthusiasm in dealing with the pressing issues of the day.

Being inspired by the idea of democracy and freedom in the Middle East is quite natural and even admirable. What we should keep in mind as observers, however, is that the truly important events in the region are going to be taking place over a much longer time span and will likely no longer be on the front page of the *New York Times*.



PHOTO FROM WIKIMEDIA COMMONS

Protesters wave Libyan flags outside the White House in Washington, D.C.

Don’t Do That!

Kiefer Roberts’ open letters to the campus community

KIEFER ROBERTS
COLUMNIST

Dear Everyone Else Suffering from Senioritis,

First, I’d like to apologize for the serious no-show in last week’s paper. A mixture of bad winds, lack of access to the Internet (off-campus, surprisingly) and a shocked and slightly appalled DIRECTV worker led to my being MIA. My bad. I can’t help but feel that a lot of us seniors have been missing in action around here. I think I know why, and I’d like to champion change. I do resemble a younger, less gray Obama, after all.

As most individuals—teachers, friends, parents, dentists—might have informed you recently, there are less than a hundred days until we reach that milestone that some are calling “freedom,” “your demise” or “an excuse to sit on your parents couch watching Maury for six months.” Graduation, the day we get to sit hungover and/or crying under the sun while our parents ignore our greenish hue and unnecessary sunglasses, is just around the bend. And as exhilarating,

horrifying or mournful as that may be, this is not the time to get all jaded and mean. We must show, not unity, because we haven’t ever been super in that department, but a presence on campus or in the local community while we still can. Even for those beyond excited to exit the gates of Connecticut College, this is the last time to be as reckless (without consequence) in decision-making, scheduling, various forms of consumption and dance floor battles as possible. It’s almost over.

Also, I’m not entirely sure it’s fair to our individual selves, to our classmates or to the classes below us, to let a widespread case of senioritis normalize the inability to come up with something more creative than an

ABC dance (really? C’mon). If this means we all have to watch *Animal House* or *Old School* or *Van Wilder* in order to remember that we’re not a big school with fraternities or sororities or weird guys too old for college, but that, God damn it, we’ve got a Sysco truck full of attitude, then so be it.

I’ve been lucky enough to know that the senior class is a creative bunch. When a large group of people is bored, seniors have proven perfectly capable of making something that decisively does not suck. Drunken charades, theme parties like “Fat Camp” and “Futuristic 1970s,” basement dance parties (known as “burners”), hell, even a Tide party (I DO NOT ENDORSE THIS ONE) my freshmen year had me sliding up and down a hallway for hours of fun. And all participants walked away smelling better than attendees of any normal floor party.

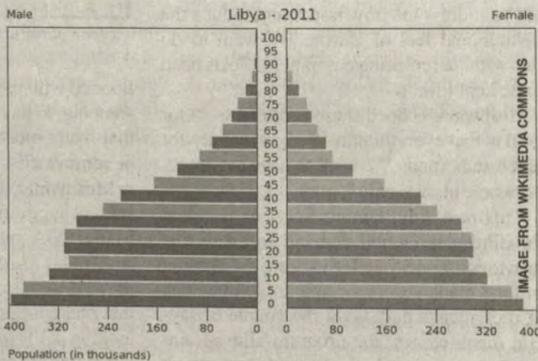
And no, people in the class of 2011 did not enact all of those events, but people in every preceding senior class produced them. I refuse to believe that the best we can produce is a Tuesday night at Exchange or an America Dance. As many characters in the hilarious animated comedy *Archer* state it: Noooooope.

So I propose that some brainstorming happen at all the delightful events that the school has been throwing lately. Those seemingly happy gatherings, the message of which is undoubtedly “Enjoy us getting you hammered for free! In less than 100 days, you’ll find out that booze in bars gets pretty expensive, and that your weekend antics are bordering on some David Hasselhoff/Anna Nicole Smith nonsense,” are perfect times for us to think about how we can invigorate life at Conn. Even though the old saying is that “shit rolls downhill,” according to André 3000, we don’t have to believe said shit even stinks! Count it.

We’ve got things to do, jobs to apply for and happy hours to attend. These are things that I understand. Sometimes, you want to get away, desperately; New York is two hours away and Daft Punk is playing there, not my house, so why the hell not?! I get that too. But our time here is more limited than you think, so it benefits you to enjoy the close proximity to all of your friends while you can, and to do so in a way where you won’t confuse one Tuesday, Thursday, Friday and Saturday night with all the others. Otherwise you might end up like Sammy Adams or Asher Roth, rapping about the days that were, wearing ill-fitting non-funny, nor ironic t-shirts. You don’t want that, do you?

Because, no, I don’t want to go to a bar with a stripper pole,
Kiefer •

Our time here is more limited than you think, so it benefits you to enjoy the close proximity to all of your friends while you can.



Population (in thousands)

IMAGE FROM WIKIMEDIA COMMONS

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AUCIA TOLDI / STAFF

The Quaddafi Question: What To Do about Libya?

DEVIN COHEN
CONTRIBUTOR

Prior to the current democratic crisis in Libya, most people probably didn't have a clue who Muammar el-Qaddafi was. The fact that el-Qaddafi sounds more like a comfy slipper or throw blanket doesn't help the general population conceptualize him as one of the most ruthless dictators in North Africa. But recent Libyan cries for democracy have pushed the military autocrat and his high quality headwear to the forefront of international dialogue, prompting a response from the man who has monopolized control of Libya for nearly half a century. This response was of course not the one we wanted, but the one that we expected. El-Qaddafi is digging into his trenches and gripping harder to the power that he feels slipping through his grasp.

The first days of violent conflict in Libya indicate that this power transition could be the bloodiest yet. Armed opposition groups are emerging from Tripoli to Tobruk, many of which are comprised of el-Qaddafi's defected military personnel as well as protestors. Qaddafi's solution to compensate for his lack of control over the Libyan military is to use private security forces. That's right, the despot is hiring mercenaries to essentially go to war with his own citizens and using rhetoric that infers carnage is imminent. Furthermore, the world remains idle as these events come to pass. Many media outlets have asked, "Who will stop Qaddafi?" That's a damn good question made all the more pressing as innocent demonstrators are being executed on a daily

basis.

It's nice to know that Nicholas Kristof of the *New York Times* is considering remedies to the threat the Qaddafi regime imposes as he described certain "sensible" measures postulated by Senator John Kerry, the Genocide Intervention Network and the International Crisis Group. While a couple of these political and institutional maneuvers can be considered effective, a majority can ironically be taken with a dollop of Heinz ketchup as they flip-flopped on their faces to even have a chance of success.

The one proposal that might plausibly have a positive impact on the situation would be offering safe haven to pilots ordered by el-Qaddafi to fire upon innocent protestors. This would incentivize Libyan military personnel to continue defecting free of reprisal from Qaddafi-backed forces. Other steps posited by Kerry and accompanying organizations should be subject to criticism as well as skepticism, as even competent implementation of these policies will have little influence over the outcome of coming incidents. A key example is the instituting of a no-fly zone over Libya, which proved to be successful in the Gulf War by preventing Saddam Hussein from pulverizing his Kurdish population. However, that no-fly zone was safeguarded by NATO forces—and because there is no enforcement mechanism to protect the no-fly zone, why should Qaddafi comply? This resolution would actually prevent Libyan military members from being able to defect, as it grounds their planes on the basis that military assets will be

destroyed if aircrafts are spotted. Not to mention el-Qaddafi isn't even using his military because of their unreliability, and a majority of the military assets are not even under his direct control. So, if a no-fly zone were initiated, one pilot attempting to defect from the regime could possibly result in the destruction of combative resources essential to resist el-Qaddafi's privatized forces. This was proposed by the Libyan ambassador to the U.N. Instead of protecting the Libyan populace from el-Qaddafi, this would put them at a strategic disadvantage to defend themselves.

Also, the belief that freezing the el-Qaddafi family's assets will

That's right, the despot is hiring mercenaries to essentially go to war with his own citizens and using rhetoric that infers carnage is imminent.

curtail weapons agreements and exchanges is completely unrealistic. Let's not forget that former Tunisian dictator Zine El Abidine Ben Ali had an incomputable \$41 million dollars in cash, stashed away in his residential quarters, and he only controlled Tunisia for twenty-four years. As el-Qaddafi has been in power for forty-six years, sitting on the wealth of many Libyan oil reserves, we must assume that the disposable income he has in the form of cold hard cash at least doubles or triples that of the former Tunisian tyrant. Thus cutting off el-Qaddafi's capacity to incite and fund violence will not be achieved simply by a

stylishly suited-up European banker flipping a switch or signing a paper.

Continuing with monetary issues, the U.N. has just recently announced that it plans to place financial and trade sanctions on Libya. This measure proposed by Senator Kerry and company drew a standing ovation when a resolution was passed today at the U.N. Awesome, another round of sanctions. The true question is why U.N. delegates are so emphatically applauding for a tactic that has failed countless times to formidably affect anything. Even Dave Chappelle recognized the fallible efforts of U.N. sanctions during a comedic satire where he proclaimed the organization should "sanction him" with their non-existent army. El-Qaddafi is sitting on millions of dollars with which he can wage war and entrench himself in power, and the U.N. plans to sanction him. What happens when you take a dart and throw it at a skyscraper? Usually nothing; in this case gas prices go up, and credibility goes down. In the U.N.'s case though, I'm not sure how much lower it can plummet.

Kristof incidentally ends his article by stating that the response from the international community must be "strong." Well Nick, these actions are not strong; nor are they decisive or substantive in any way. Yet again the international community has submitted to its passive aggressive policy agenda which will invariably in-



Brotherly Leader and Guide of the First of September Great Revolution of the Socialist People's Libyan Arab Jamahiriyah Muammar al-Qaddafi in 2009.

flame the situation while proscribing nothing. How many times will the global community stand placidly, blankly staring humanitarian crisis in the eye, and blink? This is not a situation where the U.S. and other countries with imperialist tendencies should shy away, but a circumstance where leaders of the free world must take the helm and coordinate tangible intervention in the name of human rights and all that is democratic. This is not a matter of east vs. west, Muslim vs. Christian, but a matter of preventing the silencing of the voices that have been stifled for forty-six years—and if the global governance does not act in a timely manner, it will only be a matter of time before there are not many innocent Libyans left to defend. *

Hellur, Tyler Perry: Talking about the Man Behind Madea

MELANIE THIBEAULT
STAFF WRITER

A few weeks ago, a friend and I were taking a short study break to watch our favorite guilty pleasure TV show. We refuse to reveal its name out of embarrassment, and I will refrain from writing it here, but let me give you a hint: it's an ABC family drama in which four high school students try to solve a crime of some sort. Moving on.

During a commercial break, the trailer for the latest Tyler Perry movie, *Madea's Big Happy Family*, aired and our eyes rolled simultaneously. We, very sleep-deprived, decided that there must be some fantastic surprise in the middle of each movie that moviegoers aren't telling us about, like it suddenly turns into *Harry Potter 8* or *Toy Story 4* (which should definitely be created, by the way). But as we know, that is not the case.

Luckily for me, last Tuesday, February 22, sociology professor Cherie Harris gave a lecture called "Capturing Audiences, Cultivating Perceptions: Tyler Perry and the Social Construction of the Black Middle-Class." The event was part of the ConnWorks/Gender Grubs lecture series, sponsored by the Center for the Comparative Study of Race & Ethnicity and the Department of Gender and Women's Studies. It was also a part of Conn's Black History Month's activities.

The event was based around two questions: how are middle-class blacks portrayed in Tyler



Tyler Perry's movie projects have grossed over \$400 million.

Perry films and what are the social implications of these portrayals? Finally, someone has decided to question the man behind Madea. Surprisingly, very few academic papers have been written on Tyler Perry's movies, which Harris discovered during her own research.

Harris began the lecture by discussing the media constructions and the portrayal of African-Americans in films since the early 1990s. At that time, most of the images of black Americans were of members of the lower class, such as the characters in *Boyz n the Hood*, which "glorifies the image of the violent gangster" and according to Harris "creates a sense that black Americans aren't fit for integration or assimilation," which is a negative stereotype that the filmmakers are sending to audiences. But come the mid-to-late-90s, middle-class black professionals began to have a grow-

ing portrayal in movies, as in the engaging and moving film *Soul Food*.

But as of the 2000s, Tyler Perry has been dominating the screen with his raunchy comedies about black life. Harris pointed out that as mass media today is dominated by images of whites, most images

Perry's characters are "weak and ineffectual" or controlling and crazy women or "emasculated black gentlemen."

of blacks on the big screen are coming from Perry (one audience member groaned when Harris mentioned this), and as of January 2011, Perry had grossed around \$430 million from his work (I groaned when I heard this). The man basically has a monopoly on film portrayals of middle-class black families.

Perry's characters embody, for the most part, undesirable qualities and traits, as seen in *Diary of a Mad Black Woman*, *Madea's Family Reunion*, *Why Did I Get Married?* and *Madea Goes to Jail*. The women, while some are educated, are either "weak and ineffectual" or controlling and a tad crazy. As for the men, Harris calls some of them

"emasculated black gentlemen," as they can be caring and sensitive but they are also controlled by their women. The other men play a different role as "cruel, over-sexed and savage" guys obsessed with power and money. All right, so they're a little dysfunctional, kind of abusive and a bit materialistic. But it's just a movie, right? Not necessarily.

If viewers are only seeing this derogatory image of black professionals as cheaters and spouse-beaters (physical violence goes both ways in these films), there is a chance that these images are going to stick in their minds when they think of middle-class blacks. Harris explained this idea as "cultivation theory," which is "the social-psychological approach to the persuasive power of mass media" examining the "long-term effects of media consumption" on members of a society. In other words, if Tyler Perry's movies account for the majority of images of middle-class blacks that Americans are watching, then they (may) begin to associate these images with real professional blacks in America. And that's not okay.

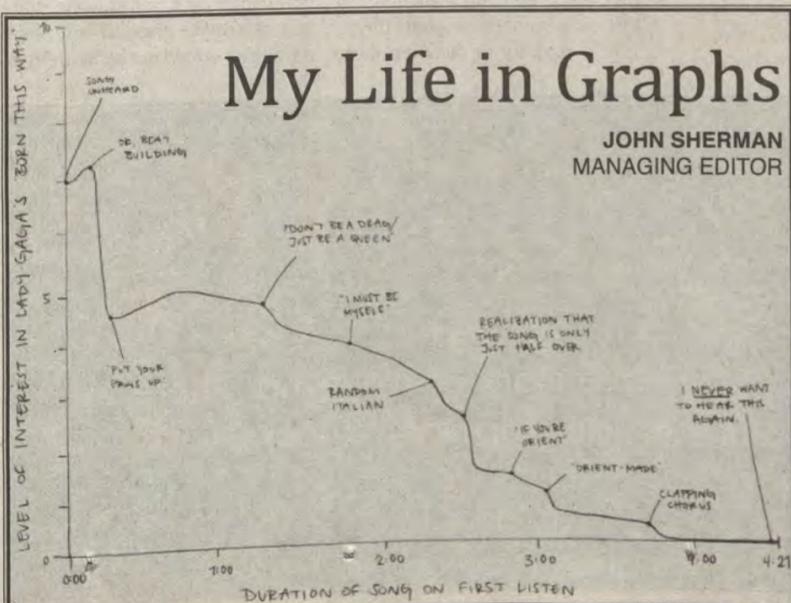
These images can "jeopardize real middle-class blacks' chances by suggesting they are unsuitable for assimilation and integration," said Harris. The messages that Perry's movies are sending to both whites and blacks can be detrimental. According to Harris, whites are being told that middle-class blacks aren't "fit for mainstream society" and blacks may be "internalizing [these] images as accurate representations of black Americans." Perry does a lot of stereotyping in his films—negative stereotyping that can, though not necessarily will, have damaging effects to our society.

To remedy this situation, Harris said that "greater inclusion of black directors and producers in Hollywood would result in a more diverse portrayal of blacks and we would have more images than we have now." More images would produce a wider variety of models; with the negative images would come more positive ones. Another thing to keep in mind is that audiences should become more critical viewers. Of course, we go to movies to be entertained, but after watching the film, we should think critically about what we just watched.

Now, before we go too far, let me acknowledge the fact that these comedies are meant to do what all comedies are meant to do, and that is to entertain an audience. I will happily admit that while watching the trailer for the latest film, I laughed out loud when Madea made a little boy pronounce "hello" as "hellur" because it sounded "very proper." Perry creates these films with the intention of making people laugh (which they do), but he also makes them to relate to black audiences. One reason these movies may be so popular is because people see a bit of truth in them. As Harris put it, "people flock to these films because they are the only images that resonate in some part" with the viewers' lives.

While some viewers, like me, may be skeptical about the popularity of these films, I've come to understand that maybe some people do see grains of truth in them. I mean, I can't deny that some groups, families and individuals all have dark sides. Look at shows like *Pretty Little Liars*, *The Secret Life of the American Teenager* and basically any daytime soap opera and tell me that the characters on those shows aren't crazy and I'll look at you like you have twelve heads.

At the end of the presentation, as we were all cozily gathered in a room at the gender and women's studies house, one audience member was arguing that sure, Perry's casts were portrayed as very dysfunctional, but we're forgetting one thing: "white people are crazy, too." She has a point. White, black, it doesn't matter what race you belong to; everyone has or knows a dysfunctional family. It's just part of modern life, and it's the stuff that fuels what we read and watch. Why? Because while it may be over the top, overly-dramatized and just a little bit insane, we see an ounce of truth somewhere in the books we read and the movies and shows we watch. They're entertaining, but some part of them may also speak to us. And what's crazy to you may seem pretty normal to me, and vice versa. So maybe I'll have to go check out the latest film, *Madea's Big Happy Family*, and see if the hype continues. *



Upset with Grammy Upsets

Reactions to Arcade Fire's surprise win and Justin Bieber's surprise loss

JUSTIN NATARO
CONTRIBUTOR

On February 13, Bieber nation exploded. The cause? Justin Bieber's loss of the Best New Artist Grammy to little-known jazz musician Esperanza Spalding. Spalding's Wikipedia page was swiftly vandalized and Twitter was flooded with profanity- and misspelling-filled, 140-character-long tirades. The heart of these objections, poorly articulated though they may be, is essentially that The Bieb represents an important aspect of popular culture. Snubbing him is symptomatic of the Grammys status as an institution out of touch with the trends of the industry, which it exists to champion.

At the other end of the spectrum Arcade Fire pulled off the win for best album with *The Suburbs*, a concept album detailing the listlessness and alienation that have become associated with suburban life. It was a somewhat unconventional choice for the Grammys, known to traditionally favor chart-topping pop acts such as 2010's best album winner Taylor Swift, and classic rock throwbacks such as 2009's winner, a collaboration between rock icon Robert Plant and country singer Alison Krauss.

Reaction to this was mixed. Some questioned what role the win would have on the indie rock scene: did this mean that a genre, which built itself around its outsider status, was going mainstream? Others just wanted to know who Arcade Fire was, bombarding Twitter and Facebook with their confusion.

On a basic level the response to these two Grammy upsets was surprisingly uniform. Most



Complainers turned to the Internet to voice their opinions about the Grammy winners, like the Arcade Fire, and losers. Photo from web.

people are tired of the Grammys stodgy, out-of-touch nature. However, people are divided on what the Grammys should be instead, some want it to be in line with *Pitchfork* while others want it to be more akin to *Tiger Beat*. Both of these publications are frequent sources of derision outside of their target audience, so it would probably be best if the Grammys were able to find some happy triangulation between the two and its current incarnation.

The Arcade Fire's win is a step in the right direction. *The Suburbs* represents the daring evolu-

tion of an act that has always been consistent into something that is unforgettably emblematic of its era. While these are all things that could be said about Kanye West's *My Beautiful Dark Twisted Fantasy* (which was weirdly snubbed even a nomination), *The Suburbs* stands head and shoulders above competitors like Katy Perry's *Teenage Dream* or Lady Antebellum's *Need You Now*.

The effect that this win will have on the indie scene is more difficult to pin down. Indie rock could easily follow in the footsteps of grunge, with a sudden

explosion into mainstream consciousness and then an undignified death when overexposure and a wave of crass imitators suck the life out of the genre. On the other hand, this could simply mean one exceptionally good band is getting the recognition it deserves.

Despite his popularity, Justin Bieber is similarly an unproven commodity. It remains to be seen whether he will flame out and disappear like so many teen idols before him, or take the Justin Timberlake route and surprise us with talent that goes beyond his swoopy haircut.

Ultimately, it's not in the hands of awards committees to decide anyone's future but rather up to the artists themselves to keep people listening. If the Grammys want to reassert their relevance, they need to recognize acts that push music in new directions rather than handing out statues to the same names one might see on an edition of *Now That's What I Call Music!* and then quickly forget. We already have the Billboard Top 100 to tell us who is the most popular. We want the Grammys to tell us who is the best. *

The King of Limbs

Radiohead surprises fans with new album, released six days after its Valentine's Day announcement

ETHAN HARFENIST
STAFF WRITER

After *The King of Limbs* was announced a week before its release, I was certain there would be some ridiculous purchasing/marketing gimmick employed to boost sales in some way.

Hype is Radiohead's best friend. The band put out their last record, *In Rainbows*, independently and let fans pay whatever they wanted for the digital version, be it £20.00 or 1¢ or free. This technique managed to generate a huge amount of revenue. I thought that this time, perhaps they would pay their audience to listen to this album. Maybe the only way to access the album would be to purchase a Radiohead VHS and special edition VCR? My hopes were high.

In the end, though, the release was pretty standard, although it did drop a day early and fans could buy what Radiohead calls a 'newspaper' vinyl composed of two clear ten-inch records, artwork, newspaper and a special edition standard poodle.

I'm just going to say it: *The King of Limbs* sounds like a Radiohead album. There are glittery soundscapes a-plenty and the music is full of lush production. Thom Yorke's voice floats somewhere slightly above the instrumentation at all times. The album makes you feel something, triggering a certain emotional state within the actively listening individual actively listening that only a Radiohead album can provide. And most importantly of all, it's good - the record is very fluid.

The duration, however, is short, only thirty-eight minutes with no song over six, and it feels as if the band is going through the motions rather than creating something truly unique within their catalogue. As a Radiohead fan, I like it, but I can't help feeling that this is only because it's new and happens to be a Radiohead album. This group has been constantly recreating themselves throughout their career, pushing the boundaries of their sound and the music industry. Each new release is met with extreme anticipation of some new chapter in their music. We eat it and love it. *The King of Limbs* is no different.

There are a few standout tracks, but the record is so concise that it is worth listening to the whole way through every time you are in the mood for it (though the second side is much prettier).

"Bloom" is a fantastic opener; it's very eastern and mystical mixed with some break-beats and some haunted crooning. "Lotus Flower" is a fine falsetto-tinged single with an even better music video accompanying it (the song might also be a



reference to recent Radiohead cohort, Flying Lotus). For my money, though, the last two tracks are the high points. "Give Up the Ghost" and "Separator" are two beautifully slow songs that tie together the whole experience and remind fans why Radiohead is so crucial to the music scene today.

"Ghost" pulsates with trance-inducing vocals, pristine guitars and a single bass drum kick. "Separator" is beautiful in its simplicity; it feels a bit more vintage than the rest of the album. Once the track approaches its abrupt ending you feel the soft blow of the experience pass you by and it is almost funny. "That's all? Cool."

Now that *The King of Limbs* has been bestowed upon us, how does this new effort compare to the rest of Radiohead's illustrious catalog? Serious Radiohead fans get in the habit of making lists and comparing their albums. I'll put it somewhere between *Hail To The Thief* and *Amnesiac* (whatever that means).

Honestly, though, it's worth repeated listens and is great compared to a lot of the music being put out today. It's a Radiohead album; it doesn't have the ability to be bad. It's just not groundbreaking. *

On its own:

Compared to other Radiohead albums:



When Worlds Collide Marvel vs. Capcom 3 doesn't disappoint

MATTHEW ROLIN
CONTRIBUTOR

Marvel vs. Capcom 3 is finally here, eleven years after the release of its predecessor. While it is certainly

a fun game, I'm not sure if it will stand the test of time as well as its predecessors. I played the game on the PS3; other consoles will offer different experiences.

For the uninitiated, Marvel is a comics company known for publishing some of the most popular superheroes of all time, including Spider-Man, the X-Men, The Hulk, Iron Man and Captain America. Capcom is a video game producer known for creating a host of video game classics, such as *Megaman*, *Street Fighter*, *Resident Evil*, and *Devil May Cry*. Over a decade ago somebody thought it would be fun to have icons from both companies fight it out - thankfully, they were right.

Marvel vs. Capcom 3 is a 2D fighting game, which means that, unlike 3D fighters such as *Tekken* or *Soul Calibur*, characters can only move on a flat plane. By not having a 3D plane, 2D fighters generally have a large focus on precision jumping or aerial combat. *Marvel vs. Capcom 3* performs extraordinarily well in this aspect.

The game uses six buttons: light attack, medium attack, high attack, special and two assists. Generally you can combo light into medium, medium into high and high into special. The special move will launch the opponent up into the air. Quickly tapping up afterwards will cause your character to jump up after them, allowing you to continue your assault in the air. Movement feels smooth and intuitive. Hitting opponents is extremely satisfying. The game is also very lenient from a technical perspective. Getting the timing down on most combos is much easier than in other fighting games.

For a match, only two characters fight at a time. Each player chooses three characters to fight with. The characters each have their own life bars which go down when the character is hit. If all three characters on a team are knocked out, the game is over. Tapping an assist button will call in a teammate to do an attack. Holding the button down will switch that character with the one you are currently controlling. Play is fast and frantic. It's not unusual to see fists, fireballs, bullets and lasers all frequent the screen at once.

The game looks and sounds great. Every character moves and talks how you would expect them to. Deadpool, a comedic Marvel character known for breaking the fourth wall, has an attack where he beats his opponent with his life bar. Some of the backgrounds can get a bit cluttered, but getting used to them isn't much of a problem.

This is very much a multiplayer game. For people who want to play on their own, there's a basic arcade mode, as well as a training mode. Anybody who wants the game for the singleplayer experience should wait for its sixty dollar price tag to go down.

I've experienced some problems with the online multiplayer setting. While it could be the campus internet, every game I've played against a random person has had crippling lag. If the game is unable to connect to a person - a common occurrence - it will boot you back to the main screen, not the main online screen. Getting to the online screen takes a few seconds, as does finding an opponent. This adds up quickly, and can mean minutes between matches while trying to connect to op

In React Accordingly, a Young Cast of Dancers Holds its Own

CONTINUED FROM PAGE 1

Wayne Ong's piece, "A Bitter Swallow", was gorgeous and fluid in its subtlety, even to a naïve eye like mine. Freshman Shanna Polzin danced it with effortless grace that would have driven Nina Sayers into a jealous nervous breakdown.

The following pieces, by Jillian Wiseman, Ayano Elson, and Kadie Greenfield, respectively, were similarly lovely. Each movement followed the next like neatly chosen adjectives stacked before a noun, the sounds of the dancers' feet, arms, and legs hitting the floor like punctuation. Wiseman's piece was inspired by and named for the Dave Mathew's Band song, "Gravedigger." The movements made grave digging, an activity usually reserved for radio horror serials or Cohen Brothers films, look refreshingly graceful. Elson's "This Vehicle Has Been Checked For Sleeping Children" did not include any of the implied cars or children but it was no less visually arresting; the difficulty in finding an obvious interpretation of the movements lent the piece a bit of mystery. Greenfield's "12° 30' 0" N, 69° 58' 0" W" incorporated piles of sand on stage as a nod to childhood memories. The piece was languid and full of calm. Each of these pieces showcased the dancers' faculty with dance as a language, to write it through choreography and to speak it through movement.

My attention waxed and waned, shifting from watching pieces onstage to estimating the germ risk level of leafing through my neighbor's heavily handled, program. I began to feel painfully un-dancerly. The next piece, Gabi Goszczynska's "Five to Nine," performed to the hip-swing-inducing beats of Robyn, contained as much exuberance as Gabi's surname contains adjacent consonants. I was suddenly jealous of these free individuals who are unafraid to roll around on the floor in front of a bunch of strangers. But the thought of joining the dancers in their wild gesticulating didn't just make me nauseous, it made me scared. Onstage I would feel my posture, slumped, and my

arms, splayed awkwardly, and my face, contorted by a combination of bewilderment and concentration. I felt like the antithesis of a dancer: the bad kind of self-aware.

As if reading my self-conscious mind, Candace Taylor took the stage next to introduce her piece, "How Narcissism Saved Me." The piece was the only one performed to live music, by Liz De Lise on acoustic guitar. With a mixture of spoken word and dance, Taylor and accompanying dancers Skyler Volpe and Rachel Pritzlaff sent a powerful message about a journey towards self-acceptance and the importance of loving oneself. These ideas were carried into the next piece, Matty Burns' "Some for you and some for me." His piece was surprising, touching, enthralling, and even a little bit of a tease, though the piece's charm lay in its beautiful and interesting choreography, not its shock value.

The last two pieces were a welcome decompression after the introspection prompted by Burns and Taylor. Liz Charky's "on feeling for sound or something" was as aesthetically seamless as it was distinctive and playful; the highlight was a human totem pole of silly faces. The finale was Skyler Volpe's wonderfully disorienting "And then, the most magical thing happened..." a kind of Disney-musical-esque fever dream of leaping, grimacing, and screaming dancers.

After the show ended and we shuffled out of the studio, I paused to congratulate one of the dancers on a job well done.

"You were amazing!" I said.

"Tha—" she began, but her face contorted like a crumpled napkin. "Thaa—" she began again. Even from this small fragment of a word I recognized congestion's dirty fingerprints all over her voice. It was too late to dodge the impending attack and nowhere to run in the crowded room. I could almost see the germs, projected on a spray of spit, hurtling towards their new host. I put up a brave fight but I should have known it was a losing battle.

"ACHOO!" •



PHOTOS BY MIGUEL SALCEDO / STAFF PHOTOGRAPHER



Playing Her Swan Song

A long-standing art professor leaves her lasting mark at Conn

CONTINUED FROM PAGE 1

Her later works display significant research and focus on broader topics such as mythological tales or personal identity. One such piece, made in 2010, is called *Mermaid* and features a red haired figure combing her hair among a mystical background of rich purple fabric. This work may seem to be her representation of the classic Disney

movie, but this is not the case. Instead, it is derived from the original fairy tale by Hans Christian Andersen, a story much darker than the children's film. As she said in her opening remarks at the reception on February 23, "The movie is not right, the little mermaid dies at the end...and her feet are cut off."

Background knowledge and investigation such as this transforms

some of these later pieces from simple collages to complex and emotionally rich works. McCabe doesn't just work off mainstream ideas; she digs deeper to find truth in her subject.

This unique attention to detail has helped make McCabe well known to many of her colleagues in different fields. Professor McCabe and her collages themselves

embody the interdisciplinary ideal: she never failed to call on members of another department for help. In Maureen's words, "You need some info? Just call up the Botany Department! Call up Classics!"

She demonstrates that art is not confined to just the studio, there is potential for artistic work in every discipline. With professors from numerous departments in attendance at the opening, McCabe clearly followed her own advice.

Professor McCabe has also been the go-to person for many students, especially when it came to critiquing art. As Emma Weeks '11, a student in McCabe's Drawing III class, said, "The word of McCabe was always the-end-all-be-all. We all contributed in assessing each others works, but when McCabe would scratch her head full of massive black curly hair and say, 'Well, you've really screwed this up, yeah, it just isn't doing anything at all.' You'd just nod your head, accepting defeat." But she wouldn't just leave her students hanging, she always had a suggestion and new way of looking at a piece that somehow sparked new inspiration and could transform a mess into a masterpiece.

Ellen Liech '74 recalled that one of the best things McCabe ever said to her was: "Well, Ellen, you can't hit it right every time. It's time to move on," a sentiment Liech has followed in her artistic and personal life.

Even more importantly, McCabe's advice extended beyond art and into the real world. Hillary Ellison '86 said, "Professor McCabe taught us about art but also how to be an artist."

Her classmate Pamela Butler '86 added that McCabe taught her how to continue to do art after college, how to find those ideas and drive yourself to create work once one

is no longer given formal assignments. "Her class taught us how to make art in the evenings after your day job" Butler added, "how to create something when you only have the weekend." As many of her students expressed, not a day goes by where they do not think about McCabe in some context.

Despite her retirement from Connecticut College, Maureen McCabe will never stop being a teacher; it is just as much a part of her as creating art. As Liech recalls, she was visiting colleges with her daughter four years ago and stopped at McCabe's house to catch up. While she was there, the phone rang and McCabe picked it up only to say "I can't talk to you right now, I'm with a student."

Andrea Wallace '81, a professional graphic designer, tells a similar story. She visited McCabe at her home and brought along some paintings, as she had recently been exploring the medium again. Their conversation quickly turned into a two-hour constructive critique of Andrea's work.

It is this love of teaching that is represented in the second half of the *Swan Song* exhibit. In the main gallery the walls are almost entirely covered by letter of congratulations and thanks from forty years of Professor McCabe's students. These letters range from heartfelt to funny, sophisticated to simple and many are accompanied by recent examples of what the alumni have been creating. *Swan Song* is not just an exhibit of the amazing work that Maureen McCabe has produced over the years; it is a testimony to her incredible teaching and the impact she has had on countless lives. •



(Left) *The Card Master*, 2003
Mixed media on slate / 19th century Eastlake frame

(Right) *Criss Cross*, 2006
Mixed media on wood
25 x 15 1/2 x 3 in.



Marvel vs. Capcom 3

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ponents. Connecting online with specific friends fares better.

My main problem with the game has to do with character balance. Instead of toning characters down, the design philosophy appears to have been to make every character very good. This means that every character has combos that can deal massive amounts of damage to opponents.

While it's still too early to tell exactly how balanced the game is, I've seen videos of characters killing other characters in one combo. It can be very disheartening to lose a character off an unlucky guess. While the game does have an option to lower damage, the output ratio remains the same. This problem will really only affect the

hardcore players.

If you just want to sit down and have fun with friends, *Marvel vs. Capcom 3* is perfect. While most combos are easy, the kinds that will ruin your day are generally going to be very difficult for the average player to perform. Fans of fighting games in general, or of Marvel or Capcom, will probably enjoy this game. It's also perfect for the casual player who just wants to mash buttons with friends. Hardcore fighting game fans should still pick this up.

This is a game you probably won't be playing years from now, but it's fun today. •

Out of four camels:



The 2011 Yankees-Red Sox Rivalry: Contrasting expectations?

NICK WOOLF
SPORTS EDITOR

The energy at the Boston Red Sox's spring training headquarters in Fort Myers, FL has been somewhat overwhelming as of late. With many media outlets (including practically everyone at ESPN) touting Boston's starting lineup as the best in the league, Red Sox fans like myself have concurrently been increasing their expectations to atmospheric heights for the 2011 season. Given the disappointing results that have ensued since the Sox lost to the Rays in the ALCS in 2008 (ousted in the divisional round by the LA Angels in 2009 and missed the playoffs in 2010), Boston fans are ready for another championship. On the other hand, it seems as if Yankees' general manager Brian Cashman has misunderstood Yankee fans' attitudes toward the 2011 season.

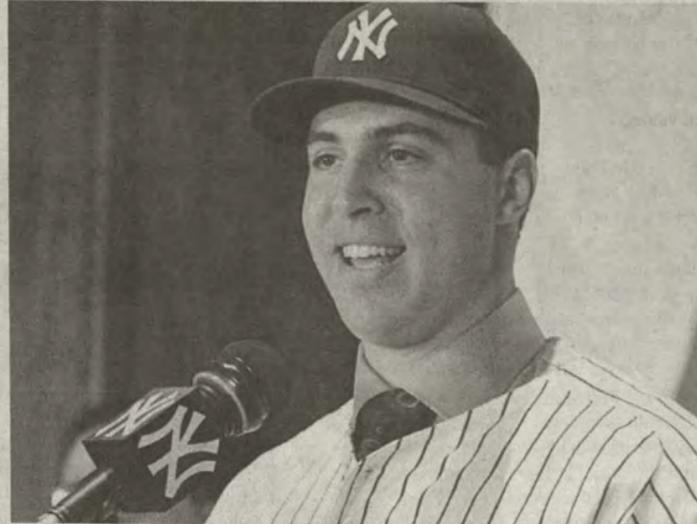
It goes without saying that Yankee fans expect their team to make, not only the playoffs, but also the League Championship Series every year. This year, however, Mr. Cashman has decided to espouse a different viewpoint on the upcoming season. While he presumably still believes his team is good enough to make the postseason, he has also made it clear that he thinks the Red Sox are the better team on paper. "I think we're the hunter," he said in a recent interview, which implies that the Red Sox are the team every other team in the American League, including the Yankees, will be trying to catch this year.

While many members of the media agree with Cashman, Yankees owner Hank Steinbrenner was understandably peeved by his general manager's underwhelming sentiments. Steinbrenner said Cashman's comments are "insulting" to his players, and he refuses to admit that the Red Sox are better than the Yankees in any way. His angry response is understandable; isn't it bad for your team's own general manager to say that the lineup of players he's put together is inferior to your arch-rival's lineup?

My answer would be yes it is bad. In sports, confidence is key, especially if you're the /



PHOTOS FROM WEB



(Clockwise from top left) Newly acquired Boston Red Sox Carl Crawford and Adrian Gonzalez, and New York Yankee Mark Teixeira.

Yankees/ for crying out loud! You have the highest payroll in Major League Baseball; everyone who's a part of your team should always think that the Yankees will be good enough to clear a path through the postseason to the World Series. It's what the fans expect, Red Sox be damned!

Now, am I happy that the Yankees seem to

have a conflict of opinion within their upper management? Yes and no.

On the one hand, I love seeing the Steinbrenner brothers up in arms over the apparently realistic views held by Cashman. This gives the Red Sox a clear mental advantage, because our owners and general manager have the same mindset when it comes to

this season: tempered optimism. According to general manager Theo Epstein, "let's be honest; we haven't done anything yet... we've got a lot to prove." While the rest of the baseball world may think that the Red Sox are the favorite this year, the Red Sox themselves are being cautious about feeding people's expectations. Is it going to be a good year for Red Sox Nation? Only if our starting position players and pitchers manage to stay healthy and produce at a superior level.

On the other hand, I hate that Cashman is trying to pitch his team as one of the underdogs. The truth is, Brian, that despite your failure to acquire top-notch players like Cliff Lee, Adrian Gonzalez and Carl Crawford during the offseason, you still have the highest-paid starting roster in the league, and your players are all looking strong heading into this season. Stop trying to set your team up for what you'll later call a "Cinderella season." There is no such thing when it comes to the Yankees.

I believe that the Red Sox and Yankees will once again trade wins and losses when they play each other eighteen times in 2011. It happens every year.

Will the Red Sox win the division handily? Obviously, no one can know this for sure, but I think it will be closer than most Red Sox fans are willing to admit. The Tampa Bay Rays added to their lineup by acquiring former Red Sox players Manny Ramirez and Johnny Damon, and the Blue Jays are still a home run-hitting force to be reckoned with in the AL East. Add the Yankees into this mix, and I think we'll all witness another exciting race in the national sports media's favorite baseball division this year.

In closing, Red Sox Nation, please keep your expectations at a reasonable level, and Yankee fans, please have more confidence in your team. The best rivalry in all of sports will be between two evenly matched teams this year, and I can't wait to see what happens in 2011. •

NFL and NFLPA Remain Miles Apart Contract negotiations threaten 2011-2012 season

BEN STEPANSKY
STAFF WRITER

Two and a half weeks ago, NFL fans across the nation were glued to their leather couches equipped with pull-out foot rests. With one hand in a bowl of potato chips and the other clenching a road soda, they were locked onto the television screen airing commercials featuring pugs and Doritos. Oh right, the Super Bowl was on too!

Now, early into the NFL offseason, the 2011-2012 season is already in jeopardy. If you've switched the channel over to ESPN, ESPN2, or even ESPN Deportes, you're sure to have heard the seemingly never-ending discussion concerning the NFL contract negotiations.

Back in 2006, NFL owners and the NFLPA (National Football League Players Association) agreed on the terms for a collective bargaining agreement set to exist until the end of the 2012-2013 season. This agreement regulates the working conditions for each NFL season (i.e. contracts, salaries, free agents, etc.). In May of 2008, owners cut short this agreement to next week (March 3, 2011). So now the clock is ticking to reach a new agreement or face a lockout next season—much to the dismay of owners, players, and especially football fans around the country.

Football has arguably replaced baseball as America's favorite sport. Television ratings for the Super Bowl (and even the Pro Bowl) far outweigh those for the World Series and NBA championship and their respective all-star games. So how can NFL owners and players not come to an agreement before their deadline next week to ensure the NFL season will happen next year? Well, this is where it becomes complicated.

To begin, the negotiations between NFL owners and the NFLPA have transformed into a legal battle, calling in federal mediator, George Cohen, to referee the litigations. The last meeting between the two sides happened last Thursday, where Cohen reported that slight progress has

been made, yet strong differences still remain. As mediation meetings have rumbled into a second week, the main problem seems to be a growing mistrust between the NFL owners and the Player's Union. As we all know, agreements and compromises can never be reached if there is no trust or comfort in a relationship. At this point, an NFL

"Learn to love each other. Yes, I'm talking to you, NFL owners and NFLPA. You have to work together, you have no choice."

lockout seems imminent because this mistrust has persisted for over two years.

The NFL and its owners are furious with the public nature of the NFLPA, especially that of its leaders. NFLPA president DeMaurice Smith has stated on multiple occasions that a lockout seems definite. In opposition, the NFLPA has hired attorney Bob Battersman to prepare for the work stoppage that the NFL continually uses as a threat; however, as both sides are still at opposite ends of the negotiating table, this threat will very likely become a reality.

It has even reached the point that the NFL has told its teams that they are no longer allowed to speak with their players or their agents after March 3. Contract negotiations are also out of the question. If there are any negotiations, fines will be given out as frequently as Tom Brady touchdown passes circa 2007 (that'd

be an NFL record 50, my friends).

Some other factors playing into the labor negotiations include how to divide the nearly \$9 billion in annual revenues, stretching the season from 16 to 18 games and benefits for retired players. An important issue involves making alterations to the rookie wage scale so that high-paid, high-draft, busted rookie players don't cripple a team.

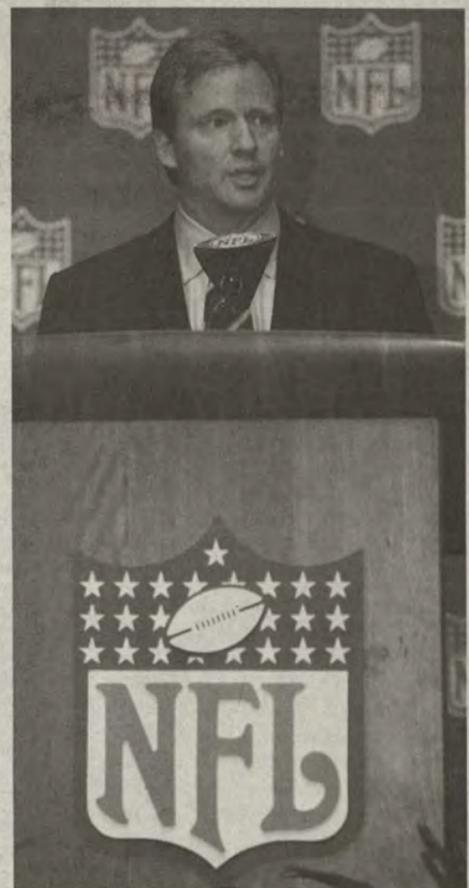
I would like to assist the NFL and NFLPA from a football fan's standpoint. After all, does anyone else think the fans should have a say in these talks, or is it just me? Without us, there is no NFL, so for the love of Bill Belichick's sweatershirt, Rex Ryan's gut, and the hope that Mark Ingram will go to the Pats, please listen to me!

How about donating some of that \$9 billion revenue. There's a good idea. Sure, there are NFL players who assist at local Boys & Girls Clubs and there is the Walter Payton NFL Man of the Year Award, but if they can't decide what to do with the money, toss it to the thousands of children in this country that need it more than Bob Kraft and his French-cuffed dress shirts. In terms of rookie salaries, how about create contracts with clauses that state if the player gets injured or doesn't produce statistically, his salary gets cut. Go ahead and stretch the season to eighteen games. We all want to see more football and less preseason games, just tell the players to watch out for the defensive backs charging at them like eighteen-wheelers. Finally, learn to love each other. Yes, I'm talking to you NFL owners and NFLPA. You have to work together, you have no choice. So if you can't be happy, at least make the fans happy and let us have a 2011-2012 NFL season.

So keep your eyes glued on SportsCenter this week to watch the epic saga between the NFL and the NFLPA unfold. And, hey, we still have the NFL Combine and the NFL Draft in April. I just really want to watch football next fall. Let's keep our fingers crossed. •



PHOTOS FROM WEB



(Top) Head of the NFLPA DeMaurice Smith and (bottom) NFL Commissioner Roger Goodell.

SPORTS

Women's Swim Team Walks on Water

Camels finish fourth at NESCAC Championships



WILL TOMASIAN/CONTRIBUTOR

Sarah Murphy '11 won the 200-yard butterfly with a time of 2:02.98 at the NESCAC Championships on February 18-20.

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While almost everyone on the team performed well, a few swimmers stood out with truly exceptional races. Sarah Murphy '11 upset the reigning National Champion in the 200-yard butterfly, winning the race with a time of 2:02.98, automatically qualifying her for the NCAA Championships. Murphy also led the team with outstanding races in both the 200- and 500-yard freestyle, placing 2nd and 3rd with times of 1:50.98 and 4:59.48, respectively.

Stand-out swimmer of the meet, Erika Fernandes '12, stole second place in the 50-yard butterfly, breaking a school record with a time of 25.84. Fernandes knocked down another school record in the 200-yard breaststroke, placing third

with a time of 2:22.69.

Together, Murphy and Fernandes helped lead the Camels to the program's highest score ever at a NESCAC Championship with 1144 points. The total placed the team fourth in the conference behind Williams (first), Amherst (second) and Tufts (third), three of the best D-III programs in the nation.

But Murphy and Fernandes were not the only Camels who found success over the weekend. All five Camel relays rewrote school records and provisionally qualified for nationals with top three finishes. The 200-yard medley relay comprised of Rachel Bohn '14, Katie Karlson '13, Fernandes and Julia Pielock '13 seized second place with a time of 1:47.71.

The 400-yard medley and 200-yard free relays also took second

place. Jessica Schanzer '13, Caitlin Munns '11, Karlson and Murphy swam in the 400, finishing together with a time of 3:53.02. Fernandes, Schanzer, Murphy and

*"Every single person
blew her time
out of the water
because of how much
heart she swam with
and because
she was swimming
for her teammates."*

Pielock swam in the 200 with a time of 1:35.22.

Murphy, Schanzer, Munns and Pielock demolished another

school record in the 400-yard free relay, placing third with a time of 3:31.23.

As exceptional performances by the Conn women continued, Murphy explained that everyone on deck took notice.

"On Sunday night, as the Colby head coach was presenting the awards for the 400 free relay, he stopped and shook hands with each of us on the podium," said Murphy. "He made a point of telling us, 'Conn, you all were the swimmers of the meet.'"

Fernandes aptly explained that the strong bond between all members of the women's team was an integral part of its success.

"The phenomenal part of the weekend was the energy and presence of our team as a whole," said Fernandes. "Every one of the

nineteen girls on our team scored points; every single person blew her time out of the water because of how much heart she swam with and because she was swimming for her teammates. We were physically prepared for the meet, but as a group we were able to break limits we never would have reached had we been swimming as individuals."

There is no rest in sight for some of the swimmers, though. After such an exciting and tiring weekend, those who qualified for Nationals are back in the pool, working hard. They are looking forward to competing against the best of the best, and hope to close out Conn's most successful swim season ever in style. •

Women's Hockey Mauled by Polar Bears

Loses to Bowdoin in NESCAC quarterfinals

DAN MOORIN
STAFF WRITER

While Connecticut College has been educating women for a century, it may surprise you to know that the Camel women's ice hockey program is only fourteen years old. However, despite its short history, the team is making some serious noise in the NESCAC. Current Head Coach Kristin Steele took over the team in the '01-'02 campaign and she and the Camels haven't looked back since.

Steele has helped lead the Camels to six NESCAC quarterfinal appearances in ten years. She has also notched a quarterfinal victory with a hard fought 2-1 win over Trinity in the '08-'09 NESCAC tournament.

"I've known Coach (Steele) for eight years now. This has been her best year," said captain Brigid O'Gorman '11. "She has really grown with the team and realized what we need from her as a coach".

This truly has been Steele's best year as the team has earned a winning record for the first time ever. The team has finished the season at 12-11-2, 8-8-1 in the NESCAC. Wins against teams like Williams, Hamilton, Bowdoin and Colby have jumpstarted



Women's hockey captain Brigid O'Gorman '11.

a winning attitude amongst the players.

"My freshmen year we went to Bowdoin and beat them for the first time ever," said O'Gorman. "From that game on the atmo-

sphere of the program changed. We knew we could compete against the best and we have been building more confidence every year."

A winning attitude has been

vital to the success of the Camels this season. The players have come together as a team to add to the win column. "Working as a team has been our key to success—we are at our best when everyone is on the same page," O'Gorman noted. "We have gained momentum throughout the season and carried it especially down the stretch with a huge win at Hamilton."

However team play isn't the only thing that has taken the program to a new level. First year player Courtney Dumont '14 set the Camels single season scoring record this season with eighteen goals. She added ten assists, bringing her to an impressive 18-10-28 line.

"Courtney is what we've been needing," said O'Gorman. "The program has lacked a true scorer. She goes hard from the start and gets the first or second goal. She sets the team on fire."

The Camels took their winning momentum to Brunswick, Maine for a NESCAC quarterfinal showdown versus Bowdoin this past Saturday. The teams split the season series. The team suffered a 4-3 loss on December 4th in Maine but bounced back for a 4-3 victory at Dayton Arena on January 16.

"If we beat Bowdoin it will

be huge momentum for us," O'Gorman said before the quarterfinal game. "We will end up playing Middlebury at their place. We play our best hockey at Midd's rink. I know we will be able to take them there. They never expect what we give them. If we beat them we are going to win the NESCAC championship. It's just the attitude."

*"Courtney goes hard
from the start and gets
the first or second goal.
She sets the team
on fire."*

Unfortunately the Camels came up just short of another tournament victory. Although Conn got on the board first when Kourtney Martin '11 scored an early goal, the quick start was not enough to ward off Bowdoin, as the Polar Bears fought back for a 2-1 victory.

The Camels may not be bringing home a NESCAC championship this year, but the young program is building a winning attitude that will take the team to new heights in the years to come. •

IN CASE YOU MISSED IT SCORES

Men's Squash (12-15):

2/27 Conn 5 - 4 Hobart
(Conn wins the Conroy Cup!)
2/26 Conn 9 - 0 Tufts
2/25 Conn 7 - 2 Northwestern

Men's Swimming (8-4):

2/27 5th place (704 points) at NESCAC Championship

Women's Ice Hockey (12-10-2):

2/26 Conn 1 - 2 Bowdoin

SO YOU DON'T MISS IT GAMES

Sailing:

Thames River Team Race:
Saturday and Sunday, Mar. 5-6 in New London, CT

Track and Field:

ECAC Division III Championship:
Friday and Saturday, Mar. 4-5 in New York Armory, NYC