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Commencement 2006

A Year in Review

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Quotes of the year September:

"It could be worse...we could be living on the street."

Ben Johnson

College junior

On the unfinished Union Street housing

October:

"I'm sorry about the flood and your carpet. I'm very sorry it happened, but if it hadn't happened, this wonderful conversation wouldn't have happened."

John Elder, OC '53

Trustee member

On the discussion about Afrikan Heritage House

November:

"After all, who could possibly be opposed to paying a 'Living Wage?' No, I believe in only giving people a 'dying wage.' Who's going to say that?"

Ken Kuttner

Professor of economics

On the controversial Living Wage proposal

December:

"When you wish upon a star, your dreams can come true. Unless it's really a meteorite hurtling to the Earth which will destroy all life."

Bruce Simpson

Biggs professor of geology

In his lecture, "When Asteroids Attack."

February:

"I think I learned more there in a semester than I could in four year at Oberlin."

Arthur Richards

College senior

On his semester in New Orleans

March:

"It was a good place then; it's a good place now. We had housemothers. We had manners. There were tablecloths and napkins."

Jim Sunshine

OC '49

On Oberlin back in the day

April:

"If a drunk comes down in the middle of the night to cook an omelet, they are aware that they could kill everybody in the house. And for the record, OSCA is anti-death."

Caleb Baker

College senior/OSCA president

On possible cooking dangers in Pyle Inn

May:

"We have to realize that, as students, we're so privileged to be here today. We need to speak for those who are silenced."

Lorena Lucero

College junior/co-founder of Oberlin Coalition for Immigration Rights

At a May 1 student walk-out in support of immigrant rights

Front page photo by Chris Hamby

All-Gender Housing Expands

By Jamie Hansen

This spring, the College made strides toward expanding gender equality in campus housing, first by redistributing the long-fought-for all-gender housing options more widely across campus and then, last week, by passing a Student Senate proposal to move to even greater equality in the long term.

Both steps were the result of student advocacy and collaboration with Senate, student organizations, ResEd and the Housing and Dining Subcommittee.

In 2004, the College designated Noah as what was then called a "gender-neutral" dorm, meaning that students were able to choose their roommates regardless of their sex. "All-gender" has since replaced "gender-neutral" as a more accurate term.

Early this spring semester, students began advocating at a Senate-sponsored forum for more equitable housing options. Recently, *Talking Stick* cited Oberlin as a college that has been progressive in forwarding all-gender housing. But this spring, there was the sense that, while Oberlin was progressive, it could do more to remain at the forefront of the issue. Many students have advocated

making all campus housing all-gender, but ResEd said that this would not be an attainable goal in the short-term.

"Compromise was imperative in these issues," said Molly Tyson, associate dean of Residential Education.

Tyson invited students at a Housing and Dining Subcommittee meeting to work with the committee on a more immediately attainable proposal. Several students — independent individuals and members of the Transgender Advocacy Group, the Edmonia Lewis Center and the Multicultural Resource Center — agreed to do so.

They worked over spring break to create a series of proposals to redistribute the all-gender rooms, currently all in Noah, more evenly across campus. The College eventually accepted the group's top choice, which will designate all-gender rooms in specific halls in Noah, East, Talcott and South.

"I want to express how thankful I am for Molly Tyson and her willingness to work with us...She was awesome," said College sophomore Eli Conley, one of the students involved in drafting the proposals.

Michele Gross, director of busi-

ness operations for ResEd, emphasized that the redistribution involved nearly the same number of all-gender options that were available this year, but provided students with more options for where and in which kind of room to live in.

Students, as always, have the additional all-gender living options of village housing and co-ops. First-years, however, will not have the all-gender option unless they specifically request it, in which case ResEd will work with them on a case an individual basis.

Gross and Tyson also emphasized that the all-gender housing option is opt-in: Students must choose to live there, so there is no danger of unwilling students being placed in an all-gender dorm or hall.

When student senator and College junior Ezra Temko attended the Housing and Dining Subcommittee meeting, where numerous students spoke passionately about the need for all-gender housing, he came up with the idea to have Senate draft a proposal for a more comprehensive, long-term plan. Senate did so, and brought the proposal to the Student Life Committee.

By the time the proposal **See Students, page 5**



Watching Resource Use: This monitor in the Adam Joseph Lewis Center was the first to show students real-time feedback of their energy consumption. (Photo by Chris Hamby)

Green Innovations Grow in Oberlin

By Jamie Hansen

In the last semester, Oberlin College installed a comprehensive system to monitor and display the electricity and water consumption in the dormitories. The system, unique to Oberlin, was conceived and executed by Associate Professor of Environmental Studies and biology John Petersen, OC '88, and a team of past and current students.

Oberlin has a reputation for being environmentally innovative, but students and faculty have commented recently that Oberlin's progress has slowed and that the College risks falling behind its peer institutions. The monitoring system and other recent environmental initiatives aim to help retain Oberlin's position as an environmental leader.

"The objective [of the monitoring system] is to provide real-time feedback that allows students to better conserve environmental resources," said Petersen. The hope is that the system will give students more responsibility in their energy use decisions, turning dorm living into an educational opportunity.

The monitoring system is now installed in the majority of dorms on campus and can be viewed on a large screen in the Science Center or online at www.oberlin.edu/dormenergy. It is the result of Phase II of the EPA's "People, Prosperity and Planet" (P3) project, funded by \$95,000 in grants raised from the U.S. Environmental Protection Agency and the Ohio Foundation of Independent Colleges. Oberlin College has chipped in \$12,000 for Phase II as well as the manpower of facilities personnel for Phase I.

The College first received \$10,000 to perform Phase I of P3. For Phase I, Petersen and students — including seniors Gavin Platt, Kate Weinberger, Chris Fry and recent alum Vladi Shunturov, OC '05 — organized a dorm energy competition where students competed to conserve the most energy within their dorms.

The competition was a success, saving the College 68,500 kilowatts of electricity and 20,500 gallons of water. Because of these results, the Oberlin's P3 team was one of only six P3 teams nationally to receive

Phase II funding from the EPA. It was the only small liberal arts college to do so.

For Phase II, faculty, students and facilities personnel have already expanded the monitoring system created in Phase I of the project to encompass most of the dorms on campus. It will eventually provide 1930 students with real-time feedback of their energy consumption.

According to the environmental studies department newsletter written by Petersen and Platt, by the end of the summer the website will allow students to view electricity consumption on individual floors of many of the monitored dorms and in several cooking and dining facilities.

"More than 90 percent of Oberlin Colleges greenhouse gas emissions are attributable to resource use (particularly electricity and heating) in campus buildings," said Platt. "We believe, and research suggests, that people's personal choices can substantially affect resource use in buildings."

The P3 team also plans to install another real-time feedback screen, **See New, page 5**

Off the Cuff: Rev. Dr. Joseph E. Lowery

The Reverend Dr. Joseph E. Lowery has been at the fore of every major civil rights event or activist epoch since the 1950s. In 1955, he founded the Southern Christian Leadership Coalition alongside Dr. Martin Luther King, Jr., and served as its president from 1977-98. He has worked to expand voting rights, increase minority employment and contracts and has led peace delegations to the Middle East. The National Association for the Advancement of Colored People gave him its Lifetime Achievement Award in 1997, hailing him as "the dean of civil rights." Ebony Magazine has twice listed him among the "15 Greatest Black Preachers." Oberlin will be treated to his famous powers of speech at 2 p.m. on May 28 when he delivers the school's 173rd Baccalaureate address.



In recent years, Christianity has become, unfortunately, politically associated with the religious right wing. How can spiritual revival lend itself to more progressive social activism?

The religious right has hijacked religion as a political tool and used it to affirm their personal beliefs rather than the teachings of Christ and the New Testament. [They] have used their concept of God — not the Bible's — to affirm war, exploit the poor, equate prosperity with faithfulness and declare God to be the god of the empire. The Biblical God has consistently identified with the poor and

oppressed, not the oppressor and the wealthy.

The religious right has been more aggressive in defining religion while the progressives have been tentative, indecisive and sometimes confused. The children of darkness are more vociferous, better organized, better capitalized and absolutely better televised...Their claims have been simplistic and cater to the prejudices and convenience of the gullible and undiscerning.

How is the interaction between religion and politics facilitated in general? It's hard for some people to see why religion and politics would go together. Why and how do you see the two forces as working together?

Politics is the instrument by which we create public policy. Public policy impacts the quality of life for all and therefore, religion has a responsibility to advocate for the "least of these" as did Jesus, and for peace and for justice.

What do you think is necessary to a baccalaureate address that distinguishes it from other kind of speeches? What should its objective be?

A baccalaureate is called to challenge the graduates to translate faith into works, remembering that faith that is not rooted in love is contrary to the teachings of the New Testament. A baccalaureate charges listeners to apply wisdom and knowledge to the "common good."

Can you tell us the origins of the SCLC? What were its goals, and how did it go about achieving them?

SCLC was founded in 1957 by Martin Luther King and several others, including me, and chose the theme, "Redeeming the soul of America," as a theme. We chose direct action as a methodology to reach the conscience of the nation and those who claimed to love the Lord. Creative tension stimulated by direct action precipitates change in policy and attitude.

How do you see it continuing its mission in contemporary society? What should its

next move be?

Non-violence is both a technique and a philosophy. We seek to defeat evil policy, not people. People we hope to redeem. We see war, poverty and exclusion based on race, color, gender and sexual orientation as moral issues.

Religion has played such a major role in both your personal and professional life. This is a little personal, so feel free to decline an answer, but what events, recent or historical, have acted as either a challenge or a strengthener to your faith?

Nothing has been more obvious in revealing issues of race — and love — in recent years as [Hurricane] Katrina. The poor were trapped by neglect and twisted values in the body politic. Yet, in the midst of this tragedy and in the middle of the southern way of life, we witnessed people turning to each other in ways that were totally amazing and unexpected!

How do you see Oberlin College as fitting into a mission of mixing spirituality with activism?

In times of tragedy, with sound leadership, people can be inspired to serve the common good. Oberlin has a great history of progressiveness in race and gender liberation. It must continue.

Interview by Jamie Hansen & Maxine Kaplan
Photo courtesy of www.a-s.clayton.edu

Oberlin's Strategic Plan Makes Some New Moves

By Maxine Kaplan

This entire academic year has been conducted with a specific undercurrent: the Strategic Plan. All year the question of how and when it would be implemented has been a driving force behind student and faculty concerns. It seems appropriate, in the last issue of the *Review* this year, to take stock of what's been done, what will be done and what has fallen by the wayside.

The General Faculty Planning Committee is an elected faculty committee that has been overseeing and facilitating the process.

"There's no template to follow," said Provost Al MacKay, chair of the GFPC. "We've invented the process."

He explained that the GFPC took the strategies in the plan and created six working groups from faculty, staff and students whose job was to research and consult about issues and brainstorm implementation.

The College working groups are: Curricular Pathways; Curricular Support; Build Campus Community; Internationalize Oberlin; Move Towards Environmental Sustainability; and Build and Support Faculty — the only group that did not contain student members. The Conservatory also came up with a draft for the Strategic Plan's implementation.

"The working groups more or less finished their work by the end of the year," said MacKay. "Build Campus Community felt they had a lot on their plate, and they're going to keep going."

In the spring, all the groups submitted reports detailing their proposals. MacKay ultimately shortened these reports to an "executive summary." The list comprises 142 proposals in all. Many are marked as "underway," though MacKay emphasized that this may just mean that serious discussion or task force research groups had begun a preliminary process. He gave an example.

"There are proposals that are being discussed about adjusting the student course load and the faculty course load," said MacKay.

Adjusting the student course load, he explained, is complicated by the diversity in the kinds of courses students combine and widely differing academic trajectories. As for faculty loads, the default load is five courses per semester. However, this doesn't really happen since different departments quantify courses differently.

"A subcommittee will be studying this over the summer," said MacKay. "They'll be looking at what the issues really are. How will changes for students affect faculty and vice versa [for instance]?"

'There's no template to follow. We've invented the process.'

Provost Al MacKay
Chair of the GFPC

Curricular Pathways and Curricular Support is an example of something that is truly underway and fulfills the proposals made by two different working groups.

"[The proposals] are focused on the idea of using technology to develop what is called e-portfolios," said MacKay. "Students would put in work they'd done, plans [and] accomplishments. It would amount to a kind of portfolio that would be useful to advisors as well as potential employers."

The College has bought the necessary software. MacKay said he thought a pilot program would be studied in the fall of next year and be fully rolled out mid-year.

Curricular support also had a proposal to put more emphasis on pre-major advising.

"The dean's office is going to assemble a group of volunteer advisors," said MacKay. "[The students and advisors] will have special opportunities to get together and talk things over and have consultants come in when that would

be helpful."

This new strategy will be tried out on the incoming first-years, and orientation has been re-organized accordingly.

More new programming to be rolled out this fall is modeled after the Oberlin Business Scholars program, which MacKay described as, "a high-class program bridging the gap between theory and process."

This new program will be called the Legal & Law Scholars and will offer professional training during Winter Terms — and perhaps the summer, as well as a pipeline to internships.

Students this semester were e-

Two Teachers' Contracts Not Renewed

By Jamie Hansen & Maxine Kaplan

Last week, two technical designers and teachers in the theater and dance program, Jen Groseth and Damen Mroczek, received verbal notification that their contracts would not be renewed. Some students and faculty have responded with surprise and concern, raising questions about proper procedures.

This decision has not been made final, and as the procedures are largely confidential, few people directly involved have been able to comment. Dean of the college of Arts and Sciences Harry Hirsch approved this statement by theater and dance program director, Paul Moser:

"The managing director of the theater and dance program recently informed two members of the [Administrative and Professional] production staff that their contracts would not be renewed for next year. This was part of a confidential personnel process, and therefore administration, faculty and staff members are required not to comment further on the specifics. Because of the confidential nature of personnel procedures, students are not allowed to participate. The the-

ater and dance program anticipates that the resources for these positions will continue, allowing the program to operate at the same level of technical, design and curricular support as it has in the past."

Students contacted the *Review* shortly after hearing about the potential loss of these faculty members, emphasizing that these teachers were largely well-liked and respected within the program.

"My point is that Jen Groseth is highly qualified to do her job..."

designers in its reviews of theatrical productions, and it even more rarely mentions those from Oberlin, Ohio...My point is that Jen Groseth is highly qualified to do her job and has been excellent in doing it."

Assistant Director of Opera Theater Victoria Vaughan spoke in support of Groseth and Mroczek as well. She said of Mroczek, "At the other end of the operatic timeline, Steve Smith of *Time Out New York* reviewed Damen's 2006 design for a new opera at the Knitting Factory [in] New York. Anyone who knows that particular performance space knows what Smith was talking about when he wrote that Damen's design 'made far better use of the meager stage than I would have imagined possible.' Even on a minuscule budget and tiny venue, Damen is creative and innovative."

Visiting Professor of Opera Theater Sally Stunkel worked with them on two full opera productions this year. She echoed these sentiments and described how she found working with Groseth and Mroczek.

"I was delighted with them," she said. "They were open to all my ideas. They were creative and easy to work with. There was never any negative ego there, which was great."

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Caleb Baker
College Senior

"[Jen's] lighting design for the Opera [*Pouvoir*] even received a favorable mention in the *New York Times* review," said College senior Caleb Baker, a theater minor and the major force behind a petition being circulated on Groseth and Mroczek's behalf. "The *New York Times* rarely mentions lighting

the College has joined two organizations: Posse and Quest Bridge.

Posse identifies inner-city students who are likely to succeed at top colleges; Quest-Bridge is less personal and simply matches interested students up with colleges over the internet, but it has a good track record. Both programs will go into effect next year.

Also in the works is the Master Housing Plan (see page 14), which will fulfill the Building Campus Communities proposal that residential buildings on campus be re-evaluated and a "master plan" for re-doing residential life conceived. The process

See Theater, page 4

Chilean Activist Judge to Speak at Commencement



Chilean Justice: Judge Juan Guzmán, this year's commencement speaker, was instrumental in bringing down the dictatorship of General Augusto Pinochet. (Photo courtesy of www.ips-dc.org)

By Emma Dumain
April 28, 2006

Oberlin College has a long history of bringing internationally-recognized activists to campus as Commencement speakers, running the gamut from Martin Luther King, Jr. in 1965 to Archbishop Desmond Tutu in 1987. This year, the activist judge Juan Guzmán Tapia will join the list.

Guzmán was a judge in Chile throughout the violent military dictatorship of General Augusto Pinochet. Very few public officials dared to speak out against Pinochet's regime and Guzmán was the first judge to agree to hear charges against the dictator.

While Pinochet was in power, Guzmán ruled on cases he recognized as human rights violations, going against colleagues that urged him to declare the rulings inadmissible. Even now, 16 years after Pinochet's removal from power, Guzmán continues to charge him with crimes of conspiracy, kidnapping and murder.

"He did an amazing thing," said College Secretary and Commencement Organizer Bob Haslun. "He is very Oberlin and has a great story to tell."

While no one knows if Pinochet will ever stand trial in Chile, Guzmán's work is seen as significant for its commitment to the law and to human rights. Guzmán is also praised for his public denouncement of Pinochet's regime at a time when the majority of the judiciary refused to openly acknowledge his unlawful practices.

Haslun said that Guzmán was the first choice of the Honorary Degrees Committee, who select the commencement speaker and honorary degree recipients from a list of nominations submitted by seniors, faculty and administrators.

History Professor Steven Volk is responsible for Guzmán's nomination.

"Guzmán occurred to me as the perfect kind of Commencement speaker," Volk said. "He represents what Oberlin stands for. He even represents Oberlin's motto 'Think one person can change the world? So do we.' It took one individual like him [to change the world]."

Volk emphasized how Guzmán's work in Chile resonates today in the United States, which might contribute to a compelling speech.

"One of the most dreadful innovations of the Pinochet government was to disappear the bodies of peo-

ple kidnapped and claim not to know anything about it," Volk explained. "Guzmán was the first judge to use habeas corpus to force the Pinochet regime to produce the bodies before the court, and of course they could not. Today, the Bush administration is destroying habeas corpus by refusing to produce the bodies of political prisoners.

"If Guzmán could take a stand in dictatorship, then we can ask for no less in a democracy," he said.

Volk may admire Guzmán objectively, but his respect for him also stems from personal experiences.

'[Guzmán] did an amazing thing. He is very Oberlin and has a story to tell.'

Bob Haslun

College Secretary

"I met him in 2003 when I was called to the courtroom to give a deposition in a case involving the death of my friends in Chile in 1973. I was appreciative of how he handled the situation," Volk said. "We have become friends since then."

Volk was part of the North American Information Source, or FIN. The eight-person group published articles in Chile about student movements and protests in the United States against the Vietnam War and U.S. foreign policy to inspire rebellion against Pinochet. As a result of these articles, two members of FIN, Charles Horman and Frank Terrugi, were arrested and killed by Pinochet's military. Theirs was the case in which Volk testified.

"I don't think we'll ever know what happened to them," Volk said, citing the lack of eyewitnesses in Chile as a problem. But it is not the outcome of the trial that preoccupies him so much as the impact of Guzmán's actions.

"It's about making life better for people; we're not talking utopias here," Volk said. "He risked a lot because he thought what he was doing was the correct thing to do. It was what he had to do."

New Programs Green Up the Campus

Continued from page 2

like the one in the Science Center, in a high-traffic, on-campus location.

Phase II will also be more multifaceted, as new members of the faculty will join the P3 team, including environmental studies professor Katy Janda and psychology professors Stephan Mayer and Cindy Frantz.

The P3 project is attracting positive attention. The team was presented with the First Annual P3 award this May for its data monitoring and display system. At the competition in Washington D.C., members of the U.S. Senate and the Pentagon expressed interest in the project, according to Petersen.

"Stephan Mayer and Cindy Frantz are working to quantify the effects of this technology on student attitude and behavior toward the natural environment," said Petersen.

Platt, who first became involved with the project in his sophomore year, has been one of the primary students involved with Phase II of the project, working last summer on the initial designing and planning. Fry, a computer science major, has been largely responsible for managing the data monitoring and display system.

"What's particularly innovative about the project is our ability to

convey resource consumption and the environmental and economic consequences of that consumption in multiple currencies to a non-technical audience," said Platt.

'It is my view that Oberlin should be out front and should be known for our forward thinking environmental initiatives.'

John Petersen

College Professor

In addition to implementing the resource monitoring system, the College is taking other environmentally-minded measures. At Petersen's urging, the College joined two organizations this spring: the Association for the Advancement of Sustainability in Higher Education and The United Green Building Council.

AASHE is an association of

colleges and universities in the U.S. and Canada that works to promote sustainability in higher education, and the UGBC is the organization that developed the Leadership in Energy and Environmental Design rating system.

Students and faculty have repeatedly urged the College to adopt the LEED standard in its new building plans this spring.

"There is no new formal commitment on the part of the administration, but the fact that they are serious about addressing the issues was evident in the meetings with potential architects for Phase II housing," said Petersen. He added that the Student Senate proposal, which has not yet been voted on, has helped push campus-wide thinking on the issue.

In a letter to College President Nancy Dye written earlier in the year, Petersen emphasized the need for continued improvement.

"We are making progress at Oberlin, but at a pace that allows other institutions to move ahead of us," he wrote. "It is my view that Oberlin should be out front and should be known for our forward-thinking environmental initiatives in the very same way that it is known for historical initiatives on issues of race, gender and labor."

Theater and Dance Personnel Decision Distresses Community

Continued from page 3

and I never got the impression that something couldn't be done. They always found a way to solve the problem. As a team, along with Chris [Flaharty, costume designer and associate professor], I thought they made a fabulous working force."

Students and faculty, therefore, expressed shock when they learned of the department's decision not to renew Groseth and Mroczek's contracts. "I was stunned that they were fired," said Vaughan. "Damen and Jen work all hours of every day to keep shows up and running and to guide theater and dance students through that program. I honestly didn't believe it when I heard the news."

Junior theater major and department representative Tamar Daskin agreed that the dismissal seemed "completely and totally unwarranted."

"Not only is their design work high quality, but their ability to teach students and make them feel at ease

in the theater, which to some people is an unfamiliar and confusing place, is extraordinary," she said.

'I honestly didn't believe it when I heard the news.'

Victoria Vaughan

Director of Opera Theater

"Basically," said Baker, "no one would argue that the department cannot fire non-tenured members of its staff. But doing so to two members of its staff at once, two members who are highly qualified, says to us that there is a larger problem at work here."

This larger problem concerns procedures of evaluation. Baker explained that this procedural change was actually laid out last semester in response to seemingly unwarranted negative evaluations of Mroczek and Groseth. He said that the report was found to misrepresent the reviews of some of the directors who had worked closely with the two teachers.

"After the dust settled, a new evaluation procedure was set up for the theater and dance [program] in consultation with the dean of arts and sciences. The documents...set forth that evaluations would not just happen at the end of the year but after every production. Additionally, staff members would be given the opportunity to evaluate each other," said Baker. Those whose work was poorly evaluated were supposed to be given the chance to engage in dialogue and improve their work.

None of the above stipulations were met in the decision-making process over Mroczek and Groseth's contract or, in fact, in the entire evaluation process of the year, according to Baker.

'It has disrupted a lot of working relationships.'

Sally Stunkel

Visiting Professor of Opera Theater

"There has not even been an evaluation this year in accordance with the old policy, much less the new one," said Baker. "No evaluations took place after shows and staff members were never given the

opportunity to evaluate each other."

A secondary concern is that these positions will be hard to refill by next fall, let alone by this summer. Vaughan said that most academic placements happen much earlier in the year.

"Pickings for staff replacements of any caliber will be thin to zero," she said.

"It has disrupted a lot of working relationships," said Stunkel.

As mentioned above, students have been circulating a petition and have begun a letter writing campaign on Mroczek and Groseth's behalf. They also plan to stage a protest this coming Saturday outside the theater and dance open house.

"Both [President] Nancy Dye and Hirsch have refused to meet with students over this issue," said Daskin. "We refuse to be silenced by their deliberate neglect of this problem."

Prominent Journal Honors Politics Professor in a Symposium

By Emma Dumain

Joining the ranks of several other professors who received commendations in their respective fields this semester, Professor of Politics and Department Chair Chris Howell recently received the *Labor History* book prize for his book *Trade Unions and the State: The Construction of Industrial Relations Institutions in Britain, 1890-2000*.

Trade Unions and the State examines the role of Prime Minister Margaret Thatcher, and her successor Tony Blair, in transforming industrial relations in Britain.

Labor History is a prominent journal for historical scholarship on global labor issues. Each year it recognizes one book as “the best single volume on labor issues, historical or contemporary, in the U.S. or worldwide, regardless of discipline.” In addition to the award, the journal honors Howell and his work in a two-part symposium in the May 2006 issue. The issue includes a collection of essays by five well-known labor scholars exploring specific elements of the book, as well as Howell’s responses to these perspectives. He also will receive a monetary prize.

“It was a total surprise,” Howell said. “The thing about publications is that there is such a lag time from when a book is published to when a

publication recognizes it, so you forget about. Two years ago I wrote a book — somebody read it.”

The main body of Howell’s academic work centers on issues of labor. He explained that this interest developed by way of two definitive experiences.

‘Two years ago I wrote a book — somebody read it.’

Chris Howell

Professor of Politics

“There were two events when I began graduate school that were really significant for me and my work,” Howell said. “I had just come to [Yale University] from Britain, where the minors’ strike was going on. I had friends involved in the strike who played a large part in shaping that movement.

“In the fall of 1984 at Yale, there was a semester-long strike of clerical and technical workers,” he continued. “No one crossed the picket lines, and professors held classes at their houses. These experiences were more important than any theoretical political readings I could do.”

Howell has also been involved in labor politics on an activist level. He has worked on projects with Jobs with Justice in Cleveland and Lorain County where he investigated abuses of worker rights and loss of pension and health benefits for Lorain steel workers. He has also been involved with the College’s two major unions around labor issues and contract negotiations. Today, he still serves as a board member for the advocacy think tank Policy Matters Ohio.

“For me, my academic work comes out of my politics and activism. I can’t imagine doing any other kind of research other than labor because that’s what I care about,” Howell said. “I wanted to do something other than just write about labor issues. I wanted to change the labor situation on the ground rather than just contributing to scholarship.

“But I am proud of my scholarship, and I like to think it has had an impact outside of academia,” he concluded.



Award Winner: Professor of Politics Chris Howell recently received the *Labor History* book prize. (Photo by Chris Hamby)

Students Push For All-Gender Dorms

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reached the General Faculty Council, it had been endorsed by 12 campus organizations and departments: Student Life Committee; ResEd; Student Senate and the Transgender Advocacy Group; Housing and Dining Committee; the Multicultural Resource Center; the Edmonia Lewis Center for Women and Transgender People; Lambda Union; Oberlin College Friends of the ACLU; Oberlin Student Co-operative Association Committee on Privilege and Oppression; Queer Peers; and Queer Jews and Allies.

The GFC viewed the proposal favorably and agreed to vote on it at the General Faculty meeting last week. However, when the meeting was cancelled, President Nancy Dye approved the proposal without the formal vote, based on the GFC’s approval.

Based on the passage of the proposal, the following statement will be added to the Student handbook next year: “the College is moving to replace co-ed and all-gender housing with gender-blind housing. Gender-blind housing provides an opportunity for enrolled students of any gender identity (male, female, transgender, those who do not identify, etc.) to live together in rooms, floors, wings or buildings.”

“[The gender-blind proposal] is a general statement of the direction we are moving in and not a specific plan for how we’re getting there,” said Tyson. She explained that the movement towards more gender-neutral housing, intended to be implemented by 2016, will be executed and reviewed by housing and dining subcommittee members on a yearly basis.

Students who have worked on the two proposals seem to be happy with the results, although they emphasize that there is still a lot of work to be done.

“I’m happy it passed,” said

Conley. “I wasn’t expecting it to, and it’s a great surprise...This move is a very good first step...but it is only a step.”

According to Conley, several issues must still be addressed. There is the issue of the correct use of terminology: some students suggested that the College’s term “gender-blind” is a misnomer. Students also worried that groups affected by the proposal, such as the Transgender Advocacy Group and the Edmonia Lewis Center, did not have enough input in the process once it went beyond Student Senate.

Conley believes that this should only be the beginning of addressing a range of gender-related issues at Oberlin.

“I’m proud of Oberlin for making clear that it cares about responding to the needs of gender variant, two spirit, genderqueer and transgender people,” said Conley. “Now Oberlin needs to continue in its strong beginning and instigate a housing policy and [develop] a broader school that not only tolerates or accommodates, but responds to and fundamentally alters itself in response to the challenges that [we] pose to it.”

Strategic Proposals Already Underway

Continued from page 3

will begin this summer. The Strategic Plan in its overarching “Educational Goal” calls for the school to “Enhance the value and the perception of value of an Oberlin education.” To this end, a marketing strategy has been adopted and a consultant, Mark Edwards, hired.

Another priority is to make Oberlin “financially sustainable.” The school plans to lower the student body enrollment and to reduce the faculty through attrition by seven positions. MacKay emphasized that the student-faculty ratio will remain the same.

“We’re trying to manage student body enrollment without any big surprises,” said MacKay. “We had a very big junior class this year. After they graduate the bubble will be out of the pipeline. We won’t replace the bubble.”

MacKay replied to a question about community response to the plan with, “So far, so good. We’re in early innings. We’re aware that the earlier part of this process wasn’t exactly behind closed doors, but people were surprised. This round, we’re deliberately trying to be open.” To this end, all reports have been posted online.

College juniors Ezra Temko and Matthew Adler, and sophomore Colin Jones have all served as student representatives on the GFPC this year. They offered their insights into this year’s progress.

“I feel that student concerns are being listened to,” Temko said. “[Although] I’m not sure that student concerns regarding performing and visual art — both academically and

extra-curricularly — have been taken fully into account.”

“I do not feel [that] the environmental sustainability working group [is] moving at a very fast rate,” said Temko, adding that the GFPC did not seem engaged enough in issues of sustainability.

‘We’re trying to manage student body enrollment without any big surprises.’

Provost Al MacKay

Chair of GFPC

Adler agreed that the process “is going too slowly,” attributing much of the problem to what he described as “overlapping and underlapping” between the College offices and faculty committees.

Jones had shared his perspective on transparency with the execution of the strategic plan.

“Transparency is perhaps the biggest weakness of the plan now,” said Jones. “This is partially because the institution moves slowly but it’s [in part also] because the administration, staff and Senate as well are not doing the best job of keeping people informed.”

On that note, Jones commented on the position of athletics in the plan. “How we want to integrate athletes into the larger community, how hard we want to pursue success in athletics and what sacrifices we have to make financially is not transparent to students and seems unintentional,” he said.

But he agrees with MacKay that the plan is in its “early innings.”

“There were 144 recommendations from the groups and most of these are still ideas,” said Jones. “The major moves, the ones that will define the plan, still haven’t been made.”

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Oberlin Gets New "Fearless" Branding

By Emma Dumain

March 3, 2006 and March 10, 2006

Think one person can change the world? How about one fearless person?

The Board of Trustees unanimously voted Saturday, March 4 to approve a new marketing strategy that will use the concept of "fearlessness" to improve Oberlin's image in the outside world. This vote catapulted the campaign, conceived by Massachusetts-based marketing strategist Mark Edwards, into a three-year initiative to incorporate "fearless" into new admissions materials.

Edwards introduced the "fearless" concept to College and Conservatory professors at a general faculty meeting on Wednesday, Feb. 22. "Fearless" is meant to encapsulate Oberlin's long history and continuing tradition of breaking social norms, exercising intellectual curiosity and taking risks in both academic and personal endeavors.

Edwards spent months on campus talking to students and faculty, investigating the mission statements of other peer institutions and interviewing over 200 prospective appli-

cants and guidance counselors.

In the end, he concluded that indeed, Oberlin's message did seem too vague or too similar to those of other colleges.

"The Board endorses President [Nancy] Dye's work with Mark Edwards in developing and launching a comprehensive marketing and communications campaign," said Board of Trustees Chair Robert Lemle.

Dye explained that the decision to hire a marketing consultant arose, if somewhat indirectly, from the goals outlined in the Strategic Plan.

"One goal of the plan is to improve the value and perception of the value of an Oberlin education," she said.

Edwards emphasized that it was unclear at this point how exactly "fearless" will fit into the reworking of Oberlin admissions materials and marketing campaigns. This consideration will occur at a later stage.

At any rate, "fearless" will definitely not be used as a singular slogan for Oberlin, or as a substitute for its old adage of "Think one person can change the world? So do we." Rather, it is a concept that will be incorporated into a larger reframing of Oberlin designed for those unfa-

miliar with its character.

"It depends on us to populate the word with what goes on at Oberlin," Dye explained at a College Faculty meeting. Dye added that any use of the "fearless" theme will have to be placed in the context of Oberlin's long history of fearlessness in thought, expression and action.

While the general sentiment appears to be one of optimism surrounding the "fearless" campaign, some apprehensions and anxieties have been expressed since the General Faculty presentation among faculty and students alike. Some professors wanted to know more about the context in which "fearless" would be placed; some students did not like the idea of Oberlin, an institution long-heralded as "non-conformist" and "outside-the-box," aligning itself with a "brand" or marketing-gear emblem and possibly trying to be something it is not. These particular fears were addressed at a class trustees open forum on Thursday, March 2.

Many students said that they feared the arrival of a marketing

See "Fearless," page 17

Oberlin Responds to Katrina Crisis

By Milena Evtimova

September 9, 2005

Last fall, Oberlin welcomed back students, faculty and staff during the tragic aftermath of Hurricane Katrina. By the time the first week of school was over, the Oberlin community had directly responded to the devastating consequences in a variety of ways.

In her first letter for the new academic year, President Nancy Dye announced to the community that three students from New Orleans' Tulane University had been admitted to Oberlin for this academic year. Other measures taken included the organizing of a faculty/staff panel during the first week of classes and planning and organizing for numerous fundraising events.

"The Office of Admissions has received a number of inquiries from students enrolled at Tulane University and other colleges in the devastated region," Dye said in her

letter to students. After long discussions including Dye, all the deans, the provost and the vice-presidents, a decision to admit the three students was made. Due to issues of confidentiality, the names of these students were not disclosed to the general public.

Students, too, became involved in various ways early on by raising money and providing support for the victims of the hurricane.

The panel met in West Lecture Hall on Wednesday, Sept. 7. More than 200 students attended. The participants covered a variety of different aspects of the reasons for and the consequences of the disaster.

"We are seeing environmental racism embedded in structures and institutions," said Ellen Stroud, assistant professor of history. "By and large the people who found themselves in this situation were poor and they were black, they were sick and they were old."

Stroud said that now it is not a

matter of "just rebuilding New Orleans, but rebuilding a just New Orleans."

Many of the other panelists expressed similar opinions that linked the aftermath of the tragedy very closely with a social and class inequity.

Professor of African-American Studies Pam Brooks presented the audience in West Lecture with examples from both recent and early American history to compare with the situation Katrina created.

"Make these connections and, most of all, take some positive affirmative action," she urged the students in the hall. "We here in Oberlin have a tradition of meaningful activism."

Brooks even recited the lyrics of a 1927 song by Betsy Smith, dedicated to the Mississippi flood of the same year.

"Don't say blues ain't political," she added.

Taking a slightly different per-

See Panel, page 18

Shifts in Housing Policy Stir Discontent

By Maxine Kaplan

April 7, 2006

While in Oberlin's past all seniors were guaranteed off-campus housing, this year only 446 students were allowed off campus. Many students were dissatisfied with Residential Education's decision and some have been in contact with ResEd, Vice President of Finance Ron Watts and President Nancy Dye detailing their concerns with the policy shift through letters and meetings.

"When you accept admissions to a college, that is a contract," said junior Joshua Morris. "A part of that is accepting policies and procedures. When we entered Oberlin, part of

that was guaranteed senior off-campus housing." Morris claims that this new system invalidates the "contract" and is therefore void.

ResEd contended that although the housing process may appear different, the actual policy has not changed.

"The number of students we can let off has always been a specific number," said Associate Dean and Director of ResEd Molly Tyson. "We've always had to fill all on-campus beds. The formula for how we let people off hasn't changed."

The difference lies in the fact that prior to this year, the number of eligible of students that wanted off-campus housing did not exceed the

number ResEd was allowed to let off. This year there are new on-campus beds to fill and an unusually high number of qualified students.

"Yes, in the past, the policy has stated that all seniors could get off if they wanted, whether that was accurate or not," Tyson continued. "We've been lucky in the past years that it evened out. We were lucky last year."

The policy changed this year in two substantive ways, however. First, a contingency system, in case the numbers of off-campus requests exceeded the number allowed, was written into policy in the form of a lottery system.

"The lottery system being writ-



New Union Housing: Construction on the new college housing stretched into the fall move-in date. (Photo by EmilyKate McDonough)

OC's Rocky Road Down Union Street

By Emma Dumain

September 9, 2005

As returning students moved back into their residences last August, happily decorating their walls with the quintessential Picasso posters and trying to connect their computers to the campus server, 23 of them dragged their luggage instead into the Oberlin Inn, 11 into College rental housing and one into a converted janitors' closet in Langston Hall. These were the students whose new houses on Union Street were not fully constructed at move-in time.

The Union Street Housing project, a massive undertaking that officially began during the last academic year, was expected to be finished and ready for move-in by the time the first students arrived back on campus on Friday, Aug. 19. By Sunday, Sept. 4, all the houses were in livable condition except for three, displacing students until a promised move-in date of Friday, Sept. 16.

"It could be worse," College junior Ben Johnson, one student who spent the interim in the Inn, said at the time. "They are putting us up, giving us all we need for a while...At least we're not living on the street."

Mike Kroner, the College junior and the one who stayed in the

converted storage closet, said his temporary housing situation was "not so bad; it's actually bigger than a single."

The optimism is not surprising given what just about everyone perceives to be beautiful new residences with four single rooms per floor, fully-equipped kitchens, large living rooms and balconies. College junior Jesse Garrison, who was able to move into his house on time, said that aside from the problems, "It's great...it's almost worth it. None of us know what to do with all the space we have."

However, even the residents who moved into Union Street on time were not without a variety of complaints. Throughout the first week, many houses were without Internet access and hot water. The floors were covered with construction debris including paint chips and dust. Windows had no blinds and lights did not always turn on.

One rumor even speculated — causing considerable anxiety — that someone had forgotten to install a gas line, which Associate Director of Facilities, Planning and Construction Sal Filardi confirmed was false. The contractors had not, in fact, "forgotten," and gas lines were eventually installed.

"It's just a matter of getting the gas company to commit to a date," Filardi said at the time.

Regarding the construction delays, Filardi said that for the most part it could not be helped. He explained that last winter was one of the worst in recorded history with an abnormally large amount of snow accumulation, slowing that season's progress and putting the project behind schedule by almost two months. This, he said, accounted for the three unfinished houses as well as the ones undergoing technical difficulties.

"The project's not finished so, of course, there are issues," Filardi said in September in response to specific concerns regarding lack of Internet access and hot water. "Our priority was to just have them in move-in condition, and the majority of the work has in fact been completed."

See College, page 17

See New, page 19

A Faculty Affair

Asian-American History Faculty Position Dropped

By Maxine Kaplan
November 18, 2005

The College voted not to reinstate the faculty position specializing in Asian-American history on Friday, Nov. 11, a cut which would have affected both the history and Comparative American Studies departments.

This decision has been met with concern by faculty, students and College President Nancy Dye. Dye requested that the College Faculty Council reconsider their decision, and at a Nov. 18 meeting, the College voted to do just that. Until the reconsideration, however, student and faculty were very vocal in protesting the cut.

On that same day, upset students held a protest outside of Cox, where the meeting was held, and a silent sit-in on the building's stairwell. This was organized by a group called Asian American Studies Now.

The position in question was held by Professor Darryl Maeda until he chose to leave the College after last semester. "The position of a professor focusing in Asian-American history is important to the Comparative American Studies program because it's one of the main areas we cover," said CAS Program Director Jan Cooper at the time. [Full disclosure: Cooper is also the faculty advisor to *The Oberlin Review*.]

"Asian-American history, from the very beginning of the idea of establishing Comparative American Studies, has been fundamental to our

faculty's conception of the program," said Dye. "I think cutting this program has profound ramifications for the College....A good number of young faculty have been attracted to Oberlin because of its Comparative American Studies program. It's good for faculty, good for students — good for Oberlin."

"We're very alarmed," said Cooper before the position was reinstated. "Our current CAS program was created under the assumption that there would be someone who did Asian-American history and someone for Asian-American sociology. Now we find ourselves in a position of not only losing a vital connection with the history department, but also losing the core courses for a concentration in our major."

"Until a few decades ago, one had to 'read' about the experience and contribution of Asian Americans mostly through the absence of scholarly print on it," said Professor of Religion David Kamitsuka, who was on leave fall semester. "Fortunately, there has been very important newer scholarship in Asian-American history that corrects this past invisibility. The interdisciplinary methods employed by this generation of scholars are vital to the fields of history and American studies."

"To eliminate the Asian-American history position will have devastating effects for years to come," said Associate Professor of History Pablo Mitchell. "With the formation of the CAS program, **See Students, page 19**



In Solidarity: Students lined up in the hallways and stairs of Cox to protest the potential Asian-American position cut last November. (Photo by Joshua Keating)

Faculty Position Re-Instated

By Gabriele Johnson
December 2, 2005

As a result of widespread complaints, the College Faculty Council reversed its decision to eliminate the Asian-American history professorship until further deliberation on Friday, Nov. 18. At that meeting, the Council decided that the position would be kept on a temporary basis.

Student posters criticizing the CFC's decision to eliminate the Asian-American history professorship persisted on campus even a week after the decision was reversed.

Just before Thanksgiving break, on Saturday, Nov. 19, roughly 180 students held a sit-in outside the CFC meeting. Objections to the decision also came from faculty, administration and College President Nancy Dye, who urged CFC to reconsider its choice.

"In response to President Dye's request, Council has reconsidered this [issue] and voted to postpone any final decision about this position. In other words, the position is not cut, but Council has also not authorized the return of this position on a permanent basis," said

Dean of Arts and Sciences and CFC Chair Harry Hirsch.

The temporary position, which will cover the same classes, will start next school year and will be renewable for up to three years, according to senior Gina George. The permanent position is "still up in the air," said George. At any time over the next five years, CFC can vote on whether to keep or eliminate the professorship.

George said, "Students and faculty are very happy about [the decision]."

However, it adds more confusion to the issue.

"You can imagine the various combinations of the temporary and permanent positions that may occur," wrote George in a Nov. 28 e-mail. "We can have anywhere from one year of the [temporary] Asian-American position and no more Asian-American history beyond that to having the temporary position put in place for two years and the permanent position reinstated for the following year and onwards."

Junior Lydia Pelot-Hobbs expressed a similar sentiment of relief and caution.

"It's a vigilant victory," she said. "While [the position is] still in danger, we are in a better position than last semester."

Pelot-Hobbs cited the outpouring of student and faculty support for the Asian-American history position. The sit-in drew roughly 180 students, which Pelot-Hobbs said will form a larger base of support to contact in the future.

The CFC must eliminate seven faculty positions in the next five years before it can create new curriculum. Hirsch emphasized that while cutting positions is not easy, it must be done.

"The faculty's elected committees have an extremely difficult job to do," said Hirsch. "They are doing their very best to make careful decisions."

It remains unclear when the final decision will be made. George worried that CFC may postpone decision-making until pressure decreases.

"I feel there is potential for maybe CFC to wait for student pressure to die down," said George. "But students are doing their absolute best effort. [The process has been] all full of surprises. Unfortunately, students have to keep up the pressure."

CFC Considers Position Cuts in Four Departments

By Emma Dumain and Maxine Kaplan
April 7, 2006

Following the fall proposal not to refill the vacated Asian-American history professorship, the College Faculty Council and Educational Plans and Policies Committee placed four more positions under consideration for elimination in early April. The decision marked a continued effort to implement the Strategic Plan's charge to cut seven faculty positions from the College over the next seven years.

The positions in question are in the sociology, geology, biology and creative writing departments. All four department chairs advocated for the positions to be refilled.

Harry Hirsch, the dean of the College of Arts and Sciences, spoke on behalf of CFC, as individual members are bound by confidentiality.

"As of [April 7], no decisions have been made by CFC which will make the final determination about whether any of these positions will be cut, under procedures adopted in the fall," Hirsch said.

These revised procedures require EPPC to analyze each department's petition for a replacement. That analysis then goes to CFC and to President Nancy Dye for review. The president then meets with CFC to discuss the analyses of the four pending positions.

"We have...forwarded the EPPC analyses to the departments and programs in question for their comments," Hirsch said in April, "and CFC will be meeting later [in April] with each department chair or program director to discuss the EPPC report and their response."

"Only at that point will CFC make and announce a decision," Hirsch emphasized.

The position under scrutiny in the sociology department currently belongs to Professor James Leo Walsh, who is retiring after this semester. Walsh's specialty is in sociology and issues of law, deviance and social control.

"That's a very important topic within sociol-

ogy and especially for law and society majors," said Sociology Department Chair Daphne John. "As a core part of the department, it will create a gap. None of us staying on have any training or specialization in sociology law and wouldn't be prepared to step in. They've always been very popular courses."

John and the department provided EPPC data culled from the catalogs of schools that are considered peer institutions: those on the list of the top 25 liberal art schools and those in the Great Lakes College Association.

"The vast majority of these schools offer courses in sociology and law," said John. John presented information to the CFC on Monday, April 24 about the importance of the position.

'These are issues relevant to our society...I know we have a Strategic Plan we've agreed to begrudgingly accept, but if we were going to be strategic here, this is not the position to cut.'

Steven Wojtal

Geology Department Chair

However, the sociology department is in the process of searching for a temporary replacement for Walsh. The position will be filled next year for certain.

Geology Department Chair Steven Wojtal echoed many of John's concerns in discussing the petrology position. In regards to the EPPC response to the geology department's request to replace Professor Jon Castro, Wojtal said that he

and his colleagues were "dispirited."

"Professor Jon Castro was the only professor who had graduate training in petrology," Wojtal continued. While he acknowledged that some professors in the department are prepared to teach petrology should the position be left vacant, it would be a challenge, particularly due to the lack of resources to retrain faculty.

"It's like telling a foreign language professor to take up another language, or a history professor to learn about a different historical era," Wojtal said.

Wojtal also emphasized the importance of petrology, and the field of geology in general, in defense of retaining the position.

"I think [losing this position would be a] shame in terms of the issues facing us today," he said. "Where are we going to get our water? Where are we going to put our garbage? What about climate change? These are issues relevant to our society, and students need to understand and think critically about them."

"I know we have a Strategic Plan we've agreed to begrudgingly accept, but if we were going to be strategic here, this is not the position to cut," Wojtal said.

Acting Chair of the creative writing department, Sylvia Watanabe, said that she was confident that CFC plans to renew the half-time poetry position that will be left vacant when Professor Martha Collins retires at the end of the year, citing positive feedback from EPPC.

"Creative writing isn't having a position cut," said Watanabe in April. "We are optimistic that we'll be getting that [Professor Collins'] half-time position back."

Hirsch responded, "No one from the Dean's office has any response to Ms. Watanabe's statement. We neither confirm or deny what she said."

In reference to the biology position, Chair of the Biology Department Roger Laushman said, "David Benzing is retiring and we have requested that the position be returned to biology." He had no further comment.

Trouble in the Hood

Pyle Inn Oven Hood Flunks Fire Inspection

By Jonah Kaplan-Woolner
April 21, 2006

When Oberlin Fire Chief Dennis Kirin made a routine inspection of Pyle Inn Co-op's kitchen on Friday, April 7, he did not like what he found. The hood over the cooking range did not comply with recently updated fire codes, and students living in Asia House faced the prospect of "a flash fire of such intensity that it would go right through the roof and right into the building."

Kirin had known the hood was in violation for some time, but it had still been considered "somewhat acceptable." On this first inspection since the September policy change, however, Kirin gave the co-op a choice: curtail certain potentially hazardous cooking practices or risk being shut down.

"Anything that involves use of oil or grease or produces oil or grease-laden fumes [cannot be used]," he explained.

Following a meeting about this issue on April 17, Pyle Inn Dining Loose-Ends Coordinator and College

junior Emily Spence said, "We have not voted to close the co-op at this time." Instead, members opted to keep campus' largest eating co-op cooking.

After the order, members of Pyle had to "make due."

"It's an inconvenience of the utmost order," complained College sophomore and fellow-DLEC Zoe Fisher.

College sophomore Sarah Hymanson, a head cook in Pyle, was not quite so put out by the restrictions prohibiting frying or cooking on top of the range. She and the other cooks would just have to be a bit more creative in their cooking.

"I think it'll be difficult," Hymanson conceded at the time, "but so far our meals have been good and I'm confident they will continue to be in the future."

Meanwhile, the Oberlin Student Cooperative Association and the Office of Residential Education brokered a temporary compromise.

"We're going to purchase for them several pieces of cooking

See Repairs, page 18



Trouble on the Range: College junior Molly Grove prepared dinner in Pyle Inn under limited conditions caused by a broken oven hood. (Photo by Yasi Ghanbari)

ResEd to Repair Faulty Kitchen Equipment

By Emma Dumain
May 5, 2006

After nearly a month of nail biting and negotiating, the College agreed in early May to fix the faulty oven hood in Pyle Inn co-operative kitchen this summer. The decision came after a period of uncertainty as to whether there was enough money in the budget to correct the problem before the summer of 2007. Until the College determined that the issue needed more immediate attention, it had planned to wait until next summer

to fix the hood.

"We're very happy," said Caleb Baker, Oberlin Student Cooperative Association president and College senior. "The College did a great job giving us the resources we needed, and the Pyle members were dreamy about all this; they sent me thank you notes and were so sweet to me."

While the problems with the Pyle oven hood have only recently become public, the College has known about its need for repair for quite some time.

"We were aware that the oven hood needed to be fixed before the fire

inspection. However, we believed that the hood could wait until the summer of 2007 to be repaired," said Director of Business Operations and OSCA Liaison Michele Gross.

However, the problem escalated faster than the ResEd team had imagined, and new building project regulations left the College in a bind when it came to assessing the feasibility of fixing the oven hood in the near future.

"What made the issue more complicated was the inception of the new housing Master Plan, which has dictated that all renovations on

major buildings not start up again until summer of 2007."

The Master Plan refers to the process of assessing all buildings on campus to improve the quality of College housing, and may call for de-densification, the breaking down of quads and conversion of doubles to singles. The assessment will determine which few residence halls will undergo massive reconstruction, and until those decisions have been made, major projects will remain at a standstill. The renovation of the Keep kitchen is an exception, since that decision was made before the

Master Plan was announced.

College President Nancy Dye speculated that one argument against fixing the oven hood in Pyle might have been the worry that, should Asia House be chosen as one of the halls to be renovated, it might not make sense to undertake one smaller construction project when every problem would be fixed a year later all at once.

"The thought would be that there shouldn't be any minor projects if there would be a big renovation project later on," she explained,

See Finances, page 19



BEST OF SECURITY NOTEBOOK

omitted to save space):

Four Drug paraphernalia violations and three alcohol violations in Firelands

One weapons (sword) violation in Langston

One weapons (expended bullets) violation in Langston

One weapons (nunchucks, two swords) violation in Firelands

One fire code violation (spray enamel) in South Hall

Nov. 3, 10:09 a.m. An officer on patrol of Keep Cottage found a sword outside the Bike Co-op. The sword was made of bicycle parts and was approximately two feet long. The sword was transported to Safety and Security for safekeeping.

Nov. 10, 11:14 a.m. Officers and the Oberlin Fire Department responded to a fire alarm at a Union Street apartment. Dirt being swept up in the basement of

one complex activated the alarm. The alarm was cleared and reset without any problems.

Feb. 9, 7:37 a.m. Staff reported graffiti in the elevator at Firelands. The drawing of a shark was done in marker. A work order was filed for clean up.

Feb. 16, 5:30 p.m. A Safety and Security supervisor responded to a safety complaint from a contractor working at a Woodland Street College Village House. The residents had allowed a guest to shoot his pellet gun at glass bottles in the basement, and broken glass was left on site. The residents were referred to ResEd and Judicial Board for follow-up.

Feb. 24, 4:03 p.m. Staff at the Bowling Lanes reported a broken window. Officers responded and learned that a male individual had swung another male around, causing him to get dizzy and fall into the window. There were no injuries. Custodians responded for clean up and a carpenter responded to board the window.

March 6, 9:21 a.m. A Safety and Security officer responded to a staff member at Bosworth who reported receiving a strange phone call in which the caller rambled on in conversation. The individual was identified as a previous resident of Oberlin who has mental health issues. The complainant was asked to report any additional calls for follow-up.

March 9, 11:34 p.m. An officer doing a routine check of the Art Building noticed that Fisher Hall was not secure. A further check revealed numerous knives sticking in the floor, apparently part of an art project. Because of the safety concern, the room is secured until staff from the Art Department can be contacted.

April 2, 8:36 a.m. An officer on patrol of Barrows Hall observed graffiti on the east sidewalk. The words "I love you" were spray-painted with yellow paint. A work order was filed for clean up.

April 8, 1:57 a.m. A resident of Barrows reported that someone

threw an object through a stairwell window, shattering it. Officers responded and found that a full beer can was thrown through the window. Facilities Operation was contacted for repair and cleanup. A search of the area was made for the individual responsible with negative results.

April 25, 6:08 p.m. A resident of East Hall reported a juvenile rolling a brown chair with two iMac computers on it near Finney Chapel; Officers responded and located the juvenile who advised the computers were given to him. The incident is under investigation.

April 26, 12:36 a.m. A resident of East Hall reported that unknown person(s) threw a container of pudding at his room window. A search of the area was made, but the subjects were not located.

May 4, 8:45 a.m. Grounds Department staff reported the flag in Tappan Square hanging upside down and a shopping cart hanging below it. The flag was lowered, the shopping cart removed and the flag turned upward.

Oberlin-in-London Program Returns, Revamped

By Emma Dumain
February 10, 2006

Nearly one year after the administration suspended the Danenberg Oberlin-in-London program because of financial difficulties, Provost Al MacKay announced last December, after months of planning, that the program would be revived this coming fall.

"We're all very pleased," MacKay said at the time. "Things have worked out better than we had reason to expect."

The London committee, headed by Professor of Politics Marc Blecher, started searching in spring 2005 for ways to bring the program back while also increasing its financial sustainability. Grinnell, a small liberal arts college in Iowa, entered the picture as a potential collaborator in fall 2004 after being men-

tioned informally some months earlier. Ultimately, it led to the creation of a joint program.

"Six months ago, back in the spring, when we were first approached about Grinnell, we had no idea what to expect," Blecher said in February. "[This partnership] could have some real novel payoffs."

The program will function similarly to how it has in the past: The College will send a group of students and a professor to London to take classes and explore the city.

There will be some changes, however. A reduced number of students will be admitted, only one Oberlin professor will be in London rather than the previously standard two, and the Oberlin-in-London headquarters will be relocated to an institute maintained by Florida State University.

Additional changes, including the

options to house and take classes with Grinnell students and to pursue internships for credit throughout London in their areas of interest, are seen as directly beneficial to Obies.

"I actually see this [new] program as an improvement," said MacKay.

English Professor John Olmsted has been selected, for the fourth time in his Oberlin career, to accompany the group this fall. He will be teaching courses on "Romantic London" and "Modernism and British Literature, 1914-1929."

Professor Olmsted said, "The greatest strength of this program will be that Oberlin students will get to work with first-class Grinnell professors who have taught in London for 20 years and have first-class college degrees. I'm also excited to be working with Grinnell professors...[they are] the equiva-

lent of a department devoted to the study of London."

The triumphant return of the much-loved study away program assuaged some of the anger that swept through campus last year when its pending elimination was announced. Still, some people wondered whether this revised program will be any more financially sustainable in the long term than the old one.

"The way it turns out, the cost of the new program is going to be about the same as what the London committee proposed last spring for a restructured, less expensive Oberlin-only program," Blecher explained. "Costs were reduced by \$125,000, which was somewhere in the neighborhood of a 30 percent saving." That, Blecher said, is close to where the costs stand today.

"The new program is not, in the end, what anybody thought it

would be at the beginning," Blecher continued. "What it is — and everyone agrees on this — is that we're getting a better value for the money we're spending. We're getting a program that has more flexibility [and] that offers more opportunities in that students who normally weren't attracted to the London program can take biology and economics courses taught by Grinnell professors."

Blecher also emphasized that the new program is still in the exploratory phase and will be re-evaluated in two years.

"It won't be the case that it will be cut in two years if it's not going well. We're just going to take a look at it, and we'll look at the fall and the spring and see what semester is working better.

"For now, I'm happily surprised," Blecher said.

Oberlin to Offer Master's Degree in Education Once Again

By Rani Molla
February 17, 2006

The Oberlin Master of Arts in Teaching program was established in June 1960, but due to a number of circumstances, including a decrease in federal funding, the program was suspended in 1971. It was decided in February that, 37 years after its discontinuation, Oberlin College will once again have a teacher licensing program wherein students can receive a Master of Arts in Education.

Diane Roose, assistant to President Nancy Dye, attributed the cessation of the old program to the fact that the "state had requirements that Oberlin didn't feel were in best interests of its students."

"It required students to take a lot of course work instead of experience in the field. Seat time was not what Oberlin felt would be helpful for educating teachers," Roose said.

Changes in the job market and a growing demand, however, have prompted a new plan to educate and certify Oberlin students.

"More and more states are expecting teachers to have a masters degree within five to ten years of becoming a teacher," said Roose. "This way that degree can be had right out of Oberlin. [The Program] will grow."

Over a period of about five years, a lofty three-volume proposal for the new Graduate Teacher Education Program was amassed for presentation to the Board of Regents. The Board, according to Roose, has "numerous requirements and standards" that had to be met before the submission of the program proposal.

According to Roose, the graduate program will start with about ten students. The aim, however, is for the program's enrollment to grow to 20 in a few years.

Kathy Jaffee, graduate of Oberlin's original teaching program and the new program's

Consultant for Teacher Education will be coordinating the placement of students in local public schools to complete field work.

"The biggest and most exciting difference between the former MAT [Master of the Arts in Teaching] program and the new Graduate Teacher Education Program is that the new program has been conceived as a partnership in education with the Oberlin City Schools," Jaffee said.

"This is a chance to teach in the Oberlin school system and to get trained by the best professionals in the field," said Roose. "It is really an opportunity you don't get very often."

According to Roose, students of the new program will "mostly take classes in pedagogical theory."

"When school starts they will be doing hands-on work in the [Oberlin Public School's] classroom[s] while taking classes [at the College]. They'll be working under guidance of

mentor teachers in public schools," she said.

"[The coursework is a] combination of College-based educators, who will be teaching courses in theory and professional and pedagogical skills based on 'best practice' research, and school-based educators," said Jaffee. "[These educators,] as experienced mentors, will help the teacher candidates understand how to translate the theory and pedagogical skills into effective practice in the public school classroom."

The 40-hour semester, 12-month program will commence its first class in June 2007 and will be open to those who have completed their Bachelor's degree at Oberlin. Students wanting to become middle or high school teachers are expected to teach in the field of their major.

"Situating the experience within the Oberlin City Schools provides a living laboratory in the collaborative process," Jaffee said.

See College, page 18



Congratulations to Our Award Winners!

Four of our professors won major awards this year. For full details on Politics Professor Chris Howell's award, see page 2. In the meantime, heartiest congratulations to our three earlier winners!

Librarian Ray English Receives Credit for His Innovations (from Feb. 24 article by Rani Molla)

Director of Libraries Ray English received the 2006 National Academic/Research Librarian of the year award this February in recognition of his endeavors to offer open access to scholarship.

"From the time I met him, I knew he was really dedicated to his library and to the profession of librarianship," said Megan Kinney, Mellon librarian recruitment program coordinator. "A big part of being dedicated to the Oberlin College Library is his focus on students."

"Most of my career has been here, and I've been very happy being here," said English. "It's been just really gratifying to get the award. I've received phone calls and messages from many friends and colleagues and Oberlin alumni, including many people I haven't been in touch with for a long time."

Professor Gina Perez Wins Book Award (from April 21 article by Gabriele Johnson)

Comparative American Studies Professor Gina Perez was selected as the 2006 recipient of the Delmos Jones and Jagna Sharff Memorial Prize for the Critical Study of North America. Her now award-winning book is titled *The Near Northwest Side Story: Migration, Displacement and the Puerto Rican Families*.

The award is given every other year by the Society for the Anthropology of North America to a book that, according to its website, "deals with an important social issue to the discipline of anthropology, that has broader implications for social change or justice and is accessible beyond the discipline of anthropology."

"Its selection [for the book prize] was really meaningful to me," said Perez. "For so many [professors], the work we do we want to be accessible beyond our classrooms and to make the world a better place."

Professor Ronald Kahn Awarded for Excellence in Teaching (from April 14 article by Gabriele Johnson)

Professor of Politics Ronald Kahn won the 2006 Teaching and Mentoring Award presented by the American Political Science Association.

"I am thrilled with this national recognition," Kahn said.

He also emphasized how surprised he was to receive the award, as nominations are submitted anonymously by a candidate's political science colleagues. Just being nominated was an honor in and of itself, Kahn emphasized, since it may have been by a former student.

Ray English, photo by Melissa Wolfish
Gina Perez, photo by Melissa Wolfish
Ronald Kahn, photo courtesy of Oberlin Online
(From left to right)

Best of Off the Cuff

Nancy Cooper

The Oberlin Student Cooperative Association began when a small group of students founded Pyle Inn in 1950. Three of OSCA's founding members still live in Oberlin at Kendal: Al McQueen, Ruth Searles and Nancy Cooper.

The Review spoke with Nancy Cooper about founding OSCA and about her life in Oberlin. Cooper, OC '51, has worked with Oberlin College in numerous capacities, including as the associate dean of residential life, for over 45 years.

November 4, 2005

You were one of the founding members of Oberlin's first co-op, Pyle Inn. Why did you and the other founders feel the need for a cooperative system at Oberlin? Did you get your inspiration from another co-op?

At the time that OSCA was founded, there

was an *in loco parentis* rule that meant that students were more or less treated like teenagers. The women especially had severe restrictions. After World War II, older veterans returned to school and didn't want to be treated like kids. So, in early 1950, a small group started thinking about how we might increase our autonomy. The University of Michigan had a strong co-op system then, and we took inspiration from them.

How was your experience founding Pyle Inn? Did you encounter many obstacles?

We knew that we had to present a very comprehensive plan to the faculty, so we had many meetings and discussions. Finally, we presented our plan to the faculty, who voted on student life issues then. At that time, there was a dean of men and a dean of women. The dean of women was rather hesitant. After a time, though, the dean of arts and sciences,

Blair Stewart, said, "Let's give the students a chance." We were given one year's time as an experiment. We rented Pyle Inn, which was then on West College Street. We had one paid employee, Ella Thompson. We called her Mrs. T. She taught us how to cook. Other than that, all the work was done by students.

It was really all-consuming. We had endless meetings trying to make things work and save money, but I was exhilarated. We felt like pioneers. We were really creating a new type of student culture at Oberlin.

Co-ops now encompass a significant portion of Oberlin's student body. How do you think co-ops have influenced the College?

One of the main long-range results was that it prepared many members for leadership positions, especially women. Ruth Searles and other very strong women had opportunities to really exercise their leadership. In our co-op,

we had future doctors, academics and teachers.

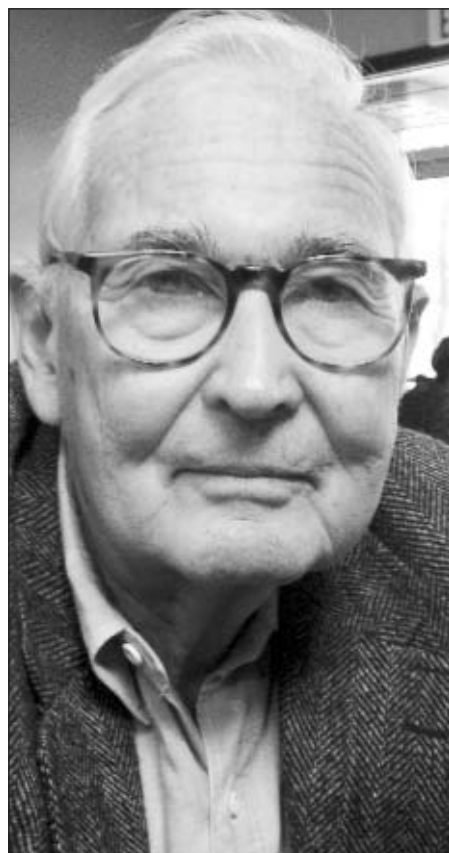
Did the first co-ops have the somewhat quirky reputation that OSCA has today?

I do think that the people who founded OSCA represented a quirkier portion of the student body — they were mostly very adventurous. The original co-op was made of very diverse people who eventually went into many fields, but for the most part they were people who wanted to live on the edge.

It was also a creative atmosphere: We had a lot of Conservatory and art majors. In a later year, when Pete Seeger was blacklisted, Oberlin invited him to give a concert. He came to Pyle Inn afterward and played into the night.

Interview By Jamie Hansen

Jim Sunshine



Jim Sunshine, OC '49, was Associate Editor of The Oberlin Review over half a century ago. Now he lives at Kendal. The Review spoke with Mr. Sunshine about his time at Oberlin, working for the Review and life beyond Oberlin.

March 10, 2006

Is Mr. Sunshine your real name?

Of course it is! [laughter] It's an English translation from German. Someone on Ellis Island must have translated it.

What did you do for the Review when you were a student here?

I was the Associate Editor, I think. I worked on the Review all the years I was here — in '42 and when I got back from the war from '46 to '49. The Review would joust...with the *Oberlin News-Tribune*, which was supposed to be more conservative.

You served in World War II? What did you do?

I was in the European Theater. I was a medic. I ran a field hospital operating room. I was a non-com [a non-commissioned officer].

What has changed about the College since you were enrolled here?

It was a good place then; it's a good place now. We had housemothers. We had manners. There were tablecloths and napkins. The housemothers ruled with kind of an iron hand; when we were freshmen they told us what we could pick up off the table and what we could not, and we couldn't start eating until the house mother had picked up her fork. We sang songs after dinner you would laugh at today. It was much smaller then. It was only about 1800 when I left in '42 and close to 2000 when I got back.

What is your fondest memory of your alma mater?

My fondest memories I guess were washing pots and pans at Pyle Inn. My buddy doing pots and pans was a lifelong friend and he just died two years ago.

What about the town? What has changed?

Hasn't changed. The buildings have not changed but the stores have. This [Java Zone] used to be Olie's, a drugstore where they invented the hot fudge sundae. You used to be able to shop for things here [in downtown Oberlin]; you could go to

Powers & Dawley, buy yourself a good suit of clothes.

Why did you choose to return to Oberlin to retire?

My wife died in '99 — we'd been married in '48. I got tired of rattling around in a big house, so I sold out and came back here.

Where did your life lead you between school and retirement?

Let's see...I worked on a weekly in [a town in] Wisconsin called Kaukauna up near Green Bay. I went to Columbia, got a masters in journalism. I went from there to the Providence Journal and I was there for 44 years.

So should I and all the other Review staff look forward to becoming you?

I don't know! [laughter] If there are any newspapers when you get out, which is an open question. As for becoming me, I worked for a pretty good newspaper, [but] it's a serious question whether there will be any print journalism in the next ten years.

Interview By Jonah Kaplan-Woolner
Photo by Yasi Ghanbari

Chris Baymiller

Chris Baymiller, OC '71, is associate director of the Student Union and has been on staff since 1982. Among other things, his duties involve concert/event programming, student organizational advising. Concert Sound, the 'Sco and supervising 50 student employees. Since the Union is open seven days a week, 16 hours a day, he ends up working almost every day from Orientation through Commencement. Needless to say, he is looking forward to the summer.

April 7, 2006

How did you get started working here?

I started working here as a fluke. I had been working for the federal government, went on strike and was ultimately fired by Ronald Reagan. I took the Union position as a temporary three-month fix, but here I am 24 years later.

What is it about Oberlin that's kept you here for so long?

My wife and I are both Obies, which I guess makes us the quintessential failures-to-launch. I attended during the Vietnam era, and I found my entire Oberlin experience quite transformational. What with daily protests, draft card burnings, Kent State, etc., it was really a great time to be here. Since I am originally from Toledo, Ohio — a conser-

vative city that offers nothing of value to humanity other than its museum and the Mud Hens baseball team — the Oberlin community seemed more open and tolerant of different lifestyles. We wanted to raise our children in a multicultural environment. So we stayed. Also, I was in danger of being drafted into the war, and it just seemed pointless to move until that resolved itself. Oberlin is our home and we love it. No regrets in failing-to-launch.

What is the biggest problem you've had to deal with at the Union?

There was, I guess, an anarchist band called Crash Worship, and they were known for throwing fluid at their concerts and using a lot of pyrotechnics. The students really wanted them, so I relented. They had to sign a contract and they agreed not to use any pyrotechnics or throw fluid. When they came, though, they set off this big smoke bomb and the whole club was filled with smoke. Nobody could see anything and all the smoke alarms went off, so the fire department showed up. This was only six minutes into the show. A lot of students said it was the most exciting six minutes of a concert they had ever witnessed, but after so much work put into getting them there, it turned out to be kind of trying for me.



What is the most bizarre thing you've seen at either Drag Ball or Safer Sex Night?

Well, the most exciting thing was at Drag Ball when we had Lady Chablis emcee for two years in a row four or five years ago. She was from the movie *Midnight in the Garden of Good and Evil*. When she came down the stairs, there was a thunderous applause, and then she stage-launched into

the crowd. I was in charge of being in the dressing room when she changed, and she had about four outfit changes during the show. It was so hot and her dress was so tight on her that I literally had to use a shoe horn to get her into it.

If you could get any band to play at the 'Sco, who would you choose?

Gosh. A lot of the bands we want to play here do play here. We've had Phish, Blink-182, The Black Keys. A lot of cutting-edge bands like that. I know it's pretty far out of our price range, but I think Wilco would be great to have.

If you could say anything to the Oberlin student body, what would you tell them?

I guess I would just say that I loved going to school here, and I love working here now. I know a lot of colleagues who transferred to a different institution and they regret leaving. Anyone who's interested in coming here, I would really encourage to come. We also have over 100 student positions in the Student Union and it's the greatest job on campus. We have a 100 percent return rate. It's an experience you can't find anywhere else.

Interview By Laura Boffa
Photo by Melissa Wolfish

The Oberlin Superstore

Wal-Mart Marches on Amidst Rising Tensions

By Emma Dumain & Maxine Kaplan

September 16, 2005

One of the first things both new and returning students wondered when they arrived at Oberlin this fall was, "What's a big inflatable rat doing in front of Stevenson?"

Some feared it was the start of another union conflict, recalling how the 2004-2005 academic year opened with the threat of a major strike. But soon it became evident that this rat, far from its usual symbolic role as a warning to picket-jumpers, was no ordinary rat. This was the Walmarat.

Oberlin students, faculty members and residents should be familiar with the ongoing controversy over the impending construction of the Wal-Mart superstore in town. It is a complicated issue fraught with anxieties; even city council members were ambivalent about the effects it will have on downtown Oberlin. Some anticipated positive effects:

"It will have the positive effect of creating a place for Oberlin's lower income residents to shop without necessarily having a car," said City Council Chair Dan Gardner. "Their alternative has been a three-hour roundtrip [on public transportation] to Elyria.

"Also, additional wage taxes will go to the city, and some new property taxes will go toward schools," Gardner added.

"What hasn't been discussed are class issues," agreed Councilman Charles Peterson. "There's no outlet for working-class people to buy things, especially if they're on a fixed income. Also, there's the possibility of black people not feeling welcome in some downtown businesses. In terms of stepping into that demographic, Wal-Mart is an option, in terms of need and how much pocket-books can bear."

Yet both of the council members recognized the disadvantages of the

superstore coming to town.

Peterson said, "I've personally done some research into what happens when a Wal-Mart comes into a small town, and when I was in grad school I witnessed the negative effects [of such a case]."

"It will put pressure on our downtown," said Gardner. "Anyone who sells the same kind of merchandise as Wal-Mart will have to work a whole lot harder in order to compete, and Wal-Mart has a history of putting downward pressure on wages and benefits in a community."

A committee that was known as Oberlin Citizens for Responsible Development held these sentiments seriously. Its members were responsible, among other actions, for the installation of the Walmarat.

"The rat is very fitting in that it's telling people what Wal-Mart really is," insisted Gerald Phillips, the attorney representing OCRD, at the time. He was consistently vocal and active against the store.

He went on to say that he "absolutely believes" that downtown stores such as Missler's, IGA, Dave's Army Navy, Watson's Hardware Store and Ben Franklin will all go out of business should Wal-Mart be built as planned.

In response to the question of whether Wal-Mart could potentially benefit working-class Oberlin citizens, Phillips stated, "You bring in a business that has lower prices at the expense of its workers. You know who's paying for those low prices? The workers who are receiving such low-paying coverage."

And this concern about low salaries was echoed in Phillip's proposed "Living Wage" charter amendment for the city of Oberlin, developed alongside OCRD members.

The Living Wage petition proposed to affect only private businesses employing 25 or more members, as well as businesses receiving financial assistance from the city in the



Beware the Rat: This huge inflatable Wal-Mart rat continually resurfaced around campus in the fall to warn students of the dangers of Wal-Mart. (Photo by Eva Green)

amount of \$75,000 or more. Employees then would be paid \$10.50 an hour if health insurance is included; if not, then \$12 per hour.

"Part of the agenda [of this petition] is to make sure that the businesses that get assistance from the city of Oberlin treat their workers well," Phillips explained in the fall.

Some speculated that the Living Wage petition was an attempt to drive Wal-Mart out of Oberlin as the corporation might not want, or be able, to pay the higher wages. However, some believed that it would be unen-

forceable, even if it did pass.

Phillips denied, however, that the conception of the petition was directly geared toward Wal-Mart, even though it appeared at the time of its inception that Wal-Mart would be the only prospective Oberlin business to be affected.

"It's not just about Wal-Mart; it's also about the Murphy Oil Gas Station," noted Mark Chesler, an active member of OCRD and a participant in the fight against Wal-Mart. The gas station was to be built alongside Wal-Mart and, Chesler then predicted, would drive out local competition with "predatory pricing."

"They'll have lower prices because they can afford it," Chesler said.

"If Wal-Mart's going to come into town and be a good neighbor, it's up to them if they want to treat their workers fair and pay them a living wage," said Phillips. "It isn't targeted against one particular business.... It's objective."

Phillips also said that the Living Wage motion was "responding to Oberlin; it's not trying to kick Wal-Mart out, but rather to set some standards.... What's their true motive and what's their true purpose. If Wal-Mart's a true rat, it'll leave town."

Gardner, however, was incredulous: "What do you think when you have a giant blow-up 'Walmarat' and are trying to get students to sign a petition?"

"Despite what Phillips claims, this is an attempt to thwart Wal-Mart," Peterson agreed. "I think it's important that voters are fully informed about the limitations and possible repercussions of such a petition."

One such repercussion was the possibility of work going to nearby towns that were not under Living Wage agreements, like Wellington.

"Students who signed the petition may not have realized that they might be making the employment problem that much more difficult," said Gardner. "Students under 23 years old are exempted from the

Living Wage, so they could therefore get paid \$7 an hour while a single mother would need to make the standardized \$13. Who are you going to hire?"

City council member Eve Sandberg remarked, "It's puzzling to me that people who will spend so much time putting out a petition can't tell me with assurance its actual purpose. That's an abuse of good citizen activism, and it's really troubling."

"To the best of my knowledge, no one on the council is against the Living Wage," Peterson added. "I think we'd all be in favor of a thoughtful, considered, well-articulated petition, but this one leaves a lot of questions."

A panel on Thursday, Oct. 6 featured speakers advocating for the passage of the living wage, both in and separate from the context of the impending Wal-Mart.

John Gallo from the Cleveland American Federation of Labor and Congress of Industrial Organization, spoke. He was involved in the formulation of the Cleveland Living Wage, a three-year process that began in 1998.

He said, "A Living Wage [means] to not use public funds to promote poverty jobs. It's to say that if a city is going to give government money to a company, the company should provide jobs to help the city so people can almost, or maybe can, support themselves [without welfare]."

Bob Strommen, co-chair of Jobs for Justice, said, "The Living Wage ordinance is worth having. Wal-Mart is also worth fighting, but this ordinance is worth having quite apart from what it will or won't do for Wal-Mart."

Emergency Clause Controversy

Additional controversy surrounded the emergency passage of the Development Agreement with Wal-Mart. "Emergency passage" is voting on a measure immediately

See Coming, page 16

Superstore Construction Breaks Ground

By Nora Sharpe

December 9, 2005

If, in December, you drove along Route 20 toward 58, a road running south through Oberlin, you would eventually come to what looked like a pile of dirt. With woods to the north and an abandoned business across the street, the closest residents were three-quarters of a mile away. What was not apparent from this ostensible molehill was the mountain it is destined to become: Wal-Mart.

For anyone who's still wondering whether the big-box behemoth will actually come to Oberlin after all the controversy and negotiations, the answer is official: yes. The private contractors for the construction job, KS Associates in Elyria, broke ground on the site in early November. Not much happened this winter.

"Mostly [they're] just shoving dirt around and trying to get the contour of the site as it needs to be," said Oberlin City Manager Rob DiSpirito in December.

DiSpirito confirmed that the contractors "came in for all the required permits" and will "abide by soil erosion control" requirements. No particular problems arose for the city following the groundbreaking.

Because the project is being handled by a private company, DiSpirito could not offer specific information about the construction process, or when it will end.

To DiSpirito's best knowledge, the contractors were hoping to open the store by Friday, Sept. 1, 2006. Daniel Gardner, current city council president, gave a conflicting estimation — sometime in Nov. 2006.

As for the city council's general interactions with the contractors, Gardner suggested there would be very little communication between the two agencies for much of 2006.

"If they fall behind, we don't get notification of that," he said. "At this point it's really all an administrative matter up to and including when they open the store."

Apart from construction of the store itself, Gardner

added, "The state of Ohio plans to make improvements to the intersection down there this summer, and Wal-Mart is paying for a goodly portion of [that]."

But the city council, it seems, had and will have little to do with that process.

'At this point it's really all an administrative matter up to and including when they open the store.'

Daniel Gardner

Then City Council President

"Our work is done on it," Gardner concluded.

KS Associates — whose president, Lynn Miggins, could not be reached for comment and construction details — is a local company with four sectors of construction focus: transportation, government services, land surveying and land development.

"KS Associates provides site design services for residential, commercial and institutional buildings," explained the Land Development page on their website. "We design sites that are functional for the use intended, aesthetically pleasing and economical to build and maintain."

A slide show on the same page cycles through example photos: a generic super-center with a parking lot, a strip mall, a few residences and an Arby's.

"We do land development work in many communities and have learned that despite similarities in procedures and issues, each community has its own special needs and concerns," the website continued.

The opening is now projected to happen sometime in October 2006.

Only at Oberlin

Sex Ed. and Near-Naked Dancing Rock Wilder

By Aubrey Woolverton
November 4, 2005

Safer Sex Night is one of the highlights of the Oberlin experience. Here's the hook — hundreds of sweaty, mostly naked people get together and party. In 2004, I just got dressed up and danced the night away, but this year was different.

I was supposed to get the scoop on the night and find out what Safer Sex Night is really all about. I wasn't Aubrey Hope-My-Mom-Never-Sees-This-Outfit Woolverton: I was Aubrey Hope-My-Mom-Never-Sees-This-Outfit Woolverton, Journalist, and I had a mission.

Let's start with the basics. Yes, Safer Sex Night is a dance party, but this ain't your mama's dance party. I can promise that no matter how little you wear, there will be people there wearing less than you.

You'll almost definitely see someone you vaguely know from class in a candy thong with condoms taped over his or her nipples. This stuff is legend. I heard about the event when I was thinking about applying to Oberlin, and I'd be lying if I said it had no bearing on my decision to come here.

But no matter how much you've heard about it, nothing quite prepares you for the experience of being compressed into a small space with a ton of people you definitely don't know well enough for it to be okay to be so close to naked with them — except on Safer Sex Night. Then it's okay.

Strangely enough, it doesn't feel as much like being caught in a

broken elevator at a nudist colony as it sounds. Somehow, it works.

So here was my big challenge as a reporter — what about Safer Sex Night makes people keep coming? What's so special about it that our dear old alumni and faculty decide to put on an event known to conservatives as “an orgy held on campus” every single year?

‘Yes, Safer Sex Night is a dance party, but this ain't your mama's dance party.’

Aubrey Woolverton
College Sophomore

Well first off, there's the title: Safer Sex Night. This night is about learning safer sex — safer ways to have intercourse as well as alternate methods of mutual pleasuring that are safe.

In the 'Sco, the music was stopped repeatedly to allow for onstage demonstrations about safe ways of performing various types of inter- or outercourse, and Sexual Information Center staff members wandered through Wilder with baskets full of condoms, lubes and dental dams for people to take. Hundreds of stickers were printed up reading variations of the phrase “I like your ___ and I want to ___ it. Are you as into that as I am?”



En Garde! Fencing team captain Anya Leinberger and fellow members Alex Gluck, Coulter Heavenrich, Josh Schonborn and Jordan Sharp prepared for Safer Sex Night. (Photo by Eva Green)

While perhaps a little more unorthodox than '05's popular “You Are Beautiful” campaign, these stickers were supposed to make people feel good while educating them about the importance of consent.

But wait, there was more! It was not just the 'Sco that hosted the events of Safer Sex Night. DeCafé also held several games of “Sexy Twister,” as advertised on the posters around campus, which was not actually as perverted a version

of the game as I'd thought.

The only thing that separated it from regular twister was the amount of naked skin that revealed itself when people were pretzeled around each other. I'm such a dedicated journalist that I decided to participate in a round, and it wasn't as uncomfortable as you'd expect twisting yourself around a naked stranger — honestly!

The other workshops held by the SIC took place in the

Rathskellar, where you could learn everything from how to safely practice BDSM (Bondage-Domination-Sadism-Masochism) to the operation of various kinds of sex toys.

They also held “Erotic Storytime,” which I had the good fortune of catching a portion of. Who knew so many naughty works of fiction had been published and were so readily available?

There was a sign at the ticket booth for Safer Sex Night that proclaimed it an “educational event.” And that was true: this is school-sponsored for a reason. The main focus at Safer Sex Night is on educating the students about safer ways of practicing sex. The demos, the porn, the free condoms — it was all educational.

I know, I know, like you want to get all dressed up on a week night to go out and learn (as if that's what college is about). But it was like the math teacher I had in high school, who taught us to count cards as a way of learning probability. Only after an hour of gambling away fake money did I realize I'd also learned a valuable tool.

And if knowing probability is valuable, just think how valuable it is to know how to practice safe sex. It's what Salt 'n' Pepa have been telling us to do all along, and Oberlin took the hint. So come on, let's talk about sex, baby.

Financial Crisis Averted at This Year's Drag Ball

By Kaitlin Barrer
April 7, 2006

“Drag Ball will be happening this year,” said senior Andy Monk, head organizer of Drag Ball, in response to the rumors that the annual event lacked enough funding to support the extravagant Oberlin tradition.

Although Drag Ball once again transformed Wilder Main with flashy light bulbs and loud music on the night of April 8, fundraising proved difficult this year. “A while ago we weren't sure if we could find all the funding,” Monk said, a week before the event. “We were \$15,000 short of where we needed to be.”

As of April 5, Drag Ball's fundraisers had whittled that deficit down to \$1200, an amount that was small enough to be raised after the fact.

Monk, who started working for Drag Ball as a “transportation specialist” three years ago, noted that the Drag Ball bank account is always in negative numbers in the beginning of the fundraising process.

“Fundraising takes a little bit of time,” he said, “so I start paying for things before I have the money to pay for them.”

According to Monk, Drag Ball used to be a small-scale “queer party” in South lounge and was sustained by a few \$100 donations. As it gradually increased in popularity, the event switched locations to Wilder main lounge, where Monk said it was easier to “quarantine the party in a more discreet area.”

Drag Ball exploded eight years

ago when it fell under the guidance of Student Union Manager Chris Baymiller, OC '71, who expanded the event's parameters to encompass all of Wilder and tapped into the Student Union budget to help with its financing.

This year, Baymiller helped with some fundraising, but the show was essentially student-run. Monk received most of his organizational support from juniors Linda Jagge and Nickie Hill, who will be next year's head organizers. In terms of gaining experience, Monk said the experience of being Drag Ball organizer has been well worth the time.

“It takes a lot of work to get all this shit done,” he said. “Now that I know how to do it, I feel sort of uniquely qualified to plan these sorts of events.”

Although some consider the recent standard of a \$12 per student too expensive, Monk said the event never makes a profit. The entire budget for the ball was between \$28,000 and \$32,000 this year. Two of the priciest items on the budget were the \$10,000 lighting scheme and the \$12,000 reimbursement of student workers.

Since its move to Wilder, students who work for the Student Union have had Drag Ball weekend work requirements automatically in their contracts, but Monk said that they are often not needed for as many hours as they are allotted.

“What we're working on with the Student Union is to have a little bit of Drag Ball funding built into their budgets, so we can just count on that every year,” he said. “If I could just get my staffing paid

for, that \$12,000 would take off a huge amount of pressure.”

Drag Ball 2006 started on Saturday, April 8, at 9:30 p.m. Pre-judging for the runway competition, which took place from opening until around 11 p.m., was open for public participation.

“The pre-judges are basically to separate the proverbial men from the boys, like who did a really good job and who's just a boy in a dress,” said Monk.

This year's judges were CDS employee Denise Capers from Stevenson, Director of the Multicultural Resource Center and Associate Dean of Students Eric Estes and celebrity guest judge Sharon Gless. Monk described Gless as a sort of “inter-genera-

tional superstar” actress: she is best known for her role as Chris Cagney on the 1980s TV show *Cagney and Lacey* and, more recently, as Debbie on *Queer as Folk* (2000).

“People seem to like the celebrity judge thing,” said Monk. “It lends a little bit of glamour to the whole event.”

Though her fame as an actress was her most visible qualification for guest judge, Gless is also grandmother to Oberlin first-year student Hailey Laws. Though Monk gave credit where it was due to Laws for recruiting her grandmother, he still took some personal pride: “The fact that I got Sharon Gless to come is so exciting I might actually crap my pants.”

Obies & Guns: Meet the Club

By Yan Slobodkin
December 9, 2005

The Oberlin Student Rifle Association became an official student organization on Nov. 26, adding new diversity to Oberlin's roster of more typical organizations like the Oberlin Peace Activists League and the Oberlin College Democrats.

OSRA's official status allowed its 27 members to go to nearby shooting ranges as well as receive funding from the College.

OSRA was formed to give students the opportunity to learn how to safely handle and shoot firearms, as well as to open serious discussion about guns and their role in politics. College senior Santiago Stocker,

one of the founders and co-chair of OSRA, described his vision of the club.

“The purpose of OSRA is to provide students at Oberlin with a venue to exercise their Second Amendment rights and a forum to discuss Second Amendment issues,” Stocker said.

Even before OSRA was actively shooting, it was in contact with a private shooting range and a certified weapons instructor from the Oberlin Police Department to make plans for a shooting program. Immediately after being chartered, OSRA made plans to bring in speakers and promote awareness events.

Many students expressed surprise about a rifle club existing at Oberlin, an institution with an unde-

niable reputation for liberal values that some perceive to be in conflict with the right to bear arms. However, Stocker argued that liberal interests and gun rights are not inconsistent with each other.

“Gun rights are not a conservative issue,” Stocker insisted. “I personally believe gun rights are a progressive issue.”

“I'm from rural California,” he continued. “A lot of ranchers, farmers and marijuana cultivators have guns, use guns and consider gun rights to be consistent with progressive issues.”

Nick Mayor, a College sophomore and an opponent of gun ownership, did not, when the *Review* spoke to him in December, believe

See Obies, page 18

Political Action

OC Dems "Turn Left" in State-Wide Summit

By Kaitlin Barrer and Jonah Kaplan-Woolner
April 14, 2006

After a long day of workshops, classes, meetings and presentations, democrats from colleges all over Ohio hustled into First Church around evening on April 9. They were early. The church slowly but steadily became packed with Oberlin College students and residents of the town. Co-chairs of the Oberlin Democrats, College juniors Charlie Sohne and Brendan Kelley, introduced the keynote speaker to the Turn Left '06 conference — Dennis Kucinich.

"Your presence here today speaks to a belief that you have; that you have the ability to change the world," said Kucinich. "It's not a fantastic notion."

Kucinich, representative for the Cleveland district and a presidential hopeful in 2004, drew an excited crowd to First Church, where he eschewed the pulpit in favor of walking the aisles with his portable microphone, and speaking directly to audience members. He focused less on specific issues and more on the general message that it is up to young people to change the world for the better and "sweep down the mightiest walls of injustice."

His speech was the culmination of a day-long event that included workshops on campaign strategy and public speaking, strategy-sharing sessions between college democrat groups and a stand-up comedy performance. It drew college Democrats from three other area colleges, which thrilled organizer Sohne.

"It's very exciting for us because we got

[Ashland University, Case Western Reserve University and Baldwin Wallace College] to attend," said Sohne. "But it's just the beginning of something very big."

Media Consultant for People for the American Way Joel Silberman taught a workshop on media and messaging. When participants arrived, he was engrossed in drawing on a whiteboard a complex diagram of the conservative power structure.

"They go out and deliver the message like obedient soldiers," Silberman said, commenting on the political right's ability to present a unified message through all of its front organizations.

"We have to discipline our message," he said.

The fieldwork workshop was led by Karen Gasper and Josette White, organizers for America Votes. They broke down the process of running a grassroots campaign.

"It can take up to seven contacts to make a voter remember your candidate," White said. "Door-to-door canvassing is the most effective form of voter contact."

Scott Remley, OC '99, conducted a workshop about how to undertake campaign research. Researchers, he said, compile and organize huge amounts of information on the opposing candidate and their own.

"Candidate research is not a shameful thing," he said. "You wouldn't buy a car if you knew it had messed-up brakes."

Later in the day, students filed into First United Church's Fellowship Hall to hear "two New York Jews perform in a church" — a source of irony comedian Jeff Kreisler from "Comedy against Evil" illuminated proudly. According to the show's website, the



Stirring Hope: Ohio representative for the Cleveland district Dennis Kucinich delivered the keynote address for the OC Dems' Conference. (Photo by Daniel Schloss)

Princeton alumnus is the headliner for the "forward thinking [and] progressive" tour that performs at colleges and Democratic fundraisers across the country.

The two comedians, who claimed to normally perform for mixed audiences at night, made light of the crowd's demographics.

"It's great just to see democrats without anybody being arrested," said Barry Weintrob, the show's other performer.

The show lurched from topic to topic: from political solutions, to saving the world, to the dichotomy of Gore and Bush's drug preferences. Though the proportion of jokes on Republicans was undoubtedly highest, the two Democrats were also self-deprecating.

"The Republicans have the White House

and the Supreme Court and Congress, but we have Fellowship Hall and we're making changes," said Weintrob.

Oberlin's representative Marcy Kaptur made an unscheduled appearance at the summit, stopping by for lunch although she was really on campus to judge the 9th Congressional District Art Competition.

Peter Dibiase, a sophomore at Baldwin-Wallace College said he came "to learn something."

"It's all stuff that can be applied to our school locally," he said.

His fellow Baldwin Wallace sophomore, Christine Spencer, called the programming "definitely intense." When asked why the Baldwin-Wallace College Democrats had made the trip to Oberlin she responded simply, "inspiration."

OC Republicans Launch Alum-Funded Lecture Series

By Amanda Medress
February 24, 2006

The buzz that conservative political pundit Michelle Malkin's February lecture created on campus continued with other speakers this spring, thanks to the collaboration between Oberlin alumnus Steven Shapiro, OC '83, and the Oberlin College Republicans.

Malkin was the first speaker in the Ronald Reagan Lectureship Series, a series that began when College senior and OC Republicans President Barry Garret proposed the idea to Shapiro. The series will bring one to two diverse — but both conservative — speakers to Oberlin each semester.

Garret first got Shapiro's name through the Office of Development and Alumni Affairs. Shapiro, currently an investment banker in New York City, had funded previous Oberlin speakers including *New York Times* columnist David Brooks and Reagan-era economist Art Lather.

During a meeting with Shapiro, Garret presented ideas

for speakers, the infrastructure of the OC Republicans and the club's plans for the next few years.

"[My pairing with the OC Republicans] was a good fit for bringing out pretty conservative speakers to campus," said Shapiro.

Shapiro and Garret now work in conjunction on the lectureship series. Garret and other club members actively seek out speakers and organize for the lectures.

"You really need someone on campus doing the legwork," said Shapiro.

"[Garret] got publicity, lined things up and organized everything," he said, referring to Malkin's lecture.

With Shapiro's support, the club can now afford to bring prominent speakers to campus.

"It helped us in the fact that we can do things that we wanted to do, and now we have the money," said Garret.

Shapiro said in an interview with the *Review* that during his years at Oberlin, there was little ideological diversity on campus. "I thought it was pretty politically correct," he said.

Shapiro said that he feels the speakers he is funding help make Oberlin a better place. "It's important to have assumptions challenged," he said. "It creates a more dynamic environment."

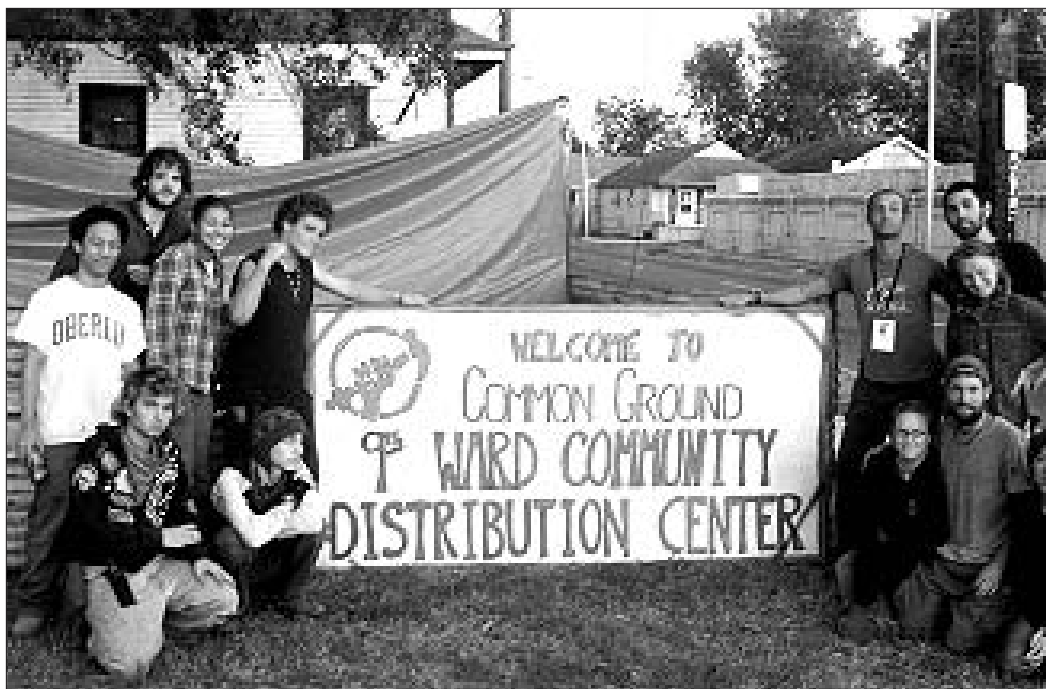
Although some people suggested that the series be named after Shapiro, he said he felt this would limit the possibility of other alums participating. The series' name was chosen because Reagan was president at the time Shapiro attended Oberlin.

"[The series's name] seemed to capture the kinds of speakers coming here," said Shapiro.

Shapiro, Garret and OC Republicans club members are busy planning who the next speaker will be. Shapiro plans to continue sponsoring the series indefinitely.

"As long as there's appetite at the other end, I'm certainly more than happy to continue to contribute," he said.

Wall Street Journal editorial writer John Fund's lecture on the lack of accountability and transparency at some prestigious universities concluded this spring's lecture series.



Uncommon Aid: Students who traveled to do community service in New Orleans posed for a group shot. (Photo courtesy of Claire Miller)

Obies Volunteer to Rebuild Storm-Ravaged New Orleans

By Laura Boffa
November 4, 2005

While many Oberlin students may have been nestled in armchairs reading the news about the reconstruction in New Orleans over fall break, one crew of Obies went straight to the afflicted area and, wearing HazMat suits, sorted through sludge-covered furniture and tore down molded walls.

Nineteen Oberlin students traveled with the grassroots organization Common Ground (stationed in Algiers) from Oct. 22 to 29. Common Ground drew participation from the College, initially through fundraising and then by suggesting the trip.

College juniors Randy Shafer-

Rickles and Kari Marboe organized the trip by advertising on campus and arranging multiple general interest meetings. They initiated fundraising before the trip so that the students were able to arrive in New Orleans with \$1,000 worth of supplies, 25 bicycles and about \$4,000 in donations, while the College administration provided transportation and traveling costs for the volunteers.

Students who attended the trip emphasized that they had been prepared in advance for the difficulty of the work and the potential impact of the experience.

"Students went in with expectations of hard work every day and were told that it would be emotionally taxing," said College junior Claire Miller.

See Students, page 18

Town Affairs

Oberlin Students Impact Local Election in Controversial Ways

By Rani Molla
November 18, 2005

Oberlin students comprise an influential portion of the local electorate, both because they represent 3000 potential voters and because of their political involvement.

In November's local elections, students influenced the last-minute withdrawal of two city council members, Bill Jindra and Sharon Soucy, from the ballot.

Jindra, a retired Avon police lieutenant and then-incumbent council member, felt unfairly treated regarding his involvement in enabling Wal-Mart to build a superstore in Oberlin while he was council chair prior to 2004.

Jindra's final decision to resign from council, which took effect on Friday, Sept. 30, stemmed from his feeling that his integrity had been called into question. He held certain unnamed council members responsible for this disparagement.

But he also cited the *Review* as contributing to his decision. In a Thursday, Sept. 29 interview with the *Elyria Chronicle-Telegram*, he said that he had been unfairly accused of collusion in the Wal-Mart deal by the *Review's* Sept. 16 editorial.

A council member since 2004, Soucy claimed she turned in her paperwork for re-election in late July and double-checked in early August

that everything was in order. She was reassured it was. On Friday, Sept. 2, she was notified that she had been disqualified because of a missed signature. Upon verification, she discovered it was true, although the Board of Elections had assured her that her paperwork was in order.

She was encouraged to continue to run as a write-in candidate by the BOE's director and was reassured by the law director that it was legal.

"The rule says that if your charter doesn't forbid it, you can run as a write in," she said.

With the help of lawyer Gerard Phillips, College junior Jacob Rinaldi challenged her right to run one month before the election. Soucy said she did not have "the time and money to challenge it" and had to drop out of the race.

Even though without Jindra and Soucy, the race was uncontested, it was fraught with issues of what is and is not appropriate student involvement.

Dan Gardner, Eve Sandberg and Charles Peterson ran as a slate in 2003, but this year they all ran individually. Sandberg is a politics professor at Oberlin College. One of her campaign flyers came under fire a couple of weeks after the Nov. 4 election.

The flyer was linked to college junior Ezra Temko, chair of the Jewish Advocacy Group and a volun-



East College Street Progress: This recently-taken photo shows the most current stage of demolition on Oberlin alumni's local green building project. (Photo by Chris Hamby)

teer in Sandberg's campaign.

"We wanted to do a mailing to all students who [were] registered voters," said Temko, "but the mailroom did not end up doing the mailing as they remembered that they cannot handle literature for specific candidates."

Some of the fliers did end up in student mailboxes before the Office

of College Relations recalled their distribution. No political literature can go through campus-wide mail, although it can go through the U.S. Postal Service with postage.

The then newly-elected council member, Anthony Mealy, also raised concerns about who had paid for the flyers. He speculated it might be JAG — and incidentally by the College. Oberlin's status as a non-profit institution bans it from putting money into campaigns. Temko vehemently denied the charge.

"JAG had nothing to do with Eve's literature," he said. "If Eve's literature had ended up in [more] mailboxes, it would have been her campaign paying for it."

Another campaign controversy involved an e-mail sent out to the registered student body by Gardner against Issue 55, the proposed Living Wage ordinance. Mealy called this e-mail "an abuse."

"The Board of Elections does not provide e-mail lists for anybody," he said.

The Lorain County Board of Elections may not provide e-mail lists, but it does provide the names and Oberlin College mailboxes of the registered student body. The corresponding e-mail addresses can be easily ascertained through the well-known formula: First Name.Last Name@Oberlin.edu.

The activities of the College Democrats were also called into question. Before the election, they set up a forum in which students had a chance to hear from the various candidates.

"I was never invited, even though at the time I was a viable candidate," said Soucy.

Other candidates reported being notified only two hours prior to the event, allowing them no time to prepare. [See Charlie Sohne's letter to the editor disputing this claim, p.25.]

"If [student organizers] are going to hold meetings, they need to make sure all candidates are invited and informed in a timely and equal basis," Soucy said.

However, most of the candidates spoke optimistically about students' potential to affect local politics.

"I see students as a very important group of citizens here in Oberlin," Petersen said during the campaign.

Gardner made the student body part of his platform when he said that improving the dynamic of College/town relations was of the highest importance.

"I speak College as well as I speak city," he said, "and I am committed to using my interpretive skills for the betterment of all of Oberlin."

During the election, David
See Obies, page 16

East College St. Project Close to Funded

By Jamie Hansen
December 2, 2005

The East College Street Project moved a step closer to completing its fundraising on Wednesday, Nov. 30 when the Oberlin school board conditionally approved a financial measure that would provide the project with about eight percent of its required funds.

City council was then required to vote on the measure, which will give the project the remaining \$1.5 million that the developers say is necessary for the project to continue.

'Without the Tax Increment Financing there is no way this can go forward.'

Josh Rosen, OC '01

Partner in Sustainable Community Associates

The tax increment finance ordinance agrees to borrow money on behalf of the developers. The money would fund public aspects of the development, such as an update on the 100-year-old sewers on the premises and building roads. The developers, using revenue from their project in lieu of taxes, would repay the loan over a period of 20 years.

"[Providing a TIF] is one of the things a city does when it wants to see development," said Josh Rosen, OC '01, one of the project's three developers.

Rosen and his partners in the organization Sustainable Community Associates — Naomi Sabel, OC '02, and Ben Ezinga, OC '01 — emphasized that the East College Street

project, on which the Obie alums have worked for several years now, could not continue without the school board and city council's passage of the TIF. At the time of the school board vote they had secured the rest of the roughly \$17 million needed for their project through a variety of sources including bank loans, grants and philanthropists. Most of that funding, however, was conditional upon the developers securing all of the money they needed.

Through the TIF, the school board would eventually receive approximately \$44,000 a year in addition to the \$7000 that it currently receives in tax revenue from the unused land. \$44,000 is only 50 percent of what the school system would receive from a private development without the TIF.

"Without the Tax Increment Financing there is no way this can go forward," said Rosen, in which case the school board would receive no additional revenue.

"For the school board to say no to this project, they would have to believe that another privately-funded project could do better in the same spot in the near future," said Rosen.

Although one school board member was absent at the school board meeting, the board members in attendance voted unanimously to approve the TIF compensation agreement. The vote followed a colorful debate at the preceding school board meeting, during which one resident raised concerns.

Tony Mealy, town resident and then city councilman-elect, was apprehensive about the fact that the TIF would provide no additional income to other county organizations such as the joint vocational school and the sheriff's department. He also raised the concern that the TIF would result in Oberlin's diverting tax funds away from the already financially-strained school system in order to

fund the project.

"My major objection is that the TIF is diverting property taxes away from the school," Mealy said in a later interview.

School board member and Conservatory Associate Dean of Student Affairs Marci Alegant said that the TIF should not be understood as a tax diversion.

"The truth is that the schools are currently receiving very little tax money from the properties — about \$7000," said Alegant. "As good stewards of the district's financial health, we cannot ignore the possibility of increased revenue."

City Manager Robert DiSpirito echoed Alegant's statement.

"A TIF poses no financial risk to [the school board], since the schools can only generate more property tax
See City, page 19

SCA Gets the TIF From City Council

By Yan Slobodkin
February 17, 2006

Years of extensive planning by the recent Oberlin graduates heading the East College Street Project culminated in February when city council passed the Tax Increment Finance Sustainable Community Associates which secured the funds to break ground this coming fall.

One of the developers, Josh Rosen, OC '01, expressed his satisfaction at the passage of the TIF, calling it a decision of common sense.

"We are pleased that the TIF passed both the school board and city council and that common investment sense reigned," said Rosen.

Rosen also emphasized the benefits that the Oberlin community will receive as a result of the project.

"We hope to bring in businesses which keep local money in town and

bring in visitors from out of town," he said. The new development will include affordable housing, restaurants, offices and studio art spaces.

However, some people still believed that far from promoting growth and bringing in money the TIF would ultimately be a liability to the town of Oberlin. Among the more skeptical was city council member Tony Mealy, who believes that the TIF is not an appropriate use of public money.

"[The developers] were given what amounts to a tax diversion away from the education of the youth in the community," said Mealy. "[The TIF] diverts money from library and school systems throughout the county."

Furthermore, Mealy was not convinced that the developers have the knowledge and skill required to make the project a success.

"We're dealing with three stu-

dents that graduated four years ago," said Mealy, referring to Rosen, Ben Ezinga, OC '01, and Naomi Sabel, OC '02. "You need experience in developing this kind of project."

Mealy, who would have voted against the measure had he been a member of council at the time of the vote, believes that the TIF "is an improper diversion of funds for a couple of college students."

Despite dissenting voices, the developers are determined to make the project a reality, emphasizing that they will keep the city's interests in mind.

"We are humbled by the faith the Oberlin community has shown in us," said Rosen. "Hard work remains and we look forward to working with people on all sides of the TIF issue to make sure the project reflects Oberlin's values and maximizes Oberlin's vast potential."

Drain Dilemma

Lord/Saunders Suffers Sewage System Flooding

By Milena Evtimova
September 30, 2005

Over the course of September the residents of Afrikan Heritage House, which is also known as Lord/Saunders, experienced the aftermath of the rainy season. On Sept. 18 the sewage backup system in the dorm experienced a failure and flooded the laundry room before slowly making its way into the rooms of several students. Some residents, their Residential Assistant and a few student senators accused Residential Education of untimely and insufficient response to this problem.

The issue was brought before Student Senate on Sept. 24 by College sophomore Charlotte Collins, who is the RA at Lord/Saunders. According to her estimations, about 15 to 20 students were "significantly affected" by the problem, and many people on the other side of the dorm were becoming sick.

"[The college] will have to deal with this uprising," Collins said in front of the Senate.

"We're paying money to come to this school, and it's not right we have to live in these conditions," said College sophomore and Lord/Saunders resident Ezinwanyi Ukegbu.

According to the residents and their RA, the College did not respond until two hours after the accident was reported, and the measures that were eventually taken were insufficient. The water level had reached five to seven inches and had saturated the carpets. The response was to have them wet-vacuumed and sprayed with disinfectant.

"I have followed up with the people who addressed the situation in Saunders Hall on Sunday, Sept. 18," said Molly Tyson, director of Residential Education and Dining Services. "Security received a call from RA Charlotte Collins and immediately initiated the Facility Office's manager on call system. At this time both custodians and a

plumber were contacted."

Tyson went on to explain that the contacted staff arrived "within 1.25 hours of the initial call to Security and began assessing and correcting the situation." Keith Watkins, associate director of ResEd Facilities/Custodial services, verified this.

At that point, Tyson continued, the backed-up drain was cleared and the carpets were extracted and treated.

"Facility Operations continued the extraction and treatment process for the carpets, as well as treatment of the drain, with a bio-digester and deodorizer throughout the week due to concerns expressed by students and ResEd staff," Tyson said.

The description of the situation coming from the students, though, was slightly different. The report claimed that the carpet turned black, the kitchen had to be shut down and a foul odor and flies overtook the dorm.

College senior and student senator Matt Kaplan, when presented with the issue at the Sept. 24 Senate meeting, called it an "incredible health issue if, in fact, the students were being exposed to sewage and waste."

'The College will have to deal with this uprising.'

Charlotte Collins

College sophomore and RA of Lord/Saunders

One of the residents in Afrikan Heritage House explained that he had bad asthma and found it hard to breathe in Lord/Saunders after the flood.

After the issue was brought up in front of Student Senate, the senators took it upon themselves to resolve the situation.



Students Protest: Students gathered in Wilder bowl and marched to Stevenson and then Cox to protest the College's sluggish reaction to a drainage crisis in Lord Saunders. (Photo by Maggie Ollive)

The first action they took was the unanimously adopted proposal to immediately hire a health inspector at the estimated cost of about \$500, for which the Senate would pay, expecting to be reimbursed by the College. The health inspector's report was to be sent to the College, accompanied by demands that any problems be fixed.

"[We] can't let bureaucracy take its time and have it be another three days," College junior and senator Ozlem Gemici, said about the proposal for Senate to hire a health inspector only if the College does not respond.

Tyson said that the College has already consulted a health inspector.

"The ResEd Office has been in consultation with Dorothy Kloos, a Lorain County health inspector," she said.

"After explaining the incident and the actions taken by Facility Operations...Kloos stated that proper clean-up procedures were followed. [She] did suggest that we complete two types of visual inspections to be sure that carpeting was not damaged.

These suggestions will be completed by Facility Operations staff by the end of the week," said Tyson.

'You can never predict when problems will occur.'

Keith Watkins

Associate Director of Facilities for ResEd

"If you are asking if the issue of the floor drain in the laundry room that backed up has been resolved then yes, it has been," said Associate Director of Facilities for ResEd Keith Watkins. "The 'gray water' that backed up into the laundry room and the hallway along with some entryways into three student rooms were extracted and treated by Oberlin College custodians on the same afternoon the problem occurred.

"This also is a common occurrence after snaking [or] clearing a drain," Watkins said. "On Monday afternoon Molly Tyson and I toured the area and found no bad [or] unusual odors or stained carpet in the affected hallway or laundry room. While in the area we spoke with the faculty in residence and one of the resident assistants for Saunders. They agreed that the area was back to the way it was prior to the incident."

Some measures were scheduled for later in that week as well.

"ResEd Office has requested that Facility Operations shampoo, extract and treat all of the public area carpeting within the Saunders building," Tyson said. "This [occurred] on Friday, Sept. 30."

The issue of the floor drain was resolved for the moment. However no guarantees had been given to the residents of Lord/Saunders, which has not been renovated in 45 years.

"You ask if it will occur again. As with any mechanical or utility system you can never predict when problems will occur," Watkins said.

Afrikan Heritage House Protest Yields Results

By Milena Evtimova
October 7, 2005

The drain drama at Lord/Saunders was slowly coming to a potential resolution about a week after the pipe broke on Sept. 18. The damaged carpet from the rooms was finally being replaced. This was in response to the protest by Afrikan Heritage House residents on Sept. 30, who went over campus chanting "Hey-hey, ho-ho, that sewage carpet's got to go!"

At noon on the 30th, a group of about 50 students stormed the Residential Education and Dining Services office looking for answers to why the carpet that had been soaked with "gray water" was still not replaced, despite their requests. They were told by Molly Tyson, associate dean of students and director of ResEd, that every year the department can only fix one dorm due to budgetary restraints and in 2004-5 no dorms were fixed because of the financial crisis.

"[Tyson said that] there are ten dorms to consider. Harkness is one of them, Noah [is another], and they don't know if the House will be fixed this year, but it is being evaluated," said College junior Vanessa Flowers, an Afrikan Heritage House resident who was very vocal at the protest.

However, Flowers added, in 2002 both Third World House and Spanish House were fixed.

After visiting ResEd the group headed

toward Cox where they intended to meet with President Nancy Dye. Once in front of her office, they were told Dye was out of town.

"We are not gonna waste our precious time to talk to ears that are not here; we will go talk to the ears that are here," said College junior Darryle Johnson.

Afterwards, the crowd moved toward Dascomb, carrying with them colorful posters that were turned into petitions.

"This is not a black protest. This might as well be your dorm," said Johnson as he addressed the students sitting around the tables in Dascomb.

On the morning of the protest, ResEd had started cleaning and examining the carpet in question all over again.

"Today they started cleaning after [letting] it sit for a week," said one of the residents of a room that was affected by the backed-up pipe.

"They said it is gray water, not sewage water, but I can smell the feces," he continued. "My RA got sick after she got in there. I don't know why we have to live like this. If that was their carpet it would have been moved by now and we all know it."

Another one of the dorm's residents shared that he had written a letter to Dye that same morning.

"Both my parents graduated in the '70s, but things like this make you lose faith in the institution," he said.

After the protest, immediate actions were taken to resolve the issues at hand.

"Even though our standard procedures had been followed and would not have indicated that the hallway and student room carpets needed to be replaced, the ongoing concerns of the students persuaded us that the replacement of these affected carpets would be helpful to the community," Tyson said. "We are currently in the process of working with the students in the three affected rooms to install the new flooring."

The students who organized the protest, however, saw it as the beginning of a series of changes.

"The protest kicked off what will be a continued address to the higher-ups of this institution that the House is falling apart, and we refuse to stand by and watch this important cultural center and campus resource fall into the cracks," Johnson said.

He explained that the protest was organized by College sophomore and African Heritage House resident Eziwanyi Ukegbu, who was displeased about the "situation," and decided to use this protest as a vehicle to promote change and open an even larger discussion concerning the current state of Afrikan Heritage House.

Johnson continued, "I felt that the protest was absolutely necessary in order to get the info out there and let it be known that we, as Afrikan Heritage House residents, will take it to the streets when it comes to our space and

its preservation.

"The protest was not the only way to solve the problem, but I do feel it was the best way," Johnson continued.

Johnson also added that he doesn't want to place blame on anyone.

"I understand the mechanics of bureaucracy, so I will not hold any one department or school office responsible — nor do I place any singular blame, but we will continue to fight on behalf of the House and to see that its future here on this campus is not only intact, but looked forward to with the honor and respect it deserves," he said.

Another issue that was brought up at the protest was the possibility that there was lead in the wallpaint, since the building has not been renovated in over 40 years.

"We are investigating the questions and concerns about lead paint," Tyson said in response to these concerns.

"I have been researching the history of renovation projects across campus," she said. "I have been in contact with past staff of the Department of ResLife to help in this process and ask for students to remain patient. I have learned that in 1992 the lounges — and between 1985 and 1989 the student rooms — in Lord/Saunders were renovated. Both projects included new paint for the walls."

As student senator and College junior Ozlem Gemici put it, "Student voice has worked to push a serious issue through the Oberlin bureaucracy."

Oberlin Prepares for a Master Housing Plan

By Emma Dumain & Maxine Kaplan

May 12, 2006

Oberlin has a Master Plan — but it's not as sinister as it sounds.

This Master Plan refers to the College's complete survey of all residential buildings on campus to determine which are in need of significant renovations. With the recent hire of a planner and architect, the process is slated to begin this summer.

"The overall goal is to increase student satisfaction with student housing," said Director of Finance Ron Watts. "This could include new furnishings [or] air conditioning."

This goal is the implementation of an item in the Strategic Plan, which calls for the development of "an excellent and distinctive residential life program" as well as the formulation of "a plan for renovating...central campus residence halls."

"The first order of business is to assess systematically every residence hall on four dimensions," said College President Nancy Dye. "They are mechanical, sustainability, aesthetics and how might we modernize these buildings' interiors to make them spaces that students would want to live in."

Dye characterized this process as an "intensive six-month study." At the conclusion of this study, the planner, New Haven-based Herbert Newman, will address how he will prioritize renovations.

Watts emphasized the overarching aim of establishing an organized system of these priorities. "It's designed to update and develop a plan," said Watts. "We don't have a plan now. It's designed to give us a framework of what we should do with housing and what has the best value to do first."

The planner's evaluations will ultimately result in what Watts estimates to be a five to ten-year plan.

This "best value" could apply to a number of projects — from the

replacement of a major electrical system to the tearing down of an entire residence hall.

"The planner might tell us it's more expensive to do a renovation on a building than it would be to just build a new one," Dye said. "I think it's entirely possible that we might end up doing something like this."

Any major renovations or destructions of particular dorm would displace a number of students for an entire academic year, but Dye emphasized that students would by no means be left without accommodations, with the advent of "Phase II" of village housing construction or the possible release of more students off campus.

"Phase II is expected to be ready for student move-in by fall of 2008, and the Master Plan study should be finished by December of 2006," said Director of Residential Education Molly Tyson. "If there are major renovation projects, then that process would start when students move into the new village housing."

If a co-op building is chosen for a massive overhaul, Tyson said she imagined that the College would be able to work something out to accommodate co-ops.

Final decisions about the financial aspects of the project fall within the jurisdiction of the Board of Trustees, as the Board controls the College's capital.

Watts went on to explain that most of the already-existing funding for the Master Plan is coming out of the 2006 Bond Issue. A bond issue, he explained, is a form of debt.

"It's like a mortgage," said Watts.

The 2006 Bond Issue contains about \$25 million. Some of this has already been allocated toward ad-hoc projects such as a new chiller for the central heating plant and a new athletic track. But much of it will probably go to the Master Plan.

"It's not enough to complete [the Master Plan], but it's a start," said Watts. "At the June meeting, the Board will roughly decide how much

to allocate. The [planner's] design will depend on the budget."

When asked who would make the final decisions about planning renovations based on Newman's priorities, Tyson said that had yet to be determined.

'It's designed to update and develop a plan. We don't have a plan now.'

Ron Watts

Vice President of Finance

"I imagine it will partially involve the Master Plan committee, partially ResEd, partially the senior

New Faces in Dean's Office

By Maxine Kaplan

September 9, 2005

Along with 650 new students, three new administrators arrived in the Dean of the College's office this fall.

"Oberlin was actually my first choice for college," said the new Dean of the College of Arts and Sciences, Harry Hirsch. "I've always thought of Oberlin as an exceptional place, with a history of which we should be very proud — altogether one of the very best American liberal arts colleges. I think there's an intellectual seriousness here that one finds very few places."

There were also two new associate deans of the College, but both were familiar faces. Former Professor of Psychology Patty deWinstanley and former chair of the English department Nick Jones gave up their teaching positions to become full time administrators.

"I hope to teach again, but for

administrators and the Board of Trustees," she said.

Newman will consult with students in his evaluations, and their input will have an effect on his ultimate "design."

"He has lots of experience building residence halls on many college campuses," Dye said. "He is a very interesting individual; I think [everyone] will like him very much."

Dean of Students Linda Gates said that traditionally architects hold "charrettes," or open forums. Newman will present the design to students and solicit comments.

This process of solicitation will begin as early as this summer and probably continue through the fall.

"We are currently looking for students who are available this summer to participate in this conversation," said Gates. "[The planners] expect to have conversations with

students. This is their M.O. They want to know what students think."

Gates said that the school plans to contact all the students who are known to be on campus or in town this summer so they can attend open forums. In the fall, she expects that these forums will continue.

"I don't have a very good sense of the timeline, but I would expect these conversations to continue over many months," said Gates. "The Master Plan is a very long process and won't be done in a year."

At a preliminary presentation by the planners, representatives from the Environmental Policy Implementation Group, the Oberlin Student Cooperative Association and the Housing and Dining Committee were present. As the planning continues, these students and others will be invited to involve themselves in the process.

the time I'm in this office it probably won't happen," said Jones. "I took the job because it seemed like a really important time in the life of the College. I wanted to support it and learn how the College works across the curriculum. I want to extend beyond the English department."

"That was the hardest part of the decision process: to leave the teaching part of things," said deWinstanley.

"Although, I will be team-teaching 'Educational Psychology' in the spring," she continued. "The decision was made relatively late in the summer. I was going to be on sabbatical in the fall so that wasn't an issue. But there was no one to cover me in the second semester. I'm also still supervising student research."

The decision was not without precedent. Both new deans had had previous experience in the business end of things.

"I served [in '04-'05] on the Educational Programs and Plans

Committee as the elected faculty representative, which was great exposure to the predecessor in this office, Grover Zinn," said Jones in September. "I'll be sitting on this committee again. As the dean of the English department, I also worked on this side of the fence, doing lots of work with hiring, tenure, staff promotions, etc."

"And [deWinstanley] has been chair of the Center for Excellence in Teaching for four years and knows a great deal about pedagogical issues in general," says Hirsch. "I was seeking people with knowledge about areas of the curriculum different from my own area of expertise: the humanities and the natural sciences. I think both of them bring a wealth of knowledge and experience to the Dean's Office. I am very happy that they both agreed to do this."

Having new deans inevitably meant a new role for the office, new challenges and new attitudes.

"I'm the 'business' dean of the two," said deWinstanley. "[Jones], generally speaking, looks at the curricular end of things."

But, even at the beginning of the academic year, Hirsch had some concerns he wanted to address: "Right now I'm quite concerned with the number of courses with long waiting lists," said Hirsch. "We're doing what we can to solve the problem in the short run and plan for the future so that the problem doesn't reoccur."

Hirsch also had a more general vision for the office's role in the College.

He said, "I think it's the responsibility of the Dean's office to look at the big picture — how the various parts fit together — and also to make sure that the members of the faculty have the tools they need to do their job the best that they can."

"It's a little daunting, given how much I need to learn, and I hope people will be a bit patient with me while I figure out how things work."

"I'm very happy to be here," Hirsch concluded.

Coming Wal-Mart Sparks Controversies in Town

Continued from page 11

without having it go through another "reading" or meeting with the town.

The Development Agreement referred to a previously negotiated contract with Wal-Mart about the manner in which it would be constructed. In order for construction to go according to the city's wants and needs, it needed passage. Contrary to what many believed, the vote did not determine whether or not Wal-Mart, in fact, would come to town.

"The Development Agreement is an administrative matter," said Gardner. "It is not the making of a law. It holds the developer to the agreement we [Oberlinians] want."

"Wal-Mart is going to do the kind of landscaping that we in Oberlin would like to see," said Sandberg, referring to the stipulations of the development agreement. "And they're paying for pipes, lighting, etc. We're not paying for that; in fact, we're recouping."

Gardner added, "They're making what is a very expensive site for them. It's not going to be a box in a sea of asphalt."

OCRD, in addition to its activism against the Oberlin Wal-Mart, decided to focus its energy on what it deemed to be an improper use of the emergency clause during the passage of the Development Agreement. Phillips, in fact, filed a

lawsuit with the Ohio Supreme Court on Sept. 12.

Phillips' major problem with the use of the emergency clause in this context was that he believed it was used because city council did not want community input. "I have no question about that," he said.

'They're making what is a very expensive site for them. It's not going to be a box in a sea of asphalt.'

Daniel Gardner

Then City Council President

In a statement he co-wrote with Chesler, he also stated that "Oberlin city council...[is] taking away the...right to vote...Under the Ohio Constitution citizens have the constitutional right of referendum, to place a legislative act on the ballot for the electors to vote upon," which is no longer an option now that the measure has been approved.

It is "just downright un-American and undemocratic. It's an insult to democracy," argued the written statement.

Phillips also emphasized that the then recent use of the emergency clause was "frivolous" and "unnecessary," as construction was not slated to begin until the spring of 2006.

"City council said the Emergency Clause is to prevent construction delays for construction that isn't set to start for months," Phillips stated. "So what's the emergency?"

City council members insisted that these statements were based on a fundamental misunderstanding of both the nature of the Development Agreement and of the emergency voting clause.

"It is in the courts because some people think it is not an administrative agreement, but something else," said Sandberg.

Council members also affirmed that citizens were, in fact, given time to object and comment on any aspect of the Development

Agreement. The first time there was a motion to hold an emergency vote, it failed.

"Anyone who was interested had between then and the next meeting to bring up any concerns," said Gardner. Nobody did.

"All development agreements in Oberlin have been passed on emergency since the late 1980s," he added.

"There was no reason why we should have foreclosed on allowing the public to have time to think it over," Sandberg said. "Nobody came forward to say that any aspect of the agreement should be changed. The only concerns were about Wal-Mart itself, so we voted on its second reading."

The Living Wage Ordinance failed in the Nov. 4 election. OCRD lost their case in the State Supreme Court on Sept. 30.

With additional reporting by Nora Sharpe.

Obies Intertwine with Local Politics

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Ashenhurst, as one of the two non-incumbent candidates, spoke along the same lines.

"I have a lot of understanding of how college communities work, and also how they don't work," he said.

Even Soucy, whose candidacy suffered as the result of student involvement, said, "Students have potential to be a powerful and positive force locally." And Charlie Sohne, co-chair of the College

Democrats, was upbeat in the aftermath of the election, despite allegations of harmful student involvement.

"This was yet another election in which Oberlin students, the town residents and people from the surrounding area proved to be a sort of bright spot across Ohio," he said.

Additional reporting by Kaitlin Barrer, Emma Dumain and Joshua Keating.

Baby, You Can Drive My Green, Hybrid Rental Car

By Gabriele Johnson
December 9, 2005

This fall, furthering its efforts to make Oberlin more environmentally friendly, the College made a deal with the company CityWheels to supply the College with two hybrid rental cars. Megan Wilson, project manager for CityWheels, visited the campus in December to speak with students, the Oberlin Student Cooperative Association and the administration to explain the program in greater detail.

Wilson was hosted by the Environmental Protection Interest Group. Over her weeklong visit she got acquainted with the campus and assisted with informational tabling outside the Science Center. In reaching out to the student body, Wilson spoke mostly with upperclassmen, as only students over the age of 21 were eligible to rent the new cars.

Wilson said she regretted that younger students would be excluded from this opportunity. "[The age limit] is disappointing for [CityWheels] too. We are hoping for the 18 to 20-year-old crowd to eventually have access," she said.

Visiting co-ops, talking with Vice President of Finance Ron Watts and more tabling were all on Wilson's schedule. She ate a meal each at Tank, Pyle Inn and Harkness co-ops.

Meeting with co-ops was important, said Wilson, because "to a

great degree, the idea of car sharing is the same idea that drives a co-op."

Both CityWheels and co-ops understand that resources are used "more effectively...if we pool them," she said.

Response was "overwhelmingly positive," said Wilson. "The College administration has been extremely responsive."

College senior Gavin Platt of EPIG also felt the administration received the program well. "[Everyone] is super happy about reducing the number of cars on campus," said Platt.

To rent one of the cars, students have to become members in the CityWheels program. The regular fee is \$100; however, the College has subsidized half the cost, bringing the fee to \$50 for students and townspeople. Wilson during her visit announced a discounted membership fee available only that month: the fee for new members was \$25 until Dec. 31, 2005.

Wilson's objective was to pique students' interest in the program, whether they took advantage of the discounted early membership fee or not.

"We want[ed] to make sure students know to think about it over Winter Term," said Wilson.

CityWheels is a car sharing company based in Cleveland; however, similar car sharing companies exist in 17 other American cities, as well as in Canada and in Europe. The



Hot Wheels: Andrew deCoriolis, Ryan McKenzie, and Nancy Dye celebrated Oberlin's then-newest arrivals, the hybrid cars. McKenzie looked on as Dye cut the ribbon. (Photo by Eva Green)

now eight-month-old company rents environmentally friendly cars to people in Northern Ohio, though their exchange with Oberlin was their first.

The exchange is for those "who don't want to or don't need to own cars," which can be considerably more expensive than renting from CityWheels, said Wilson. Students pay the initial fee and a \$250 security deposit. The deposit is returned when the person ends the membership.

Each car costs \$8.50 an hour to

use, which covers insurance, gasoline and maintenance. Users are supplied with a gasoline-only credit card when the tank goes below half full. The car can be driven only 125 miles per day; after that, each extra mile costs 20 cents. Users may rent the car for a maximum of 24 hours on the weekend. During the week, rental time is unlimited.

Oberlin's cars this year were a 2006 Toyota Prius and a 2006 Toyota Scion XB. The number of cars available may change "if we find people are using them," said Wilson. "We

will meet those demands."

Both Wilson and Platt felt students would enjoy the car sharing program, if only "just for the fact they have a car" to use, said Platt.

Residents in Oberlin may also rent the cars under the same user fees and restrictions as students. "It's also a town program," said Platt. "Initially, more people [using the program] will come from the town because of the age limit."

The program went into effect with a ribbon-cutting ceremony on Feb. 7.

College Explains Origins of Housing Difficulties

Continued from page 6

den limitations could potentially have on the class of 2007. One problem that arose this year was that many groups' plans for living off-campus together have been disrupted. "Nobody's group is going to be whole," said Morris.

"The only option the administration is leaving us with [to address the problem] is to organize among ourselves," said junior Mary Notari.

This organization took the form of a mass e-mail asking students whose plans have been disrupted by the limited off-campus housing release to send in their information. The result was a networking system to which over 214 students responded.

The largest concern for students seemed to be financial. Junior Betty Frank estimated that the average rent for off campus housing is \$322 with utilities and \$256 without. On campus, it's \$525 for a single and \$600 for village housing.

On top of that, many students who did not receive off-campus housing had already signed leases.

"Apparently the College sent out a warning e-mail telling us not to sign a lease but that's ridiculous," said junior Jonathan Levin. "It contains no conception of how off-campus housing works in the real world. Most people off-campus now signed leases months in advance."

"If you want a nice place, you have to sign a lease months before the housing process stands," said Morris.

The student group recognized that the new policy is about money.

"And the administration isn't denying it, so that's a positive thing," said Levin.

"It's true that this really is a matter of filling beds," said Frank. "We feel that it's an inherent problem that

they need more money to come from housing to cover costs in academic programs and other areas. We're having trouble understanding why they built so many new beds."

Watts responded that this is a standard way for college budgets to operate: auxiliary programs help pay for academic ones.

"ResEd is part of a much larger operating budget," said Watts. "For example, when financial aid goes toward residential costs, ResEd doesn't get charged for it. If the financial aid budget helps pay for ResEd then it makes sense that ResEd's revenue would help pay for other programs."

Watts said that part of their budget includes room for improvement.

"The only option the administration is leaving us with is to organize among ourselves."

Mary Notari
College junior

"Part of the big issue is to build housing that upper-level students will want," said Watts. "The question is what will that look like. Maybe warehouse or loft-style living is next." He also mentioned plans to renovate several of the older dorms.

But everyone agreed that this was a transition year with some surprises.

"We didn't expect there to be a 130-person waiting list," said Tyson. "We thought we'd have 30 or 40."

This year, there was an unusually large number of students over age 23 that qualified for off-campus

exemptions. There were also over 50 more fifth-years than last year and an unusually large junior class, which accounts for the large number of eligible students who did not get off campus.

For some students, this is only part of a bigger problem. The letter to Dye outlining their concerns yielded a responding letter that some students took offense to as condescending.

"The administration is out of touch with the needs of the students."

"Fearless" Marketing Strategy Invokes Student Apprehension

Continued from page 6

expert indicated a broader effort to "change" Oberlin. Administrators, however, are quick to offer clarifications that might quell these fears.

Al Moran, director of College relations, emphasized that only part of the marketing measures suggested by Edwards incorporate the "fearless" message.

"A percentage of what Mark Edwards is proposing to the trustees is the resurrection of helpful communication vehicles that existed before and are now no longer in existence because of budgetary cuts," Moran explained. "Of the remaining components, we have view books and search pieces and posters and postcards that are currently being worked on, and [Edwards] is helping to redirect the message on those."

"I think students are less concerned with Oberlin's image and more concerned that Oberlin will start to attract a different kind of student body," said Class Trustee Adam Sorkin, OC '05. "The idea of this marketing campaign, though, is to attract the students who would be

said Notari. "They're taking it to a very patronizing level."

"When the housing decision came we were all upset," said Frank. "But the administration's reaction to us has been even more upsetting. We're all frustrated with how difficult it is to communicate with them."

"The members of the administration I've spoken to were pretty sympathetic," she added. "But we think they need to incorporate some

perfect for Oberlin but don't know anything about it."

Students were also upset that Edwards had not made a presentation to the student body, while the General Faculty, Residential Education and the Board of Trustees all had a chance to meet with him. Dye confirmed in an interview with the *Review* on March 7 that Edwards would, in fact, return to campus within three weeks to talk to select groups of students about their concerns.

"I think that the students' concerns were premature, but they didn't have the full picture," Sorkin said. "That should be fixed once they see Edwards' presentation."

One major concern among members of the Board of Trustees was about cost. Dye, however, assured worriers that the costs are taken care of, for the most part with little expense to the College.

"College Relations money is being used for this project, and four trustees have made gifts to fund each of the project's three years," said Dye. On March 3, the Budget and

of our demands into the policy."

In response to student complaints that the administration was unclear in its communication, Dye said, "I think the college has made its policies clear. It was very open about how it was building new housing and less people would be off-campus. But I think the College has been very consistent in saying we need to fill all the beds. I think people will find that their options in College housing will be excellent."

Finance Committee held a meeting to discuss the funding of the next phase of the "fearless" campaign. Up until that point, all the work had been paid for by trustee donations, but with the trustees' approval of the plan, more money will be needed beyond these gifts.

Skeptics and supporters of "fearless" will have to wait and see if and how this concept will materialize and if it will be successful in showing people the "essence" of Oberlin. Edwards, for his part, is steadfast in his convictions about the message.

"From my point of view, I see 'fearless' 100 times a day here on this campus," he said. "I see it when a Conservatory student gets up and goes out onto a stage and performs a piece of music at a high level. I see it when students and faculty are working together in a whole range of disciplines. I see this attitude regularly, and there are lots of stories we can tell that are really part of the Oberlin experience every single day. An Oberlin education is what's fearless."

Students Spend Fall Break in the Ninth Ward

Continued from page 13

Still, students said they did not anticipate the extent to which their involvement would influence their lives.

Shafer-Rickles described New Orleans as a city littered with sludge-covered furniture, saturated by the smell of death and inhabited by more military officials than locals.

‘For me, it’s the closest I’ve ever come to a war zone.’

Miriam Lakes
College senior

Another student who volunteered, College senior Miriam Lakes, had a similar impression of the devastating scene.

“For me, it’s the closest I’ve ever come to a war zone,” she said.

Participants said that most residents surviving the ruinous conditions gratefully welcomed the help.

The Common Ground helpers

took various jobs. Some lent their help to the Common Ground distribution center, while others helped with tree removal, roofing, establishing a community center in the Ninth Ward and cleaning uninhabitable houses in Houma.

Students working in New Orleans homes had to wear respirators and HazMat suits to protect themselves from the black mold infesting furniture and penetrating the walls. Most possessions within the houses were destroyed by toxic sludge and had to be discarded in the streets, the only place for trash disposal. Shafer-Rickles said that at one woman’s house, not one belonging could be salvaged.

“Everything important to her, everything she owned, was just trash,” she said.

The houses often had to be stripped to the frames, which were still moldy and rotten but would be built upon out of necessity anyway. For those who had remained in their flood-ravaged homes, not accepting respirators, even this was considered an improvement over their formerly mold-filled, toxic homes.

The Oberlin volunteers said they were affected most by the peo-

ple they encountered. In Houma, students spoke to a woman four months pregnant who was living in a contaminated house. Yet even in such devastating situations, the residents were positive about receiving help.

“Every resident that I met was incredible — very friendly and thankful. Their character was very inspiring,” said Miller.

‘The range of responses in the face of tragedy is enormous.’

Adam Gordon
College senior

Adam Gordon, a College senior who continued to give his assistance over the remainder of the semester, said that he saw a great spectrum of attitudes from the locals.

“The range of responses in the face of tragedy is enormous,” he

said. “I’ve cried with people about their losses and I’ve even been yelled at for trying to help. In the end, though, the work we’re doing is greatly appreciated by the community.”

The Bayou communities in which the students worked were heavily affected by flooding. Many said that the communities also had victims of human rights violations and neglect by the state and city. Lakes said that developers were already planning to buy land from low-income locals in order to construct upper scale housing. Common Ground is attempting to organize locals against these potential developments, which they consider dangerous.

Former Black Panther Malik Rahim founded Common Ground in 1990. It was this organization that provided first aid to the Bayou area. To reestablish sustainable infra-

structure, Common Ground provided the materials, money, information and mutual aid, allowing community goals to drive its activity.

Students said that they returned to Oberlin knowing that in a mere week they had created a great impact. According to Miller, they had turned an “empty shell of a building” in the Ninth Ward into a “free clinic, bustling with residents.” Those in Houma could view their progress by each house they cleaned.

The student volunteers who returned to Oberlin retained strong investment and involvement in the project. They sent proceeds from the Nov. 4 Keep Halloween Party to Common Ground and also held a presentation, collaborating on speeches, photos and film to share with other students. Students also organized Winter Term and spring break trips to New Orleans.

Panel Dissects the Politics of Katrina

Continued from page 6

spective, but making many of the same arguments, Charu Gupta, staff writer for the *Cleveland Free Times*, took the opportunity to criticize and discuss the reaction of the media to Katrina.

“In a disaster there is a tendency to over-generalize,” Gupta said, addressing the problems with the media coverage. “Bias which already exists is only compounded when [a journalist is] under a deadline.”

She added that “this has become a story about race and class,” but also expressed her opinion that there are some positive signs in the way journalists have reacted to the disaster.

“[They] seem to have grown a spine,” Gupta said, approving of the fact that journalists have dared to ask the Bush administration straightforward questions.

As a whole, the panel proved very successful for students and faculty members, who remained in the lecture hall for almost three hours,

asking and answering questions.

Despite the fact that one student pointed out that there were more people in the hall than he had seen on campus doing something about the issue, there are a number of on- and off-campus fundraising initiatives in progress to support the citizens of New Orleans and the region.

The Oberlin branch of the national Second Harvest organization had a T-shirt sale, the money from which went directly to New Orleans to help purchase food and clothes. The Oberlin College Office and Professional Employees Union gathered donations for the American Red Cross. The Conservatory of Music sponsored a benefit concert, as Dye said in her Sept. 2 letter.

As Eric Estes, associate dean of students and director of the Multicultural Resource Center, said at the end of the panel, “I hope this panel will serve as a start here in Oberlin as we think about this event in our history.”

Obies Sound Off on New Gun Club

Continued from page 12

that OSRA could be constructive.

“Guns are a huge problem in our society,” said Mayor. “We should not be promoting their use.”

College sophomore and gun owner Georgie Schaefer, however, was convinced that OSRA could be important for both the discussion of issues and the promotion of gun safety: “I think it’s something to be talked about. I found a lot of people here who believe in gun control, but nobody talks about it. [It’s important to] make progress and come to solutions.”

Schaefer also saw value in the practical aspect of the club, especially teaching safe handling of weapons.

“Firing a handgun makes you aware of what it is capable of,” Schaefer said. “Think of the impact one shot can have. The result can be devastating. No matter what argument you take, firing a gun makes you more aware of the hazards involved.”

Schaefer continued to say that he would consider joining the gun club because he believes that discussion of the issues can lead to a solution to the gun problem in America.

“I come from the hunting, outdoor, down east Maine culture.

I could add to the discussion,” said Schaefer. “There is a problem with guns, but I don’t think the Rifle Association would make it worse.”

‘Firing a handgun makes you aware of what it is capable of. Think of the impact one shot can have.’

Georgie Schaefer
College sophomore and gun owner

Alexa Punnamkuzhyil, a College sophomore and a member of OSRA, supported the club for different reasons. Punnamkuzhyil, who first found guns attractive after seeing the movie *Bullet*, simply enjoys shooting.

“It’s a feeling of complete expulsion; it’s kind of like a drug,” she said. “It’s like listening to your favorite song or watching a movie, something to make your body feel a certain way, like drugs or art.”

Punnamkuzhyil was very dis-

missive of the political debate surrounding guns. She said, “I think that the politics are kind of bullshit. It’s such an Oberlin bullshit issue.”

Despite her political apathy on the issue, Punnamkuzhyil was pleased with OSRA’s safety policies. “They are obviously concerned about safety and about maintaining the respectability of the club.”

Another student, College sophomore Penelope Fisher, was not interested in OSRA personally but believe that they are a legitimate organization.

“If they are trying to oppose stricter gun laws, that is a problem. If they are just going to ranges, that doesn’t offend me,” Fisher said. “I don’t like guns, but OSRA has a right to exist.”

Repairs on Pyle Inn Kitchen to Be Deferred Indefinitely

Continued from page 8

equipment,” said ResEd Liaison to OSCA Michele Gross. In addition, everyone who ate in Pyle received two dining hall meals per week until the end of the semester, as opposed to the standard one.

“We were really happy with the way the College handled the compromises,” said OSCA President and College senior Caleb Baker. “Then came the information that they are not planning to fix the problem.”

Baker was concerned that the temporary measures, which included both a charcoal and a gas outdoor grill, would not last into next year.

“We’ve already accepted 106 Pyle members,” he said, “[which is] nearly a [sixth] of OSCA.” In addition, cooking on the outdoor grills would not be an option come winter next year.

As established by the contract between OSCA and the College, all co-ops are school property, thus it is the school’s financial responsibility to upgrade the hood.

“An upgrade of the hood is

probably a two-month project,” Gross explained. “In order to start a project, you have to first design it, put it out to bid, then complete the project.”

‘We were really happy with the...College...Then came the information that they are not planning to fix the problem.’

Caleb Baker

College senior and OSCA president

This came at a time when the school was on the verge of implementing its “Phase Two” building plan, a “Master Plan for housing” which involved converting some doubles to singles and increasing housing for upperclassmen.

“Until that Master Plan is complete, no major projects are going to be undertaken,” said Gross.

The school looked into whether or not renovating the oven hood is a major project, but according to Gross, at the time, the project is not a priority.

“Some of the dining and OSCA issues will have to be addressed, but the focus is on housing,” she said.

Baker believed that if fixing the project was not an immediate priority, as Gross suggested, OSCA and the school would have had to enter into emergency contract negotiations preempting the normal round of negotiations set to come next year.

As far as Pyle’s ability to continue operations, Kirin made no indication that the fire department would shut the kitchen down next semester as long as the current restrictions on range-top cooking were not violated.

“That’s a College problem... [But] if an inspector [notices] prohibited cooking beyond this point, [we have] the option to close the kitchen,” Kirin said.

College Recruits Town to Aid Education Program

Continued from page 9

“[It’s] between Oberlin College and the Oberlin community, between College faculty and Oberlin City Schools faculty, between teacher candidates and experienced Oberlin City Schools teachers and between teachers and students at all levels.”

Of Oberlin alumni, 17.5 percent work in higher education. Roose said that the GTEP will help its graduates “start at higher salary and have a background to become more successful teachers right away.”

“We also expect some students to come back [for their masters degree] after leaving Oberlin, if they decide to become teachers,” Roose commented. “We would love to have Oberlin graduates flock to this program. It’s designed for people like Oberlin grads with strong liberal arts backgrounds and with the willingness to be creative and dedicated to teaching.”

The College is currently in the process of recruiting a program director and students for the Graduate Teacher Education Program.

Students Vehemently Lobby for the Cut Position's Continuation

Continued from page 7

Oberlin is poised to be a leader among liberal arts colleges as a place to study the complexity and diversity of American race relations. This is a major step backwards."

"President Dye has asked council to reconsider their decision, a move I support," said Harry Hirsch, dean of arts and sciences, speaking for the College Faculty Council.

Hirsch preferred not to comment further at that point until the outcome of that re-deliberation was made known. Members of the council, when asked, also declined to comment, citing the strict rule of confidentiality over council proceedings.

A student group formed to take action in urging the overturning of the decision. They composed letters to the council and a letter to the *Review*. The group also held a planning meeting on Nov. 16, the proceedings of which were off the record.

Students announced the outcome of the meeting, however. They planned to distribute a fact sheet and communicate with certain members of the CFC whom members of the group know personally. They also discussed the organization for the "non-obstructive" demonstration that happened on Nov. 18.

The students voiced a larger frustration as well.

"We've been having the same argument for over 35 years," said Aishe Suarez, College senior and co-chair of the Asian American Alliance and one of the student organizers.

"The letters we're writing have already been written. We're repeating the process."

"I think this is reflective of the hierarchical way the College looks at certain departments in the curriculum," said Marianne Tassone, College senior.

'We've been having the same argument for over 35 years.'

Aishe Suarez

College senior, co-chair of the AAA

The students conjectured as to why the decision was made.

"I want to comment on low enrollment in upper level classes in this position," said College senior Gina George. "One reason for this is the high turnover rate of faculty in this position. It's very difficult for students to build up a relationship with a professor.

"Structural racism that informs our society hinders students from immediately being aware of these classes and aware of issues of identity," George continued. "We haven't been taught about our identity previous to coming to college."

"We didn't learn about Asian-American history in our high school

or middle school classes," added Suarez. "The only reason I know about [Asian-American history] is because I had a teacher who went to Oberlin and was a part of AAA."

Another concern was that the cut could produce ramifications on not only Oberlin's curriculum but on its reputation as well.

"The Association for Asian American Studies boycotted the position after [Professor Antoinette Charfauros] McDaniel [was terminated]," said Tassone. "This is still in the psyche of a lot of potential professors. Oberlin has raised red flags."

Tassone was referring to an incident which occurred almost four years ago when McDaniel's position in Asian/Pacific sociology at Oberlin was terminated. In response, the members of AAAS boycotted by agreeing not to apply to be the replacement.

"It is sending a strong message to faculty of color and anyone interested in cutting-edge interdisciplinary work that Oberlin would choose to cut a position that has played such a vital role in those areas," said Cooper.

"I also think this will send a loud and clear message to many faculty, whether Council intends it or not, that the intellectual projects entailed in CAS are hardly understood or appreciated by many senior faculty of influence," said Kamitsuka.

Some students at the meeting questioned if this decision had to do with the Strategic Plan's intention to

cut seven faculty positions.

"The Strategic Plan has not in any way dictated this specific decision," said Dye. "The thrust of our Strategic Plan strongly augers for keeping the Asian-American history post."

Dye cited the stipulations of the Strategic Plan that focused on improving diversity in faculty, students and curriculum and improving interdisciplinary programs and multi-cultural resources.

"In general, I would want everyone on campus to understand that Council and EPPC have begun the difficult task of cutting seven positions with great seriousness and care," said Hirsch. "These are not

easy or pleasant decisions."

"It is also worth remembering that the Asian-American history position Council is now proposing to cut was approved by two other College Faculty Councils in just the past six years," added Kamitsuka. "This is a new process for all of us, and we all have to help each other carry out the cuts. We need to pull together as a community of learning. It is a difficult job being a member of Council this year."

"Building faculty is always the most critical work of the College," Dye concluded. "I fear we will move away from the goals of the Strategic Plan if we do not retain this Asian-American history position."

Finances Found to Repair Faulty Hood

Continued from page 8

while stressing that her involvement in the Pyle Inn proceedings was extremely limited.

What Gross and other analysts were able to ultimately determine, however, was that the cost of fixing the oven hood in Pyle Inn would not exceed the cost of a "major project," and was thus a project the College could afford this year.

"We started getting cost estimates the very day we learned about the fire inspection," Gross emphasized, partly in response to rumors that ResEd did not immediately investigate how much money was needed to fix the problem.

Gross also expressed her confusion over rumors saying that the College was at risk of breaching its contract with OSCA. Baker clarified OSCA's stance on the matter.

"The College provides housing and cooking at a level commensu-

rate to Central Dining Services," Baker said. "For this [spring] semester, the outdoor grill and extra cooking equipment ResEd gave us were working great, but they wouldn't work next semester when it gets cold and outdoor cooking isn't an option. We didn't even know what the fire marshal would say at the next inspection."

Therefore, if the had College decided not to fix the oven hood this summer, there would have been no suitable cooking alternative for Pyle Inn in the winter months, which would have made contract negotiations a possible course of action.

"I think in the end, not wanting to deal with the problem of contract negotiations in preparation for the fall worked in our favor," Baker said.

However, Gross noted, "I think, if it had come to that, we would have worked it out."

City Council to Vote on SCA Funding

Continued from page 14

revenue if the project happens, versus what they will continue to receive [even] if the project never happens," he said.

Another town resident, Mark Chesler, raised additional concerns.

"I caution the school board to approve a project that has the potential to cost the city," he said.

Despite these objections, the school board seemed to favor the TIF. Before passing the measure, board members took a moment to comment on it.

"I keep on seeing that block downtown, and I worry dearly if this project doesn't go forward, there will be no potential development for that ugly block," said Dennis Smith, school board president. "It will not do any good for the city to have that kind of site sitting there. I am betting and hoping that this development will work."

Smith emphasized that it is important for city council to vote on the TIF before the end of 2005 in order for the school to get full tax credit for the agreement, before a new law would require the school to share its tax credits with the state. Because of these considerations, city council was likely to vote on the TIF at its meeting the next Monday.

"I believe that every young person has to start somewhere, and it's nice that [these developers] have chosen to start here," said board member Carol Williamson, referring to the SCA members. Her comment seemed to respond to the critiques that the developers were too young and inexperienced to take on such a large project.

Oberlin College Professors of Economics Kenneth Kuttner and Robert Piron have expressed reservations as well. They wrote a letter to city council regarding the potential risks of such a TIF for the city.

"It would be a mistake to inter-

pret any of this as meaning that I'm 'anti-SCA' or opposed to the East College Street Project — not at all," said Kuttner. "I'd love to see the project succeed. My position is simply that the citizens of the city should understand exactly what sort of financial commitment they would be taking on if they were to decide to approve the TIF."

Kuttner went on to explain his concern with the TIF: "What one worries about in a deal like this, of course, is what happens if the revenues from the project turn out to be insufficient to make the [return] payments to the city — plus the payments to all its other creditors."

City Manager Robert DiSpirito, however, expressed confidence in SCA.

"While the city is obviously not in the position of guaranteeing that this or any other private development project succeeds or fails, the city is, however, requiring that the developer provide a sound guarantee for the public investment component of this project," he said.

DiSpirito explained that the city would require the developer to obtain and maintain a letter of credit from a financial institution that would guarantee that the city would be able to repay its bond debts.

"In this way, the city removes any risk for the use of public tax dollars," said DiSpirito.

The process to secure the TIF began the summer of '05 when city council passed a letter of intent. As the process continued through the fall and SCA members awaited city council's decision, they continued with other aspects of their project including demolition and building plan revisions.

"There are about ten processes going on simultaneously with the TIF," said Sabel in early December.

This enthusiasm ultimately found an echo in some members of the city leadership.

"I think [the TIF] can benefit schools," said Alegant. "I have faith in these young people who are ambitious and courageous enough to take a risk. Personally, I think it's a good thing for us and for the city."

New Housing Faces Delays

Continued from page 6

Filardi also mentioned that the College had brought in additional work forces for the project and the construction workers had been putting in extra time recently and throughout the summer months. He maintained his confidence that houses two and six would be ready for move-in on Sept. 16 as promised, and added that house number seven would most likely be ready as well.

Molly Tyson, the director of residential education who has served as a liaison between the construction

committee and Union Street student residents in communicating up-to-date information, expressed her appreciation that "most students have been extremely patient and understanding throughout the whole process. A couple of students expressed frustration, which is understandable."

Associate Director of Residential Education Michele Gross remarked, "It's too bad the delays are tarnishing an exciting, grand opening for the Union Street houses, because these houses really are truly fabulous."

Oberlin Honored for Dillard Aid



From left: Trustee Michael Lythcott, Alma Powell, President Nancy Dye, General Colin L. Powell and Board of Trustees Chair Robert Lemle.

In September, Oberlin College launched a fundraising campaign to support Dillard University, a historically black institution, in the storm-ravaged New Orleans on March 9, Oberlin was recognized at the United Negro College Fund's 62nd Anniversary Dinner in New York City for raising \$148,133.

President Nancy Dye was at the dinner to represent Oberlin, alongside trustees and College professors. Also present were award-recipients General Colin L. Powell — former Secretary of State — and his wife, Alma Powell.

—Caption by Emma Dumain (March 10, 2006)

—Photo by E. Lee White Photography, LLC

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Commentary

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Theater Cuts Unjustified

Dear Members of Oberlin College:

We are writing to protest the firing of two teachers from the department of theater and dance, Jen Groseth and Damen Mroczek. This action is not only unwarranted, but will be detrimental to the functioning of the department and to the educational mission of the program. As students in the theater and dance department, we ask the managing director, Mike Grube, and the department chair, Paul Moser, to reverse their decision to fire two of our teachers. We also call on the administration of Oberlin College to investigate the growing structural problems within the department that preceded this drastic and unnecessary decision.

Ms. Groseth has been a teacher at Oberlin College for the past nine years. In that time she has taught a number of technical courses including lighting design and sound design. In addition to her teaching duties, Ms. Groseth has been both the resident lighting designer and sound designer for the theater and dance department. Ms. Groseth oversees a student staff in Little Theater and Hall, is the faculty advisor for the Oberlin Student Theater Association and frequently designs for opera or dance productions outside of Hall in Warner and Finney Chapel. No reason has been given for firing Ms. Groseth except that it was based on a controversial negative evaluation from the Spring of 2005.

Damen Mroczek is finishing his fourth year as a teacher and designer at Oberlin College. He teaches scene design and historical research in addition to his duties as the scene designer for both the theater and dance department and the Conservatory of Music's opera theater program. Mr. Mroczek also oversees part of the student staff working in Hall Mainstage on sets for both theater and opera productions. The reason given for firing Mr. Mroczek is that the quality of his design work for the department has been poor. This was also based on the spring 2005 staff evaluation.

Both of these teachers were loved by many students and respected by their peers within the department for the quality of their design and teaching work. We were shocked to hear of their dismissal and are baffled by the reasons given or not given for this action. While we cannot speak to Ms. Groseth's dismissal due to the lack of information available on the troubled evaluation process of 2005, we will address Mr. Mroczek's. As a designer, Mr.

Mroczek's work has been outstanding. The quality of his work is clear to anyone who has seen it on stage or who has participated in it with him during the design or construction process. He consistently provides high quality settings in which student actors can learn while performing in a mainstage production. As those actors and as students who have worked for and with him to implement his design concepts on stage, we affirm that Mr. Mroczek's work is an inspiration to student designers and actors. Unless he has been blatantly violating the artistic vision of his directors, something we believe not to be true, we cannot understand how Mr. Mroczek's impressive design work could form the basis for his dismissal.

Although the primary cause for writing this letter is the confusing decision to fire two of our teachers, we believe that there are larger problems at work here and that the dismissal of Ms. Groseth and Mr. Mroczek is only one symptom of a much larger set of issues within the department.

One such issue is the dual roles of Michael Grube, the technical director and managing director in Hall Auditorium. The managing director has authority over the other untenured members of the theater and dance staff. He has firing power over his co-workers. As technical director, however, Mr. Grube is subordinate to the staff designers. He is responsible for implementing the designs of the scene designer and working with and accommodating the technical requirements of the lighting designer. This double role where one person can be someone's boss one minute and someone's subordinate the next is very dangerous. How can designers work properly with a person in areas of production where they have authority over him, if they are fearful for their jobs?

The design process necessitates a high level of constructive criticism. It is unsafe to operate the department in such a way that designers must ask someone to change work in progress, to do something over again or to complete additional work when that person is also their boss. This arrangement of staff responsibilities is highly unusual for a theater hierarchy and we believe has led to such a degree of staff conflict that, the dismissal of staff aside for a moment, the department's educational work within the design setting is being adversely affected.

Another instance of structural instability within the department that

concerns us is the lack of intradepartmental communication. Some of the faculty members from the theater, dance and opera departments who work with Ms. Groseth and Mr. Mroczek professionally, and are pleased with their work, were not notified of their dismissal either prior to or immediately after it took place. There was no attempt to address the concerns that Mr. Grube and Mr. Moser had with the job performance of their design staff throughout the year. In fact, there has been only one department meeting all year. All of the business of the department has been conducted in closed meetings that the design staff and the elected student theater representatives were not invited to.

Given the theater and dance department's history of including the student reps and design teachers at faculty meetings, we are upset that these individuals were shut out this year. We also find it very disturbing that such drastic staffing decisions were made at the end of a year when the administrative decisions of the department were closed to staff and students alike.

Our concerns are not with the actions taken by individuals within the department; they are with the structure of the department and the processes through which staffing decisions are made. We ask that the chair of the theater and dance department and its managing director hire back our teachers. We also ask that Oberlin College, be it through the Dean of Arts and Sciences, the Office of the Ombudsperson or the Office of the President, investigate the administration of the theater and dance department and help it to resolve the many structural problems that it has been unable or unwilling to address.

—Ariel Emerson
OC '02

—Caitlin Rousch
OC '03

—Caleb Baker

—Catherine Dover-Taylor

—Jean Hiebert

—Elizabeth McAdam

—Emma Nadeau

—Jeffrey Porter

College seniors

—Tamar Daskin

—Jesse Garrison

—Mary Notari

College juniors

—Emily Tinawi

College sophomore

—Christopher Sherwood

College first-year

More Letters to the Editor

Whodoyoudo.com Clarifies Kinsey T-Shirt Ad

To the Editors:

In response to inquiries we received as a result of our whodoyoudo.com ad placed in last the issue (*The Oberlin Review*, May 12, 2006), I'd like to clarify that whodoyoudo.com is a small venture started by a former Obie (myself) and some former Clevelanders who

feel strongly about self expression and individual creativity. Our intent is to have these shirts be a fun and engaging way to bring people together through Dr. Alfred Kinsey's sexual identity scale (featuring numbers zero through six representing "exclusively straight" through "exclusively gay" and everyone in between).

These shirts are meant primarily as conversation starters; we advocate the appreciation of diversity in all walks of life, not just sexuality. They are not to be construed as a diagnostic tool. Thus, our website

does not feature any sort of Kinsey assessment, nor do we advocate being overly scientific about the wearer's Kinsey number.

We hope this explains the simplicity of our product. We would love for Obies to take the lead this summer in proudly showing the world that human rights — and particularly gay rights — are something that people of all Kinsey numbers can celebrate.

—Tony Ramos
Class of '88
for whodoyoudo.com

THE OBERLIN REVIEW

Publication of Record for Oberlin College

— Established 1874 —

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Oberlin, You Better Step Up

As the year draws to its official close, the Editorial Board of *The Oberlin Review* decided to sit down and reevaluate the editorial issues of the year. We attempted to discover common trends and considered the transformations — large and small, negative and positive — that we've seen.

There have been some significant strides forward. The General Faculty Council has just approved the all-gender housing proposal which, if approved by the Board of Trustees, will catapult Oberlin even further on its path of progressive action. The College has joined forces with the George Jones Memorial Farm to compost food scraps and coffee grounds from campus dining facilities in a move toward environmental sustainability. And generous alumni donations will fund a new jazz studies building and a facility for lacrosse, soccer and track and field.

But despite these strides ahead, many of the steps that the College has taken are too small, tentative or ineffective to enact real change. Some even represent steps backward. The Strategic Plan, passed last year with the intention of improving the quality of an Oberlin education, threatens to eliminate a number of faculty positions invaluable to our education; while we are relieved at the return of the Asian-American history position, this incongruous dismissal-turned-reinstatement troubles those of us who look for a better understanding of the administration's closed-door decision-making procedures. In an effort to give us better housing, the Union Street complex was hastily constructed without due regard for student safety and environmental sustainability. The Oberlin Student Cooperative Association, a boon to the College's marketplace reputation, had to fight for a major renovation in order to remain in operation for next year because the College is currently blinded by its long-term building vision.

These incidents make us wonder about how the College's lack of inward action impacts our outside marketing image. To make us "fearless" in the fullest sense of the word, we need to become fearless beyond glossy admissions brochures. This unquestionably means that administrators must consider student and faculty voices in College governance. The College must bravely, but not irresponsibly, implement its goals articulated in the Strategic Plan to truly make Oberlin a stronger institution. To want to successfully compete with our "peer institutions" means to fund Middle Eastern and North African Studies, comprehensive housing repairs and environmentally-sustainable building projects.

If Oberlin wants to remain competitive — or live up to its ideals — cautious, small steps forward will not suffice. We must be fearless and make big, far-reaching moves.

To be fair, we have seen powerful instances of informed and focused student and faculty activism this year. Student senators themselves proposed the all-gender housing initiative, along with a resolution to adopt LEED building standards. Following the proposal to eliminate the Asian-American history position, members of the faculty were unafraid to challenge the effectiveness of the Strategic Plan and College governance. Students and faculty must continue to immerse themselves in the decision-making process so that the administration cannot excuse its monolithic decisions with claims of student apathy or misplaced activism. There must be a complete cooperation in transforming Oberlin for the better with full strides forward.

We hope that the Class of 2006 and others that follow will be able to return to an Oberlin that embraces student and faculty voices, to a College that unabashedly leads its peers and to a place where changing the world is not just something we talk about, but something we do every day.

Editorials are the responsibility of the Review editorial board — the Editors-In-Chief, Managing Editor, Senior Editor, Production Manager and Commentary Editor — and do not necessarily reflect the view of the staff of the Review

New Facilities Should be Sustainable

To the Editors:

With the commissioning of a residential master plan (to evaluate existing buildings for renovation or replacement) and the beginning of planning for Phase II (new student housing), Oberlin faces an exciting future. By dedicating itself to sustainable buildings, Oberlin has an opportunity to return to the leadership position it once occupied when it built the Adam Joseph Lewis Center.

An overwhelming literature proves the benefits of high performance green building. At a luncheon hosted by the Environmental Policy Implementation Group, Oberlin Policy Institute and Student Senate to educate faculty and administrators, Kurt Teichert, sustainability coordinator at Brown University, extolled these benefits of green beyond the traditionally considered decreases in resource use and environmental damage. An integrated design approach can lead to lower first costs. Interior environmental factors (daylighting, decreased toxins, individual control) contribute to positively affect the productivity and health (physically and psychologically) of a building's occupants.

In March 2004, Oberlin's Board of Trustees adopted an environmental policy. It reads, in part:

"The core mission of Oberlin College is the education of its students. One aspect of such education is the demonstration by its actions of the College's concern for, and protection of, its physical environment."

Recent construction on campus — the Science Center and Union Street Village Housing — show little concern for our physical environment. Planning for the Science Center rejected substantial high performance elements. The result is an energy sieve, with energy usage significantly higher than Middlebury's science center (designed by the same architect, completed two years earlier). Union Street housing is a step in the right direction. But somewhat shoddy construction combines with greenwashing (a false claim of sustainability) to fail that policy. Oberlin has claimed that Union Street meets LEED-Silver equivalency, yet the project does not meet several claimed sustainable features.

Oberlin is about to embark on a series of building and renovation. The College could choose to embrace sustainable, high performance design or it could choose expensive, damaging, conventional buildings.

I'm worried that Oberlin won't make the right choice.

In my meetings with administrators as a student and as a student senator, I've witnessed a strange dissonance. Outwardly the College supports sustainability. But when confronted with an actual project, key administrators seem to perceive sustainability as a large cost increase without much benefit despite overwhelming literature and real world examples (Teichert: no correlation between building cost and LEED). For example, administrators have repeatedly claimed that a LEED Science Center is impossible despite reality: Swarthmore and Mt. Holyoke both built LEED-certified science centers and UC Santa Barbara's Bren Hall is LEED-Platinum (a two percent premium).

In those meetings, I have been told that the Board of Trustees

would conduct a feasibility study and then that no such study existed. I have been told that the College does not want to consult experts because they might be biased (much like a heart surgeon might be biased toward a certain procedure). I have been told that Oberlin is pledged to sustainability but I have not seen any concrete commitment.

Student Senate has endeavored to ensure Oberlin's commitment to sustainability by introducing a proposal to General Faculty, the main campus governance body. The proposal was first defeated through parliamentary procedures and then by President Dye's abrupt cancellation of General Faculty's final meeting.

As Oberlin begins new construction and renovations, the College must commit to high performance building from the start. We cannot afford to do otherwise.

I entreat you all to talk with President Dye about Oberlin's commitment to sustainability. If Oberlin is truly committed to sustainable, high performance buildings, I urge President Dye to make that commitment widely known.

—Colin Koffel
College sophomore

Creative Writing Accused of Class(men)ism

To the Editors:

In the May 5 issue of the *Review*, Professor David Young said, "Good art requires hard work and when people seek out courses in the arts as an alternative to difficult courses, they run into [problems]." I agree. But I also know this:

When non-major upperclassmen seek out courses in the creative writing department, even with seriousness of purpose and a commitment to hard work, they are universally stone-walled.

One creative writing major claimed the department selects the most "polished" writers. While this may be true for underclassmen, if you're not an underclassman, you're over-the-hill as far as the creative writing program is concerned. For example, when, as a junior, I applied for a nonfiction workshop, no one read further than the line listing my major. My rejection letter read: "Because we have to accommodate majors first, there was just no room for non-majors." Appeals — and I made them — were futile.

This is not exceptional: It is the norm. It doesn't matter if you're "polished" or otherwise: You'd better be from the right class. That is, a freshman has every opportunity, a sophomore has limited opportunity and a junior is completely out of the running. You're a senior? Better luck next life!

Oberlin should, I think, allow for a little flexibility, or rather, a little intellectual mobility within the class system. (We do, after all, pride ourselves on progressivism.)

Some kids have had their career paths brilliantly mapped out since freshman year, but most of us just stumble along for a while in the dark, groping for the handrail. And if an Oberlin student looks up halfway through sophomore year and says, "Wait — I want to write!" Oberlin should not bar this shining Road Less Traveled.

Clearly this kind of instruction is labor intensive, and that means expensive. But so is college education, and students, even upperclassman, should be able to argue that they need creative writing instruc-

tion for their long-term plans. Oberlin should lift its lamp, not shut the gate.

—Lucia Graves
College junior

Keep's Wireless Insufficient and Unwanted

To the Editors:

Keep Co-op wireless service has been really poor ever since it was installed. It is intermittent (sometimes cuts out every ten to 20 minutes for no apparent reason), at times cannot get outside of ResNet and, often, excruciatingly slow. Obiemail, if it will load at all, takes several minutes. Of those who study or use Internet in the lounge, nobody really uses wireless if they can help it.

Nobody in Keep (and probably in OSCA, too) explicitly requested wireless and we don't want anyone, ResEd, College or otherwise, to think they've been providing a service they haven't been, or a service that we even wanted to begin with. Please consider correcting this problem and making note of this in your records. While wireless is nice, it is an unnecessary technology that seems to cause more trouble than it's worth.

It seems that this is indicative of a problem with the College and technology as a whole. The lights in the Science Center cannot be turned off because they are controlled by a computer that even \$10,000 worth of consultants could not unravel. The bandwidth across campus is far in excess of our needs, but due to internal inefficiencies fails to provide even a minimum standard of service.

Would it not be better to stick with simpler, slower solutions that cost less and provide roughly the same benefits? Why the rush to compete with our "peer institutions" when we don't need to keep up with the Joneses to provide a unique, stimulating educational experience? I hope the administrators and those working on the strategic plan will consider the priorities of this institution before we go astray.

—David Huck
College sophomore

Smoking Survey Proves Obies Weak-Minded

To the Editors:

Hello *Reviewers*, readers and all other-ers in the world (can't be exclusionary, this is Oberlin).

I am writing in response to the results of the smoking survey that were just sent to all students. Much of the survey was fine, and raised no controversy. For instance "Is smoking bad" yes, no, maybe so etc.; however, it greatly shocks me that the majority of Oberlin students who had an opinion on the issue supported the banning of tobacco advertising on campus, the banning of tobacco sponsorship of campus events and the prohibition of tobacco sales on campus.

While tobacco advertising is restricted over some mediums, TV, and print etc., due to viewership or readership by children, as adults,

smoking remains a choice. I think it is fair to say that most Obies are above the legal age to smoke, and some of us (myself not included) have above average intelligence quotients, test scores, etc. I find it quite a concern that people as broad and open-minded and as smart as the typical Obie would choose to restrict tobacco companies even sponsoring an event on campus.

It seems rather pitiful that people who should be strong-willed, open-minded and hopefully able to make decisions on their own would support, or resort to tactics like banning sponsorship or advertising. While the uneducated peon who makes his way in the world without any education or guidance from a fully functioning higher brain may be influenced by advertising, due to a lack of education not his fault, we are hopefully intelligent enough to make our own decisions, I would hope that we possess a small modicum of intelligence to exercise freedom of choice, and not succumb to group-think.

The case for removal of sponsorship could be made quite strongly, after all the tobacco companies have been shown to be unethical many times. However, removal or advertising is simply a last-resort, "I can't think for myself any longer" method or strategy, and when applied to those of lower intelligence, education or social class is very condescending. The

fact that Oberlin College students, who are supposed to be able to think for themselves, and many of us will be the policy makers that enforce the next generation of condescending "they aren't smart enough/educated enough etc. to think on their own accord" public policy decisions.

To me the results of the survey are very scary, and a frightening group of prospects indeed. After all, who is left in the world to think, if the majority of students here, who did try to think, admitted that they are no longer capable of thinking for themselves, and must stick and cling to silly little rules and laws they shouldn't even need? It is indeed a sad day when this many Obies openly acknowledge their inability to think freely or operate beyond a group mentality.

—John Hugens
College sophomore

P.S. Yes, I used the masculine pronoun, not because I am sexist, because I currently identify as male. I would not be offended if a woman used the feminine pronoun in a work, or a transgender person used whatever pronoun suited them best, if any. Nor would I expect them to write in a manner that I identified with. I am obviously not female or transgender. In my opinion the real beauty of diversity is that other viewpoints are heard, not that every viewpoint is exactly the same in terms of language, message and style.

THE OBERLIN REVIEW

— Established 1874 —

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Letters to the Editor Policy

The *Review* appreciates and welcomes letters to the editor and column submissions. All submissions must be received by Wednesday at 4:30 p.m. at commentary@oberlinreview.org or Wilder Box 90 for inclusion in the following Friday's *Review*. Letters must include signatures and phone numbers of their authors for verification and may not exceed 600 words, except with the consent of the editorial board. Electronic submissions from non "oberlin.edu" address must include the author's correct name and verifiable street address.

The *Review* reserves the right to edit letters for content, space, spelling and grammar. The *Review* will not print advertisements on its Commentary pages. The *Review* defines the following as advertisements: 1) any announcement of products or services for sale, 2) any announcement of a meeting or gathering. All letters are printed at the discretion of the editorial board.

Opinions expressed in letters, columns, essays, cartoons or other Commentary pieces do not necessarily reflect those of the staff of the *Review*.

Corrections

We are unaware of any corrections at this time.

The *Review* strives to print all information as accurately as possible. If you feel the *Review* has made an error, please e-mail commentary@oberlinreview.org.

Third World Liberation Front Apologizes

To the Editors:

On behalf of Third World Liberation Front, we send our sincerest apologies to Friends of the Underground Railroad Center for any miscommunication or misrepresentation of FOURC to the Oberlin community. *Chants on the Underground: Past, Present, and Future* is a collaboration between Oberlin College students, alumni, faculty and other Oberlin community members whom compose the TWLF. We are taking an opportunity to educate ourselves and the Oberlin community about history regarding the Underground Railroad. We started off by hosting a march to protest inadequate attention given to the UGRR.

TWLF is a predominantly black student coalition, also composed of other students of color as well as white allies. We are shamefully ignorant of the history of black students at OC and the UGRR, and thus blind to our own history as black people, as students of color, and as Americans. Our intention for the project/march was to bring attention to the fact that the College shamelessly commodifies the UGRR and yet has made no intentional effort of philanthropic work to honor the "trail to freedom." We are taking a stand about this fact. We are also celebrating the efforts of FOURC to establish the Trail Marker on Main and Lorain Streets, which is the first one of its kind in Northeast Ohio! We are extremely proud that a black grassroots organization had a major hand in establishing the marker.

However, we apologize for not coming before the entire FOURC organization before igniting our project. We were not trying to bring any negative publicity to FOURC, but we are in solidarity with the organization's

mission to preserve the history of the UGRR. In retrospect, perhaps we were overly zealous to learn about forgotten and untold history, and we may have not gotten portions of our story correct, and for this we have the most regret. One major discrepancy can be found in pamphlets distributed to the OC campus and surrounding community giving historical context to what *Chants* is about. The pamphlet stated that the land on which the Trail Marker is located was formerly owned by one of Oberlin's black families, however this information is not true. The land was once occupied by a gas station, but was not owned by the Rainbow family as stated in the pamphlet. TWLF recognizes that the history of black people and in this case the UGRR is not commonly kept by people it belongs to, however we are trying to make an effort change that; we are conscious of the fact that at times oral history is lost in translation.

In the future, TWLF hopes we will be regarded as responsible members of the Oberlin community, and FOURC will come to us when in need of support.

—Submitted by Francisca Chaidez-Gutierrez

College fifth-year

For the Third World Liberation Front

Alumna Suprised by All-Gender Housing Delay

To the Editors:

I was very much surprised to read your commentary from May 12, 2006, "Initiate All-Gender Housing," which reached me through an Internet news service. Surprised and displeased to read that Oberlin College, which as you wrote, took "pride in being at the forefront of previous social movements" has been evidently, as an institution, taking a back seat in LGBTQ

quality of life issues. Fear a liberal and open policy might hinder recruitment? As I recall, the coverage *LOOK* (or was it *LIFE*) gave to co-ed couples sharing rooms was not unimportant in my decision to choose Oberlin.

Coming out, and transitioning, for transgender persons is difficult enough without an added stigmatization of being restricted to a particular living space.

—Jane Thomas
OC '75

Deutsche Gesellschaft für Transidentität und Intersexualität Steering Committee, European TransGender Network member

Thanks for Making Safer Sex Kits

To the Editors:

On May 13, a group of student volunteers constructed Safer Sex Kits for all first year students entering fall 2006. These kits contain not only safer sex supplies but also valuable information on safer sex practices to help students make healthy choices while in college.

The kits were funded by The Robert James Frascino AIDS Foundation and the Center for Leadership in Health Promotion (formerly the Office of Health and Life Skills Education) with support from the HIV Educators, the HIV Testers, Student Health Services and SIC.

Thank you for your time: Kate Dirks, Liz Morrison, Emily Riggs, Nik Smart, Anna Schuettege, Krissy Ferris, Megan Dawson, Colin Koffel, Elana Feldman, Cristina Jardine, Carmen Home, Evan Paul, Lindsay Garces, Ariel Samach and Alissa Wibble.

—Lori K. Morgan Flood
Assistant Dean/Director of the Center for Leadership in Health Promotion

Not the Administration's Paper

This is not the administration's paper.

I have worked at the *Review* since my first week at Oberlin — three years ago — and before I leave it in the hands of my successors, I'd like to make that absolutely clear: This is not the administration's paper.

It's ours. We have our own office, our own equipment, our own style guide. We make our own rules. If maintenance needs to get into our office for something as simple as fixing the phones, they have to call me to let them in. It's not like your dorm room where a simple shout of "ResEd!" is an open sesame to your private space. They need our permission.

Of course, when there's an especially tough decision to make, we go to some trusted faculty members for advice. But no one in the administration has the power to tell us what to do, nor have they ever tried. Our headlines, our content, our successes and our mess-ups are all us. No one can censor us, motherfucker.

If I seem defensive, it's only because our independence — and our loyalty — has been called into question as of late. While I was on the radio show of the lovely Alli Katz — editor emerita of our esteemed competitor *The Grape* — the current editor-in-chief of the same publication dared to claim that his paper represented the view of the students and ours solely that of the administration. Then, on the most recent incarnation of Oberlin LiveJournal's anonymous forum, the *Review* was again accused of acting as the administration's mouthpiece, with an added twist: Those posting were upset that most of the *Review* articles failed to interject an opinion of their own.

Let me explain something: Despite what you may have learned from cable news networks, there is not supposed to be opinion in news. It's *objective*. If you would like our opinion, however, all you've gotta do is turn the page to our Commentary section. Our editorials are almost always anti-admin.

We stuck up for you this year, Oberlin. We advocated for SPACE when the College was gloating over

the godsend Jazz facility gift and you were still practicing in basements and performing in the 'Sco. We reminded the administration that two professors on leave and one without a renewed contract does not satisfy your demand for a MENA studies program. And we supported Senate's referendum-tested proposals for all-gender housing and LEED certification when the faculty barely bothered to show up to vote.

At their best, our editorials helped end discrimination with the recent adoption of all-gender housing and pushed to the College to get Pyle's oven fixed. At their worst they conflated departments and prompted a city council member's resignation. But we always apologized for our mistakes, our goals were always genuine and we always wrote with you in mind.

About a sixth of our editorials rallied against ResEd. Whether for more off-campus housing, more transparency, cleaner and safer housing or just plain better services, we were whiny, articulate, persistent and pissed-off about housing. How anti-administration is that? How could that come from anything but the voice of the students?

And as far as news coverage goes, c'mon, you know we're looking out for you. Your professor's position gets cut? Front page. Your dorm floods? Front page. Your study away program gets reinstated? Your oven gets busted? OSCA may be in trouble? On the front page.

Of course we quote the admins — how else are you gonna know what they're saying? — but the issues we're addressing are always yours.

We are not the administration's paper. We're here for you. We might not discuss your sex life or your drug habits — wouldn't you rather us not? — but we print your letters, we follow your news tips, we research your problems and we lobby for your interests. We might not be the broad who taught you all your best moves, but we're the girlfriend you can bring home to Mom (we're 65 percent female!) — the one who gives a knowing, sympathetic look when Mom asks about your plans for summer.

We know, we know — and we're on your side.

Staff Box Emily Ascolese

HOROSCOPES



AQUARIUS (1/20 - 2/18)

You'll get a rude awakening upon starting your internship at a local fair-trade pet shop. You will find that the \$1000 promised as compensation will actually be 1000 packets of those crunchy breadsticks that no one likes. The chinchillas, however, seem to disagree.

PISCES (2/19 - 3/20)

Your mild depression will suddenly lift when you receive a letter informing you that you did, in fact, pass Jazzercise and will therefore graduate from Oberlin College with an individual major in aerobic studies. Congratulations on this monumental achievement.



ARIES (3/21 - 4/19)

It seems watching *The Da Vinci Code* a marathon 12 times comes with quite a toll. Developing an increasingly obsessive fascination with symbology, you will begin to search for hidden messages in nearly everything you see. This will come to a quick end after you mistake your two-year-old cousin's sippy cup for the Holy Grail, and he throws a monstrous temper tantrum.

TAURUS (4/20 - 5/20)

You will take one step closer toward resolving your existential anxiety this summer as you begin to come to terms with your inevitable mortality. That is, until you remember that your name has been etched forever in the bathroom in A-level. Death, it seems, is no longer an issue.



GEMINI (5/21 - 6/21)

You will fall in love with a jellyfish at the beach. In a powerful display of the tragic nature of such unrequited love, your quivering sweetheart will sting you and run away with a starfish.

CANCER (6/22 - 7/22)

Your road trip to the North Woods will be cut short by a mysterious hit-and-run accident that damages your camping gear. Later reported to be fleeing the scene are the legendary lumberjack Paul Bunyan and his giant blue ox, Babe. You will doubt your friend's eyewitness account, but your faith will be restored when he manages to hunt 10,000 pounds of ox meat for dinner. Incidentally, it tastes like blue Kool-Aid.



LEO (7/23 - 8/22)

You roll three doubles in a row and go to jail. Do not pass go. Do not collect \$200.

VIRGO (8/23 - 9/22)

As a Starbucks barista this summer, you will see a constant stream of over-caffeinated pre-teens willing to fork over their loose change for the newest in the line of flavored espresso drinks. You will find yourself drowning in a sticky sea of frothy, steamed milk. Although you wish you followed through with those childhood swimming lessons, in your final moments you will feel drawn to the light of a huge, golden Caramel Macchiato.



LIBRA (9/23 - 10/23)

After accidentally recording your navel for six hours on a toy cassette tape recorder you found in your closet, you will emerge on the international experimental music scene as one of the year's up-and-coming artists. Your work, titled "Navel tape silent mudbath," is considered your magnum opus.

SCORPIO (10/24 - 11/21)

You will check your OCMR for the last time this year and find a hand-written invitation to dine at President Dye's home. When you arrive, Professor Plum, Colonel Mustard, and Mrs. Peacock are already there. Trouble ensues when you comment on Mrs. Peacock's beautiful lead pipe brooch.



SAGITTARIUS (11/22 - 12/21)

Your friends and family will receive the following cryptic message from you in late July: "The kids have taken me hostage, and are holding me up in a makeshift fort in the mess hall. They are feeding me nothing but corn dogs and bug juice." Good luck in your future life as permanent camp director at Camp Muckawalla in the Adirondacks. We hope you'll write home soon!

CAPRICORN (12/22 - 1/19)

After your painful experiences driving home to the west coast last summer, you will be the first Obie to depart campus via hot air balloon. Your cross-country trip that began in North Quad will draw millions of supporters and the subsequent book sales will pay off your \$100,000 debt for attending Oberlin.



i ♥ wal-mart

Wal-Mart apalls, *Review* disappoints

September 30, 2005

To the Editors:

The Wal-Mart controversy has created cleavages in the student community as well as in town. Some argue that Wal-Mart is a logical proposition with the attached benefits that it will provide jobs for the jobless and cheap goods for Oberlin residents who suffer from the “artificial” overpricing of town stores that we as students create. The position of Oberlin Citizens For Responsible Development, though perhaps more theoretical, is every bit as concerned for the material well-being of Oberlin residents as our opponents. Wal-Mart exemplifies an economic model that we totally reject. Its employees in America make seven dollars an hour without benefits and the vast majority of them are on welfare even with employment. Likewise in Honduras, employees make 42 cents per hour and work 14 hours a day and women under 17. WM uses a pre-1930s model of radically squeezing employees and breaking unions, it is changing the dynamic of labor and management and playing on the circumstantial weakness of labor unions in our current time. For Oberlin, it will confer initial economic benefit while putting a ceiling on further development. Incoming traffic means nothing. People shop at Wal-Mart, eat at the lunch counter and leave. Seven-dollar-an-hour salaries won't put any new stores in business and their employees will only be able to afford Wal-Mart. Wal-Mart products en masse function as a Geffin good monopolizing the low end of the market. Wal-Mart may offer some benefits, but it is a devil's bargain for working class Oberlin. Or so we believe.

The position of Oberlin Citizens for Responsible Development is not “all too simple” as the *Review* claims. Every disinterested individual who read the article (whom I've talk to) admitted they were swayed by coverage either to support Wal-Mart, tacitly, or to abstain from opinion. The column and article work together to paint the issue as human interest of bourgeoisie liberal elites versus small town populists. The editorial claims that students oppose the construction agreement for “largely political reasons.” To the extent that Oberlin is a polity, the Wal-Mart is political and political reasons are admissible. The editorial remarks lead students to believe that conflict is a matter of identity, that they will be identified with the elite if they oppose Wal-Mart. It does not offer logical argument so much as a manipulation.

City Council President Dan Gardener's letter to the *Review* which appeared Sept. 23 in which

he generously confers upon them “kudos” for “thoughtful and nuanced treatment of the Wal-Mart issue in Oberlin.” No one with vested interests, (i.e. Dan Gardener's pro-Wal-Mart position) ever gets that excited by truly “nuanced” journalism. [Edited for length]

—Edward Livingston
College sophomore

Background on How Wal-Mart Came to Town

October 7, 2005
To the Editors:

I am pleased to see that Oberlin students have begun to get involved in the local debate about the imminent construction of a Wal-Mart in town. I have been a vocal opponent of Wal-Mart locally for about a year and a half now, and I hope that students will participate in legal, responsible opposition to that development. But the most recent *Review* shows an alarming lack of command of the facts.

First and foremost, there never has been “a decision to bring Wal-Mart to Oberlin” by any members of city council, a fact that seems to have eluded the *Review* editorial board even in this week's “clarification” of last week's editorial. Wal-Mart decided to come to Oberlin all by itself. Cities do not have the right to pick and choose who can develop within their confines. We can enact zoning restrictions and enforce them rigorously, but we cannot deny Wal-Mart a permit simply because we don't like them, any more than we would want cities to have the right to deny permits to, say, African-American owned businesses.

There has been absolutely nothing secretive in the city's dealings with Wal-Mart. The Wal-Mart application for site plan approval was vigorously debated last year in open meetings of the city council, City Planning Commission and Design *Review* Subcommittee. Some members of city council employees of the City Planning Office did meet with Wal-Mart privately. This is a normal process in the development of any site plan proposal. City representatives used those meetings to force Wal-Mart to make concessions that they initially did not want to make. Any results of those meetings, moreover, were fully and openly discussed at numerous crowded public meetings.

Next, I must point out that Edward Livingston's characterization of city council Chairperson Dan Gardner as “pro-Wal-Mart” has no basis in fact. At the very moment that Wal-Mart filed their initial site plan, Mr. Gardner was pushing the city council to adopt stricter zoning regulations for the property in question. Had those zoning restrictions passed, they would have at least discouraged, and perhaps prevented, Wal-Mart; among them was a limit of 100,000 square feet for any retail space. (The store that Wal-Mart plans to build is approximately 155,000 square feet).

Even after Wal-Mart filed their initial application, Mr. Gardner led the charge to approve the new restrictions, in the hope that they could be applied retroactively to Wal-Mart. Alas, he was a minority vote on the Council that night. (For those who are interested in such matters, Councilperson Sandberg was absent due to a religious observance; Councilperson Peterson was also absent.) Mr. Livingston's characterization of Mr. Gardner demonstrates a thorough ignorance of the events of last year's council meetings.

Students should also know that Wal-Mart threatened both the city council and the City Planning Commission with legal action if those bodies did not give in and approve Wal-Mart's initial plans. To their credit, our city officials stood their ground and insisted that Wal-Mart meet Oberlin's zoning requirements to the letter. In fact, Wal-Mart has granted the city concessions that go beyond our zoning requirements and that we could not legally insist on. These concessions were won by a process of hard negotiation in the face of threats from Wal-Mart's legal bullies.

Please also be aware that Avon resident and lawyer Jerry Phillips is not the arbiter of truth on these issues. Mr. Phillips has, regrettably, been hired by a group of well-meaning citizens (Oberlin Citizens for Responsible Development). In that capacity he has engaged in a series of lawsuits against the city. I will not comment on the merit of these suits beyond pointing out that the first was summarily dismissed (currently under appeal), the second, denied by the Ohio Supreme Court. I dissociated myself from OCRD when they chose to hire Mr. Phillips, because I came to the conclusion that I could not trust him or work with him. I urge Oberlin students and residents to look at his record carefully before joining in his tactics.

Last: Wal-Mart is a despicable company. Their business practices are appalling, their record of labor violations is incredible (over 60 violations filed with the National Labor Review Board) and their record of hiring and promotion has shown clear, systemic racism and sexism. They are currently the defendant in the largest sex-discrimination class action suit in American history. Their effect on small towns and rural counties has been well-documented: study after study shows that after Wal-Mart moves in, towns lose local businesses, average wages go down and poverty increases. For all these reasons and more I hope that Oberlin residents and Oberlin College students will join together to oppose Wal-Mart. But please, do so in full knowledge of the facts and don't rely on a hired gun like Mr. Phillips to give you your information. City council meetings are open to the public.

I am afraid that the Wal-Mart development will go forward. If it does, I believe that the best thing we as citizens of Oberlin can do is to boycott the store and help educate the community about Wal-Mart's failings. It is also crucial that we continue to support locally-owned

businesses. I hope Oberlin students and the OCRD will join me, and other concerned citizens like me, in this endeavor.

—Kirk Ormand

Associate Professor of Classics

Wal-Mart Rep Responds

October 14, 2005

To the Editors:

I'm writing in response to your recent coverage of Wal-Mart's plans to build a store in Oberlin. I want to set the record straight about our work with the Planning Commission, Design Review Committee and Oberlin City Council.

Wal-Mart has worked extensively with the city of Oberlin to develop this site for more than a year. Opponents have suggested we are not working within the democratic process. Like a lot of their arguments, this is simply false.

A recent letter to the editor also suggested that Wal-Mart had somehow obtained approval by threatening lawsuits. Given the facts of the situation in Oberlin, this allegation is beyond outrageous. In fact, just the opposite is true — our project has been delayed by frivolous actions and threats of lawsuits by the opposition who have tied up the process and wasted taxpayers' money on legal fees battling with their reprehensible tactics.

The letter writer may be confusing Wal-Mart's actions with those of a group calling itself Oberlin Citizens for Responsible Development. This group hired an attorney who did not participate in most of the public hearings, then began filing frivolous actions to try to overturn the city's decisions. Fortunately, the court agreed and dismissed the lawsuit. This is the same attorney, by the way, who challenged two members of council, resulting in one's resignation and the other's absence from the ballot. And the letter writer calls Wal-Mart a bully!

The city's approval process has never been a secret, as some have claimed. Wal-Mart submitted a preliminary site plan to the Planning Commission in February 2004. We participated in several public hearings, and even held a special open forum with residents to discuss the site plan. We made numerous changes to our original proposal to incorporate residents' suggestions and many of the city's new design guidelines — something we were not obligated to do, as our plans were submitted well before these guidelines were adopted. Wal-Mart went so far as to take out full-page ads in the local newspaper encouraging members of the community to participate in the public hearings. We did this because we wanted an open dialogue with Oberlin residents.

I also would like to refute several of the statements in the article about a proposed living wage ordinance. As one of the world's most visible companies, Wal-Mart expects attention and criticism.

When the criticism is warranted, we use it as a tool to improve the way we operate. But, when special interest groups and critics spread misinformation about Wal-Mart, the public deserves to hear the truth.

The truth is Wal-Mart provides value for customers, opportunities for our workforce, economic support for communities and a helping hand for charities across America.

Wal-Mart provides good jobs with excellent advancement opportunities to our more than 1.2 million U.S. associates. We bring good jobs to people who need them — jobs with competitive wages, benefits and career opportunities. It is not uncommon to have thousands of people standing in line to apply for a job when we open a new facility. This tells us that they want our jobs and that we fulfill a need — whether that be a career opportunity, a move up on the economic ladder or whatever.

Today, the majority of Wal-Mart's hourly store associates in the United States work full-time, unlike many other retailers who employ part-time workers. A typical new Wal-Mart Supercenter — like the one to be built in Oberlin — will create about 350 jobs paying a competitive wage. In Ohio, the average wage for regular full-time hourly associates is \$9.46 per hour, almost twice the federal minimum wage. Your story claims this rate is \$2.60 lower than the national retail average, which is not true. According to the National Retail Federation, the national average is \$9.77 — and that includes parts of the country where the cost of living is significantly higher than it is in Northeast Ohio.

There are many other inaccuracies in your story. I'd like to address two of the more serious charges — about health care benefits and discrimination.

Wal-Mart provides affordable health care insurance. And we offer something that many other plans do not — unlimited coverage of expenses after one year on the plan. Wal-Mart provides health care insurance to more than 948,000 Americans, including 568,000 associates.

Wal-Mart does not tolerate discrimination of any kind. While it's true that we have been named in lawsuits, Wal-Mart disputes the allegations. Wal-Mart is a great place for women to work, and isolated complaints that arise from our 3,600 U.S. stores do not change this fact. There are hundreds of thousands of women who have wonderful stories to tell about what our company has meant to them.

Wal-Mart is a good neighbor through economic support and charitable giving. A Wal-Mart facility provides hundreds of jobs and supports communities financially through sales tax revenue, property taxes and community giving. We look forward to serving our many loyal customers in Oberlin.

—Philip Serghini
Wal-Mart Stores, Inc.

ANTICS BY GARRETT MILLER



Wal-Mart Rep Misguided

November 4, 2005
To the Editors:

I am writing in response to the letter from Wal-Mart representative Philip Serghini.

Before any Oberlin student hangs their head in shame and regrets saying anything mean about Wal-Mart, I feel compelled to analyze Mr. Serghini's argument. Serghini states that "Wal-Mart provides good jobs...Wal-Mart provides affordable health care [sic] insurance...Wal-Mart does not tolerate discrimination of any kind." If these statements are true, one is lead to believe that Wal-Mart is an ethical company and every person should strive to shop at, and work for, Wal-Mart.

Let us look at the first argument that "Wal-Mart provides good jobs."

If Mr. Serghini considers it to be a good job to work in a sweatshop that Wal-Mart purchases its products from, I encourage Mr. Serghini to take this form of employment. The reason that Wal-Mart is able to provide many of its products at extremely low prices is because they are made with cheap materials, with cheap labor, in terrible working conditions. This sweatshop job is one of the many secondary jobs that Wal-Mart provides to citizens around the globe. Looking at the actual jobs that Wal-Mart provides its employees, I would again offer Mr. Serghini to take any of the actual store-keeping jobs of his choosing. Perhaps Mr. Serghini would enjoy the feeling of security Wal-Mart provides its employees when it locks them in their own stores to prevent them from stealing any products. Perhaps Mr. Serghini would enjoy working as a janitor at one of the janitorial firms that Wal-Mart contracts with that have been found guilty of many

labor violations. All of these are indeed jobs that Wal-Mart provides, but I will leave it to others to determine whether they are in fact good.

In a closer examination of Mr. Serghini's second argument that "Wal-Mart provides affordable health care [sic] insurance," I would again offer Mr. Serghini the option of taking the health care plan his employer provides its storekeepers. According to the Oct. 17, 2005 edition of *The New York Times*, the states of Pennsylvania, New Jersey and Maryland are in the midst of litigation efforts that are trying to force Wal-Mart to provide insurance to its workers. According to the *Times*, "9000 Wal-Mart workers needed public insurance in Wisconsin, and that more than 10,000 children of the store's workers in Georgia were treated at taxpayer expense." If I owned a business, I for one would certainly be concerned for my employees, my employees' children and the health care they received; can Wal-Mart

really say the same?

Furthermore, if Wal-Mart truly "doesn't tolerate discrimination of any kind," it makes one wonder why according to the July 14, 2005 *New York Times*, two truckers sued Wal-Mart for hiring bias. It also makes one wonder why Wal-Mart agreed to pay \$11 million to the federal government when they admitted they used illegal immigrants to clean their stores. It further makes one wonder why the largest class action lawsuit in American history was filed against Wal-Mart by women employees who claim they have been sexually discriminated by the company. While these may be some of the "isolated incidents" that Mr. Serghini admits to in his letter, they are only a few of the 19 articles that popped up on the *New York Times* archive that detail discrimination lawsuits against Wal-Mart.

—Benjamin Klebanoff
College first-year

—Ellen F. Broadwell
Library Technician

Living Wage Will Not Help

October 14, 2005
To the Editors:

I face a predicament in the upcoming election. As a member of a union (OCOPE), I find the hiring practices of Wal-Mart abominable, but as a 20+ year resident of the city of Oberlin, I find the activities of the Oberlin Citizens for Responsible Development almost equally despicable.

Wal-Mart is coming to Rte. 58, a parcel of land that has already been zoned commercial. How can Oberlin legally prevent it from coming? Even if Oberlin could prevent Wal-Mart from building there, what good would it do the city? Wal-Mart already has a store less than ten miles away and is planning to build two more within a similar distance. The only thing Oberlin will do by preventing the store from building on Rte. 58 is to keep much needed tax money out of the city.

The concept of a living wage, though admirable, is delusional. And in this case, it is directed especially at Wal-Mart, even though OCRD may deny it. Does anyone really think that Wal-Mart will not hire a high school or college student to avoid the higher wages it would have to pay someone with a family? How would this improve the unemployment rate in the city? The Wal-Mart debate presents a class issue in American society. The intellectual elite oppose it for philosophical reasons, but the lower classes embrace Wal-Mart for practical reasons: they maybe can get a job there that they may not be able to find anywhere else, and they can afford the merchandise. The only way a living wage is going to be workable is if it is applied universally as a minimum wage.

It would be good for *The Oberlin Review* at some point before the election to present the other side of the issue. College students' votes are a valuable part of the civic process in Oberlin, but if students are not well informed of all sides of the issues, their votes are not helping the city.

sit down, you're rocking the vote...sort of

Election Thanks, Article Correction

December 2, 2005
To the Editors:

This past election left us with many reasons to celebrate. Because of the work and votes of both students and citizens of Oberlin, we now have more money for our schools and libraries while our parks and children's service centers will continue to be funded. In the aftermath of these successes, however, it seems that there are some determined to create divisions between the town and the College; evidence of this is seen most strongly in an article in the last issue of the *Review* titled, "Obies Impact Elections, For Better or For Worse." A few of those interviewed in the article made incorrect and unfounded accusations against student participation in the election. In my interview for the article, I was not made aware of these accusations and was therefore not given an opportunity to respond. I'm taking that opportunity now.

The most blatant distortion in the article was a reference to an Oberlin College Democrats-hosted "candidates forum"; the article asserts that many candidates weren't notified until two hours before the event and therefore at

a disadvantage to those who got the opportunity to prepare. While it pains me to reply to an assertion made by those who don't have enough confidence in the accuracy of their accusations to be cited in the article, I feel compelled to set the record straight. The Oberlin College Democrats did not hold a "candidates forum," we simply invited those running to come to one of two meetings to speak to our membership. Every candidate who was on the ballot when voters went to the polls in November was given the choice of two dates, meaning that everyone had at least a week to "prepare"; not that it would have done much good, as the meetings were informal.

[. . .] I think, however, that this actually does get to the heart of the issue, the anger is not at one particular campaign or candidates night but at student activism. There are many, it seems, who feel that the College and the town should remain separate and that students should stay out of local political activism. In the aftermath of an election that saw a lot of positive collaboration between the town and student groups, I would like to remind both students and citizens of Oberlin that we are part of the same community and any healthy relationship requires engagement and participation on both sides of the so-

called "town-gown" divide.

Congratulations to all who gave their time to work on this past election. [Edited for length]

—Charlie Sohne
Co-Chair, Oberlin College Democrats

Referendum Leaves Doubt

February 10, 2006
To the Editors:

The results from this year's referendum pose serious questions to the student community and to Student Senate itself.

Some results cry out for immediate action: over two thirds of all students who voted want Credit/No-Entry restored and want the College to build all buildings to the LEED Gold standard. These statements must be pursued, and not just by Senate; individual students and faculty members must step up.

Yet how is it that a community that claims to have such high moral convictions can overwhelmingly vote not to pay a little more so that the less well off among us can continue to have health insurance? On question after question, the abstentions or nos have it.

My first instinct was that our com-

munity has become burned out or apathetic. Last year was a year of activism among the students and the faculty — the London program, the dean search and the vote of no confidence come to mind. This year, the greatest source of campus anger has been...ResEd? No doubt Residential Education needs work (I should know, I worked for them for two years). But of course there are two simpler answers, both found in a simple fact: most failed questions concerned money.

At first, when cries of "financial crisis" are made, people are skeptical. Especially when the cries accompany the addition of new professorships and raises for administrators. Yet sooner or later that fear permeates us, and we become, against our better wishes, conservative.

Moreover, these referendum results reflect Senate's own failures. This referendum was simply too long, and too full, especially in the later half, of questions that interested no one but ourselves. Senate, granted great access but little power, has always risked becoming isolated. In the past, Senate had referendums when people brought questions, not at a pre-scheduled time.

There was wisdom in this. Referendums are useful, but not all the time. They should be only for questions we all really want to weigh in on, not

for any question that strikes senators or activists as something worth adding to a referendum that is happening by default. Furthermore, the ability to e-mail all the students should not be abused in the way it has been (for my part in that, I apologize).

It is also my personal opinion that Student Senate spends too much time trying to work together as a single body, rather than being a platform for individuals and groups to advocate change.

Clearly, there is a balance to be struck here. But when Senate only talks to itself, it ends up only representing itself. The student body needs a leadership capable of challenging a side-tracked and pointless "strategic planning" process. You can help us get one by running for Senate (did you know nominations were currently open?).

There is an uncomfortable silence in this community. We should know better than to think that the road to the future will emerge magically from pointless and bureaucratic strategic planning working groups. We should know better than to think that in a time when the words "financial crisis" still hover we cannot still be bold. And we do know better. We need only to speak.

—Marshall Duer-Balkind
College Senior

Hey, College! Leave those Profs Alone!

Students Outraged by CAS Position Cut

November 18, 2005

To the Editors:

We, the undersigned, are writing to express our deep frustrations regarding the decision made public last Friday, Nov. 11, by the College Faculty Council to cut the Asian-American history position. The loss of this position is severely detrimental to our academic, social and personal growth. We are extremely disappointed because CFC's verdict has effectively pushed Asian Americans and Asian-American issues further to the margins of this institution — academically, socially and politically. This decision is representative of the Council's failure to recognize the academic legitimacy and integrity of fields such as Asian-American studies in particular, and ethnic studies in general. More importantly, this decision is emblematic of a serious lack of understanding of and commitment to the needs and concerns of students of color.

The decision by the current CFC is shocking also because this Council appears to have chosen to ignore decisions made by past Councils as well as the Educational Plans and Policies Committee. This position has been reviewed twice in the past seven years and each time its importance has been reaffirmed. Furthermore, the current Council has shown disregard for the efforts invested by students for over 35 years to institutionalize Asian-American studies on this campus. Asian-American students and allies have committed themselves individually and academically in order to acquire the knowledge that these history classes have provided. This position was created out of a groundswell of student activism for classes related to Asian-American issues and ethnic studies. In fact, the comparative American studies program was established with the understanding that the classes provided by this history position would play an integral role in the curriculum. Decisions such as these hinder students from pursuing a comprehensive CAS or history major.

CFC's decision is a great disserv-

ice to past, present and future Oberlin students. We are deeply concerned that Oberlin is not as progressive as it espouses to be and that this decision has contributed to the "mainstreaming" of the College. Moreover, refusal to return the Asian-American history position will undoubtedly endanger the recruitment and retention of students of color.

We urge the campus community to mobilize and demand that Council return the Asian-American history position.

To view all 44 signatures please refer to the Nov. 18 online edition.

Don't Rush to Judgement

December 9, 2005

To the Editors:

I am very pleased that students made their voices heard about the proposed cut to the Asian-American history position, and I also commend the *Review's* coverage of the debate. However, I would like to urge a little restraint.

In the article describing the recent open trustee meeting, Eli Szenes-Strauss is quoted as announcing to the assembly that "Darryl [sic] didn't leave because he likes the weather better in Colorado," adding, "Oberlin has a history of not retaining faculty of color."

With respect, it is not Szenes-Strauss's place to speak in a public forum about Professor Maeda's reasons for leaving Oberlin. Professor Maeda's decision was personal, and students and other observers should leave it at that. It is presumptuous for Szenes-Strauss (or anyone else) to pretend knowledge of a decision he was not privy to, and irresponsible to so casually invoke such a serious issue as institutional racism.

To be clear: I am delighted that students have taken responsibility to make their voices heard by the faculty, administration and trustees. Student concerns played an important role in this discussion, and I urge continued participation. Please just make sure you participate in a responsible and respectful manner.

—David Sepkoski
History Department

Dye Should Back Faculty

December 2, 2005

To the Editors:

As a former editor at the *Review* with a year as editor-in-chief; as a two-year member of the College Educational Plans and Policies Committee; and as an Asian American, I vehemently decry the administration's handling of the faculty reductions that lie in direct opposition to the College's laughable Strategic Plan.

I did not support the short-lived faculty cut of an Asian-American history position, but it is ridiculous to blame the faculty council for testing the waters with this drastic move. Instead, I place all responsibility upon the hypocritical and backstabbing behavior of the Nancy Dye administration.

Let me be clear: the Board of Trustees and the administration are the sole decision-making body on campus capable of delivering a mandate as unprecedented as eliminating faculty. The method the administration has used is coercive power to divide-and-conquer the faculty and the faculty with the student body, and it is sickening.

Two weeks before the end of school last year, well into the downsizing fiasco, I wrote a detailed article analyzing the process leading up to the mandate for faculty cuts. [Please refer to May 6 online edition.]

In that piece, I posited this question: "As faculty begins the self-executing task of thinning its ranks under an administrative directive, a simple question has underpinned the ongoing friction: are these reductions a choice or a necessity?"

This "administrative directive" was never a necessity. In the article, I detail how the administration crafted the aura of necessity, which never really existed.

When I wrote that article in May, I was not harsh of the administration — after all, as computer science professor Bob Geitz noted, "Maybe we do need to reduce faculty."

On EPPC, myself as well as my

faculty and student colleagues embarked on an unprecedented survey of the College curriculum. Not only did we send questionnaires to each department head and catalogue each faculty position to the best of our ability, but we poured into the departmental peer reviews and spent well into Finals Week discussing the strengths, weaknesses and possible axable positions for each of the several dozen departments.

What we discovered is the "bloat-ed" department idea is a complete myth. One reasoning: There are generally two types of departments on campus, the academic workhorses — English, math, sociology, biology and the newer, more groundbreaking departments — CAS, third world studies and environmental studies. Let us argue that that the department landscape forms a pastry. If we, say, remove biology lab or Shakespeare, we're removing the center of the pastry, and what we have left is a doughnut. On the other hand, if we remove multiculturalism or environment and society, then we lose the richness and substance of Oberlin's historical mission.

So either way, whatever is cut will result in some community on campus screaming bloody murder. That's life. But it's certainly not the faculty's fault for that way of life. That reality lies squarely on the shoulders of the administration.

If faculty cuts are necessary, than President Dye should support her beleaguered faculty who have been handed this ticking grenade. If faculty cuts aren't crucial, than she should call the whole process off. Either way, Dye needs to quit the rhetoric and take some responsibility for the unrest she's instigated.

Now that the process has begun, I admit I may have misjudged how painful and divisive this process would be. I don't believe cutting faculty in a set time frame is the way to go. Unlike what's going on overseas, there should be no timetable for these cuts.

How the administration behaves during the next raucous over cuts will say a lot about whether they believe in the democratic committee assignments, or simply want to pull the puppet strings without taking an iota of responsibility.

—Douglass Dowty
OC '05

Oct. 7 Perspectives: What are your thoughts on the Afrikan Heritage House carpet situation?



"I find the current situation to be deplorable. The idea that such a situation would be dealt with the way it leads me to question the priorities of the College. Hopefully, the problem will be quickly resolved and taken care of, posthaste."

—David Cyzak
Conservatory first-year



"I don't really know much about the situation, but I think it's very indicative about the type of students at Oberlin that they were able to organize such a public protest."

—Rebecca Kreipke
College sophomore



"The situation regarding the neglect of maintenance at Afrikan Heritage House is a completely ridiculous and unnecessary situation. People pay a lot of money to attend this school, yet the school is responding like it isn't a business and students are not the customers."

—Rakia Seaborn
College junior



"It's not just Afrikan Heritage House that has its necessities and problems ignored. All Program Houses which are not considered 'prominent' or 'attractive' due to location, specifically the South campus program houses, excluding Baldwin. This is proof of these problems being ignored until the worst has come to be."

—Alejandra Salazar Salame
College senior

Plea to Save Geology Position

April 7, 2006

To the Editors:

We, the undersigned students and alumni, are writing to express disapproval of the recent recommendation to eliminate a geology faculty position, all in the name of the Strategic Plan. The proposed elimination of the professorship in igneous and metamorphic petrology would cut the number of professors in the department from six to five, and remove an essential component of our curriculum. Of these remaining positions, four would be full time and one part time. This decision will have negative consequences for geology majors and minors, geology professors, all other science departments and students looking to fill their 9-9-9 rule.

The loss of the petrology position will seriously handicap anyone

looking to pursue a geology major. "Geology" is a general term — all geologists have a very specialized area of study. All but one of the remaining faculty positions deal with various sedimentary and geomorphological processes, or soft-rock geology. Of the three types of rocks — igneous, sedimentary and metamorphic — the petrology professor is the only one who deals with hard-rock geology, or igneous and metamorphic systems. Without this position, curious students would have no chance to conduct research in, or even discover their passion for, this realm of geology. Undergraduate research experience is essential for continuing into the highly specialized realm of graduate studies in geology.

The elimination has been rationalized with the suggestion that other professors could be trained to teach igneous and metamorphic-based classes. This proposal insults the professionalism of all faculty members, along with increasing the workload of those remaining and impeding or trivializing their own specialized research. Asking another professor to teach these courses would be similar to asking a flute professor to teach voice majors how to sing. The other option would be not to offer the courses at all. This would be like having a biology department without botanists — a major interested in studying plants would have no options.

With remaining professors taking on additional responsibilities, non-major courses would have to be cut. A large number of Oberlin students take classes in the geology department at some point in their college career and 100-level geology classes are in high demand. Professor Steven Wojtal's Glaciology course had a 70-person wait list for an enrollment of seventy people. Positive experiences in these classes often inspire further upper-level coursework in geology, producing unexpected minors and majors. If the position were eliminated, required courses for majors and minors would be offered less often, making matters difficult for students who discover an enthusiasm for geology later in their undergraduate career. The number of majors and minors is continually growing, with enrollment caps frequently raised to meet student demand.

It is worth noting that a large portion of Oberlin-trained geologists goes on to attain successful professional positions in the field. Alumni have noted the value of their Oberlin education, often attributing their success in research to skills and knowledge gained from igneous and metamorphic petrology in particular. Many graduates attend top-ranked doctoral programs and go on to teach at other well-known colleges and universities. Of these alumni, Oberlin is adding a commendable number of women to a science that has always been dominated by men.

Though secluded to the top floors of Carnegie, we encompass a powerful and respected force of both faculty and students. A tenured petrology position has long existed, filled with dedicated geologists who have built up an admirable reputation and an extensive rock and mineral collection from which to teach. This position is in no way expendable. We ask for your support in this matter.

To view all 33 signatures, please refer to the April 7 online edition.

Thank You For Smoking

Ban Smoking and Smokers

December 9, 2005

To the Editors:

Again, in the Student Referendum, there is a pigheaded proposal pushed on behalf of smokers at Oberlin. Daily, I am appalled by the number of smokers on campus, a much greater number than I see in my home city of San Francisco. My peers know how damaging smoking is, and have been perpetually assailed by this knowledge. I am affronted by the fact that it is nearly impossible to enter a dorm or academic building without coughing on tobacco smoke, and am affronted even more about the arrogance of the smokers when they rebuff and ignore requests to move. Now, they have the arrogance to claim that smoking lounges will encourage "community" and "comingling!" This is an empty claim that excludes a large chunk of the student body, and is quite frankly insulting to non-smokers.

Oberlin is lacking a progressive vision towards a smoke free community, one that is in line with the scientific knowledge on smoking. Already, Oberlin is more advanced than many peer institutions in that it bans smoking in its buildings. We would build on this status by:

Now: Creating a student run organization, similar to SIC, which would provide quitting resources, counseling and subsidized quitting aids to students; it would be highly publicized.

Next year: Vigorously enforcing the current 30 foot rule, by having a greater presence of safety and security personnel, having an apparent and publicized channel for anonymous complaints from students, and shifting responsibilities to confront smokers to professors and other staff.

In a few years: Superseding the 30-foot rule; permitting smoking only in parking lots on campus.

In about five years: Rejecting all accepted applicants who smoke, and putting on probation current students who smoke, giving them a semester to quit and then not being invited back to campus the next unless they have.

Concurrently: Staff would be given a several year period, starting now, to quit smoking, or quit their jobs, and no new professors would be tenured if they smoke.

This process would be transparent, so smokers would have plenty of time to adjust. This would keep smokers from feeling that their "rights" are being unjustly wrested from them, because they can see where, when and why these steps are being implemented. It would also

give ample time for students who vehemently oppose these policies to transfer to other institutions.

People are concerned about smoking policy when they apply to college, having a totally smoke-free community would be a unique draw of Oberlin that would draw accepted students who would otherwise go to our peer institutions, and would also encourage more applicants that would be lost. This is another area where Oberlin could be a shining beacon of the progressive values that we hold dear.

—Andrew DeFranco
College sophomore

Smoking Bad, Tolerance Good

March 10, 2006

To the Editors:

Last semester Andrew DeFranco wrote an editorial [originally] titled "Encouraging Smokers to Quit." I agree with his underlying notions: smoking is damaging to your health, second hand smoke is damaging to your health, Oberlin should work towards a progressive smoking policy in line with scientific knowledge and resources should be available to students who want to quit smoking.

Beyond these main points, I found many of Andrew's arguments to be inaccurate and unfounded and hope to clarify a fraction of these errors. First, he states that one of the questions on last semester's referendum concerning smoking in dorms was a "...pigheaded proposal pushed on behalf of smokers." I helped formulate this question in order to gather concrete data about students' opinions concerning smoking in dorms to guide Oberlin's policy decisions, not to push the smokers' agenda. 74.91 percent responded that they did not want smoking rooms or lounges in dorms. A similar question on the referendum of spring 2005 asking about the construction of sheltered smoking structures also received an overwhelmingly negative response.

Second, Andrew states that in five years we should begin to reject all new applicants who smoke and force current students and faculty who smoke to quit or be banned. I do not know of any credible institutions (such as The American Lung Association, American College Health Association, etc.) that recommend such policies for colleges.

A number of students responded passionately and creatively to Andrew's editorial, calling his ideas autocratic and fascist. Again, I agree with them on many of their general points; smokers are not bad people. There is a difference between encouraging people to quit and banning them from Oberlin and tolerance is

important. I would like to thank Max Gerboc for being a "conscientious smoker" by smoking away from buildings and non-smokers.

However, I would like to clarify some points that came up. First, both Max and Carl Schreep advocated for the reinstatement of indoor smoking lounges. True, there are rooms that used to be used as smoking lounges in dorms, but they are NOT complete with proper ventilation to prevent the spread of smoke. Secondhand smoke (SHS) is a Group A carcinogen and kills 53,000 people annually (American Legacy Foundation).

According to the American Society of Heating, Refrigerating and Air-Conditioning Engineers, "At present, the only means of effectively eliminating health risks associated with indoor exposure [to SHS] is to ban smoking activity (June 2005)."

Second, Max also brought the issue of outdoor shelters. Having structures for smoking would eliminate the vagueness of smoking "away" from entrances. However, smokers would probably only use these structures during bad weather. This idea may work if smoking was limited only to the given structures and nowhere else on campus. According to a question on the Spring 2005 referendum, the majority of Oberlin students don't want to pay for smokers to stay out of the rain.

Third, although smokers have the right to smoke, non-smokers also have the right to breathe clean air. Whenever smokers smoke, whether it is in front of an entrance, in Wilder Bowl or in the Feve, others are negatively affected and prevented from enjoying that space.

Many of the issues I have brought up have to do with misinformation and baseless claims. How many people at Oberlin really smoke? What does our student body really think about smoking policy?

Make your voice heard by filling out the Oberlin College Smoking Survey. This is a survey that I have formulated to gather information about the smoking practices and opinions of our student body to help Oberlin College make informed choices based on solid data.

[The results of this survey are now available at:
www.surveymonkey.com/report.asp?U=188967550439]

—Allison O'Donnell
College senior

Ban DeFranco, Not Smoking

December 16, 2005

To the Editors:

Daily, I am appalled by the amount of Andrew DeFranco I see on campus, much more than I see in my hometown of Oakton, Virginia. My

peers know how irritating Andrew DeFranco is, and have had this confirmed by his letter to the editor last week regarding smokers and how Oberlin should, like, get rid of them.

Well, I am affronted by the fact that it is nearly impossible to enter a dorm or academic building without seeing Andrew DeFranco, and am affronted even more about the arrogance of Andrew DeFranco when he rebuffs and ignores my requests to move. Now, Andrew DeFranco has the arrogance to claim that Oberlin should get rid of its smokers, and that this would be completely rational, feasible and legal. This is an empty claim that excludes a large chunk of the student body and is, quite frankly, insulting to smokers.

Oberlin is lacking a progressive vision toward an Andrew DeFranco-free community, one that is in line with the scientific knowledge of how irritating he can be. Already, Oberlin is more advanced in that one of its dorms, Baldwin, bans Andrew DeFranco from its premises. We would build on this status by:

Now: Creating a student-run organization, similar to SIC, which would provide quitting resources and counseling to friends of Andrew DeFranco; this organization would be highly publicized.

Next year: Vigorously enforcing a 30-foot rule by having a greater presence of safety and security personnel ready and waiting to remove Andrew DeFranco if he should get within 30 feet of any Oberlin College building; having an apparent and publicized channel for anonymous complaints about Andrew DeFranco from students and shifting responsibilities to confront Andrew DeFranco to professors and other staff.

In a few years: Superseding (not superseding) the 30-foot rule; permitting Andrew DeFranco only in parking lots on campus.

In about five years: Rejecting all accepted applicants who admit friendship with Andrew DeFranco, and putting on probation status students who have been seen with Andrew DeFranco in the past, giving them a semester to break all ties with Andrew DeFranco and not inviting them to return to campus unless they can prove that they are no longer friends with him.

Concurrently: Staff would be given a several-year period, starting now, to break ties with Andrew DeFranco or quit their jobs, and no new professors seen fraternizing with Andrew DeFranco would be given tenure.

This process would be transparent, so Andrew DeFranco would have plenty of time to adjust. This would keep Andrew DeFranco from feeling that his "rights" are being unjustly wrested from him, because

he would be able to see when and why these steps were being implemented. It would also give students who vehemently oppose the policies, such as (one would assume) friends of Andrew DeFranco and Andrew DeFranco himself, ample time to transfer to different institutions.

People are concerned about Andrew DeFranco when they apply to college; having a totally Andrew DeFranco-free community would be a unique draw for Oberlin. This is yet another area where Oberlin could be a shining beacon of the progressive values that we hold dear.

—Emily Guendelsberger
College senior/smoker

Change Wilder Smoking Policy

May 5, 2006

Dear Students, Faculty and Staff:

One of the main goals of the Student Union is to facilitate the development of an Oberlin College community while also serving as a hub for many different student activities, clubs and other organizations. Recently it has come to our attention that some people are choosing to avoid the Union due to the amount of secondhand smoke present in certain parts of the building.

Cigarette use on the back porch and within close proximity to the building and its entrances causes the air in several offices and rooms to become filled with secondhand smoke on a regular basis, creating a health hazard for building users.

As a result of the indoor and outdoor air quality, many individuals who are sensitive to second hand smoke are prevented from using certain parts of the building, specifically the main lobby, outdoor porch area and south-facing offices.

This is a very tricky issue for the Student Union. There is not a uniform smoking policy that is enforced by the College; however, we feel that it is necessary to take some action to ensure that Wilder provides a healthy environment for its staff, students and visitors. We would like to make some change that will make Wilder more friendly to those sensitive to secondhand smoke. This would likely require some type of regulation for smoking on the back porch and entrances to the building.

As a Student Union it is important that we make every attempt to facilitate the creation of community space for all students. We would like to solve this problem in a manner that is sensitive to both smokers and non-smokers and would like to hear suggestions from students, faculty, staff and others regarding this issue.

—Student Union Board

When I first arrived at Oberlin, I was overwhelmed by the resources available to students. At the Sexual Information Center, the condoms arranged by size, color and flavor made me feel dizzy; at the Registrar's office, nothing brightened up the occasion quite like that jar full of Jolly Ranchers kept on one of the desks. The organization advertisements were countless, often with meeting times overlapping and leaving me unable to decide among OCOW, OPIRG and OPAL. "What *didn't* Oberlin have?" I thought.

The answer to this question dawned upon me this past weekend. I was at Mudd when suddenly a sharp, spasm-like pain began to throb in my stomach. "I must have eaten too much at dinner," I thought, "because my period wouldn't come this early."

Apparently, it would, and it did. No problem, I'll just go over to one of those convenient dispensers for tampons and sanitary napkins they have in all the ladies' rooms. For just a few cents, I'll be good to go. Except the machines were empty. Furthermore, it appeared that there were coins lodged in the slots, making it impossible for me to retrieve a tampon or napkin even if the machines had been stocked. I walked up to the second floor, and then the third floor, and I encountered the same problem. Since this

fateful night I have visited other ladies' rooms around campus and have found the same defunct, or empty, machines. On a few occasions, the machines gladly accepted my money but gave me nothing in return.

A Period Peice Staff box Emma Dumain

I told people I was going to write this editorial and they thought I was joking. I am fully aware that there are more pressing matters in the world, and on this campus for that matter, than whether or not a girl can get a tampon or napkin when she has her period in the library. The list of things to worry about is endless! What corrupt corporation is the College inadvertently supporting by selling its products to students, for example? What should we do about the impending Wal-Mart that could have a harmful impact on Main Street Oberlin's small businesses?

But I suppose the point I would really like to get across here is this: With all of the resources Oberlin has at students' disposal,

ranging from the promise of hybrid car rentals to the renting of invaluable artwork, to the beautiful new houses on Union Street to the shiny new iMacs in the computer labs, the least the College can do is to make life just a little bit easier for its female students. I am surely not the first Oberlin woman to be caught off-guard by her unannounced menstrual cycle, where a tampon and sanitary napkin dispenser would have come in handy. In fact, the coins lodged in many of the machines indicate that women like myself have tried to use them. Seeing that this problem isn't going away until the entire female population on this campus becomes pregnant or goes through menopause, why not shell out the big bucks and get us some rags?

So in conclusion, I urge those responsible for supplying the ladies' rooms with sanitary napkins and tampons to *do the right thing!* Don't tell me you can't afford it because you went over your Jolly Rancher budget last year. This is an issue of health, comfort and a woman's right not to bleed onto her underwear because of Oberlin College's poor restroom planning. I trust that the right people will read this article and that, this time next month, an angry PMS-inspired editorial will not be necessary.

The Real World

Darfur Crisis Needs Aid

March 10, 2006
To the Editors:

This is a call to action. As most everyone knows, since the genocide in Darfur began in 2003, 400,000 people have died and 2.5 million have been driven from their homes. It seems to me that many people, certainly myself included, look at all the causes staring us in the face and feel overwhelmed. But for those of us who feel that the urgent needs of these causes are thrown at us without any direction as to how we can help, for those of us who do nothing because we want to do everything, I want to tell myself and tell everyone that there is in fact a great deal we can do. When it comes to stopping the genocide in Darfur, we as individuals can help.

Now is a pivotal time; now is when we decide whether we will tolerate such cruelty to continue its rule. Our leaders have heard our voices; they know they have our support in ending the genocide, and so they are moving toward that end. The late Senator Paul Simon said that if each

member of Congress had received only 100 letters from their constituents, the genocide in Rwanda may have been stopped before it reached such tragic proportions.

We will all eventually look back and have to answer for ourselves and what we allowed. My impression is that at Oberlin we have more than enough of our share of guilt for the privileges we have, and so I don't say this to make anyone feel guilty. I say this instead to propose a solution.

I know many students on this campus have a cause they carry around with them and devote themselves to above all others, but for those of us unable to give more of ourselves and our time, we can still pay tribute to Senator Paul Simon's words.

Whatever less-than-glowing things you may have to say about your elected officials, they have to listen to you. They want to get reelected and will listen to the voices of those who will keep them where they are. Tell them that you will not stand for a leader who does not sacrifice everything to stop genocide. Now is when we decide whether all things such as

these can end, or whether we will simply choke in horror and look the other way. Call the offices of your congressmen. Call them once a week. It takes maybe seven minutes. The person who answers your call will listen and note that you are concerned about Darfur and when enough of us call, there will be no more turning away. On March 2, Resolution 383 passed in the Senate. It was a commitment to securing the safety of the civilians in Darfur through a NATO bridging-force.

Please call your senators and thank them, and then ask them for more. Call President Bush and tell him what you demand from him. The phone numbers for Senators DeWine and Voinovich are (202) 224-2315 and (202) 224-3353, respectively.

—Penina Eilberg-Schwartz
College sophomore

Zionists Speak up for Isreal

December 16, 2005
To the Editors:

In previous letters, assertions were made that Israel's security measures were the sole cause of the Palestinian's economic suffering.

Since the beginning of the second Intifada, both Israeli and Palestinian economies have been affected adversely. The success of the Palestinian economy has been hindered by the corruption of Arafat's government long before the outbreak of any violence in this Intifada.

Israel relies on Palestinian workers for its own economic needs, and the Palestinian economy is highly dependent on Israel. Therefore, it is beneficial to both sides to have a flourishing Palestinian economy, as well as an Israeli one. When Palestinians suffer, Israel suffers, and vice versa.

Curfews, checkpoints and closures are the result of very real security concerns and are part of an effort to protect innocent Israeli citizens from terrorism. They are not simply random acts of Israeli aggression directed at Palestinians in an attempt to destroy the economy.

To place the blame exclusively on Israel is both disingenuous and intellectually irresponsible. It is unhelpful to the cause of peace, both in the Middle East and here at Oberlin. Only when both sides can admit to their own mistakes and take

responsibility for the past can there be a possibility for a future peace.

—Hannah Levinson
—Sarah Rosenthal
College sophomores
—Katie Greenberg
College first-year
Oberlin Zionists

Palistinians Hurt by Israeli Wall

December 2, 2005
To the Editors:

I am writing in response to your article on Aryeh Green's talk. I was not present at the talk, but I am responding directly to your article, and the claims made by Aryeh Green as quoted by your reporter, [Joshua Keating] on Nov. 18. In particular I would like to address the statement that the Wall is like "airport security." As an international student, I have been subjected to screening at the airport. I've been patted down, I've taken off my shoes and I've even had my bag swabbed for traces of chemical explosives. All of this was unpleasant, inconvenient and often smacked of racism, because as a person of color and a foreigner, I was singled out for this kind of treatment.

This, however, pales in comparison to the treatment of Palestinians by the Israeli military at checkpoints. This summer my grandmother, who lived in Gaza, Palestine, had a stroke. My relatives outside of Gaza could not visit her in the hospital because it was sealed by the Israeli military. My uncle had to cross illegally into Gaza, risking his own life so he could spend two days with my grandmother. She died this fall and only two of her 12 children could be with her because of travel restrictions.

My family's story is not unique. These kinds of tragedies continue to play out each day. People can't see their families or otherwise live a normal life. Whether you call it a "fence" or a "wall" does not change its function — which is the daily brutalization of a population ostensibly for "security." Comparing it to "airport security" is absolutely absurd. Furthermore, Mr. Green's position is absurd and contradictory — he positions himself as a reasonable individual and yet he advocates measures that are devastating and criminal under international law. Supporting the wall is self-defeating, because the long-term security of Israel is wrapped up in its treatment of its neighbors.

We, in the Oberlin community, need to go further than parroting simple

epithets about "security" and reject support for militaristic approaches to solving the Israel-Palestine conflict.

—Rasha Al Sarraj
Palestinian International Student
College senior

As I had never done before, last week I spent time in a place without writing about feelings and encounters or taking photos of people and places. Without these external tools, I experienced New Orleans inside myself. I used my thoughts and eyes to create images instead of exterior mediums.

This time was different from my past visits to unfamiliar places because it felt as if I were invading the established community, even if most of its members were not living there anymore. I had entered a sacred place where people had lived and loved and some had died. Taking photos, though necessary to bring awareness of the truth, seemed intrusive and desecrating.

Katrina in Images Staff Box Robyn Weiss

I stood frozen staring at things that I saw, unable to move my eyes or body away. Images manifested even when I closed my eyes: a baby doll's arm lying in the street, a toothbrush sitting in its holder as if its owner would soon return to use it or a destroyed CD collection that would never again offer its music. Although I cannot physically share them with others, these images of abandoned streets and homes, shattered windows, uprooted trees and demolished pathways were not mine to offer. The images that exist in my mind, though, I hope will enable me to communicate without intrusion.

Despite relief workers' intent to stand with New Orleans in solidarity, there is a very real presence of intrusion that comes with their presence. Capturing an image can further remove the photographer from the situation, reinforcing her status as an outsider. Images could not convey the truths of the New Orleans devastation, especially without furthering that intrusion.

However, instances of walking through apparently deserted neighborhoods while surprisingly receiving cheerful greetings and thanks from homeowners portrayed the intrusion from a more positive perspective. Although it was obvious to residents that the overwhelmingly white, college-aged people exploring the area were not actually from New Orleans, most communicated an appreciation for both the volunteers' efforts and concerns. When residents would call out, "We thank you for what you're doing here," I felt pleasure in bringing them some joy, but sadness in the ease with which they could recognize me as an outsider.

Despite the short amount of time that about 100 Oberlin students and I spent in New Orleans, our and others' collective images, whether physical or mental, and the hope to which we tried to contribute can serve to heighten the sense of reality and urgency for understanding that seems to have disintegrated with time.

As I observed Holocaust Remembrance Day on April 25, I thought back to a little over a year ago when I was in Poland, standing over the ash pits of Auschwitz. I only spent a week in the country, but that was enough to feel nearly crushed by the weight of history. I had hoped that the trip would provide some clarity to the atrocity, help me wrap my mind around the number six million, help me comprehend how something like this could have happened to my people.

I quickly discovered that I would not find an answer. My questions only became more deeply felt. As I peered into the room where the SS man stood to watch and make sure the gas was killing correctly, I was literally floored by the idea that this had been a human being, by the concrete evidence of a person doing this to other people as his normal job, daily, constantly, watching through a window amidst the screams to make sure people died. I wondered, and haven't stopped wondering since, what the man who did this was like in the rest of his life. I wonder if he was a dedicated father, if he was good to his wife, if he never cheated on his taxes.

When I gathered the strength to stand up and exit the gas chambers, the view of the bright yellow apartment buildings across the street knocked me down all over again. How could people live in this suffocating history? And, the question I found hardest to answer, how could people have let this happen and how could they live with themselves afterward?

A few days later, I met with Polish teens and I asked about the apartments. "Where else are they supposed to go?" they asked me. "Everywhere is tainted."

Never Again? Staff Box Becky Bob-Waksberg

As I talked more to these teenagers and listened to the stories about one grandfather who was a soldier and another whose grandfather had had to flee, I began to realize what should have been obvious — non-Jewish Poles were in a war. They also suffered; they had concerns of their own, as did people everywhere. In my mind, this does not excuse or adequately explain civilian and international inaction against the horrors of the Holocaust, but it does help me to comprehend it a little better. There were certainly people who purposely allowed the Jews in their midst to be slaughtered, there were people who remained inactive out of fear, but I think that many people, in Europe and across the world, allowed it to happen because they simply were not paying enough attention.

Like the Americans of World War II, we are living in troubled times. We are pouring money and lives into a war many of us do not believe in; Hurricane Katrina ushered in a humanitarian disaster on our own soil; we worry about immigration, marriage, abortion, the hate-mongering of politics. I don't want to dismiss the value of dealing with our own pain. But it is still not excusable to allow our concerns to blind us to the responsibility to stop the genocide that is happening in our midst.

A government-sponsored genocide is raging in Darfur, Sudan and we are allowing it to happen. Two-and-a-half million innocent people have been forced out of their homes and 400,000 have been killed. Since early 2004, the Sudanese government has been working together with a militia force called the Janjaweed to decimate villages in the Darfur region. It is now 2006, and the genocide is still raging. The longer we wait, the more the situation degenerates.

There are things that we as individuals can do. First, we can use sources such as www.savedarfur.org and www.standnow.org to educate ourselves about the conflict. Next, we can write letters to our congress-people asking them to take more solid action in Sudan. Right now, we are trying to make sure that the U.S. Senate earmarks at least \$173 million in the 2006 Emergency Supplemental Funding Request. We can write to them every week, or every day. Our elected officials have started to listen, and we need to keep pushing.

It is our responsibility to listen. We must not excuse our inaction with thoughts of our own problems. We have to find a way to dedicate resources toward stopping the atrocities. The first step is to start paying attention.

Sept. 23 Perspectives: How has Katrina affected you?



"Being that I am currently in Ohio and all my family is either in Indiana or South America, I don't feel too affected personally. I like that it's raising lots of questions about Bush and causing outrage in a population larger than privileged liberal arts college students such as ourselves. As for the outlook, though, I'm still feeling cynical."

—Marcela Poffald
College sophomore



"My dad has a house in Louisiana and I went to visit the Super Dome in Baton Rouge about a month before for a hot air balloon festival. It was creepy thinking I just missed the hurricane and its effects. Now my mom is freaking out in Houston because of Hurricane Rita. My dad is also staying in Houston and it took him an hour to drive six miles on a side street."

—Meghan Schott
College senior



The Skeletons Are Breaking Through the Closet Door

By Jonathan Pfeffer

Skeletons and the Girl-Faced Boys, led by Matt Mehlan, OC '04, played in Fairchild Chapel yesterday night, fresh from last summer's album release. *Git* marks the return of his Skeletons project, albeit with a slightly modified moniker (the "Girl-Faced Boys" suffix is new), a full backing band and what sounds like a drastically elevated recording budget this time around. The result is a marked improvement over past releases; unfortunately, a few issues I have had with Mehlan's previous work still linger.

The album contains the best elements of the Skeletons' last two releases and gives them a shiny new veneer. Mehlan's application of sticky pop melodies to unique song structures, first explored on 2004's *Life and the Afterbirth*, are further elaborated upon over the course of this new record. In addition, Mehlan's use of whacked-out electronics and densely layered arrangements, touched upon in the mini-album *I'm at the Top of the World*, are much more ornate on *Git*, breathing a much greater sense of urgency into each track. The result is a set of incredibly catchy, meticulously produced original songs.

Git opens with the exceptional Ladytron-meets-Remain-in-Light-era Talking-Heads bounce of "See The Way." Mehlan sings, "See the way your mouth moves when you talk / See the way your head tilts in pictures" over throbbing synthesizers (I especially like when that diminished chord hits) and a syncopated rhythm composed completely of digital percussion.

"See The Way" kicks *Git* to a roaring start with both an irresistible groove and melody, but ultimately, I feel like the track illustrates one of the major qualms I have with Skeletons: the discernible lack of *cajones*. This isn't to say Mehlan and crew are *castrado* singers in an Italian boys choir, but if a legitimate rhythm section had replaced the wimpy digital percussion of "See The Way," suffice to say, this jam would be unstoppable.

The title track, featuring lines like "Girl, if you're leaving, don't wake me up" and "Forget the headache, walk away from it" are cryptic enough to avoid being cringe-worthy. But the slightly warped *Thriller* backing tracks — although undoubtedly some of the catchiest on the album — leave me with a sour taste in my mouth each time I hear them.

See CD, page 38

No Longer Among the Missing Chaon's Academy Award of Literature

By Kayla Shifrin

"Yeah, I guess it's okay," said Creative Writing Professor Dan Chaon, modestly waving aside his recent award from the American Academy of Arts and Letters. "I was never a person that expected to be part of the establishment... I'm a little dazzled and puzzled by the whole thing."

The Academy Award in Literature is a highly prestigious honor awarded annually to eight writers by the American Academy of Arts and Letters. The 250 members of the Academy, drawn from all corners of the arts, include those who Chaon called, "enormously well-known people that you wouldn't expect to be in the same room with," a distinction which includes Edward Albee, William Kennedy, Romulus Linney and Wallace Shawn.

Chaon was not dismissive of the Academy, but only of his own relationship with it.

"I kind of always thought of myself as an outsider. Now I'm going to have to rethink that — it's going to be hard on my identity, but I'll adjust."

Chaon briefly described the awards ceremony, which took place in the Academy's headquarters in New York.

"It's one of those secret societies. Lots of candles...skulls...blood," he said jokingly.

More seriously, he continued, "I just worry about not seeming grateful enough — I really am — I don't know how to sound gracious — in a formal way."

The award honors Chaon's entire body of work, not a specific volume. His most well-known works include the novel *You Remind Me of*

intensity. The title story of *Among the Missing* has Faulknerian echoes of small town folk trying to explain strange happenings through invention, yet it is also an intriguing story about a man trying to figure out the mother who is an utter mystery to him.

The language Chaon uses is generally conversational and unas-

ows of rafts and swimmers that fish might notice, and startle at."

The Academy Award in Literature is a great honor not only for Chaon, but for the entire creative writing department. As Chaon said, "[It's] important for our program to have working writers, and writers recognized in the larger world."

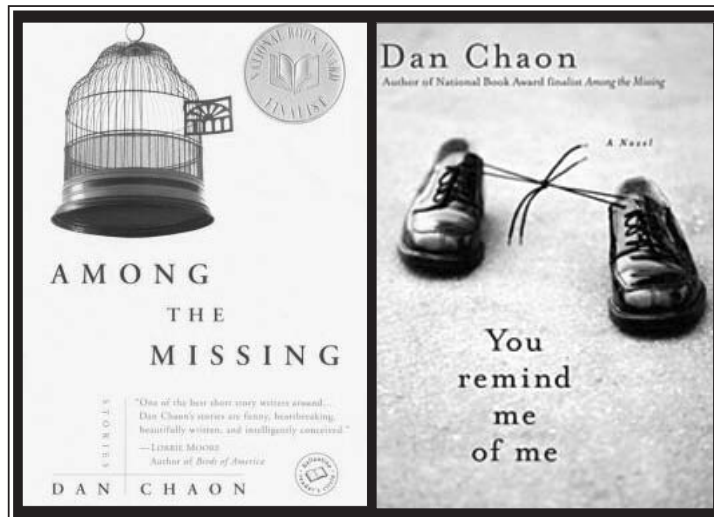
For Oberlin College, having professors who are also highly respected writers strengthens the quality of the programs offered. Most importantly, talented writers in the department can help foster the sense that students will be properly mentored and truly encouraged to become writers themselves.

Chaon spoke about his own writing and teaching as being not entirely separate:

"[Writing is about] becoming part of this larger conversation...that's what teaching is about, too — that you're communicating this inner connection and you're trying to find a place where you and your students are communicating."

The award comes with a monetary prize, but there is little danger of Chaon seeing the world through rose-colored glasses with his new wealth and fame.

"Being famous and making money...gets in the way of what you really want to do, which is to be alone in the room with your story," he said.



Me and the short story collection *Among the Missing*, a finalist for the 2001 National Book Award.

Chaon's work shares a lot of surface qualities with much of current American literature — introspective family stories centering around domestic tragedy — but he surpasses many of his contemporaries with exquisite detail and quiet, sustained

summing with real flashes of poeticism, as in *Among the Missing*:

"I wanted to know what she really thought of me; what had really happened between her and my father; what she was going to do with her life now. But it was as if we were deep underwater — those conversations drifted over the surface, far above us, like the rippling shad-

Obies Dust Off Their Dancing Shoes for the Stringdusters

By Nathan Heidelberg

The Stringdusters, a Nashville-based bluegrass band, performed at the Cat Sunday, May 14. Even with finals week approaching, Obies turned out in full force to show support for Oberlin alumnus Chris Elridge, OC '04, the group's guitarist.

On top of Elridge, the band is made up of Andy Hall on dobro, Chris Pandolfi on banjo, Jeremy Garrett on fiddle, Jesse Cobb on mandolin and Travis Book on bass. All traded off on vocals.

The Dusters played a healthy mix of original songs, covers and instrumentals that highlighted their bright, twangy voices and significant prowess on their instruments. With two sets plus an encore, they had students at the Cat listening and dancing for over two hours. The group mastered all the basics of bluegrass music, playing finger-breaking fast solos in instrumentals like the aptly named "Pronto." They sang in close harmony about love and heartbreak in songs like "Dream You Back," and of course, they performed their token prison song, "Letter From Prison," a touching waltz based on letters written by Nelson Mandela.

The musicians had great stage presence, interacting with each other while performing. With the exception of Pandolfi, the bluegrass equivalent of a stoic rock-and-roll bass player, they were all obviously enjoying their time on stage with an appreciative audience.

Garrett introduced Hall as the best bluegrass has to offer. Modest about his talent, Hall said, "If I'm what bluegrass has to offer, I hope you like it."

When a disgruntled audience member left them a note accusing them of being "CMT homogenization," they responded with jokes about their wardrobe Nashville roots. The Stringdusters' endearing personality and clear musical talent won the

audience over. Even when Elridge nervously forgot most of the lyrics to Bob Dylan's "Señor," the crowd still clamored for him. If they weren't convinced then, they certainly were by the end of the concert when he performed his

anthem, "Rambler."

Formed in 2004, the Stringdusters are on the verge of making it big. A few days before coming to Oberlin, they signed a contract with Sugar Hill Records. Their first album is slated for an August release.

Artificial Lover Not a Sham(isen)

By Hsueh-min Hung

Tokyo's Artificial Lover, the avant garde project of Oouchi Kazunori, is an exception from the average electronica act. The performance aspect of live electronica usually consists of a DJ hunched over samplers, drum machines and various other audio curios, manipulating consoles, laptops, and more often than not, a light show to stimulate the visual senses. Artificial Lover was the headlining act in a Night of Asian Electronica at the 'Sco Saturday, May 13. The performance was what Kazunori calls "Shamisen break-core," propulsive electronic beats punctuated by the droning sounds of the shamisen, a Japanese string instrument more apt to accompanying tradi-



his two-date American tour, which began the night before at the University of Chicago.

Two Chicago solo artists, Insect Deli and Oto,

opened the show with less distinct fare. Insect Deli, equally cute and creepy,

or tap on the mike with chopsticks to compliment her caustic, white noise affected beats, even telling some jokes. While it seemed non-traditional in concert, that was all there was to her performance. Following Insect Deli, Oto, an "intelligent dance music" (IDM) artist on Belgium's Sub Rosa record label, maneuvered through a set of more accessible electronica. In contrast to Insect Deli, Oto's performance was a much gentler style of ambience-based electronica. Initially, the audience stood and bobbed their heads; midway through Oto's set, numbers increased and the newly pumped-up crowd dominated the dance floor. Artificial Lover, dressed in a robe more befitting a traditional

See Asian, page 41

Students Struggle for SPACE

By Sophia Yan
April 28, 2006

Oberlin is constantly infused with creativity: The beginning of spring semester featured six productions in under 14 days, not including a film festival, art exhibits and student concerts. Student improv performances, short film screenings and a night of spoken word all occurred within a few days of each other just two months ago.

In early April, the first annual ArtsFest filled all corners of campus for four days showcasing theater, dance and music performances, gallery and installation art, student films and workshops. Despite an abun-

dance of student productions on campus, an agreement has yet to be reached concerning an adequate theater facility.

ArtsFest was the culmination of efforts put forth by the SPACE Committee in an attempt to express the variety of student art events that could enhance Oberlin culture with the addition of a new performing arts building, or what they are calling the Oberlin Arts Center.

Led by senior Josh Luxenberg and junior Jon Levin, the Committee describes itself as "a group of students dedicated to following through on the College's commitment to construct a new theater and arts center and to the planning and adminis-

tration of the completed project."

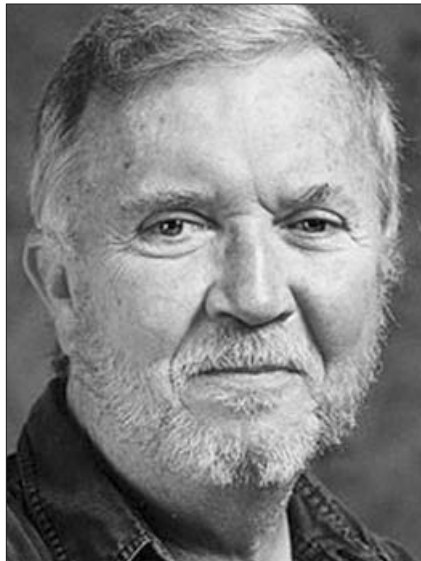
Pamphlets distributed by the Committee that same weekend ventured to convey the progress of the situation, saying that "the College is in the process of renovating the basement of South Dormitory...convert[ing it] into several spacious new theatrical rehearsal studios, which will be complete and operational by fall '06 for student use."

"Personally, I think the SPACE Committee made a big mistake this weekend...they make it sound like everything will be fine. It might not be," said a sophomore theater and dance major who wished to remain anonymous.

See Committee, page 40



Space for all: Professor Michael Grube's potential design model to renovate Crane for an updated facility. (Photo by Chris Hamby)



James Caldwell: Oboe Professor
(Photo courtesy of www.oberlin.edu)

Oberlin Oboe Professor Dies

By Patrick Dorsey
February 17, 2006

James Caldwell, professor of oboe at Oberlin Conservatory of Music, died on Wednesday, Feb. 8, 2006 at a medical center in Elyria, OH, where he was being treated for lung cancer.

Even before he came to Oberlin in 1971, Caldwell was widely known and respected throughout the music world for his keen musicality and virtuosic performances. After graduating from the Curtis Institute of Music in 1961 from John de Lancie's studio, he performed in the oboe section of many prestigious ensembles, including the National Symphony Orchestra, the Chamber Symphony of Philadelphia and the Puerto Rico Symphony.

Also an active recitalist, Caldwell performed numerous solo engagements with the Philadelphia Symphony during and after his tenure there and appeared with the Casals Festival Orchestra, the Chicago Little Symphony and at Carnegie Hall.

According to Conservatory publicist Marci Janas, OC '91, Caldwell's appointment brought "a three-fold increase in the number of prospective oboe students applying for admission."

The successful applicants found a superb mentor and teacher in Caldwell, and the achievements of the Conservatory's oboists are a testament to his excellence. His former

See Con, page 41

Soweto Gospel Choir is Oh-So-Sweet

By Aubrey Woolverton
February 24, 2006

South Africa's Soweto Gospel Choir played to a sold out crowd on Monday, Feb. 20, 2006 at Finney Chapel as a part of the College's Convocation Series. The choir's visit to Oberlin was part of a 44-city U.S. tour that took them through 24 states. It was the ensemble's second tour through the U.S. The choir has been touring internationally since 2003 and has performed in venues such as the Sydney Opera House, St. Paul Cathedral in London and the legendary Carnegie Hall in New York City. Considering its fame, the on-campus performance was a special treat.

The 26 singers, hailing from Hulohvedzi's Holy Jerusalem Choir, various other Soweto churches and the South African public, are renowned for their eclectic mix of traditional hymns and gospel songs from South Africa as well as renditions of American traditional and contemporary music.

All of the choir's members are multilingual and sing songs in at least six of the 11 official South African languages. The selections performed came primarily from the choir's sophomore album, *Blessed*, which received excellent praise and comparisons to the popular group Ladysmith Black Mambazo. The group has recorded a DVD of this performance titled *Blessed Live in Concert*.



Praise the Lord: African rhythms and historical American tributes lit up the stage in Finney. (Photo courtesy of www.sowetogospelchoir.com)

With the exception of a few songs accompanied by a multi-instrument band, only two African drums accompanied most songs. The choir's songs came mostly from its two albums and featured not only South African hymns and traditional gospel songs — including American traditionals like "Swing Down" and a breathtakingly beautiful version of "Amazing Grace," but also contemporary favorites. The audience especially enjoyed the lively rendition of Bob Marley's "One

Love" sung in Zulu.

The choir believes itself to be "dedicated to sharing the joy of faith through music with audiences around the world." This optimistic motto was manifested both in its music and in the enjoyment experienced by the choir and audience members alike.

Audience reactions peaked whenever the choir performed recognizable hits, often sung in South African languages; there was, for instance, a moving Zulu rendition of Peter Gabriel's

"Biko" about legendary activist Steve Biko and a startling performance of "Khumbaya," which found new life in performance. The choir was extremely well-received by the audience, who clapped along and even danced to many of the songs.

The show included not only singing, but also traditional South African dance performed by choir members. The audience delighted in these artistic displays, and it was clear that the choir itself — draped in traditional South African dress with vibrant patterns and colors — was having fun.

The experience was also flavored by the performance's theme, a celebration of equality, because 2004 marked the ten-year anniversary of democracy in South Africa. As one choir member told the audience, the choir is committed to "honoring the past while we look to the future." This could well be their motto, as the show represented both the traditions of South Africa and the celebration of South Africans in the world community.

The choir itself has been very active in humanitarian aid in South Africa. In 2003, they established the Nkosi's Haven/Vukani Foundation, a charity that raises money for institutions for AIDS orphans that have no other sources of governmental or private funding.

Charity work is something
See Gospel, page 40

Winter Term, Orchestra Travelled from the West to the East

By Elena Lacheva
December 16, 2005

Over Winter Term, the Oberlin Orchestra toured six cities in China, performing ten concerts in nine days. The key word here is "intensity." The students were more than excited.

"It's going to be an amazing tour with lots of great music," said trumpeter junior Avi Bialo in anticipation of the trip. "The rehearsals sound great, although they were hard and exhausting."

Bialo believed that the tour of China would

give him a taste of what touring with a professional orchestra would be like. He felt that the experience would better prepare him to succeed in his professional life.

Oboist senior Jessica Pearlman toured Japan a few years ago and expected that China would surprise her.

"I love to travel and I love to do music, so the fact that I'm able to do both at once fascinates me," said Pearlman.

She predicted that the trip would be brutally difficult, considering that the orchestra would travel

across half the world and be forced to quickly adapt to different cities, different halls and a different program for almost every concert.

"But I will learn so many things; touring in another country, such as China, will teach me more about music and music-making than being in school," Pearlman commented at the time.

For concertmaster John Freivogel, this was the first time he had participated in something like this. "The experience...will be a test both physically and mentally," he said before the trip. The orchestra

See In, page 41

A Bright Room Called Day Shines in Lefty Oberlin

By Robyn Weiss
December 2, 2005

Reminiscent of the way that Arthur Miller used past politics to give insight into modern issues in *The Crucible*, Pulitzer and Tony Award winning playwright Tony Kushner (known for *Angels in America*) draws a similar parallel between political situations in his 1985 play, *A Bright Room Called Day*, which ran in Oberlin last December.

"He wrote it at a time when he felt abandoned by his friends and his government. He was outraged during this time of the AIDS epidemic when President Reagan seemed to show no concern. He wrote the play in

response to his outrage," said Theater Professor Matthew Wright, who directed the play.

The story follows a group of artists and activists, essentially bohemians on the "fringe of society," who are very close friends and are living in Weimar Germany during the fascist takeover over a two-year period. It focuses on Agnes, a woman who chooses to stay in Berlin as her friends leave for safer locations outside Germany.

It also features a contemporary American woman who comments on current culture, comparing and contrasting the past German and current American political situations.

Kushner encourages updates of the play to coincide with current

political situations.

"The contemporary woman's character basically compares Reagan to Hitler. We've updated it a bit so that now it compares Bush to Hitler," said Wright about the revisions. "We basically only changed two or three references in the whole play, and it's still relevant."

Wright believed in the play's message and the importance of its words in the current political climate. "After the last election I felt outrage, I felt abandoned by my country. I felt some of Kushner's sentiments," he said. "I remembered this play and the impact that it had on me when I first saw it. I thought, 'It says exactly what I'm feeling right now. It articulates beautifully some of the frustra-

tion that I'm feeling right now.' So I read the play again and thought that it was actually more appropriate for what's going on now than what was going on during the '80s."

When the play first opened, many were outraged and offended by its extremist reaction to the politics of the time.

"It is a very leftist play. At Oberlin, we're going to be preaching to the choir. The play won't be nearly as controversial as it may have been if it were being done in Des Moines, Iowa for example," he said. "The play calls into the question the argument: Should art elevate itself above politics, or should art engage in politics?"

Even the title of the play, which

at first can appear unclear to viewers, involves political sentiment. The title was chosen because Kushner, during an interaction with the famous choreographer Agnes de Mille, heard her say what he thought was "a bright room called day," when in fact she had said "a bridegroom called death." He still felt that the mistaken metaphor connected with his play's themes and that the phrase for which it was mistaken had irony to it as well. The line is also said at the very end of the play.

"The phrase was indicative of the times because the beautiful poetic image was actually about a bridegroom killing people. It summed up exactly for him what he was feeling about his experiences," said Wright.

Art Goes Postal with the Envelope Collective

By Robyn Weiss
November 18, 2005

As the use of postal mail moves further toward becoming a lost practice, two College senior art majors are working to create a new perspective on the mail. This year, Garrett Miller and Adam Morse began the Envelope Collective, an ongoing experiment that involves sending art, in envelope or other forms, through the mail.

"There aren't really any rules [to the project]," said Morse. "But essentially what we ask is that you decorate an envelope, but not necessarily an envelope, because an envelope is a very ambiguous term, but send something — a letter, a box — through the mail."

They encourage all people to become involved in the collective, calling for submissions in any form.

"You don't have to be an artist to send something. People are so self-conscious about doing art, but anything is art," said Miller. "It can be anonymous if you want, too. [Whatever you send is] art in itself."

The two received sponsorship to set up a P.O. box through the Oberlin Post Office as a place to receive submissions for the collective. They have made a call for submissions through their website, which also serves as an online gallery for the pieces that they receive.

"The greater cause is to make a series, a collection of the envelopes that come in and be able to auction them off to

independent galleries and charities that are committed to spreading art in a positive way — ones that might deliver art materials to those who don't have the means, or artists affected by Katrina," said Miller. "We don't know where the project is going to go, other than seeing how the website goes and how the community itself responds to it."

So far, the Envelope Collective has been featured on at least three popular websites. In addition to filled e-mail accounts, the actual P.O. box has become filled as well. Though the project is based in Oberlin and they encourage local participation, hopes are for the collective to become international.

"We've gotten tons of e-mails from people who are really enthusiastic, from all over the world," said Morse, "from places like Greece, Norway, Portugal, Brazil, Singapore and Germany."

For example, an art therapy director at McLean hospital in Belmont, Mass. learned of the project and used it as therapy for her patients. The collective received a package of 14 unique letters from the patients.

The idea for the collective began separately between Miller and Morse over the past year. The collaboration enabled the project to take form.

"I had a fascination with the post office," said Morse. "Last year I thought a lot about this world of instant communication, like with cell phones and e-mail. And it's an amazing feeling to get something in

the mail with an actual stamp on it because someone took the time to send it to you. Essentially, each piece of art that comes in has traveled its own journey."

Miller appreciates the process of sending mail in comparison to the electronic means by which most communication occurs today.

"When you get actual mail, through snail mail, you can see the personality and what goes into the pieces," he said. "It's always really cool to think about whose hands it's passed through and who's seen it. And especially if it's a piece of art itself, and that means that everyone who touches it has seen [the art]. You're forced to see it. And you don't know anything about it...It adds so much more depth to the art."

Despite apparent contradictions between the individuality of the mailings and the impersonality of the Internet as a place to hold the project, they believe that it is the most logical and efficient medium.

"The thing about the Internet is that it's the one thing that unifies everyone in the world — it's a way to feature everything," said Miller. "We hope to create an online dynamic community where people can get together and comment on each other's work and see how it all comes together."

Miller and Morse intend for the Envelope Collective to become a new means for artistic conversation. "As an artist, one of the best ways to communicate

See Envelope, page 38



Out of this world: Emcee Ms. Saturn excited the crowd in the semester's second Burlesque show. (Photo by Yasi Ghanbari)

Raunchy Movers and Shakers at the 'Sco

By Séla Steiger
April 21, 2006 and May 5, 2006

On Saturday, April 15, the 'Sco hosted one of the most scandalous yet thrilling events ever to hit campus: Oberlin Burlesque. Part of the first annual ArtsFest, the sold out show was the first one in the spring semester. Those who did not get there at least half an hour early with pre-purchased tickets in hand had trouble finding available viewing spots.

The show proceeded without hesitation, shocking a few prospective students in the audience. Both women and men proceeded to strip in a variety of styles to various songs until they were nearly nude, with the mere exception of thongs and a breathtaking assortment of booby tassels. Acts played on many different themes, including kinky aliens, construction workers, sensual bread-making, naughty nuns, diamond mining and gender bending, as well as others. The night also featured a particularly impressive number in which one woman stripped entirely while spinning around on roller skates.

The performances were, of course, supplemented by hooting and hollering from the crowd, who the Mistress of Ceremonies encouraged to consume large quantities of alcohol. As a result, the comments issued by many students became increasingly funny as the night ran on. Most started with your standard "Take it off" and later progressed to simply shouting "Boobs" or "Titties" in thunderous and slurred voices. Others just made random observations or exclaimed amusing personal comments in outbursts such as "Man, I wish she was wearing stilettos."

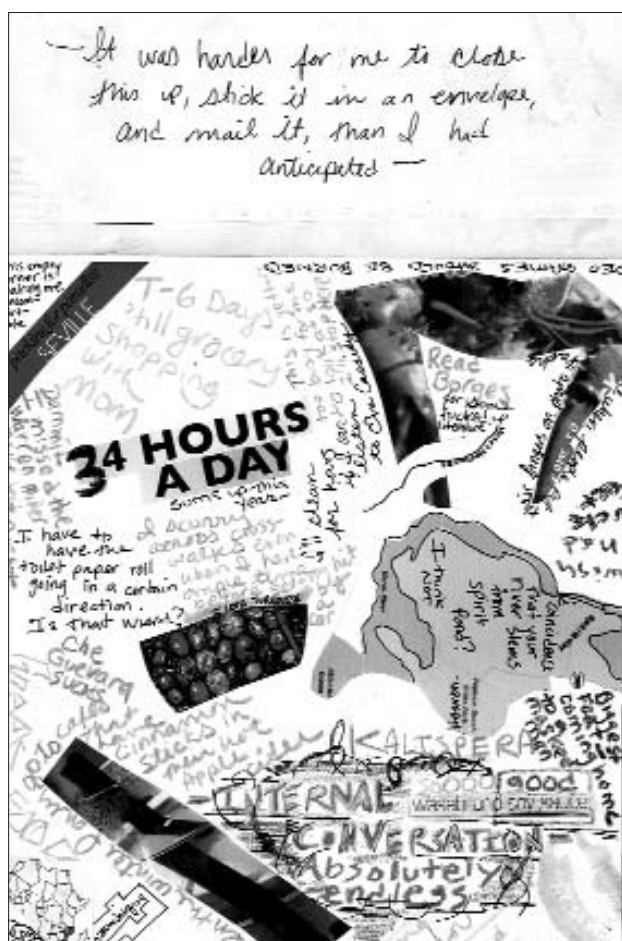
"Rose," the Mistress of Ceremonies, was dressed as a nun throughout the show and contributed to the atmosphere with skits and jokes between acts. She performed two interesting and somewhat explicit bits, one involving a particularly controversial maneuver with a bottle of whiskey. Rose also gave a burlesque workshop in Wilder the following day.

Faithful to the true spirit of burlesque, Oberlin Burlesque stayed tasteful throughout with a lot of consideration into the comical aspects of each act, developing the scenes so they were not simply women with jiggling breasts. The performers were notably theatrical, always enjoying themselves.

On Saturday, April 29, the spring semester's second burlesque show hit the Cat in the Cream, again delivering a night of outrageous fun to an excited crowd of students.

The show presented a repertoire of completely new acts, an impressive endeavor, considering the last show had taken place only a few weeks earlier. There were bits featuring cracked-out hipsters, an opera singer, track stars and

See Obies, page 42



Sent on their way: Pieces like these can be viewed on the Envelope Collective's website. The collage mail art is from Hannah Brewer of Newmarket, NH. The writing mail art is from an art therapy patient at the McLean Hospital in Belmont, Mass. As more envelopes come in, they will be added to the website. (Photos courtesy of www.envelopecollective.com)

Recent Con Appointments

By Santosh Prakash
September 23, 2005

In an effort to strengthen its string and historical performance programs and introduce new musical approaches to its program, Oberlin Conservatory welcomed two distinguished musicians to its faculty this year.

The appointments included Karen Ritscher, who joined the viola faculty as associate professor of viola, and Webb Wiggins, who replaced Lisa Crawford as professor of harpsichord in the historical performance program.

Although both had taught at a variety of recognized institutions while gathering acclaim as talented performers, both expressed tremendous excitement over the possibilities of their new positions.

Wiggins, whose expertise in early music led to a longtime association with the Oberlin Baroque Performance Institute, was exuberant.

"I feel like I've won the lottery. This is the best position in the country, and possibly in the world, for what I do," he said.

Ritscher, too, expressed a similar enthusiasm, while attributing it to the abilities of the strings students and faculty.

"I was at Rice before I came here, and while that's a very established university, I think the students here are more well-rounded, and I enjoy that...I was definitely attracted by my colleagues at the Conservatory. I'm very excited to be working with Peter Sloan. I just think the world of him," she said.

Before coming to Oberlin, Ritscher and Wiggins were heavily involved in a range of musical and educational endeavors.

Ritscher has performed extensively with the Azure Ensemble, the Orpheus Chamber Orchestra, the Houston Symphony and the New York Philharmonic. She has also taught at

the New England Conservatory of Music and Rice University and is the education editor for the *Journal of the American Viola Society*.

Wiggins, with equally impressive credits to his name, has appeared with the Smithsonian, National and Atlanta Symphony Orchestras, holding teaching positions at Princeton University,



Karen Ritscher (above)
Webb Wiggins (below)
(Photos courtesy of Oberlin Online)

University of Pennsylvania and Peabody Conservatory.

In 1993, Wiggins served as visiting professor of harpsichord at Oberlin. Speaking from his past experience, Wiggins said that the Conservatory's historical performance program has grown in strength since the early '90s.

While he appreciated the talent of his studio and the "fabulous new

instruments" sitting elegantly in his office space, Wiggins strove to further improve the harpsichord program and embellish it with his own style and musical approach.

Wiggins, for example, intended to use his knowledge of vocal technique to coach and build a larger group of early music singers with whom his harpsichordists could work.

"Obviously, the Con has many fine vocal coaches, but none geared toward early music. Historical performance has never had anyone on faculty to work with [or] singers interested in early music [either]," he said. "I've done a good deal with that in the past and enjoyed it. So I'm working with a lot of singers here, too."

Ritscher, too, planned to work on refining the viola program and expanding it on some of her own terms. Part of her unique style involves an individualistic approach to viola technique and theory, which she wanted to incorporate into her lessons.

"I definitely represent a different branch," she said. "One of my teachers was Karen Tuttle, and she very much emphasized teaching through an emotional and physical approach. It has to do with being body-centered and using the whole self [when playing], and I'm interested in that."

Ritscher hoped that her method, which also involves collaborative projects as a goal, would help her violists in exploring new terrain and reaching new heights.

"I'm looking forward to building a vital studio," she said then. "I also hope to get into some cross work with my physical approach. I hope that through this multi-faceted approach, students will develop a better focus."

Both professors were thrilled with student potential and the institution, where, as Ritscher said, "Anything's possible."



Give me some of that old time: FolkFest returned with a bang this spring, featuring a weekend-long bonanza of performances from guests and students. (Photo by Chris Hamby)

Oberlin Orchestra Plays Through Time with Music

By Nathan Heidelberger
November 11, 2005

The Oberlin Orchestra came out of its chambers and offered a number of quality performances this year with a particular highlight on Tuesday, Nov. 8.

First on that program was Ottorino Respighi's *Gli-uccelli* ("The Birds"). At the podium was James Feddeck, a graduate conducting student who earned a B.M. in oboe and organ performance last year from the Conservatory. This year, Feddeck admirably handled his position as assistant to conductor Bridget-Michael Reischl. The young maestro led the orchestra at once with confidence, dignity and expressivity.

In an interview, he conveyed a clear vision of the music. The piece consists of five sections, a prelude and four descriptive movements about a dove, a hen, a nightingale and a cuckoo respectively, but there is more to it than that.

"It is not a trip to the zoo," Feddeck said. "Each movement is a story that the birds are simply a small part of. It's rather like a fairy tale book. You have a collection of very fantastic stories and images and people and places."

With a limited amount of rehearsal time, Feddeck was never able to express that idea to the performers, but there was certainly something about the incredible variety of moods and colors in the piece that pointed to what he was talking about. The music was at one moment elegant, the next lyrical and the next comical.

A master orchestrator, Respighi created these shifts effortlessly. The piece was, in fact, essentially an orchestrated retelling of themes from keyboard music by early composers such as Jean-Philippe Rameau and Bernardo Pasquini.

One strange bit of orchestration was the prominent introduction of a celesta in the fourth

movement and the continued importance of the instrument throughout the movement and into the next. The sudden addition of such a distinctive instrument so late in the piece was disorienting.

The rest of the concert was conducted by Reischl, though she often had little to do during the second piece, Witold Lutoslawski's *Piano Concerto*. The work, featuring Conservatory senior Nolan Pearson on the piano, had many sections with indeterminate rhythm where the performers were called on to repeat various patterns until the next section arrived, a device that made conducting unnecessary at times.

Pearson played well and demonstrated an excellent understanding of the piece. However, there were moments when Lutoslawski did not seem to be holding up his end of the deal. At times, the orchestra seemed to create a solid wall of sound on top of which the piano played short, sporadic figures. In these sections, it seemed like very little was going on. There was nothing for the audience to hold on to, and the whole piece suffered as a result.

Rounding off the program was Robert Schumann's *Symphony No. 4*. Unlike the Respighi, the piece is famous for its dubious techniques. It provided a great contrast to the Lutoslawski, though, with its distinct, recurring themes that made the piece easy to follow.

Aside from a few minor balance problems, the orchestra gave a skilled, sensitive, enjoyable performance, drawing the successful evening to a close with a triumphant major chord.

Finney hosted the orchestra's last concert of the year on Sunday, May 7, performing Brahms's *Tragic Overture*, Op. 81. In collaboration with the Oberlin Musical Union under the baton of Harry Davidson from Duke University, the two ensembles also performed *A German Requiem*, Op. 45.

Obertones Take on the Golden State

By Robyn Weiss
March 17, 2006

On Saturday, March 18, the Obertones came together in harmony to kick off their spring break tour in California. The ensemble, Oberlin's all-male a capella group, performed throughout the week, including two substantial performances in the Los Angeles and San Francisco areas.

"This is a preparatory concert for our tour so we can get used to [performing] and see what it feels like in the performance setting," said sophomore Rick Lawrence about their first performance here.

The Obertones performed 11 shows in seven days, not including last-minute additions and street performances. The Los Angeles show was at the Aura Night Club in Studio City, Calif. and the San Francisco performance was a \$5 alumni event at the College Avenue Presbyterian Church in Oakland. Both were open to the public, and marked the first paid concerts that the group has given on tour. Though this was the group's fifth California tour, this past spring break's big performances offered a new perspective.

"We thought it'd be cool to go to a place where people don't normally hear music like ours...We're reaching out a lot more instead of waiting for people [to come to us]," said senior Peter Sherman. "We just want to be rock stars."

A greater number of performances this semester fulfilled the group's



The Obertones (from left to right): (back) David Bogorad, Christopher Dice, Rick Lawrence, Nikrad Mahdi, Nick Aszling; (front) Alex Paik, Peter Sherman, Benjamin Whatley, Samuel Alfiler. (Photo courtesy of Alejandra Salazar)

goal for outreach programs. The Obertones include Sherman, Lawrence, first-years Christopher Dice and Nikrad Mahdi, sophomores Samuel Alfiler, David Bogorad and Alex Paik and juniors Benjamin Whatley, Scott Grogan and Nick Aszling.

"We lacked visibility last semester, so we're doing more performances now, for example working with the Alumni Association and at the Oberlin High School," said Sherman of the ensemble's efforts. "We want to promote our group on campus as well as our tour."

In addition to increased visibility in Oberlin, the Obertones also sang the National Anthem at the Lorain County Speedway on Saturday, April 8.

"We want to reach out to people," said Sherman. "There is a pool of

untapped resources that the College doesn't have the time to go after, so sometimes we're the first view that people get of Oberlin."

This view, according to the group, is a very diverse one. Its members speak ten languages among them and come from varying backgrounds and interests. In order to focus on the College community, the group includes few Conservatory students but an eclectic mix of College students.

This diversity, however, extends beyond the actual singers and into the group itself. By incorporating skits and dances into their performances, the Obertones seek a more offbeat image than traditional a capella groups.

"We're the black sheep of a capella," said Sherman.

They even incorporate humor to challenge previous impressions.

"We tend to make fun of ourselves while we perform or make fun of the image," said Lawrence. "We try to break the Oberlin mold and expose people to politically-incorrect things, for example our reality TV show skit that featured stereotypical characters."

The group left for their

California tour with this light-hearted attitude.

The Obertones plan to reach out beyond Ohio and California. Their main short-term goal is to tour Eastern Europe for two weeks next January. They consider this to be a good opportunity for the group and for the College as well, as it will expose a new audience to Oberlin.

Artist Recital Series

Legendary Pianist Goode Was More Than Good



Richard Goode
(Photo courtesy of www.oberlin.edu)

By Nathan Heidelberger
April 30, 2006

On Sunday, Sept. 25, world-renowned pianist Richard Goode took the stage at Finney Chapel to kick off this year's Artist Recital Series. Universally acknowledged as one of the greatest living Beethoven interpreters, Goode failed to surprise anyone by programming three Beethoven sonatas, though he shook things up a bit by playing them in reverse order from their program listing.

Goode walked out on stage with all the dignity one would come to expect from the world's foremost Beethoven interpreter — this dignity translated well into the first piece, the *Piano Sonata No. 6 in F Major*, Op. 10, No. 2. An early Beethoven piece, it was rooted in the classical style of Mozart and Haydn. The performance was very elegant, though there were a few isolated gestures, such as an intense arpeggio in the left hand that forecasted the later, rougher side of Beethoven.

This gruff, emotive quality came out more in the second piece, the "Pathétique" *Sonata*, Op. 13, one of Beethoven's most well-known works. Goode made the transition smoothly to the raw,

intense music from the lighter *F Major Sonata*, both in his playing and his body language. He was clearly swept up by the piece in the gorgeous second movement.

During the slow sections of the first movement, his use of silence for dramatic effect worked well. By contrast, he often did not pause long enough between movements. This was true throughout the concert, and it produced a sense that Goode was rushing into the music without properly preparing himself mentally. Perhaps such preparation was not necessary for the world's greatest Beethoven interpreter, though. The lack of pause certainly made it clear that the recital was being held on Goode's terms, not on the terms of the audience members. Those who wanted to shuffle around or cough between movements were left by the wayside.

In the third movement of the "Pathétique," Goode returned to the elegant style of the earlier sonata, but with increased intensity.

The third work was the *Piano Sonata No. 24 in F-sharp Major*, Op. 78. Goode seemed to be at peace with the music, which contained lots of flourishes and quirky runs. The piece earned a rousing foot shuffle from the balcony.

Following the intermission, Goode returned to

play Franz Schubert's mammoth *Piano Sonata in B-flat Major*, Opus Posthumous. The four movement piece, written near the end of Schubert's life showed off Goode's prowess at the keys.

The virtuoso also held a master class in Warner Concert Hall with five participants including junior Ying Ying Su, seniors Tian Lu, Mudi Han, David Munkittrick and recent graduate John Lee.

Goode was very thorough in his advice to the young pianists, taking his time and going into great detail. Overall, he seemed to be calling for more subtlety and expressivity from the players. He also called for greater unity within the pieces.

At one point he said, "Is it possible to play with more one-ness? I wanted to hear the piece more as a whole."

Goode demonstrated an incredible knowledge of the classical repertoire during the master class, showing a grasp on the different interpretive demands of different composers.

"I want to hear a little more of the mercurial quality of Mozart," he said in response to a piano concerto, "where every few measures he changes direction." Of Brahms he said, "When he writes 'slow,' you shouldn't play slow."

Goode's visit to Oberlin proved a success, enriching Oberlin's musical atmosphere.

Wayne Shorter Quartet Leaves Finney Short of Breath

By Sarah Politz
April 7, 2006

On the night of Tuesday, April 4, it was clear that a prophet had come to us: Wayne Shorter brought his Grammy award-winning quartet to Finney Chapel for the only jazz concert of the Artist Recital Series. The quartet has been critically acclaimed for an open, imaginative approach to collective improvisation and their commitment to keeping jazz fresh and spontaneous. Watching them perform live, it became clear that this sensibility is a natural con-

tinuation of a way of life.

The members of Shorter's band are among some of the most respected, most intuitive musicians in the world: pianist Danilo Perez, an Afro-Cuban master; bassist John Patitucci, a technical and spiritual giant; and drummer Brian Blade, whose rhythmic innovations approach the scope of Shorter's imaginative vision. Shorter began composing new music for the first time in several years with the formation of this quartet.

"I think he was waiting for the right person in every chair," said Patitucci.

In a master class on Tuesday afternoon, Patitucci explained how Shorter encourages his musicians to continue exploring the boundaries of possibility. "With this band, we have guys who are connected to the tradition, and I think that's why [Wayne] gives us the freedom to try new things. He doesn't want us to do past renditions. He wants us to keep moving forward, and he keeps pushing us there. He expects spontaneous composition."

Shorter has seen modern jazz through just about every major change in its history. He began play-

ing with Art Blakey and the Jazz Messengers in 1959; five years later, Miles Davis persuaded him to join his quartet on the road. Today, Shorter is considered by many to have been the compositional genius behind Davis's band. In 1970, he and keyboardist Joseph Zawinul formed the band Weather Report, which would go on to produce some of the most creative fusion music ever recorded.

Although the concert program promised that song titles would be announced from the stage, Shorter never addressed the audience. Many

listeners, save certain aficionados, knew nothing of the tune selection. It was often the case that, even when the saxophonist played one of his more familiar compositions, he referenced only the outline of its melody once or twice, while the group constructed a freer, more open improvisation using the original piece as a very rough guideline. They never let a song or a form hinder the creativity of the moment — spontaneity and inspiration were of prime importance.

At times, the quartet sounded
See Wayne, page 40

Multifaceted Turovsky Father and Daughter Fuse Visual Art with Music

By Santosh Prakash and Elena Lacheva
November 11, 2005

Unlike most artists of her fame and stature, painter Natasha Turovsky usually does not have the time to work out of a studio space, so she toils while traveling, painting on busses and airplanes, often slaving away in hotel rooms to perfect her pieces, redefining the landscape of contemporary art.

Already a prolific artist, Turovsky also leads a life as a concert violinist, a calling that requires her to juggle both bow and brush. On Sunday, Nov. 6 as part of the Artist Recital Series, she appeared with a 15-member chamber orchestra that she helped found. The ensemble performed on stage with a display of her paintings. A larger collection hung in the Conservatory's lounge and hallways.

Most notable is Turovsky's use of Western Classical music as inspiration for her art. She attempts to transpose musical phrases, ideas and feelings onto visual space.

"Sometimes I simply look for the colors and atmosphere, and other times I try to get the rhythm or movement from the music onto my canvas," she said.

Many of her celebrated works are directly based on well-known compositions. Her "Pictures at an Exhibition" series is drawn from Mussorgsky's work of the same name and her "Songs of the Earth" series, a part of the Conservatory exhibition, is based on Gustav Mahler's symphony. Particularly evocative, the series consists of six pieces, each representative of a movement. Elongated, faceless figures float while lying bathed in delicate hues, emanating an eerie luminescence as the painting's faded edges seem to dissolve into infinite space.

Having taken up painting at a young age,

Turovsky's earliest and biggest artistic influences came from European modernists Marc Chagall, Gustav Klimt and Egon Schiele. Her style, though, appears to be distinctively surrealist and somewhat Dalí-esque, with a strange blend of ghostly ephemeral figures, subtly expressive color schemes, quirky symbolic

by all forms of art which enrich her life.

"Art is definitely not a form of relaxation," she said, "but it is a part of me which I don't think I could live without."

I Musici de Montréal's performance was led by cellist, conductor and father Yuli Turovsky. The all-Russian music program



Cutting the corners: Visual art and music lovers enjoyed both veins of artistic expression in a colorful evening featuring the Turovskys. (Photo by Chris Hamby)

repertoires and an unreal but mysteriously uplifting sense of space.

"[I am] more attracted to absurdity than normality, and more to dreams than reality," she said. "It gives me freedom. Realism is limiting."

But while Turovsky admits that devoting herself to both music and painting can certainly be a challenge, she continues to be inspired

included Tchaikovsky's *Andante Cantabile* and *Serenade for Strings*, Borodin's *Nocturne for Strings* and Turovsky's arrangement of Mussorgsky's *Pictures at an Exhibition*.

The ensemble immediately established a great sense of musicality and professionalism from the very beginning. Particularly striking was the group's incredible coherence with perfect dynamic balance.

Mr. Turovsky led with a strong hand: He knew the group as if they were his own five fingers; it was a well-oiled machine that worked without a mistake. I Musici found an incredibly soft cantabile sound, sustained from the first note to the last. This was a surprising color — the subtle sound settled somewhere between a string quintet and a middle-sized Mozartean chamber orchestra.

After a charming performance of *Andante Cantabile*, the ensemble performed the *Serenade for Strings*. The first movement was passionate and extraordinarily polished, with a noble and warm character — virtuosic passages from the two celli never interrupted the flowing melody. The second movement — the well-known waltz — bore the courtly atmosphere of a Russian aristocratic ball. Prominently Romantic, the third movement was somewhat opposite to the Classical flavor of the work's opening. With an incredible pianissimo, the fourth movement began with long, folk-like melodies that stretched over the stage.

The Borodin began with an energetic cello solo, answered by the crisp, sharper first violin solo. Dialogue between the two continued to the end, with a never-ending pursuit for perfection.

Turovsky's arrangement of the Mussorgsky concluded the evening.

"It was scary to do this arrangement," said Turovsky. "Many people asked me, 'How dare you?' because the well-known orchestration by Ravel established itself as an authentic original. Will it be possible for me to achieve something with setting for a string ensemble?"

Turovsky included many new elements — interesting pizzicatos at the beginning, which contrasted with the dolce melody that followed — and combined it with some of Ravel's ideas. In the end, I Musici de Montréal's lush programming resulted in a triumphant concert.

Pinhole Photos Offer Surprising Perspective

By Julia Feldman
February 24, 2006

Melsen Carlsen's senior show, which ran in Fisher Hall Feb. 8 to Feb. 15, was comprised mainly of a collection of porthole-shaped portraits of Oberlin students not posed in any particular way. The viewer could discern a white-draped background, a dash of light and a slight blurriness that indicates the artist used a pinhole camera, a device that uses a tiny hole instead of a lens to create a photographic image.

What was not apparent from viewing the work, however, was that the camera was Carlsen's body.

For this series, his "Vaginal Pinhole Project," Carlsen made use of a pinhole camera with a flash to photograph his subjects from his vagina. Learning this important fact was startling, but as one assimilated it and continued to engage with the work, a thoughtful artistic agenda began to unfold.

Carlsen, who identifies as male, has often addressed his struggle with gender in his work. In doing so, he raises a number of other complex issues that challenge traditional notions of gender as well as presumptions about art and artistic relationships.

Each color photograph featured a friend or an acquaintance of Carlsen's in an undirected posture. In these images, Carlsen seemed to confront aspects of his sexual identity by asking others to confront them with him. What was recorded, then, was the subject's reaction to and interaction with Carlsen, and the situation he had set up for both of them. The artist's models thus had a significant impact on the form and meaning of the work.

In an interview, Carlsen stressed his subjects' contributions to the finished pieces. A lot of pressure was placed on these friends and acquaintances to interact with Carlsen and his unusual technique — they were "caught in the headlights," as Carlsen described it. Where was the viewer's gaze directed, and what might this have indicated about the individual or the project?

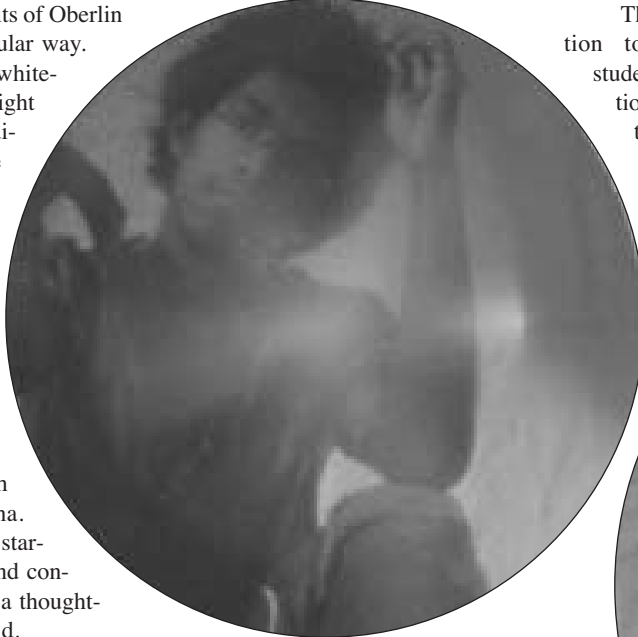
"The model is looking at you, and looking at you as if you are the vagina," Carlsen said.

One model avoided the quandary of "how to look" altogether

er by covering his eyes with his hands. This reaction displays both a self-consciousness and a consciousness of relationships. The subject was in fact Pipo Nguyen, Carlsen's photography professor. Thus, he further complicated the issue of the gaze by refusing to participate in it.

The photograph also called attention to the taboo that exists in student/teacher relationships, in addition to the already complex relationship between artist and subject. Carlsen's subversion of these relationships

left the viewer on



The Whole Story: Evocative images displayed in Carlsen's show in Fisher Hall. (Photos courtesy of Melsen Carlsen)

uncertain artistic ground.

Typically, portrait photography has been thought to contain an element of the voyeuristic: The photographer, and later the viewer, seem to peer in on the subject's private life. Here the relationship had been very much reversed, with the subject asked to play the part of voyeur.

Assuming the role of viewer, one was also quite removed from familiar territory, as one occupied neither the subject's nor the artist's perspective. What we saw came from Melsen but was not his perspective; in this sense, the image emanated from his body, not from more typical origins of artistic work.

"I'm really trying to think of my body as an integrated whole and not think of my mind as being separate or my gaze as being limited to my eyes," Carlsen said.

This effort to lessen the disjunction between body and mind

came through powerfully in the other series at the exhibition.

A curtained-off portion of Fisher hid another photo series, "Chest Surgery," for which a close friend of Carlsen's followed him around as documentarian. It depicted Carlsen with close friends and family throughout the periods before, during and after his recent double mastectomy.

While the images were captured by someone else, they were edited, chosen and installed by Carlsen.

Just as the "Vaginal Pinhole Project" showed that there was more to Carlsen than his outward appearance, this highly personal documentation of the artist insisted that more was at work than the outsides of things.

The emotional and physical pain that register on Melsen's face throughout the series attested to the fact that coming to terms with one's identity cannot be as simple as cosmetic surgery. Carlsen, who is friendly and open, spoke cheerfully about the difficult experiences that the series depicts.

"I was much more vulnerable than I was having my genitals exposed [in the "Vaginal Pinhole Project"], because I actually identify with this, as opposed to with my genitals."

He laughed at the apparent strangeness of the idea. Carlsen felt that this vulnerability stood as an "offering" to the viewer,

since the discomfort of the complementary "Vaginal Pinhole Project" rested mostly with the subject and viewer, rather than the artist.

The last image of this series featured both a smiling Carlsen and a conspicuous bandage, just placed over his still-healing nipple.

This seemed to suggest that there was more to the story than we could see, that the struggle for identity can't be reduced to a single event.

Carlsen said, "It's not a closed narrative. And it's not like the surgery made me whole. It definitely helped me to realize my body, sure, but it's not like it was without sacrifices."

Students' Show at Fisher Tackles Diverse Subjects

By Alicia Eler
November 4, 2005

Junior art students Mika Ebbesen, Hannah Fenley, Jennifer Ray and alumnus John Hensel, OC '05, contributed to a mixed bag show sponsored by the Oberlin Photography Co-op that ran in Fisher Hall from Nov. 3 to Nov. 8.

While the show did not exhibit a clear theme, the works by each individual artist were able to visually titillate and challenge the viewers' ways of looking at nature, the desolate Ohio landscape and various facets of the human form.

"Hybrid," a series of photographs produced from handmade slides by Fenley, showed magnificently colored images of insects and parts of plants. To construct the slides for these images, Fenley pressed the bugs and plant parts onto single slides,

placed them into an enlarger and then printed directly onto photographic paper.

This process is a technique similar to the photogram, through which Fenley was able to produce images without using a camera. The photograms showed a likeness to 19th century photographic examinations of specimens. No two images of Fenley's work were ever the same due to the unstable nature of the slide.

The beauty of her work lay in giving the viewer a microscopic vision of layers and brilliant inverted colors. Through the process of being made into slides, the look of each insect or plant part changed drastically, morphing into a completely distinct entity.

Ray's series, "Limbo," was images of the desolate Ohio landscape set in fantastical, eerie colors. Driving out of Oberlin and into the country-

side during the late hours of the night, Ray sat with the shutter of her 4x5 camera open for anywhere from 16 minutes to seven hours at a time. These long exposures usually produce super-saturated colors at night, which were a sharp change from the usually drab daytime colors.

Ray's quest for adventure and danger led her to go out on these evening journeys, and the risks paid off in the form of stunning images. When asked how she was able to produce such fascinating colors, Ray said that "most of [her] work happened by chance."

It was this combination of chance and dedication to photography that allowed Ray to produce such beautiful images. The combination of vibrant colors in a vacant and eerie setting gave a new perspective on the world outside of Oberlin's tightly enclosed liberal bubble.

Ebbesen's "Uh-Hu," a body of photographs in two series, seeks to explore two separate themes. The first series, "HanaOtoko," or "Flower Boy" in Japanese, investigated and attempted to subvert ideas of male cultural gender expectations by placing flowers behind male models' ears or covering their faces with flowers. Making a direct reference to Dali's surrealist images of women with flowers in front of their faces, she harkened to the idea that flowers are usually associated with female sexuality.

The idea of subverting these cultural gender expectations fell short, because the men did seem "feminized" by the flowers. The images themselves were beautifully printed and required dedication on the artist's part, but the concept of subverting the association with the feminine did not show through.

In her female series, "Bleeding Mountain," Ebbesen again picked a wide range of models for her photographs. Across their backs she sprinkled drops of water and then placed a peacock feather running downwards. The positioning of the women felt serene and proud, though their strained necks left the viewer feeling a bit uncomfortable.

Ebbesen's interest lay in this challenge of working with bodies and communication. Indeed, the photographs were printed extremely well, and she succeeded in utilizing the bodies to her satisfaction. Still, it was impossible to separate the bodies from their skin colors, and it soon came to the viewer's attention that Ebbesen did not wish to interrogate any issues

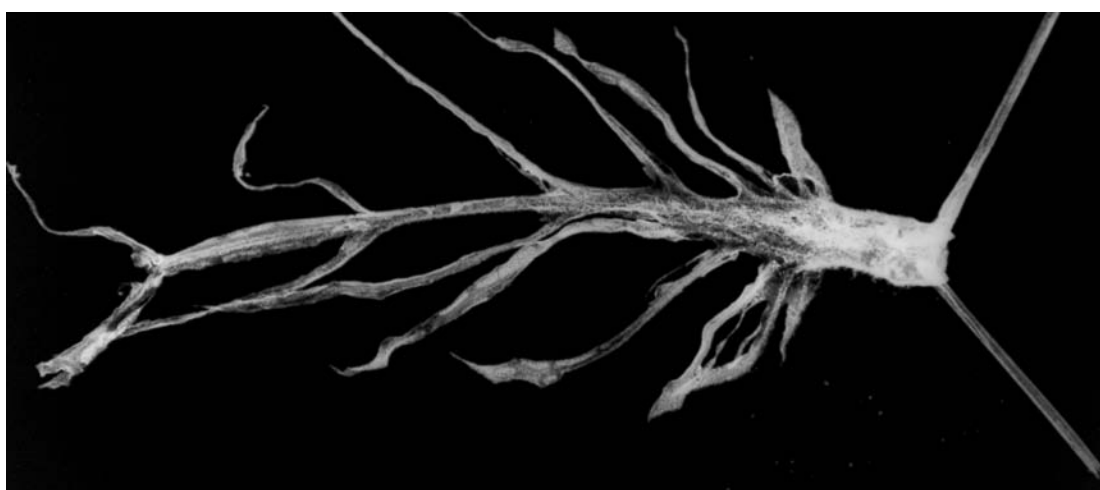


Head of flowers: Ebbesen's males posed with flowers. (Photo by Mika Ebbesen)

related to racial difference in her work.

The last installment of the oddly-curated show was work by Hensel. He exhibited 17 extremely close-up photographs of singular eyes. His interest in making this work lay predominantly in the exploration of photographic processes.

In order to obtain such extreme close-ups, he attached an overhead projector lens with wire to a 4x5 camera and masked the lens so as to isolate just enough room for the eye. He then asked students to lie down with their heads on a pillow and then allow him to photograph their eyes very closely. His decision to focus on the eye lay in his belief that it is truly the most interesting part of the human body. The result is a frighteningly close look at a fragile, vulnerable organ.



Nature-inspired art: Fenley used outdoor objects to produce this photogram-like image. (Photo by Hannah Fenley)

Allen Memorial Art Museum

Borys, Allen's Curator of Western Art, Resigns

By Kayla Shifrin
February 24, 2006

Stephen Borys, curator of Western Art at the Allen Memorial Art Museum since 2001, was tempted away from Oberlin by the Ringling Art Museum, established by the family of circus fame. The largest university/college complex museum in the country, the Ringling boasts an impressive collection of pre-20th Century European paintings, as well as a soon-to-be completed renovation of the entire facility.

"It's too good an opportunity to resist. It's a great collection," said Borys. The Ringling is located in sunny Sarasota, Fla., but Borys claimed the weather had nothing to do with his decision to leave.

"I'm Canadian!" he exclaimed. "I've never been without snow."

Before coming to Oberlin, Borys received his doctorate at McGill University and then worked as a curator at the National Gallery of Canada in Ottawa. During his four-and-a-half year tenure at Oberlin, the AMAM saw increased national and international visibility, doubled attendance and twice the number of objects on display, despite

the fact the since 2003, Borys had been the only collections curator.

Borys also taught art history courses; last year, he organized an acclaimed exhibition, *The Splendor of Ruins in French Landscape Painting, 1630-1800*. He insisted, however, that the work was not all his. He kept the exhibition catalogue from *The Splendor of Ruins* in his office and was very proud of the fact that several student names were listed prominently on the title page.

Of his students, he said at the time, "They're the thing I will miss the most. I'll miss the collection, but...time and time again, students here have done work at the graduate level. They have become my colleagues."

Borys referred back to *The Splendor of Ruins* which, in addition to the exhibition itself, also included a senior seminar, a symposium and a lecture recital series.

"This is the sort of thing we should be doing," said Borys. "The AMAM is one of the great college art museums, but it can't just keep building on its old reputation."

He also pointed out that at the time

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Innocence in America: Edward Steichen, "Improvisation - 'What Price Glory?'" (Photo courtesy of www.oberlin.edu)



Experience in America: Diane Arbus, "A Young Brooklyn Family Going for a Sunday Outing" (Photo courtesy of www.masters-of-photography.com)

Student Curator Faces America in Show

By Robyn Weiss
February 17, 2006

From the color of the frame to the position of the label to the overall layout design, every detail must be considered. Curating an art exhibition requires both creativity and precision. For senior art history major Nadiah Fellah, composing the photography exhibition *Facing America: Portraits of the People and the Land* was a unique challenge that allowed her to work with the Allen Memorial Art Museum's actual collection.

"It was the most demanding and stressful thing that

I've ever done," said Fellah, "but it was the most rewarding, too. It was exciting to work as closely with the museum's collection as I did. As an undergrad, you don't get the opportunity to curate very often."

Fellah, who served as a curatorial assistant at the AMAM and worked with former Curator of Western Art Stephen Borys, was responsible for deciding which works would be included in the post-1930s photography exhibition, which would be composed entirely of pieces from the museum's own collection.

In past years, Borys had selected different students

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Performing Images, Embodying Race

March 3, 2006



Dreaming Butterfly: Blanche Bates as "Madame Butterfly," lithograph after Sigismond de Ivanowski from *The Century* magazine, March 1907. (Photo courtesy of www.weslyan.edu)

Performing Images, Embodying Race, a traveling exhibit with curator Robert Lancefield, opened at the Allen Memorial Art Museum Monday, Feb. 27 and will run through June. The exhibit, organized by the Davidson Art Center at Wesleyan University, focuses on the various ways Westerners portrayed "Orientals" through visual and performing arts as well as other types of media.

Because all the material was collected for Lancefield's Ph.D. dissertation in anthropology, there are an incredible number of artifacts. However, the exhibit is divided into categories and moves in chronological order, making the experience less overwhelming and easier to absorb. There is also an excellent write-up at the entrance explaining the fairly complex intent of the exhibit.

The exhibit starts with portrayals of "Orientals" in United States newspapers from the 19th century. The selected images consistently suggest an exotic "other" who is meek and submissive. As the exhibition continues, moving into later centuries, these stereotypes remain fairly consistent, with Asian women suffering the most exploitation.

These pictures, along with the repulsion they arouse, are representative of the exhibit's intentions: to show how such portrayals of Asians framed everything in racial terms and stripped Asians and Asian-Americans of authority over their own identity.

American depictions of Asians and Asian-Americans from the 19th and early 20th centuries presented influential false ideas about the "Oriental," relegating them to the position of the "other" and refusing to give them individual voices.

As an attempt to counterbalance the plethora of images that rob Asians of their social agency, the exhibit concludes with the art of two artists, Mayumi Oda and Saiman Li, both of whom were born in Asia but later moved to the United States. Their pieces are examples of Asian art that do not focus on race and instead express individuality.

-Anna McGlynn

Portraits of the Black Experience

November 4, 2005

Portraits of the Black Experience, an exhibit at the Allen Memorial Art Museum up through Sunday, June 4, has the perfect recipe for greatness — an overwhelming subject matter and an unassuming size. Small enough to demand close study, it covers in its small space an evocative range of artistic experience, simultaneously historic and intimate.

Curated by Susanna Newbury, OC '05, and the Allen's former Curator of Western Art Stephen Borys, the exhibit was conceived primarily in response to frustration expressed over the dominance of western art on display at the museum.

On one end, there is Richmond Barthe's highly classical, highly academic "Head of a Negro." The bust of the beautiful boy stares back, serene and idealized. Contrast this with John Wilson's more contemporary etching, "Martin Luther King, Jr.," which depicts the leader through a violence of deeply scratched lines, the body emerging darkly from them.

Folk style is seen in Horrace Pippin's oil painting, "Harmonizing," and the equally brightly colored but more ambivalent, "Conjur Woman" by Romare Bearden, has a frenetic intensity even as it is both rhythmic and beautiful.

Most of the works are in tones of black, sepia or gray, unified further by a sense of the unsaid, or fragmentation. Carrie Mae Weems' set of photographs, "Grabbing Snatching Blink and You Be Gone," is focused around a certain place — Goree Island — that has specific historical connotations concerning the slave trade. Willie Cole's contemporary piece, "Proctor-Silex (Evidence and Presence)," uses a backdrop of burn marks made by placing a household iron on canvas, which hangs behind a small, African-style sculpture made out of the parts of an iron.

"I think the works shown are attempts to counteract the silencing of African Americans throughout American history and are in fact attempts to reassemble that history pictorially," said Newbury.

The greatest strength of the show is its willingness to stretch the definition of what makes portraiture. The show includes the idea of place in its subject of personhood and encapsulates a wide assortment of artistic mediums ranging from historical photographs to found objects.

-Anna-Claire Stinebring

Japanese Art Prints

September 23, 2005

An exhibit at the Allen Memorial Art Museum last fall, *Visions of Turmoil and Tranquility: Japanese Woodblock Prints from the Collection*, offered visitors the rare opportunity to view one of the most impressive collections of Japanese prints in the country.

The prints displayed were from a golden age of isolationism in Japanese history — the Edo period (1615-1868), the time of the ukiyo, or "floating world" — during which pleasure quarters thrived in large cities devoted entirely to geisha and theatrical and other performing arts.

Early ukiyo-e, or "pictures of the floating world," were cut from one block and hand-painted. For the most part, ukiyo-e prints were portraits — a non-stop catalogue of everyone who was anyone in the 18th century, including courtesans, geisha and kabuki actors. It was only at the beginning of the 1800s, faced with government censorship and new exposure to the West, that the ukiyo-e tradition shifted toward landscapes.

Following the tradition from its black-and-white days when everything was cut from one block and hand-painted, the art displayed in the exhibition gave simultaneously a sense of stylistic and cultural history, a brief introduction to methods and techniques and a sense of the artists themselves.

The exhibit displayed works by masters such as Harunobu, who introduced color printing, and Kuniyoshi, the Japanese equivalent of Goya, as well as works from Hokusai, known around the world for his astonishing landscapes.

The final works of the exhibit, from the iconic series of the artist Hiroshige, who, though now extremely famous, thought of his prints as basically very classy travel advertisements. Almost scientific in their serenity, they are considered to be the original picture postcards.

Exhibition curators included AMAM director Stephanie Wiles, junior Miki Kawasaki and senior James Keary.

-Anna-Claire Stinebring



Kuniyoshi: This woodblock print shows a young boy protecting his father from a tiger. (Photo courtesy of www.oberlin.edu)

Spring Back Dance: Pregnancy, War and Gorillas

By Laurel Fuson
April 7, 2006

The weather changed just in time to welcome the opening night of the 2006 Spring Back Dance Concert. The sun outside melted magnificently and mild feathery warmth moved around those entering Warner for the show. Inside, student choreographers sprung onstage; new life covered the wooden dance floor like the daffodils that were just beginning to rise out of greener grass outside. Warner Main Space was a tiny Tappan Square — less pedestrian, more synchronized.

The one-and-a-half hour show began with “in other words,” a piece choreographed and danced by sophomore Julia Daniels and junior Elise Sipos. The dance was meant to portray “all female relationships — lovers, sisters, mothers and daughters” through fluid moments of togetherness and separation. Dressed all in white and bathed in pink light, the two touched each other’s faces in wonder in the first section, while the middle section was ushered in with warm yellow light and marionette-like dancing. The third and final movement was quiet, blue-grey. The relationship between the dancers seemed to have moved to an emotionally strong yet physically delicate connection.

The lights came up again to a solo piece; sophomore Lucinda Segar danced her own work, “on sitting in a still room.” She sat on a folding chair with her back to the audience, a lamp glowing at her shoulder. While Gillian Welch’s “I Made a Lover’s Prayer” sounded introspective tones, Segar danced

with only her hands in the beginning.

“I have been greatly influenced and changed by the presence of two people in my life who are both greatly affected by disability, and I am continually struck by the beauty and grace of their co-existence....I was experimenting with both embodying their particularities and gestures, as well as trying to articulate, physically and through movement, their respective and collective courage and grace,” said Segar.

Next, senior Liz Johnson walked on to the stage, dressed in plain loose clothes. An “episodic dance-theater narrative,” her piece involved a monologue and several different scenes and dances, telling the intimate and personal story of “my apostrophe,” a college-aged woman who realizes she is pregnant. Changes in music were abrupt, cutting off moments in the dancer’s life and pushing new ones with urgency. A rush of deep emotion closed the piece as Johnson cried about her situation.

Abrasive sounds welcomed the next act, junior Beth Rogers’s “my homeland.” Along with dancers first-years Hannah Verrill and Alesandra Zsiba, she danced to the beat of garbled Iraqi poetry. The piece represented a land invaded with a war on the rise. In contrast to the dance before, this one showed relatively little emotion, but was compelling in its sense of urgency as the three dancers moved together through danger and destruction.

The next piece involved similarly uncertain positions. Seniors Jeremie Chetrit and Tatyana Tenenbaum collaborated in a dance

that depicted the process of choreographing a piece.

“I will stand here, watch you, want you — should I say that?” said Chetrit.

“Just say what you’re doing,” replied Tenenbaum.

In the dance, Chetrit watched as Tenenbaum crawled away into the shadows, pining for her through

Dana Kelley. Grooving to the Gorillaz “Feel Good Inc.,” the two moved about like gorillas themselves, their hands curled into animal forms.

Until their bow (gorilla-style) at the end, the two played gorillas, acting out in occasional dance breakouts that spurred laughter from the audience.



Spring Fling: Zoe Barton, Georgia Wall and Micheline Heal perform “all alone in a crowded room,” a piece choreographed by Wall. (Photo by Helen Levi)

movement. When she returned, the two became a tangle of limbs as they sought to figure out the dance. The piece, “in that light, lying down,” drew from Butoh dance and contact improvisation. As the dance continued, Chetrit danced in a stilted, shaky manner, but his actions remained strong, revealing the emotion behind writing a piece.

Senior Ruby Rae Anderson choreographed and danced the next piece, “silverback touch,” and was accompanied by first-year dancer

Verrill and Zsiba appeared again, this time as authors of their own piece, “corpus callosum,” which involved a physical portrayal of some of our deepest internal struggles.

“Essentially the dance seeks to express the relationship between the self and the imagined self,” said the duo. “How do they relate? How do they see each other? When can they see each other? When can’t they? Can they ever function as one? We then tried to explore the

sadness that is a result of coming so close, and being so near without actual unity.”

The next act, “all alone in a crowded room,” took a slightly different turn from modern dance. Johann Sebastian Bach’s 25th variation in the infamous Goldberg Variations softly brought the piece into being; the notes of a piano accompanied choreographer and dancer sophomore Georgia Wall and first-year dancers Zoe Barton and Micheline Heal as they floated through positions that resembled classic ballet, representative of the external self. The dancers then moved inward, becoming disjointed and out of sync, moving uncertainly to quivering cello music.

The final piece was a large-scale ten-person group dance led by choreographer/dancers junior Caribeth Klemundt and sophomore Rakia K. Seaborn. Called “p.p.s. mostly I remember how you mispronounced my name,” the dance focused on identity through the acquisition and removal of high heels. Done as a structured improvisation, the dance allowed dancers first-years Chelle Lewis and Dana Kelley, sophomores Elyse Perruchon and Cat Wolner, and juniors Sipos, Amy Oelsner, Jessica Scharff and Rebecca Shaykin to comment on identity through their movements. All wore variations of the same little black dress, perhaps hinting at a shared quality, until the end where they broke free and stripped down to reveal colorful underwear. This vibrant ending, done to Nina Simone’s “Funkier Than a Mosquito’s Tweeter,” ended the show with an appreciatively noisy audience.

Things Were Not at all *Cruddy*: Some Good Times With Lynda Barry

By Anna McGlynn
April 21, 2006

Dear anyone who finds this: Lynda Barry came! She came and gave a lecture on Monday April 17 at exactly 7:34 p.m. The lecture was supposed to start at 7:30 p.m., and like tons of people were waiting and thinking “Where is Lynda, Where is Lynda?” because she was nowhere to be found. Was she even going to show up at all? But she was doing that special thing that gives you creepy chills when you’re watching a scary movie, that super cool thing all good writers can pull off without a hitch: suspense.

And suddenly, without further adieu, poof! There she was, Lynda Barry, the author/cartoonist of a million great works like *The Good Times Are Killing Me, One! Hundred! Demons!* and *Cruddy* — not to mention the long-time friend of Matt Groening and totally groovy chick! Yesss, yesss,



Bursts from Barry: Multi-talented Barry gave an animated lecture. (Photo by Chris Hamby)

yesss! She rose up from behind the podium to surprise us all like a rabbit from a magician’s hat and everyone burst like fireworks into jubilant applause.

The attention must have been pretty surprising to Barry, because she got kind of red in the face and for a moment it looked like she was going to turtle-up on us, but she didn’t. In the blink of an eye, she transformed from a shy, middle-aged woman to stand-up comedian with boundless energy.

“I always sweat enormous amounts when I get nervous,” she said, fanning herself with her shirt. “And I always think the best thing to do when I am nervous is sing,” she explained, and began a most elegant tune, “I was born a meat-cutter’s daughter.”

The song was like much of Barry’s work, which tends to have an autobiographical bent. It also had her trademark sense of humor, so often

wielded to cut to the center of many a dark and difficult subject with such grace that the reader is left open-mouthed.

But anyway, this hard-nosed reporter desperately wants to get to the heart of things, to the meat of Ms. Funk-Lord’s imparted wisdom. And that was: Writing! Play! Images! Jokes ‘n’ Jokes ‘n’ Jokes!

“Writing is like flying, time traveling, turning invisible.... Kids do these things all the time, but adults aren’t allowed to play. Dancing, singing and drawing are all things adults think are best left to professionals...like Jessica Simpson,” she said.

It was at this point that I realized Barry was not wearing any shoes. She shifted back and forth on her tiny feet, lamenting the adult condition where fun stops at exercising in green spandex.

“Oh, it’s too late for me, man,” she said, impersonating the jaded coming-of-ager who

See Will, page 42

OCircus! Tumbles, Juggles and Hula-Hoops its Way into Our Hearts

By Kayla Shifrin
May 5, 2006

OCircus!, a performance which was the culmination of Elizabeth Johnson’s senior project and various circus ExCos, reflected the great range of eclectic talent present at Oberlin College. During the weekend of April 28, diverse audiences watched with amazement as the cast juggled, tumbled, clowned, mimed, stilted, unicycled, did poi, contact danced, contact juggled, step danced and hula-hooped, more often than not with the greatest of ease.

OCircus! began organically last year as a hodgepodge of circus-related ExCos and people who liked to stand outside Warner doing tricks. Recognizing the interest in circus arts at Oberlin, Johnson began a networking process with senior Naomi Altman to organize the diverse groups. Slowly, a patchwork of people who each knew an interesting trick began to come together.

“People kept coming up to me and saying, ‘Oh, did you know I can unicycle?’” said Johnson.

“It sort of bubbled up out of the ground,” said junior Andrew Broadus, who began as one of the students juggling outside of

Warner. “It had to happen. It was time.”

This year, the circus was set in Hales Gym, which OCircus! did a very good job of making “circus-y.” Before the show and during intermission, there was face painting, cotton candy and even a clown or two warming up the crowd. The 11-piece band was also decked out in scattered clown wigs and makeup, conducted by the green-glowstick-wielding junior Thomas Carroll.

The varied music was one of the most fascinating things about OCircus!, as it had all been written by composition majors. In a previous interview, Johnson talked about the difficulty of such an enterprise, because if the stage action all conformed to the music, then there would be “much less room for improvisation.”

The show began at a slow pace, with a good 15 minutes devoted to the set up of the plot — a school of children dressed all in green was joined by a girl in pink overalls (junior Amy Oelsner), who felt terribly out of place. She soon met an unusual bird, played by junior Elise Sipos, who intended to take her to the Ringmaster (Johnson) — a person who, the girl hoped, could make her “cool.” The message of the show was a simple one about being different and true coolness, easily palatable to the children

in the audience but not too lame for most jaded college students.

As Oelsner traveled through the forest on her way to the circus, she encountered all sorts of strange creatures doing strange things — which was, of course, the circus itself. “We’re creating a world...you’re willing to go along with it because you totally believe in that world,” said Johnson.

The first half dragged a bit, with each act running a trifle long. The choreography of all the acts followed a general guideline — beginning simply, then gradually increasing in difficulty and amazement. This was probably the most effective way to draw an audience into the techniques, but it became slightly repetitive by the end.

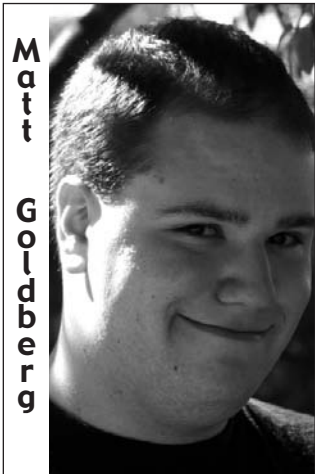
There was a wide variety of talent among the performers, which was not surprising considering that OCircus! pulls from both technically-advanced clubs and beginning ExCos. Some of the tumbling and stilted acts were particularly labored, with the performers seemingly uncomfortable on stage.

Especially notable performances from the first half included jugglers junior Case Conover and sophomore Mark Wessels, who

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WANTON DISTRACTION

We can remember it for you wholesale



Matt
Goldberg

Nostalgia isn't all that it's cracked up to be
November 18, 2005

Our inner children can help keep us sane. Then again, they can also lead us to make some pretty poor decisions and keep us in a state of arrested development. But it seems as if there are more and more attempts in popular culture to retard our cultural maturity. This isn't to say that pop culture used to be the path to adulthood, but recently it seems that the intoxicating aroma of nostalgia produced by current pop culture is actually leading us away from adult life and back to the loving arms of our Rainbow Brite footsie pajamas.

I understand that nostalgia is not going away any time soon nor is it a recent phenomenon, but the distance between the present and our rose-colored past keeps growing shorter.

When VH1 did "I Love the 70s" and "I Love the 80s," I thought, "Oh my, what an interesting look at the trends of yesterday. Now I understand all those Family Guy references." But then last year VH1 did "I Love the 90s," and it seemed rather odd. Why are you talking about *The Sixth Sense*?

Unless you're currently under the age of ten, why would you need to be reminded? Who doesn't know where the line "I see dead people" comes from? It just seemed plain wrong that we had "I Love the 90s: Part Deux" earlier this year.

Now, I'm no historian, but I've spoken to some who have confirmed that the '90s only ended about five years ago.

So where's the longing? It seems to be the equivalent of telling someone good-bye, walking five feet away and then turning around and shouting, "I miss you!" If we don't learn to let go a little, then we're gonna be subject to "I Love the Last Month Strikes Back," and I think we can all agree that no one other than Michael Ian Black would want that to happen.

But where there's a hole in your soul, you can rest assured there's someone else ready to fill it with over-priced stuff.

Let's look at the clothing chain, Hot Topic, a store I like for some of its amusing products, but mostly hate because of everything else it sells.

Other than making money off punk, emo and goth kids (because hey, who doesn't like being stuck in a room with them?), Hot Topic wisely tries to cash in on nostalgia before the nostalgic potential customer has time to spend his money on little things such as "student loan payments" and "food." Along the walls, you can see T-shirts featuring the old Nintendo controller, Care Bear plushies and Tinkerbell bed sheets.

While such items can be useful conversation starters, I don't think that overcoming shyness is the main reason for purchasing these items. The reason they're made is the same reason you buy: nostalgia.

Not all nostalgia is bad, but it can be problematic when you choose to ignore the good adult sense you've earned and instead



go back to your childhood value judgments. For instance, look at the 1986 David Bowie film, *Labyrinth*.

Despite the scene-stealing performance of Bowie's package, it isn't a good movie. If anything, it should push you to grab a more classic version known to some as *The Wizard of Oz* (it's very important you make sure "The Wizard of" is in front of that "Oz" or else you will be in for a less-than-magical time; the *Dark Side of the Moon* album will not sync up at all). Rather than expand our world, we keep it small and insular.

As much as I would like this to be a black-and-white issue, it's not, because we all have to appease our own inner child in different ways.

Some might see action figures (not dolls; dolls are for girls) as an acceptable decorative piece, while others see them as childish substitutes that would look like Greek kouros if they were smaller and could hold lightsabers.

If you think wine-tastings and talk of orange futures are boring, that's fine, but don't run to the opposite side and start proudly jamming aspirin up your nose and tying tampons together to make nunchucks so you can pretend to be Michelangelo (the ninja turtle, not the painter, although he might have used nunchucks; I'll have to check with the historians).

For your wallet's sake, for your self-esteem's sake and for our culture's sake, drink from a big kid glass and step away from the sippy cup.

Alum Josh Ritter Sticks to Folk Roots



The Folk Years: Lone musician Ritter returns to his Ohio roots.
(Photo courtesy of www.markschenk.com)

By Laurel Fuson
April 28, 2006

Josh Ritter, OC '99, chose Cleveland to kick off his latest tour promoting his most recent album, *The Animal Years*. On April 26, fans of the singer/songwriter filled the Beachland Ballroom bursting with anticipation, half-smiles on faces, trying not to look too excited.

Ritter had recently signed on to V2 Records, a major label that is not necessarily known for producing folk music. And Josh Ritter is a folk musician. Though the relationship seems strange, Ritter seemed to be thriving in his newfound success.

"When I started playing, I thought, who can do [the recording] better than you can?" Ritter said. "However, if you are given the opportunity [to work with a larger label], then why not?"

The stage was filled with instruments, a sign that Ritter had moved on from his early days when he recorded in the Oberlin Conservatory using only a guitar, his own voice and the occasional cello in the background. Small glowing lamps with shades the size of coffee mugs were placed above the black tangle of chords and amps, perched in decorative positions near the seats of band members.

Ritter himself entered, accompanied by screams from the audience as well as the other members of his band. Smiling, he took up an acoustic guitar and began the show with "Idaho," a ballad from his new album. The quiet, melodious song soothed the excited audience while giving an impressive show of Ritter's vocal talent.

Three more songs from *The Animal Years* followed, including

an enthusiastic version of "Good Man," an optimistic tune that falls in line with Ritter's ever-present smile. The song surpassed the quality of its album version by leaving out extraneous noises and backup voices that are so distracting in the recording.

A hyper drum intro that induced a furious clapped accompaniment from the audience then welcomed in "Snow is Gone," a favorite from Ritter's previous album, *Hello Starling*. As well as being seasonally appropriate, the song induced a sigh of familiarity; the audience was glad to see an old friend after so many new introductions.

Ritter acknowledged the difficulty of exposing new work, likening the experience to a time when he had to introduce a girlfriend with tattoos all over her body to his parents.

The next songs were a scramble of new and old, mellow and intense. The lights went up and down to make sure the audience got the point. For the agitated yet placid *Hello Starling* tune "Wings," the stage became almost completely black as Ritter picked at an acoustic guitar, all other instruments suddenly a whisper.

"Roll On," from successful 2002 album *The Golden Age of Radio*, was a part of the mix as well. Ritter dedicated the song to novelist Muriel Spark, who died April 13.

The longest song on Ritter's new album, an anti-war rant titled "Thin Blue Flame," had Ritter worked up, wrought with emotion and tense, a good distance from the chuckles of the rest of the show.

"This song is about how we shouldn't give up being as confused

as we are right now," said Ritter.

But inevitably, the lights came back up and Ritter became nostalgic, singing an old song, "Me & Jiggs."

"I wrote this in Ohio," said Ritter of the song that he reportedly composed while sitting in Tappan Square during his time here at Oberlin.

Ever inclusive, Ritter encouraged audience participation in "You Don't Make It Easy Babe."

"This song is for Dick Cheney, our most lethal vice president," Ritter said. "Sing it like you're singing to a dick."

Ritter topped off the show with two songs named after different girls: a new, barroom brawl type song, "Lillian," and the sweet song of young love that has been rather popular for the past three years, "Kathleen." He blew a kiss at the microphone as he played the final notes, thanking the audience for a great show.

The audience demanded an encore and received the biggest treat of the night when Ritter, alone on stage, stepped away from the microphone and did an unplugged version of "Lawrence, KS." The choice was a deviation from the set list, played in reverence to a shouted request. Considerate and still somewhat humble, Ritter understood and played to the desires of the audience.

He finished with the well-known song "Harrisburg."

"Make it sound enormous," Ritter said, grinning into the microphone.

However, then the audience was thrown off guard and amused by a sudden visit from the Temptations. Lines from their hit, "Papa Was A Rollin' Stone," interrupted lines from Ritter's own tune. Ritter made a triumphant exit, happy to end on a humorous note.

Cheery chatter filled the room once all were sure he had really gone. It is clear that although Ritter's latest album may be a little dressed up from what he has done previously, the charm is still there. Perhaps Ritter will consider recording a live album, for it is in concert, outside the studio walls, that he seems to truly shine.

The warm sentiments carried on to after the show, when Ritter received all who had lined up to talk to him. He hugged current Obies, reminiscing and sharing memories with them while they talked about the present; he took demos from budding artists and signed CD cases for siblings. Though he is on the path towards mainstream success, Ritter still remained true to his friendly folksy roots.

Western Art Curator Bids Farewell



Stephen Borys (Photo courtesy of www.oberlin.edu)

Continued from page 35

of "The Splendor of Ruins," although the show was a success, the museum was 50 percent understaffed.

At the Ringling, Borys will be working with graduate interns from both Florida State and New College. However, the Ringling is not located on either campus, meaning it will lack the daily influx of students that the Allen enjoys. Although Borys said he was looking forward to meeting his interns, he said, "I won't be able to recapture the students I have here."

Despite his reluctance to leave his students, Borys seemed, in some ways, relieved to be moving to the Ringling. "I don't want to be too negative," he said several times, "But I do want to make some sort of statement about what needs to be done. I loved working here, but eventually you burn out when you don't have the support."

He has a great deal of faith in the museum's director, Stephanie Wiles, commenting on her love of academic museums, and what that means in the context of the museum's history. "The original mandate of the AMAM," Borys said, "was as a teaching collection for students...if it functions well, everyone benefits, not just the students."

Stephen Borys left at the end of February, and now shares his considerable talent with students in a warmer climate.

Hurricane Relief Concert Raises Standard, Thousands

By Nathan Heidelberger
October 7, 2005

A little over a month after Hurricane Katrina devastated the gulf coast, the Conservatory held a benefit concert on Oct. 3 in collaboration with Cleveland radio station WCLV and the American Red Cross to raise money to help with the relief effort. The concert was broadcast live on the radio and featured the Oberlin Chamber Orchestra, the Oberlin Musical Union and the Oberlin Jazz Septet.

"Giving to this cause is one of the most important things we can do in the United States," said David Stull, dean of the Conservatory, in a speech before the concert.

The audience recognized this, and in spite of a small turnout, the concert raised about \$3000 at the door from voluntary donations. Also as a result of the radio broadcast, the Red Cross had terrific web and phone donation activity that night.

The evening got off to a rather bland start, with the Chamber Orchestra playing sections of Hector Berlioz's *Romeo et Juliette* under the baton of Timothy Weiss. The piece began with slow, yearning melodies in the string section. The music was picked up by the winds and eventually arrived at a lively dance section.

The piece paled in comparison to the next one, Igor Stravinsky's *Le Chant du Rossignol*, an orchestral adaptation of sections from his opera *Le Rossignol*. The piece had a much fresher sound, and even though it was far more challenging technically, the orchestra seemed to play it better than

it did the Berlioz.

The piece demonstrated Stravinsky's mastery of color and orchestration. Concertmistress Yuncong Zhang and principle flautist Insung Baik were featured prominently.

Next the chorus, conducted by Professor Hugh Ferguson Floyd, performed two sections of the Mozart *Requiem*, accompanied by Daniel Tappe on the Finney organ. The chorus performed well, as did Tappe, but the use of organ instead of the orchestra for which Mozart scored the piece was questionable. The organ gave the piece an artificial, almost circus-like sound.

After an intermission, the Jazz Septet played three pieces: "Stars Fell on Alabama," "Do You Know What It Means to Miss New Orleans" and "Bright Mississippi." The first two were subdued, mellow tunes and they were played with an incredible sense of nostalgia. For "New Orleans," the group brought out Nina Moffitt, a first year in the College, to sing. Her clean voice fit the song perfectly. The final piece was more upbeat, and highlighted the virtuosity of the performers.

"One of the great ways to bring any community together is through song," Stull said, when he returned to speak at the end of the concert.

On that note, the audience was invited to join in the singing of "Amazing Grace," once again accompanied by Tappe on the organ. It all grew louder with every verse, culminating in a plagal cadence, which left the audience with a sense that something meaningful had been accomplished.

CD *Git* Worth Getting

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Songs like "Y' Alls Thinks It's So Easy," (which opens with a righteous percussion blast) and the Soviet-choir-meets-Motown romp "We Won't Be Proud, No No No" display some of the strongest, most memorable melodies Mehlan has written to date, while the arrangements drip with loads of invention, incorporating a host of diverse influences ranging from '70s prog and soul to assorted ethnic music.

The most noticeable difference between *Git* and Mehlan's previous work is the confidence with which the material is executed, but at many points the album becomes simply a facsimile of Mehlan's past work with pricier production values. He certainly recycles a few of the same ideas used in past Skeletons records, most noticeably the notion of sticking aimless ambient tracks to break up the flow of his album. The self-consciously esoteric lyrics still appear from time to time ("There are seagulls who live in parking lots / there are people with perfect vision") but are tempered by

thoughtful lines and inventive musical arrangements.

One issue that I have had with the Skeletons since day one was that much of their music could not have been made without expensive equipment; past releases demonstrated a fleet of customized synthesizers and assorted bells and whistles set against rather lackluster songs. While *Git* is certainly no stranger to fancy synth squiggles and exotic percussion, the songs are usually strong enough to speak for themselves and the trimmings often accentuate their structures rather than overshadowing them.

Ultimately, *Git* is an all-around more assured affair than the Skeletons' previous work indicated — I should note that the vocals have also improved considerably — and illustrates the progression of a rather unique vision Mehlan began working toward on *Life And The Afterbirth*. Mehlan's getting better, and I am definitely curious to see what direction he and his new band of merry men take next.

Envelope Collective Collecting

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with those you know and love is by doing something for them," said Miller. "So much effort is put into this thing that you're mailing, knowing that you're not going to get it back."

Since the contributors do not receive anything in return, Miller and Morse imagined possible discontent with their project.

"The whole thing about mail art is that if you send something through the mail, you expect to get something back from another mail artist, and so that was sort of this iffy thing," said Miller. "But we are showing this project as donating your art to the cause and being featured on the site, without getting anything back."

The Envelope Collective, though still in its relative infancy, is off to a grand beginning. A collection of mail art was on display during this year's ArtsFest. For more information, refer to www.envelopecollective.com. To submit art, mail your piece to The Envelope Collective, P.O. Box 365, Oberlin, Ohio 44074.

They Can Read with Their Eyes Shut!

By Laurel Fuson
March 10, 2006

And to think that I saw it on Mulber... Main Street. All the children were laughing and the projects were neat.

Theodore Seuss Geisel, more commonly known and loved as Dr. Seuss, wrote many of his books in rhyming anapestic tetrameter. But this was not what the children who flocked to the Oberlin Public Library on Saturday, March 4, had come to celebrate.

They had all come together in joy of this day, revering Dr. Seuss with a song and a play.

Two days earlier, March 2, had been Dr. Seuss's birthday. As if this alone weren't cause for celebration, the National Education Association created the Read Across America program in 1998, a "one-day event to celebrate the joy of reading," scheduling the event on Dr. Seuss's birthday in order to intrigue young readers.

They found themselves liking the dish Sam detests, in love with the reading that did not mean tests.

The first Read Across America day involved America Reads tutors reading to children one-on-one while eating green cake, representative of Dr. Seuss's famous green eggs and ham.

The fanfare with which Dr. Seuss Day was carried out this year indicated how much the program had grown since its initiation. This was the seventh time the Oberlin Public Library had hosted the celebration.

Two students were running the event with ease; they helped things go smoothly, gave thoughts about trees.

Seniors Elana Riffle and Fiona Korwin-Pawlowski coordinated the event this year as their Winter Term project. By the time Dr. Seuss Day arrived, the two had put at least 150 hours into the endeavor.

"Fiona and I had been in America Reads since we were freshmen. I had never actually been to Dr. Seuss Day before, but I had worked at an awesome environmental education center in southern Rhode Island, where we put on *The Lorax* every week for kids, so I decided to transpose it into an Oberlin context," said Riffle.

The Lorax, a social commentary on the protests against the 1920s Redwood deforestation, was put on for the appreciation of its literary wonders and as a subtle lesson in caring for the environment.

"I also debriefed *The Lorax* and tried to make the story applicable to kids' lives," said Riffle.

*All the people
w h o
c a m e
w e r e
t h e r e*



Zoomafala Zoo: Rachael Wylie, OC '05, has a funny hat, look at that. (Photo by Melissa Wolfish)

helping the cause. The day carried on with much cause for applause.

The two student coordinators hoped that the day would emphasize how fun literacy could be. They were glad to see the day sponsored by many Oberlin businesses, and were impressed by how much the entire community was involved in this festive day of learning. The Cleveland Cavaliers donated a free Dr. Seuss art kit for every child, and their mascot, Moondog, visited with all who came. Also visiting and entertaining the kids was retired Harlem Globetrotter Derek Polk.

Nothing But Treble was singing a tune, and the Sunshine Scouts made the audience swoon.

At the front entrance to the library, multicolored foot-steps meandered through the various tables and signs near the circulation desk to a clearing where some chairs had been set up. The afternoon featured a few Oberlin College groups, including a capella singers Nothing But Treble and the improv comedy group the Sunshine Scouts. Kids were spilling off their parents' laps and onto the floor; others had floated to the front of the crowd, where they lay with their chins cupped in their hands as the Sunshine Scouts bid them farewell.

"Thanks for coming! Read your books! So long!" said the animated group.

The children reacted with smiles and pleased looks on their painted faces. Different animals with brown and blonde pigtails, shepherded by adults in red and white striped top hats, scampered off toward craft tables and other activities.

The walls had been covered with pictures aplenty; they were drawn by the hands of Prospect Elementary.

Behind the area where many of the performances took place, the wall was quilted with drawings of the Prospect Elementary grades three and four Open Room. Fantastic names accompanied the exotic creatures featured in the artwork. "The Hairy Scary Berry Man," "Dingy Flingy Singy Wingy," "Fluffy Puffy Hoggle Poggle" and "Zoomafala Zoo" were only a few of the many extraordinary titles.

The schedule was packed with performances grand. Several Oberlin students sat lending a hand.

Another room was a merry-go-round of tables, each with its own Dr. Seuss or word-related activity. As children entered the room, they had the option of taking on the star machine, where they could acquire a star as Dr. Seuss's famous Sneeches did.

The choices overwhelmed visitors: Fish for ideas with a magnetic pole that clicks onto words in a cloth pond. Make your own book with a table full of crayons, colored pencils and paper at your disposal. Write poetry with giant, brightly colored versions of the popular refrigerator magnetic poetry.

The kids knew that words were the fun of the game. They used them and learned them and were never the same.

"Kids can make magnetic poetry and not necessarily have to be grammatically correct, but rather take joy in creating words and phrases that they enjoy with the help from America Reads tutors," said Riffle about the activities.

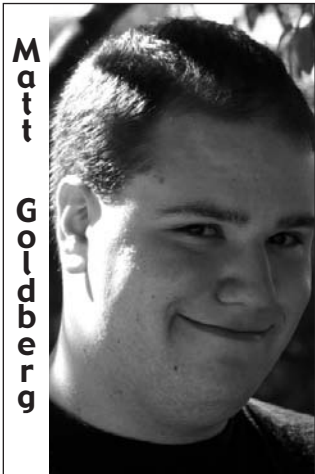
After completing each activity, the children were given star stickers. Once they had acquired five, they could go to a table where student volunteers were handing out free books and select one.

The children were able to discover many new worlds on Dr. Seuss Day: those of imagination, literature and community.

The children discovered new worlds one and all. "A person's a person, no matter how small."

WANTON DISTRACTION

We can remember it for you wholesale



Matt
Goldberg

Nostalgia isn't all that it's cracked up to be
November 18, 2005

Our inner children can help keep us sane. Then again, they can also lead us to make some pretty poor decisions and keep us in a state of arrested development. But it seems as if there are more and more attempts in popular culture to retard our cultural maturity. This isn't to say that pop culture used to be the path to adulthood, but recently it seems that the intoxicating aroma of nostalgia produced by current pop culture is actually leading us away from adult life and back to the loving arms of our Rainbow Brite footsie pajamas.

I understand that nostalgia is not going away any time soon nor is it a recent phenomenon, but the distance between the present and our rose-colored past keeps growing shorter.

When VH1 did "I Love the 70s" and "I Love the 80s," I thought, "Oh my, what an interesting look at the trends of yesterday. Now I understand all those Family Guy references." But then last year VH1 did "I Love the 90s," and it seemed rather odd. Why are you talking about *The Sixth Sense*?

Unless you're currently under the age of ten, why would you need to be reminded? Who doesn't know where the line "I see dead people" comes from? It just seemed plain wrong that we had "I Love the 90s: Part Deux" earlier this year.

Now, I'm no historian, but I've spoken to some who have confirmed that the '90s only ended about five years ago.

So where's the longing? It seems to be the equivalent of telling someone good-bye, walking five feet away and then turning around and shouting, "I miss you!" If we don't learn to let go a little, then we're gonna be subject to "I Love the Last Month Strikes Back," and I think we can all agree that no one other than Michael Ian Black would want that to happen.

But where there's a hole in your soul, you can rest assured there's someone else ready to fill it with over-priced stuff.

Let's look at the clothing chain, Hot Topic, a store I like for some of its amusing products, but mostly hate because of everything else it sells.

Other than making money off punk, emo and goth kids (because hey, who doesn't like being stuck in a room with them?), Hot Topic wisely tries to cash in on nostalgia before the nostalgic potential customer has time to spend his money on little things such as "student loan payments" and "food." Along the walls, you can see T-shirts featuring the old Nintendo controller, Care Bear plushies and Tinkerbell bed sheets.

While such items can be useful conversation starters, I don't think that overcoming shyness is the main reason for purchasing these items. The reason they're made is the same reason you buy: nostalgia.

Not all nostalgia is bad, but it can be problematic when you choose to ignore the good adult sense you've earned and instead



go back to your childhood value judgments. For instance, look at the 1986 David Bowie film, *Labyrinth*.

Despite the scene-stealing performance of Bowie's package, it isn't a good movie. If anything, it should push you to grab a more classic version known to some as *The Wizard of Oz* (it's very important you make sure "The Wizard of" is in front of that "Oz" or else you will be in for a less-than-magical time; the *Dark Side of the Moon* album will not sync up at all). Rather than expand our world, we keep it small and insular.

As much as I would like this to be a black-and-white issue, it's not, because we all have to appease our own inner child in different ways.

Some might see action figures (not dolls; dolls are for girls) as an acceptable decorative piece, while others see them as childish substitutes that would look like Greek kouros if they were smaller and could hold lightsabers.

If you think wine-tastings and talk of orange futures are boring, that's fine, but don't run to the opposite side and start proudly jamming aspirin up your nose and tying tampons together to make nunchucks so you can pretend to be Michelangelo (the ninja turtle, not the painter, although he might have used nunchucks; I'll have to check with the historians).

For your wallet's sake, for your self-esteem's sake and for our culture's sake, drink from a big kid glass and step away from the sippy cup.

Alum Josh Ritter Sticks to Folk Roots



The Folk Years: Lone musician Ritter returns to his Ohio roots.
(Photo courtesy of www.markschenk.com)

By Laurel Fuson
April 28, 2006

Josh Ritter, OC '99, chose Cleveland to kick off his latest tour promoting his most recent album, *The Animal Years*. On April 26, fans of the singer/songwriter filled the Beachland Ballroom bursting with anticipation, half-smiles on faces, trying not to look too excited.

Ritter had recently signed on to V2 Records, a major label that is not necessarily known for producing folk music. And Josh Ritter is a folk musician. Though the relationship seems strange, Ritter seemed to be thriving in his newfound success.

"When I started playing, I thought, who can do [the recording] better than you can?" Ritter said. "However, if you are given the opportunity [to work with a larger label], then why not?"

The stage was filled with instruments, a sign that Ritter had moved on from his early days when he recorded in the Oberlin Conservatory using only a guitar, his own voice and the occasional cello in the background. Small glowing lamps with shades the size of coffee mugs were placed above the black tangle of chords and amps, perched in decorative positions near the seats of band members.

Ritter himself entered, accompanied by screams from the audience as well as the other members of his band. Smiling, he took up an acoustic guitar and began the show with "Idaho," a ballad from his new album. The quiet, melodious song soothed the excited audience while giving an impressive show of Ritter's vocal talent.

Three more songs from *The Animal Years* followed, including

an enthusiastic version of "Good Man," an optimistic tune that falls in line with Ritter's ever-present smile. The song surpassed the quality of its album version by leaving out extraneous noises and backup voices that are so distracting in the recording.

A hyper drum intro that induced a furious clapped accompaniment from the audience then welcomed in "Snow is Gone," a favorite from Ritter's previous album, *Hello Starling*. As well as being seasonally appropriate, the song induced a sigh of familiarity; the audience was glad to see an old friend after so many new introductions.

Ritter acknowledged the difficulty of exposing new work, likening the experience to a time when he had to introduce a girlfriend with tattoos all over her body to his parents.

The next songs were a scramble of new and old, mellow and intense. The lights went up and down to make sure the audience got the point. For the agitated yet placid *Hello Starling* tune "Wings," the stage became almost completely black as Ritter picked at an acoustic guitar, all other instruments suddenly a whisper.

"Roll On," from successful 2002 album *The Golden Age of Radio*, was a part of the mix as well. Ritter dedicated the song to novelist Muriel Spark, who died April 13.

The longest song on Ritter's new album, an anti-war rant titled "Thin Blue Flame," had Ritter worked up, wrought with emotion and tense, a good distance from the chuckles of the rest of the show.

"This song is about how we shouldn't give up being as confused

as we are right now," said Ritter.

But inevitably, the lights came back up and Ritter became nostalgic, singing an old song, "Me & Jiggs."

"I wrote this in Ohio," said Ritter of the song that he reportedly composed while sitting in Tappan Square during his time here at Oberlin.

Ever inclusive, Ritter encouraged audience participation in "You Don't Make It Easy Babe."

"This song is for Dick Cheney, our most lethal vice president," Ritter said. "Sing it like you're singing to a dick."

Ritter topped off the show with two songs named after different girls: a new, barroom brawl type song, "Lillian," and the sweet song of young love that has been rather popular for the past three years, "Kathleen." He blew a kiss at the microphone as he played the final notes, thanking the audience for a great show.

The audience demanded an encore and received the biggest treat of the night when Ritter, alone on stage, stepped away from the microphone and did an unplugged version of "Lawrence, KS." The choice was a deviation from the set list, played in reverence to a shouted request. Considerate and still somewhat humble, Ritter understood and played to the desires of the audience.

He finished with the well-known song "Harrisburg."

"Make it sound enormous," Ritter said, grinning into the microphone.

However, then the audience was thrown off guard and amused by a sudden visit from the Temptations. Lines from their hit, "Papa Was A Rollin' Stone," interrupted lines from Ritter's own tune. Ritter made a triumphant exit, happy to end on a humorous note.

Cheery chatter filled the room once all were sure he had really gone. It is clear that although Ritter's latest album may be a little dressed up from what he has done previously, the charm is still there. Perhaps Ritter will consider recording a live album, for it is in concert, outside the studio walls, that he seems to truly shine.

The warm sentiments carried on to after the show, when Ritter received all who had lined up to talk to him. He hugged current Obies, reminiscing and sharing memories with them while they talked about the present; he took demos from budding artists and signed CD cases for siblings. Though he is on the path towards mainstream success, Ritter still remained true to his friendly folksy roots.

Western Art Curator Bids Farewell



Stephen Borys (Photo courtesy of www.oberlin.edu)

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of "The Splendor of Ruins," although the show was a success, the museum was 50 percent understaffed.

At the Ringling, Borys will be working with graduate interns from both Florida State and New College. However, the Ringling is not located on either campus, meaning it will lack the daily influx of students that the Allen enjoys. Although Borys said he was looking forward to meeting his interns, he said, "I won't be able to recapture the students I have here."

Despite his reluctance to leave his students, Borys seemed, in some ways, relieved to be moving to the Ringling. "I don't want to be too negative," he said several times, "But I do want to make some sort of statement about what needs to be done. I loved working here, but eventually you burn out when you don't have the support."

He has a great deal of faith in the museum's director, Stephanie Wiles, commenting on her love of academic museums, and what that means in the context of the museum's history. "The original mandate of the AMAM," Borys said, "was as a teaching collection for students...if it functions well, everyone benefits, not just the students."

Stephen Borys left at the end of February, and now shares his considerable talent with students in a warmer climate.

Committee Makes the Case for Theater Needs

Continued from page 30

Appeals have been made at class trustee open forums and the committee has also made this issue known to College President Nancy Dye. Where things stand, however, seems to be hazy, especially when the question of a source for funding arises.

"Nancy seems very supportive of it, but she has not been able to raise money for it," said Theater Professor Paul Moser.

"Getting the jazz building had nothing to do with students jumping up and down...it was sheer luck," said Theater Professor Michael Grube, suggesting that a donor stepping in would solve a large part of the problem.

There are a number of student theater organizations on campus, such as the Oberlin Student Theater Association, Oberlin Gilbert and Sullivan Players and the Oberlin Musical Theater Association. Students have also gathered to form radical groups of their own, ranging from improv comedy, such as the Sunshine Scouts, to physics-defying, such as OCircus!

With an abundance of performances and even more potential performances, the issue of just finding a place to meet for rehearsals becomes a stressful endeavor. In the past, according to Moser, some students have even resorted to working in the basements of campus buildings. Eventually, fire safety regulations prohibited such use.

"OSTA shows sometimes don't have space

to rehearse," said OSTA co-chair, junior Barry Bryan. "I just want those who aren't in the [theater] department but are very artistic and creative to get to do things."

All this overcrowding, Grube believes that a lot of "shows that should happen, haven't."

"We have one theater that we share with the Conservatory, and that's just absurd...[it is] totally peculiar. [It is] not healthy for the theater department to have that relationship with the Con," Moser said.

Existing facilities on campus include Hall Auditorium, Little Theater, Wilder Main, Warner Center, Hales Gymnasium and Starlight Lounge in Langston Hall, none of which were originally built to be theaters. In 1954, architect Wallace Harrison envisioned Hall as a multi-purpose auditorium; it was later refitted to be a theater. Similarly, Little Theater was a television studio in the 1960s; there is a low ceiling in the current lighting booth because it had been a changing booth.

"I love Little Theater...but it's just not enough," said OMTA co-chair, sophomore Emily Tinawi. "We might as well be doing high school theater...It's a shame, because great shows go up all the time."

With "no dressing rooms, no backstage, no entrances, [it is] a horrible, horrible little space, but at least it has a little intimacy," said Moser.

Sources claim that Wilder Main used to be

a ballroom, a sort of banquet party room.

"There is no backstage area," said sophomore Anne Cherry.

"It's fairly homogenous. It ends up being a lot of people standing around talking," said Levin.

Windows let light into the room and hamper the imaginative capabilities for any production. Interference from the 'Sco presents a problem stacking multiple layers of sound. In all the current theater spaces providing adequate seating is also a difficult obstacle, especially in crowded areas like Hales and Starlight Lounge.

The idea of renovating the Crane pool constructed in 1931 was entertained for a bit; Grube even created a model for a possible design. The SPACE Committee hopes for a facility with a black box theater as the main stage, a "cabaret" theater for improv shows and student films, gallery space, screening rooms and design and rehearsal studios.

"The spaces we currently have are antithetical to creativity," Levin said. He believes that the lack of an up-to-date facility "definitely puts Oberlin at a disadvantage."

Moser noted that other liberal arts colleges have recently erected new theaters and may begin to slowly gain in the race against Oberlin to provide a multi-faceted student theater environment in addition to the strong program offered.

Grinnell College completed the

Bucksbaum Center for the Arts in May 1999 outfitted with three theaters (including a black box theater), climate-controlled gallery space, state-of-the-art recital hall, fully equipped art studios and more.

Additionally, Carleton College has been working closely with Minneapolis planning firm Hammel, Green and Abrahamson, Inc. in assessing the needs of the fine and performing arts program in order to renovate their facilities. An admissions representative stressed that over the past three decades, the size of the school has increased almost 50 percent, prompting adjustments to more adequately accommodate academic programs and student activities.

"People come to do theater...we're regarded pretty highly," said Tinawi. "As more and more colleges are getting better facilities...people interested in theater [will] ask about that kind of thing, and I think that really affects us."

According to Oberlin Online, "It would be an understatement to say that Oberlin students are passionate about the arts," something that is clearly visible on a campus with so many performances everyday. The SPACE Committee has mentioned before that the College's rankings in the *Princeton Review* for theater have fallen; others speculate that Oberlin may lose its creative edge.

"If you raise the standards, people are going to want to come here," said Luxenberg.

Wayne Shorter Performed, and We Wanted it Longer

Continued from page 33

like a classical chamber group, with piano, bass and saxophone playing three- and four-part counterpoint. At other times, it would slip into a Latin groove, sometimes with a little Afro flavor mixed in from Blade's end.

None of the musicians ever seemed to be confined by the instruments or the other members on stage. They were collectively capable of creating a variety of colors; the music has such an intensely visual aspect to it that one imagines painting as a possible metaphor, but sometimes, the music becomes nearly photographic. It was not surprising to hear that Shorter often talked about music in terms of images.

Perez told a story about the first time he played with Shorter in a recording session. He played a chord and Shorter, troubled, said, "You need to put water in that chord."

Unsure of what to do, Perez experimented with different voicings and tensions and returned the next day with a different chord. This time, Shorter nodded assent, and then said, "But the water has to be totally clean. You have to be able to see all the way to the bottom." With another small adjustment, Perez was able to find the chord Shorter was seeing.

In the second piece, Perez and Shorter opened with a meandering dialogue that made captivating use of dissonance; they made it beautiful, like sunlight hitting broken glass at just the right angle.

Shorter revealed his characteristic ability to weave a gorgeous melody through a series of highly unusual chord changes. He worked vertically and horizontally at the same time. Then, Patitucci set up a great, earthy bass line, giving Blade something to play in and around. The drummer punctuated the groove by consistently stepping outside of it, slowing down and patching in polyrhythms.

Throughout the concert, Shorter's quartet celebrated the possibilities of playing freely with form. Form in the strictest sense was present only as a reference point; the Apollonian ideals of balance and

measure were certainly present in an entirely different way. The result was the sound of freedom with astounding direction. Perez sees the musical space as a very spiritual one.

"This is the only chance we have...After this you're going to have all kinds of things, magazines telling you to lose weight and all this. But here — this is sacred," he said.

The third piece began with slow, angular rumbling low in the piano, and then Shorter entered and began talking. Another conversation came out of this; like two travelers chatting on a journey, Shorter and Perez developed a comfortable rapport as they wandered through uncharted territory.

Then, Shorter switched from tenor to soprano sax, which elevated the whole timbre of the group into a pure and airy region. Contrapuntal improvisations led to an aggressive groove instigated by Blade, and the band began to have a visible good time, giving and taking, stealing and trading; Blade screamed, and for the first time all night, the audience really heard Shorter wail.

One of the last pieces of the evening began with an inspired, intense duet between Shorter and Blade. They exchanged repeated motives by turns, out of strict time. In a silence, Patitucci whipped out a bass line that could have been straight off a Weather Report album and bent, laughing, over his bass. The drummer and saxophonist reacted slowly to this new input, gradually calling Patitucci back in. He waited and waited, finally returning with a nice groove in nine-four time that led to another beautiful collective improvisation.

Even at the age of 71, Shorter's aesthetic sensibility is still very much that of a child playing with finger paints. It is this innocence and attraction to simple beauty that is in large part responsible for the continual evolution that has characterized the saxophonist's musical creativity for decades. He refuses to admit limitations, to the point where the listener begins to believe that perhaps there are none.

Gospel Singers Make Us Believers

Continued from page 30

about which Musical Director David Mulovhedzi and the choir feel passionately. Mulovhedzi explains the group's position by saying, "As South Africans, we're in a position where we're working hard to help the helpless, especially children. When we perform around the world, we receive donations, and when we return home, we use them to buy whatever those kids might need."

Since the choir was established in 2002, it has raised over \$210,000 to provide needy establishments with food, clothing and shelter.

Charity work played a role in inspiring the Soweto Gospel Choir to tour once again, appearing at prominent performing arts venues and in some cities offering workshops for children. With all of their international touring, the choir has spent little time in its own country, where it also has a significant fan base. Among its fans are former South African president Nelson Mandela and Archbishop Emeritus Desmond Tutu, at whose 50th wedding anniversary the choir was invited to perform with the well-known Imilonji KaNtu Choral Society.



A Call for All People: A singer in the Soweto Gospel Choir opens her arms to the audience, inviting them to celebrate freedom and equality for all people. (Photo courtesy of www.sowetogospelchoir.com)

Since its inception, the Soweto Gospel Choir has performed widely. While the choir has never before visited Oberlin, the group enjoys touring the U.S.

As Mulovhedzi explained, "We know that gospel music is popular in America and we feel that we will also contribute a lot with our own South African traditional gospel....We were really moved when audiences [in

America] got up and danced to our music. It was inspiring to see audience members with tears in their eyes."

Following the Oberlin performance, the group concluded its U.S. tour and returned to South Africa for an April show in Johannesburg. The Soweto Gospel Choir is currently booking its third tour for 2007, which will include a return to North America.

Allen Showcases Photographic Faces

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to work with him at the museum, assisting him with various research and exhibition projects.

"Each student brings a different strength or skill set to the museum experience, and I do my best to match projects to their talents and interests," said Borys. "When I hired Nadiah to work at the museum last fall, I immediately thought of the photography show as a project that would interest and challenge her as an art historian."

As a student curatorial assistant, Fella had the opportunity to work with Borys and then eventually curate the exhibit on her own. She was responsible for selecting the pieces to be included in the exhibition and designing its layout, as well

as the other smaller but equally important tasks, such as writing the texts that accompanied the pieces.

"Early on in her research for the exhibition last fall, Nadiah really took over the project. The selection, presentation and documentation of the works in the show are largely to Nadiah's credit and excellent work," Borys said.

The work that Fella took on was neither a small nor a simple process; she had to look through over 200 works, trying to find a theme and create a comprehensive thesis for the show.

The photographs in the exhibition fall into four categories: single portraiture, group portraiture, landscape and still life. Themes within these recurring groups show the tran-

sition from the optimistic ideal that pervaded photographs of the '30s and '40s, portraying America in a positive light, to the photographs of the '50s and '60s, which broke precedent by depicting American society in less elegant ways.

"It touches on many of the themes, issues and triumphs of this art form in the United States," said Borys. "In some ways, the show mirrors developments in this country over the last century."

The exhibition, which opened Friday, April 11 and will run through Sunday, Sept. 3, is displayed in the Allen's Ripin Print Gallery. Not only does it serve as a wide study of American culture, but is also serves as a remarkable culmination of one student's art studies at Oberlin.

In Lieu of Finney, Oberlin Orchestra Takes On China's Stages



Lake Erie and the Yellow River: Western music mingled with Asian culture in an enticing program performed in China. (Photo by Maggie Ollove)

Con Will Remember Prof. Caldwell

Continued from page 30

students now hold positions with a variety of distinguished performance and educational institutions including the Chicago Symphony Orchestra, The Cleveland Baroque Orchestra, Miami University, Michigan State University and the Cleveland Institute of Music, among many others. Other students have gone on to win Grammy awards and other prestigious solo prizes.

Junior Allison Pickett said that Caldwell's influence extended even beyond music. "Mr. Caldwell was more than our oboe teacher. The oboe studio is a family, and he was a surrogate father to all of us."

Roy Poper, associate professor of trumpet, observed this same familial spirit among the faculty. He admired the respect Caldwell accorded to all of his colleagues and enjoyed the camaraderie among faculty that resulted from Caldwell's kindness and generosity.

"Anything I say wouldn't do him justice," Pickett said. "He helped us grow not only as musicians, but as people, too."

That special bond that Caldwell fostered among his students and the skills he passed to them stands the test of time: Andrea Ridilla, OC '78, is

now professor of oboe at Miami University in Oxford, OH. She was proud to have benefited from Caldwell's unique tutelage.

"He taught me not only how to play the oboe, but also how to teach the oboe. He always began with music, not the oboe, in mind," said Ridilla. "We learned the oboe as a result of the musical demands of the phrasing: his ideas on tension and relaxation, moving the phrase and never forgetting the word 'musicality.' He was a gentle soul who led his students to development, each in their own way. He taught and exemplified artistry."

The artistry Ridilla described extended even beyond Caldwell's pedagogical and performance accomplishments: over the course of his career Caldwell earned a reputation as an innovative and leading historical scholar. In the course of his time with the National Symphony Orchestra, he developed an intense passion for Baroque and other historical music.

It was this interest that led him to found the Washington Consort of Viols, and later, the Baroque Performance Institute at Oberlin, a groundbreaking summer program for

historical performers. Caldwell and his wife, Associate Professor of Viola da Gamba and Cello Catharina Meints, amassed one of the largest and finest collections of historical instruments in the world. In addition to his musical pursuits, Caldwell was a consummate art collector, jewelry maker and bonsai cultivator.

Caldwell is survived by Meints, and their son, Jonathan. Oberlin still greatly mourns the loss of Professor James Caldwell. However, "he will continue to live on in the music of his students and in the hearts of everyone he knew," said Pickett.

English hornist Robert Walters of the Cleveland Orchestra has been named the primary teacher for the 2006-07 school year, supplemented with additional lessons and master classes by Alex Klein, OC '87, former member of the Chicago Symphony.

Continued from page 30

arrived overseas on the night of Dec. 24, and gave two concerts the very next day.

"The program of music is fun, but the mental and physical challenge will be very real. If any of us are lucky enough to make a living performing, the experience from this China tour will be invaluable," said Freivogel prior to the hectic trip.

Harpist sophomore Meredith Clark expected the trip to be filled with the unexpected. "But nonetheless, the experience will be great!" she said before arriving in China. This was her first orchestral tour.

"The Oberlin Orchestra is absolutely professionally built, although we're students," Clark said. "I'm interested in how different the pieces will sound in each performance, how exactly the conditions will change the way we hear and perform music."

Flautist sophomore Martha Long also looked forward to getting on the plane.

"It will be awesome — new country, great orchestra; I'll be playing with friends — this kind of experience is priceless!" Long told the *Review* before the tour. "Some of the concerts will be broadcasted, so a great responsibility lies on our shoulders — we present not only the Oberlin Conservatory, but the American education system, our whole culture."

She, too, was a newcomer to hectic tour schedules. Long said that she had never prepared programs that would be repeated more than once.

"This is my first big step in the life of a professional musician!" said Long.

Conductor Bridget-Michael Reischl guided the Oberlin Orchestra through its grandiose tour de force.

"The rehearsals were intense, since we had six of them to prepare a program and a half. The students are working really hard," Reischl said. "The trip to China will be a great change for them. It will be fun and

they're really excited; the contrast in [Chinese] culture in comparison to the American will be quite enthralling for them. It's very different and yet very much the same at once."

She believed the trip would be challenging for the members of the orchestra to learn how non-Western people hear Western music.

"This won't change them only as musicians, it will change them as people," she said.

As well as the well-known orchestral excerpts from Mozart's *The Marriage of Figaro*, Bizet's *Carmen*, Brahms's *Hungarian Dance No. 5* and others, the program included Gershwin's "Rhapsody in Blue", featuring soloist Thomas Rosenkranz, OC '99, former student of Professor of Piano Robert Shannon.

"I know it will be very intense and I prepared for it," he said prior to the tour.

Rosenkranz loved the idea of performing with the Oberlin Orchestra, as this was his first appearance with the ensemble.

"There's so much enthusiasm and energy in the air and I'm excited to start touring," said Rosenkranz. "The students will learn a lot about the foreign audience and how they react. It will be interesting in so many ways."

"The tour, considering its hard program, is a remarkable event for the undergraduate students of the Oberlin Conservatory," said Conservatory Dean David Stull. "They will learn how to cope with the changes in [a] foreign environment and how to give the best from them, no matter what."

He believed that the experience would be one of a kind for everyone participating in the orchestra.

"Sometimes the challenges will press really hard on the students, but they won't allow themselves to fall apart. They are extraordinarily determined, they have great skills and they are ready to face this new experience that awaits them," said Reischl about the orchestra.

Asian Electronica at 'Sco

Continued from page 29

shamisen performer, took the stage for a 45-minute set showcasing a unique style of electronic music. Although the premise of Kazunori's music is a novelty fusion of unlikely musical styles, hearing him live dispels expectations that his is an act solely compelled by irony. Seated on stage cross-legged, he strummed chords on the shamisen, banging his head to the beats and a random collage of quirky sampled sound bits. Even while remaining perfectly seated on stage, he moved in spastic unison with the ultra quick tempi changes in his music, inciting the constantly growing enthusiastic audience to keep breaking it down.

Aside from the more gimmicky

aspects of his performance, Artificial Lover was an impressive act. Although the shamisen is not an especially versatile instrument, it suited the eclectic nature of Artificial Lover's highly technical beats and unpredictable changes in pulse.

The performance felt honest — none of it was encumbered by hip, ironic posturing, and Kazunori would politely and sincerely thank the audience after several songs. Artificial Lover is a unique act recognized by more than the electronica enthusiasts — witty innovation and untried novelty were the most immediate and interesting qualities of Artificial Lover, but if that's all that is necessary to appeal to potential listeners, they may be pleasantly surprised.

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Congratulations, Class of 2006!

Arts would like to thank our readers
for a great year.

Will you Marry Me, Lynda Barry?

Continued from page 36

believes the well of creativity has dried up. "I'm already 18."

Barry suggested that a person's first artwork is their favorite stuffed animal or imaginary friend.

"By age six, most kids know their stuffed animals aren't alive. But if you ask the kid if his bunny is dead, the kid would say (if kids could say this), 'Fuck no, bunny's not dead!'"

Instead of writing stories that are "imaginary friends" like those children create, Barry said that "we" — those who make up the misguided realm of adulthood — write stories that "will get the most people to make out with you."

In saying so, Barry called out you, me and your mother on all the sick, twisted games we are willing to play for a little poon-tang — it was simultaneously embarrassing, endearing and dizzily hilarious. The kind of joke we're all in on, and it feels good.

As an aside, I would like to add that this article is this reporter's first, last and best strategy, so (pleasepleaseplease) bow down before my sexual prowess (pleasepleaseplease — I'm on Facebook!)

Clearly, this lady does not mince words. In her lecture and in her work, she presents social situations with the kind of stark honesty that is surprisingly therapeutic and makes this reporter howl like a hyena.

So, if you are not concentrating on all the booty you're going to be getting from your various love interests when you are in the midst of the creative process, what on earth should you be thinking about? Images, baby, yeah.

To support her very sexy, I mean, very perceptive point, Barry spoke of a friend who was very excited to find his old journals from high school but was disappointed to find that they contained nothing but feelings, feelings, feelings.

"He said it was like watching the battle of Waterloo, only it was shot by a monkey," she said, then pretending to be that monkey, "There's something about being specific."

With a most attractive, ahem, example, she had everyone in the room imagine their life through specific objects. First it was a car, then it was other people's moms.

"We all have it in us," she said, radiating magical positive feeling, good vibes and her most adorable, trademark hairdo.

As for editing, we do that all the time. Barry likened editing to the "I should have said that" feeling we get when we freeze with embarrassment or when someone pisses us off. Barry followed this up by telling an unfortunate tale involving, her, a hot dog and a "skin regimen."

Long story short, while standing at the makeup counter waiting for her beauty products, she happened to lean over, causing a huge glob of dill relish from the hot dog she ate for lunch earlier that day to fall out of her pocket onto the table. Pretty embarrassing, right? But here is where the magic of editing comes into play — instead of walking away shame-faced, she looks up like the relish fell from the sky or (my personal favorite) gets in a defensive stance and shouts, "How do you like me now!"

Editing is once again a kind of

therapy, using one's imagination to feel better — a perfect kind of message from a perfect kind of woman.

Toward the end of her lecture, Barry spoke about the dangers of falling under the control of your own self-doubt. She pretended to be that "asshole" voice in her head, personifying it as a big dude leaning over her shoulder in a bar who keeps saying, "It sucks. That's so stoo-pid."

"I wouldn't listen to that kind of person in real life, so why do I listen to him when he's in my head?" Everyone laughed in recognition.

By the time she started reading from her novel *Cruddy*, Lynda Will-You-Marry-Me Barry had the room gushing, and one reporter nearly swooning from all the good vibes.

It was better than a good lecture; Barry let us in on all her little secrets on how to really groove on life. She is full of important messages, like "Truth Plus Magical Love Equals Freedom," and if you didn't already know this, you gotta tune in. She'll totally freak you in a far out kind of way, man.

Oh Me, Oh My, OCircus!

Continued from page 36

kept trying to out-do each other through a complicated series of smooth exchanges, and a confident solo contact juggling performance by Broaddus, who wore green pants tight enough to put David Bowie to shame.

There was a particularly impressive contact dance as well. Johnson, dressed in a preppy vest and collared shirt, waited at a bus stop until she was joined by David Brown, playing a half-naked satyr. "Awkward," said one audience member, but there were only gasps when the two began to dance, each flipping the other over their heads, standing on each others' shoulders, then holding one another upside down as they did cartwheels.

Shortly following the intermission was the Step ExCo performance, a crowd-pleaser led by senior Kat Patrick. The troupe was well coordinated with impeccable

timing, lacking most of the nervousness of the other ExCo groups.

There was also an amusing sequence in the second half by a unicyclist trio (Conover and Wessels again, joined by junior Mira Barakat), who acted out a skit of two men chasing the same woman.

For occasional intermezzos, three clowns — first-years Ariel Indendaun and Alex Kramer and sophomore Caitlin Rodriguez (who wore a magnificent confection of lace and green gauze) — made high pitched squeaks like Beaker the Muppet and did fun bits of physical comedy.

The finale was spectacular — a poi performance in the dark with glowsticks. The effect was a raver's dream and earned exuberant cheers.

As a performance experience, OCircus! was an impressive emotional culmination of the efforts of director, cast and crew.

Obies Take it Off with Sass and Style

Continued from page 31

Little Red Riding Hood, along with many others, including the finale titled "Under the Sea." This number in particular was interesting — it proved that stripping with giant red lobster claws, while quite challenging, was in fact possible. (You go, girl!)

Mistress of Ceremonies Ms. Saturn was flown in from New York City, amusing the audience with

charm and wit and demonstrating her remarkable hula-hooping talents.

Despite the show's obvious popularity, senior Emily Doubilet, founder and current organizer of Oberlin Burlesque is graduating. She is planning to write a little "how to" book on producing burlesque shows at Oberlin to aid her successor.

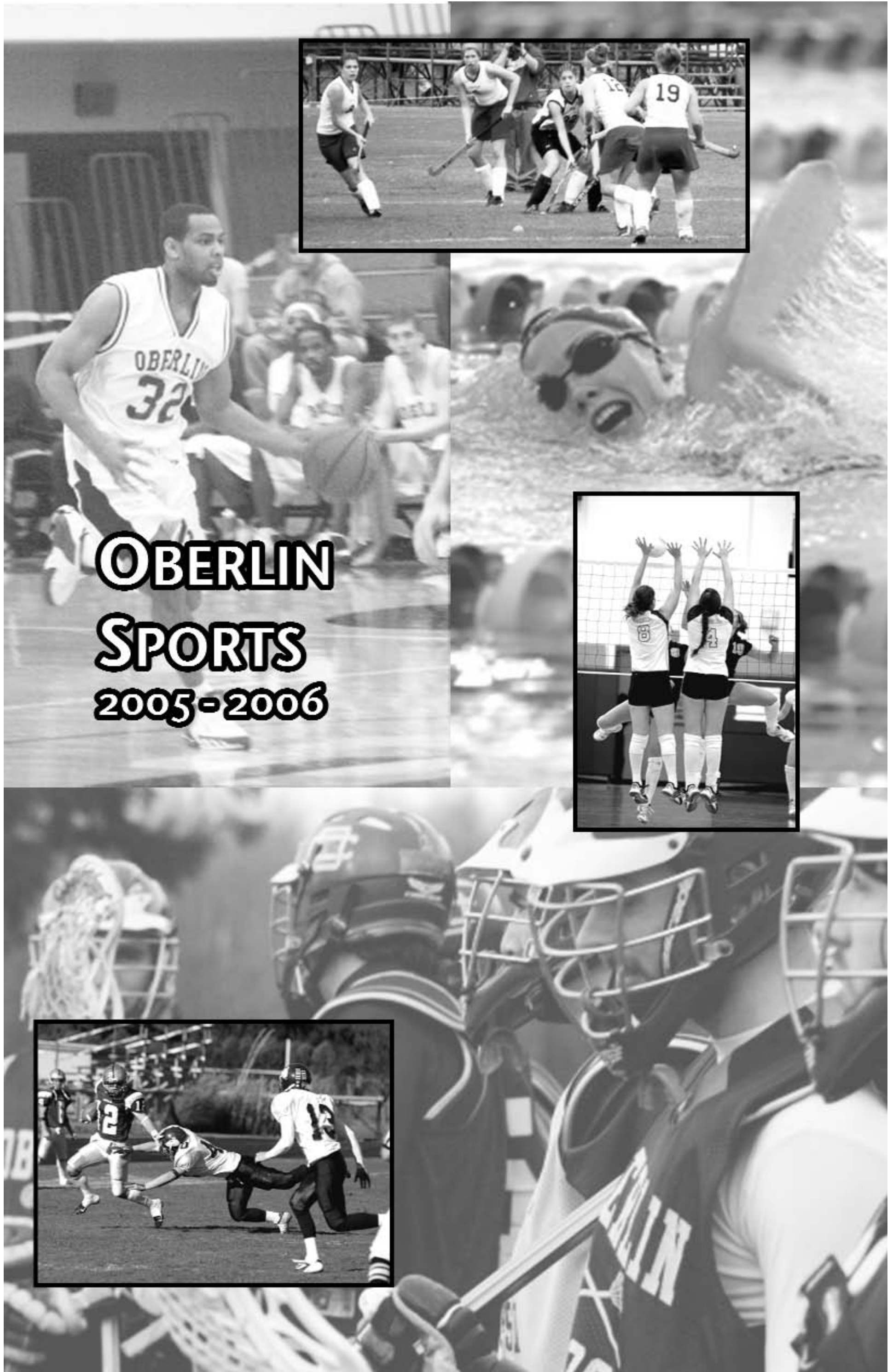
The administration has been giving Oberlin Burlesque heat from the start and perhaps will take the oppor-

tunity of Doubilet graduating to squash it entirely.

"I don't think Oberlin has the audacity to outlaw burlesque shows," she said. "But they do have the audacity to threaten the organizers so much that they feel the pressure to stop it."

While the future of Oberlin burlesque lies undecided, the shows this year were no less than spectacular, adding to the diverse and eclectic performance scene at Oberlin.





**OBERLIN
SPORTS
2005-2006**

Fall Sports in Review

Men's Soccer

Oberlin's men's soccer had a rough start, with two losses and a tie in their first three games in September. The Yeomen opened the season against Babson College on Sept. 3, but after a lethargic game in the first half, Babson scored for a 1-0 lead. The score remained unchanged until less than three minutes till the end of the game when first-year Kyle Taljan scored the tying goal, preventing the loss.

The second game for the Yeomen came only a day later against Defiance College. This time the game began in Oberlin's favor, as the Yeomen had a 1-0 lead at halftime. But Defiance quickly changed that to 2-1 in the second half and that remained the score until the end of the game. On Sept. 7 the men's soccer team met with Capital University in

and the Yeowomen tied against Defiance College in their second game the next day.

The Yeowomen remained optimistic, even after a string of losses to Capital University, Mount St. Joseph College, and Marietta College. Their optimism finally paid off in a match with Anderson University, which the Yeowomen won 2-1 on Sept. 18, proving to their fans that their level of play had indeed improved significantly. Further proof came the following week when the team won three consecutive games and went into their North Coast Athletic Conference games with confidence.

Many of the players expressed that their games had become more intense and their confidence on the field had expanded.

"It's pretty incredible to play the most competitive team in our conference, and hole them off the entire first



Beastly Performance: Senior co-captain Katie Au shows her frustration on the court — and her determination to succeed. (Photo by Brian Hodgkin)

the Yeomen left Granville, Ohio very hopeful for the upcoming season. Junior Matt Ferris-Smith finished second in the two-mile race on the men's side, while first-year Flannery Cerbin finished the same race third overall on the women's. The 5000-meter event went almost as well for the Yeowomen as first-year Aileen Gallagher took third place.

On Sept. 10, the team traveled to the Great Lake Colleges Association Championships and the men's team finished third out of nine teams, which was a huge improvement from last year's eighth place. Three athletes also took home individual awards. The women's team achieved even better results, finishing second overall, up from the fourth place last year, despite the fact that they were missing Gallagher, their third lead runner.

What provoked the most excitement after the GLCA tournament was that the women's top seven consisted mostly of first-years, and sophomore Alison Doniger was the individual champion with a time of 19:19 in the 500-meter course.

At the NCAA Regional Championships, the Yeomen finished 14th, while the women finished 6th. Doniger, sophomore Marie Barnett and junior Travis Grout earned all-regional honors for their performances in the race.

Doniger led the Yeowomen, finishing the six-mile course with a time of 21:29 and receiving eighth place in the race. The time also qualified her for the NCAA national championships on Nov. 21.

Barnett finished 23rd and Cerbin finished 41st overall. Doniger and Cerbin agreed that the young team has great potential for improvement, and the team is aiming to make the national meet next year.

The Yeomen improved from a 20th place finish to 14th place this year, led by Grout, who finished 23rd

with a final time of 25:38.

Both teams also improved at the NCAC cross country championships this year, the women placing second and the men sixth.

Not only did both teams excel in the field this year, they also earned high achievements in the classroom as well. The men's and women's teams were honored for making the U.S. Track and Field and Cross Country Coaches Association's list of top all-academic Division III teams.

Football

The Yeomen footballers opened the season against Case Western Reserve University in a tough game that ended with a loss for Oberlin. After a touchdown early in the game, Oberlin seemed to lose some steam, which gave Case Western an opportunity to go up 27-7 with 28 minutes to go. The Yeomen attack went into a powerful offensive charge that led to a tie with about two minutes left. Case Western hit a late field goal and settled the final score at 30-27, a crushing loss for the team.

Despite the disappointment, the Yeomen continued strongly and saw their first win against Macalester on Sept. 10 with a score of 44-14. The halftime score was 27-0 after a nerve-breaking attempt for a 55-yard field goal by junior Mike Tomlinson that proved successful, thus setting a new school record. Had the game been in-conference, this goal would have broken the conference record as well.

In the first conference play of the year, Oberlin football suffered a heartbreaking loss from NCAC opponent Kenyon College 21-20. Their next game, which was against the Wabash Little Giants, proved to be another tough loss, which dropped them to 1-4 overall score and 0-2 in the conference. In early November, the team was already down to 2-7

overall after handing over a victory to Ohio Wesleyan University.

Still, Oberlin football finished the season with an exciting 52-17 win over Hiram College.

"It was really nice to send our seniors [off] with a win," said sophomore Geoff "Sweet P" Peterson.

Volleyball

The positive outlook of the women's volleyball team led to a strong season opener at the Oberlin Invitational. On Sept. 7, the team won the game against the University of Pittsburgh-Greensburg 3-2 and then put a thrashing on Laroche College with 3-0. They went into the second day with two wins, but lost to Bethany College 3-2. This third game tired the players enough to lose once again to Ohio Wesleyan University 3-0 and finished fourth overall in the tournament. Senior Katie Au and sophomore Deysi Villarreal, however, were named to the All-Tournament team.

The team headed to New York in mid-October with hopes for a victory against Hilbert College in a non-conference match, yet they finished the season with losses to Wittenburg and Notre Dame in November.

Despite disappointments, team senior co-captain Jeanne Feuerstein leaves Oberlin with a bright prediction for the team's future.

"In the next couple of years the team is going to change dramatically, gain confidence, attract more skilled players and win more games," Feuerstein remarked.

Summary by Review Staff.

Additional reporting by Zachary Donnelly-Krall, Milena Evtimova, Jamie Hansen, Cassius Harris, Courtenay Moore, Michael Mullaley, Leslie Ruster, Samuel Vanderpool and Rachel Welsh



Not in This House: A pass reaches the hands of sophomore Cassius Harris in the Yeomen's almost-win against Kenyon on Oct. 1. (Photo by Brian Hodgkin)

their third game of the season that ended in a 2-1 loss.

"We kind of fell asleep in the first 15 minutes," recalled Head Coach Blake New of that particular game.

As the team continued to aim high, however, the Yeomen picked up their first win for the season with a 2-1 win over Manchester College on Sept. 10. Only three days later, they suffered a loss to Case Western. They won again on Sept. 18 in overtime against Anderson University after an exhausting game, after which they picked up a winning streak. The Yeomen had a big win against Wooster, and another one against the winners of the conference from last year, the Allegheny College Gators.

The team finished the up-and-down season by seeing six players receive NCAC team honors and with a solid record of 9-7-2 overall and 6-2-1 in the conference. They also saw Coach New named NCAC Coach of the Year. Thus the seven graduating seniors need not worry about next year and about the teammates they are leaving behind.

Women's Soccer

Unlike its male counterpart, the women's soccer team got off to a strong start in September. The Yeowomen opened their season with a win against Heidelberg on Sept. 3,

half," said junior Leah Bellow-Handelman after the match against nationally-ranked Denison University.

A difficult adjustment for the Yeowomen, however, was the transition from a defensive to an offensive game.

"Last year we were very defensive-minded," said sophomore Leslie Mills. "This year we [were] pushing to play more offensively and it [was] really fun to be [a] part of that."

The players managed to preserve their optimism throughout the season, even when their last game — against Earlham — was a loss. It seems likely that this optimism will endure next year. Seniors Elizabeth Sebian, Laurie Stein and Tamara White should be confident that they are leaving the team in good hands.

Cross Country

Both the men's and women's cross country teams picked up where they left off from last year's strong season. With Head Coach Ray Appenheimer gaining familiarity with the team in his second year at Oberlin, along with an influx of fast first-years, the Yeomen and Yeowomen runners showed improvements from last year.

The Cross Country team kicked off its season on Sept. 2 at the non-conference Denison Classic meet. Even though the meet was not scored



Shoots and Scores: Shot taken by senior Laurie Stein flies toward the goal as her teammates watch and wait. (Photo by Brian Hodgkin)

Winter Sports in Review



Clutch Performance: Senior Meg Reitz came up with a big steal late in overtime helping Oberlin pick up the win against Ursuline College. (Photo by Brian Hodgkin)

Men's Basketball

"Optimism" was the key word as the men's basketball team began its season. Frank "Happy" Dobbs returned as head coach, joined by seven first-years and 2004-2005 NCAC top newcomer Quenton Spencer. Also returning were sophomores Jordan Beard — on the bench with an injured knee part of last season — and Matthew Godwin, with his infamous three-point shots.

Despite the slow start with losses to Defiance, Wabash, Adrian, Hiram and Denison, the team continued to improve. Feb. 4 saw a strong performance from Spencer, leading to Oberlin's first win of the season. Spencer scored 47 points, tying an Oberlin single-game record, and had 12 rebounds in triple overtime against Hiram College.

"I think getting the first win of the year kind of lifted the team spirit and encouraged us to play even harder," said Spencer, who earned NCAC player of the week honors for his combined 74 points, 21 rebounds, nine assists and six steals in two February games.

Oberlin won a home game on Feb. 11 against the Kenyon College Lords, but lost the final home game of the season to Ohio Wesleyan on Wednesday, Feb. 15.

While the overall 2-22 and 2-12 NCAC record leaves much to be desired, Oberlin has a solid chance to improve next season. Every player on the Oberlin roster is eligible to return for the 2006-2007 season, and three of the five Yeomen starters were first-years this year. Both an increase in veteran leadership and some incoming quality first-years hint that Oberlin will be more competitive in the NCAC in the next three seasons.

"We have a solid group of guys here and we are young," said first-year forward Mike Loll. "With a little help from some recruits, we should be a contender in the NCAC next season. Next year we will have a deeper bench and will be able to keep up with the intensity that we play with when we can bring fresh guys off the bench."

Women's Basketball

The Yeowomen started off their season looking to build. Talented first-year ball-handlers Alyssa Clark and Kira Rivera were led by returning head coach Christa Champion and the offensive force of co-captains junior Jessie Oram and senior Meg Reitz, who brought solid experience and leadership to the team.

After starting slow with a 0-2 finish in the Babson College Invitational Tournament, Oberlin was able to decrease the scoring gap more and more with each game. On Tuesday, Nov. 22, the Yeowomen lost a close game to Bluffton University 66-62 despite an unprecedented performance from Oram, who scored a career-high 30 points and grabbed 16 rebounds.

Oberlin dominated overtime at a Dec. 6 neck-and-neck game with Ursuline College. With a 66-point tie and nine seconds remaining in overtime, Clark, while dribbling toward the basket, dished it off to Oram, who put the Yeowomen ahead for good, by a

score of 68-66.

Their Feb. 4 loss to Kenyon did not faze the Yeowomen as they defeated Hiram College 72-63 on Feb. 8. Clark, Oram and Rivera led the pack in scoring, with a combined total of 50 points, giving their team its fourth win of the season.

The Yeowomen were fired up for their last home game but fell 94-77 despite playing hard from start to finish. At half time, Reitz was honored with five impressive awards: first-team All-Conference, first-team All-Region, second-team All-American, All-Tournament team and Team Attacker of the year.

Despite the team's disappointing 4-20 overall record on the season, the Yeowomen fought hard and showed tremendous heart this season. The Yeowomen's four first-years, Clark, Rivera, Casey and Van Allen made a tremendous impact on the season, as did Reitz and Oram.

With only one graduating senior — Reitz — the Yeowomen ballers are expected to do big things next season.

Swimming & Diving

Starting at the seventh and eighth places in the NCAC from last season, the men's and women's swimming teams respectively looked to improve their performance this year. Both teams began their seasons with a definite splash.

The Yeowomen's swimming and diving team enjoyed their first dual meet win in five years on Nov. 2 against the Baldwin-Wallace Yellow Jackets. The team owed this win in part, to the Ulmschneider sisters, first-year Bryne and sophomore Kiri who took two and three first places respectively.

"To come out and beat a team like Baldwin-Wallace is just a tremendous victory for us," said Head Coach Mark Fino.

Three days later the men's team dominated versus Ohio Wesleyan, while the women still managed to gain a three-point victory. With this strong start, both teams had great expectations for the upcoming season. The squad added five first-years this year; with all that talent, they were ready for great accomplishments.

In November, the teams put up another good performance at their trip to Cleveland State for an evening meet with Cleveland State, Case Western, Gannon and their first opponent Baldwin-Wallace. In the beginning of December, the teams participated in The Wooster College Invitational and they left for a period of intensive training at Clearwater Beach, FL. At the

beginning of January, they hosted a meet against Kenyon College on Friday, Jan. 13.

The team spent Winter Term actively practicing and improving for the beginning conference season. The hard work paid off as the women's team broke every single relay record at a three day meet in mid-February. The Yeowomen finished eighth in the conference and the Yeomen came in sixth, improving from their seventh place finish last year.

Indoor Track & Field

The indoor track and field teams came into the new season prepared, after beginning warm-ups in early December under the leadership of Head Coach Jason Hudson. With 84 names on their roster, the men's and women's teams were prepared to surpass the performances of last year's season.

In December, the teams traveled to Kent State to participate in the Golden Flash Gala competition, where they played against D-I, D-II and D-III schools such as Toledo University, Allegheny College and Ashland University. During the first day of the meet, three men ran their career-best times and on the second day one more athlete broke his personal record and

placed 11th in the three-kilometer event.

The Yeowomen also performed remarkably well, with first-years Maddy Davis-Hayes and Flannery Cerbin placing first and second in the 800-meter event, which qualified them for the NCAC indoor conference in March. Sophomore Marie Barnett also qualified by placing fifth on the mile run.

Oberlin hosted their first home meet, the Oberlin Lid-Lifter, on Friday, Jan. 20, when first-year Ryan King and senior Carmen Welton both finished first in the 1000-meter races. In the beginning of February, the indoor track and field team competed in their last Winter Term meet at Case Western before beginning preparations for the spring season. They finished the season on Saturday, March 4 with the NCAC competition, where the men placed seventh and the women came in fifth. As a whole, the indoor track and field season was a success for many, and it also provided a good stepping stone for those who would compete in the spring.

Summary by Review Staff.

Additional reporting by Flannery Cerbin, Zachary Donnelly-Krall, Milena Evtimova, Cassius Harris, Lee Hislop, Courtenay Moore, Michael Mullaley, Leslie Ruster, Ezra Spier, Samuel Vanderpool and Rachel Welsh



Line 'em Up: First-year Katie Gluek took her mark during practice as the Track and Field team prepared for the season. (Photo by Melissa Wolfish)

Athletes of the Year

Shean Perry

Track & Field



Senior captain Shean Perry pole vaulted the season's best height of 13' 11" at the last home game of his college career. During Perry's final few attempts, the entire team surrounded the pole vault put to cheer him on, showing their admiration. At the Kenyon Invitational in April, Perry bettered this achievement to 14', a personal record which also won him first place.

Perry's contribution to the team is found not only in his outstanding vaulting, but also in his love for his team and his sport. Perry is from Loveland, Colorado.

Kimiko Glynn

Women's Tennis



Sophomore Kimiko Glynn was one of the Oberlin athletes who earned All-NCAC honors for the 2006 season. Glynn was chosen for the first team for the second year in a row. In 17 matches with the women's tennis team, she compiled a record of 14-3 at number one singles.

Glynn is a Conservatory vocal performance major from West Des Moines, Iowa Valley. In addition to playing tennis, Glynn sings in the Oberlin College Choir.

Photos courtesy of Oberlin Online

Spring Sports in Review

Softball

In order to get at the real story of the 2006 softball season, one has to look past the 3-30 record. In spite of a season marked with more losses than wins, the team made significant progress.

The highlight of the season was the Yeowomen's first league win in three years. The date was April 18 and the opponent was conference rival Hiram College. The Yeowomen rallied behind senior Kate Oberg's pitching to hold Hiram scoreless. Meanwhile, the Yeowomen raced to victory, scoring two runs in the fourth inning.

Regardless of the team's overall record, players, fans and coaches remain optimistic for next year. Head Coach Adrienne Davis told the *Review* in April that the team has had "some really great support this year from the student body, the men's lacrosse team, the women's lacrosse team, the baseball team, [and] parents." With this support, along with efforts to improve hitting and reduce errors which sophomore Ashley Gorham cites as important for next year. The Yeowomen look to steal the spotlight in the 2007 season.

Baseball

One could aptly characterize this year's team as strong starters but slow finishers. The story that repeated itself throughout the season was Oberlin getting off to a promising start, then falling behind and failing to catch up.

The team started the season well with three consecutive wins against opponents Earlham and Notre Dame. But the team then suffered seven consecutive losses, a losing streak that would be repeated twice more during the season. Despite a late-season win against Baldwin-Wallace, the Yeomen were unable to hold the winning momentum into the graduating seniors' final game against Lake Erie.

The trend of starting well but not pulling off a win is evident in individual games as well. In their April 8 game against Allegheny, the Yeomen got off to a good start, scor-

ing one run in the first inning. They were unable to hold onto their lead, however, and gave up three runs in the fifth. Despite scoring another run in the sixth inning, the Yeomen were unable to reclaim their lead and lost 3-2. The April 9 game, also against Allegheny, ended similarly. Senior captain Joe Sheehan hit a three-run homerun in the top of the third inning, but the Yeomen were unable to defend against an aggressive Allegheny, who retaliated by, scoring six runs in the bottom of the third.

The baseball team's record of 10-27 does not do the team justice. The Yeomen showed that they can play in a double-header versus Myers University. After an adrenaline-pumping first game that the Yeomen secured in extra innings, the Yeomen strutted their stuff during the second match, which they won by an incredible 15 runs.

Behind the team's overall struggle to finish strong, there were several individual success stories within the club. Junior Seth Binder and senior Joe Sheehan received honorable mentions in the NCAC's 2006 All-Conference team. The team has four graduating seniors and is looking forward to recruiting new talent from the class of 2010.

Men's Lacrosse

The men's lacrosse team had a rough start, losing their first five games, which makes their final record of 4-10-0 particularly impressive. After this rocky beginning, the team had a three-game winning streak that included impressive 19-6 and 19-5 victories over Shenandoah and Seton Hall, respectively. "In all three seasons at Oberlin," junior Bryan Harfenist told the *Review* following the victories, "I don't recall any 19-point wins."

The Yeomen were unable to ride the momentum from this winning streak through to the end of the season, and the seniors were sent out with a tough loss to their Kenyon rivals. Nonetheless, the Yeomen have developed a keen sense of team spirit that could carry them far in the next season.



Reaching Out: Sophomore midfielder Beth Bula stretches for a catch during a Yeowomen's lacrosse practice. (Photo by Brian Hodgkin)

"Playing lacrosse is one of the best things I've done here at Oberlin," senior David Schlussman said after his final game. "Coming into this with this group of guys, there's really nothing else like it... It's really going to be one of the things [I'll] miss most about Oberlin."

With five departing players, the team faces a challenge to carry over the sense of team spirit into next year's season.

It is a challenge that Head Coach Kevin Walz is prepared to face. "It's hard to replace guys like this," said Walz. But according to him, "it's a good recruiting class coming in," and that bodes well for the lacrosse team's future successes, both on and off the field.

Women's Lacrosse

The Yeowomen began their season with an adjustment to new rules. These regulation changes brought women's lacrosse closer to the men's lacrosse and international lacrosse rules, but away from its Native American roots. After an informal five-team tournament on Feb. 19, the team became confident that they could be competitive, despite the new rules.

Though the team did not always win, the Yeowomen always played their hearts out.

"We worked our butts off out there," said senior Beth Sebian.

Their hard work paid off in their final game victory over Wittenberg on April 29; this dramatic 17-15 win showcased some of the Yeowomen's individual talents. First-year Lela Hull scored six goals and had two assists. Hull was also selected as the All-NCAC Newcomer of the Year.

In addition to Hull, three other Yeowomen were named to the All-NCAC team. Senior Meg Reitz, sophomore Kaitlin Barrer and first-year Dana Rich all were selected as honorable mentions. These selections suggest not only that the team's 4-10-0 record does not accurately reflect the breadth of individual talent, but that the Yeowomen have some talented players returning next year. With such prospects, it is not hard to imagine a more successful upcoming season.

Men's Tennis

The Yeomen tennis squad started the season with a bang: a ten-game

winning streak in February. On Feb. 23, it dominated all but one match against Heidelberg, with a final score of 6-1. It followed with a 7-0 score against Otterbein on Feb. 25 and a 4-3 win against Wittenberg the next day.

The Yeomen took another win on March 11 in their match against Ohio Dominican University. Oberlin started off with a clean sweep of the doubles tournaments, and, despite more difficult singles competition, pulled through with a 5-2 final score.

At the Kerry Stewart Invitational tournament at Wabash College on March 18, the Yeomen had a great day as first-year David Midler and junior Arthur Zeyda won both of their matches. Midler and Zeyda were granted automatic spots in the following day's singles final. The two also advanced in doubles, winning two matches at the third spot on the roster. The following day, the Yeomen finished the tournament second with the help of a tie-breaker.

The Yeomen won two matches in Hilton Head during spring break. Their March 30 match against Wisconsin-Whitewater proved to be one of the toughest matches the Yeomen faced in the season, resulting in a score of 0-7. This trend continued with an April 4 loss to Wooster. Despite defeating Wabash 4-3 at the April 7 Great Lakes College Association tournament, the Yeomen suffered losses to Kalamazoo, Hope and Albion.

On April 13, the Yeomen were shut out 0-7 by Kenyon. Moving on from the difficult loss, they went on to lose 3-4 to Allegheny on April 15. While losing to Denison on April 18, they edged past Earlham 4-3 at their final conference match.

Oberlin finished its season strong at the NCAC tournament at Kenyon on April 29 - 30. Losing its first match 2-4 against Wooster, the team pulled through and finished up the season with matches with 4-2 and 4-1 wins against Wabash and Wittenberg, respectively. The Yeomen placed fifth in the NCAC and ended their season with a solid 14-9 record.

Women's Tennis

The Yeowomen concluded this season with a respectable 9-10 record. Throughout the season, the team counted on sophomore Kimiko Glynn and junior Bianca Barr in both the doubles and singles matches. The pair

served consistently stellar performances; both Glynn and Barr earned all-conference honors, with Barr warranting an honorable mention and Glynn securing first-team status for the second consecutive year.

The team hopes to improve upon its already strong record in the upcoming season next year. No doubt great individual performances will play a key role in the team's success, but as first-year Kelly Sipp said, "No matter what, it's really not about individual victories. It's about the team."

Outdoor Track & Field

After a strong season indoors, the Oberlin track and field squad was ready for the great outdoors. The season began with a two-day competition starting on March 31 at the Emory Classic in Georgia. The Yeowomen came in ninth out of 14 teams participating, while the Yeomen came in last. Still, Head Coach Jason Hudson viewed the trip as very successful because it provided the team with a great opportunity to bond.

Throughout the season a number of track and field players managed to reach their personal bests. In April, the squad traveled to Kenyon to participate in the Kenyon Invitational meet. During the competition senior Shean Perry broke his personal record when he pole-vaulted 14 feet and won first place. Sophomore Andrew Pike and senior Gabo Golden also improved their personal bests as the men's team finished sixth overall.

The women's team came in fifth with first-year Kirsten Hansen-Day setting a new school record in the pole vault event, which put her in possession of both the indoor and outdoor vaulting records.

The track season ended on April 28 at the College of Wooster meet. Even though the event was not scored, the Oberlin athletes once again achieved a number of personal bests for an overall impressive season of hard training and a strong season finale at the conference.



In the zone: Sophomore Colin Burling sets himself to return a backhand. (Photo by Daniel Schloss)

Summary by Review Staff.

Additional reporting by Flannery

Cerbin, Zachary Donnelly-Krall,

Milena Evtimova, Cassius Harris,

Michael Mullaley, Lee Hislop, Kt

Rowland, Ezra Spier and Moose Terry

IN THE LOCKER ROOM WITH...

ANDY HALL

A more appropriate title for this interview might be "In the Living Room" with senior Andy Hall. A retired athlete, Hall sat down to discuss his living experiment documenting the parallel between quitting sports and failing in other aspects of one's life. Hall recently spent a significant amount of time on the living room couch and was having difficulty mounting the stairs. Here is one man's story.

Leslie: Andy, you retired from frisbee last year. Be honest. Do you miss the locker room?

Andy: You know...I do miss the locker room even though as a frisbee player here, we didn't really have a locker room. We didn't really have much of anything. But yeah...I do miss the team camaraderie. I played tennis all throughout high school and we didn't have a locker room for that either but we did have a locker room for my eighth grade football team. That locker room was a great atmosphere. We were just a bunch of pumped up kids excited about playing football. I'm pretty lonely now.

L: What happened to your football and tennis careers?

A: Well, I broke my leg pretty badly and then after spending a year in a wheelchair, I decided to quit football. Never played it since. After high school I quit tennis. I pretty much haven't played that since, and if the pattern continues, I'll probably never play frisbee again either. We'll see.

L: Do you foresee yourself picking up any new sports in the near future?

A: You know...I really look to somehow improve my health whether that be through a sport or working out. The circumstances would have to be right. Lately, it's been hard for me to walk upstairs. Sometimes I think to myself, "Damn, I remember when I used to be



Andy Hall

able to jump up these stairs like a puma." But for now I think I need to just focus on what I really enjoy doing at the moment, which is not doing much at all.

L: Frisbee practice and tournaments take up a huge chunk of time. Have you replaced frisbee with any new hobbies or interests?

A: I think on the whole I use my time much more poorly. I end up wasting more time than I used to spend playing frisbee, just wasting it away. I definitely was more competitive as a person in general and now I'm just a couch potato who doesn't care much about anything. I lied to myself about why I didn't want to continue playing frisbee — because I would have more time to do other things. It was clearly a lie that I told myself and other

people...Oh look! Here comes Peter. He's a great guy. (*Sophomore Peter Nowogrodzki barges into the interview.*)

Peter: Can I tell you my favorite thing about Andy Hall? At frisbee practice, just after, he would throw the disc down the field, he would stand like a cowboy, with two guns in his hand, some imaginary spurs strapped to his ankles, knees slightly bent, revelling in his shoot-out. It was awesome!

L: Peter, did you find Andy's decision to quit the frisbee team at all inspiring?

P: Observing Andy's wholesome lifestyle of *Warcraft* video gaming off the field inspired me to realize that there are greater possibilities in my life. Yeah, I also recently quit the frisbee team. Andy did not have any influ-

ence. I might seem like a quitter but I'm not.

A: But Peter, you did quit. This is what I've been talking to Leslie about: the lies that you tell yourself. I just have to admit it: I did quit. I quit straight up. There is no other word for it.

L: Andy, would you ever consider joining the Oberlin College tennis team...just so you could quit?

A: I'm not subversive about sports. I'm not a rebel who joins things only to quit them. But I think that had I joined the tennis team, the inevitable result would be quitting. I'll tell you one thing though...I am in hideous physical condition. If I tried to run a mile right now, I would throw up all over the place. Worst shape of my life!

L: Andy, is there a take-home message that you would like Review readers to walk away with from this interview?

A: I don't want to encourage people to quit sports. That's not what we are after here. What we are after is perhaps the opposite. You can take a look at what I've become, which is a much more lazy, less motivated, less accomplished, less healthy individual and it all pretty much correlates with my not participating in sports anymore.

L: And your happiness level?

A: It has gone through the roof. Through the roof. Never been happier. And I don't regret for one moment hanging up my cleats.

Andy leaves the interview with a smirk on his face, ambling off to find out whether or not his fridge is stocked with beer and whether he feels ambitious enough to climb his staircase for a healthy computer game diversion to fill the restless hours of the evening.

*Interview by Leslie Ruster
Photo courtesy of Rebecca Popich*

Field Hockey Earns Team of the Year Award

Continued from page 48

bouncing back to win another crucial game against Wooster later that month. The determined Yeowomen managed to pull off a win after two 15 minute overtimes and penalties for a 9-2 record, which put them in first place in the conference. From that point until the NCAC championship, the team never lost a game.

"Our passing game finally came back. We made some really smart passes, which resulted from better communication," said senior Becky Schugar after a 3-0 win against

Denison University.

The winning streak continued. By the time they won 4-2 against Denison on Wednesday, Nov. 2, the women of Oberlin's field hockey team were already serious contenders for the NCAC title.

Having advanced to the finals, the Yeowomen were set to challenge Wooster once again. However, Yeowomen were careful not to underestimate an opponent they had already defeated in a previous meet.

"We knew we could definitely beat them," said first-year Holly

Sloofman, "[but] there still was some nervous energy. In the past we underestimated teams and didn't play to our potential, so we were really focused [this time]."

And they pulled it off: after a smashing 3-0 win, the field hockey teammates put their names down in the book of Oberlin history by becoming NCAC champions for the first time ever.

Later in that memorable week, the team also defeated Lebanon Valley College by 1-0 in their first game of the NCAA Division III tournament.

The win took them to the second round of the national tournament. For the Oberlin field hockey team, this was the first win at a NCAA Division III tournament.

Expectations were great for the team's debut national appearance, and even though the Yeowomen ended their season after a 4-0 loss to top-ranked Salisbury University, the successes throughout the season have remained inspiring. These women have nothing to regret.

"Since we've made it so far, whenever our season ends we will not

be sad because of the progress we've made and how far we've come," said Malinoswki after winning the Lebanon Valley game. "Athletically, no one respects Oberlin, so just the fact we're winning is amazing. It feels great to make history."

The team's successes transferred off the field when Head Coach Deb Ranieri won Coach of the Year honors. It is certain that with Ranieri at the helm, the team will always remain competitive. Since her arrival in 2002, the team has improved astronomically. The Yeowomen made their first two NCAA D-III tournament appearances and won the division twice.

The players' skills were also rewarded. Senior midfielder Meg Reitz and first-year forward Abigail Brox were both awarded all-NCAC first-team positions, and senior back Rosemary Mudry was named NCAC Defensive Player of the Year. More recently, seven players were named to the National Field Hockey Coaches Association Division III National Academic Team.

Despite their four graduating seniors — attacker Christine Castilla and defensewomen Mudry, Schugar and Reitz — the team is already looking forward to next season. With 12 returning sophomores and first-years, the Yeowomen are in an advantageous position for more successes next year.

When it comes to women's field hockey at Oberlin, it looks like the only thing left to do is stick with it.

Additional reporting by Lee Hislop and Michael Mullaley



Relentless Determination: The Yeowomen set up a drive on goal in their game against Wittenberg in the beginning of October. (Photo by Maggie Ollove)

Changes for Oberlin Athletics

Karlgard Steps Up as New Athletic Director

For Oberlin's department of Athletics and Physical Education, this has been an up-and-down year on and off the courts. Fall semester began with the resignation of Vin Lananna, former Delta Lodge director of athletics and physical education professor. He was bound for the University of Oregon, where he is currently working to develop a program for elite distance runners from around the nation.

Immediately following Lananna's departure, former Assistant Director of Athletics and Physical Education Joe Karlgard was named acting athletics director. After looking at a pool of several outside candidates for the job, the College officially granted Karlgard the position.

"It was tough, because people have seen me as the athletic director this year, on the one hand, but on the other hand I'm trying to tell people where we can be in the years to come and reconciling two things was challenging," Karlgard said of the year he has spent simultaneously applying for and serving as the athletic director.

This past academic year has been one of transition for Oberlin's athletic program. Lananna was not the only high-ranking administrator to leave. Associate A.D. Michael Riley also left for the University of Oregon, and the head coach of men's basketball, Frank "Happy" Dobbs, resigned. The College chose to fill the highest-ranking positions first and, as a result, several of the mid-level athletics positions remained vacant.

Given the number of newcomers entering the department in 2005-2006 however, one would have expected a great deal of change to take place with respect to the goals of the athletic program as a whole.

Karlgard pointed to many key areas on which the athletic program needed to focus to take good ideas and execute them effectively. He stressed personnel development, reaching out to alumni, budget management and integrity. In reference to personnel development, Karlgard emphasized his role in communicating the program's philosophy to coaches, faculty and staff.

"It's our philosophy to maximize the experience of all our student athletes...and it's essential that I work with our coaches and our administrators so that they have the philosophy in place, so that everybody does have a good experience," said Karlgard.

Karlgard also mentioned that many alumni athletes have been "disaffected" over the years, and that bringing them back into the fold is a key component to moving forward.

"That goes beyond asking [the alumni] for money, it goes more to involving them in alumni games and inviting them to contests when we're on the road...and connecting with alumni and parents and so on," he said.



Warm Welcome: Former Assistant Director of Athletics, Joe Karlgard was greeted in April as the new A.D. (Photo by Matt Kaplan)



Fond Farewell: Former A.D. Vin Lananna bid farewell to Oberlin in the fall after a two-year stay. (Photo courtesy of www.fast-women.com)

In addition, Karlgard made it clear that a commitment to values and respect are priorities that need to be maintained in order to run a successful program.

"Treating students and student athletes with respect, making sure they treat community members with respect and following NCAA rules and playing and competing fairly — all of those things are important," said Karlgard.

New Sports Facilities Approved

Another triumphant moment to Oberlin's transitional year in athletics came when, during the week of Dec. 2, the Board of Trustees approved the construction of a two-million dollar track and field, lacrosse, and soccer facility. Thanks to the donations of two alumni — Robert Kahn, OC '55, and Dick Bailey, OC '51 — ground will break on this project in the near future.

"Like many of our alumni, each [donor] is particularly desirous of seeing Oberlin build an excellent Division III athletic program," said College President Nancy Dye.

This project is not based on a new idea. Upon his arrival three years ago, the former athletics director Vin Lananna quickly recognized that Oberlin's athletic facilities needed refurbishing. He concluded that a new outdoor track was absolutely necessary.

"Our outdoor track is seriously outdated," said Dye. "It is badly

worn and is not regulation size, so we cannot host meets on it."

Instead of simply restoring the current track, the collaborating team of Lananna, the Board of Trustees and the Office of Development agreed that a separate facility should be built. Its location will be where the soccer field currently stands.

In addition, those working behind the project's actualization hope that the new facilities will be equipped to host meets at the conference and national level. For example, hosting the NCAA first round for field hockey is now a possibility.

"This sends a strong message, not only to students but to alumni of all ages, about Oberlin's institutional commitment to athletics," concluded Ernie Iseminger, the vice president of development and alumni affairs.

With a new athletics director and new facilities, athletics is taking an ever-increasing importance in Oberlin life. Perhaps this improvement in the Oberlin athletic department will aid in recruiting even more students to come to Oberlin and increase the diversity of the student body on campus.

Summary by Kaitlin Barrer, Emma Dumain, Lee Hislop, Joshua Keating and Samuel Vanderpol

Compiled from Sept. 9, 2005, Dec. 2, 2005 and April 14, 2006 articles in the Review.

Team of the Year - Field Hockey

Field Hockey Skirts Competition, Earns National Accolades

By Milena Evtimova

If there was one team this year that defeated the ghost of a stereotype about Oberlin athletics, one team that worked as one heart and soul both on and off the field, it has to be the field hockey team. The Yeowomen won the North Coast Athletics Conference Tournament Championship for the first time in Oberlin history, one of their plethora of achievements this year, earning them the Review's title of Oberlin Team of the Year.

The field hockey team was off to a strong start in the beginning of September after it rocked its first opponent, Transylvania College, by 7-1. The first half of the game was a tie, but in the second half, seniors Umera Omar and Meg Reitz led the Yeowomen to six unanswered goals and a triumphant victory.

The team's second game on the road, against Centre College, turned out to be tougher than the first, and the teams were once again tied after the first half. Yet the Yeowomen still emerged victorious with a 3-2 win.

When the NCAC season got

underway, the Yeowomen's determination came shining through in their actions. Even though they lost 1-0 in an overtime game to conference opponent Kenyon on Tuesday, Sept. 8, the team won their next game three days later, also in overtime, against DePauw, with a score of 4-3. First-year Lela Hull was the star of the game, scoring two out of three goals. This put the game into overtime and led to an Oberlin win with a fantastic goal by junior Claire Cheney. Sophomore goalie Lauren Malinowski described Cheney's winning goal as "an amazing shot."

The team went on to win an important game against Wooster with a score of 1-0. The Yeowomen then traveled to Indiana to win yet again against Earlham with 7-1 and followed that up with another win against Ohio Wesleyan, who were ranked number one at the time.

As Review sports editor Michael Mullaley wrote in his Sept. 23 article, "If one were to look up 'domination' in the dictionary, the definition would read 'the Oberlin field hockey team.'" In the beginning of October, this

"dominant" team felt a blow after an unexpected loss to Wittenberg in one of the teams' most evenly-matched games of the season.

"We were defeated," Malinowski said. "It was almost surreal. People were pissed and were in shock."

Instead of dwelling on the loss, however, the team quickly recovered,

See Field, page 47



In Pursuit: First-year Leslie Ruster fights off two opposing players to gain possession of the ball at the beginning of the team's successful season. (Photo by Brian Hodgkin)