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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

Surveillance Ramps Up in the Village

HANNAH JOHNSTON
NEWS EDITOR

Since the student body returned to Connecticut College for the Fall semester, significant change has occurred in the strategies used by Campus Safety and the REAL Office to monitor the activity in the independent living areas on campus, otherwise known as the Village. Interim Director of Campus Safety Barry Titler explained that “[Officers] want more face-time with students. What I’m asking the officers to do is to take about half of their unobligated time and be on foot, walking around. So what’s happening is that officers are going to be talking to students and they’re going to be around.” Instead of patrolling the Village occasionally in their security vehicles, on-call Campus Safety officers have begun patrolling on foot once every hour in the Winchester/River Ridge areas.

Among the student body, these new tactics have caused frustration for residents and non-residents of the Village alike. Many feel that the increased patrolling of the neighborhood has led to a stifling of social spaces and events on campus. “The feedback that I’ve been hearing from a lot of students is that they’re almost scared to host anything, because they feel like, no matter what, the cards are stacked against them,” said Sarah Rose Gruszecki ’18, independent living coordinator (ILC) for Earth House and the 360 apartments. Paolo Sanchez ’18, ILC for the River Ridge apartments, agrees with Gruszecki. “Social spaces are pretty much vanishing at this point because, who wants to host something when it’s probably going to be shut down by 11:00pm?”

Titler and Meg Thompson, Assistant Director of the REAL Office for South campus and the Village, both expressed their desire

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Photo courtesy of Vini Villalva-Salas

Community Responds to DACA Announcement

MAIA HIBBETT
EDITOR-IN-CHIEF

After failed attempts at health-care reform, border-wall construction, and so-called ‘swamp drainage’ have left once-zealous voters wanting, President Donald Trump’s Sep. 5 announcement of DACA’s end offered his supporters much-needed reassurance. For others, the decision’s unclear im-

plementation and rumors of bipartisan compromise further reveal the uncertain position of this ever-changing administration. But to nearly 800,000 Americans, the issue is not one of political bargaining or reputation; it is a promise of condemnation.

At a predominantly white institution like Connecticut College, it may seem that DACA, the Deferred Action for Childhood Arrivals program,

is a far-off concern. But DACA recipients may easily rank among our students, faculty, and staff. For the privacy and protection of these individuals, the College cannot responsibly disclose information about the presence of DACA recipients on campus.

“We’re living in such uncertain times that [the administration] is being extra cautious about revealing details,” commented Unity House director

Truth Hunter. Instead, she noted that much of the public attention surrounding DACA on campus has been drawn by family, friends, and allies of DACA recipients. “For students who consider this to be a humanitarian issue, a human rights issue, [campus events are] a forum to speak up and to advocate for students who really feel like they cannot openly

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Julio Salgado is “Undocumented and Unafraid”

SAMANTHA BARTH
CONTRIBUTOR

The LGBTQIA center hosted Julio Salgado for a talk and poster-making workshop on Wednesday, Sep. 6. A self-described “artist,” Salgado creates bold cartoons and visual art which depict moments from the DREAM Act’s implemen-

tation and the migrant rights movement. Salgado is a gay, undocumented man of color, and his art empowers LGBTQ+ and undocumented people. Salgado is also the founder of dreamersadrift.com, a media platform that focuses on the reclamation of the undocumented narrative through various forms of art. He

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Image courtesy of Julio Salgado via NBC

IN THIS ISSUE TUESDAY, SEPTEMBER 19, 2017

NEWS

Price Day investigates sudden dining hall closures on page 5.

OPINIONS

Enzo Cerutti and Jack Pacilio give an update on the Barn’s new status and a defense of its old legacy on page 10.

ARTS

Riley Meachem critiques the new *It* adaptation on page 14.

ARTS

Hannah Capucilli-Shatan, Margaret Condon, and Jacee Cox debut their creative work on page 16.

Shrinking Down & Standing Up

As announced in an Aug. 22 release, the *Village Voice* plans to cease its print circulation. Truthfully, I've never held a print copy of that *Voice*, and perhaps it's unclear why the ending of an iconic newspaper for New York City's "Village" borough would matter to me, a local of a small town in central Massachusetts. But the *Voice*, from its revolutionary impact on journalism to its popular exaltation in *Rent*, is not just an alternative media icon. It's also the namesake for this newspaper. Get it?

You might then think, reader, that I would find this change disheartening, or even ominous, as a student newspaper editor, especially one who intends to continue in this line of work when I leave the College for good in May. But the changes that the *Village Voice* is making are indicative of logistical adjustment, not a wavering in purpose. The *Voice* will move to a web edition, recognizing that the revenue generated by online ads is greater than that of print ones, but its progressive journalism will, in theory, remain constant.

The purpose of a free press is simultaneously simple and multiple: it serves as a platform for popular expression, a debate ring for contrasting opinions, and a record for holding those who govern us accountable. By keeping the press open and accessible, we can see what matters to the people. In this issue of the *Voice*—our *Voice*, not the one from New York—a major concern is clear: DACA. Content related to the Deferred Action for Childhood Arrivals program, and immigrant rights in general, appears across the paper's three sections, showing us that to students at Conn—or at least, those who contribute to this paper—this issue matters.

Of course, we cover a lot of topics in this edition, from dining halls to summer movies, and the *Voice* has never been nor does it intend to be a singularly-focused outlet. I'm proud of this issue for what it reports, what it questions, and what it displays. The ardent participation of writers and editors, photographers and illustrators, designers and managers, makes this paper possible and reassures me that *The College Voice* will continue to carry out its purpose. Like the *Village Voice*, we too face our setbacks: you can see the concrete effects of increased costs and decreased budgets in this smaller page size—unless, of course, you're reading this online.

Our physical paper has shrunk, but it is my intent that this year, our impact will grow. I want to thank everyone who contributed to this issue, especially those who listened to my frantic rants, sifted through my extensive comments, and took my relentless edits. Now that I've sold myself as a pleasure to work with, I'd like to invite the rest of the community to participate as well. Just shoot us an email or come to a meeting if you'd like to learn more. Now please, enjoy this latest, smallest edition of the *Voice*. Along with the other *Voice*, hopefully we're saving a few trees.

-Maia

Join us for J-Day

A panel discussion between Connecticut College alumni-journalists.

Jonathan Fahey '92 - Health & Science editor, *Associated Press*
Jazmine Hughes '12 - Associate editor, *The New York Times Magazine*
Shannon Keating '13 - LGBTQ editor, *Buzzfeed*
Chris Nashawaty '91 - Film critic, *Entertainment Weekly*
Melanie Thibeault '14 - Reporter, *The Valley Breeze*

Thursday, Oct. 5 from 4:30-6:00 pm
Ernst Common Room, Blaustein

And stop by our regular meetings on Mondays at 8 pm in the Alice Johnson Room!

THE COLLEGE VOICE

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

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Community Bulletin

Career Services Ranked Fourth

Over the summer, the Office of Career and Professional Development’s funded internship program was named #4 in the country by *The Princeton Review*. Bentley University, Claremont McKenna University, and Wabash College sit ahead of Conn on the list.

New Director of Campus Safety and Emergency Operations

Mary Savage will replace Interim Director of Campus Safety Barry Titler as Conn’s new Director of Campus Safety and Emergency Operations. Savage will begin at Conn on Oct. 9.

Conn Looks to Organize Hurricane Relief Efforts

The Community Partnerships Office seeks student organizers to collaborate on methods of providing effective support to the areas affected by Hurricanes Harvey, Irma, and the impending Jose. Interested students may sign up in Cro 217.

Sports Corner

By GEORGE GROTHEER

Women’s Cross Country
Trinity College Invitational
4th of 12
UMass Dartmouth Invitational
10th of 40

Men’s Cross Country
UMass Dartmouth Invitational
4th of 40

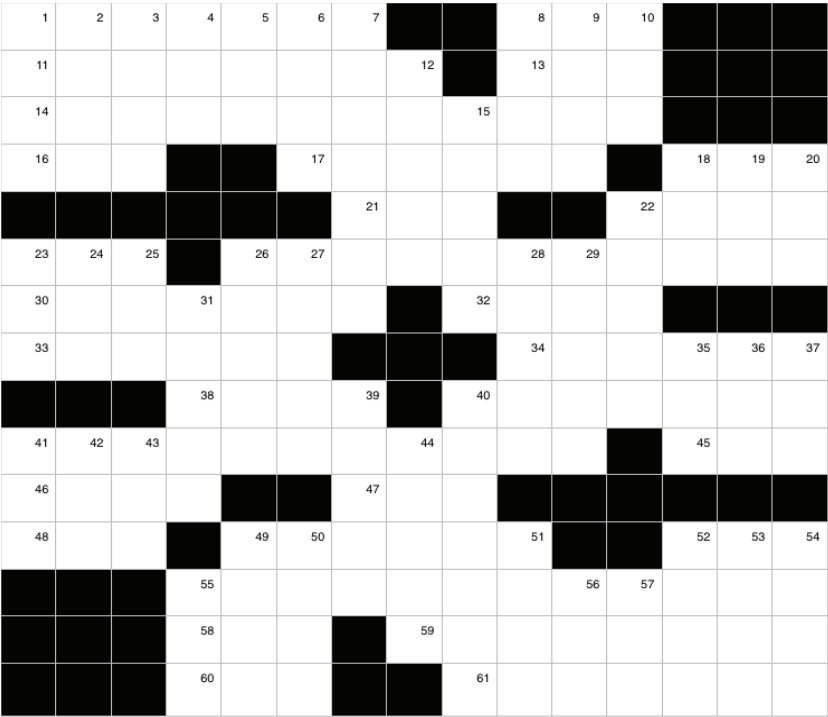
Women’s Soccer (3-0-1)
@ Roger Williams W, 2-1 OT
@ Middlebury W, 1-0 OT
Johnson & Wales W, 4-0
@ Tufts T, 1-1 2OT

Men’s Soccer (3-0-1)
Mitchell W, 8-1
@ Middlebury W, 2-1
@ Salem State W, 4-1
@ Tufts T, 0-0

Women’s Field Hockey (1-3)
@ Babson L, 1-4
@ Middlebury L, 1-4
Smith W, 2-0
@ Tufts L, 0-5

The College Crossword

By ELEANOR KNUASS



ACROSS:

1. Radical
8. Jean-Claude’s key
11. Mononymous composer of “Warsaw Concerto”
13. Petrol
14. Drive
16. Wily
17. Is ready to be eaten
18. Poetic preposition
21. What is left behind after drinking vino or café (sp.)
22. Figure skating jump
23. Eugene O’Neill conservatory, abbr.

26. Drive
30. On ____: in between zodiac signs
32. Sushi seaweed
33. Fungal filaments
34. Unfair, as an el ection or competition
38. Greedy as a ____
40. Middle Baratheon son
41. Drive
45. Card game requiring a special deck
46. Fuse metals
47. Radiologist’s tool, abbr.
48. On the ____: Missing in action
49. Keith of NPR Politics
52. Deg. for policymakers, perhaps
55. Drive
58. Texter’s “I think”
59. Ran through campus in one’s birthday suit, perhaps
60. Familial matriarch, familiarly
61. Chaos

DOWN:

1. European mountain range
2. Actor Ferrell
3. Site for an auction?
4. “Just a ____!”
5. Settlers of Catan resource
6. Author Tahereh
7. Peace Boat’s sustainable vessel
8. Chicken’s home
9. Itchy insect
10. Hockey sticks?
12. Fouled
15. Dress ornately
18. Opposite of endo

19. Button on a video camera
20. Antlered mammal
22. Put in a row
23. To the ____ degree
24. Middle English possessive
25. Curriculum for some H.S. students
26. Hermosa
27. ____ or lose it
28. Main artery
29. Man of the cloth
31. Leafy green
35. ____-Cone: Frozen treat
36. Orlando airport abbr.
37. 36-Down security
39. Game of Thrones actress Whelan
40. Quantum computing website
41. Nocturnal raptor
42. One in a pod
43. North American tree
44. Many people living in the Middle East
49. German footballer Werner
50. Smallest piece of matter
51. Aileron Therapeutics stock
52. Korra’s teammate and love interest
53. Like certain types of elite high schools
54. Civil War era American Girl doll
55. Male pronoun
56. Allow
57. When repeated, a sarcastic chuckle

KEY: PAGE 14

Catching Up with Truth Hunter, New Director of Unity House

JOZETTE MOSES
CONTRIBUTOR

During the 1960s and 1970s, Oakland, California was an epicenter for rising social justice groups. In Oakland 1966, the Black Panther Party was created as a militant defense group for minority communities in the United States. After the death of a young Chicano youth by Oakland Police in 1968, the Latinos United for Justice Association organized to combat police brutality. Needless to say, Oakland, California produced a series of progressive groups headed by the ambitions of forward thinkers against the oppressions produced in American society. Activists such as Huey P. Newton and Bobby Seale originated from the California city, fighting as leaders within their communities for the rights and recognition of underrepresented groups.

Our own Truth Hunter, Director of Race and Ethnicity Programs, also originates from the city of Oakland. Growing up, she was surrounded by the narratives of these leaders and the culturally diverse and progressive nature of her community.

Hunter's departure from the West Coast for the East began with an educational opportunity. She attended Mount Holyoke College in Massachusetts, receiving a degree in Critical Social Thought with a focus on Colonialism and a Master's Degree in Higher Education and Student Affairs from the University of Connecticut. Prior to her arrival at Conn, she worked as an Assistant Director of Educational Opportunity Programs at Bard College. Early in her academic career her experience as a minority and first generation college student at Mount Holyoke—a predominantly white institution—allowed her to understand the difficulties of managing in a foreign environment, and she recalls the “pressures” she underwent as a result. Her experience forged what she calls a “scholarly confidence,” a term signifying personal achievement

which she hopes underrepresented students at Conn will aspire to achieve with the support of Unity House.

Hunter's arrival at Conn was an appropriate change to the untimely departure of last semester's Unity House Directors. The departure left students involved in the House without a definite structure. The directorial work from Unity fell onto Dean of Institutional Equity and Inclusion John McKnight and Unity House administrative assistant Dulmarie Irizarry. Hunter's arrival filled this void in Unity House and was met with praise. Unity House student ambassador Nifemi Olugbemiga '20 acclaims Hunter's “fresh perspective” and predicts that her future successes will prove “a strong positive force” on campus. Similarly, McKnight praised Hunter's ability to understand the needs of students.

Though her presence is already a recognizable distinction within Unity House, the new title of her position signifies further revamping. While former directors have been titled Director of Unity House, the new title, Director of Race and Ethnicity Programs, reflects new expectations of the director. The modification in title “symbolizes a focus on responsibility” said McKnight, as it widens the obligations of the Director position from solely the happenings within the Unity House to the larger community.

In establishing aims that apply to Conn on a larger scale, Hunter proposed three main ambitions for this academic year. Firstly, she has hopes to “meet with as many students as possible.” Accordingly, many students have already participated in a discussion or have received an email proposing a discussion time with faculty in Unity House. During these conversations, Unity House aims to provide holistic advising, a developmental process which focuses on the whole student by recognizing their emotional, social, financial, cultural, and ethnic standings. Further embodying the concept of holistic advising, Hunter expresses the importance of wellness and self-care as a vital part of fulfilling the entire being.



Photo courtesy of Jozette Moses

Secondly, Hunter intends to negate typical assumptions of Unity House's purpose. Even though it acts as a supportive space for underrepresented students, it is a space for all students of the Conn community.

Thirdly, Unity House plans to execute an End of the Year Assessment Project to acknowledge and display progress to the entirety of the Conn community. During the academic year, assessments will be carried out in the form of “family meetings” which will consist of a group of both faculty and students. In conversation, Hunter acknowledged the previous disregard for student opinions within the administrative spectrum of Unity House. She deems her position as a “facilitator” of the House and advocate for students, rather than an inflexible authority. She stressed the importance of student empowerment within the environment, saying “It does not matter what I want...I've had my [undergraduate] experience.”

Hunter is not undergoing this process alone, as Irizarry and graduate-student assistant Graciela Guzman have strongly aided in the changing processes and professional actions within Unity House. Hunter advises students to take advantage of the Unity House space, as staff are currently discussing new usages for the space and announcing new activities intended to support the campus community in becoming more inclusive. •

An Interview with Dean-Turned-City-Councillor Tracee Reiser

ANDREW LOPEZ
CONTRIBUTOR

Andrew Lopez (AL): You seem especially well connected with people from all walks of life in and around New London. How did you become so well connected in this area?

Tracee Reiser (TR): I grew up in a very diverse neighborhood in New London. I went to New London Public Schools and formed life-long relationships. I left New London and lived in Boston, Tucson and Mexico, before returning to New London and “settling” down.

I engaged with community members, joined activist organizations such as the Women's Center (now Safe Futures), Centro de la Comunidad, NAACP and the Hispanic Alliance. I worked with task forces and other residents for educational excellence and equity and participated in the Democratic party. I built strong relationships with people of different faith communities in New London. I worked with many community partners, students, staff and faculty for over 25 years at

Connecticut College putting the liberal arts into action in a global society, with a focus on New London.

We created many partnership programs that advanced college student development and the community in mutually beneficial ways. These partnerships provided broad and deep opportunities to build relationships and make change.

AL: Last year you were the Senior Associate Dean and Director for Community Partnerships and Associate Director of the Holleran Center for Community Action and Public Policy at Connecticut College. How did you become a member of the New London City Council?

TR: I recently retired as Senior Associate Dean and Director for Community Partnerships this past summer after nearly 26 years at the College. I am still engaged in a few College projects, including the partnership with One Book, One Region and the Summer Read program. We are so excited that author Yaa Gyasi is coming to Palmer Auditorium Sep. 27.

In August, one of the members of the New London City Council moved to Flor-

Dining Redistribution Incites Campus Debates

PRICE DAY
NEWS EDITOR

Many students returning to campus this semester were surprised by the summer decision to close both the Smith and Knowlton dining halls. Smith, only open for breakfast and lunch during weekdays, was one of the most popular eating spots on campus despite its limited hours, and Knowlton, the foreign language dining hall, was frequented by the international community. The decision to close Smith and Knowlton was made over the summer by a working group that included Dean of Students Victor Arcelus, members of the student body, and outside consultants. This working group also outlined the repurposing of the now vacant spaces in Smith and Knowlton into a game room and a language lab, respectively.

This change received an overall negative reception from students and left many speculating as to why the changes needed to happen at all.

At a meeting in his office, Arcelus shed some light on the reasoning behind the dining hall closings. On Knowlton, Arcelus said: "There were a lot of resources going into that space, and not a lot of usage of that space as a dining area." Smith, on the other hand, was closed in order to "run a more efficient overall dining operation, in order for resources to be deployed in different ways across campus." Arcelus spoke of a master plan for this campus, which will lend itself to larger, but fewer, dining spaces. "Historically, Conn has had many dining spaces, and the analysis of the operation is that we ideally should operate fewer," Arcelus noted.

Another dining change was the addition of a more comprehensive lunch menu at Oasis, which now also allows the use of meal swipes at lunchtime. "Oasis and Smith are within a stone's throw of each other," said Arcelus, whose plan pegs Cro as the new dining area for central campus, at least during lunch hours.

I sat down in Cro for lunch with James Murray '18, a member of SGA and one of three students in the summer working group. About the group meetings, he said: "Over the summer, it was tough because it was just via phone... they talked about how there needed to be [budget] cuts, essentially, but also how running so many small dining halls was inefficient, and needed to be restructured." Budget cuts seem to be an underlying factor in the closure of Smith, as Murray also noted, "Not just dining, but many other departments of the school have had to make cuts."

Financial constraints aside, Murray assured me that the voice of the students was not ignored in the closing of Smith. "They listened to our concerns, Victor listened to students about why we wanted to keep Smith. I sent him a pretty long email."

Murray and Arcelus agree that closing Knowlton and Smith allows for better allocation of dining services staff for the existing dining halls on campus. To learn more about this, I met with Mark, a member of the Harris dining staff, for lunch. He reported a no-

ticeable influx of students since the closings, particularly during lunch hours. "Both Jane Addams and here have obviously picked up. Going into the dish room there are more dishes, which means more students. But we don't mind."

Mark also remembered that Smith received 200 plus students a day for breakfast and lunch, and would probably have had more, if there was more room. "We are all creatures of habit, we all have certain places we like to eat. Smith was popular."

I asked Mark about the new strategy of having fewer dining halls on campus, and he responded that there are multiple perspectives on the changes. "From the student's perspective, I don't think it was a good move. I don't even think, from the employee's perspective, that it was a good move. From what we hear, it was strictly financial."

Knowlton, which received more in the 30-40 range for student daily attendance, was closed more because of that low attendance than due to financial reasoning. On Knowlton, Mark stated, "I worked there quite a few times and it was always pleasant, and good to see all the cultures coming together. It's unfortunate." The language dining hall has been moved to Freeman, so while Knowlton itself is closed, language-immersion lunches still have designated a space on campus.

Overall, the changes have received a mixed response from students. I talked with Matheos Lopez '18, who said "Food in Cro is great because I only have 5 minutes in between my classes, and I can just run here and get a sandwich." When asked about the new game room, however, she wondered, "Does anyone even use that?" Arcelus has noticed more and more students using Oasis as a lunch option and hopes this number continues to increase.

Arcelus also notes an increase of use in the game room compared to previous years. "Smith was closed at night, so that major space in the building was dark. Whereas now, with the game room, that space is lit up. Smith/Burdick has a very different look to it now."

When asked whether the changes would be reversed in the future, Arcelus commented: "I don't know what the future holds, like I said, we're looking at the analysis that we did, and looking at the master plan." Murray had a similar response: "It's a bummer that they closed Smith, but it makes sense how the small dining hall model won't work on this campus." Mark, too, is hopeful that the College acknowledges how important food is for prospective students and said he "hopes things turn around for all of us. Hopefully this is a temporary thing, and things can go back to normal."

As with most issues on campus, student feedback is important, and students are encouraged to voice their concerns about the dining situation. For instance, Mark has noticed a large number of "bring back Smith" napkin notes in Harris, and Murray encourages students to bring complaints to the right people. As of now, the changes seem here to stay, but nothing is set in stone for the long term. •

Hamilton Dorms Renovated, Designated for First-Years

CHRISTINA TOUGIAS
CONTRIBUTOR

In the last few weeks, Hamilton has often been referenced in discussions of residence-hall desirability. It's been said to resemble all sorts of things from a hotel to the dorms on the TV show *Zoey 101*. Much of this is due to the new renovations and housing style changes that were made during the summer of 2017. Notable renovations include the conversion of two-room doubles from existing singles, the addition of common rooms on every floor, and the designation as first-year-only housing.

According to Sara Rothenberger, Assistant Dean for Residential Education and Living, the decision to create first-year housing came after two years of assessing Conn's traditional housing to see whether creating solely first-year housing would be beneficial to first-year students. Then, last year, two floors of Morrison were converted into first-year floors in a pilot program to see how this idea would do in real life. The pilot's goal was to create a sense of community for first-year students who are prone to feeling homesick, as many are living away from home for the first time.

Hamilton was chosen as the first all-first-year house on campus since it was not popular with the upperclassmen in the housing lottery. Rothenberger said: "We want to be able to make changes to housing across time that create first-year housing without detracting from upperclass housing options." With the new improvements, 40% of first-year students now live in all first-year floors, and the goal is eventually for all first-year students to be in first-year housing only.

In planning the renovations, some of the students from the pilot in Morrisson filled out questionnaires and participated in focus groups where they were able to offer feedback from their experiences. This provided insight into the advantages and disadvantages of these changes. Oliver O'Neill '20, who lived on one of the all-first-year floors in Morrisson last year, said that his favorite aspect of living on the floor was that he made some of his best friends, but he believes that if he were on a floor with some upperclassmen, it would have been easier for him to assimilate. This year he lives in Katherine Blunt and said that "the first-years on my floor consistently hang out with some of the upperclassmen, which is really cool. I didn't really have that experience of living with someone who could show me the ropes." In his opinion, the floors could become cliquey, and it would have helped to have more of an upperclassmen presence in the first few weeks of school.

Even though the Morrison experiment received mixed reviews, the renovations in Hamilton have generated positive feedback according to Rothenberger, who said that students "love living around so many people that they got to know through orientation fist." She said that the renovations permit first-years to find friends more easily because the new common rooms provide a space for them to hang out. Emily Suher '21 has been living in Hamilton for three weeks now and said that she enjoys living in an all-first-year dorm

CONTINUED ON PAGE 8

Village Surveillance

CONTINUED FROM FRONT

to develop a new system of trust and positivity between students and officers and hope that these new guidelines for campus safety officers will accomplish that. At the same time, this new, close monitoring of the Village also comes from a desire to maintain a higher level of safety in the area after a problematic 2016-17 academic year. “We are working through some frustrations in the Village,” said Victor Arcelus, Dean of Students, “but part of it is also in response to the fact that we had a lot of problems there last year. We had problems with students on roofs, damages, parties going way out of control, and we have to address those concerns.”

That being said, Thompson was clear regarding the staff’s desire to work with students in order to help them have a good time. “We’re not looking to push people out. If there’s no reason for Campus Safety to address your space, they’re not going to address your space,” said Thompson. Parties are typically considered disruptive or unsafe when they create noise, exceed capacity, or allow open alcohol containers outside. It seems that much of the trouble stems from a discrepancy in beliefs regarding what qualifies as “disruptive or unsafe,” as Campus Safety officers and REAL staff—some ILCs included—differ in their definitions.

On this note, Gruszecki explained that she feels a lack of agency in her job. “For example,” she said, “if I’m on-call and I pass by a party and I see that everything is totally under control (it seems like it’s below capacity, it’s a space belonging to a student whom I know is twenty-one years old, etc.) I won’t try to get involved. And then I’ll get a call an hour later from Campus Safety and they’ll say they’re actually going to go shut down that party, but I thought everything looked under control, so we’re not on the same page.” Sanchez feels similarly and explained his frustrations with the way on-call rounds work for the Village.

Although the Village spans the largest area on campus—including Lazrus, Earth House, the 360 Apartments, and all housing across Rte. 32—only one student staff member is placed on-call for the entire area each night. Both Sanchez and Gruszecki feel that this is an unreasonable job for one student and that their rounds often feel ineffective. “If I’m doing three rounds a night compared to Campus Safety officers doing

one round every hour from 8:00 p.m. to 4:00 a.m., it almost invalidates the reason why I’m doing rounds. If the officers are getting to things first I’m actually never seeing residents when they need help or when they want to see me.”

Thompson, Titler, and Arcelus are all confident that, with time, students will come to adapt to the new routine. They believe that another large part of REAL’s strategy for facilitating safe social events on campus, the Social Host Policy, will help students to feel that they

are able to host and attend social gatherings. All students who are or will turn 21 during the semester are encouraged to undergo a training and become

certified social hosts. Social hosts are allowed to hold large, social gatherings in designated spaces on campus, and they are permitted to serve alcohol to students over 21. While common rooms and other larger spaces on campus are available for social host gatherings, the majority of events occur in the apartments and houses in the Village, which poses obstacles for students and the staff that seek to enforce safety regulations.

The capacity for all of the spaces in the Village is set at 19 people, but when students host an authorized social host gathering, the capacity increases to 25.

Sanchez and other students are skeptical regarding the capacities that have been posted for the Village spaces. “I don’t think it makes sense that say, Winchester 4 has a max capacity of twenty-five people when they’re already on the ground floor, and River Ridge houses also have a twenty-five cap when they’re on the second floor with structural integrity issues,” said Sanchez. Julia Paratore ’18, resident of the Winchester 11 house, also expressed frustration regarding the regulated capacity levels. “If you put 25 people in this house it looks empty. [Residents] make up a fifth of the capacity, so we can each have maybe 3 of our friends over. It’s super unrealistic.”

According to Arcelus, the capacities were determined “several years ago [when] we had a structural engineer come in and work with facilities to determine that the capacity of the River Ridge buildings was 25 people, and then we had the fire marshall come and look at the Winchesters and determine the appropriate capacity for safety in case of fire. That number also came out to 25.” Arcelus lacks documentation of these findings, but he encourages students in search of information to approach Facilities, as they

are most likely to have inspection records.

“I would personally love to see actual documentation of the fire marshall’s evaluation be-

cause I don’t fully buy into it,” said Sanchez, “and I don’t think any other students fully buy into it. I just don’t really trust that number and I don’t think a lot of students do.”

“Over capacity” is a frequently-cited reason for shutting down social events, but Titler said that there have not been any more parties shut down this year than had been shut down by this time in the previous school-year. Many students, however, feel as if their social options are being unfairly restricted, and that the consequences of shutting down parties at early times are greater than those of allowing social gatherings to continue with more leeway.

In one instance, during the first week of school, the social-host trained residents of Winchester 11 held a party at their home and were quickly flooded with unknown guests. “The fact that so many parties did get shut down led to a situation where we were kind of uncomfortable because swathes of people came here...” said Michael Iranpour ’18, another resident of Winchester 11. Paratore added: “Campus Safety officers came down to make sure we didn’t get mobbed by people, which we appreciate, but they just kind of sat out there and that scared everyone off. And they sort of initiated that situation by shut-

ting down all of the parties in the first place.”

Perhaps the biggest pushback from ILCs regarding this increased monitoring stems from their reluctance to perpetuate bar culture at Conn. “Students will obviously always go to the bars, but I think they’re going to the bars at an even higher frequency this year because things have just been shut down so early,” said Sanchez. One senior Village resident commented: “Bar culture has been increasing since we got here. In freshman year some people went to the bar on Thursdays but you didn’t really go as a first-year. But now people get on campus and the first thing they do is get a fake ID and go to the bars.” She added, “what really is there for underclassmen to do on campus. If you don’t know people that live down here, what are you going to do?”

The ILCs are optimistic that a common ground can be reached between students, Campus Safety, and REAL. Sanchez said, “I’m sure down the line the [community policing] tactics will be beneficial, but as of now it’s so foreign and so strange that it’s met with resistance. It’s up to me as an ILC and a resident to come forward with complaints and concerns.” Safety is cited as the number-one concern for everyone involved, followed by a desire to facilitate fun.

“We all want what you want [for students to have safe fun], we just have to work together to make it happen,” said Thompson, “I definitely encourage frustrated students to come and talk to anybody in the REAL office or anybody with Campus Safety. While students at large seem frustrated by the new policies, many expressed their confidence in Thompson and Campus Safety officers. Iranpour, for one, commented: “We’ve always been treated very nicely by the officers. Last weekend [we] gave them a thumbs up and they gave us a thumbs up back and left, so that’s perfectly fine.”

Sanchez and Gruszecki, however, emphasized the importance of contacting the student staff member on-call. Sanchez said, “we, as REAL staff, do vouch for students and we don’t want to see parties getting shut down so early. Come to us first and we’ll go from there.” Collaboration between students, Campus Safety officers, REAL, and other administrative offices is necessary in finding a solution social life problems at Connecticut College, and all community members involved say they are prepared to enter into difficult dialogues and periods of trial-and-error. •

“Social spaces are pretty much vanishing at this point.”

“We’re not looking to push people out. If there’s no reason for Campus Safety to address your space they’re not going to address your space.”

DACA Response

CONTINUED FROM FRONT

and publicly say: 'I am one of the many whose status is at risk right now.'"

One such forum occurred on the afternoon of Sep. 11, when students, faculty, and staff gathered at the top of Tempel Green for a "Walk-out/Teach-in" organized by student organizations Movimiento Estudiantil Chicano de Aztlán (MEChA), Asian Students in Action (ASIA), and the Student Government Association (SGA); the common interest housing group La Voz Latinx; and faculty members including Professors Natalie Avalos, Judelysse Gomez, and Dana Wright. Tying title to format, students, faculty, and staff were encouraged to disrupt the standard College routine by walking out of their classes and jobs at 1:30 to convene around the open-air classroom on the green. There, in late-summer heat, demonstrators shared insights and debunked misconceptions regarding DACA.

Presenters covered a variety of topics, a crucial one of which was DACA's economic reality. Students negated a common stereotype disseminated by anti-immigrant citizens, politicians, and pundits: that undocumented immigrants are lazy and create a burden for the U.S. economy. Recent data shows the opposite; the Center for American Progress reported in a 2016 study that 87% of DACA recipients are employed, and the Cato Institute found that "the average DACA recipient is 22 years old, employed, and a student." Considering DACA recipients' high employment rates and frequent participation in major U.S. industries, "[The Center for American Progress] estimates that ending DACA would result in a loss of \$460.3 billion from the national GDP over the next decade." The Cato Institute calculated a more conservative estimate, limiting their ten-year GDP-loss estimate to only \$215 billion.

The economic benefits that the U.S. reaps from DACA recipients are not only sourced from the population's high participation in the workforce, as DACA recipients also pay massive amounts in government and legal fees. At the Walk-out/Teach-in, Lysandra Saldaña '18 noted that DACA renewal alone costs at least \$495, and an organization titled Connecticut Students for a Dream is collecting donations to cover the renewal fees for DACA recipients who are eligible to renew before March 5, 2018. She encouraged those with the means to do so—who number in the majority at Connecticut College—to donate what they can.

"We have to emphasize that financial piece," Hunter said during an earlier conversation, "It's a class issue... it's intersectional, so it is about race, because it disproportionately impacts people of color, but in addition to that, it's going to impact people who come from poorer communities who don't have the means to sufficiently and powerfully advocate for themselves."

On this note, Dulmarie Irizarry, administrative assistant in Unity House, added: "That's one of the things that baffles me. People don't understand; they think: 'Why don't they hire a lawyer?' If only they knew the ridiculous amount of money people have to pay, they wouldn't be saying those comments."

To provide access to legal counsel on immigration status to the Conn community, the College works with Mike Doyle, a lawyer with New London's Immigration Advocacy and Support Center (IASC). Doyle noted that IASC and Conn have been partnered "from the start," as the Center opened relatively recently (2014) in an effort to reverse New London's status as a "service desert" where resources for the working poor have traditionally been few. But although IASC is headquartered in New London, its services are available for people from any place.

"We do not delineate," said Doyle, "If you walk in, you can ask your question privately."

IASC charges \$20 for one consultation appointment, and for longer-term services, they determine fees on a case-by-case basis, using HUD guidelines as a point of reference and adjusting rates depending on what a client can actually afford.

"Sometimes we get full service fees. We get people with great jobs who can afford to pay full price," Doyle noted, "Sometimes, we waive it all."

Advocacy efforts made on the behalf of DACA recipients do not end in the economic sphere, and several comments at the Walk-out/Teach-in brought to light the experiences of those who are often left out of mainstream narratives. Members of ASIA, one of the event's coordinating groups, reminded attendees that while discussions of immigration often focus on immigrants from Mexico and Latin America, the top ten countries of origin for DACA-eligible people include South Korea, China, India, and the Philippines.

As student efforts to defend DACA continue, organization has taken various forms. On Friday, Sep. 15, roughly 20 students gathered in Smith Game Room



Photos courtesy of Sophia Anacle-Kuehn

to call their senators and urge them to protect DACA recipients. On Saturday, Sep. 16, approximately 70 students boarded a bus in an effort organized by MEChA and sponsored by SGA to attend a protest in Boston defending DACA.

"Historically student activists have been at the forefront of all social movements in this country," Hunter noted, "I do think this is an issue where people need to stop the routine, walk out of class, be in community."

While DACA recipients are put under threat by Trump's decision, it's important to note that DACA protections have not ended yet. As of Sep. 5, the U.S. government ceased acceptance of new DACA applications, but DACA recipients whose permits are set to expire by March 5, 2018 are still eligible for renewal, offering protection in 2019 and 2020. DACA recipients whose permits expire after that date have protection until their unique expiration dates, but they will not have the opportunity to renew once those dates arrive.

Alternatives to the DACA program are already being proposed. *The Nation* reports three congressional possibilities: Senators Lindsey Graham and Dick Durbin's BRIDGE Act, which would extend DACA protections for three more years by law but offer no inroads to permanent residency status; Representative Carlos Curbelo and nine other House Republicans' "Recognizing America's Children Act," which would offer "a five-year DACA-like protection"; and Durbin's 17-year-old DREAM Act, which would make those who immigrated to the U.S. before age 18 green-card eligible. Whether or not Congress will successfully pass any of these alternatives, of course, is unknown.

Outside Congress, Trump's aides have floated one more alternative to DACA: the RAISE Act, which, according to *McClatchy*, would offer DACA status as a bargaining chip exchanged for a border wall. Essentially, the proposal is to offer a continuation of DACA protections if Congress passes legislation funding Trump's elusive wall along the U.S.-Mexico border.

This jumble of proposals and possibilities makes one thing clear: changes are on their way, though they have yet to be concretely determined. On this note, Hunter encourages students to remain open-minded and vigilant.

"Listen to your opponents," she advised, "Listen to their arguments. Listen to their rationale. Listen to their arguments and use the tools that you know can be a greater reflection of the truth." •



Tracee Reiser

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ida and the procedure to fill the vacancy is for the other six members of the City Council to appoint an interim Council member to serve the rest of the term, which in this case is until December 2017. Several people in the New London community came to me and asked me if I would consider serving.

They indicated I was a community builder, effective planner who is able to get things done, have contributed in many ways to New London as an activist, and engaged effectively in City and human service boards, commissions and resource development strategies. I said I was honored to be considered and indicated I would be willing to serve in the short term position. The City Council received the recommendations from community members, agreed with them that I would be a good City Council member, and voted unanimously to appoint me to the City Council. I was sworn in on Sep. 5 at the City Council meeting.

AL: Your current position on City Council indicates that you are acting chair of Public Works, while other city council members have other titles, such as chair of Public Welfare, chair of Public Safety, and chair of Education, Parks & Recreation. What exactly do these titles mean and what specifically do the City Council Members do in each of these capacities?

TR: These titles each cover a Committee with a body of work in the City of New London. For example, Public Works covers areas such as the infrastructure of the City - streets, sidewalks, water, sewerage, lighting, garbage removal, snow removal, maintenance and repair of City buildings and land. In addition Public Works includes the Water Pollution Control, Affirmative Action Advisory Committee, and Port Authority.

Each City Council member is the Chair of one of the seven Committees and is also a member of two other committees. The Chair is the liaison with the City Department heads and with the related commissions and boards. The City Council Committee Chair member meets with the related entities and organizes the information and body of work. She or he holds Committee meetings to get public input, inform the Council members and prepare them to approve, deny and or vote on budgets, ordinances, and other legislation. The seven Committees are: Administration, Economic Development, Education Parks & Recreation, Finance, Public Safety, Public Welfare and Pub-

lic Works. Each Committee has four to seven assignment areas.

AL: Like other Council Members, I understand that you are also Council Liaison to a number of additional Boards and Committees, including the Water Pollution Control Authority, the SECT Water Advisory Committee, the Pedestrian Advisory Committee, and the Port Authority. There are so many of these smaller organizational bodies inside our city government that it is hard to keep track of them all. What should the people of New London know about these various Boards and Committees, how they function, and how to support their work in order to improve living conditions in New London for everyone?

TR: My suggestion would be to review the various Boards and Committees, research a little about what ones there are and what they do. You can go to the website, found at www.ci.new-london.ct.us, and there is information there about the boards and committees.

After reviewing, select the areas you are passionate about or that you would like to learn more about. Volunteer to serve on a board or committee or find out the schedule of when they meet and attend a meeting. A community best thrives when all the people within the community are actively engaged. I encourage people to get involved with an open mind and open heart. Be willing to build relationships and understanding and then work together for improvements.

AL: If it is true that each of the City Council Members works a full-time job in addition to serving on City Council and various committees, how do they ever get anything done?

TR: Five of the seven City Council members have full-time jobs in addition to serving on the City Council. They work very hard and often meet in the evenings and weekends.

AL: Do you have any advice for those new to New London, or new to city politics, who may be curious or passionate about getting engaged and active around certain issues?

TR: Please do get engaged. Check out the website as noted above to see the various boards and commissions and attend meetings. Also, City Council, Board of Education, the Democratic, Republican and Green Party Town Committee meetings are open to the public and welcome participants. Connect with a City Councilor and or Mayor Passero, who is a Connecticut College alum. There are so many opportunities. Also, for students at Connecticut College, the Community Partnerships office, in

CRO 217 has much information and many local connections. They would be happy to advise you on ways of getting engaged and active around issues.

AL: Do you have any particular thoughts on the relation between local politics and local media coverage? What role if any do you imagine a small college newspaper like The College Voice might play in calling attention to important issues in city politics?

TR: I read *The Day* (newspaper) everyday and I encourage anyone who lives in New London to read this local paper. It has some national and world news as well as local coverage. I don't always agree with positions promoted by some of the columnists and reporters, yet it

is a good source of local information, not only local politics but the economic developments, the cultural happenings and some fine human interest topics.

I think *The College Voice* could develop a city politics beat and a New London events beat. The Voice writers and photographers could develop a working relationship with people in New London who would inform them of what's happening in those areas. Also, the Voice might have a liaison with the College's Community Partnerships, Holleran Center, and the Global Commons to keep informed of what's happening in the area of Connecticut College/New London community partnerships. •

Hamilton Renovation

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because the people on her floor are really close; it gives her something in common with the other students around her. She also said, though, similarly to O'Neill, "part of me was looking forward to living in a dorm that was mixed so that I'd meet upperclassmen that could show me the ropes." This seems to be the common theme in identifying the negative aspects of an all first-year dorm.

In regards to the physical renovations, Suher explains that she loves them for the most part. She thinks that the two-room doubles provide a great space to share with

a roommate while still allowing for some privacy and personal space. Her only concern is that, because each floor has its own common room, it is harder for all of the floors to become connected. "I would prefer it if we just had a living room, like in the older dorms, because I know that when my parents went here, the living room was where everything happened. So they got to be friends with the whole dorm and I find that I don't really know the kids on the second and third floors well, so I would really love if we were able to mix more. But it's still nice to have a space where the floor can just hang out." Similarly, O'Neill said this occurred last year with the two

floors in Morrison. There are upcoming events in Hamilton, though, such as "house dinner," that are designed to integrate the floors.

While the updates in Hamilton have been relatively successful so far for the first-year students, some upperclassmen have expressed interest in living in Hamilton now that it is renovated. Rothenberger said "it will be important for us to think about the possibilities of renovating a building for upperclass students in the near future." Each summer, the College makes some renovations, so these building updates hint at what might be possible in the next couple of years. •



Photo courtesy of Shae Albertson

Legacies of Racism: Student Perspectives

SUGURU IKEDA
CONTRIBUTOR

Let me start by saying that if at the current moment you are not threatened by the termination of DACA and thus deportation, it is your privilege that you can stand unharmed. DACA, or Deferred Action for Childhood Arrivals, is an immigration policy implemented by the Obama administration that allows those who entered the United States without satisfying legal procedures as children to defer deportation for 2 years and become eligible for work permits. The law currently protects nearly 800,000 young adult immigrants from deportation. The United States has been benefitting from DACA during its implementation, as the application fee for DACA ranges from \$495-\$665 and provides the U.S. with a total income of at least \$390 million. The Center for American Progress predicts that, when taking DACA participants' contribution to GDP into account, the termination of the program would cost the U.S. more than \$400 billion.

The terms "illegal immigrant" and "immigrant"—language often heard in conversations regarding DACA—refer to people who arrive in a foreign country with the aim of settling. These terms encompass all the non-indigenous population of the United States as well, unless we believe that the U.S. was not inhabited by people before European colonists settled in this land, a claim of erasure which reproduces the massacre of the American Indigenous population. No justification other than racism that warrants the view of European immigration as beneficial and immigration by others as not. We must realize the hypocrisy and racism in the rhetoric which attacks immigrants for coming to a foreign country.

Racism is marginalization and hatred of a person or a group of people in accordance with artificially constructed categories, like skin

color. This is not to say that having non-white friends lets white people off the hook; racism points to a systematic hatred rather than a personal one. This includes supporting or standing with such systems as well. For example, Michelle Alexander brings to light how the criminal justice system of the United States essentially replicates Jim Crow Laws with a different mask; what masquerades as justice is the institutionalization of racism. People of color are accused, indicted, convicted, and incarcerated for a plethora of crimes at disproportionately high rates in comparison to whites. Alexander notes in her book *The New Jim Crow* that rates of incarceration for the use or sale of illegal drugs are much higher for people of color compared to white people, despite glaring evidence that whites use illegal drugs at higher rates than people of color. The NAACP reports that "African Americans represent 12.5% of illicit drug users, but 29% of those arrested for drug offenses and 33% of those incarcerated in state facilities for drug offenses." Once incarcerated, an individual is stripped of their rights, replicating the subjugation imposed by Jim Crow Laws. In our times of heightened racial awareness, ignorance is no excuse for the support of these systems. Being passive about racial injustices occurring with the knowledge of it is the same as perpetuating it: the system is racist, and so are you until you act against it.

Racism is not a single event or an occurrence; it exists in and as a perpetuated violence in our society, as Chrystos writes in the poem "I Walk in the History of my People":

In the scars on my knee you can
see children torn from their
families

bludgeoned into government
schools

You can see through the pins in
my bones that we are prisoners
of a long war

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ABIGAIL ACHESON
CONTRIBUTOR

Media outlets, as a result of the fast-paced news cycle, may have largely moved past the deadly Aug. 12 clash that took place in Charlottesville, Virginia, but the event has renewed a discussion that should have been salient in the public sphere before now. As a refresher on what happened, at 8 pm on Aug. 11, a group of white supremacists and white nationalists brought lit torches to the University of Virginia's campus to protest the removal of a statue of Robert E. Lee, Confederate Army Commander. They marched militaristically in line two-by-two, young men yelling at participants to stay in line and not step out of formation; the whole scene was reminiscent of a dark past of Nazis and their supporters marching the streets of Hitler's Nazi Germany. The counter-protesters carried clubs and shields, while white supremacist and neo-nazi protesters carried pistols, rifles, shields, and clubs, all protected under Virginia's open carry law. Also armed and present were the "self-appointed militia" that came in support of the protesters to "keep the peace." The resulting clashes between protesters and counter-protesters resulted in several injuries. But that proved only to be the tip of the iceberg: the following day, a neo-nazi driver plowed through a crowd of anti-fascist protesters, killing one protester and injuring nineteen others. The day was characterized by multiple skirmishes between the protesting groups, and two police-officer deaths as the result of a helicopter crash outside the city. The event was mishandled, by city and state police forces alike.

So what has been the result of these incendiary events? For one, they have re-invigorated debates regarding the appropriateness of Confederate monuments in public spaces. Currently, at least 700 Confederate monuments are erected in 31 different states, and over 200 of those reside in the state of Virginia

alone. The argument that these monuments are intended to commemorate those who died in service to the Confederacy is shaky at most. Many of these monuments were posted decades, sometimes upwards of fifty years, after the Civil War, during a revival of anti-black sentiment in Reconstruction South. Some appeared in the wake of similarly racist uprisings in response to a burgeoning black civil rights movement during the 1950s. Thus, it seems that these statues were established more for the purpose of subversively defying the incremental increases in the rights of formerly enslaved black people and their ancestors. The desire to commemorate and mourn those fallen in war is common and sometimes understandable. War is an instrument that reflects the opinions and interests of a few powerful, and perhaps not the beliefs of every individual fighting. However, we do not honor fallen Nazis, and for good reason: those who fought for the Nazi cause, regardless of personal motivations, were supporting a genocidal system that denied basic human rights and horrifically abused minorities. The same goes for Confederate soldiers. The open display of Confederate monuments strikes a chord with many, occasionally inciting violence, but more importantly, it normalizes the idea of repression and glorifies the sacrifice of seceded Americans to uphold the slavery. By erecting these monuments, we as a community, whether explicitly or implicitly, are placing a certain degree of respect and deference towards rebels who not only committed a crime against their government, but also fought and died to protect the right to own humans beings as slaves. This flagrant disregard for the outcome of the Civil War is unacceptable in a time when the U.S. should be desperately attempting to address its past and move forward into a better future. If we the people are looking for a solution, keeping, and continuing to erect Confederate monuments is not the answer. •

The Barn Matters

ENZO CERUTTI AND JACK PACILIO
CONTRIBUTORS

For those of you out of the loop, the Barn is the retired squash court next to the Sprout Garden. Its only resemblance to a legitimate barn is its fading red paint job. Ever since its conversion into a space for music, the Barn has been home to MOBROC, short for Musicians Organized for Band Rights on Campus, which uses the space to provide bands with a practice spot and a concert venue. Last semester, after Campus Safety shut down a Barn show for exceeding capacity and underage drinking, the Office of Student Engagement decided to temporarily close the Barn as a performance venue, leaving its future in ambiguity. In an effort to prevent this from repeating, the College now employs a bouncer who is stationed at the door for every Barn show. According to Jermaine Doris '19, who attended the meeting at which the Barn's new regulations were determined, the bouncer's purpose is to ensure that the Barn's capacity does not exceed 35 people, its maximum as determined by the New London Fire Marshal.

Despite the Barn's new regulations and troubled past, we do not intend to judge or antagonize those on any side of Barn debates. Rather, we aim to express the Barn's importance as an institution in the Connecticut College community.

The Barn gives interested musical students two incredibly valuable resources: a space for practice and a venue for performance. Joining a band or practicing with musicians is a struggle in itself, and having the proper gear or space to jam is often impossible. The school administration not only donated the space but has outfitted it as a creative hub for musicians. From the amps, drum set, and ancient piano in the corner to the ubiquitous graffiti on the walls engraved with the names of bands, beginners, and graduates scrawled high across their surfaces, the Barn's ambiance fosters collaborative artistic creation and provides a living reflection of the rich legacy of student creative expression at the College. This gift cannot be understated,

as the wealth of music and culture the Barn offers is made possible by the Barn's very existence.

Casual jams and focused rehearsals are only half of what most bands aim to accomplish. Bands are formed to be listened to and enjoyed by their audiences. Here again, the Barn has been vital. There are traditionally few places where students here at Connecticut College have the opportunity to play outside of the official music program. The Barn allows for bands and other interested students to perform. In years past, the venue has provided a space for acoustic sets, DJ's, and bands of all genres for the Conn student body. In times when more and more students are venturing to the bar scene to find their kicks, Barn shows have offered a sharp rebuttal to the growing idea that a good time could only be found outside of main campus.

Yet, last year the Office of Student Engagement closed the Barn as a performance venue, citing concern over fire code violations. This decision shut down opportunities for bands, some of which had not yet performed at the Barn, to be heard and damaged the live music tradition at Conn at large. Which begs the question: why kill the vibe, my humble Camels? As we have stressed in this essay, live music is a communal activity that requires musicians and an audience. This fact is not lost on the administration; our very own head of school, President Bergeron, dedicated her academic career to the study of music, understanding the value in this specific medium of art.

There is real musical talent at Connecticut College. We have a chance to make a name for the school and an opportunity to keep Conn's traditions alive. Yet, the Barn needs the support of students and the administration alike to survive this semester. It is now open again as a practice space and concert venue, but is still very much under the administration's microscope. Students: support the scene, come to live shows, start a band, or draw something rad on the barn. It is only through your continued interest in live music that we will be heard. And dear administration, if the Barn is not large enough a venue to support the crowds the college bands are attracting, where can we play? At the end of the day, all we want to do is be heard. •

Legacies of Racism

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Likewise, when figures who fought as Confederate generals for the right to own slaves are made into proud monuments, glorification is lent also to the atrocities of slavery. Atrocities of the past do not disappear; they are constantly re-enacted and re-created through actions and words.

I recognize that I myself am just as guilty as anyone. As a straight, Japanese male, I acknowledge that I am not the most qualified person to be talking what it means to be oppressed. I do not have trouble being issued a passport and a VISA to enter the states. I do not worry too much about getting stopped by the police. These are privileges that I have, whether I choose to or not, that not

everyone shares. I have also grown up in this system of racial violence, and have dyed myself in accordance to the colors this system promotes. I recognize that in me, there exist prejudices, stereotypes, and "hatred" of which I may never be able to cleanse myself. I am, as I write, in the process of trying to wash off the paint of racism and learning what it means to be anti-racist.

As a Japanese person, while I have faced racism in the past, I am not the primary victim of racism in this country. What I have are merely scratches that I received where racism brushed past me. Yet, this scratch still aches my arm every time I move, breathe, live. I can only imagine the pain of people who have cuts and bruises, injuries never to disappear. As a reader and hearer of such voices in pain, I can listen and stand in solidarity. While I cannot speak in place of anyone other than myself, I and others who stand in solidarity can show that I stand for the same values that they uphold, and work together towards

dismantling the violence of intersectional oppression. And this is something in which all of us can participate. Every single individual's support counts in trying to uproot the forests of racism, and more broadly, intersectional oppression.

Finally, I wish to acknowledge the voices that have given me power to write this, and also provide a list of works for further research, as this is merely a scratch on the surface of what racism is.

Stacey-Ann Chin's "If Only Out of Vanity" (a performance of this poem is on YouTube), "alternate names for black boys" by Danez Smith, and "My Country 'Tis of Thee" by W. E. B. Du Bois are just a few poems bookmarked on my browser which keep me going. *The New Jim Crow* by Michelle Alexander is definitely a good read to understand structural, racial violence on people of color. And *This Bridge Called My Back: Writings by Radical Women of Color* is a collection of painfully powerful voices edited by Cherrie Moraga and Gloria Anzaldúa. •

The Food We Feed: A Visit to Secchiaroli Piggery

LAUREN BARETTA
OPINIONS EDITOR

Upon entering Secchiaroli's gravel driveway, the first thing that struck me was the smell. It turns out that rotting food, flies, and mud are all part of a healthy atmosphere for the 300-400 pigs that call the farm home. For the past 60 years, Connecticut College has maintained a food waste partnership with Secchiaroli Piggery on 62 Miner Lane in Waterford. Three times a week, Conn sends 4 barrels of food waste, weighing in at 400 pounds each, to be sorted and processed before the pigs eat what we couldn't.

To be candid, 4,500 pounds of wasted food a week is immensely concerning to me. Though this statistic is a culmination of food scraped off plates at Harris as well as the smaller dining halls, this volume of leftovers means that each student at Conn is responsible for producing over two pounds of food waste a week. Despite my personal criticism of our waste as a college, farmer Hazel Secchiaroli had a more optimistic outlook. She countered, "[It's] not that Connecticut College is being wasteful. You're going to have surplus, you're going to have excess. It's the nature of the business. It's what you're doing with that surplus that makes a difference."

If we focus on what we are doing with our waste, rather than how much of it we are in fact producing, Conn's sustainability is relatively successful. Assistant Director of Sustainability Margaret Bounds commented, "Food waste is a real problem. When we think about ways to get rid of food there's the landfill option, which is obviously problematic, and then the other two major options are either food for animals or composting." According to the Environmental Protection Agency (EPA), the best tactic for managing food waste is to produce less of it, followed by feeding hungry people, feeding hungry animals, then composting and finally sending waste to the landfill or incinerator. What Secchiaroli and her husband Jonathan do is in fact the last option of the food waste model that qualifies as waste avoidance, rather than waste management. They are cutting down on waste rather than simply repurposing it.

Additionally, sending our scraps to Secchiaroli Piggery costs almost half as much as sending them to a landfill. Hazel explained, "We're providing a service, so just like when people pay for their regular garbage to be taken away through taxes or pay for the Waterford utility commission... it's a service because you're disposing of something." My original assumption was that relocating our waste in order to feed the pigs would not cost Conn at all. On the surface, it seems like a fair trade. However, I underestimated the operating, fuel, labor, and insurance costs associated with maintaining a farm.

This leads me into a point about our ability to be completely disconnected from the meals we eat at Conn. I've worked in gardens and farms and still am not aware of all of the inner workings of how our food is produced, processed, and distributed. Yet, as the American Farmland Trust reminds us, without farms there is no food. I think sending our scraps to Secchiaroli Piggery, a local, environmentally aware business that cares about its animals, is one way that we

are attempting to acknowledge our waste.

Of course, the farm itself is not perfect. 80-90% of Secchiaroli farm animals go to pig roasts in Connecticut and New England. Our food scraps are essentially feeding the meat industry, which is problematic for many environmentalists who believe eating meat is unsustainable.

Despite the growing number of vegetarians, the reality is that the majority of people in the US still eat meat. Only 3.3% of the U.S. population identifies as a vegetarian. I would rather see our scraps go to a farm where market pigs are, as Secchiaroli puts it, "out wallowing in the mud," than composted or sent to a landfill. Bounds furthers, "I think even if you went to a more humane pig farm, there would still be some feelings of discomfort... I think that because for us really the alternative is sending the food to a landfill that does balance it out for me and I think it is being used locally because we're not transporting it a huge distance."

Environmental concerns for the United States are massive in scale, especially under an administration which pulled out of the Paris Agreement and which has threatened not only the influence but the continued existence of the EPA. We've seen major storms in recent years offer a glimpse into the massive global problem that is already upon us. Though we cannot attempt to radicalize our entire system in a day, we can make small steps within our communities daily. Sending our scraps to Secchiaroli Piggery fosters a mutually beneficial relationship and is a positive aspect of Conn's sustainability. I think it is a logical step forward in our environmental awareness and reduction of our waste. •



Photo courtesy of Lauren Baretta

Harvey and U.S. Hurricane History

KATEY VESTA
CONTRIBUTOR

I was too young to truly understand what had happened when Hurricane Katrina decimated the Gulf Coast. Most people attempted to explain to me that a huge thunderstorm had happened in the South, in states with names too long for me to spell, and that it made the moms and dads and even the kids like me who lived there very sad. They told me that since we weren't affected, we had to help out as much as we could.

I remember neighborhood water bottle drives: pallets upon pallets of bottled water lined our driveway and yard for days. I didn't understand why the people in Louisiana needed bottled water— if it had rained so much, wouldn't they need water to be taken away? It made no sense, and I did not truly care enough to learn why we did it.

Of course, my perspective has changed since I was five years old, and with that change has come the awareness of just how much damage is caused by a hurricane of that magnitude, and what people who remain unaffected are obligated to do. Now, as Texas struggles to recover from Hurricane Harvey, Florida and the Caribbean islands are swamped in the aftermath of Hurricane Irma. With Hurricane Jose looming in the Atlantic, it has become vital to reflect both on one's personal responses to these disasters, as well as the reaction of the United States government.

So far, Congress and the President have taken vital steps to approve and enact much needed assistance. Only days after Hurricane Harvey made landfall, Congress approved to set aside almost \$8 billion for disaster relief in an almost unanimous vote. This move signals to some that President Trump may be willing to collaborate on bipartisan legislation moving forward. After all, he went against the wishes of many Republicans to temporarily raise the government's

debt ceiling.

However, it is important to ask if this response is enough. Two prominent disaster response agencies—NOAA and FEMA—as well as the National Hurricane Center, are missing important leadership positions, some of which require nomination by the President and confirmation by the Senate. With hundreds of positions in the executive branch still missing appointees, it remains to be seen whether these agencies will obtain the leadership they need during this time of crisis. If they do not, it could stunt the relief effort within the United States.

With this in mind, it's interesting to think back to the days after Katrina. The criticism of the Bush administration's response to this particular disaster is cutting and widely known—no one is liable to forget “Heck of a job, Brownie,” any time soon. The government's reaction to Katrina was characterized in large part by general mismanagement, poor resource allotment and botched timing of almost every declaration or document that needed to be released.

News articles from the days following Katrina blame this issue on a plethora of variables. Perhaps it was because of the demographics of the area and the perceived value of the region itself. When Hurricane Sandy, the second-costliest hurricane in U.S. history, hit New York instead of Louisiana, the federal response differed: one *New York Times* writer describes the difference as “summed up in two images. One is the nightmare at the New Orleans convention center, where thousands were stranded for days amid inconceivable squalor, an outrage that all of America watched live on TV, but to which top officials seemed oblivious. The other is the scene in flooded Hoboken, with the National Guard moving in the day after the storm struck to deliver food and water and rescue stranded residents.”

I hesitate to attribute one

cause to what was, essentially, a federal-level fumble. Some things are more obvious though: the Bush administration had selected poor leadership that was unable to step up when it was necessary. The trust of the administration— and, by extension, of the people— was placed on the wrong individuals. With this hurricane season already shaping up to be the most disastrous and costly in recent history, it will be interesting to see if the current administration manages to learn from the errors of the past.

Of course, the contiguous U.S. was not the only area thrashed by hurricanes in the past few weeks. Much of the Caribbean, including the U.S. territory of Puerto Rico, was affected to varying degrees. The island of Barbuda in particular has received a lot of attention due to the fact that almost all of its infrastructure was destroyed. Like many other affected islands, Barbuda does not have the finances necessary to recover from the damages inflicted by this storm. This raises another question— should the U.S. take some responsibility in funding these nations' recovery efforts?

As everything currently stands, it doesn't seem likely that this will happen. The United States is currently consumed by an “America First” rhetoric that isn't extraordinarily generous to other entities—including U.S. territories. So, while a Republican President will go so far as to work with Democrats for the sake of Texas and Florida, that same companionship may not extend towards lands that the current government does not recognize as “truly” American. In this case, it may be the generosity of individuals and non governmental organizations that accomplishes the recovery that FEMA and the NHC are too leaderless to enact.

Citizens of the United

States often like to tout the claim that the country is a global leader, a positive influence on the rest of the world, a city shining upon a hill. This is our chance to prove that. Whether by encouraging the federal government to extend aid toward other

affected regions or by leading in small scale relief efforts— neighborhood water bottle drives, for example—it is now our responsibility to demonstrate the American capacity for compassion in times of crisis. •

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Local Artist Greg Bowerman Displays “Living While Sleeping”

EMILY RUBIN
CONTRIBUTOR

Gallery 226, a small, white-walled room off to the right from the Cummings lobby, has a lot going on. In it is Greg Bowerman's show, “Living While Sleeping.” At first glance, it looks like something out of a sci-fi movie: the colors are vibrant, the shapes unusual,



Photo courtesy of Emily Rubin

and the paintings—some which have photographs layered on top of them—have a depth that makes it seem like you could walk straight into them and enter another world.

Bowerman is a photography and film studies instructor at the Williams School, the coed, college-prep high school on a south corner of our campus. He has worked there for fifteen years. He

trained at artists' residencies in Ireland, France, Bulgaria, and Kentucky, and has displayed his artwork at several galleries including the Windsor Art Center and New London's own Golden Street Gallery and Hygienic Art Gallery.

Bowerman uses 19th Century processes to create his work, and although this particular show is a conglomeration of various types, he says mixed-media is a new form for him.

The exhibition is a mix of cyanotypes, blue-and-white colored blueprints; albumen prints, made using egg whites to bind the media together; and ziatypes, which produce work with the richness and depth of a traditional platinum print. All the works in the show are contact-print processes, meaning they are made in the sun, and the end result is exactly what you see hanging in the show. These processes are incredibly labor-intensive; just making the egg whites and coating the paper alone takes a whole night.

The exhibition is composed of fifteen works and six small prints that accompany some of the main pieces. One set of works is a group of four green, yellow, blue, and gray oil paintings titled *Obtaining Inertia*. Bowerman told me this title came from a Boston Marathon runner who used the phrase to describe how he feels when running. *Obtaining Inertia* is accompanied by *Obtaining Inertia I* and *II*, two 7x7" prints (albumen and ziatype, respectively). Along the right wall, nine pieces, grouped into sets of three, make up the *Don't Place Me* in a Box Series I-III (Series II is pictured below). These are all cyanotypes.

When I asked Bowerman what inspired him to create this show, he sighed: “This was a tough one. I usually travel, which provides inspiration. This summer I stayed at home.” The pieces in this show are supposed to reflect his self-reflection and spirituality found in nature, “That's why I chose the title...we go through life way too oblivious, and it's time we catch up. This [the show] gave me self-reflection, a peace of mind, a sense of contemplation. There's a lot going on. It was very cathartic for me.”

Yet “Living While Sleeping” is not just about Bowerman's self-discovery. It was also inspired by a close Cambodian friend who survived the Khmer Rouge. He was moved by her ability to remain so happy and enthusiastic, in spite of the horrors she'd experienced in her past, and wanted to document that ability. Bowerman emphasized that his exhibition is meant to “...inspire [people] and feel like love and hope.”

The formal opening for “Living While Sleeping,” along with the other exhibitions that are currently up in Cummings, is Saturday, Sep. 23 from 4-5:30pm. Bowerman's show will remain open until Oct. 12. •

Wig & Candle Opens with Plays in a Day

SAADYA CHEVAN
BUSINESS MANAGER

Wig & Candle, Connecticut College's student-run theater community, began its Fall 2017 season on Saturday, Sep. 9, with the traditional opening of *Plays in a Day*, an event that presents plays written, rehearsed and produced within 24 hours. This year's event offered a successful mix of funny and serious works.

Highlights of the evening included “Obsessive Compulsive,” written by Cat McDonnell '21, directed by Julia Hutton '19, and performed by Alessia Guise '20, Aidan Gorrell '18, and MaryClare McDonough '18. The play provided an engaging interpretation of the effect of obsessive-compulsive disorder on the life of a Connecticut College student portrayed by McDonough with Guise acting as her disruptive inner voice of OCD. A powerful moment occurred at the end with McDonough walking off stage while Guise stared after her repetitively asking “What time is it?” I am interested in seeing whether McDonnell will further develop her ideas about portraying OCD or other psychiatric vulnerabilities on the stage.

Gorrell has also achieved past successes as a writer for *Plays in a Day* by taking the prompts given to him by the event's organizers and creating the most outrageous scenario based on them. His contribution this year, “Beach Ball” was no different. Directed by Nikki Alexander '21 and performed by Jonathan Brown '19 and Peter Rhodin '19, “Beach Ball” opened with a sur-

prisingly large beach ball placed in the center of the stage. As the play progressed, it became apparent that the humans of the show, Brown and Rhodin, were at war with the beach balls. This was on account of the harm they caused through sun burn and all the other nasty things that can happen to people at the beach. Gorrell's scenario was magnificently outrageous, and upon his graduation his outlandish creativity and sense of humor will certainly be missed at the College.

Finally “Hide and Jo Seek” was in this reviewer's opinion the best of the plays presented that evening. Written by Anna Langman '19, it featured the talents of two recent alumni, director Ashley Giordano '17 and performer Ruy Zambrano '17. Also performing was Audrey Black '21. Another comedy, a style that I think works well for Wig & Candle's *Plays in a Day*, and that dominated this year's edition, the play imagined the chance meeting of two characters named Jo and Joe in the middle of a forest. Hilarity ensued as names were confused and apparently mispronounced, and Joe alleged that he had been playing an exaggerated game of hide-and-go-seek for most of his life (although I questioned how long he really could have hidden from society when he had a fresh Box O' Joe from Dunkin' Donuts). There is something hilarious about seeing Zambrano looking so meek and lost in the blue jacket he wore in this piece, when compared with the much more assertive roles he typically performed in events such as last December's dance concert. This play, extremely illogical and ridiculous,

made for an excellent ending to a well crafted evening.

Wig & Candle's season will continue with varied offerings, and *Plays in a Day* marks the beginning of what should be an interesting Fall. Next up this season is another comedy, *Trudeau*, a new play written by Trevor Bates '18 about an American family that decides to walk to Canada. The work will be directed by Misao McGregor '18 and will run Sep. 21-22. In an interview *The College Voice* conducted with the group's artistic director, Jason Karos '18, and assistant artistic director Hutton, Karos expressed excitement about the realization of the work. He noted that he and

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Photo courtesy of Julianne Brown

Don't See *It*

RILEY MEACHEM
CONTRIBUTOR

Stephen King adaptations are a hit-or-miss affair. While King is an experienced writer and can generally make even the silliest and most bizarre premises seem plausible and frightening, when put to screen by different minds, it is easy for many of his works to come off as ludicrous. This was certainly the case with the original 1990's *It* miniseries, which featured several cringe-inducing moments and lines, especially from Tim Curry as Pennywise the clown. Fans of the original text had hoped for a scarier, grittier adaptation of a book about an evil demon clown turtle, so when the remake was announced 27 years later, many were filled with hope.

Oh, how sadly misplaced that hope was. *It* is a urine-flavored laughing-gas nightmare and provides almost nothing of value or even entertainment to fans of horror cinema, Stephen King, clowns, being alive, or sentience.

There's really a lot wrong with this movie, to the point where it's hard to point it all out. The most egregious fault is the complete and utter lack of any-

thing resembling subtlety. The whole ham-handed point, which I feel no guilt whatsoever at revealing as it's not even good enough to be able to spoil, is that fear drives people apart and kills them, but coming together makes us stronger. Is this conveyed through complex narrative, or gradual slow and subtle examinations of the characters actions and thoughts? No. The clown literally turns to the camera and says "fear," at one point in the film, and as he runs around the sewer system pranking his victims in a manner that is more obnoxious than malignant, he repeatedly tells his victims "I live off your fear! Fear is great! Blah blah fear!" Beverly, on the other hand, the least two-dimensional of our balsa-wood cutout protagonists, repeatedly tells everyone that "the clown wants to drive us apart! Only by uniting and coming together can we be strong!" Because when people go to see movies about killer clowns, clearly what they're really looking for is a film about unions.

The film's other pervading metaphor is the conflation of the monster and suburbia, which it conveys through some rather tasteless depictions of gaslighting, sexual abuse, and domestic violence, which were really more unpleasant than anything else.

Speaking of things which are excessive and not

scary or entertaining to watch, the acting is all around dreadful. That *Stranger Things* kid is in it, playing himself again, and is surrounded by unremarkable child actors who are either too talentless to bring any life into their roles, or whose characters were too vapid and poorly defined to be inhabited by the performers—it's unclear. What is clear, though, is that the children are forgettable and impossible to feel any real attachment to.

This might not have been such a bad thing, in another world. The point of a horror movie is to scare, after all, and is sometimes best achieved through narrators we either don't care about or whom the viewer is meant to actively despise. But this brings us to the urinal-cake cherry on top of the sh-*It* sundae, Bill Skarsgard as Pennywise.

Somehow, this actor, who was paid money to play this part, took a clown, one of the scariest things imaginable, who murders children, which is also terrifying, and made it absolutely hysterical to watch. Believe me, ladies and gentlemen, you will fear nothing in this waste of 135 minutes, but you will be delivered to heights of mirth unknown to the man of yesterday! Because after the initial scare at the beginning, which wasn't particularly well-executed, Pennywise just runs around the town pranking the main characters through mimicking voices, throwing balloons at them, popping out of walls and screens and spraying invisible blood all over bathrooms, and even, I kid you not, Russian folk dancing in front of them. All the menace and instinctual terror which could be raised by an abuse/conservatism-metaphor cannibal demon clown (who was also a space-turtle or some shit in the book) immediately dissipates, and we are left instead with a stilted, uncanny performance filled with goofy CGI shenanigans and disjointed cinematography.

What else can I say about this? That the plot and the sheer obliviousness it relies upon stretch credibility beyond belief? That the visuals were not scary or even nice to look at? The mind-numbing ending where they discover they can actually just punch the clown or beat him to death with baseball bats, making this already non-threatening entity seem like even less of a danger? The over-long running time? Perhaps instead I should remark upon the only part of the film I did enjoy: when the credits rolled and the lights came up.

Please don't see *It*. I mean it, it will be so disappointing it'll make the end of *How I Met Your Mother* seem like *Hamlet*. •

Wig & Candle

CONTINUED FROM PAGE 13

McGregor have familiarity with the play from when Bates began work on it in the playwriting class offered by the Theater department last Spring.

The season continues with An Osmosis, From Us to You, an experimental neo-futurist work being developed by Karos and Catherine Healey '18, which will have a

single performance on Oct. 20 in Shain Library Pit. The show will consist of a set of fifteen physical rituals that are contrasted with about one hundred audio clips. The audience will select what ritual and clip to contrast by calling out numbers for each; this is similar to a neo-futurist show entitled Too Much Light Makes the Baby Go Blind that Karos directed for Wig & Candle in Spring 2016. In re-

gards to his show Karos states that "Catherine [Healey] and I were interested in seeing what [kind of interesting theater you could make] if scenes and action didn't necessarily coincide at the right times." Next there will be a presentation of Rachel Sheinkin and William Finn's adult musical comedy The 25th Annual Putnam County Spelling Bee with stage direction by Fiona Noyes '20 and music direction by Moll Brown '18 running Oct. 26-29.

After Thanksgiving, Wig & Candle will present Seven Jewish Children, a brief monologue-based play by Caryl Churchill, which will be directed by Gabrielle Schlein '18. Karos describes the play as focusing on "the intersection between Jewish identity and the Jewish experience and Zionism." A performance followed by a talkback will take place on a date to be decided in the first week of December. The season will close with One Day More: A Broadway Cabaret, with stage direction by George Grotheer '19, music direction by Elijah Perry '19 and choreography by Scott Leff '20, in which according to Hutton "pretty much anything that's iconic on Broadway is going to be in it." •



Photo courtesy of Julianne Brown

CROSSWORD KEY

A	W	E	S	O	M	E			C	L	E			
L	I	B	E	R	A	C	E		O	I	L			
P	L	A	C	E	F	O	R	D	O	C	S			
S	L	Y						I	S	R	I	P	E	
								H	E	Z			A	X
N	T	I						G	U	I	D	E	A	F
T	H	E	C	U	S	P			N	O	R	I		
H	Y	P	H	A	E					R	I	G	S	I
			A	P	I	G			S	T	A	N	N	I
O	P	E	R	A	T	E	A	C	A	R			O	I
W	E	L	D					M	R	I				
L	A	M						T	A	M	A	R	A	
								H	I	T	A	B	A	L
								I	M	O		S	T	R
								M	O	M			E	N

Never Mind

CHRISTINA VILLALOBOS
CONTRIBUTOR

Never Mind
Never mind the mounds of
unprotected bodies toiling
underneath you..plodding
through
under the hope that fleetingly
endured
and that dissipated into ashes
the moment policies were
heedlessly rescinded
LIVES THAT WERE PUT IN
JEOPARDY
THIS IS NOT A GAME
and my life ain't for you to pawn
with..
AND FOR YOU to easily dispose
me off as alien NOW.
One moment I belonged and
now I am intruder
And it's not like I didn't know
that being an America hadn't
yielded to its stringent pattern
of exclusivity before but
god forbid immigrants should
roam this land..especially
undocumented ones..
as is this is your land
AS if you are a NATIVE
As if this land wasn't conquered
and viciously colonized by
"immigrants"
that now audaciously call this
their homeland
never mind
that in this land we are all
descendants of immigrants if
not immigrants
never mind historx-
never mind spurned and effaced
histories
JUST THE HISTORX that was
most convenient for your ears
that justified your existence on
this stolen land
NOT BORROWED.
STOLEN.
From those America couldn't
consummate in exterminating
..
of whom this land was their
original home..
so never mind these facts
and let you
the one in oblivion
reap the benefits
of THIS exploited body
I, chanting to be accepted within
imaginary borders..in an
imaginary nation
never mind that we are here by
the thousands unrecognized as

humans under your shielded
eyes
Never mind
to that puppet government
swaying to the cues of corrupt
billionaires
but that are intransigent in this
issue..
I know I am unwanted
But I still bleed the colors red,
white and blue
Whatever America is
it is hereditary to us all
Intermingling in my DNA just
like
the cosmic fusion that America is
you cannot siphon me into the
foreign-alien box
because I ripened from this
American bedrock
SO no
yo no soy extrano-strange to
this language, tounge, culture,
because it encompasses more
than 90% or who I am ..
and that which you call
unwanted extra or alien
doesn't mar the AMERICAN in
me.
so yea I might be EXTRA
because I am too much of the
flawless package for America
(because we are the pillars that
hold up-make up AMERICA!)
but because I cannot be confined
into a category does not mean
that I don't belong
DOES NOT MEAN I AM A
THREAT
DOES NOT MEAN it justifies
that I am your scapegoat to all
your distordedly frivolous
and insubstantial problems
We are not the predicament to
your flawed economic system
we are just a magical enigma to
your in-capacious black and
white frameworks.
SO never mind that I am
American and that your
system is not up to par in how
I define
myself.
Because you love possessing the
power in defining ME.
But never mind that.
Because I am American and
human.
Never mind that justice will
eventually be served.
We all carry dreams,
and mines is all enveloped in this
borderless nation I call home.●

Julio Salgado

CONTINUED FROM FRONT

is also the project manager
for Culturestrike, an organi-
zation that supports social-
ly-engaged artists.

Although the event was
held primarily to kick off
Hispanic Heritage Month,
it gained significance by
falling just one day after the
Trump administration's an-
nouncement of the DACA
repeal. Salgado established
and stuck by the notion that
though potentially danger-
ous, his undocumented sta-
tus does not limit his iden-
tity. With the declaration,
"I'm a queer artist of color
and I'm still alive!" guiding
his presentation, Salgado fo-
cused on reclaiming his own
narrative as someone who
belongs to multiple margin-
alized groups. In particular,
he noted that many other
queer artists of color have
not been celebrated until af-
ter their deaths, preventing
them from speaking about
their work.

Salgado began his presen-
tation by showing a video he
made with Dreamers Adrift
that commented on the way
that mainstream media out-
lets discuss undocument-
ed people. The video was a
mock interview in which the
interviewer dominated the
conversation and framed the
undocumented interview-
ee's story as one of pity and
strife. Salgado proceeded to
discuss his own background
and how his personal life in-
fluences his art.

Salgado was born in Mex-
ico, and, at age eleven, when
his sister was diagnosed with
a life-threatening kidney
disease, he and his family
immigrated to the United
States. A doctor advised that
returning to Mexico would
result in his sister's death,
so his family made the "cou-
rageous and responsible"
decision to remain in the
United States. Salgado cites
his mother and her bravery
in making this choice as one
of his biggest influences in
his artistic journey. Salga-
do used art as a vehicle for
communication with others

even at a young age because,
while he could not speak En-
glish, his drawings garnered
interest from his classmates,
thus driving them to become
his friends.

However, Salgado did not
feel represented in the art
world, because the artists
about whom he was taught
in school were all white. It
was not until he discovered
Frida Kahlo's work that he
felt an emotional connec-
tion to any aspect of the art
world. Salgado had drawn
political cartoons for his
college newspaper, but his
art career truly began when
a group of undocumented
students protested for the
DREAM Act in front of a
senate building, and one
of the girls was arrested for
refusing to leave the sit-in.
Salgado had seen this image
in *The Washington Post*, and
he decided to draw it. Since
then, he has been using his
artwork to give a voice to
those who have grown up in
the closet.

Salgado's political art is
motivated by the very politi-
cal climate that aims to stifle
his voice. He notes: "I might
not have control over a lot of
things that are going on and
that are directly affecting me,
but I have control over my
art." With bright colors, bold
strokes, and blunt, unapolo-
getic captions, Salgado's im-
ages demand attention and
makes nuanced, forgotten
messages accessible to main-
stream audiences. As these
images reveal the humani-
ty of those whose identities
are made political, Salgado
evokes empathy and celebra-
tion of diversity, not pity.

Salgado's notable works
include "Undocumented
Apparel," a project which was
a response to an American
Apparel ad that attempted
to promote "unity" between
white people and people of
color, but appeared taste-
less and ignorant because it
failed to address racial ten-
sion. In response, Salgado
drew pictures that depicted
the realities of immigrant
life. This project garnered
enough attention that Amer-
ican Apparel, feeling threat-

ened by Salgado's artwork,
reached out to apologize.

Salgado also created #Ille-
galsInTimesofCrisis, a series
that depicts undocumented
people living normal, pros-
perous lives. These images
disrupt two prevailing nar-
ratives: that immigrants are
a threat to our country and
that their lives are noth-
ing but sorrow. Salgado's
response to the Orlando
shooting conveys a similar
message. He created images
of people in gay bars having
a good time to demonstrate
that, despite the oppression
and discrimination he fac-
es, he will continue to dance
proudly and embrace his
identity. Salgado links his gay
and undocumented identi-
ties in his artwork, referring
to himself with the popu-
lar label "UndocuQueer."
He believes that these two
aspects of his identity are
deeply linked, despite oppo-
sitions that sometimes occur
between the two groups that
"UndocuQueer" implicates.
One piece that exemplifies
this intersectionality is a
self-portrait in which the
words "I exist/yo existo" are
emblazoned across Salga-
do's chest. Salgado sports
butterfly wings, which are
representative of his immi-
grant status, as monarch
butterflies migrate, as well
as his gay identity, because
"mariposa," the Spanish
word for butterfly, is used as
an insult to gay people. Sal-
gado's reclamation of slurs
demonstrates how he has
fully embraced all aspects of
his identity.

Salgado's work contin-
ues to inspire and provide
eye-opening perspectives.
He stands out because he
shows that one does not
need to be marching at every
protest, bullhorn in hand, to
be an effective activist. By
using his artistic talents to
communicate messages and
convictions that he holds
deeply, he creates work that
oozes with passion. Salgado
is truly a force to be reck-
oned with. He proclaims:
"My creativity cannot be de-
ported." ●

Intro to College: An Orientation Guide for the Class of 2021

JACEE COX
CONTRIBUTOR

Editor's note: The following is a work of satire. *The College Voice* does not recommend that new students utilize this guide as a reference material.

Welcome, first-years, to Connecticut College! You are about to enter a very exciting chapter of your life. You will experience new opportunities, meet new people, and form new relationships—Connections®, if you will. Orientation is designed to assist the beginning of your journey by touching upon all of the crucial bases.

First, a quick note: Connecticut state law requires college newcomers to list their name, where they are from, and a quirky personal fact no less than 100 times within the first 24 hours of move-in day. If not completed, the College could face a hefty penalty of \$67,440 per student.

You are all here because you have gone above and beyond. You are not settlers, you are reachers. Each of you has exceeded expectations and standards; it's the character of a Conn student. You'll see this quality portrayed during orientation as could-be thirty minute presentations are extended to a full hour or more! We strive to achieve above and far beyond that which is both expected and necessary.

Ever heard the phrase "don't beat a dead horse?" Here at Conn, we don't believe in horses and their Connections® to elitist society. At Conn, we beat dead camels. Recent predictions report that within the next six years, camels will be a nearly extinct species due to how often the College runs their name into the dirt. You will soon become more familiar with the dromedary mammal than you ever wished to be.

For many of you arriving from across the country, or even the world, New London may be foreign soil. We will ensure you become acquainted and feel "at home in New London" with an information session. Your success at Conn for the next few weeks, and years, rests upon the crucial understanding of how parking garages came into existence in downtown New London. This question has surely tortured you ever since your "Conn Said Yes!" folder appeared in your mailbox. Fear not, we will address this issue at great lengths in Palmer Auditorium.

Even though you are all adults, ready to take on the world and make your mark, we are all still kids at heart. This orientation program will allow you to indulge in your childish impulses. Flashback to middle school mixers—except, instead of your school's gymnasium, this bopping blast will be hosted in the bright fluorescent lights of our very own Cro! Similar to those nostalgically cringeworthy tween shindigs, there will be hesitant and awkward conversation, Twister, the Electric Slide, and a variety of suspicious rodents.

We are so, so excited to welcome the class of 2021 to Conn this year. To date, not only does this class include our highest number of trained magicians, "20 minutes outside of Boston" acceptees, and people in top 100% of their graduating class, but the class of 2021 is among the first to embark upon the ambiguous road of our acclaimed Connections® curriculum. Here are some of the most common questions

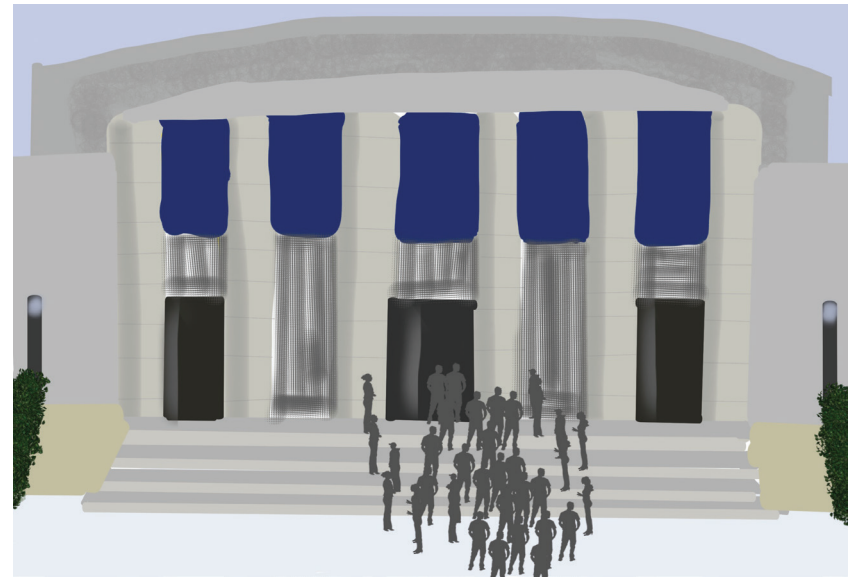


Illustration by Hannah Capucilli-Shatan

we receive about this fantastically vague new program, and the answers we hope will best aid your understanding:

Q: How does Connections work?

A: By reinventing the liberal arts education.

Q: What makes it different from previous curricula at Conn, or others across the collegiate United States?

A: Students get to orchestrate their education and self-navigate their own pathways.

Q: What do those mean, exactly?

A: By exploring the five different Modes of Inquiry, students will gain a more wholesome and rounded educational experience, putting the world together in new ways.

Q: How many credits are required for the different requirements?

A: There are no requirements with Connections®; students experience the liberal arts through Modes of Inquiry.

Q: Right, but what does that mean?

A: Students engage in Creative Expression, Critical Interpretation and Analysis, Quantitative and Formal Reasoning, Scientific Inquiry and Analysis, and Social and Historical Inquiry.

Q: So, art, reading, math, science, and social studies?

A: No. Creative Expression, Critical Interpretation and Analysis, Quantitative and Formal Reasoning, Scientific Inquiry and Analysis, and Social and Historical Inquiry.

Q: So how will I know how to best schedule my courses to ensure I check all the boxes?

A: By reinventing the liberal arts education.

Your experience at Conn will be one full of questions and fresh knowledge. We encourage you to take advantage of every learning opportunity in your time here, in and out of the classroom.

This is college. You are here to ask questions, and question your answers. Maybe you will walk out of the post office one day with \$650.00 worth of Amazon Prime textbooks bogging you down, and a fellow student will hold the door as you exit Cro. Appreciative of their attention to your situation, a question will surface in your mind: "was that my Camel Moment®?"

After these first five, frenzy-filled days at Conn, you will be ready to begin your college experience. It will be difficult, perhaps. But you are ready. You certainly will not have any remaining questions, for we have answered the important ones several times during this orientation program: "How does the Camel Van® work?" "How exactly do we complete SEA forms and tax paperwork?" "How do we use the Career Services office?" "Why is our mascot a camel?" "Why does the upholstery in Palmer hurt my legs?"

Welcome home, Camels.

P.S. We neglected to mention this fact on tours or at any point during orientation, but the campus has a mildly jarring and out-of-control skunk problem at night, so tread lightly. •

A Letter to a Friend

MARGARET CONDON
CONTRIBUTOR

January 16, 1882

Dear Friend,

My headaches have come back.

It's been so long that I thought this life was behind me. But here it is. A construction zone in my frontal lobe... Proceed with caution. Ha! If only. Time to resurrect my old tools, like I use anything but my hands anyway... how they itch to do their job.

My headache makes it hard to write. Each pounding interval a crack of thunder from Zeus himself. I only hope Zeus knows enough to leave before my headache becomes too unbearable to restrain. The time is soon, I must write with due haste, due haste. Oh! My manners, how is Loretta doing? I can be so selfish at times, thinking only of the drums beating in my head. Oh, but how it is hard to concentrate. Truly, dear friend, forgive me. I can hardly think straight, my mind is running circles. How to concentrate, how to concentrate!? Agghh! The pain, it's becoming intolerable, I must... I must... KILL! No. Before I lose my wits, dear friend, I must tell you this:

Run. •