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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

Studying Abroad Amidst Crisis

HANNAH NOYES
CONTRIBUTOR

The fight against neoliberalism is not new for indigenous communities in Latin America. This fight came to center stage on October 2nd after Ecuadorian President Lenin Moreno announced Decree 883, the latest in neoliberal economic measures. This decree prompted a national strike on October 3rd to protest the price increase of gas, goods, and services. In the following days, police and military repression increased alongside the unwavering protesters demanding the annulment of Decree 883. Twelve days filled with violence and suppression of the public passed before Moreno and his government engaged in discourse with leaders of the Indigenous Movement. After peace talks moderated by the United Nations were held between the two groups, Moreno repealed the decree. The government is currently working to create a new decree in collaboration with indigenous leaders regarding the conditions of Ecuador's outstanding debt to the IMF.

Shortly after his election in 2017, Moreno reinitiated relationships with the IMF and World Bank. In March of 2019, he signed an agreement with the IMF that allowed the Ecuadorian government to borrow \$4.2 billion. This exchange did not occur without constraints as the deal required government compliance with the conditions set by the IMF. To do so, Moreno created Decree 883 in an effort to reduce government spending (#SOSEcuador). The "paquetazo" (series of austerity measures) he issued removed fuel subsidies that had been in place since the 1970s, causing



Image Courtesy of Kaitlyn Hepburn

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Boatweiler Releases Third EP

AMANDA SANDERS
NEWS EDITOR

As a student at Connecticut College, chances are you've heard of Boatweiler. The rock band currently made up of Kevin Hyland '21, Luke Pacilio '21, and Will Logan '20 (Conn alum David Batten '19 was also an original member) have made their way into the Camel consciousness over the past two years with their packed shows in the Barn (RIP), white captain's hats, and rocking performance at Floralia last year. After releasing their newest EP in early October, I sat down with Hyland and Pacilio to discuss their killer new EP Boatweiler, and the future of the band.

If you haven't heard of Boatweiler, here's some background info. The band was started by Hyland in the summer of 2018 after his freshman year. "It kind of started as my bedroom project," He had recorded music under different names since high school, but the songs he played around with that summer felt different. "I wanted to reinvent what I had been doing." Hyland recorded Artifact that summer with a hometown friend. Once he returned to Conn, he realized that he wanted to continue performing those songs with his best friends from school. "Since then, it went from being a solo project to a collaborative, band process."

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"Ask Me About the Nut Museum"

ELIZABETH BERRY
ARTS EDITOR

I am an avid fan of all nut butters from peanut, almond, to cashew (trust me, it's good). So, when I saw that Cummings would be showing a new exhibit on Elizabeth Tashjian's drawings, paintings, and sculptures of nuts, I was intrigued. A person just as obsessed and fascinated with nuts as me, was finally being celebrated on campus. "Revisiting the Nut Museum: Visionary Art of Elizabeth Tashjian" was curated by Professor Christopher B. Steiner alongside students in "Bad Art: Looking Beyond Canon." While a student at the National Academy of Design in New York City, Tashjian painted nuts as her primary subject. In 1972, she opened the original Nut Museum in Old Lyme, Connecticut on the ground floor of her Gothic Revival mansion. Admission was \$3 and one nut, but don't worry—the current exhibition in the Cummings Galleries is free and open to the public.

Tashjian was not only an artist and lover of nuts, but also a figure in the media, appearing on late-night shows including Johnny Carson, Howard

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ARTS

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Conn's Art Scene: Thriving or Barely Surviving?

Sometimes I hear people complain that the “art scene” at Conn is lacking. Being a small liberal arts school, our population is bound to be liberal by all definitions. Liberal ways of thinking translates to liberal ways of dressing and expressing oneself, or so one may think. Not to perpetuate the “art student” versus “athlete” binary but according to US News, it is estimated that 30% of our students play a varsity sport and about 50% are involved in either varsity or club sports. The large proportion of student athletes who have to devote their time to balancing sports and academics may not have time to also contribute to Conn's art scene. But I'm not entirely convinced by this logic. I know plenty of student athletes who are involved in more than just Peggotty Investment club, as the “Econ major Lax Bro” stereotype would suggest. There's cross country runners involved with MOBROC (Musicians Organized for Band's Rights On Campus), soccer and field hockey players taking art classes and a hockey player runs Open Mic Nights at Coffee Grounds. If there's overlap in the sports and art scenes at Conn, what else is needed to create a thriving art scene?

From the music angle, me may not be Wesleyan with all of their music venues but at least we have the Barn right? Oh wait. Yes, the Barn, an iconic symbol of Conn's music scene, has shut down once again (and to be fair, the floors are too bouncy for concerts) but MOBROC bands have not let that hold them back. As a member of Sorry Mom, a femme punk band apart of MOBROC, I've witnessed that the Barn being shut down for the second year in a row has actually mobilized MOBROC to seek out new venues and practices spaces. We've been able to host Arbofest, a traditional MOBROC event, but also book shows at Abbey House and Unity House. The band Stereo Verde has even booked concerts in New York City. Despite setbacks with practice spaces, I swear that I've seen Boatweiler play more in the last month than I did last semester. Not only that, but just a few weeks ago Boatweiler released their third EP, covered in this issue by News Editor Amanda Sanders '22 on page 8. In my opinion, the music scene at Conn is thriving, more than it has in the last few years. There are three new bands this semester: Hot Dust, Aye Minus and The Couch, which consist mostly of first-years and sophomores who are new to MOBROC. There's only a little bit of overlap when it comes to band members which was an issue in the past as it made the club seem exclusive. With new leadership under Kevin Hyland, Jack Pacilio and Oliver O'Neill, MOBROC has become the center of Conn's music scene, open to new members, genres of music and events.

In the visual art world in Cummings and the Linda Lear Center, Chris Barnard's class “Bad Art: Looking Beyond Canon” recently curated The Nut Museum. Arts Editor Elizabeth Berry reviews the exhibition on page 9. Elizabeth Tashjian opened the original Nut Museum in 1972 in Old Lyme, Connecticut, displaying her nontraditional art. Now, the Nut Museum seems to have taken on new life in 2019. The excitement around its opening, promoted mostly by members of the class and the large buttons saying “Ask Me About the Nut Museum,” contributed to an excitement around art on campus and hopefully inspires similar nontraditional pieces by students.

Could the physical locations of traditional art spaces play into a lack of a thriving art scene, or a lack of knowledge of one? Cummings is located far south on campus, away from most dorm buildings and yet it hosts many prime examples of student art. Additionally, the Barn being shut down removes the music scene from North campus and moves it across the street to a conference room at 33 Gallows Lane. Tansill Theatre is on the outskirts of the campus behind Blackstone and as they say, out of sight, out of mind. It's hard to promote theater productions without a nice marquee as a reminder. Other aspects of the scene are hidden, like the graffiti tunnel that connects Larrabee and KB.

The question remains: can the college itself promote a thriving art scene? Our president was a music major, after all. This semester we've seen a few examples of the administration working with students to find new practice spaces, or curating an exhibition as a class assignment, but I've also seen the Barn shut down twice in my Conn career. These actions by the college have either helped or hindered efforts by students, but even in the example of the Barn, students persisted in order to keep MOBROC running. Does the power lie in the students? If you feel as though Conn's art scene is lacking, I recommend that you check out the Nut Museum, attend the upcoming MOBROC Green Dot show at the end of November or add some art to the graffiti tunnel. Or, better yet, open up a copy of *The Voice* and cut to the Arts section. •

- Grace

THE COLLEGE VOICE

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Sustainability Column

GRACE KILLIAN
CONTRIBUTOR

What do we mean when we say Energy and Climate?

Each year, the Office of Sustainability picks a theme to focus on to demonstrate how the Conn community can be more sustainable. Last year, the theme was “Pass on Plastic,” where we tried to reduce the amount of plastic that the college consumes by encouraging community members to use paper or reusable straws, reusable utensils, and reusable cups and mugs. This year, our theme is “Energy and Climate.” But what does that mean? Well, the Office of Sustainability’s goal is to show how the college is working to combat climate change and how everyone in the community can make small changes that will have a huge impact on Conn’s carbon footprint and energy consumption.

During the beginning of October, we had Campus Sustainability Week in which we began to talk about the different ways Conn tries to be conscious of our energy consumption. For example, did you know that New London Hall is heated by geothermal wells, we have six solar panels down by the Athletic Center to produce renewable energy, or that the college aims to make more solar panels to expand our access to renewable energy? These steps are part of the college’s goal to develop more renewable and clean energy on campus. These actions show we are abiding by the commitment that President Bergeron signed onto in 2017 known as the “We Are Still In” pledge, alongside hundreds of other academic institutions, to show our support for the Paris Climate Agreement. Under this agreement, the college has pledged to reduce our carbon emissions by 26% by 2025 by increasing energy efficiency, upgrading facilities, and educating the college community.

How can we all do our part to help Conn meet this ambitious goal? You can do something as small as unplugging electronics and appliances when you are not using them, or turning the lights off when you leave the room. Small things like enjoying daylight and only turning your lights on when it is needed, or keeping your windows closed when the heat or air conditioning is on, can have a huge impact on the college’s energy consumption. You can even do bigger things like going one day a week without meat or cutting down how long it takes for you to shower. Regardless of how we decide to participate in order to help reduce the Conn’s energy consumption, it is important to remember that in order to fulfill our goal, we all must play our part. •



Sustainability

CONNECTICUT COLLEGE

Image Courtesy of the Connecticut College Website

Sports Spotlight

By EMILY CHUN

Featured Team: Men’s Soccer

10/26 Hamilton (at Conn) W, 3-0
10/29 Wesleyan (Conn) (at Conn) W, 1-0
11/2 Middlebury (at Conn) T, 0-0

Coaching Staff:

Reuben Burk, Head Coach
Peter Carli, Assistant Coach
Andrew Storton, Assistant Coach

Featured Team: Women’s Soccer

10/26 Hamilton (at Conn) L, 2-0
10/30 Wesleyan (Conn) (at Conn) W, 2-0
11/2 Williams (at Williams) L, 3-2

Coaching Staff:

Norm Riker, Head Coach
Analisse Rios, Assistant Coach



Photos Courtesy of the Connecticut College Website

College Elated by \$10 Million ARC Expansion

SHAE ALBERTSON
MARKETING COORDINATOR

The Academic Resource Center (ARC), an institution which provides academic support services for students, was established with the intent to inspire collaboration with faculty and students to develop the professional skills of students as well as their academic success. The model has sustained its deep connection between students and faculty since it first opened in January 2013, with its first official space located in Main Street West. In 2015, the ARC moved to the newly renovated Charles E. Shain Library where it quickly became an asset that leads nationally in academic development and transferable skills. Recently receiving a gift of \$10 million from anonymous donors, the need to expand the ARC was clear. The contribution is the result of a \$5 million anonymous donation, and a \$5 million challenge grant in which every million dollars that the college raises for the ARC the donor will match.

The gift will not only be used to expand the space in the library, but also to support three programs: the Program for Communication Excellence, the Program in Critical and Collaborative Thinking, and the Program in Quantitative Reasoning.

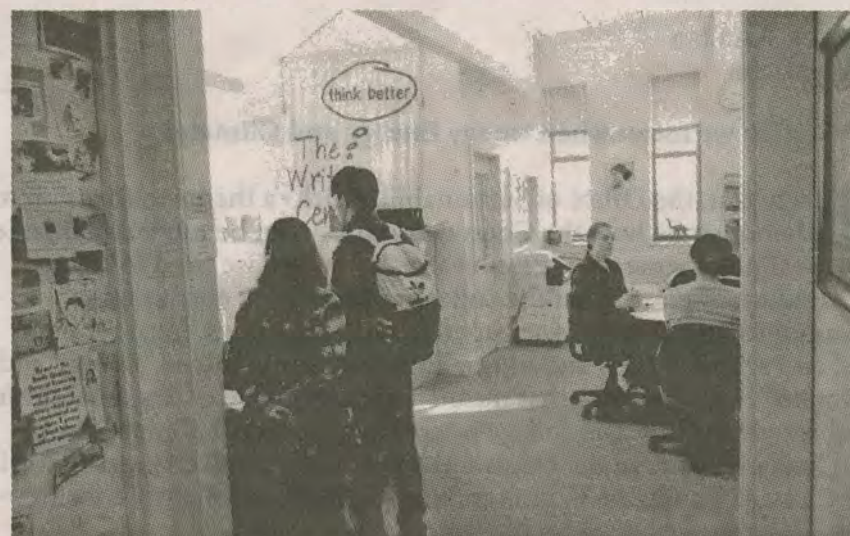
Noel Garrett, the Dean of Academic Support and Director of the ARC, oversees the ARC and The Writing Center. As a champion of student academic success, Garrett explained how important the donation is to Conn and the future of student success at the college. Garrett stated that the Program for Communication Excellence will focus on courses where students present their work in an effort to advance career

transferable skills. He explained that they've already "started doing that a lot in first-year seminars." With the All-College Symposium coming up in the beginning of November, the ARC is working closely with Pathways, Centers, and upper-class seminars.

The Program in Quantitative Reasoning will "blow into STEM disciplines," Garrett hopes. With a growing interest in STEM programs, it appears there will be more opportunity for courses which are targeted for students learning physics, chemistry, or biology. There is also a clear need for more advanced learning in Excel. Garrett suggested that "instead of 30 different independent studies, let's do a class."

Programs like Fast Forward, a week-long career intensive put on by the ARC and alumni experts that has been successful in the last five years, exemplifies how the ARC is already "working with students to apply this information to real-world situations."

The Program for Critical and Collaborative Thinking will follow suit. Garrett used an example of "using calculus to think about what's going on politically." There will be a greater focus on business and finance, which has a growing interest amongst students and is crucial to professional development. There will also be space for



The Writing Center in Blaustein. Photo courtesy of Sophia Angele-Kuehn

pre-med students interested in business to find a space in which their studies can flourish, and even a space where critical thinking and interest in non-profits can take place, as Garrett claimed "this space is missing."

Garrett is excited to see the execution of new exam space that will result from renovations that will take place in the ARC as it expands on the second floor of the library. It will serve as primarily a space to take tests, and when not used for exams, as spaces for group tutoring or work with The Writing Center. He explained that the ARC is "best expanded with peers." Thanks to the donation, The Writing Center will be combined with the ARC. While The Writing Center is completely independent of the ARC and will remain an autonomous body on campus, part of the academic support paradigm at the college allows an excellent combination of resources between the ARC and The Writing Center. There has been speculation about the reduction of students jobs as a result of a changing and growing space that would no longer need the receptionists that The Writing Center attains. However, The Writing Center and ARC are dependent on the students that support them. "They will still have the same student numbers," Garrett stated.

Ultimately, Noel Garrett concluded that it's "been a lot of fun" to transform the professional communication and presentation of students, but also incorporate their growing interests since the ARC has opened. With such a gift, there is not only a new space to look forward to, but a large variety of programs that will not only integrate Conn students' creativity into their academics, but will also have a transformative impact on the professions they pursue after their undergraduate experiences. •



The ARC in Shain Library. Photo courtesy of Connecticut College

Study Abroad Amidst Crisis

CONTINUED ON PAGE 9

overnight alongside the inevitable increase in cost of goods (#SOSEcuador). These economic measures disproportionately affected indigenous people, campesinos, and Ecuador's working class. As college student Kaitlyn Hepburn (class of 2021, who is currently studying in Ecuador) explains it, people were being asked to work more hours for less money. Those in transportation and tourism industries were unable to raise their prices, while private companies could, due to the sudden increase in gas prices.

On October 3rd transportation unions called for a National Strike to protest the increase of goods and services. During the "paros" (transportation stops) service was refused, countless roads were shut down, and burning lines of tires became a common sight. Hepburn's program was scheduled to leave Quito (Ecuador's capital) for an excursion that day. She commented that even after leaving at 6AM and taking countless backroads, they ran into four tire fires in a matter of fifteen minutes. "We were screwed," said Hepburn, who explained how they had to walk (and eventually hitch-hike) the remainder of the distance to the airport, which involved traversing through the fires. The paro sent a clear message: we do not function without transportation. The protests demanding annulment of the decree grew to include all of those affected by the economic shift, most notably the Ecuadorian Indigenous Movement. According to the CONAIE (Confederation of Indigenous Nationalities of Ecuador) at least 40,000 protestors gathered in Quito, as well as 30,000 nationwide for the second National Strike on October 9th (#SOS-Ecuador). The government responded to the first day of the strike by declaring a "State of Exception." This declaration allowed the government to suspend the rule of law in the name of "the public good." It revoked the right to assemble, censored media and allowed the military to use increased force, drastically increasing the use of violent measures to repress the people's right to protest (#SOSEcuador).

As the days continued, indigenous groups and locals mobilized and moved towards the capital. On October 7th Jaime Vargas, leader of CONAIE, stated he would not speak to the government until it agreed to repeal the reforms and reinstate the petroleum subsidies. By October 8th tensions had risen significantly and conflicts between the Indigenous Movement and Ecuadorian police and military personnel continued to escalate. Protestors were heavily tear gassed and pushed back with lead bullets. Many evacuated and sought refuge in nearby universities, as police fired tear gas onto the grounds of nearby hospitals as well as the designated "safe zones" for humanitarian aid. On the 8th Moreno announced a "toque de queda" (curfew), prohibiting movement in "strategic locations" (such as spaces near government buildings) for the duration of the State of Exception (#SOSEcuador). Protests endured until October

gas prices
to increase
by up
to 120%

12, when Moreno announced an earlier curfew beginning at 3PM (instead of 8PM) along with an indefinite 24/7 curfew and movement restrictions throughout the country. A text message from the President appeared on Hepburn's phone, who went on to stress its significance: there were tens of thousands of people protesting with nowhere to go, and the curfew only provided 30 minutes to get home. This suggests that the government issued the "toque de queda" knowing that it would subject stranded people to further repression.

By October 13th, there had been talks of

ernment officials for a live broadcast of peace talks moderated by the United Nations. The Indigenous Movement argued that Decree 883 affected the already economically disadvantaged, called for the IMF's agreement to be transparent, and demanded the state be held accountable for the wounded and killed during the protests (LATFEM). They made it clear that the discontent with the neoliberal economic course was not unique to their movement, but came from a large part of the population. "Este no es un pedido del movimiento indígena, este es un pedido del país." This is not a request from the indigenous movement, this is a request from the country, stated Jaime Vargas (LATFEM). Ultimately, the government repealed Decree 883, but news of one taking its place (created with the participation of the Indigenous Movement) has yet to surface.

While a diverse collection of people engaged in the nationwide protests, it was the Indigenous Movement that sustained the 12 days of protest and stood as the principal voice of the opposition to Decree 883. It is one of the few social movements with the ability to summon thousands of people across the country and paralyze it (LATFEM). This movement has been engaged in a continual struggle for basic rights, land, and recognition as equal citizens. Although originally a transportation strike, the issue of oil runs deeper than its prices. In the last few decades Ecuador (along with many other Latin American countries such as Argentina) has been heavily concessioned to national and multinational oil and mining companies. Displacement and water contamination are just a few of the ways in which indigenous communities are being impacted the most by this extractivist agenda.

Apart from the indisputable economic violence inflicted upon the indigenous, poor, and rural communities throughout the country, the unprecedented human rights violations on the part of the state cannot go overlooked. Places of peace were bombed with tear gas, videos can be seen of policemen wiring fences with electrical currents, water was cut off to places of refuge (humanitarian refugee centers for women and children, makeshift medical centers and hospitals) and the surrounding areas housing protesters. Measures such as the implementation of the toque de queda five hours earlier than anticipated allowed the government to abuse their power and incite fear with excessive violence. While some media outlets would like the public to believe the protestors themselves were violent, it must be remembered that these began as peaceful protests, and brutality entered on the part of the police and military, requiring the use of self-defence. "People [protestors] were throwing rocks," said Hepburn, "how can this possibly compare to people who have protective gear, guns, and bombs?"

The protests came to a close weeks ago, but the marks of the tire fires, jumbled roads, and remnants of the national protests survived as reminders of the successful, yet partial, indigenous victory. •



Image Courtesy of Kaitlyn Hepburn

dialogue between the government and Indigenous Leaders, but no evidence of conversation. Hostile activity continued when a large military convoy with weapons to supply police in Quito tried to pass through Píntag (located 30 kilometers southeast of the capital). Hepburn and her classmates were sent to Píntag for quarantine during this time. She emphasized that the people there wanted to prevent the delivery of arms, and that some of her teachers and program directors were part of the protests that attempted to impede its passage. While students like herself were not allowed to participate for numerous reasons, she stressed the peaceful manner in which the locals approached the situation. Regardless, they were still met with gas bombs, tear gas, and lead bullets injuring many, including children. It was recently reported that a 16 year old girl lost her eye during the events in Píntag (ElComercio).

At this point dialogue was unavoidable. Members of the Indigenous Movement met with gov-

Brexit Renewed for Another Season!

JOSHUA COLEMAN
CONTRIBUTOR

Good news! The hit British political drama series *Brexit* has recently been renewed for another season. This came off the back of a successful third season that saw the UK unable to decide if or how to leave the European Union (EU) nearly 3 and a half years after the initial referendum. Forget *Sherlock*, *Derry Girls*, or even the first seven seasons of *Game of Thrones*, this is where the real drama is!

So before delving into what's to be expected in the upcoming season, let's have a quick recap of what happened last season. One of the biggest outcomes was that despite Brexit's second extension of an additional five months, the House of Commons has been unable to get any proposed deal backed by a majority of Members of Parliament (MPs). Moreover, there was a change in Prime Minister (PM) with Boris Johnson replacing Theresa May after her resignation in July. This appointment came after a vote where Conservative Party members voted for their new Party Leader who would then fill May's vacant position. However, this vote came with some controversy, as some members of the British public felt angered, because only 0.13% of the population was able to vote for the nation's new PM. Another key development over the last couple of months was that Johnson as Prime Minister was unable to suspend Parliament in September after the government's summer break in an attempt to push through a No-Deal Brexit.

Despite intentions to bring Brexit to fruition "do or die," Johnson was unable to get his new deal through Parliament as he fell to the same fate as May's deal back in March. Essentially, his deal, much like May's, was unable to give assurances to the Democratic Unionist Party (DUP), a small and traditionalist Northern Irish party that props up the Conservative's minority government, that Northern Ireland would not be treated

differently than the rest of the UK through the incorporation of a back-stop on the North of Ireland. Moreover, many opponents to Johnson's deal claimed that his deal was worse than the one proposed by May nearly a year ago. A recent study by the National Institute of Economic and Social Research (NIESR) predicted that the economic impacts of Johnson's deal would leave the UK £70bn worse off than if it had remained in the EU. This even saw attempts from MPs to bring May's deal back, but this was not possible due to Parliamentary proce-



Photos courtesy of Reddit

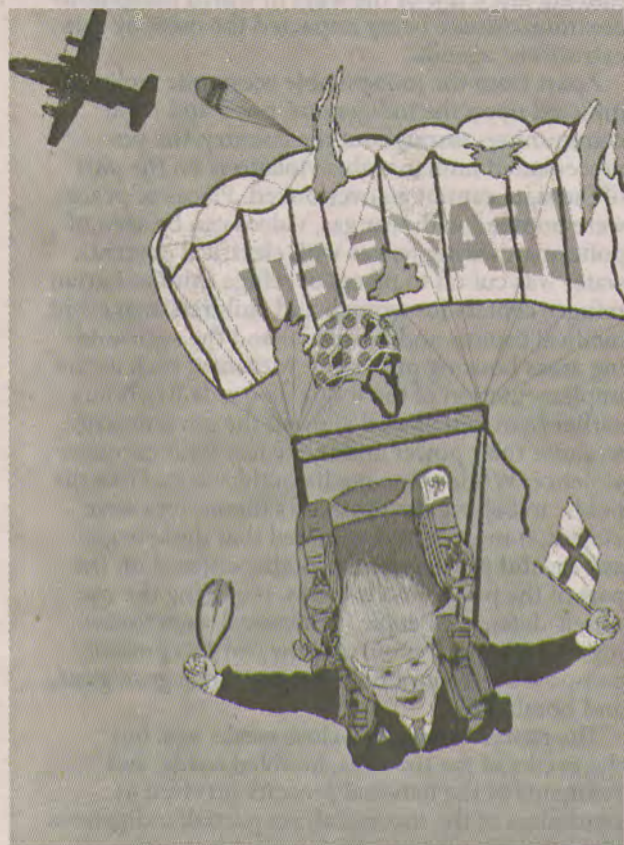
dures. All of this meant that Johnson had to lick his wounds and write a letter to the President of the European Council, Donald Tusk, asking for a third extension until January 31st. However, controversially, Johnson decided to send the letter without his signature attached.

These events have led to some key changes going into the new season. Firstly, a fan favourite character Mr. Speaker, John Bercow, will not be reprising his role, as he stepped down from his post on October 31st. His charismatic persona and passionate cries of "Orrrrrder" will be sorely missed by many viewers. However, most importantly, there is going to be a general election on December 12th, which will reshuffle the character roster midseason, after the Labour Party supported the motion by Johnson once a No-Deal Brexit was taken off the table. This will be the UK's third general election in just over four and a half years, which is typically unheard of as election cycles are supposed to come around every five years.

Opinion polls in July highlight that the Conservatives are on track to maintain their position as the largest party in Parliament, but that they will not earn enough seats to have a majority government. Therefore, the fate of the Commons may fall on the Liberal Democrats, the third-largest party, and whether they decide to form a coalition with Labour and minority parties or the Conservatives. However, this is only one hypothesis and as we all know opinion polls have not been too successful at gauging public opinion on both sides of the Atlantic recently.

Therefore, it is evident that some key questions are still left unanswered going into the next season. What will happen to the Irish border? Will Johnson still be Prime Minister? Will the Conservatives regain their majority? Can Labour mount a revival like they did in 2017? Will this extension provide enough time for Parliament to come to a consensus? Will Johnson be found "dead in a ditch" now that he couldn't make good on his promise? And will the bloody thing happen or not? Some of these questions will definitely be touched upon when Johnson and the leader of the Labour Party, Jeremy Corbyn, come head to head for a televised debate on November 19th. So I encourage you to put your feet up and enjoy the fight! You never know, it could be British politics' answer to Muhammad Ali and George Foreman's *Rumble in the Jungle*. Who knows?

Regardless, if anything is clear it's only going to get more interesting from here (unlike the last season of *Game of Thrones*) as politicians get their fists out and enter the election ring. •



Should A Candidate's Health Influence Your Vote?

ALEXANDRA WAGNER
STAFF WRITER

of his potential voters? Age plays such a large role in obtaining and maintaining a presidency. You must be at least 35 years old to become a president and be in good health in order to keep up with the presidential duties. We all saw how quickly President Obama aged within the four short years of his first term and then after eight years, the light draining from his eyes, his hair turning a vibrant silver and the frowning lines on his face deepening. When I look at Obama now, he looks old even though he is only 58. Bernie, at 78, already has all of the features that were bestowed upon Obama after eight years. It is a given fact that as we age, our bodies deteriorate. Even in healthy adults, our hearts have to work harder and our cognitive ability starts to diminish. While everyone ages differently, there is a similar pattern that our bodies go through. Having three candidates running for president over 70 years old is difficult. People age differently and we have no idea how the three of them will tackle their role in American politics while attempting to curb their aging.

While Bernie did decide to continue on with campaign after his heart attack, what implications does this have on his potential presidency? My government class addressed this question a few days after his potentially career changing heart attack. We talked about how important it is for candidates to be healthy. The one thought that kept circulating in my head is that Bernie and all of the other primary Democratic candidates, are aging. Plain and simple. He is not young anymore and thus unable to keep up with the demanding pressures of running for

Bernie Sanders, as we all know, is running to be the President of the United States for the second time. The question is, how will his age and recent heart attack affect the decision

president. If he does not have the physical ability to fully participate, what would the quality of his presidency be? As we heard in the last Democratic debate, Sanders is back and ready to keep moving on with his candidacy. He promoted an event in Queens and thanked all those who had supported him through his heart attack. And while he seemed enthused by his return to the campaign, I was not sold right away. If this incident happened once, it will most likely happen again and with Bernie's age, it could definitely affect his health in ways more severe than this first heart attack. This, obviously is not ideal because we, as a country, need a president who will fight to correct

the mistakes and wrongdoings of past administrations. As a result, this could potentially put more pressure on whoever Bernie's running mate for vice president is; if Bernie passes away during his term, the vice president has to carry out the rest of the term. Consequently, voters looking to vote for Bernie, instead of caring mostly about his positions on social and political reforms, may focus on his choice of running mate and how well he or she would do representing the United States. As a result of this kind of thinking, I personally have put Bernie's campaign on the backburner due to the fact that I do not want to focus on a vice presidential rather than an actual presidential campaign.

This could happen with the two other candidates, Warren and

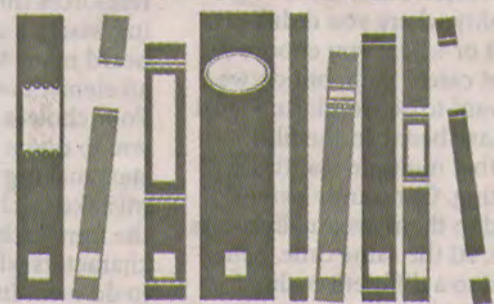
Biden because they, too, are over 70 and could also experience health issues of their own.

Could this way of thinking change the polls? If it does, spots for either a younger candidate or someone who has not quite made a popular vote could open up, leaving the voting population left with difficult choices to make for our next president of the United States. •



Photos courtesy of resumendelsur.com

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INFORMATION SERVICES

Boatweiler Releases Third EP

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It has been a productive year for Boatweiler. Since the fall of 2018, they've released two more EPs (Mayor's Garage and the titular Boatweiler) and one single (Gasoline). Boatweiler, released October 18th, was recorded during last semester through Senior Week in the Cummings recording studio. The EP was completed and edited in their homes this past summer. Their favorite songs from that EP include "The Garden" and "Saturday Night." Hyland and Pacilio both live in the same town in Connecticut and have vaguely known each other since middle school jazz band, where they respectively played guitar and bass. "I didn't really know Kevin until Freshman Orientation when we would ditch events to go play music in the Barn," said Pacilio.

Boatweiler's music is mainly written by Hyland. However, recently they've started to write more music together. "I think as we've been in a band for a longer amount of time everything has become more collaborative," explained Hyland. While Hyland was writing Artifact, Pacilio was writing music and forming another band with his older brother Jack Pacilio '20. Indie rock band Stereo Verde, which performed two weeks ago in Abbey House, features the Pacilio brothers along with Hyland and drummer Greg Venizelos. The two bands often practice together— "it's cool to see how we can kind of turn one band off and one band on real quick," said Pacilio. Songs like "Gasoline" and "Artifact" have become crowd favorites over the last couple semesters, with concert-goers often screaming along to the music, "which is seriously a dream, like that's so cool," admitted Hyland.

Hyland and Pacilio are both interested in pursuing music as a career, and are both Music and Technology majors. Logan is a double major in American Studies and Music Technology with a minor in Economics. Hyland and Pacilio are also involved in acapella on campus. Pacilio is the musical director of the Williams Street Mix and Hyland directs Vox Camelli. In addition to their roles in acapella, Hyland is co-president of MOBROC with Jack Pacilio '20 and Luke Pacilio

is on PR. So how do they manage it all? "Well, most of the time it's like planning your own self-destruction," said Pacilio.

Currently, they're working on getting their name and music out and beyond Connecticut College. Two weeks ago they played at Bowery Electric in NYC, and they are working to become a bigger name in the Connecticut underground music scene. "We want to move from being just a college band to being a Connecticut band," said Hyland. When asked if they were worried about making it after college, they laughed. "If you're not willing to work on your passion, then it's not a passion, and you've got to strike when the iron's hot," said Pacilio. "I want to be a rockstar, that's always been the dream," added Hyland. "Even if we don't get the success we dream of, the songwriting is never going to stop." They're hitting up the college circuit in the next couple weeks, making stops at Yale and Wesleyan.

So how do they find these gigs? "You've got to slide in a bit," laughed Hyland. This summer they played all over New York and Connecticut. While taking gigs has taken a slight backseat since returning to Conn, they're always looking for more opportunities to get their music out there. "It's a lot of emails," admitted Pacilio. Their performances off Conn's campus have been successful, and they believe getting to play any show is a foot in the door. "The important thing is that you're there and anyone can walk in and hear your music," said Pacilio. They have no problem taking their music on the road in Logan's van. Hyland believes the most recent thing they've learned is that their music resonates strongly for college kids and "angsty teens."

If you're curious about Boatweiler, follow them on Instagram @boatweilerband for upcoming concerts and merchandise, and give them a listen on Spotify. I recommend the classics "Gasoline" and "Artifact" and of course, their entire new EP (especially "Saturday Night"). If you've exhausted their new music, don't worry: new stuff may be coming soon. And if any Ridge wants to shake things up, "hit us up [and] we'll play your Ridge!" •

Lost In The Tall Grass

KELLY WALLACE
CONTRIBUTOR

Life is full of choices which come in a variety of scales, from deciding to take the bus or your car to buying a new house. In Netflix's remake of Stephen King's *In The Tall Grass*, we learn that the choices we make are essential to our fates. We don't typically see the immediate effects of daily decisions—except when you're in the tall grass and every decision you make is critical.

In the film, two siblings named Becky and Cal enter an area of tall grass after hearing a boy crying out for help. They learn that this young boy's name is Tobin, and his mother and father are also lost. When the three characters are in the grass, they begin to learn that time isn't linear and the grass doesn't move still things, but moves everything else: if they stay by a dead animal or person, they will be able to find the other people. Becky's ex-boyfriend Travis, who is the father of her unborn daughter, comes looking for her after she has been gone for two months. However, once he's inside the grass, time shifts and he has now entered before Becky and Cal. Strange things start happening, including people appearing dead and alive at the same time. For instance, Cal is continuously killed by Tobin's father, only realizing this when he sees his dead body beside him. Additionally, Cal and Becky begin to realize that there isn't one single timeline going on, but multiple.

The concept of multiple realities is exciting for some, but terrifying for others. Sure, there could be a reality where you didn't get married or where you choose a different career path, but do we really want to be wondering what could have been? In the film, we see that multiple realities are exhausting. Constantly being exposed to them eventually wears you out. At the same time, being exposed to a different reality for a short time can give you a sense of clarity. Through the multiple realities in the film, characters make choices that turn out to be

wrong or right, or somewhere in between. Until they can make the right choices, they can't find their way out of the tall grass.

In order to gain control of the grass and hopefully leave, the characters have to touch an energetically charged rock. Cal, Becky, and Tobin are scared of the rock for most of the film, as it caused Tobin's father to become mad. In this scene, he attempts to convince everyone to touch the rock and threatens to kill them if they don't. Everyone is so scared that they too will go mad that they don't touch the rock. However, Travis shows us that crazy sources of knowledge do not affect everyone in the same way. Some people use this knowledge to hurt others, while others use this power to help. Travis uses the knowledge of the rock to find a way for Tobin to leave the grass, even though he is told that if he touches the rock he can never leave. Tobin emerges in the chapel across the street from the grass and finds Cal and Becky at the beginning of the time loop, about to enter the grass. He is able to stop them from entering, and they all drive away.

While Becky, Cal, and Tobin manage to find their way out, many others are not so lucky. In addition to Travis, who is left behind in the grass, there are thousands of barely alive bodies in a large hole under the rock, representing all the people who succumbed to the power of the rock and therefore the grass.

The movie ends happily with Becky and Cal driving off into the distance and Tobin never having entered the grass. The film reinforces the concept of choosing wisely, a concept we have all heard many times, but also brings an element of hope to viewers. Poor choices do not always lead you to doom because you can start making better ones. Each mistake teaches us something. In the film, each mistake shows the characters who to trust and what to do next. In the end, however, we learn that it is much easier to make the right choice the first time rather than fix your mistakes. •

"Ask Me About the Nut Museum"

CONTINUED FROM FRONT PAGE

allow him to remove the 150 paintings, 200 drawings, 20 sculptures, 100 boxes of documents and photographs, and the furniture and displays from the museum. The judge agreed and ordered that the College be entrusted to preserve the collection.

Eleven years after Tashjian's death, the exhibition memorializes her fascination with her "pet" subject. But don't be fooled, this exhibit is about far more than an enjoyable snack. The various mediums used and incorporation of the human body, her musical background, and social commentaries make "Revisiting the Nut Museum" a quintessential example of an interdisciplinary education in the heart of a liberal arts college.

In 1973, Tashjian composed an original song titled "Nuts Are Beautiful". Its lyrics make an appearance in her paintings. In both "Oh Nobody Ever Thinks About Nuts" and "Nuts Can Be So Beautiful" (titles taken from the anthem), Tashjian uses paint and styrofoam to create faces composed of—you guessed it—nuts. The rusty orange, ochre yellow, deep red, and dark tan colors signify the exteriors of a nut.

In the 1970s, Tashjian began to draw people as nuts and nuts as people, a.k.a. anthropomorphism. "And Feel a New Taste Being Born" includes actual nutshells in addition to what I interpret as a human mouth open wide, its top teeth bared with a tongue reaching down to slurp up a coconut embellished with eyes and hair.

Although many of Tashjian's artwork lends itself to abstraction, there are multiple pieces that highlight her eye for detail. She experiments with watercolor, pastel, and oil in various drawings, all of which capture the intricate details of a nut. In "The Gold Standard," she paints almonds atop ancient fabrics while in "Quartet" she uses pastel to depict the inner grooves of a nut.

In 1980, Tashjian began to experiment with aluminum sculpture. This medium, as seen in "Nuts Nourish Man II" and "Eve," encapsulates the human form. The metal sculpture "Coco-de-Mer Tree" pays homage to the most notable piece in Tashjian's collection: a rare, 35-pound coco-de-mer nut donated by someone who visited the original nut museum. This nut holds a mystical origin and remains a provocative piece as the nut resembles female sexual anatomy.

Natasha Strugatz '20 is in Professor Steiner's course and was part of the team challenged with deciding where to place the anthropomorphic sculptures and paintings. Steiner, having already curated this exhibit in the Lyman Allyn Art Museum, gave each group a binder with the available art pieces and assigned to the designated space for each theme. The students, however, had complete control over what exact pieces went in each space.

Professor Steiner explains that for Tashjian, the nut was a metaphor for the overlooked, the cast aside, the insignificant; he believes "she wanted us to see beauty in all people. That was her true mission." Furthermore, this collection is a perfect example of "community cultural activism," as Steiner feels that if he had not "stepped up to save the Nut Museum in 2002, I am certain that 90% of it would have ended up in a dumpster when the house was sold." Despite being an unconventional, ephemeral collection, visitors have been smiling, laughing, and genuinely enjoying the exhibit. Strugatz believes that it is important to display niche art subjects. She hopes viewers will educate themselves about where the artist is drawing inspiration from and "have respect for what the artist is doing." The Nut Museum is not a joke, but an art exhibit that should be taken seriously.

The exhibition goes beyond Tashjian's artwork and becomes more interactive with a TV screen playing selected television appearances made by Tashjian. Additionally, there are two sets of headphones in Cummings 226 where you can listen to "Nuts Are Beautiful" while admiring furniture and

Stern, and Chevy Chase. In 2002, when Tashjian was in poor health, Professor Steiner petitioned to the local judge of the Probate Court to



Photos courtesy of Elizabeth Berry

displays from the original nut museum, including the 35-pound coco-de-mer. There is even the infamous box where visitors gave a nut for admission (TBD if this is still active). There is also a wall dedicated to news and media clippings in reference to Tashjian's persona and a space for students to answer the question "What makes you a nut?"

Ginger Miller '21 worked as a research assistant under the museum studies department this past summer where she collected, photographed, and scanned archives from Tashjian's life which are now on display outside the Linda Lear Library. There are four cases dedicated to Tashjian's personal life, the Nut Museum itself, thank you cards and photos from visitors, and the downfall of the museum when Conn acquired the collection. From the summer months to the opening of the exhibit, Miller saw various reactions to the exhibit. In fact, the room was filled with generations of admirers of the Nut Museum at the curator talk held in Cummings.

Miller believes that not every art show has to follow an elitist style. We should embrace offbeat work such as Tashjian's, and embrace its weird and wacky style while still honoring the dedication she put into her work. College is an opportunity to find your niche, and Elizabeth Tashjian sure found hers in nuts. As she would have said, "I am nuts for this exhibit." •

From Bio Tech Guru to Dance Professor

SHAE ALBERTSON
MARKETING COORDINATOR

Sean Bjerke is a visiting professor in the Dance Department this semester, teaching both Hip-Hop 114 and Hip-Hop 214. Both of these courses explore

techniques of hip-hop and house dance, which differ in style. House dance is a social dance and street dance, primarily danced to house music originating from underground clubs of Chicago, while hip hop originated in the Bronx.

Bjerke was a member of the biotech industry until 2017, when he took on dance and martial arts full time. He has spent most of his life in Massachusetts, as he grew up in Falmouth, attended Tufts University, and has been a resident of Boston since 2000.

His focus on house dance began when he was a first-year at Tufts. A friend had suggested he explore dance with the Tufts Dance Collective given his taekwondo background. He was first introduced to hip-hop, and then house, which reminded him of his martial arts training.

Prior to 2018, Bjerke had mostly worked with adults. Since 2012, he has been the Director of Concept Artists, where he teaches individuals anywhere from high school students to adults. Right now, his youngest student is four-years-old, and his oldest is 72. He enjoys working with people who are "happy to move in their bodies."

With his dance company, Bjerke engages with more experienced dancers that are focused on more performance style dance. He explained that their dance focuses on "telling a story with choreography through very difficult moves" compared to his children's classes in which "you just have to teach them etiquette." He is excited to work with adolescents, explaining that "older kids are like sponges. You can show them a lot of things and then they can surprise you."

Bjerke has engaged in dance competitions with Dance Complex, and he has even traveled to Brazil to perform. He compared the way that he has his students at Conn perform for one another to how intimidating it was to perform in a different country. Bjerke has started to take a back seat when it comes to competitions, particularly with the World of Dance Show, a competition that inspired the NBC World of Dance television show, and the Dance Complex. He explained, "We didn't know why we were competing... we didn't get the feedback we were

looking for." While competition is "a good way to meet people and show yourself in communities," Bjerke enjoys dance as more of a space of self-expression. Additionally, with a more "ramped up schedule" this year, Bjerke has also competed less in taekwondo, which he has been teaching since his early teens.

Bjerke was excited to teach at the college level for the first time at Conn. His students are mostly at the beginner level, but he has already seen his students' skills improve in both the 100 and 200 level classes. For instance, he has seen the students who are "less experienced try to elevate themselves." Overall, "both classes respond well to challenges."

In each class, Bjerke has the students respond to weekly assignments in addition to class reflections. Based on the responses each week, he has noticed a "shift in attitudes" towards applying the techniques he has taught in class. In both of his classes, he will have students self-choreograph pieces in groups as part of their final assignment. In that way, there will be an opportunity for each student to perform.

Because Bjerke is a Boston resident, he commutes eight or more hours a week. When asked about how he copes with his commute, he explained that the initial morning drive is actually the easy part. "Driving back after I've taught, adrenaline is coming down a bit," Bjerke said. At 6:30 AM on Tuesday and Wednesday, his "mind is in gear" for what he's about to teach. "It's manageable, but a challenge," he asserted.

Outside of the classroom, Bjerke has been pleasantly surprised by how easy the faculty and administration have been to work with. "I haven't had any issues... the hardest thing for me was getting used to Moodle for the first few weeks," Bjerke stated. An additional challenge is really communicating with students. Due to his commute, Bjerke doesn't have the opportunity for office hours or as much time he would like to have in order to meet directly with his students.

Bjerke concluded that "the students have been fun to work with." While the energy level of each class ranges from class to class, he has been happy to be at the college and teach students who have also shown their respect for his work. While it is unclear if Sean will be back in the future, it has been a pleasure to have him on campus as a visiting professor. •

Robert Pattinson Stars in *The Lighthouse*

ELI CHRISTOPHER
STAFF WRITER

Scary movie season typically comes around twice a year. The first time is around January, and the second time is, somewhat predictably, around Halloween. The key difference is that when I see a

scary movie is coming out in October, I'm usually willing to at least give it a chance, but when I see a scary movie is being released in January, the odds are that I'd rather sail down a flight of stairs than subject myself to whatever is being dumped into theaters. January is where movies, scary or otherwise, go to die. October, however, is usually the unofficial start of Oscar season.

This is my long winded way of saying that I was cautiously optimistic for director Robert Eggers' new movie *The Lighthouse*, starring Robert Pattinson and Willem Dafoe.

Eggers has only made one other movie, 2015's *The Witch*, which was very well-received. So although *The Lighthouse* likely wasn't on the radars for the general movie-going public, critics and cinephiles alike were curious as to how Eggers' sophomore effort would go. I'm here to say that *The Lighthouse* has joined an exclusive club of movies like *Atomic Blonde*, *The Handmaiden* and *The Wolf of Wall Street* that I'd least like to watch with my grandparents. This movie is not a "crowd pleaser" that the whole family is going to enjoy, although in no way does it try to be.

That being said, I personally really enjoyed the movie and have a lot of

positive things to say on its behalf.

The first thing I have to address comes less as a comment on the actual film, but more as a piece of advice to anyone who'd actually like to see it: Get there early! The movie is in black-and-white, and is visually dark even by black-and-white standards. I walked into the theater just as the film was beginning and I could not see a thing. In fact I almost sat in the lap of some poor guy just by trying to find an empty seat! But when it comes to the actual movie, here's what you're in for.

The movie is set in the 1890's and revolves around two lighthouse keepers on an island as they slowly succumb to isolation, the conflict between them, and perhaps the supernatural as they gradually go mad. Like I said, maybe not everyone's cup of tea. However, the movie is exceptionally well acted, written, directed and paced. I'm glad to say that whether or not I found the world of the film to be pleasant or not, the movie did an excellent job of consistently keeping my attention. I was never bored, and felt totally engrossed over the 110 minute run-time.

Robert Pattinson has never been further from *Twilight* than here. Considering his vocal disdain for the not-so beloved franchise, his efforts in recent years to star in more independent movies like this is actually quite admirable. His performance in this movie is likely his strongest to date, showing a wide, convincing range of emotion. Although his character is hopefully quite different from what we'll be seeing from his rendition of Bruce Wayne, this performance has made me even more excited about the fact that he's going

The Lighthouse

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to be the next Batman.

Despite Pattinson's great effort, the real scene stealer is Willem Dafoe

as an almost caricature of an old sea captain. Dafoe strikes this really odd, but extremely effective balance between being near cartoonish and perfectly convincing as a sort of even crazier Ahab type character. The movie's production company, A24, has proven to be one of the most reliable producers of good indie films with strong Oscar chances in the past few years. Although they are likely to put most of their Oscar campaigning behind *The Farewell*, their best chance in any major categories would be for Dafoe in Best Supporting Actor.

Tonally, the film strikes a successful and totally unique balance between tension, mystery, drama, and even humor at times. For a movie as grim and even gross as this one can be, I was pleasantly surprised by some of the fairly big laughs it got. Although I might constitute this movie as a sort of supernatural-thriller type, I wouldn't go so far as to say that it is really scary, even if the film reaches high levels of suspense and tension. Although it can feel like a rather large homage to *The Shining* at times, don't go in expecting much of a horror movie, even if some horror elements show their face throughout the movie. Much of the tension comes from not knowing if what

we are being shown is real or just a figment of the character's imagination. The movie has violence and a surplus of disturbing imagery, but never do they overtake the movie so much that they define the film as a whole.

On a technical level, *The Lighthouse* exceeded my expectations as well. The film has a haunting score and a very cool production design, both of which contribute greatly to the overall feel of the movie. However, the real technical standout is Jarin Blachke's cinematography. This movie looks phenomenal, and is shot exceptionally well. It's nice to see that *Roma* wasn't some sort of outlier in proving that black and white movies can continue looking not just unique, but beautiful in an age of almost exclusively digital filming.

The Lighthouse is an exceptionally well made and entertaining movie that also happens to contain some very strange and off-putting components. If you're a casual film fan looking for something nice, clean, and easy to watch, this isn't for you. However, if you're in the mood for something a little strange, substantially creepy, and certainly unique, I really think you should check this out. Just don't say I didn't warn you about some of the stranger, grosser parts of the movie. If you need a good reference point, maybe check out the trailer first on YouTube. I think *The Lighthouse* is expertly done, weird in all the right ways, and one of my favorites of the year. •

Conn's Production of *Passage* Critiques Colonization

MARGARET MCCUTCHEON
CONTRIBUTOR

A few weekends ago, Conn's theater department put on *Passage*, written by Christopher Chen. The play is inspired by the book *Passage to India* by E. M. Foster.

Professor Ken Prestinizi of the Theater department directed *Passage* after being inspired by the SOHO Rep performance he saw this past summer. In his own words, Prestinizi describes the production as "a sharply rendered and surprising take on colonialism past and present. In Country X, scenes of daily life are revealed to be paradoxically welcoming and troubling. Characters on both sides of the power divide try to find a human connection while living in a continuously unjust world. Friendship and affection may arise naturally, but what happens when the rules of dominance and social interactions break us apart? Chen's provocative theatrical riff on E. M. Forster's novel *A Passage to India* re-imagines occupation without the romance of imperial nostalgia." When asked why he decided to bring the play to campus, Prestinizi pointed to the overarching theme guiding our school this year: Social Difference and Power.

Ken explained that the performance shows "how colonialism [is] living in us in the here and now and is not just something in the past that we are no longer living out." *Passage* showcases colonization, yet the play is ambiguous about the countries and characters which are both referred to by single letters. This ambiguity allows the audience to connect their personal experiences with the play. Prestinizi integrated examples of colonialism through costuming, set design, and audio effects. He wanted to bring colonization to the present, citing the protests in Hong Kong. In fact, some of the audio heard in the production was taken from the recent Hong Kong protests.

The ensemble was cast before the script was selected, as Prestinizi wanted to choose the play based on his cast in order to "bring out certain skills talents positioning and political thought that might be interesting to that group." Roles were not chosen until students were able to read various parts to see which character would fit them best. The rehearsals were vigorous and time-consuming. When I asked students about how they handled practice with their workload, I was bombarded with stories of reviewing flashcards in between scenes and essay writing while doing stage makeup. Ryan DeAngelis '22 explained the extreme stress the play put on them. While they found a new depth and emotion that they were previously unable to achieve, the emotional toll that it took on them was overwhelming. By "giving myself to the role, I ended up giving away too much to

the point where I did not have enough for myself," explained Ryan. Surprised and concerned, Professor Prestinizi asked Ryan if they had regretted the role. Ryan quickly clarified that they did not regret the show, as it was a huge learning experience in their acting career. However, they need to learn how to protect themselves from surrendering too much to a role.

Lorena De Leon '22 had never acted in a play before, let alone in a college production. She decided to audition for the performance after taking a playwriting class with Professor Prestinizi, who recommended she audition. I asked her why she decided to try out, but before Lorena could explain, cast members came together around her interrupting with compliments. Her castmates and director told me that acting came so naturally to her. Lorena explained that "[her] favorite part was coming together as a cast and really having a creation of a family it was interesting [for her] to see, that after a short six weeks, of spending time together how much [the cast] bonded and got to know each other." By the end of the interview, I didn't have to ask any more questions, as it was clear that the ensemble had become fast friends and Professor Prestinizi appreciated every cast member. Kiara Rivera '21 and Scarlett Diaz-Power '20, both members of the cast, shared the growth of their relationship while rehearsing together and being scene partners. I felt as though I was intruding on the very intimate experience that is acting together, bonding, and challenging each other.

"There is no perfection in theater," explains Prestinizi. The ensemble was proud of the final performance but acknowledged that performers are rarely completely happy with their final product and can always learn from their experiences. Sitting in Coffee Grounds in a comfy circle of couches, I observed a beautiful connection between a faculty member and a group of students with very different interests who had found a connection to each other through theater. Everyone was uplifting each other through compliments and made sure to tell me the achievements of their peers. I asked for everyone to give me their least favorite part of their experience; I heard a few small complaints about tedious table readings immediately followed by funny anecdotes and an explanation of why these less than exciting moments were crucial to the final performance and thus ultimately worth it. One question I asked over and over again: what had everyone learned from this experience? I was expecting to hear about the development of acting skills, which of course is a large part of the learning experience. Instead, I was given these responses: collaboration skills, time management, the ability to be inspired by others, and the knowledge of how to support an ensemble as a whole. •

The College Voice Presents... HALLOWEEN!



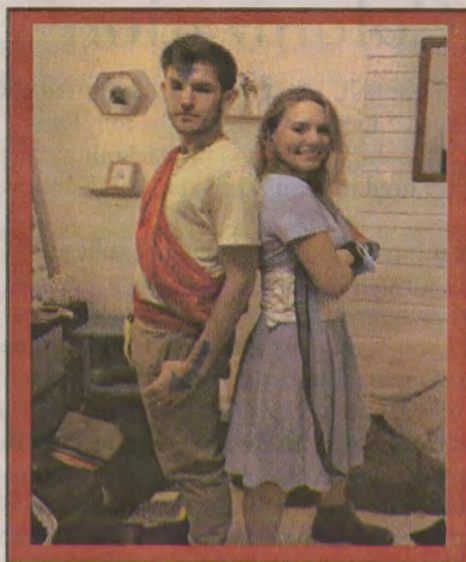
India Rivera '22 as salt, guest as paprika, and Eilis



Rachel Haines '20 as Harry Potter, Sara Abbazia '20 as Britney Spears, and Sophia Angele-Kuehn '20 as Little Red Riding Hood



Hope Murphy '20 and Chelsea Dougherty '20 as the twins from *The Shining*



Kayle Waterhouse '21 and Justin Simpson '21 as Aang and Katara



Ridge 7 as punk rockstars



Women's Cross Country as Peppa Pig, Riverdale Vixen, Crayons, and a Kiss member

Chendo & Noni Cartoons: OCT-O-WEEN

