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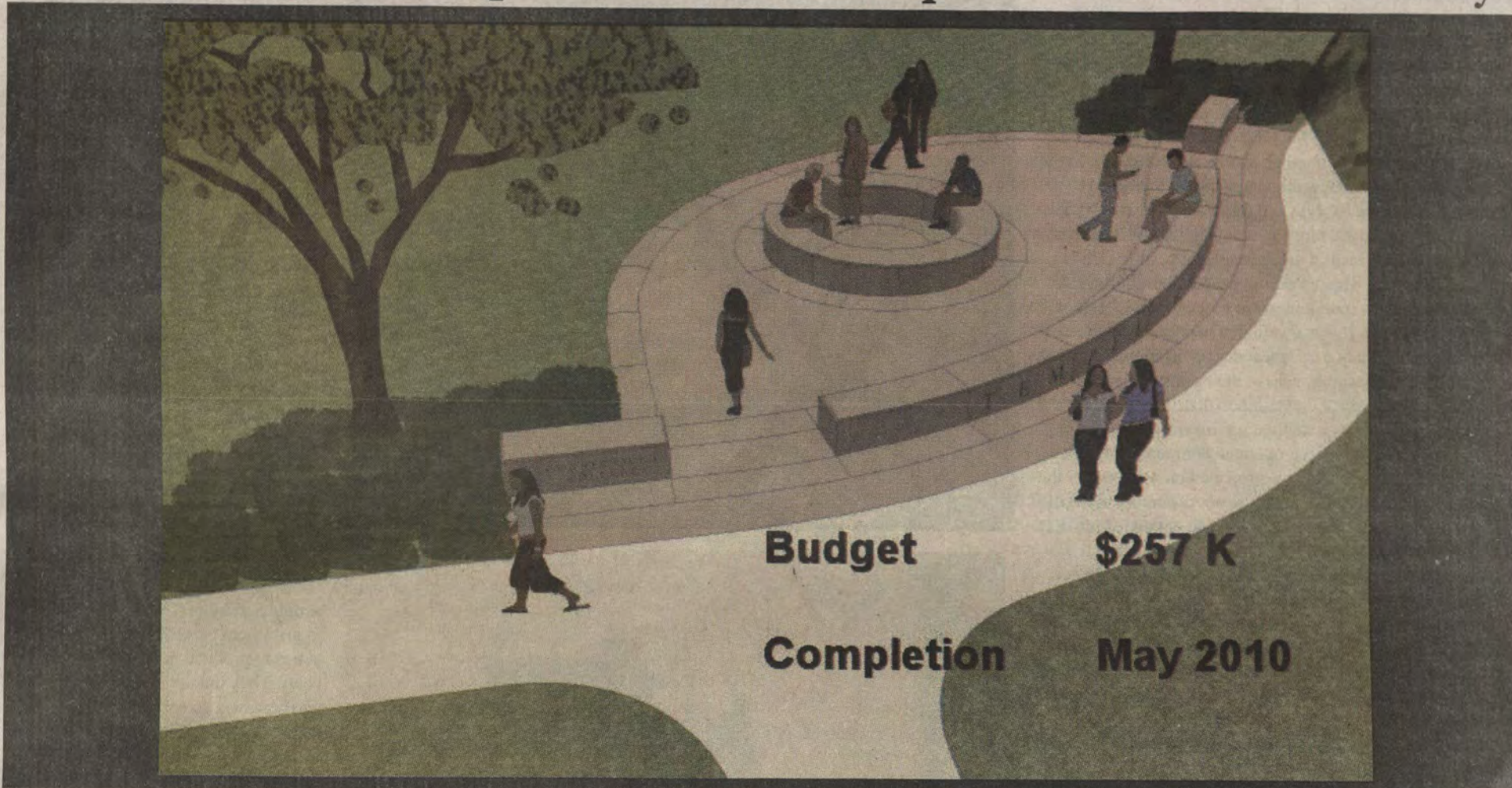
THE COLLEGE VOICE

NEW LONDON, CONNECTICUT

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New Seating on Tempel Green, An Unexpected Addition For Many



Above is an artist rendering of the new Tempel Green seating area currently under construction. The area, which will be used as an outdoor classroom and casual seating area upon completion, recognizes Jean Curtin Tempel '65, former vice chair of the college's Board of Trustees and namesake of Tempel Green. The area will feature granite benches, a granite seatwall with "Tempel Green," the college seal and recognition statement. To date, Tempel remains the college's most generous supporter.

A Multitude of Faiths Reflected In New Spiritual Life on Campus

KASEY LUM
MULTIMEDIA EDITOR

After just a quick glance at the *Daily CONNtact*, one can immediately notice the diverse array of new religious activities and organizations recently blossoming on campus. Among these new involvements are a Muslim Student Association, Quaker worship meetings and Buddhist meditation sessions: three unique additions to religious life at Conn that grew out of the passions and interests of students hoping to bring new spiritual perspectives on campus.

In the past, there was a Muslim Student Association, but over the years interest in the group faded and the organization disappeared at Conn. This semester, a few passionate freshmen students, including Ahlam Rashid and Ramza Shahid, worked together with senior and Muslim Student Coordinator, Amna Qayyum, to revitalize the Muslim Student Association on campus.

"My friend, Ramza, who is also a freshman and is Muslim, and I were talking about how there were no Muslim organizations at Conn and how we wished there a club on campus that spread awareness of Muslim culture. When Yalla Bina [the Middle Eastern club] was founded last semester, we began to talk about starting a Muslim Student Association and we asked Amna if she would help us start [it]," said Rashid, describing how the club became a reality.

Though just approved as a student organization by SGA last week, the Muslim Student Association has many goals in mind for spreading awareness of Muslim culture and practice to the Connecticut College campus community.

"Mainly what we would like to

do with this organization would be to raise more awareness of the Muslim culture across campus. It's not so much a religious organization as it is a cultural organization. Some of the activities we are planning to do are Dessert and Dialogues with professors, film screenings and many other cultural activities," said Qayyum.

She explained her involvement with the Muslim Student Association was a chance to use not only her religious and cultural interests but also her academic background to help students understand more about the Islamic world.

"I'm a history major with a focus on the Muslim world and I thought it would be interesting to use my academic background and personal interests to help these students form and organize this group. I think it's a great chance to discuss things that students might not get much exposure to here at Conn."

Spreading awareness about contemporary Islam is central to the mission of this new student organization as well as its function to be a way of discussing political, cultural, and social issues involved.

"With the introduction of Yalla Bina on campus, everyone has assumed that they are representing the Muslim group on campus, but a majority of the Muslim world does not speak Arabic and there's much more diversity to it. I think this is what our organization is trying to show the campus community as well as provide more of a cultural and political perspective along with the religious aspect," said Qayyum.

Jeff Baird '12 started the weekly Quaker Meetings for Worship out of a personal interest in Quakerism and as a way to reach out to other Quaker students or interested students on campus. He

explained that it has been hard encouraging participation because it is a new, unknown religious group to the campus.

"I knew there were other Quaker students on campus and that there were others who had attended Quaker schools or were interested in the religion, and I wanted to connect all of these individuals," said Baird.

In general, Baird found that most students do not understand who Quakers are. He created the worship meetings as a way for others to learn about Quakerism and to connect individuals interested in religion and forming a community.

"Quaker Meeting for Worship, in particular, is something that that can be enjoyed by people of all faiths—whether you are looking for a religious or spiritual experience, or simply a space for reflection—it is a space where you are part of a community."

Though not an official student organization on campus, the Quaker Meetings for Worship, held on Sundays, have a steady weekly student following. Baird hopes to further spread word about the group and to ultimately increase participation among the campus community.

"The whole idea of Quakerism is about fostering your own relationship with God and your own spiritual relationship while being a part of a community. People share messages during these Meetings, when they feel moved to speak, and through this we all join together in creating a safe environment for spirituality, reflection, or whatever one can best use the space for," said Baird.

Junior Andrew Wolff's personal interest in Buddhism led him to organize this semester's Buddhist

SEE SPIRITUAL, PAGE 3

Holleran Center Senior Projects Culminate in Conference, Banquet

MEREDITH BOYLE
STAFF WRITER

The trek from the Connecticut College gatehouse to the Homeless Hospitality Shelter on Federal Street in New London takes 29 minutes on foot, 13 by bicycle, and 6 via car. It is a trip Conn's PICA Scholars know very well.

The fourteen seniors in the certificate program have been involved in planning the annual Walk for Homelessness fundraising event for three years now, as well as tutoring, teaching, leading and learning from the greater local community.

The Holleran Center's Certificate Program in Community Action and Public Policy (PICA) Last Saturday, scholars from the class of 2010 presented their Senior Integrative Projects: the culmination of their research, PICA coursework, and internships, teaching professors, parents and other students about the projects, and defending and explaining their methodology and findings.

The College Voice had the chance to attend two of the four student panel presentations.

Students Kiara Fuller, Colleen MacPhee and Ashley Oldacre spoke in a seminar titled "Voices of Change: Survivors of Violence and Reflections on Empowerment."

Fuller, a psychology-based human relations major with a minor in sociology, focused her PICA experience on domestic violence and methods of intervention. She completed an internship at The Community Foundation of Greater New Haven in New Haven, CT.

Inspired by a close friend's experience with domestic violence, Fuller was motivated to change the world by discovering ways to stop it.

"I wanted to ensure that my work would stop another child from being harmed by domestic violence," she said.

Fuller derived three main reasons for violence from her research: power imbalances between men and women; the way that a history of domestic violence in one's life makes one either more likely to commit an offense or more likely to be attracted to an offender; and, finally, that self-esteem issues can lead victims to believe they deserve no better.

In her attempt to discover why domestic violence exists, Fuller is completing a Capstone Project in which she will document experiences of domestic violence victims.

Ashley Oldacre, an East Asian Studies major, concentrated her PICA experience on narratives of female ex-offenders. She completed an internship in Des Moines, Iowa with the Iowa Coalition Against Domestic Violence. Her Senior Integrative Project (SIP) is titled "Using Narratives to Reduce Recidivism for Female Ex-Offenders."

Oldacre questioned why women end up in prison, and what happens when they leave.

These questions led her to stumble upon recidivism: 58 percent of women return to prison after five years. Oldacre discussed the number of challenges presenting ex-offenders upon their release, including the burden of caring for family and children, finding housing and getting a job. The main difficulty with these simple tasks is the social stigma associated with being an ex-offender. As a result, any women ex-offenders are discriminated against in the workforce and society in general.

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Three swimmers qualify for NCAA National Championships p.8

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REVIEWS

Virtual Meets Physical in Cummings Art Center

Two Perspectives on Biennial CAT Symposium "Revolution: Technology as Change"

ELI MANGOLD
CONTRIBUTOR

between art and technology. The presentations and installations are all a bit nebulous-sounding: a performance featured an "interactive audio table-top" instrument and a talk titled "A Ubiquitous Computing Framework for Authoring Interactive Environments in the Arts." Even though it's a bit too abstruse for me, every presentation displays a unique way in which artists are using technology, or programmers are using art in order to explore incredibly diverse methods of artistic expression.

This year, they received around eighty submissions, of which about thirty were selected by a panel of Connecticut College faculty that included Arthur Kreiger, David Dorfman and Andrea Wollensak. They received submissions from multiple countries (such as Portugal, Canada and Israel), which they selected the winning entries based on artistic or educational merit, as well as creativity.

The Symposium is a showcase for a cutting-edge art movement, one in which the boundaries of art are stretched in a seemingly infinite number of directions. I do not know if there is a word for this movement simply because it has such a variance in style and form, so I'll stick with a metaphor. This artistic movement is like the old American frontier, vast, mostly unexplored and perilous; that is, subject to failure. This weekend, Connecticut College & Co. traveled down something akin to the Oregon Trail of artistic expression. It was a path that negotiated between experimental brilliance and meandering disappointments.

I analyzed the performances at the Symposium as a combination of concept and composition. The artistic concepts explored were captivating: invented instruments, live coding of sound (a live-operated computer program that created sound and images projected on a screen for the audience to watch) and many more novel combinations of media. In piece after piece, the audience witnessed artistic creation in a brand new form. Almost every piece and installation begged the same question out of the audience: "How the hell did they do that?"

However, in some pieces, the concept was not supported by the composition, the overall structure and effect of the piece. The shortcomings that stood out to me were primarily issues of compositional quality. Sure, it's interesting to watch a performance of the aforementioned live coding, where the performer generates sounds and images from a computer on stage... it's even theatrical in a way. But then, ten minutes later, you're still watching the pressing of buttons and a random collection of sounds and concentric colorful circles emanating from a MacBook. It doesn't go anywhere, and then it ends. Keeping with the Oregon Trail metaphor, we get lost in the Sierra Nevadas, wander aimlessly for a while, Jenny gets bitten by a snake (but lives) and then the curtains close. Many pieces I saw were devoid of any emotional response in that they possessed no conflict or direction. The piece just wallowed in the mud of experimental improvisations and overdone sonic textures.

Talking to other students after the performances, I would consistently hear "I don't get it," and "What was the point?"

The point, I think, is to display a new way of creating and performing art, but sometimes the audience is left out of the loop, causing a loss of interest. Even though I've been looking forward to the Arts and Tech Symposium for two years, I found myself losing interest in many of the pieces. This is hugely disappointing to me, because I think the biggest source of potential in this type of art is its ability to engage the audience on many more levels than previously possible. As I said, the Symposium is a showcase of art movement in progress. It hasn't reached its compositional maturity yet.

I don't believe that every piece was devoid of compositional merit, and I "got something" out of almost every piece. There were definitely highlights this weekend, among them "Bloomy Girls," a video of emotive colors and forms with a soundtrack that complemented the images in a meaningful way. "Persistence of Vision," a dance and multimedia piece, incorporated dancers captured and projected in various ways by an infrared camera. The dancers were combined with computer-generated musical and choreographed gestures and a short film that created a composition of unique texture and stimulation. However, it seemed that the weakly choreographed dance was justified and covered up by all the fancy gadgetry.

KinoDance's piece is perhaps representative of the tension between the traditional and modern forms of artistic expression found throughout the Symposium. The performance combined a prepared piano set off to the side, reminiscent of a theatre for silent film. The piano was prepared in a way that altered the sounds of certain keys, implying a modern take on the classic piano. The progression of the dance seemed to convey a conflict between dancers dressed in traditional clothing—a red satin dress and trousers with suspenders—and dancers dressed in futuristic costumes that represented modernity. The future dancers seemed to be on the offensive, grabbing and manipulating the traditionally costumed dancers, which invokes a sense of modernity's increasing, inexorable influence on traditional forms of art. We saw this same theme expressed in many of the other works, such as a traditional flute, piano or entire orchestral composition distorted and shaped by electronics.

In this new field of art, where the synthesis of traditional and digital artistic methods can create pretty much anything imaginable, the results we have seen so far have been hit or miss. Still, the Symposium offers Connecticut College an opportunity to experience first-hand a budding artistic and technological movement.

This weekend, the Ammerman Center at Connecticut College hosted its twelfth Biennial Symposium on Arts and Technology. The Symposium consists of both lectures and performances on topics regarding the nexus

LILAH RAPTOPOULOS
MANAGING EDITOR

Six frantic men and a handful of visitors zig-zagged their way through the lobby last Wednesday, preparing for the next day's Arts and Technology Symposium. In the center sat a static box of half-empty Munchkins on a bench, the only thing not toyed with or repositioned, and a lonely reminder that some things don't change.

Maybe technology is upending our perception of art, of narrative, of beauty, of communication, but a house-shaped cardboard pink and orange container will always contain what we expect it to: chocolate glazed. Powdered sugar. Coconut. Jelly. The basic breakfast pleasure for a working crew.

The installations, performances, panels and lectures all seemed to focus on these questions: how much do we control technology, how much does it function independently, and how much does it control us?

University of Wisconsin professor Dean Balladez explained in his talk "Embodiment and Mass Communication" that the Internet has created a global social commons. On social networking sites we construct new disembodied identities or avatars, that represent us albeit disassociated with the physical space we embody. Is it possible to uphold these identities in cyberspace, textville and real life? Is copresence between virtual and physical spheres weakening or strengthening our abilities? He concluded by asking yet another unanswerable question: whether and when the two will merge. "Will online avatars make it into our offline world?" Will there come a time when we can morph our identities in real space and real time?"

On Friday night, David Bithell and Ali Momeni performed "Paraguay," an interactive table-top performance loosely controlled by the artists and amplified by technology. Visually, they use lights and a video camera to project the miniaturized stage behind them. Audibly, they wired the stage's props, crude wooden and iron cutouts of trees, people and shapes, with digital sensors to give them "pseudohuman" intelligence to produce their own arrhythmic beats. They manipulate this set in their performances to explore what Bithell called the "cognitive dissonance caused by the human relationship to technology."

The work evokes but doesn't direct a narrative. It plays with how much the audience acknowledges the artists as puppetmasters versus how much it forgets them in preference to the puppets. Momenti called it "analog madness" — experimenting with physical technology — amplifying sounds, gadgets that can play controlled, sophisticated things on their own.

In the lobby, Zack Settel and Mike Wozniowski sat surrounded by laptops and headphones to explain "Audio Graffiti," a virtual space installation that explored the role of sound in a three dimensional space. They virtually overtook the south wall of the Cummings lobby as their "sound wall" for the weekend, on which viewers could use a microphone-headphone set to stick sounds. Their project, much less abstract, works like this: a viewer puts on headphones, and the closer he stands to the wall, the more prominently he intersects with an individual sound. As he walks back, he can hear the big picture, a muddle of different tags that are locked into a consistent rhythm.

Through the course of the weekend, the sounds consisted of everything from a student whispering, "I'm behind the wall" to ringing bells to clapping drumsticks.

The artists ideally want to bring this idea into an urban landscape, allowing people to tag their city using an iPhone application.

Walls, tourist attractions and street signs could be tagged with any sound, from spoken reviews to guitar riffs. Settel and Wozniowski are in effect playing with the human response to the intangible sphere of pure audio, of hearing what you can't see. This work felt most obviously progressive and useful.

Jamie Jewett, Luke Dubois and Tim Cryan created a multimedia piece called Persistence of Vision, a three-way collaboration between light, media and dance aimed to invert the idea of blinking. The piece encouraged viewers to perceive the blink not as moment you lose, but instead as a moment that provokes action.

Every momentary action in the piece was based on the blink of a videotaped woman projected above the audience. Within these blinks, dancers moved under infrared motion tracking devices that followed their shapes on that same screen, the eyeball itself projected onto the floor and occasionally angled up to the audience on a giant circular screen. The whole piece moves based on the arrhythmic structure of this human action, a paradoxically more organic rhythm than any steady beat. It's meant to alter our perception of routine and structure by erratically exerting energy in movement, lighting, sound and projections to shock us out of passively watching.

Overall, my impression was this: a whole is greater than the sum of its parts. The time, grant money and meticulous concentration these artists spend on the minutiae of their work seem, at best, self-indulgent. In conversations with students, artists overcomplicated their sentences to explain straightforward ideas, the work constantly "evoking" and not portraying, and their main point purposefully ambiguous.

But those small deliberations are working toward something bigger, potentially game changing ideas that could advance the global use of both art and technology. These artists are consciously progressing how we relate to our surroundings and how media literate generations will bring together fields of thought.



Events from Revolution: Technology as Change, the Ammerman Center for Arts and Technology Symposium. From top: "Cathedral of Empitness," Katherine Rose (multimedia dance); "Lush Intrinsic," Dan Van Hassel (piano, electronics); "Bloomy Girls," Joao Oliveira, Takagi Masakatsu (video). Bottom left: students play with student-made scrap-pile robots. Bottom right: Alicia Toldi '12 adjusts her own robot.

KARAM SETHI/PHOTO EDITOR

CC Republicans and Democrats Debate Healthcare Reform

JAMES SCALES
STAFF WRITER

The two predominant political clubs on campus, CC Democrats and the CC Republicans, faced off in a U.S. healthcare debate last Friday sponsored by the Student Government Association.

The conversation was animated; the number of audience members exceeded Cro's Nest capacity.

Professor Monika Lopez, though not part of the debate, was present and seemed pleased with the results.

"We had a good turnout, especially for a Friday night," she said. "It's good to see these issues being discussed with enthusiasm. If only Congress could work this well."

CC Democrats and Republicans ultimately agreed on one aspect of the healthcare issue: the moral precept that suffering should not be allowed to continue.

In their closing statements, the Democrats reiterated the need for reform and urged the audience that people in the 19-26 age bracket are the fastest growing segment of the population, and thereby should not only insure themselves but also push for the cause.

The Republican side concluded by referencing the famous children's story, "If You Give a Mouse a Cookie," through which they assured the audience that to give people what they want will lead to dependence, lack of initiative and, ultimately, unhealthiness (according to one debater, this unhealthiness looks much like communism).

According to a chart produced by the World Health Organization in 2000, the current healthcare system of the United States is ranked 37th out of 190 countries - the 'Fifty Nifty' fall just behind Costa Rica. Conversely, as of 2005, the U.S. is ranked second for percentage of the GDP spent on healthcare. France, which enjoys the highest ranked healthcare and the third-highest life expectancy, spent roughly two-thirds of the money the United States spent in that same year.

The issue for many is purely fiscal: our country cannot afford to maintain the course, especially given the choppy economic waters we are sailing through.

Indeed, cost seemed to be the focus of the CC Republican debaters. They focused on tort reform: nearly 81 billion dollars, they claimed, was being lost to malpractice suits and other frivolous litigations.

"This is nothing to shake a stick at," they contended.

The purpose of tort reform is, according to Karl Rove, "to eliminate junk lawsuits that drive up the price of health care."

According to the CC Repub-

licans, roughly three-quarters of doctors believe fear of lawsuits affects their practice negatively; the Democrats insist that only two percent of malpractice suits actually result in the doctors having to pay.

In either case, the CC Republican side suggested that reform would have to come in many forms: pushing for out-of-court settlements, easing licensing regulations to let various treatments be practiced by more of the medical sector (doctor's assistants, nurse-practitioners, pharmacists, etc.). This would hopefully save doctors from bearing the full weight of these junk lawsuits.

Tort reform ought to wait, the CC Democrat debaters claimed. For them, the important issues were the erasure of preconditions (one of which is "being a female"), the ease of access to quality care (which Americans both "want and deserve"), and the problems of cost.

For example, the Democrats claimed, a visit to the emergency room might cost about \$1,000 - an off-putting stipulation that forces many to wait until a condition becomes unbearable before they visit the hospital.

If treatments were available more widely, and at a lower cost, then conditions can be treated early, which saves money in the long run.

Of course the issue of government intervention was raised. The Republicans suggested that, were the government to intervene, incentive for profit would disappear.

America, they posit, "makes machines for humans" - they boast the finest medical technology industries in the world. Such development ought not to be hindered.

CC Democrats expressed concern about one face of government interference: capping the prices for pharmaceutical goods. Capping would inhibit the companies as close as "Pfizer, across the river" from researching and producing drugs at competitive rates.

This capping is used by the Canadian government; the method's failure, they claim, is evident in the fact that Canada's Prime Minister, Stephen Harper, recently traveled to the United States to undergo medical treatments. Notions of intervention must be "considered, and considered greatly."

The Democrats argued that pharmaceutical companies often engage in the practice of "pay to delay," by which they discourage their competition from producing generic versions of drugs at cheaper prices. It is practices like these, they claim, that inhibit development, and, as such, they ought to be regulated.

The discussion later introduced

the issue of "right versus privilege." The Republicans posited that the people should not be forced to have the right to healthcare, that the opportunity should be provided but not mandated; to infringe on civil liberties would deny the "principles of America."

The Democrats replied that not only is healthcare a right, but that it is the correct move for our country. A healthier workforce means higher production and economic growth, and "hardworking Americans deserve hardworking healthcare."

Numerous references were made to the 46 million uninsured Americans. This number was later reduced, owing to the claim that roughly six million are illegal immigrants and five million more are residents without full citizenship status.

Of those remaining, 86 percent claim they are in "good or excellent" health and do not seem to require insurance for something they do not currently need.

Several important questions were asked in a session following the debate, including the "moral imperative" of providing healthcare, even if only to the estimated few millions of the uninsured who simply cannot afford it.

The issue of the public and the private also emerged during this discussion, with reference to well-functioning, government-run institutions like police and fire departments. These services are often utilized solely in emergencies, and, therefore, do not require contractual pre-agreement - the fireman does not ask for proof of residency before putting out the fire. It was suggested that perhaps the emergency room could become a similar public institution, while other medical services would remain private.

Lopez believes that the nature of insurance companies is the largest issue of the national debate. Having 30 percent of their profits go toward administrative costs "is not efficient... you would not run a restaurant this way."

Because they are protected from monopoly laws, the magical hand of the market is often brushed aside, so that a company like Blue-Cross in California might raise its premiums by 30 percent without fear of a competitive backlash.

Thomas Jefferson once asserted that "it is the responsibility of every American to be informed." Given the scale of the healthcare question, our task as students is to not only to understand as much as we can, but also to care about the issues and about our national future.

But don't take my word for it. As Jefferson also notes, "Nothing can now be believed which is seen in a newspaper."

Spiritual Life

CONTINUED FROM PAGE 1

meditation sessions with Dean of Religious and Spiritual Life, Claudia Highbaugh. Wolff first approached Dean Highbaugh during the fall semester inquiring about any Buddhist contacts in the New London area that might be able to help him study and practice Buddhism on his own.

Highbaugh told Wolff that many other students had also expressed an interest in practicing Buddhism at Conn, yet since there was no group on campus representing the religion she suggested Wolff form such a group.

Bruce Blair, a Buddhist chaplain at Yale University, leads the group's weekly sessions and provides guidance for the group members.

Wolff reflected on the goals of this new group and its influence in representing the aspects of the Buddhist religion on campus. His involvement with the club reflects his personal desire to be involved with other students sharing religious beliefs.

"[With religion] it makes sense to have a center and a group to base a practice in. Buddhist meditation is practicing a way of giving one's self up completely. In order to give of one's self completely, one must open one's self completely, and it is best to have a safe place in which to do so."

The Buddhist meditation sessions function with the assistance of the Office of Religious and Spiritual Life and use spaces in Harkness Chapel and Becker House.

Though the group is still growing, its followers include students, staff members and a Conn alum. Wolff stressed that membership in the group is not strict and meetings are casual and relaxed.

In true Buddhist nature, Wolff expressed a reflective view of the group's role as an addition to religious life on campus: "I'm just going to set up the cushions, make the tea and light the incense and all I can hope for is that the people who come will benefit in some way, in a way that only they will be aware of. I am merely concerned with providing a welcome, open space for those to sit in and open their minds."

Though these new religious involvements on campus have added to the variety of spiritual space at Conn, two of the longer-standing religious organizations on campus, Interservice Christian Fellowship and Hillel, also provide students with interesting and inspiring means of exploring religion.

Alex Zarecki '12, a student leader of the Interservice Christian Fellowship (IVCF), stressed the club's importance on campus as a means of fellowship and community for Christians and those exploring religion.

"The core of IVCF on campus is the weekly large group gathering in Cro's Nest where we read Scriptures, discuss topics of personal relevance and community concern and sing sweet praise tunes. In its widest sense, the mission of IVCF is to respond to God's love, grace and truth by supporting a community committed to following the teachings and example of Jesus," explained Zarecki.

As a national organization on many college campuses, the Conn chapter of IVCF is involved with attending national conferences and service trips in affiliation with the larger IVCF community. Besides their weekly gatherings in Cro's Nest, IVCF hosts weekly small group Bible studies in dorms and common rooms as well as fellowship meals open to the entire campus to cook and enjoy company.

This year the group has been working on increasing their role on campus by holding larger scale events such as dialogues and film screenings.

Zarecki described his involvement with the club as both a way to bond the Christian community on campus as well as to provide resources for those exploring Christianity.

"I try to help members who have come from specific Christian traditions to maintain respect for the goodness of their early teachings, while challenging their view of what it means to be a Christian and what it truly costs to love like Christ. Outside of the group, most students seem to want no direct or complete affiliation with any par-

ticular religious/spiritual tradition or belief. Our goal as a group is to live out the truth of Jesus as best we can, that all might see Him for who He is: love embodied, dwelling among us."

Emmet Markin '10, president of Hillel, explained that the organization's mission is to create a stronger sense of community at Conn through spreading Jewish culture and traditions on campus.

Hillel, which has experienced an increase in interest and popularity among students on campus in recent years, has brought many cultural events to Conn.

Markin expressed the perspective that students have been attracted to Hillel mainly for the cultural aspects of the organization and feels that embracing Judaism may be something that students have overlooked due to these factors.

"I think students have embraced our club because we don't emphasize religion, but rather the culture and traditions. Students on campus enjoy being culturally Jewish rather than embracing being religiously Jewish. It does seem this trend is slowly changing and I hope both aspects will be more closely explored by students," said Markin.

Though Hillel's cultural and social activities are popular on campus, the organization does provide many religious events allowing students to gather and fellowship. Hillel hosts Shabbat dinners in Freeman every Friday night at 6 PM, provides Jewish holiday celebrations for the whole campus and many special events bringing in lecturers to speak on topics related to Judaism.

Markin described his goal for the club is to continue to reach out to the student body through religious and cultural events and bringing students together through a shared Jewish community.

"I'm very proud of my Jewish heritage and I would like to educate others about Jewish culture. Through Hillel, I think we can provide an arena for Jewish students and non-Jewish students to come together and embrace both religion and community."

Religion has always been a less-discussed topic among college students across the nation and seemingly attracts less interest than in previous years. Though Conn's liberal views on religion may provide for the clandestine aspects of religious organizations within Conn's social scene, student religious leaders shared their opinion of religion on campus and its future.

"People are very liberal about religion here on campus and I think it's difficult for them to understand what we do. I think this is probably why religious organizations are not given much attention on campus among students here," said Rashid.

Zarecki agreed that religion is a rare topic discussed among students and sees this as a result of students not fully understanding or personally exploring religion.

"Students here at Conn are generally quite open-minded and polite, but discussing religion is a very personal thing; it is full of so much baggage and negative imagery. There are two primary reactions I receive when IVCF comes up in conversation: the first being, 'Oh... so, what do you, like, do in that?' and the second being that the conversation ends quickly, abruptly, and awkwardly. Both to me are representative of the severe disconnect that exists between students and the existence of the genuine, intellectual Christian striving to love God and love people."

Baird expressed his feeling that religion on campus can provide the student community with opportunities to become more open and understanding of each other and of the core mission of the College.

"I am passionate about Quakerism, and because I want to have an open, spiritual space on campus. Quakerism is a very accepting religion. The values within Quakerism actually are very similar to many expressed in the Honor Code, one of the main reasons why I chose Connecticut College."

These student organizations are only the beginning of starting the discussion about religion on campus. With the hope that many student leaders expressed, these organizations will lead awareness and a deeper understanding and reflection of spiritual life.



JAZMINE HUGHES
NEWS EDITOR

- SGA President Peter Friedrichs '10 outlined the newest plans by the Automobile Congestion and Pollution Reduction Task Force. He first compared Conn's parking plans to those at other, similar institutions, particularly other NESCAC schools. Connecticut College is one of the few colleges that have parking alongside major buildings, as opposed on the outskirts of campus.

There is a detailed Master Plan full of future plans for Connecticut College parking, including raising the price of parking permits, closing off Cro Boule-

Last Week at SGA ...In Brief

vard to cars and a parking lottery system. Targeting the unnecessary driving that happens within our campus (for example, Harris to Cummings, or from the Ridge to Cro), the Task Force admitted to having aesthetic reasons for these changes, but more importantly, they are worried about students' health, amidst the rise of childhood obesity in the United States.

The information presented to the Assembly is currently a work in progress.

The Assembly voted on SGA action regarding Think Outside the Bottle Day, a day-long activity to raise awareness about alcohol abuse, targeting the health and wellness of Conn students. Think

Outside the Bottle Day is now an SGA-approved and partially funded event.

The Assembly voted to offset 15 percent of electricity consumption with the purchase of 2,250 MWh of Renewable Energy Certificates (RECs) in order to implement on-campus renewable initiatives. They also approved a two-year agreement (2009-2011) to purchase Green-e Certified, 100 percent wind Renewable Energy Certificates (RECs) to offset 15 percent of our electricity purchase.

There is \$35,000 in the Environmental Modeling Committee budget that will roll over for next year.



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PERSPECTIVE

Inside the Housefellow Selection Process

BEN GITKIND
STAFF WRITER

The Office of Residential Education and Living has scoured our campus for the leadership-hungry and handpicked a dynamic crew that will be calling the housefellows of 2010-11.

As the current Housefellow of Branford I was able to watch the process from the other side of the desk as I helped conduct interviews and read through applications.

Here's what struck me: it appears as though the most formative component of the process was Res. Life's understanding of dorms as sentient beings with their own unique sense of character.

The housefellow selection process seeks to emphasize these qualities through matching the applicants with the correct personalities to the right environments, not simply putting the strongest candidates where they wish to be placed.

But how does the Grand Council of Housefellow-choosers attain this in-depth character

analysis?

As far as the application process goes, all interested parties submitted answers to a fairly regular array of essay questions as well as resume standards. Applicants also had to explain how they were distinct on a single piece of 9 x 11 cardstock.

For me, the applicants' essay answers tended to blend together, though a lot of character shined through in the cardstock assignment. If you ever apply, do something utterly insane that explains who you are as an individual at ever opportunity that you get.

Central Campus Area Coordinator Colleen Haggarty talked about the creative aspects of the application process that shed light on the unique qualities of students.

"On the housefellow application, we asked them to create their perfect residence hall, not just a box with rooms and a common room," she said. "The floor governors were asked to explain what they would want their residents to say about them by the end of the year."

Haggarty noted the ways in which the creative portions of the application shed light on applicants in unconventional ways.

"They are better than just essays," she said.

The application process also includes an interview whose format has changed slightly in the past year according to Haggarty.

"We tried to make it a little more formal this year," she said. "This may not be a Fortune 500 interview but your professionalism will come through in the way you present yourself."

Each interview is conducted with both a professional staff member and a current housefellow. Both have the opportunity to ask questions and submit feedback on a given applicant.

While interviewing candidates, I was impressed with the weight given to housefellow comments, an aspect of the process that hopefully results in a dynamic understanding of each interviewee from both student and faculty perspectives.

The third and final part of applying is this tricky little thing

called group process.

Essentially, candidates are arbitrarily grouped and asked to perform a variety of activities that are reminiscent of the same icebreakers used at orientation.

It's not as simple and fun as it seems, however, as the applicants are observed like lab rats by current housefellows who are asked to take notes on the actions of the potential-fellows.

Our selection process is unique because of the importance we put into these judgments, though they are far more subjective, of an applicant's strengths.

"Conn is the only place where we do a lot of interesting stuff with group activities," Haggarty said, "and I've had a lot of years doing selection."

The entirety of the process is aimed at the maintenance of community on our campus, and Res. Life is doing a solid job at attacking this challenge through a very personal approach that separates students from the numbers that they often become on paper.

Looking through the list of housefellows for next year, I

think that each choice will help each dorm on our campus retain the definite sense of personality they have always had without (hopefully) all of our living spaces erupting into chaos.

2010-2011 Housefellows:

- Abbey: Emma Krane
- Blackstone: Sally Zuar
- Branford: Eric LeFlore
- Burdick: Becca Dolfi
- Earth/360: Adam Sleeper
- Freeman: Trevor Prophet
- Hamilton: Molly Bierman
- Harkness: Lincoln Wesley
- JA: Chelsea Manning
- Johnson: Alex Domeniconi
- KB: Nita Contreras
- Knowlton: Aaron Chau
- Lambdin: Sara Keller
- Larrabee: Adam Miller
- Lazrus: Katie Serra
- Morrison: Lindy Nash
- Park: Emily Webb
- Plant: Miriam Singer
- River Ridge: Anne Denton
- Smith: Anna Membrino
- Windham: Annie Bigwood
- Wright: Luke Wilder

PICA Conference and Banquet

CONTINUED FROM PAGE 1

Oldacre began to research the power of narratives, verbal life stories, as a tool to re-integrate ex-offenders into society.

When you tell a narrative, she said, you reconstruct the past to make sense of the present and to understand the future. In retrieving memories, we draw upon events close to us, which can be a valuable experience for ex-offenders. Through these narratives, Oldacre hopes to tackle the problem of recidivism and keep ex-offenders from re-entering prison.

Colleen MacPhee, a double major in sociology and gender and women's studies, focused her PICA journey on resources and support systems for homeless women who have survived domestic violence or sexual assault.

As an intern at Jane Addams Place in Philadelphia, MacPhee planned social events for the women and child residents and held a women's writing course.

She explained the process as just that, a process. She was origi-



Class 2010 PICA Scholars Paola Coste, Kiara Fuller, Freya Levett, Zoe Hull, Kristin Humphrey, Ashley Oldacre and Colleen MacPhee. Not pictured: Deena Kimmel, Molly Hayward, Sara Kruger, Leland Stillman, Melanie Joubanian, Sarah Howe and Harrison Wood.

nally surprised at the women's lack of enthusiasm to take her writing class.

MacPhee still believed that survivors of violence would benefit from an additional outlet to express themselves. After receiving a \$500 grant from the Holleran Center's Social Entrepreneurship Initiative Fund, MacPhee decided to hold a creative art journaling

course at the Women's Center of Southeastern Connecticut for her Senior Integrative Project.

To date she has held eight classes which have integrated painting, drawing and writing.

After hearing that the writing and drawing help the women express themselves and detox, MacPhee hypothesized, "Creative journaling may be both a tool of

empowerment and a medium as a tool for coalition building."

The panel discussion "Perspectives on Human Rights: Education, Law and Immigration" featured students Molly Hayward, Deena Kimmel, Zoe Hull and Sarah Howe.

Hayward, a government major, concentrated her PICA experience on women in development and post-conflict recovery.

She completed an internship at The Foundation for Development Cooperation in Queensland, Australia and studied abroad in Geneva, Switzerland.

While abroad, Hayward spent time studying the United Nations Development Program (UNDP) Rule of Law implement-

ed in Darfur, Sudan, which led to her further research of development programs and their impact on women at The Foundation for Development Cooperation in Australia.

During her internship, Hayward concentrated on a program titled called "Bottom-Up Governance and Leadership Program for Women in the Pacific." For this program, Hayward created a gendered monitoring and evaluation system and an impact assessment to evaluate its effectiveness.

Her Senior Integrative Project will emphasize the ways in which recovery and development programs can be evaluated for their positive impacts on females, and how to maximize positive outcomes within the programs.

Deena Kimmel, who is majoring in American studies, focused her PICA studies on finding a solution for peace in the Middle East. She completed her internship at the Hand in Hand school in Jerusalem, Israel.

After attending Hebrew school for the majority of her life, Kimmel had only heard the Jewish side of the Israeli-Palestinian conflict. After working on the fourth annual Tree of Life Conference at a local church, Kimmel became educated about the Palestinian hardships involved with living in territories now occupied by Israelis.

"I came to realize that peace couldn't be achieved if only one side was heard," she said.

This new idea was reinforced at the Hand in Hand school, where Arab and Israeli students go to school together. Here, Kimmel helped teach English and art classes, and ran a three-week English camp for 25 students.

In the school, Kimmel realized that Jews and Arabs can live together peacefully. Children in the school had grown up together, and as a result their parents and teachers became friends.

"I really do think peace is feasible," she said. "We just have to figure out a compromise that will make peace work."

Zoe Hull, who is majoring in sociology-based human relations, focused in immigration policy. She completed her internship at the International Institute of Boston.

While abroad in Barcelona, Hull realized her true passion for immigration policy. Accordingly,

she interned at the International Institute of Boston where she worked with many clients, including "asylees" (people already granted asylum) and people in the process of applying for asylum.

She described the subjective nature of judges and individuals who decide whether or not to grant asylum to those seeking safe haven in the United States. She explained that often, asylees from allied countries or those with whom the United States conducts business will be denied asylum on the basis that granting asylum implies that the United States is condemning events in that country.

"There is a new form of torture present in the United States: torture in the form of denial of safe haven," Hull said.

Hull will soon be completing her SIP called "The Broken System: American Political Asylum."

Sarah Howe, an international relations major, focused her PICA studies on children's rights and immigration law. She completed an internship at the Refugee Council in London, England.

Inspired by human rights classes taken at Conn, Howe became interested in refugees, focusing on an underrepresented population: separated children.

In London, Howe worked with separated children in London doing anything from translating documents to finding lawyers to navigating the city with a child to find a doctor.

She expressed frustration at the xenophobic systems regarding immigrants in both the UK and US.

"We have this attitude that if they come here, they need to know our ways. But it's not necessarily that they want to come here, they want to leave there."

Her research in London led her to compare the American and British systems, concluding that the United Kingdom provides better protection for separated children seeking safe haven from persecution in their own countries.

Howe will soon complete her SIP, titled, "Separated Children Fleeing Persecution: A Comparative Study of Asylum Policies in the UK and the U.S."

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- Use Pandora.com

For more information, visit the IS website "Finding Legal Online Music, and Other Electronic Content"

(<http://www.conncoll.edu/Libraries/policies/mediadownloadpolicy.html>).

For additional information contact: Beth Hansen
ext. 2681 ehhan@conncoll.edu.



ATLAS's I-Nite: An Intergalactic Spin on Internationalism

JEFF BAIRD
STAFF WRITER

Last Friday night the 1962 room was the place to be. The room was transformed to feel like a "Space Odyssey," complete with galactic video imagery and trash-bag alien costumes.

This was I-Nite, ATLAS's spring cultural show (similar to CCASA's Fusion, held in fall), which included a wide variety of cultural performances, as well as skits explaining human culture and behavior through alien eyes. This ultimately showed the hope for humanity lies in the power and diversity of cultural art forms in the world.

Below is a recap of the night's performances:

"Alien Dance": A brief skit and dance, setting the premise for the show. The best part was the hilarious short animated film entitled "A Brief History of Pretty Much Everything."

"The Sharma Seven": A rock band organized by Mihir Sharma '12, that performed two songs, including a smooth rendition of the Indian song "Roobaroo," with vocals by Siddharth Ratho '11, Alex Zarecki '12, and Mariam Tabatadze '13.

"Latin Love": Following a brief skit about how humans can never decide what they want, was a smooth tango and salsa dance number, performed by Manuel Jimenez '12 and Claribel Marmol '10.

"Moroccan Folklore Dance": A very lively performance, complete with sparkling costumes and a synchronized, shoulder-raise dance, with choreography by Majda Kahiam '12.

"Juxtaposed": A multicultural dance, with a medley of songs including "Summer Love" from *Grease*. Three girls, three guys, and lots of red spotlights.

"It Was Due": A passionate acoustic performance of Aaron Niequest's "Here Are My Hands" by Alex Zarecki '12, in synch with the fervent dancing of Wayne Ong '11.

"The Palestinian-Israeli Skit": Time to add some seriousness. The screens featured a video of a

candle burning to set the mood for this one: a history of the conflict through the eyes of twelve different individuals, each telling their own story. This emphasized the range of difficulties the war created. Ended with stories of hope, and a hope for more to come.

"The Schwiffs": Up next was an a capella performance of James Taylor's "Lighthouse" by the all-female group, with the imagery of ocean waves and sunsets to accompany the warm vocal performance.

"Dos Sevillanas": After a skit about music as a healing power, that included mentions of lip synching à la Britney and Ashlee Simpson, as well as Paris Hilton's recent efforts. After that came a strong upbeat dance performed by Tremana White '11 and Alexander Dana '10.

"JHOOM": Another dance, this time Bollywood-inspired, featuring a diverse cast, lots of energy, and bright lights.

"I Rise": The next act was a powerful poetry reading of Maya Angelou's "Still I Rise," translated into eight different languages, then spoken in English. As my friend Alex DeShields '12 put it, "So many sexy languages spoken at once."

"Middle Eastern Shimmy": The '62 room heat up during this one. Bellydancing, choreographed by Justine O'Sullivan '13.

"Decale Gwada": The finale, preceded by a skit bringing the show together, was about how wonderful it would be to have all of these cultural performances and talents in one place together, so that we could enjoy it all—which is what I-Nite was.

The show concluded with its most energetic number, a nine-person Afro-Caribbean dance to the popular Jessy Matador song "Dècalé Gwada".

This happened to be my first attendance at an ATLAS show, and it most surely will not be my last. This was one of many recent events on campus with all funds going to Haiti relief efforts, and one where you definitely got your money's worth.

Junior Will Brown's testament spoke for all after the show when he said, "That was invigorating."



The "Sharma Seven" performs "Roobaroo." From left to right: Alex Zarecki, Mihir Sharma, Mark Warburg, Siddharth Ratho, Justin Koufopoulos, Mariam Tabatadze and Gautam Sinha.



Wayne Ong performs in "It Was Due" to music by Alex Zarecki.

Music Review

Cave In: *Planets of Old* EP

DAVIS MCGRAW
STAFF WRITER

In the mid 1990s, some hardcore bands got together and started playing shows in and around the Boston area before eventually landing deals with local Hydra Head Records. One of these bands was Converge, who by the end of the decade had risen to the apex of the revitalized genre on a wave of polyrhythmic insanity. Another group of guys called Piebald stopped screaming altogether and unexpectedly shifted focus to pop structures and wistful songs about their tour bus.

Cave In, whose Merrimack Valley Hardcore is easily on par with Converge and the Piebald, cranked up their reverb and set off in yet another direction. While their experiments with space rock and slow-building rhythms seem, at first, to set them apart from their contemporaries' sonic choices, their strength through the

years had resided in their willingness to let their past and present coexist in their ever-developing sound.

On *Planets of Old*, their first release in nearly five years, Cave In are even less concerned than usual with genre adherence, covering almost all of the ground they explored in fifteen-plus years on four near-perfect tracks.

Fans of 2000s *Jupiter* should have few gripes with "Cayman Tongue," a huge, crawling epic six minute lead-in loaded with tons of echo and loud, loud guitars. On the opposite end of the spectrum, the abrasive vocals and frenetic energy of "The Red Trail" reference the band's early hardcore days. The other selections fall neatly in the middle, adding hooks and melodies to the auditory overload.

Is this, then, a comeback record? I'd say no.

Planets of Old merely marks yet another release by a band that

has consistently valued quality over quantity, even if it takes a vacation or two. This is well worth the five years.

Also Check Out:
Deftones: *Deftones*
Piebald: *We Are The Only Friends That We Have*
Converge: *Jane Doe*

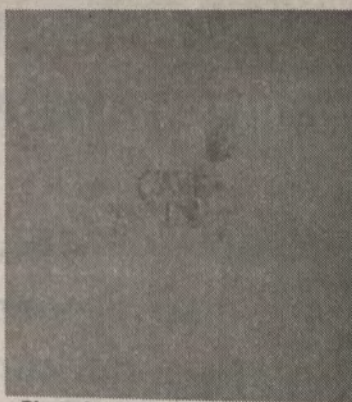


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THE ROCKY HORROR SHOW



Let's Do the Time Warp...Again! A Review of *The Rocky Horror Show*

MATTHEW GENTILE
STAFF WRITER

Lipstick, popcorn, sci-fi and sexual innuendoes light up the stage in Richard O'Brian's culty-campy phenomenon *The Rocky Horror Show* - which hit Tansill Theater this weekend to massive crowds.

Director Peter Deffett, who helmed last year's theatrical production of *Hair*, returned in his role as the director of this play, and it's debatable to say that he's surpassed this past achievement with this most recent work.

I won't use this review to explain the show's plot like I usually do - because doing that would essentially be a waste of time. The show, or shall I say this thing, doesn't rely on plot - it is a clever parody of subversive B-movies, science fiction films and other cultural references.

What's special about the play is that while it is predominately revered and run by a cult of devoted fans, is that it still manages to engage the casual viewer (which was I on Wednesday when I went to the synergistic preview performance).

Here, Peter Deffett demonstrates two talents: 1) putting a piece together and 2) bringing out the energy in his cast. I can only imag-

ine how much they love working with him.

Phillip Barber and Kristin Kerr play the familiar couple, Brad and Janet. Kerr brings a similar sexiness to her performance that Susan Sarandon was famous for in her break out role in 1978's *Rocky Horror* film and Barber seems to fit the bill as the nerdy awkward Brad.

Grant Jacoby has a remarkable stage presence, and kills in his role as Frank 'N' Furter with flamboyance and accrues authority with his acting. Ryan Cameron is as scary as he is funny as Riff Raff.

Another cast member who shines the hell out of the stage in her debut performance is Kimmie Braunthal, who sings, acts and has a number where she tap dances that is truly electrifying.

The rest of the cast, from ensemble to featured, also seems to bring their full potential.

Tim Golebiewski proves himself to be a master in the art of scenic design - every time he designs a set for one of these productions, it seems that the set itself looks like it belongs on Broadway (which in some productions has even been problematic, because the sets were too good compared to the people occupying the stage: e.g. *The Tempest*).

The production value displayed here has exceeded some of the previous productions - but the Theater Department has not gone overboard, which is nice for a change.

Sabrina Notarfrancisco has fun dressing her actors in drag and goth; she is able to transcend through the ages. In *Rocky Horror*, everything fits together appropriately and each nook and cranny helps embellish it in a delightfully technical and aesthetically advanced way.

You want to know what I think

of *The Rocky Horror Show*? I really don't like it.

Some of the music is awesome, but when I heard "The Time Warp" again, I had chills running down my spine as I remembered the fifth grade when I was first introduced to that song in Health class.

But even though I'm not a fan of the plot or premise, and even though I didn't understand the jokes or the lines some audience members were calling back, I enjoyed watching it. The actors' energy invigorated me, and their dancing made me want to get up and dance. They gave me a reminder of how much fun it is to be in a theatrical production - especially a musical.

That may not satisfy you readers out there. The job of a critic is generally to tear apart a play for its flaws, and this show does have several. There are times when the band/orchestra's loud music overrides the actors' not-as-loud singing. Spoof, for lack of better word, is probably my least favorite genre.

But the show, whether you're a *Rocky Horror* fanatic or a pessimistic critic, is truly a blast. Despite unorthodox origins, it will make you want to sing along, chime in if you know the words or sit the song out if need be - but no matter what, you'll be having fun, and you'll be entertained - which is the main reason we see a show in the first place.

On a Connecticut College Camel Rating Scale, out of a Possible Four, I'm going to give *The Rocky Horror Picture Show* 4 Camels.



PERSPECTIVE

Shouting at Actors

RACINE OXTOBY
ARTS EDITOR

I think my love for *The Rocky Horror Picture Show* is no secret to those who know me. The movie soundtrack has been with me since my childhood, when I came upon my mother's vinyl copy and yearned to know more; it wasn't until years later when I discovered just how vulgar the lyrics to many of the songs really are. That same vinyl copy sits in my dorm room at this very moment.

I own a sexy maid costume which I have only worn on three occasions: first to last semester's screening of the movie in Cro's Nest, next to a shadowcasted screening in southeast Rhode Island, and finally to this past week's Main Stage production of *The Rocky Horror Show*.

The Rocky Horror Picture Show and its theatrical counterpart share a long history of audience participation, from dressing up like your favorite characters to shouting a completely different script of lines (known as callbacks), which only enhance the campy ridiculousness of the show.

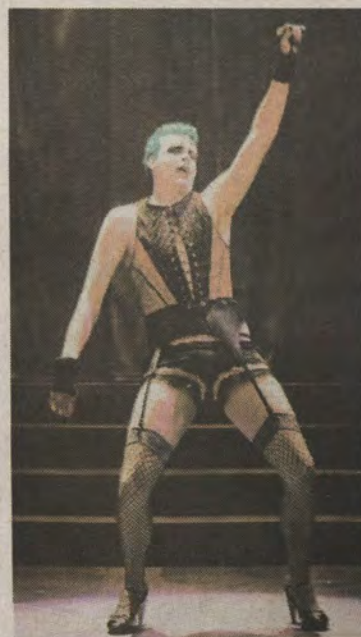
Let's get something straight: *The Rocky Horror Picture Show* is not a great movie. Its dialogue, special effects and plot are incredibly absurd.

However, the cult following and the film's ability not to take itself too seriously is what makes it so great.

Rocky Horror is meant to be fun. Callbacks only add to that fun, allowing the audience to become immersed in the film's story and overall community. Those not familiar to this tradition of callbacks may be taken aback and confused as to what is going on. For those who are familiar, audience participation is one of the enjoyable and entertaining experiences one can have at a showing of *The Rocky Horror Picture Show*.

It was fairly inevitable that Conn's production of *The Rocky*

Horror Show would include similar callback experiences. Whether or not this proved to be true, the actors had to be prepared. Janet doesn't want to get thrown off guard when someone (or many people) repeatedly calls her a "Slut!" during the opening night



performance. This is where I came in.

An invitation was extended to myself and three friends - most of us experts at the *Rocky Horror* callback culture, all of us silly individuals just looking to have a good time - to attend one of the dress rehearsals. Our mission: to shout at the actors and prepare them for the callback onslaught which was destined to come their way. This was an incredibly exciting opportunity, for me, anyway; we were getting access to the production two days before the doors were opened to the public.

I knew that the cast was at least aware of the crazy following of *Rocky Horror* - the Rhode Island excursion had been with the cast and crew, as a sort of field trip to better understand the feel and look of the show. Those who have never seen *The Rocky Horror Picture Show* with a shadowcast before are referred to as virgins. A large V

is drawn on their forehead with lipstick and countless hazing rituals are inflicted upon them (in reality, a balloon was popped over our legs by the teeth of a crewmember - representing the official popping of our *Rocky Horror* cherries).

And shout we did. Personally, I prefer the callbacks that occur during the songs; for example, in the song "Dammit Janet," right before Brad sings "The river was long but I swam it," it is custom to shout out "Describe Janet's first period!" You know, fun, innocent, family-friendly stuff like that.

One particular callback, featured towards the show's finale, is to scream "Is there going to be an orgy or a picnic? Orgy or picnic?!" at the Narrator right before he replies "There was to be... no picnic." Besides being hilarious, this particular callback gives Columbia plenty of time to change into her next costume before the start of the climactic Floor Show.

There are many callbacks which are visually-dependent and only work with movie-viewing ("Michelangelo, I said the ceiling! That's the last time I hire a Ninja Turtle!" or "He's so gay, he can't even float straight!" - don't ask, just watch). The Narrator in the play has a neck, for God's sake! The movie is made up of at least 15 percent neck jokes!

After Thursday night's opening performance, I had a number of audience members approach me and tell me that my callbacks (as well as those belonging to the others shouting at the actors) were some of their favorite parts of the show. I politely said thank you and hurried down to the lobby to give hugs to the real heroes, those sweaty, exhausted actors we all came to Tansill to see perform. Shouting callbacks at *The Rocky Horror Show* is the most fun I've ever had seeing a musical and it may have just upped my interest in the *Rocky Horror* community even more.



All photos taken by Nick Edwards unless credited otherwise.

ANDREW NATHANSON/STAFF PHOTOGRAPHER

SABRINA NOTARFRANCISCO/CONTRIBUTOR

Connecticut College Swim Team in the 2010 NESCACs

Three Camels Qualify for NCAA National Championships



Sarah Murphy '11 qualified for the 2010 NCAA Championships in the 200-meter butterfly.

SAM PERLEY
STAFF WRITER

Both the Men's and Women's Swimming and Diving teams concluded with sixth place finishes at the NESCAC Championships held February 26-28 for the men and February 19-21 for the women.

The men competed at Williams College where they stumbled a bit after finishing with a fourth place finish in 2009.

The talented Williams men set the pace the entire weekend and easily came away with the NESCAC title. They dominantly outdistanced themselves from second placed Tufts who was closely followed by Amherst, Middlebury and Hamilton rounding out the top five.

Tim Walsh '12 and Pat Troy '10 led the Camels as they turned in outstanding performances in the backstroke and butterfly events, respectively. Walsh finished second in both the 50 and 200-meter backstroke and took home the NESCAC title in the 100-meter back. Troy finished second in both the 50 and 100-meter butterfly and fifth in the 200-meter butterfly. Both men have qualified for the

2010 NCAA Division III National Championships held in Minneapolis, MN from March 17-20.

The 200-meter freestyle relay of Troy, Walsh, Brian Finnerty '10, and Grant Moryan '10 achieved All-Conference honors with a second place finish and an NCAA 'B' Qualifying standard. Other notable performances included the 200 and 400 meter Medley Relays made up of Walsh, Sam Perley '10, Troy, and Moryan which both finished fourth and achieved NCAA 'B' Qualifying standards.

Despite the disappointing performance as a team, Troy was honored at the meet with the senior high point award, which is given to the senior who has scored the most points in the past four years at the NESCAC Championships.

The lady camels also had their share of outstanding performances at the women's meet.

The girls finished in sixth place, which was a step up from the seventh place finish they had last year. Again, Williams ran away with the meet followed by Amherst, Middlebury, Tufts and Colby.

The Camels were led by Sarah Murphy '11 who will be joining

Walsh and Troy in Minnesota after automatically qualifying for the NCAA Championships in the 200 meter butterfly with a fifth place finish and an NCAA 'A' Qualifying standard. Murphy also added a sixth place finish in the 400 Individual Medley and a seventh place finish in the 200 Individual Medley. Both Murphy's times in the Individual Medleys were new school records.

Erika Fernandes '12 had the highest individual placing for the camels as she snagged a second place finish in the 50-meter freestyle, which also landed her All-Conference honors. Fernandes notched an NCAA 'B' Qualifying standard and narrowly missed being invited to the NCAA Championships by a few hundredths of a second.

The ladies also had an All-Conference relay in the 200 Medley Relay, which finished third and was comprised of Jessica Schanzer '13, Katie Karlson '13, Leigh Weymouth '11 and Fernandes. This time was also an NCAA 'B' Qualifying standard and was a new school record. In addition, Weymouth set a new school record in the 50-meter butterfly during the meet.

Spring Sports Preview

Lax, Tennis, Rowing, Track Begin Competition Over Spring Break

ALI McPHERSON
CONTRIBUTOR

Spring 2010 is expected to be a winning season for Connecticut College's spring sports teams. Men and women's lacrosse, rowing, tennis and track and field will be representing the Camels this spring, and each time is planning to have success in the NESCAC conference.

Coming off of a 6-8 season (1-8 in NESCAC) last spring, the men's lacrosse team is expecting to show an improved, ready-to-win team that will make a statement in the NESCAC this year. Their season will kick off on Saturday, March 13, at Trinity College, who they lost to last year by a 4-point deficit.

This year, tri-captains, Steve Dachille '10, Will Schumann '10 and Sean Driscoll '10 hope to lead the Camels to victory.

Women's lacrosse also had a tough time in the NESCAC conference last spring with no league wins and completing their season with a 4-10 overall record. The women look to their season-opener against Trinity College on Saturday, March 13 to start the 2010 season with a new spark. Last year, the Camels lost to Trinity by 9 with an overall score of 9-18 in favor of the Bantams.

This season, the Camels are led by tri-captains Kylee Yam '10, Cookie Smith '10, and Abby Hill '11.

The men's and women's rowing teams are also expecting a successful spring season after getting off to a good start this fall at the Head of the Charles Regatta, where they finished in tenth place out of 29 teams.

The 2010 season will kick off on April 3 for the women in their regatta against Simmons, Amherst and Clark on Lake Quinsigamond in MA. Last year, the women's rowing team ended up with two wins and the men finished second at this regatta. This season, the Camels expect

to do even better, and place well in all of their regattas.

The tennis teams will kick off their matches in mid-March. Coming off of a tough season in 2009, going 3-12 (1-7 in NESCAC), the women will face Skidmore College on Sunday, March 14, for their first match of the season. As an out of conference game, the lady Camels are expected to win, and will be led by captains Caroline Barone '11, and Rebecca Heupel '11. The men's team will face Roger Williams University on Tuesday, March 16 during their spring trip to Orlando, FL.

With an 8-9 record last year, 1-7 in NESCAC, the men expect to win their match against RWU, and improve their NESCAC record this season.

The Camel track and field team has been working hard out at Silfen Field despite adverse weather conditions this semester. Both the men and women will officially kick off their seasons at the Widener University Invitational on March 26, and are expecting to perform well. Captains Tommy Howd '11, and Alex Samma '12 lead the men this season, while tri-captains Devon Butler '10, Joann O'Brien '11 and Margaret Thayer '10 lead the women.

Alex Samma '12 is expected to be a strong presence again this season after winning the NCAA triple-jump event last season. Rob Webb '11 and Brian Gooch '13 are also expected to be strong competitors for the men's team this season.

Margaret Thayer '10 has already proven she is a force to be reckoned during the winter indoor track season as she set a new school record in the long jump with a distance of 16 feet, 5 inches during the Valentine's Day Invitational at MIT.

The women's outdoor team is expecting big things from Devon Butler '10, Joann O'Brien '11, Merry Byrne '13 and Cara Hass '12 for the women.

Attention Baseball Fans: MLB Players Flee Mass Snow Melt As 2010 Spring Training Commences

ALEX MARTLAND
STAFF WRITER

For baseball fans spring means more than just trading in your snow shovel for a lawnmower — it means hundreds of people, none of whom you've ever met, are slowly making their way down to Florida or Arizona to start playing catch in tight pants.

Yes, for baseball purists (read: junkies), Spring Training marks the beginning of a new season for America's pastime; a time of hope, anticipation and four-hour games which seem to drag on for days.

For Yankees fans, these days are met with surprise when they're informed that Hank Steinbrenner bought the Dominican Republic over the off-season, marking the first time a sovereign nation has become a minor league affiliate for a professional sports team. For the rest of us, however, a new baseball season is akin to a new lease on life. In April, all 29 teams are on equal footing to lose to Yankees Inc., and there seems no better way to prepare than by flying south and participating in charity golf tournaments.

Each new season also brings with it another tradition: the annual "Alex is bored in class and as such ranked all 30 teams from top to bottom-athon." This year you, the reader, will have the once-in-a-lifetime opportunity to gain insight into my picks for the upcoming year, which will likely be as accurate as a freshman's memory after Florida. Watch

out, David Letterman; because here is the new Top Ten list—Alex Martland's Preseason Power Rankings.

#1: Coming in at the top spot for the upcoming season is a team with which I would be perfectly content were they to be exiled to Siberia: the New York Yankees. After storming through the 2009 season with the best team money could buy, the Yankees added Curtis Granderson to the middle of their lineup this year, in a three-team trade which saw them part with Austin Jackson, Phil Coke, Ian Kennedy, and the remainder of George's soul. Also, any time Andy Pettitte is your fourth starter, you're a team to be reckoned with.

#2: The Phillies could arguably make a claim for the top spot in these rankings, but narrowly miss out due to the fact that Raul Ibanez is ugly as sin and their mascot makes absolutely no sense. Philly's top two in Roy Halladay and Cole Hamels ranks are strong as any other pair in the league, and they boast a lineup whose only real hole is Carlos Ruiz. Look for the Phillies to capitalize on the inevitable collapse by the Mets at the end of the season.

#3: Call me a homer if you want, but the Red Sox deserve to take third position going into the 2010 season. A particularly

active off-season by GM Theo Epstein retooled a lacking Boston lineup, landing the biggest free-agent starter in this year's class (John Lackey) while also providing a two-year solution at shortstop in Marco Scutaro as Jose Iglesias, who appears to be Ozzie Smith incarnate, matures in the minors. Questions abound about the team's offensive capabilities, but Fenway Park's cozy dimensions should help remedy

those concerns.

#4: The Saint Louis Cardinals made a splash this winter, engaging in what appeared to be a fierce bidding war against only themselves as they fought (again, themselves) to re-sign Matt Holliday. Potentially handcuffing them long-term (Albert Pujols will be a free agent after next year and should command upwards of \$200 million), the Cards are looking to cash in sooner rather than later with their available talent. The major question coming into camp surrounds whether closer Ryan Franklin can repeat his impressive 2009 campaign.

#5: The Tampa Bay Rays, the small-market enigma of Major League Baseball, have one of the most fearsome lineups in the game. Studded with young talent like Evan Longoria and B.J. Upton, the Rays will look to prove that their 2008 pennant run wasn't a fluke as they battle it out in the hotly-contested AL East.

#6: The messy divorce proceedings between Jamie and

Frank McCourt prevented the Los Angeles Dodgers from spending the money they would have liked on big-name free agents, but doesn't change the fact that Joe Torre's team combines a young nucleus with potentially dominating pitching, headlined by Clayton Kershaw and Chad Billingsley. The Dodgers should run through a relatively weak NL West to make a run into October.

#7: San Francisco could be a big sleeper team in 2010, and the Giants pose the biggest hurdle for the Dodgers to win the West outright. Tim Lincecum is perhaps the most dominating pitcher under 130 pounds to ever play the game, and if Pablo Sandoval can repeat any kind of performance that he did last year, the Giants should remain relevant well into the dog days of summer.

#8: The Detroit Tigers have to be placed in the top ten, but

don't be surprised if they show signs of struggle early and often. Much of the pressure will be placed squarely on the shoulders of the front of the rotation, and if second year pitcher Rick Porcello falls off at all from a blistering rookie campaign, the Tigers will be in serious trouble. Also, it would be in Detroit's best interests to make sure that Miguel Cabrera came to the games sober this year.

#9: New GM Jeff Zdruriencik, apart from having the most ridiculous name in the world, orchestrated a series of trades and signings this past winter which turned the Seattle Mariners into legitimate contenders. Swapping minor leaguers for Cliff Lee gives Seattle two true Cy Young contenders as their top starters (the other in Felix Hernandez), and signing former Angels third basemen Chone Figgins helps an offensively challenged lineup.

#10: The Chicago Cubs should make a push for the NL Central crown this year, but that's all dependent on whether or not Lou Pinella decides to throw a tantrum and try to eat second base again this year.

Well, there you have it. For all those who disagree with this list (namely Yankee fans somehow wanting them to be ranked even higher than number one) feel free to leave your own projections at www.thecollegevoice.org in the comments section.



OPINIONS

MARCH 9, 2010

Editor: John Dodig

opinions@thecollegevoice.org

One Year Later, the Dreams of a Fallen Peer Live On

The humanitarian legacy of Elizabeth Durante '10 remains strong on the one-year anniversary of her death



PETER FRIEDRICHS
SGA PRESIDENT

In the wee hours of Saturday March 7, 2009, while most students were asleep on the first night of spring break, eight Conn students left Conn in a livery van en route to an alternative spring break trip to work at an orphanage in Uganda. Sadly, they never made it. Around the same time, a severely intoxicated Navy sailor left Mohegan Sun Casino. Forgetting to turn his lights on, he proceeded to turn onto the off-ramp the wrong way and head south on I-395 north. The two vehicles collided head-on, injuring everyone and killing Elizabeth Durante, member of the class of 2010.

This past Sunday marked the one year anniversary of Elizabeth's passing. After her death, there was an outpouring of sympathy by Elizabeth's family, her friends and the college. This year, Dean Bengochea acknowledged the one-year anniversary in a letter to students discussing the anniversary and informing students of the resources available to them in Counseling Services and the Office of Spiritual Life.

On the actual day, some 30 students gathered for a candlelight vigil at the sundial and reminisced. A smaller group gathered for a small private commemoration in the Chapel.

These events commemorated Elizabeth and the many lives on this campus she touched.

"Liz" was a unique student who worked tirelessly to better the lives of those around her. Of my peers, she was to my knowledge the most committed to helping others. Arriving at Connecticut College three and a half years ago, Liz immediately immersed herself in volunteer opportunities. She served as an EMT for Conn athletic events and the New London Fire Department. She thus became a positive student representative of the college to New London. Liz also volunteered an innumerable number of afternoon hours at the Covenant Shelter, leading an after school program for the many children there without homes.

A lost and confused freshman myself, I met Liz at one of the weekly Unitarian-Universalist Campus Ministry meetings three and a half years ago. Week after week, I heard all the amazing things Liz was doing to improve her community and help those most in need. Although we never became close friends, I shared the special bond with Liz that I share with the other dozen kindred souls that venture into the Chapel basement every Sunday night. In my mind, Liz became a pillar of service, and although I've only recently realized it, an inspiration for my dedication to the community.

Liz was not a perfect person, and I don't mean to idealize her here. She had her ups and downs just like the rest of us, but she had a tireless commitment to helping others. Responses to her death reflect this ideal.

The Psychology Department dedicated its April 2009 department newsletter to Liz and established the "Elizabeth Y. Durante '10 Memorial Award for Public Service" to recognize Liz's passionate commitment to helping others. This award "recognizes the graduating student who best exemplifies that spirit of helping others that Liz embodied."

The Advancement Office established a college scholarship in Liz's name "meant to honor Elizabeth's memory by supporting a student with financial need who exhibits a commitment and dedication to community or public service."

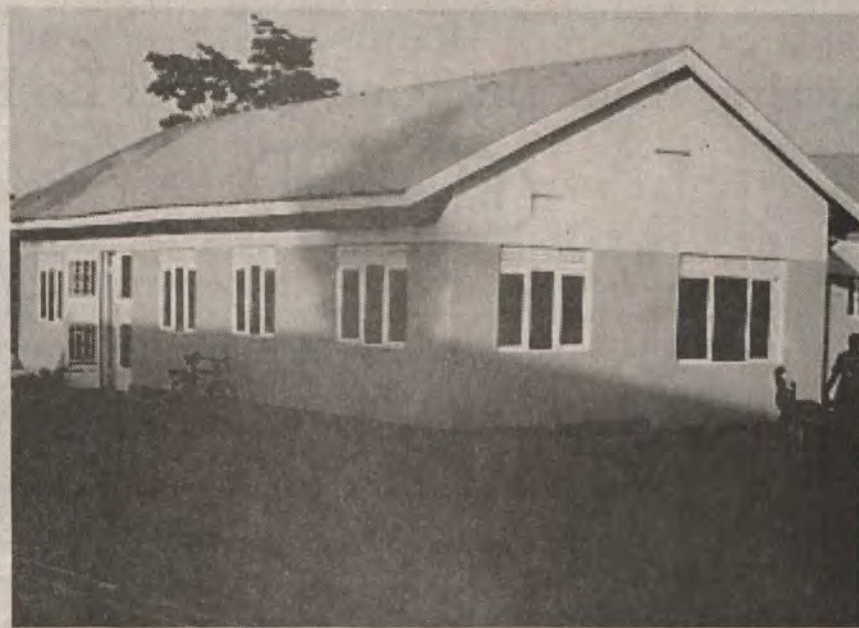
Perhaps most impressively, the Asayo's Wish Foundation (owners of the orphanage in Kaieramaido, Uganda where Liz had previously volunteered, where Liz's alternative spring break trip headed last year) raised over \$10,000 and built the Elizabeth Durante Clinic to provide primary care to over 1,000 patients from the local community. The clinic employs a local doctor, dentist, midwife and two nurses.

This year, students came together to submit an Above Current Level Request to provide scholarship funds for students to attend an on campus EMT course. The course is necessary to provide members for the EMT core, who volunteer at athletic events, volunteer (and improve our tattered relationship with) the New London Fire Department and provide first response

to Connecticut College students on Thursday and Saturday nights. If the request passes, the Elizabeth Durante '10 Memorial EMT Scholarship will be created. Although we should all appreciate the Psychology Award and Advancement scholarship, Liz was about action and not recognition. The Clinic and EMT scholarship fund implore action where the other responses do not.

In my time since Liz's passing, I've tried to convey to my peers that despite being young and unlikely to die, we are not invincible. Death could come at any moment, accidental or not. What's important is that we live every day as if it's our last. In the rat race amongst classmates to be the most successful and have a building named after us, Elizabeth Durante has already won. The impact you leave on the world is decided by your actions every day. Thank you for reading and I hope you take a moment to consider Liz and her very powerful message in your heart.

Check out www.thecollegevoice.org for links to a poem about Liz by the Asayo's Wish Foundation founder, the press release about the completion of the Elizabeth Durante Medical Clinic, a YouTube video of Liz's first Spring Break to the Asayo's Wish Orphanage, the college's memorial webpage and the college's article about the accident and Liz's death.



Elizabeth Durante clinic in Kaberamaido, Uganda. Photos courtesy of the Asayo's Wish Foundation.

A Journey Outside Structure

Computers, card catalogs can't keep up with the Niantic Book Barn's collection

ANDREW CRIMER
STAFF WRITER

When the stone retaining walls and castellations of our windy campus begin to feel claustrophobic, take a sun-bleached Saturday afternoon and head out into the wilds of Eastern Connecticut. To decompress, I recently brought my scant cash and ample time to a misnamed place in Niantic, about fifteen minutes from the campus gates.

Although the compound calls itself the Book Barn, it's actually a quiet mess of sheds, semi-permanent tents, bramble, gargoyles and goats in orbit around an old house crammed from floor to ceiling with used books. The grounds feel like the set of a fantasy film about the imagination and sense of discovery that belong to childhood — Digory Kirke's house, Misselthwaite Manor, the Burrow. Tomes both old and modern fill basically every available space on the property, unceremoniously bidding time and awaiting their inevitable discovery. There are cats; there is free coffee.

Thanks to a constant influx of discarded, marked up and occasionally unread books brought by the bagful in minivans and old Volkswagens for cash, the Book Barn claims to have over 350,000 books on site, with about 10,000 coming in every week.

On handmade plywood shelves in the main house you'll find ancient compilations of Connecticut vital records shelved next to children's books and a stack labeled "Espionage." The *Spyclopedia*, for the record, is \$7 and has been there a for awhile.

But the Book Barn, despite all signs pointing to the opposite, is not about commerce. It's an atmosphere of static bibliophilic escape from everything that traps us in post-modernity: there is not and cannot be an online catalog, and the wandering involved in even finding the appropriate building for the section of the author who wrote the book you're hoping to locate, ideally in a printing that predates 1960, feels like nothing so much as the antithesis of JSTOR and Google.

Without results drawn up and organized in seconds by closest match to your keywords, any search will take you past some weatherworn object or ornament whose origins you can't quite comprehend, and probably several animals. It's refreshing to put discovery back into the search for writing.

The proprietary time investment and varied locales of used book hunting are underappreciated in the age of conglomerate booksellers and special orders.

I would rather have to duck slightly as I follow the tape arrows on the carpet of the labyrinthine basement stacks, trying to make out the faded gilt letters on the spine

of some long-forgotten Massachusetts history than draw my fingers along the row of neatly organized, shiny paperbacks on the shelf at Barnes and Noble. I would rather have to watch my step so as not to trip on the rock, which was not removed but merely carpeted, in the corner farthest from the door than cruise past flashy displays of bestseller hardcovers and trendy teen novels on my way to the Fiction section.

Every separate location on the property has both a cute name and its own subtly distinct soundtrack. In the mystifyingly named Hades, you might expect Styx but instead listen to the New Pornographers while you marvel at the proliferation of Tom Clancy publications. The Haunted Bookstore, for thrillers, mystery, and horror, has spooky music and enough copies of the *Da Vinci Code* to construct a small monument to tactless prose. Some atmospheric guitar work that sounds suspiciously like post-metal will play softly as you peruse the Thoreau and John Muir collections in the Nature section.

Outside, blinking in the sun, you'll sit on a rusted tractor as two friends play chess with giant plastic pieces. Two children compete in a clumsy game of backboard-lacking basketball. A dirty black cat inspects an inscrutable wooden structure while an assortment of solitary locals peer into bins and run their eyes across picnic tables displaying an assortment of 90s bestsellers. The man at the desk will tell you about a youngster's recent altercation with the talking lion-shaped cookie jar. You'll return your mug to the drawer, pay a dollar for *The Adventures of Augie March* and come back to the college.

As you sit down at the giant Mac display in the library, you might notice that, for once, you aren't just switching between different glowing rectangles. An hour and a half away from the routines of campus life can give you the mental space and the non-electric, non-corporate stimulation required to reconnect the parts of your brain that open up to the unexpected. For once, your discoveries will be your own, unguided by any sort of authority or structure beyond alphabetization — and even that system is by no means in charge.

So the next time you trudge out of Harris, stare into your empty mailbox and wonder what to do with your free time, break out. Getting off campus doesn't have to mean "going to Exchange," and finding something to do doesn't mean waiting for a concert or a gallery opening. Point yourself in the direction of Niantic, and bet five dollars against the prospect of discovery in the intriguing interior of a dusty, leather-bound book.

Top Ten Things You Can't Talk About in the Library

**JOHN SHERMAN
KIEFER ROBERTS**
COLUMNISTS

1. Last night. Chances are, I saw you making a drunken fool of yourself while I was doing the same. Talking about it will only jog my hazy memory. Let's agree to spare each other the details.

2. This morning. We get it. Does the fact that I'm wearing sunglasses in the library suggest that I'm *not* hungover? Stop talking. You aren't helping my headache.

3. How much homework you have. Welcome to college. What were you expecting? I know you didn't come to New London for the weather. Sit down and procrastinate more quietly – that's what Facebook is for. Why do you think the rest of us are here?

4. How tired you are. So am I, right? If you wanted to sleep through college you should have gone to Wesleyan. Take a nap,

develop an addiction, I don't care, but don't use my shoulder as a pillow while you whine.

5. How sick you are. It's not so much rude as it is really unnerving. Here I thought you had a tickle in your throat, but given the detailed list of symptoms you've rattled off, several of which included the word "violent," you've been coughing up God knows what without covering your mouth, and now I'm convinced I've got Swine. Thanks.

6. The (guy / girl) you recently (spent the night with / "did"). If it was good, and you'd like it to happen again, don't talk about it in the library. If it was bad, there's at least a 50 percent chance it's your fault. Drink less.

7. How you can't decide where to go for spring break. Overheard at ConnColl: "She was like, 'Let's go to Turks and Caicos!' but, like, I want to go somewhere *different*." The opposite of classy.

8. Potential Floralia Bands.

Lil' Wayne is not coming. Vampire Weekend probably isn't coming either. But you know who is? The 80s cover band. And that, regardless of the end of your night, remains very, very important. Don't get uppity, ConnColl.

9. PerezHilton.com. Reading it is one thing; becoming exasperated is quite another. Keep it to yourself, boo. You sound lonely.

10. Food. Let's be honest – we get too hungry for dinner at six. Please stop talking about pizza, donuts, Paul's Pasta... brb.

N.B.: Both John and Kiefer have on more than one occasion broken rules 1, 2, 5, and 10. It's not like these are the ten commandments,



Students violating several of the aforementioned rules. Photo by Karam Sethi. just some general rules for the sake of maintaining dignity and avoiding disdain. (For the record, we have not succeeded in either case.)

A Million Reasons

The Senior Giving campaign is a contribution to Conn's past, present and future

QUINN AREVALO
CONTRIBUTOR

With May 23 getting closer and closer, I want to congratulate you, fellow seniors. We are almost there.

I realize it is an unspoken *faux pas* for seniors to ask each other about plans for next year. So instead, let's reflect on the past four years we have spent together.

I like to think of us as "President Higdon's class," a group who arrived with him as new camels, wide-eyed and excited. Think of what you have seen accomplished at Conn during your four years here: our beautiful new AC, dorm renovations, energetic professors and department improvements and a countless number of other little things that contribute to your daily life.

The Senior Giving Program is a long-standing tradition at Connecticut College with a 28-year history. Students from the Class of 1982 took the initiative to get involved in the future of the College by forming the Senior Giving Program. Since then, each class has followed suit.

For four years, we have reaped the benefits of our predecessors through their support of Financial Aid, CELS internships, incredible semesters abroad and every other nook and cranny of our Connecticut College experience.

I am asking you to support a place that has supported you for the last four years – a place that has nourished you with friendship, knowledge and memories that will be with you for the rest of your life.

Give for your favorite professors who taught you to be a better writer, thinker, leader.

Give for the times you spent pretending to study on the Green as the air grew warmer.

Give for Sunday morning brunch in your favorite booth at

Harris and every time you heard the closing bell ring in Shain.

Give for the friendships you have formed and the indelible mark they have left on your life.

I can give you a million reasons to give, but ultimately it is a personal choice. Our classmates have spoken, and this is why they are giving.

Pat Gaughn gave because, "I want to better the institution that I will look back on and be proud of."

Kelly Arabia said she gave because, "it's time to show Connecticut College my appreciation for these four amazing years."

Corey Testa gave because, "the symbol of senior giving is one of class unity and appreciation to a community that we have belonged to for four years."

There are countless reasons to give, be it for the past or for the future.

True philanthropy is doing what you can for a cause that you believe in. It is not about big numbers, but big commitment.

Think back to that day when the big white envelope arrived in the mail with your acceptance letter. Connecticut College invested in you; now it is your turn to invest in its future.

Wherever it is you find yourselves next year, be it tending to sick children in Boston hospitals, saving the world as a Peace Corps volunteer in Eastern Europe or working finance in Manhattan, your Connecticut College community will be there with you. You are part of a larger community of connected camels; our roots run deep, and I personally like that.

As President Higdon said at the first day of freshman orientation, "this is just the beginning of a wonderful friendship."

Quinn Arevalo is the Co-Chair of the Senior Giving Program.

Camels Travel on Foot: Conn Proposes New Parking Plan

SGA discusses renewable energy policy and a greener, more pedestrian-friendly campus

DANIEL HARTSOE
COLUMNIST

This past week's meeting featured two major proposals. The more straightforward of these was a proposal to change the Environmental Modeling Committee's proposal to purchase Renewable Energy Credits (RECs) to cover the school's non-renewable energy consumption. SGA will use its \$40,000 renewable energy fund to purchase RECs to cover 15 percent of the college's energy use over a two-year period, instead of purchasing enough to cover 100 percent of the college's consumption.

The remainder of this year's money will be used to pay for a Renewable Energy Audit of the school to reveal where the college can improve in cutting down on greenhouse gas emissions.

While the short-term impact of the decision to purchase fewer RECs on the college's standing as an environmentally-friendly institution will be negative, the long-term impact of knowing how to lessen the campus's environmental impact, in my opinion, outweighs the short-term loss.

The second item on the agenda was the Automobile Congestion and Pollution Reduction Task Force Report, which recommended closing two central campus roads and reducing campus parking. President Peter Friedrichs presented the proposal, which was drawn up by a special SGA commission that he led along with Director of Campus Safety Stewart Smith and three other members of the community. If approved by SGA, the proposal will be incorporated into the school administration's "Master Plan," which has not been fully presented to SGA.

Under the proposal, the road in front of Harris Dining Hall and the rest of the Plex will be closed off this summer by bollards, which are thick removable metal stakes installed into the pavement of a road or side-walk. This stage of the plan is meant as a test, to see whether closing off a road within the campus would indeed encourage students to drive around campus less and walk or bike more.

If closing off that road works

out, the next step of the plan is to close off Cro Boulevard in the same way. According to the administration's "Master Plan," Cro Boulevard will be replaced by a smaller walk surrounded by grass and trees. The barbecue pit behind Cro, the shrub-covered hill beyond that, and the road in front of Harris will be graded down towards Harris as a flat hill on which the school might build an out-door amphitheatre. This, Friedrichs said, would connect North Campus more to the rest of the campus.

According to the administration's "Master Plan," Cro Boulevard will be replaced by a smaller walk...The barbecue pit behind Cro, the shrub-covered hill beyond that, and the road in front of Harris will be graded down towards Harris as a flat hill on which the school might build an out-door amphitheatre.

The second part of the proposal deals with parking. Removing Cro Boulevard and the road in front of Harris would require removing the parking spaces on those two roads. The proposal in fact proposes to reduce the number of parking spaces on campus from 1800 to 1500. The current system for allocating parking spaces, which is based on seniority, would be replaced by a lottery, which would exclude freshmen, who would not be allowed to park on campus.

This facet drew the most argument, with several representatives and one student-at-large voicing concerns and disapproval. Freshmen would have to depend on upperclassmen for rides to Mystic, Groton and other places at which the Camel Van does not stop, some pointed out. Friedrichs cited this as a point in favour of the proposal, since this dependence cultivate stronger bonds between freshmen and upperclassmen. Many representatives did not agree.

He also said the plan would encourage more students to use already-existing transportation like the SEAT-bus which stops on Williams Street.

As it is, the school has calculated that an average of 1500 cars are parked on campus every day, meaning that bringing the number of parking spaces down to 1500 would not have as drastic an effect as one would at first expect. However, the proposal to bar freshmen from campus parking shows that the commission believes the reduction in parking may create a parking shortage.

There are three main reasons to remove the roads: it would make the campus prettier, it would encourage students to make healthier choices and it would help the environment.

From an aesthetic point of view, replacing two wide roads and the parking spaces on them with pedestrian walk-ways and more green space would improve the campus's visual beauty, which, according to Friedrichs, is commonly cited by students as a major factor in their daily lives. Moreover, a prettier campus would increase the college's appeal to prospective students, possibly increasing the applicant pool and increasing the enrollment rate, which would further help the school sell itself as "a selective liberal arts college."

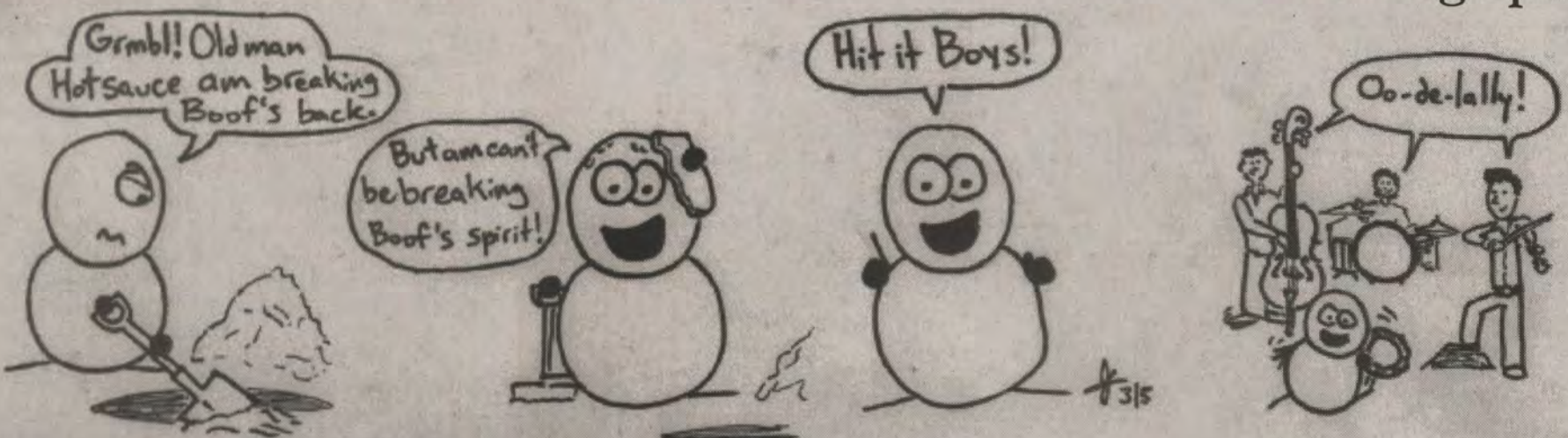
Also, decreasing the number of cars on campus and eliminating the option of driving to many parts of campus will encourage students to walk or bike more. From an environmental point of view, reducing the amount of driving by students will reduce the volume of greenhouse gasses emitted by the college.

As the administration would be paying for these changes, cost should not immediately factor into SGA's decision. This is a very contentious issue, and the final vote on its passage could be a close one.

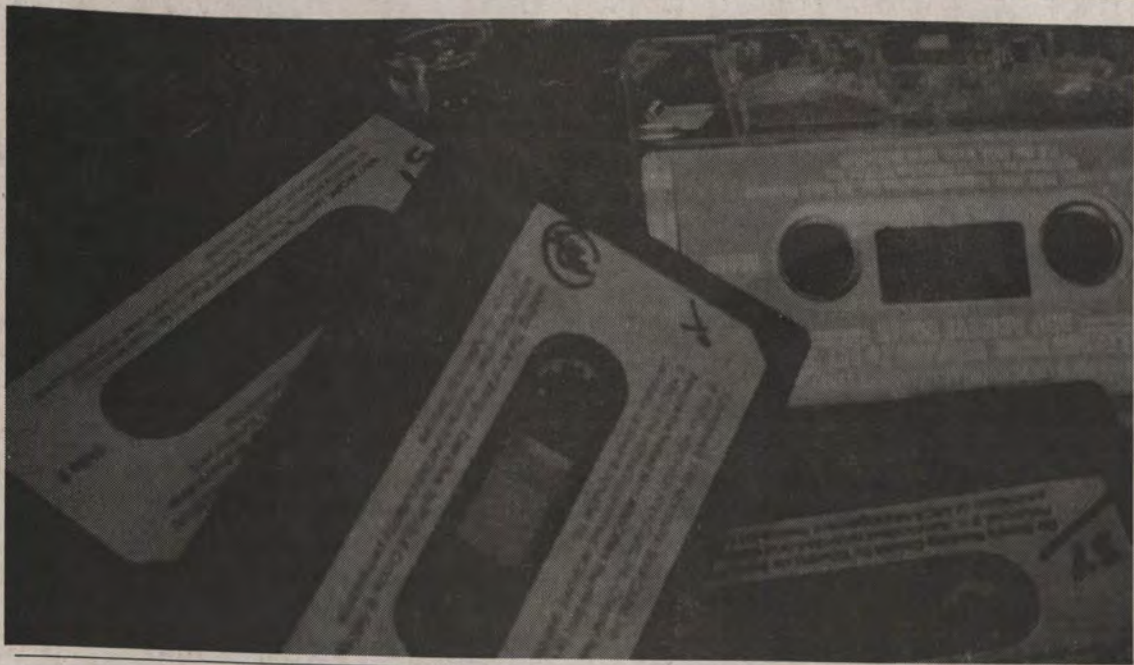
Members of the Executive Board urged the House Senators to tell their constituents about the proposal and to solicit opinions from them.

I encourage all students to go to their House Council meeting this week to find out more about this important matter and to express their opinions, so that it may truly be decided in as open and democratic a way as possible.

Spicy Black Bean Soup starring Boof in: "Can't Never Be Breaking Spirit"



Spicy Black Bean Soup by Justin Levy



Revisiting Grade Inflation

Reconciling two different theories of grading

RIORDAN FROST
STAFF WRITER

After doing some more research, I've discovered a great deal about grade inflation. For one, it has been the subject of debate since the 1800s. But how do we handle it at venerable institutions of higher education? Well, our faculty have debated the issue extensively, and one of the results of that discussion is that Dean's Honors and Latin Honors will be put on a new system of GPA thresholds beginning in the 2011-2012 academic year, as is detailed in the "Notes to All Students" in the 2010 Course Schedule (available in the Registrar's office). If the new system were in place this year, for example, the threshold for Dean's Honors would be 3.65, instead of its current threshold of 3.3. Higher Latin Honors do not have as drastic of an increase (e.g. Summa Cum Laude moves from 3.8 to 3.88), but any increase in the higher levels of GPA can exclude large amounts of students.

When I asked around the dinner table, I received mixed reactions from my friends. Deena Kimmel '10 was "shocked" when she learned about the fact that the problem is over a century-old, since she thought it was one that faced only our generation. She believes that there is some form of inflation today, but she worries about counter-measures getting out of hand. For Corey Lalime

'10, "America is too focused on numbers. Grades should not be what education is about." He believes that we should not have grades, since they are detrimental to learning, and to the focus of learning. For Spencer Sutton '10, under the system we have now, "making high honors higher seems like the best solution."

For Professor Simon Feldman of the Philosophy Department, who has written a paper and led Dessert & Dialogues on the subject, the problem lies in the inconsistency in the ethics of grading. As Feldman sees it, "There are two theories of grading: a forward-looking theory and a backward-looking theory." The forward-looking theory is one that uses grades as a form of motivation, which means that students may not be getting what they deserve, but it allows grades to be used for the pedagogical tool. The backward-looking theory is one that gives grades to students for the quality of their work. This is a merit-based theory focusing on giving students their just desserts, but it does not allow for grades to be used as a motivational tool. He argues that the problem here lies in the fact that "those two theories are simply incompatible."

From my conversations with various faculty members, I discovered that this is not only a very touchy subject, but it is one that our faculty have been discussing for a while. Most of the faculty with whom I have

interacted throughout my time at Connecticut College have expressed some form of distaste for grading in general, and I have developed the sense that a small amount of politics goes into the grades. As one professor told me, "The problem with giving not-so-good grades is that you always have to justify it."

Professors live very busy lives, especially with the amount of research and publishing required of them. When that is added to family lives and distance from the college, one develops quite a stressful routine. Oh, and there's also curriculum and grading to add into the mix. So after a long evening of grading, a professor bumping a grade up a few points so as to not have to defend it doesn't seem overly unreasonable to me. Perhaps we students should examine our demands and expectations before we go any further in this discussion.

The fact is that the situation is very complicated. I have learned a lot about it in the past few weeks, and I still do not have any solid answer. I do think that the system is flawed, and again, in an ideal world there may not be any grades at all. However, in a world where professors are so busy, individual reviews may only complicate matters. Though it may not be ideal, we may have to live with the current system, at least until we can find a feasible, balanced alternative. A task easier said than done, it would seem.

Memory Tapes (and Others) Jog Memories of Tapes

LOGAN ZEMETRES
MULTIMEDIA EDITOR

In 1992, I was four years old and the time had come for my older brothers to move out. At the ages of twenty and twenty-one, they sought careers in the "real world." Moving into dingy apartments on the outskirts of Boston, they were forced to leave behind many of their childhood possessions and relics. I became an only child overnight. My best friend became my brother Scott's old teddy bear named "Bunky," who was almost my size and a deep shade of chocolate brown. In the wake of their departure from our parent's house I discovered a life-altering piece of machinery - a Sony Walkman.

It was the SPORT version of the Sonys Walkman, which meant it was slightly less boxy and a brilliant shade of yellow. It included an AM/FM radio tuner and the luxurious Auto-Reverse feature. My brother had left it behind a stack of old comic books in his closet, when it was replaced by a much sleeker CD player. I found a pair of headphones and a stack of my parents' cassette tapes.

Each tape was exactly 3x4 inches, but their hard plastic exteriors varied in color. The outer casing contained a reel of magnetic tape that contained about twenty to thirty minutes of pre-recorded sound. My parent's eclectic collection featured everything from showtunes and jazz to classic rock and reggae. Staring at the small wall of plastic cassette tapes, I haphazardly selected The Beach Boys' *Good Vibrations*. I removed the clear plastic tape from its case and jammed it eagerly into the Walkman.

The first track on Side A of the cassette was "California Girls." I sat cross-legged on my bedroom's teal carpet, and for the first time ever I really listened to music. It was uninterrupted and singular, without commercials or the distracting images of a Disney sing-along. I was infatuated by the music and the machinery that was used to reproduce it.

Upon discovering my fascination, my parents purchased me my very own portable cassette player. It was made by *Little Tikes*, and had big multi-colored buttons. I continued to steal my parent's cassettes and dance around the house for years. Billy Joel, The Beatles and every other tape lying around found its way into my ears and embedded itself into my memory. Things began

to change in second grade when I discovered FM radio, and by third grade I had bought a CD player. I began to purchase music from the artists I heard on the radio and soon my parents' cassettes lay forgotten.

Now even CDs have seemingly come and gone. Computers are used to play music files that are stored alphabetically in iTunes libraries. The sound quality is immaculate, and the files will never age or get damaged. If your computer breaks then you can just download the same audio file onto your new one. You can even put the music files on your cell phone or MP3 player to take it wherever you want. In all senses digital music is more convenient, accessible and produces a nearly perfect replication of the recordings. In all rights, cassettes and CDs should be legally confirmed as archaic mementos, but something strange has begun to happen. Cassette tapes have been resurfacing.

The genre of music that is championing the return of listening to music on magnetic tape has been labeled Glo-fi (or Chill-wave). A break off of Lo-fi electronica, Glo-fi can be characterized by its dreamy warped sound that is evocative of slow summer afternoons. Spacey and drenched in reverb, Glo-fi woozily drifts through walls of dreamy synths and distant vocals. Samples and loops float over down-tempo beats and create a sound somewhere between shoegaze and synthpop. In other words, the music feels like driving home from the beach in August with a car full of your best friends and everyone is feeling sun soaked and sleepy.

So why does this warped, nostalgic genre have an obsession with cassette tapes?

The simple answer could be that hipsters are fascinated with irrelevant artifacts of the past. Yet there is something deeper to this resurgence. For a genre so focused on retracing memories and dreams, cassettes feel like a natural choice.

Cassettes are a tangible attachment to youth and to a time when music was represented by a physical object. So when bands like Washed Out, Memory Tapes and Universal Studios Florida release their albums on cassette it isn't just for laughs, it is an aesthetic decision.

To package Glo-fi onto cassettes is a decision to immerse the listener fully in the woozy nostalgia the genre seeks to evoke.



ATTENTION STUDENTS!

Are you thinking about summer jobs already? The Office of Alumni Relations will be hiring 40 students to work during Reunion Weekend June 3-6, 2010.

It's a great opportunity to meet alumni and earn some extra money. We will provide housing and meals for the weekend. Check Camel Web when you return from spring break for more details and to sign up!

We hire on a first come, first serve basis and space is limited so sign up early!

Questions? Contact the Office of Alumni Relations at ext. 2300.

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For all gifts and dedications, contact Neil Jones '09 at neil.jones@conncoll.edu.

Deadline for dedications is April 7

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All members of the Connecticut College community are encouraged to submit letters to the editor, articles, photographs, cartoons, etc. All submissions will be given equal consideration.

Letters to the editor are accepted from any member of the college community on a first-come, first-come basis until noon on the Saturday preceding publication. They should run approximately 300 words in length, but may be no longer than 500 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 every member of the college community maintains equal opportunity to have their opinions published.

Articles

All articles must be received by the appropriate section editor by no later than 4 PM on Fridays, or by the deadline set forward by the section editor(s).

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Editorials

Spring Break and the Relentless Countdown

As of March 9, I have no definite spring break plans. And I'm OK with that.

Freshman year, I worked in a small store in Mystic Village full-time, trying to convince tourists to buy things like engraved sharks tooth necklaces, amber bracelets and whaling ship postcards.

Sophomore year, I enjoyed a week's trip to Orlando, Florida, where friends and I gorged on home-cooked food, screamed on Disney and Universal Studio rides, celebrated a 21st birthday and lounged by the pool.

Last year, I made a trek out West to "test out" an internship opportunity, only to come back to New York City for some much-needed shopping and eating.

All of these breaks made for a nice change of pace from the ever fast-paced spring semester at Conn. Perfect timing before the most hectic month of the year: always jam-packed April, filled with too many events and lectures for even the most ambitious of students to take advantage of it all.

This is the first time I've felt truly needed a break, while bring equally opposed to taking a break.

It's spring semester of senior year, and despite the hectic schedules, intense coursework (inarguably my most academically challenging semester: I have no idea how that happened), I'm *in omnia paratus* and raring to go.

With only 2 months and 13 days remaining until Commencement, I want to take advantage of everything Conn has to offer me: fantastic Professors Hay, Javadizadeh and Weinstein, the best advisor Professor Gallagher, great upcoming debates at SGA (in my opinion, the best in years), a true family in *The College Voice* staff, new and old friendships to enjoy over lunch or at Cro bar, lectures galore and a gigantic room in the heart of campus with a very lively floor.

As fun and relaxing as a break sounds, it's two weeks less of enjoying these uniquely Conn experiences.

I have my whole life to enjoy a weekend away in New York, a vacation out West, a time volunteering or working.

I want to stay in the moment. I've been doing so by keeping a daily journal of each day of senior spring.

Each day, it has forced me to stop, think and be mindful of events in my day, my feelings (as emo as that sounds) and how (or how not) my day factors into my life at Conn and the life to come after Commencement.

This past Friday I went home for the afternoon and my mom pulled out her graduation cap and gown she wore for her own graduation

from Conn in the late 70s for me to try on for size. If that wasn't a wakeup call to how quickly time is passing by, I don't know what would.

Despite my attempts to remain mindful of every day that passes, take advantage of all I can and appreciate precious moments hanging out with friends before we scatter throughout the states, countries and continents, time is slipping away faster than ever.

Spring Break is too long. Time remaining at Conn is too short.

With such a limited number of *College Voice* issues remaining before I hand the reigns over to the upcoming editor-in-chief and editorial staff, there is still so much I want to see investigated and pondered.

Perhaps my break ensuring my progress on 100 Things to Do Before Graduation is on track, wandering the arbo and preparing for the intense month of April, sure to be filled with all-nighters, bar nights, calendars with no gaps between waking and sleeping (if sleeping is even scheduled) and preparing for life after the caps are flung high in the air on a warm day in May.

-Claire

From my *College Voice* blog, "Life's Short, Talk Fast: Daily Diary of Senior Year Spring in < 440 Characters" (thecollegevoice.org/talkfast):

Testing, testing, 123

Had a test today. It was the oddest thing, as I felt I haven't had a test for at least three years (aside from the LSAT, and we all know, like the SAT, that's nothing like a traditional college or even highschool exam). Very odd feeling. Happy that the hellish week is halfway over and that the day marked by an exam, rain and frustrating conversations is almost at a close.

I'm a slow-motion accident... lost in coffee stains.

One of those days when the alarm clock doesn't go off, it's raining, you spill coffee all over a white shirt (that's new), you have a test tomorrow with no time to review and every quiet study space you find gets bombarded with loud talking. Sounds like my Tuesday.

Twilight and Dickinson

Spent my afternoon Poetry and Social Networks class considering how much I now enjoy Emily Dickinson, the original emo and LiveJournal writer. Her letters reference a love of "twilight" (underlined, no less!). Perhaps she

had a premonition of Bella?

...But still need to be clean

Thought my day was super productive, then I looked at my "still to do" list. Gah, I don't even want to think about it. Scheduling showers everyday until Spring Break is becoming slightly problematic — that's when you know there's a problem.

Monday, Bloody Monday

Always the hardest and longest day of the week, but this one wasn't too bad. Grabbed coffee, cheese and crackers during the 15 minute break in the English seminar (most necessary, though my crunching dominated the rest of class). Also, finally met up with Phil to work on revising the Voice website. Worked 'til the wee hours of the morning on that and I love it tons. Still more to do though. This job never ends!

Voice

Not shocking. I feel like my Sundays are the least interesting since they always revolve around the office. What should I do to make these more interesting? Next week I'll get creative and try to include some quotes and/or a menu of our food spread for copyeditors and starving editors who are so committed they (mostly me) find it hard to tear our eyes off inDesign long enough to grab food in Harris.

Lost cause

Enjoyed sleeping in for the first time in... I can't even remember how long. I really shouldn't have, but I guess my body really needed it. I switched on snooze at least three times before just turning it off (unheard of!). Felt much more refreshed and healthy. But then binged on Nerds and SweetTarts. It's a lost cause.

Green Urban Development

Hosted a Common Hour today (despite the snow) on Revitalizing Connecticut Cities. I've always been interested in the urban development movement as well as the green movement, and Bruce Becker (a green architect) was the best example I've ever seen of how those two can go hand-in-hand and really make positive change. So impressed. I should go change my major now.

Passion and Legislation

Such passionate debates at a crazy Thursday SGA meeting — I definitely enjoyed it. Learned a ton more about RECs (via a speaker who wasn't technically allowed to speak — what a crazy story right there). Pondered the problem (if there is one) of getting too involved with a piece of legislation.

Letters to the Editor

In Response to "Campus Politics":

Are we going to let bureaucracy get in the way of doing a good thing?

In his article, Daniel Hartsoe talked about rejection of SGA ratification for the club One in Four. The reason that One and Four was being questioned was because they are a group comprised solely of men, and apparently this violates the College's anti-discrimination policy. As Daniel points out the SGA Constitution, the C-Book, says that a club MAY be rejected if "the club does not follow the college's anti-discrimination clause", meaning that SGA is not required to reject, only that it can choose to.

Yes, One in Four does not allow women, but are we going to let that stand in the way of the message they are trying to spread?

One in Four is geared towards telling men that rape is not just a women's issue, but something that men can help prevent through peer-education and workshops geared towards other men. As a woman, I am ecstatic that such an organization exists, that men at this college want to get involved and talk about something that most men would never bring up in conversation. One in Four does not violate any other clause that SGA has for rejection, in fact it is

completely the opposite of that; One in Four does not duplicate the purpose of any other existing club, it tries to preserve the safety and wellness of students, and finally, One in Four certainly would not lessen the "quality of life at the college" but rather enhance it.

My advice to SGA, look at your constitution, read it closely, then ask yourself if you want to make the CHOICE to reject a club that clearly has so much to offer.

Sincerely,
Ellery Wiebe

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thecollegevoice.org