A Call for Thanks for Essential Staff

Numerous employees brave Winter Storm Juno to keep campus running

**ELEANOR HARDY**
SPORTS EDITOR

As forecasts of Winter Storm Juno grew more and more serious, Connecticut College students and staff began preparing for the worst. While students gathered friends, snacks and made strategic plans to consume as much Netflix as possible, other preparations were being made. The Dining Services and Facilities and Grounds Management teams were in high gear, focused on ensuring that students would be kept safe and fed, and campus would be accessible throughout the storm.

Preparing for a winter storm is always a challenge. Mother Nature has mysterious ways and the weatherman’s predictions, ranging from three inches to three feet, can be frustrating to plan around. When planning for the storm, Director of Dining Services, explained that weather conditions and forecasts are continually monitored so they can do their best to predict the staff’s ability to come into work, and how to accommodate them if they’re unable to make it back home. As the storm progressed Monday evening, it was clear that members of Dining Services and Facilities and Grounds Management would be spending the night, working around the clock to keep the campus functioning and the students fed.

For those staff who need to spend the night to ensure their own safety, Dining Services provides cots, mattresses and some pillow and blankets. While the staff usually brings all items they find essential for staying overnight, Blizzard Juno’s rapid onset left many staff members unprepared. Fortunately, Maurice Tiner ’17 was prepared to step in. Trudging throughout campus Monday night, Maurice collected blankets and pillows from students to distribute to staff members who weren’t expecting to be spending the night at Conn.

According to a Dining Services staff member, many people volunteered to stay, rather than being asked to spend the night, leaving the decision up to the workers. The ability to make this decision has varied with different administrations in the past. Support and provisions for those spending the night have fluctuated over the years. This storm was a return to how things used to be several years ago, in that staff were provided with some toiletries and mattresses in addition to being paid for their time here over night.

While the situation may seem unappealing to most, Bushwack explained that the staff members had “great attitudes and even though this was disruptive to their own lives, they made it seem like a slumber party.” Not only did the dining staff remain positive about the experience, they also proved their commitment to students and the overall Connecticut College community. This Thursday SGA passed a resolution recognizing the staff for their selfless contribution through Winter Storm Juno. Bushwack, who was present for the passing of the resolution, held back tears as she explained some staff members walked five miles through the snow in order to get to school Wednesday morning and prepare the food. In addition, other employees ignored the driving ban in place in New London and Waterford to be sure they would be able to provide breakfast for hungry students.

Umrysz is perhaps one of the most admired staff members in Dining Services. With several appearances on social media, students are perpetually thankful for Honors’s dependable compliments each time they enter the dining hall. Honors, always reliable for a pick me up, sustained her positive and heart-warming attitude when reflecting on her night at Conn. She explained that though they were being paid to stay, “we were all equal and treated the same, both supervisors and everyone else. We had fun.” Perhaps the highlight of the evening for the Staff was watching as students ran into the Fishbowl with nothing but underwear and proceeded to make snow angels. The fourteen members spending the night could respond in no other way to this sight but “You’re my kids, I need to make sure you are fed, it’s my job.”
With so many other clubs on campus planning events based on the performance unit of a monologue, The College Voice wanted to—albeit throw our voices into the mix. Kidding, kind of. In all seriousness, the current push to find stories that represent the wide range of personal experiences influenced our decision to begin planning an event that encompasses similar goals. While we are wary of planning an event that infringes on the goals of either As Told By Vaginas or The Color Brave Monologues, we feel what this event would offer brings something different to the table.

When author Colum McCann came to campus at the end of last semester, he introduced the staff to Narrative4, a global nonprofit organization dedicated to community building through "radical empathy through narrative therapy." What does this mean? The premise of a Narrative4 event is simple. It is a place to share stories. More importantly, it is a place to develop respect for the stories of others. Each attendee is matched with a random partner to whom they will tell a story from their life that they feel has shaped them in some profound way. It doesn’t have to be a sad story, or any particular type of story at all. It is completely up to the individual.

While the telling of the story can be therapeutic, the real value of the event comes in the second portion, when each attendee must tell the story that was told to them as if it were their own. It is a staggeringly simple and beautiful premise: by taking responsibility for someone else's story, you take responsibility for your own perceptions of the teller.

What spoke to me in the structure of this event that makes it different than other campus projects is the fact that it is not written or performative. It is a single event that is meant to enact at least a temporary condition of compassion. There are no rehearsals or submissions. You can “put yourself out there” in the simplest action of telling a story and listening to the stories of others over the course of an afternoon.

As someone that participated in what used to be The Vagina Monologues, I believe that the value of the performance for the cast was mostly in what happened off-stage. It is a rare experience to sit in a room with 80 other women, even rarer that those women will reveal pieces of their lives that are ordinarily kept a secret. This environment was one of deep gratitude, joy and support, and it’s an environment that deserves to be spread around the rest of campus in order to open dialogue between the many distinct groups that comprise our campus community. Though the effects of this story-sharing event we hope to put on will undoubtedly be deeply personal, we hope that that it will also play a role in helping students, staff, administrators and faculty communicate more effectively.

In order to make this event happen, we are putting out a call for facilitators to participate in an initial training that will take place in the beginning of March before break. The event will hopefully take place the first or second week of April. We ask for your patience and support as we go through the planning process. Please contact me or Managing Editor, Dana Sorkin, for more information regarding this event, or Narrative4 as an organization.

-Ayla

THE COLLEGE VOICE

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Join us.
Letters to
the Editor

On why voting matters

A discouraging 36% of eligible voters exercised their constitutional right to elect officials to local, state, and federal offices. I’ve been grappling with this dismayingly recent voter turnout statistic from the most recent November 4th midterm elections. As an avid follower of the elections, I was up until the very hour of victory on Wednesday the 7th, only cutting down my task list and putting the computer to sleep after Cook County told her followers to pack in its and head home. I had followed along many state, and local elections in Massachusetts as I could keep up with, not mentioning the polling on MA’s 4 ballot questions and numerous governmental and federal elections broker states. How could such a small percentage of eligible voters choose to exercise their voting rights?

If my words seem to teeter on the edge of anger, as a lookout I am passionately discouraged by and entranced with voter apathy. I understand the tumult from policies I ludy do. The 11th Congress is on track to pass 317 laws by the end of this term, a pathetically low number. Many per- forming hyper-partisan lock-downs between Democrats and Republicans has given Congress its lowest approval rating ever. People are disillusioned with the political process and feel their pain.

This prevailing climate of government ineffectiveness is not without reason, but voters in the United States should not be turned off. Politics and voting still have serious relevancy, maybe more so than ever. Millennials, the term used for the generation born during the late 1980’s until the early 2000’s, are not a completely apathetic group. People have not magically grown to lack opinions. If no one cared about anything at all, I would never be the subject of a good moral beat-down or a participant in an old-fashioned heated argument. When it comes to policies that serve the community or nation in one way or another, Millennials are just as likely to personally serve their communities than to vote for elected officials who debate, create, and vote on policies that affect it. This is not a piece criti- cizing community serve by any manner. Volunteering at a local food bank, deducting traffickers, working with the homeless, these are all incredibly helpful ways to contribute to your community.

What I’m slowly working my way around to is that something must be done to reconnect eligible voters with the idea that voting is a service to your community. The realization of this is so important, espe- cially in an age of politically-statistic or actual-izing democracies. How are we to ingrave progressive reform in dictator- nal nations, or in tension, going through the early stages of democratization, when only 1/3 of our country’s eligible voters participate in the most essential principle of the democratic process?

The simplest solutions present extremely difficult obstacles in the path to mater- nalization. In order to dismantle voter ap- athy, voters must be reconnected with the power of their vote. Each time you go to the polls to vote for an elected official or on a ballot question, you participate in an election and dictate the course of history. These officials and ballot questions shape policies that guide what will be the future of your state and nation.

-Alex Milofsky

Who is news at Connecticut College

In mid-September, I found out that my boss from one of my campus jobs had moved away. When the person who had been tasked with disseminating the news told me, I couldn’t breathe. Ruth had just seen her three short months ago — had numerous emails signed, "Thanks! From her in my inbox — had an impression of her in my brain as perennially sitting in her chair at Baker House in front of a computer screen.

The Office of Communications informed Ruth’s interns of the news in person. They offered us condolences and support systems. I linked to her obituary; her funeral didn’t suit many others. Bringing up bad news has never been my forte. Perhaps that makes me as guilty as the administration in its own parallel act of mishandling information I will, at the very least, admit to that.

A few months after my former boss’s death, I read an editorial in this newspaper on campus rumors. The content of both the article and those rumors barely coexist as a surprise to students now; the "news," about Professor Vysc’s departure has been circulated through nearly every me- dium, word of mouth and TikTok seeming to be the most common.

Most mediums, that is, except for the most direct: the college’s administra- tion itself.

The editorial called for the administration to address these rumors because silence on the topic implies that "it is okay." "We are assuming standing in for both Vysc’s alleged actions and the distribution (or lack thereof) of official information concerning those actions. Students were enraged. Students were affected by what had happened, and how what had happened had been handled. Students wanted — no, deserved — in- formation.

After I read that editorial, I thought about my former boss. I thought about recent conversations and speculations and debates about recent and stories and faculty and staff and students, I thought about what types of information members of this campus consume, discuss, violate, per- ceive.

I’m still thinking about all of that.

Let’s take a poll. Were you upset when you found out that the college had withheld information from students surrounding Professor Vysc’s departure? Why or why not?

Were you upset when you found out that the college had not notified all students that a staff member had died last semester? Why or why not?

Think about your answers to these questions. Some may argue that these two situations are too different to be compared or to be viewed upon the same spectrum. One implicated a faculty member, one with whom many students were familiar, and well-acquainted, the other involved a staff member that spent her days behind-the-scenes of this college, working directly with few students. Of course there was a greater amount of attention directed to the former, it makes intuitive sense that the more well-known an individual is, the more widespread news about that individual will be, as more people will be potentially affected by that news.

That is a valid point, and one with which I do not disagree. Yet it is one that raises issues of privilege, power, authority and stance. Even on our socially-conscious, occasionally "progressive" liberal arts campus, what is the news? What news is worthy enough to make it out our Harris dinner conversations, to TikTok, to Yik Yak, to The Voice, to an email from Katherine Bergerson?

It might be worth thinking about what types of information we, on the student end — are focusing on. What information we’re demanding. What information we (believe we) are entitled to. What information we’re an- gry that we don’t have access to. And what information we’re okay with not knowing.

It might be worth thinking about what the answers to those questions say about our community; its values, its ideals and what we (would like to believe we) stand for.

-I, for one, am still thinking.

-Jordan Thomas
A Call to Thanks for Essential Staff
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job. Honora shared similar sentiments commenting that “people have been thanking us, and it’s been nice. But, when I had kids in school I would have wanted to know that there were people looking out for them.”

In addition to keeping students fed, the College ensured that the roads and sidewalks were being cleared as quickly as possible, the power was on and access sustained throughout the houses. Jim Norton, Director of Facilities Management, attended the SGA meeting expressing a “thank you for the thank yous.” Facilities often receive the brunt of negative feedback, from broken doors to clogged toilets, but the past few days they have been inundated with thanks, something they seldom receive.

While the staff worked tirelessly, students gathered to find creative ways to thank them. From napkins to SGA resolutions to a thank you video, the students are attempting to thank the staff however possible. Ulysses Hammond, Vice President for Administration stated that “we were all in this together.”

While students and staff continue to express their thanks of one another it’s clear that the community we’ve all worked hard to establish and foster here is one that can withstand a great deal. Directors and administrators are proud of their staff’s ability to endure not ideal situations at the cost of their institutions are proud of their ability to endure not ideal situations at the cost of their

Equal Rights for Gay Couples Recognized as National Issue

SARAH ROSE GRUSZECKI STAFF WRITER

Since the legalization of gay marriage in Massachusetts in early 2004, discussions of marriage equality on both a state and national scale have remained mired in controversy. Many individuals argue that marriage deserves to be merited as a universal civil right. Organizations including The Human Rights Organization assert that gay marriage is a crucial step to establishing “fundamental fairness and equality for all.” Although these views have become increasingly popular, especially amongst America’s younger generation, many conservatives continue to plead that marriage is a union which does not include same sex couples. As described by The Family Research Council, a Christian conservative organization, “Properly understood, ‘families’ are formed only by ties of blood, marriage or adoption, and ‘marriage’ is a union of one man and one woman.”

A nation where 36 states and The District of Columbia have already legalized gay marriage, the fight for marriage equality in the remaining 14 states has never been more heated. After months of anticipation, The Supreme Court has decided that it will review four same-sex marriage cases from Tennessee, Ohio, Kentucky and Michigan. The four cases will be heard in April and a decision is expected to be ruled by early June. This incident is not the first time The Supreme Court has intervened on the topic of gay marriage. The Supreme Court successfully overturned California’s Defense of Marriage Act (DOMA), a law which blocked federal recognition of gay marriage throughout the state. As explained by Professor and LGBTQ Center Director Jen Mansio, “Gay marriage became a civil rights decision when The Supreme Court overturned DOMA. It has already been made clear that it has become an issue of national consequence at the federal level.”

Have a story to tell?
Join The College Voice in conjunction with Narrative4 in an event of radical empathy and storytelling.

Look out for future updates & details.
Co-sponsored by THE COLLEGE VOICE
Creativity Comes Alive: 
Center for Arts & Technology
Hosts Physical Computing Workshop

LEAH SWINSON
STAFF WRITER

During winter break, students involved in the Ammerman Center for Arts and Technology (CAT) returned to campus early to engage in a week-long intensive academic workshop. The workshop centered on physical computing, or "using the body to interact with computers," through the use of "a color sensor, motion sensor, light sensor, pressure sensor, etc., to trigger a reaction, such as a motion, a screen project or a change in video speed," said Annie Rusk ’15, a member of the Center for Arts & Technology.

The workshop's emphasis on integrating movement, design and technology exemplifies the center's dedication to creative innovation. Established in 1984 with a grant from the Consortium for the Advancement of Private Higher Education, the Center for Arts & Technology originally set out to fund studios focusing on Computer Music, Computer Art and Motion Analysis. Since then, the Center continues to foster interdisciplinary student research that explores the complex and innovative relationship between art and technology. Students accepted into the competitive certificate program have the opportunity to design individual integrative projects that combine their interests in digital, visual or performing arts with computer science and programming to explore the ways in which arts and technology influence each other.

Led by Professor Kate Sicchio, a visiting professor from Parsons School of Design in New York City, the 12 CAT students worked to "bridge the gap between computers and the physical world" by writing code "using arduinos (open source processors) that make motors move and LEDs light up," said Drew André ’16. Sicchio, who specializes in "interactions between computer and human movement," also designs sewable circuits, which involves installing LEDs in wearable clothing, said André. The opportunity to work with Sicchio proved to be "an irreplaceable experience," said Annie Rusk ’15, because the professor's work focuses on dance, taking "the dancer's movements and creating wearable technology that responds to the dancer's actions."

In addition to attending classes and workshops taught by Sicchio, the CAT students also had the opportunity to connect their presentations for this workshop into their individual work for the certificate program. Rusk's Senior Integrative Project (SIP) focuses on interactive poetry in which a kinesis tracks people's steps and "triggers phrases to be projected" using her own poems. Rusk said that Sicchio's workshop helped connect her SIP to the larger world of physical computing. Although her project requires little interaction, Rusk said, "it was interesting to explore the possibilities."

For André, who also incorporated material from the workshop into his own individual project, the workshop provided a space to continue cultivating creativity and exploring the new possibilities that the world of arts and technology technology holds. André, "Learning computer code language, learning how to build circuits and learning how to interact with the environment through a computer medium can become magic in a way."

For students at Connecticut College, the Center for Arts & Technology certainly offers opportunities to capture that magic.

Growing Local with New London Local First
LUCA POWELL
MANAGING EDITOR

In 2006, Art Costa, a New London native and former IT software developer retired. He returned to New London, promising himself never "to work a job he didn't like." Costa became involved with community members with the intent to improve the area by focusing on the local New London economy.

Seven years later and that initiative has taken shape as New London Local First: a community-based action organization working to incentivize consumption at the local level, simply by picking 'local first.'

You may already be familiar with community-supported agriculture (CSA) programs where customers purchase "memberships" to local farms. A share of the crop is then delivered to customers a few times each month. However, NLLF focuses on a unique program that involves the sale of pamphlets distributed in participating businesses, such as Washington St. Coffee House and Maddy Waters.

This workshop, in an interview with The College Voice, Art took the time to explain the benefits of thinking locally, which are not necessarily intuitive. One goal, he says, is to prevent "economic leakage" which occurs when money leaves the local economy. To that effect, NLLF takes the clear stance of not being anti-anything. Our goal is to build "capacity and continuity," primarily by popularizing the mindset to first buy locally, if possible, before looking at large for services. Despite its simplicity, the policy has proven to be very powerful for strengthening and building local economies, particularly post recession. Art reports that this is because of a multiplier effect that occurs when you spend locally; you estimates every $1 dollar spent locally generates around $3 within the community.

To be eligible, a company must conduct most of its business locally, as well as be autonomous. A local McDonalds branch, for example, does not qualify because it's decisions are being made corporately. For a $100 one-time fee, participating companies regain a meaningful connectivitiy to their local business partners, as well as a host of other offerings, including sustainability workshops and low-interest loan opportunities. These opportunities come from community—from sharing not from hoarding, from partnership not domination. Art explains that he struggles to describe the movement as just about purchasing. "It's really about building capacity and community, about building a culture." He emphasizes how this community resilience is achieved by building connections between businesses, and that this is more important than material capital.

One group that has been doing exactly that is the Hodges Square Village Association. On campus, the project is most recently known for the attention it garnered around the efforts of two recent alumni, Ryland Hormel '14 and Nicholas Nichols '14. Last spring, the two brought together the Student Volunteer Army, with the intent to energize the relationship between campus and the community.

Their efforts have had an impact on engaging the student body, which Nichols described as "cyclically" disengaged from the New London community. "By the time students develop an interest in what's going on down the road, they graduate, and there's no continuity in the relationship."

One effort by the college to contribute to community integration has been in designing a park for Hodges Square. The project is being spearheaded by Professors Ann Devlin and Stephen Fan, who are working with students to design a space that will accommodate local residents needs and provide more space to the area.

Of course, obstacles exist for organizations like NLLF and its local sibling development organizations. "A lot of businesses will choose to build locally, but keeping folks engaged and aware is the biggest challenge." Equally, the prospect of building New London's localism culture to rival corporate consumption will surely take some time.

Mr. Costa expressed an interest in working further with Connecticut College on a variety of issues, including food service. Policies that could help the College are simple, he says. "Nobody is saying to the College that you need to buy-out New London. Just make it a policy to spend money here when you can." Already, Sustainability Coordinator Josh Stoeffel and Costa have been discussing ways in which the College and the community can act on these suggestions.

Ultimately, the endgame is to put into something that's sustainable. "We want to have a resilient community at many levels—from planning and infrastructure, from community and the encouragement of the youth to participate in achieving a caring community."

Art emphasizes this notion of caring as vital, particularly in the face of inevitable variables, such as the economic recession of 2008.

According to a five-year study conducted by the Institute for Local State Reliance, independent businesses in U.S. communities with active localism campaigns reported the strongest figures since the surveys began in 2007—a 5.6 percent increase over the previous year. The increase was more than two and a half times the gain (2.1 percent) reported by independent businesses located in areas lacking such a campaign.

The measure is indicative of the potential in harnessing local, a potential Art Costa and his colleagues will look to augment in the years to come with NLLF.
WHO DO WE WANT TO BE?

ANDREW SHAW
CONTRIBUTOR

In President Obama’s recent State of the Union address, he explicitly chose to not descend into the wonted partisan debate, instead deciding to weave a narrative of a successful United States — through a focus on economics. He framed his speech around a story of a middle-class, “strong, tight-knit family who has made it through some very, very hard times,” insisting that this story is the nation’s story as well. The family’s story, the President argued, is an example of the success of his “middle-class economics:” “the idea that this country does best when everyone gets their fair shot, everyone does their fair share, and everyone plays by the same set of rules.” Economics, for Obama, is the measure of the country’s success. And so he offered statistics regarding the U.S. economy’s growth and the decreasing unemployment rate (currently 5.6%): U.S. businesses have created over 11 million new jobs over the last five years and the “typical family” is expected to save $750 on gas this year. But he also looked to the future, when two-thirds of jobs will require higher education. And, because the majority of people of color cannot afford this necessary education, he proposed offering community college, the choice of 40% of college students, free of charge, funded by the federal government. Also aimed at improving residents’ economic stability, he argued an increase in the capital gains tax, and a corresponding decrease in middle class income taxes.

His discussion of social issues was derived from his focus on economic advance and advantage; he didn’t forward social issues for their own sake. This is regrettable, but perhaps appropriate for a speech focused on economics. He positioned the gender pay gap as an economic issue first. “Nothing helps families make ends meet like higher wages. That’s why this Congress still needs to pass a law that [eliminates the pay gap].” It was only a social issue secondarily in this speech: “It’s 2015. It’s time.” About childcare he said, “it’s time we stop treating childcare as a side issue, or a women’s issue, and treat it like the national economic priority that it is for all of us.” I suspect that he emphasized the economic repercussions of unresolved issues because a measure of economic success is something we all need in a capitalist system, and so something that we can all agree upon. The same cannot be said of our social values.

When not justifying them by economic means, Obama discussed them in regards to partisanship (which, incidentally, was in evidence throughout his speech: Joe Biden rose at multiple points, whereas John Boehner often did not, and was often applauded, or not, along party lines). Sometimes the president justified social issues by drawing from both economics and partisanship. He argued that his policy of middle-class economics works, “as long as politicians don’t get in the way.” He reminded his fellow policymakers that “the job is not to ‘relabel every hardship’; it is to make “laws that strengthen rather than weaken unions, and...[to] make a meaningful difference in the lives of millions of families.” It is to “better reflect America’s hopes.” He offered historical context from the nineteenth and twentieth centuries for this job description, saying, “At every moment of economic change throughout our history, this country has taken bold action to adapt to new circumstances, ensuring that everyone has a chance to be successful.”

He called for “a better politics” — which doesn’t involve one side giving up in agendas, but rather involves “expanding” to each other’s basic decency instead of our baseless fears,” where debates don’t serve to “demonize each other” but rather to discover common ground. He insisted that bipartisan support exists for initiatives: “Surely we can all see,” the President said, “that it’s possible to shape a law that upholds our [everyone’s] life matters. Framing his speech at the beginning of something, ‘fifteen years into this new century,’ he used the past to talk about his view for the future. This view will not be accomplished in the next two years of his presidency. It is a view that looks toward 2016, a post-Obama campaign. It is a view that looks beyond even that. ‘We are...free,’ Obama claimed, ‘to write our own future than any other nation on Earth.’ What do we want that to look like? Who do we want to be?*

Three Days of Terror in Paris

AMANDA YACOS
CONTRIBUTOR

The "Three Days of Terror" that happened in Paris began with the killing of 12 Charlie Hebdo cartoonists and the injury of four others on Jan. 7, ultimately brought attention to the underlying tension that has existed under the radar in France for years. On Jan. 7, Said and Chérif Kouachi entered and attacked the Charlie Hebdo newsroom and set off open fire. Among those killed were publisher Stéphane Charbonnier and his police bodyguard. This was not the first attack on the office; the company had been brought to the Muslim community. This was not the first attack on the office; the company had been brought to the Muslim community.

Connections between the two brothers and Coulibaly have become clear. Their conspiracy started when Cherif and Coulibaly met in prison. It is possible that other conspirators may still occupy Paris. All three involved have been linked to previous terrorist activities, had exchanged about 500 phone calls prior to these events. The two brothers had lain low long enough to not be considered a threat. Whether or not their disassociation from radical Islam and sudden return was unintentional is up for debate.

Over the three days, the body count totaled up to 20 people. The main attackers killed three terrorists, Ali Laïda in the Arabian Peninsula said the assault on Jan. 7 at the newspaper office was planned, but no further statement has been given regarding the attack in the kosher market and the surrounding area. Prime Minister Manuel Valls called the following comments in response to these events: “Journalists were killed because they defended freedom. Policemen were killed because they were protecting us. Jews were killed because they were Jewish. The indignation must be absolute and total—not for three days only, but permanently.”

On Jan. 11, 11 people, including a police officer, were killed at a kosher market in Paris. The attacker, a citizen of Iran, who was relocated to France in 2013, rampaged through the market killing four before being killed by police. A record 1.6 million participated in the demonstration, waving the national flag and black and white signs that read “Je Suis Charlie” (I am Charlie) and, “Charlie est Grand” (Charlie is Great). In addition, at a separate rally in Paris, supporters held up pens as a sign of mourning for those killed as well as a sign of their support for free speech. Separate marches also took place in Toulouse and Rennes to honor the victims.

Police security presence has tightened in Parisian synagogues, mosques, schools and other places. Five people are currently in police custody in connection with the attacks, and family members of the attackers have been given preliminary charges. Coulibaly’s girlfriend is still at large. It has been reported that she has fled the country.

Counterterrorism spending in France now totals $490 million dollars, and new weapons are being obtained. Additionally, 2,600 new officers will be hired over the next three years, 1,100 of whom will specifically work for intelligence services. Of the 1,200 French citizens who are known to be associated with jihad (Islamic campaign against nonbelievers), 10 have gone to Syria or Iraq. Obama has been criticized for not attending the rally in Paris on Jan. 11, but has expressed his condolences and offered aid to France as it recovers from this tragedy.
CREATING AND SUSTAINING A DIALOGUE OF DIFFERENCE:
The Importance of the Color Brave Monologues

SHATRUNJAY MALL
STAFF WRITER

I am on a mission. As Chair for Diversity and Equity in SGA, alongside the Diversity Committee of SGA, I am spearheading the Color Brave Monologues. I caught up with her to learn more about the effort. Khandaker came up with the idea of the Color Brave Monologues through chatting last semester with Carolyn Denard, former Dean of the College. She states that the aim of the Monologues is to acknowledge our intersectional identities, our race, our ethnicity, our sex and gender, our socioeconomic class, and whatever else we feel label us. The idea of Color Brave is to show that our identities have a long history, and we shouldn’t be blind to them, we need to appreciate them for how they’ve impacted each of our lives.” Further, she hopes that by representing the real life stories of people on campus, the Monologues can go beyond the limitations of previous efforts, “something that is just spoken about in a little one-hour event, where many students don’t actually share their actual thoughts in the fear of saying the wrong thing.” One of these limitations was that the conversation centered on helping those already privileged on campus and in society to acknowledge their privilege.

I see the Monologues as culminating from the events involving faculty, staff, community members, and students in the wake of Ferguson. Issues brought up by some of the faculty at the event that I attended had to do with the discomfort that conversations about inequality, identity and oppression caused for the interlocutors in it. It is precisely because the Monologues will address uncomfortable topics and engage in uncomfortable conversations that they seem to be a good follow up to sustaining the dialogue generated at the beginning of the academic year. As Khandaker herself states, “The conversation of diversity on this campus has always been a tricky one. It was always aimed at catering to certain groups, and for the purposes “to teach” about a diversity issue. It’s about time we had something that catered to us with voices, narratives and stories to share.” The Monologues will be uncomfortable. It addresses controversial issues which may get sidelined.

What I see as a big selling point of the Monologues is that students can submit anonymously, and in doing so, openly confront their ideas and feelings on complex issues of identity and difference. Another question that had been posed during the event I attended post-Ferguson wondered at how to further build on the energy surrounding these issues. Public memory is short and some wondered if the issue would just die away with people and students living their humdrum lives. In this regard, the Color Brave Monologues have the potential to be successful in making some progress toward sustaining the conversation.

Some may consider the Color Brave Monologues to be delegitimized by the vetting process (which may end up suppressing some voices) and its connections with the administration. However, Khandaker says that the Monologues are entirely student led and anyone interested can assist in the editing and final presentation of the Monologues. She is also aiming to make the Diversity Committee more active in its role this year, veering away from some of its more traditional efforts such as the Diversity Summit, and thus reimagining them. To convince that the Monologues is not as organic as an open mic event, Wesley Charles ’17, also on the Diversity Committee, replies that “the format of the Monologues is already finalized; We want to edit the performances for grammar, but still keep them “raw” so to speak. We hope to be choosing the best monologues to submit, but anyone can submit a monologue, and chances are any that are submitted will be performed. In that sense, it is sort of an open mic, but we’re also rehearsing. So it’s more organized.”

I like the structure and aim of the entire effort at the Color Brave Monologues. It shows promise as a beginning to deal with important issues. The success of the effort however remains to be seen. It will depend on how actively students take an interest in the initiative. I wondered at how to further build on the energy surrounding these issues. Public memory is short and some wondered if the issue would just die away with people and students living their humdrum lives. In this regard, the Color Brave Monologues have the potential to be successful in making some progress toward sustaining the conversation.

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Masking Discord
How social niceties foil political engagement inside the Bubble

APARNA GOPALAN
OPINIONS EDITOR

Breaking news to hashtag social media sensation to jam-packed Conn event - this seems to be the new trajectory that talks at Conn are catapulted into. I'm thinking Ferguson, events about race, Charlie Hebdo here. This is great. We are becoming more informed, more political, more in touch with life outside the bubble, they say. And in the past this was difficult, division in the past. Such events at Conn, all involving what are controversies outside the real world, mostly seen by us as up agender, as a very broad and basic group consensus that sets the tone for the talk. This is how events about structural racism turn into events that only look at racism with a general feeling of "racism is bad" instead of the kind of analytical, dynamic story about the world as those of us in elite colleges are supposed to be able to talk about.

What is turning divisive political issues from the real world into talks that everyone is supposed to leave with a feeling of samegood door-holding here on the hill? Or are these events mostly hot air cloaked as real world politics?

It is with this cynicism that I went to the enormously crowded Charlie Hebdo event, armed with a notebook and a pen but determined not to take notes, interested more in the meta-observations about the nature of the event than content. This was because I went expecting generality and seemingly obvious sentiments to drive the event, such as "we all agree this was a bad thing" and "freedom of speech is a good thing." I was surprised.

The panel, featuring five professors, seemed to be divided into two camps of arguments. Professor Pessin from the Philosophy department and Professor Rose from the Government department, constitute Camp Mainstream. This is the real world camp that denounces the incident as an ideological driven terrorist attack, things ing in the West due to "Islamism and European ideas" were said with straight faces by members of the Bush, because ideas of Camp Mainstream Included questions like, "is it possible to tolerate those who want to kill you?" and the emphasis on terrorism as something only non-state actors engage in.

I'd heard enough to be ardently wishing the mainstream view would not once again pass unchallenged through the event. Would we once again stand on the backs of those who said that "Islamic extremism is bad" instead of problematizing this assumption by looking at how Islamic extremism came to be or the specifics of it in France?

Fortunately, Professor Suja Udin from the Religious Studies department and Professor Blake from the French department, members of the panel, were also members of Camp Non-Mainstream. They espoused arguments that essentially contradicted almost all assumptions of the previous speakers about issues of French-Muslim identity and the boundaries of freedom of expression. Camp Non-Mainstream paid attention to structural factors that give rise to extremist violence, and connected the event to larger themes instead of individualizing it.

I was excited. There was a range of points that reflected the world outside. The event was doing what these events were supposed to - getting people to figure out where they stood. But there was still a certain madness to the event's applicability to the real world debates. I realized that this was because nei- ther camp seemed to acknowledge to itself being constructed in opposition to the other. The professors did not engage each other's arguments and instead worked in circles to try and reframe the discussion. We were directly disagreeing with the other camp, there was no explicit acknowledgement of it. Thus, polarized groups worked within the event instead of clear lines between the poles.

When I think about this, this seems characteristic of most discussions at Conn. We always start sentences with "yes, I agree," instead of clearly stating our dis- ferences. The fear of offending, the fear of being too controversial, runs through life, academic and social, as a unifying thread. This means that our analysis is always constrained by the social necessity of sugaring out and speaking. Speaking clearly or with certainty about one's posi- tion is almost as social rebellion.

It is obvious then that the conversations we will have slowed down and tempered by this requirement of starting from scratch instead of working off of something that has been said. It is also clear that this requirement dictates what conversations are easier to have than others - talking about Palestine, for example, or about the US military-industrial complex as a force of terror also, is not a popular thing. How can it be where a broad consensus is impossible to establish and where everywhere threats to explode in the face of seeming neutrality? I have experienced my share of fierce moments at Conn, and I cannot say that these have been fun. I understand the inst- inct to shield social spaces and conversations against violent splintering. But if we are truly on a quest to understand the world and to go beyond ourselves to figure out the way things are - if we are, in word, po- litical beings - this tipoequency needs to stop. In addition to being a mechanism for de- fense against disagreement, social propriety also becomes a silencing tool. The minority view is subsumed, and we create a mess of an event instead of a neat- ly packaged one with a finite end.

The Charlie Hebdo event was an outlier in its representation of different camps. It is scary to think about how I would have dealt with Camp Mainstream in the absence of professors legitimizing Camp Non-Main- stream. Would I have tried to disagree in the 3 minute Q&A time? Would I have looked like an ill-informed angry ethnic minority defending bloodshed? Fortunately, Conn's bravery in bringing a polarized panel means I am spared from finding out. I think we can go one step further and open the doors to more uncomfortable, yet necessary, conver- sations by letting go of the fear of taking a real stand.

The Politics of Media Coverage:

Scrutinizing the Absence of the Boko Haram Kidnappings from the News

AMANDA YACOS
STAFF WRITER

One would think that the death of over 2000 people would be at the forefront of the news. That the girl who was sent by a militant organization to detonate a bomb strapped to her body - killing herself and ten others - would be the focus of the media. Or even the fact that a whole town and its surrounding villages are now "virtually nonexistent." Instead, the attention of the world has been drawn to those killed in France. Now, I am not saying that the attention is wrong in any way, but the importance and scale of the Nigerian Massacre, with a death toll 100 times what it was in France, should have more weight.

The Nigerian Massacre was led by the extremist group Boko Haram. This group was responsible for the kidnapping of 300 schoolgirls last year, the target of the #BringBackOurGirls movement.

Corpses litter the now barren streets of Baga, and those injured have been left to die. Civilian fighters have given up trying to count bodies. Out of 140 children separated from their parents, only seven have been reunited. There is an overwhelming poverty of Nigeria, any sort of counterattack or defense is an impossibility. The attention is absent. But what if the camp, unless acknowledged by the world, is an essential abstraction for this country and its society?

People from resources and a history of resource over-exploitation in Nigeria, any sort of counterattack or defense is an impossibility. The attention is absent. But what if the camp, unless acknowledged by the world, is an essential abstraction for this country and its society?

Nigeria needs to strengthen itself and prove itself capable of self defense? Fortunately, Conn's bravery in bringing a polarized panel means I am spared from finding out. I think we can go one step further and open the doors to more uncomfortable, yet necessary, conver- sations by letting go of the fear of taking a real stand.

The US-led "War on Terror" purposely omits these vic- tims unless they serve the objective of fueling "Islamicopho- bia." Somehow, I don't think that (inaccurately) describing Boko Haram as Nigeria's "Taliban" is going to help. In- stead of labeling this group, I suggest the focus be on the shortcomings of the Nigerian government and on helping those who have survived this massacre.

Even Nigeria's president Goodluck Jonathan has come under fire for supporting victims in the Paris Attacks and failing to show any compassion for those killed within his own country. I find comfort in knowing that I am not alone in being disappointed and frustrated by the neg- lect that this story has encountered. The hashtag #SamNigeria has sur- faced in response, in addition to "Nigerian Lives Matter." As soon as "the worst massacre in history" is recognized as the anomaly it truly is, I hope that the world will wake up.

The war on extremist violence should not be twisted by the media into a war on Islamism and Islamic identity. With an impending democratic election in Nigeria, this needs to continue.
Disillusions of Shared Governance: Student’s Report for 2014

KEVIN ZEVALLOS
CONTRIBUTOR

One of the things that our college prides themselves in is shared governance. To quote the website: “Connecticut College students, faculty, staff and administrators are committed to a system of governance in which the perspectives of all groups are considered in the institution’s decision-making process.”

Conversely, popular belief, I do not believe in the illusion of shared governance. More specifically, I do not believe the college exercises shared governance to its full potential. I think it merely uses it as a marketing tool. I am a student who is expected to try. I am honest about believing we have more power than we actually do. A quick example is the numerous committees that exist in the college, in which some students are involved. Elyse Halverson, the 2014 class president, emailed the Class of 2016 to ask for nominations for the commencement speaker. "The 2016 Commencement Speaker Committee has assembled a list of possible commencement speakers for our graduation next year. This is not the definitive list of what candidates we will submit for President Bergeron to choose from, but President Bergeron will take the results into account when she makes her selection[...]." This is an opportunity for all of our opinions to be heard and for any last minute nominations to be taken into account.

While this email is written in a way to make us think we are important and that our opinions matter, who is really making the decision? President Bergeron. Which makes me think why should I even bother to nominate a speaker when the decision does not really fall onto me, or onto the junior class for that matter? I know that status matters, it comes with social capital and economic power. I am not as well-off as I could be, or I wish I could say that... or I wish things were different..." It is important to note two things about this powerful yet vague statement. One, President Bergeron’s biggest focus in affirming the college’s commitment to access is failing solely on admission rates and practices. It is important to note, however, that these concerns have been raised for a long time, most notably by the students involved in the Fanning Takeover 1 (1971) and 2 (1986). The Fanning Takeovers were two moments in history were student of color organizations mobilized and occupied Fanning; refusing to leave until their demands for a more equitable college environment were promised to be met.

Students from the 1971-Fanning takeover demanded and were promised a full-time black affairs officer and 71 black students by the 1971-1972 academic year; later we have 61 (36 men and 25 women) black students today. This amounts to 3.2% of the College’s population, as compared to the national average of 14.1% black students enrolled in undergraduate programs. Clearly, the students’ demands have not been met. More recently, students have petitioned SGA and the administration to address and solve campus issues that have unfortunately been ignored. In 2014 when the administration announced that Knowlton Dining Hall would be closed and replaced with a computer lab during the renovation of the Shaw Library, the residents and supporters of Knowlton were quick to respond. More than half of Knowlton residents emailed SGA (and the house senator at the time Rami Kaisi ’17) to petition this. A resolution was passed and further discussions were undertaken with the administration about where to put this computer lab.

Most importantly, as with most bureaucratic processes, no student who raised this issue to SGA was contacted to be included in any potential discussions or informed of any further updates as to what was going to happen (nor were we informed by the administration that Knowlton Dining was going to close to begin with), but found out that although a resolution had passed to keep the Knowlton Dining Hall, there was to be no consideration of moving the computer lab elsewhere. This was a rare instance where members of a community on campus actually came together, petitioned and voted their reasonable concerns on a campus policy and issue, but were not taken into consideration when the decision was made.

The second point I would like to raise is President Bergeron’s belief in relinking education programs to foster an inclusive community. This is important. At one point you thought “I wish I could do this... or I wish I could say that... or I wish things were like this” but then felt discouraged because (a) you felt unqualified to say or do anything, (b) felt like your opinion didn’t matter, (c) were frustrated by the bureaucratic chain of command, and (d) deal with to address a problem (d) have tried but then were told by someone “that’s the way it is” or “there’s nothing we can do about it.” I have felt this way too. It is not only discouraging but internalizes this belief that students have little influence and are not allowed to have control over some aspect of campus life we want to fix. I’m here to say you should, and you can. Solidarity is key. Mobilize and communicate in numbers. The administration might not necessarily make the changes we want, but we as a student body ought to try ourselves to try.
The Worst and Most Effective Ad of the 2015 Super Bowl

AYLA ZURAW-FRIEDLAND
EDITOR IN CHIEF

In a poll given to the current occupants of The College Voice office and the internet, four editors reached a consensus that Nationwide Insurance won the title of Most Disturbing and Manipulative commercial for this year. What began as a typical run of the mill emotional appeal to childhood adventure and hope quickly spiraled into something much darker. While it is said on its own to encounter a child that already seems to be fully aware of the fact that the world is a cynical, unfriendly place that crushes dreams on the reg, the folks over at the Nationwide Ad Agency felt that this wasn’t quite at the level of heart-wrenching they were going for. No, they really had to shine this year. Deflatongate and Katy Perry shank minions be damned. So how did they decide to do this? Simple. By introducing an adorable, mop headed kid who just wants cooties and to sail the world with the Budweiser dog but can’t. You know, because he’s dead.

As someone that only watches the Super Bowl for the commercials and promise of free snacks whenever it is being screened, I’m pretty much all for competing homages to capitalism. Brady Bunch Stickers commercial? Nailed it. But this Nationwide commercial was ridiculous not only in how much time it clearly took to edit together artistic shots of overflowing bathtubs, and smashed widescreens, but in the fact that they are using childhood death as a type of crybait to scare people into buying their product.

In the interest of fairness, it is important to note that the commercial (probably) came from a good place. It’s clear that the Nationwide commercial was ridiculous not only in how much time it clearly took to edit together artistic shots of overflowing bathtubs and smashed widescreens, but in the fact that they are using childhood death as a type of crybait to scare people into buying their product.

The insurance company has been nominated for an extended period of time, the team has been working to come together. But are we talking about the cause or the ad itself? Which is more important?

Nationwide is on your side? No. Chicken Parm you taste so good? Hm, still not right. Nationwide your kid just died. There we go.

Women's Ice Hockey: On and Off the Ice

ELEANOR HARDY
SPORTS EDITOR

The Women's Ice Hockey team is experiencing a strong season with just four games left. Currently ranked third in the league, the Camels are in a great position for the NESCAC tournament. Entering into winter break undefeated, the team has carried the momentum throughout the season.

Their undefeated streak remained strong over winter break with their overtime win against St. Olaf in Michigan and two additional wins over #10 Bowdoin and Colby. Despite later losses, Captain Amelia Dineen ’15 says that, “hanging Bowdoin their first NESCAC loss was a great accomplishment.” Kate Kohl ’18 was able to edge the Camels over the Bowdoin Polar Bears with two goals. The 2-1 win was helped in large with 26 saves by Kelsie Fralick’s ’15.

With success and improvement throughout the early season, Dineen has seen the strong senior presence on the team as a key to their success. She explains that it has, “helped set a tone and pace for the team.” She also sees that this tradition can continue, with “five quick and smart first years that have definitely made a difference.” Fralick adds that “over three members are sophomores, and have one year of college hockey under their belts and are now used to the pace of college hockey and the systems we use here.” It’s clear that the team views all of its members as vital to its successes this season.

Clearly an integrated and skilled team, the team has been able to overcome many obstacles, most recently a large 3-2 overtime win over Wesleyan, despite having many injured and sick players. The biggest obstacle, Fralick explains, is the “injury bug”. With several teammates working their way back from concussions and others out for an extended period of time, the team is working to come together and fill some unexpected gaps. Despite the injuries, the team continues to persevere, but unfortunately fell 1-3 to Amherst on Jan. 31. Their persistence continued the following day though as the Camels topped the Lord Jeffs 3-0.

Off the ice the team also continues to achieve. Most recently Fralick has been nominated for the BNY Mellon Wealth Management Hockey Humanitarian Award. The award is presented to one of 15 nominated student athletes who contribute not only to their sport, but to the community as a whole. Working with the Special Olympics Speed Skating Team of Southeastern Connecticut, she joins them every Monday morning for practice, and has for the past four years. Leading the team in their work with the Be a Match program while holding a 3.9 GPA, her accomplishments are multi-faceted.

With the ultimate goal of making it to the NESCAC tournament finals, the team’s first goal is to host their first ever NESCAC play-off game. The next few weekends against strong NESCAC opponents will prove to be a true challenge for the Camels as they aim to maintain their third place ranking before entering the tournament.

The next Women’s Ice Hockey game will take place against Middletown at Dayton Arena on Feb 6 at 7:00PM.

CONNETICUT COLLEGE
Men's Ice Hockey Shaping Up Amid Fierce Competition

JOHN CUNNINGHAM
STAFF WRITER

While most students spend their winter breaks enjoying their time away from Connecticut College watching Netflix and bumbling around their homes or traveling to places with warm weather, the Connecticut College Men's Hockey team was busy playing games and even bringing home some hardware. The Men's Hockey team played six games over the break, two of which were tournament games, and during those six games the team went 5 and 1. The first two games the team played were part of the 50th annual Codfish Bowl, a four team tournament involving UMass-Boston, Lake Forest, Hamilton College and Connecticut College. The Camels shocked the UMass-Boston Bengals, ranked as #5 and #7 in two separate national polls, in the first round of the tournament with a 4-1 win. The Camels went down 1-0 in the middle of the first period, but took the lead minutes later after scoring two consecutive power play goals. The Camels didn't look back after that and scored two more goals, while holding off UMass-Boston to win the game 4-1. The Camels then faced off against the #14 Lake Forest Foresters (NESCAC#4), more than a few miles from Connecticut College, which compiled a 2-0 record at the end of the tournament with the help of Connecticut College's goaltender Tom Conlin '16, who was impressive with an impressive .971 save percentage, while also stopping 7 out of 8 shootout attempts.

After the tournament ended the Camels stayed hot, winning 3 more games including a third period comeback thriller in which the Camels beat nationally ranked Amherst 6-4 after scoring 5 goals. Between Dec. 5th and Jan. 16th the Camels didn't lose a single game. Unfortunately their hot streak ended with a disappointing loss to Hamilton College, and a hard fought loss against the top NESCAC and #3 nationally ranked Trinity College. They found their groove again with a 4-1 win against Wesleyan, so hopefully the Camels can catch fire as they face NESCAC opponents in their final eight games this season. Currently ranked 7th in the NESCAC the Camels need to win as many games as possible during this stretch so that they can guarantee a playoff spot for themselves. Ranked fourth in the NESCAC the men continued their success with two wins this past weekend. Topping third ranked Williams 3-1 on Friday Conlin '16 had thirty saves in net and the Camels topped the Ephs with a 4-1 win. Ranked fourth in the NESCAC the men continued their success with two wins this past weekend. Topping third ranked Williams 3-1 on Friday Conlin '16 had thirty saves in net and the Camels topped the Ephs with a 4-1 win. Ranked fourth in the NESCAC the men continued their success with two wins this past weekend. Topping third ranked Williams 3-1 on Friday Conlin '16 had thirty saves in net and the Camels topped the Ephs with a 4-1 win.

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Super Bowl XLIX: Inflating Deflategate

PETER BURDGE
STAFF WRITER

In our time, to overshadow the Super Bowl is all but impossible. Stealing headlines from the twenty-four hour cycle of stories that plague the game's lead up has merely been done, if even attempted. Super Bowl XLIX, however, had a different air about it. Who knows if years from now this will be known as the “Deflategate Super Bowl” or if the all-consuming story will peter out and die in some forsaken land of forgotten scandals. No matter what happens in the memories of next generations, this year’s game currently takes second priority to conspiracy theories and questionable assumptions, and that is a shame.

L.A. Times Columnist Bill Plaschke compares this case to one from 2003 in which Sammy Soas, a baseball player, put cork in his bat and was suspended for eight games. He writes that “if a similar punishment were assessed in football,” Bill Belichick and Tom Brady would be suspended for the Super Bowl. The only problem, though, is that the NFL does not have a similar punishment, and so obviously does not deem using a deflated football a comparable offense.

Hall of Fame quarterback Troy Aikman said on Dallas radio that punishment for the Patriots should be “more severe than what the punishment was for the Saints,” referring to a 2012 bounty scandal that led to a year-long suspension for New Orleans head coach Sean Payton. The list of witch-hunters goes on.

Yet in the grand scheme of NFL rules, letting air out of footballs is not overwhelmingly heinous. The league states that any team using footballs not within the 12.5-13.5 psi range is subject to a $25,000 fine—the same fine, for perspective, given to Wide Receiver Chad Johnson in 2010 for wearing gold cleats during a game. In the eyes of the NFL, tampering with a game ball is just as bad as making an unapproved fashion statement. In the eyes of any rational person there is a clear difference, but it shows that using a deflated football warrants a slap on the wrist, if $25,000 would even feel like a slap to an NFL team. So if this is really old hat to the NFL, why has the story become overinflated into one nearing national crisis?

What makes this exciting is Bill Belichick’s involvement. Over time, New England’s coach has gained a reputation (fair or not) of stretching the limits of the rules. He also has a reputation of winning, which has left more than a few resentful people in his wake. With the hullabaloo created by this recent story, a greater flood of easily-believed accusations have come out.

Apparently some opposing coaches feel the need to put locks on their doors when they visit the Patriots so none of Belichick’s minions walk in and steal the playbook. Others accuse the team of erecting a huge television screen outside the stadium in such a way that New England’s sideline can see the game’s broadcast while the opposing sideline has no view. Actual photographs say otherwise.

In their game against the Ravens in the Divisional round of the playoffs, the Patriots were accused of running an illegal play. Even after the league concurred with Belichick that the play was in fact legal, Sports Illustrated’s Mike Rosenberg blamed the coach for this “circumvention of the rules.” But when Belichick is involved, people always expect the worst and blow things out of proportion.

Very few people may remember that over two years ago, the University of Southern California’s football team dealt with a similar situation when a ball boy admitted to deflating game balls “after they had been tested and approved by officials prior to the game.” Why do so few people remember? Because when the NCAA fined the school and the football team fired the ball boy, there was nothing left to say. The act of using a deflated football itself did not warrant special attention.

Earlier this NFL season, during a November game between the Packers and the Patriots, broadcaster Phil Simms related that Green Bay quarterback Aaron Rodgers sometimes inflates the football “over what they allow you to do and see if the officials take air out of it.” If using a football outside the stated psi range were so heinous, why would Aaron Rodgers openly admit to doing it without fear of retribution? Why would Phil Simms nonchalantly bring it up during a broadcast, as if he were simply explaining a part of Rodgers’ regular routine? Simms obviously had no qualms about it—he only expressed surprise that Rodgers goes over the limit instead of under, because “Everyone wants [the football] smaller and softer.”

Aaron Rodgers, as well-known a quarterback as there is in the game, admitted to doing what New England is accused of doing, and no one cared. There was no investigation. There were no stories about it on ESPN or Nightly News. Troy Aikman never called for Rodgers’ year-long suspension. Rodgers was not even fined the requisite $25,000.

This goes beyond the act of using a deflated football. This story has become a big deal because of people’s imaginations, because people believe that in some dim back room of Gillette Stadium, Belichick is always scheming.

Belichick adamantly stated that weather conditions, not team manipulation, led to the footballs’ under inflation. I cannot say for certain whether this is the truth because I was not there. What I can say is that more than once, if I have left a basketball outside on a cold night, the next morning it will not bounce. Whether or not the footballs were purposely deflated is beside the point. If the Patriots did indeed take more air out of the ball than is allowed, they deserve a fine from the league for cheating. According to history, however, this should be a non-story. The Patriots’ last minute victory in Super Bowl XLIX on Sunday eclipses this petty argument and only enhances Belichick’s reputation for winning.
Theater Department Announces Spring Musical (again)

AYLA ZURAW-FRIEDLAND
EDITOR IN CHIEF

After a long decision-making process, the Connecticut College Theater Department has officially settled on what will be this year's musical show: James Joyce Is Dead and So Is Paris: The Lucia Joyce Cabaret.

Those who pay attention to audition postings for the fine arts may have noticed that this is a very different show than what the department initially set out to cast and produce at the conclusion of the Fall semester. At one point, bulletin boards across campus advertised auditions for another musical: Violet. Violet is a new musical that focuses on the journey of a young woman who is performed by a childhood accident traveling by bus through the South. On her way, she encounters first hand the gendered, religious and particularly racial tensions that shaped life in the 1960s as she develops a friendship with a young black soldier.

As our campus explores racial equality and diversity in our community, this seems like it would be an excellent choice. The musical was initially selected by the Seasonal Play Advisory Committee (SPAC), a group of theater students and faculty that review plays to assemble each season of performances. When reading plays, the SPAC has several factors that it considers when making its decisions.

In preparation for auditions, the Theater department held a series of events they referred to as "Town Houses," which served as department-centric events that joined the overall campus conversations regarding race relations on campus. "We held these events to talk about the show, and they led to discussions of diversity on stage as a whole, and how people perceived diversity in performance," said director of the musical, Professor Ken Prestininzi.

However, when it came to the actual auditions, the department met an insurmountable obstacle in producing Violet. The plot of the show hinges on a black male character in a leading role. All auditions are open to the campus community as a whole. But, despite attempts to draw in a greater pool of auditioners, no one that auditioned fit the bill.

It is also a practical question. Do we as a school choose shows that are easy to cast, that is, we know that casting requirements will be met by the students that are most likely to audition time after time? In light of the current issue the department faces, that is clear, but the challenge lies in bringing them into focus. While he was referring specifically to the situation in the Theater department, it seems that this sentiment spreads far beyond.

As a professor of American Drama and Playwriting, Prestininzi is particularly attuned to the richness that these particular types of relationships can illicit onstage. The tapestry of American Theater is exploding with vitality and attempts to answer questions about racial identity in American culture and history. Violet is another example of a kind of theater that wants to approach social tensions and silences. The people that are required to meet the artistic intent for this show exist, that is clear, but the challenge lay in bringing them forward.

"These attempts to draw people in have to be proactive. That is, we can't just try once and then back away," said Prestininzi in closing.

This is not all to say that the audition process was a wash. The new show selected by the department is still provocative, though perhaps not in the same way. James Joyce Is Dead and So Is Paris: The Lucia Joyce Cabaret is also a landmark show in the College's theatrical history in that it represents the first foray into experimental musical theater. Our theater department will be the first to "devise" the play outside of the Pig Iron Company, who initially developed the show. The musical is meant to be relatively improvised by the cast and crew. This plan also begs the question to answer various questions such as the relationship between gender and the creative mind, as well as the creative mind and mental illness. How creative can you be before you're considered insane?

Though James Joyce Is Dead does not ask the same questions as Violet, the Theater department is obviously still dedicated to putting together a unique show that questions performance as it has been done up to this point at Connecticut College. The show will be staged during the weekend of Feb. 27 through March 1.
The Connecticut College New Music and Percussion Ensemble: at the Contemporary Forefront of Art Music

MITCH PARO
CONTRIBUTOR

"New Music," says Pete Jarvis, "is, by definition, anything that is new and in music." This simple response to the simple question "what is New Music?" is deceptively trenchant—it points to the difficulty of labeling a contemporary phenomenon, an art movement that has not happened but is happening.

Jarvis is professionally involved in the New Music world, where he has been variously composing, performing and directing since the '70s. Twelve years ago he came to Conn, where he "immediately" founded the New Music ensemble and combined it with the percussion ensemble.

What is New Music? Jarvis' first response doesn't cover it. New Music deals with contemporary music, yes, but you won't find house music or electronic covers of Taylor Swift at a New Music performance. What is called "New Music" has been around for decades. It is populated by serious musicians who look to take risks and experiment with the art form. Jarvis tells me that it might be called "contemporary art music, or contemporary chamber music," but these titles are as provisional as "New Music," and that's the point: you can't put a solid label on something that is constantly evolving. The norms are nascent. The musicians are interested in creating, not labeling. "There is no title that really fits it," says Jarvis, so we call it New, and get back to the Music.

New Music often represents the elements of risk taking, improvisation and innovation that are central to the New Music literature. There are as yet few standards in the New Music world, and there are no guarantees—there are no Beethoven’s 9ths that come prepackaged with universal interest and applause.

For director Jarvis, every choice of repertoire constitutes a risk. Recognizing and choosing quality literature, he says, is central to the success of a New Music ensemble. This is more the case in the professional world than in a collegiate setting, where the possible consequences of risk taking are less. This leaves more room for "artistic freedom" in the college's ensemble and allows Jarvis, as an educator, to expose students to a diverse selection of music. In view of this, he has been able to create a give-and-take sort of relationship with his students in rehearsal and in choice of music. This facet of the ensemble was valued by each performer I spoke to.

The importance of quality literature does not limit the ensemble to what has already been done. New Music often plays brand new music. They have premiered pieces written by students, by Jarvis and by names in the industry. "When you don't have anything else available," said Jarvis, "you can compose or commission a piece." He has written four pieces for student performers, including a piece for two kick-drums for an athlete-musician who was unable to perform a senior percussion recital after an arm injury.

This experimentation, this risk-taking, is inherent to a New Music ensemble—it is integral to discovering the good literature. By taking the risk of what is new, the college's ensemble helps to shape the future of art music.

To this effect, Jarvis made the important observation that all music was once new music, that every masterpiece of the past was once a contemporary risk. And now that we have an established body of literature, Jarvis finds that there is less willingness on the part of musicians to take the essential, history-creating risk of performing new music. Many musicians fall back on what is established. He himself continues to take the risk of New Music in his professional life. He brings his experience to the college where he encourages student musicians to take the same risks.

In this environment, trust and cooperation are "of paramount importance for the development of the literature." As both composer and performer, Jarvis says that it is essential for each role to "establish relationships and trust with [his] counterpart. When composers trust performers and vice versa, they become willing to collaborate. The result can lead to the creation of a great deal of music."

To listeners, junior Music major Anna Westbrook '16 has this to say: "You will react to this music," she says with a laugh, "New Music produces some mind-blowing sounds, and whether you love or hate the music, it will create discussions. These musicians are choosing to create new rules."
A newspaper clipping from Wednesday, Jan. 17, 1951 reads: “Many Connecticut College students heard on Monday the first broadcast of the first campus radio station...The girls in the Radio Club are very anxious to make this program a success...If all goes well, the Radio Club hopes to make these broadcasts a regular event...”

And all did go well. On Jan. 5, 1951 the Connecticut College Community Radio Station (CCCR) released its first broadcast to WCN1-an AM station, now heard on 90.9 FM. Since then, the station has gathered an ecoclastic community of both Connecticut College students as well as locals from New London and the surrounding area to create an organization that provides diverse programming for local listeners. The radio station is a non-commercial educational station that streams both Thursdays from 5:00 to 5:45. A.netdnot reacifbjonddJe College only requires are a tag at the top of every hour, and two public down to the OJ how much they want to talk,” said Hogoboom. “Our programming,” explained Hogoboom, “which members learn SCCmem rs un ergo a . di. ad· id I' dhow WCN! operates and then Ill-Stu...”

WCNI has come a long way since 1951. Community member John Tyler is the Community General Manager and the Chief Engineer Operator, working with Student General Manager Rick Hogoboom ’15 and Program Director Briliana Cole ’17. The station broadcasts mostly music.

“One of the cool things about WCN1 is that we don’t have block programming,” explained Hogoboom, “which means that [DJs] can kind of play whatever we want, whenever we want. My station changes week to week...anything from rock to blues to electronic.”

Hogoboom explained that although most of the station’s content is a diverse range of music, there are some talk shows broadcasted. “It’s down to the DJ how much they want to talk,” said Hogoboom. “Our only requirements are a tag at the top of every hour, and two public service announcements, because of the specific type of radio station that we are.”

The station has an extensive music library, including vinyl, CDs, cassettes—“really any way you would want to play music,” said Hogoboom.

Something that sets WCN1 apart from other stations is the fact that students from the College are actively working with community members to produce a fully-functional, daily-broadcasted radio station. “The majesty of DJs are people from the community, and it’s a unique organization on campus in that sense,” he said. “Some of the community members have been doing this for a really long time. I’ve met a lot of people from New London through the station...DJs range in age from about 25 to maybe 70 years old. It’s a real range of people.”

In terms of student involvement, WCN1 is always looking for more student DJs. The total operation includes 5-10 student DJs per year, with about 20-30 people involved in the entire operation. There is one general station meeting per semester per schedule. This is where interested students can come and get a feel about how the station functions, what is involved in being a DJ, etc. Applications for this semester will be due Friday, Feb. 6. After the application process, new student members undergo a training process in which they learn SCC radio guidelines and how WCN1 operates and then in-studio training to become familiarized with equipment. “Once you do that, you can do your own show,” said Hogoboom.

Connecticut College has a rich history of publications, and though listening to the radio may seem antiquated to many, WCN1 provides an opportunity for students to tune in for a unique radio experience. You can listen online at www.wcn1radio.org.
I Came, I Saw, I Instagramed

JOANNA FISCHER
STAFF WRITER

Welcome to the creativity crisis of the 21st century. We are facing the greatest epidemic of the imagination the world has yet to experience, infecting almost 20% of the American population by means of a cell phone app. It has swept across our nation over the past five years, targeting those in their most fragile stages of mental development.

I know you caught it; I can tell by the way your eyelids droop, your fingers twitch and your face glows a haunting shade of white to the shine of a backlight. You crave the contagion because you thought it was the medication, but you really self-prescribed the germ. It infects boundlessly, lurking for prey behind the glass screen of the poisonous Apple. Bite the right colorful square and you’ll swallow the worm. Powerlessly wait as that worm sucks the creative stomach juices right out of you, leaving you dazed, malmournished and incomplete. There is no vaccine. Immunity is unheard of. The survivor awaits reinfection as school children learn that jungles are concrete, music is guitar hero, and art is Instagram.

"Don't cry because it's over, smile because youinstagramed it."

Over the past five years Instagram has quickly grown to become one of the most popular forms of social media. With about 70 million photos posted everyday, I cannot help but ask the question: what makes this application so appealing, especially to those of our own generation?

"Mirror, Mirror on the wall, whose Instagram is the artist of them all?"

Instagram is art, at least to the 2015 teenager. Our daily lives are packed so full of school work, sports and socializing that the average student cannot find time throughout their day to express themselves. Instagram offers a fast pass into the vast world of creativity and self-expression by making photography editing and sharing quick and easy. It is much faster, for example, to express yourself by taking a picture of the snowy green and sharing it on Instagram than to write about how it makes you feel, singing a tune it inspires, or studying its shape with the soft lead of a pencil. Instagram is great in the sense that we are finding time for art in our daily lives, but in reality not all of us can be photographers. Every person has to find his or her own path to the imaginative world; we are forcing ourselves to be satisfied with photography.

"We miss 100% of the Instagrams we don’t take."

Humans obsess over the concept of identity and self-discovery. We want to understand on a generic level who we are based on how others see us. Scientific studies prove that the brain releases dopamine when a person gets a like on his or her Instagram, which gives the person a tiny euphoric sensation. By extension, likes on Instagram are highs themselves. It has been hypothesized that the brain releases dopamine, making people feel good about themselves because others have indicated their approval for the individual by clicking the like button. If photos are art and art is self-expression, then what do they say about a person’s self-reflection? Occasionally scrolling through our own Instagram accounts demonstrates this quest for a personal identity. But are we finding what we are looking for? Do you actually learn who you are by reflecting your own gallery of edited photos? Of course not.

As we try to self-discover through our own Instagrams, we hinder the very possibility of doing so by transforming our own memories. We look back at our Instagram accounts and remember moments not as they happened, but as we portrayed them to be based on the way we altered them with filters and other editing techniques. When we capture average moments and edit them to make others think we are in the midst of a life defining moment, we fool ourselves into thinking that we are. We fabricate beauty in the form of photos to make others think we live a beautiful life in the hopes that our lives become the fictitious reality we pretend to live. The constant need to capture every moment in hopes of putting it on the Internet is inadvertently training our minds to think of every moment as an anticipated memory. So we grasp harder onto fleeting moments by taking even more pictures and we add vintage filters to feel more nostalgic about our past adventures.

Since our past has been fabricated to prove something to others, we are left confused, unable to answer questions about our own identity.

"I think, therefore I Instagram."

I recognize this is all incredibly extreme. This is meant to be a message of warning rather than an obituary. Not all Instagram users are incapable of harnessing creativity or unable to enjoy a moment for what it’s worth. As a user of Instagram, I do not feel it inhibits my originality, but I do genuinely believe it skews the way I view my past experiences and my overall sense of self.

As you check your notifications, check yourself. Remind yourself that every moment does not have to be relieved later. Forget putting on a show for others and just enjoy the show of life. Don’t allow Instagram to change the way you experience reality. And try something new. Write words. Play music. Paint pictures. Go do something, and if you really want to take a photo of it, do that too; just be mindful of your intentions behind sharing it. Hopefully Instagram can turn into a place where we share the beauty of our own creations rather than a falsified wonderland that none of us actually live in. And don’t get me started on Snapchat... •