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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER



@CONNCOLLEGE INSTAGRAM

President Bergeron Performs with Student Bands

LYDIA MORNEAULT
STAFF WRITER

Ever since President Katherine Bergeron arrived at the College in January, her musical prowess has become somewhat of a legend on campus. During this year's convocation, for example, she beautifully sang our school's Alma Mater and blew the crowd away. On Oct. 9, President Bergeron took to the stage again, this time in a much less formal setting at the "Bergeron by the Barn" concert, hosted by Musicians Organized for

Band Rights on Campus (MOBROC).

MOBROC president Caitlin Kullberg '16 said, "We host open jams in the Barn at which all musicians are welcome. We also organize frequent open mics and music shows, and our bands often perform at events for other groups on campus." To celebrate the recent renovation of the Barn – the building used as a practice space for student bands – students, faculty and parents gathered Thursday night for an evening of refreshments and great music.

The Sweatpant Boners opened the show, getting the audience pumped with their quirky mix of alternative and indie rock. A great deal of the quirkiness was due to the crowd favorite: the mustachioed, poncho-wearing French horn player, first-year Josh Hausman. It was clear that The SBs had a lot of fun on stage. All of the members seemed completely comfortable up there, which the audience appreciated.

Canopy followed suit with their cool alternative rock sound. Sophomore Haley

Gowland and Senior Julia Hooker's voices went well together, creating beautiful harmonies that really stood out in their cover of Coldplay's "Fix You." My favorite part was the last song in their set, a cover of Hozier's haunting "Take Me to Church." It's a popular song to cover these days – Ed Sheeran recently performed his take on it for BBC Radio 1 – but Canopy was able to make their version really stand out. The combination of the heavy instrumentals and the ethereal vocals on top worked well.

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On Why Your Ebola Jokes Are Not Funny

"I'd rather get Ebola than take this exam right now." – Conn Student without any chance of actually contracting Ebola.

Your Ebola jokes aren't funny. Ok? Go ahead and disparage my sense of humor and say that it's just all in good fun. "It's just like, culturally relevant right now, you know?" Ignoring the fact that this campus has overused the word "relevant" to the point of meaninglessness, just because Ebola is a thing that is happening in the world does not make it fair game for levity. It is not a clever option in "Would you rather?" and to answer one Twitter user's question, no it is not a country.

Our ability, and perhaps, obsession with making light of serious issues is something that has always confused me about the human experience. Why is it that we laugh when we hear a joke about the Holocaust? We don't necessarily mean to laugh when we hear about the systematic killing of more than 6 million European Jews, but there's something about the element of surprise that makes us stifle giggles and cover our mouths. Like seriously, what is wrong with us?

Being fully aware of this human quirk for a deep appreciation of

Schadenfruede, Ebola jokes still aren't funny. They aren't funny because Ebola isn't funny. Entire villages being wiped out by an invisible enemy that cannot be contained or understood by medical professionals is not funny. The knowledge that the treatment available to the communities that are being hit the hardest is ineffective is not funny. The fact that 4493 people have died is not funny, and even less so that there is no way to know whether that number is even close to true.

The representations of the virus in our media are problematic within themselves, without even considering the physical damage it does to humans and entire communities. A recent New York Times article titled "A Hospital from Hell" was accompanied by a photograph of a four-year-old girl as she lay dying. Her glassy eyes meet the gaze of the viewer, and the room, floor drenched in body fluids, is cloaked in an eerie stillness that we can feel even from thousands of miles away.

In contrast, the images of the volunteers that we have been transporting back to the states for treatment, are veiled in the anonymity that comes with the luxury of full

hazmat suits. One of them is meant to evoke pity, the other heroism. And why is it so different?

Ebola is experienced on racial boundaries. To those that don't think this is true, a woman was sick on the train in Boston this week. Instead of trying to help, someone called to report a case of Ebola. Why did she assume that it was Ebola instead of the common flu (which kills far more Americans than Ebola ever will) or motion sickness? This woman happened to be black.

While I can understand the real fear of epidemic, what is impossible to deny is that the virus, while terrible on its own, carries a latent racial stigma. White people don't get Ebola and actually die, you see. Instead, they get the common cold and joke about it as they cough into their sleeves. Then they go home, eat some chicken noodle soup as they watch the news and pray that it doesn't get any closer. They might even check Etsy for some virus-themed crafts.

– Ayla

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THE COLLEGE VOICE

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Social Host Policy

Administrators attempt to Bridge the Gap

ELEANOR HARDY
SPORTS EDITOR

This article serves the purpose of discussing a recent and relevant college struggle while breaking down round table discussions held last week and clearing the air about the new Social Host Policy. The improved consistency regarding open container violations will not be addressed. With that being said, please read with an open mind.

The new Social Host Policy we've been presented with this year has caused more than a stir and created a divide between those who embrace it, those who resent it and those remaining indifferent. Despite this, the reality is that the new policy is here to stay for the rest of this year and until students try it, provide feedback to the administration and work towards improving or changing it, it will remain.

Recently, The Stanford Review published an article regarding the struggle that colleges are facing when it comes to handling drinking. It's the double-edged sword, no-right answer-question and involves one group ultimately losing a bit of power or freedom- the students or the administration. Allowing students to do as they please when it comes to drinking creates a liability for the administration but allows the students to feel as though their liberties are being respected. On the other hand, strict policies go hand in hand with an increase in student binge-drinking. Strict policies also come hand in hand with some

*"If you don't like something change it, if you can't
change it, change the way you think about it."*

simple psychology and reactance motivation, when taking something away causes that person to become more likely to do it.

The article, which goes so far as to compare Middlebury's policies to prohibition, highlights both possibilities focusing on Middlebury and Stanford. Middlebury, which recently banned alcohol consumption at tailgates is facing an increase in unsafe drinking habits.

Stanford, on the other hand, is more lenient, taking an "open-door" policy approach, allowing students to drink socially in their rooms with the doors open, and RAs only intervening when they feel a student's health or safety is at risk. While there's no correct scenario to choose or magic policy that balances the best of both worlds, the Social Host Policy falls somewhere in the middle and is moving closer to the right answer.

The Social Host Policy was created deliberately, idealistically and after many conversations with students and staff alike. The idea the policy is founded on is to protect students from getting in trouble when hosting parties. This protection is not only from the state, but also the school itself. In registering a party in Winch or Ridge, trust is established between students and campus safety. Rather than using rounds a method to detect problems and distribute citations, they can serve as more of a "check-in" to a legitimized event.

Although it may seem like all that's necessary is to simply register, there are stipulations in place. The Social Host Policy only allows students above the legal drinking age to serve as hosts, and again this was done with good intentions. While only of-age students can host events, underage students are allowed to attend. A keg in the common room is just a social crutch to the larger social gathering.

The rules regarding capacity that exist within this policy are what most have viewed as especially problematic. Most common among these is the 25-person cap for a Ridge apartment. While many students know that a Ridge can easily hold more than 25 students, the reality is the structure of the building itself can't. The school brought in structural engineers hoping they would be able to increase that number, but unfortunately they confirmed this capacity limit. Despite this, certified social hosts can host parties up to 50 people but have to be creative about using other campus spaces. This can be seen as the most off-putting piece to the policy. Those upset about the capacity rule are over-looking another vital part of the policy.

While a Ridge apartment can only hold 25 students, rooms such as Cro's Nest, J.A. Common Room and even the Fishbowl can hold many more. Additionally, student organizations can hold events. When student organizations host private parties, they can have upwards of 100 guests if the space allows it. They'll most certainly need a server if they're providing alcohol because 100 people is a large number to control. But if students take advantage of this and gave things a chance, they could host the private parties they envision. Not only that, but it establishes practice for life after college, creating a skill-set for hosting parties and knowing what comes with the responsibility.

Although reading the whole four page policy is recommended, this article thus far outlines its main points. Last week the administration held several round-table events to open a dialogue about the policy. These discussions were held by the administration wanting to hear students concerns and gather some constructive criticism in hopes to further develop the current policy for the future. While this was an open invitation to air some grievances and hear the complaints, which have been so rampant around campus, the attendance was shockingly low.

With so much complaining, it was expected that the discussions would be embraced as students could finally speak with someone in charge. At SGA, a similar discussion was

held. Senators, Executive Board members and Class Councils voiced their concerns and held a constructive conversation that will hopefully result in a positive change.

SGA spent extensive time learning about the capacity limits and how they were decided upon, how the number of drinks was determined as well as the campus safety check-ins. Whether or not we like it, there was a basis and logical reason for every decision that was made. The discussion also focused around positive pieces of the policy, such as the flexibility to decide if you want to register a party until noon of that day. What made this conversation so constructive was that students shared their concerns and received answers; the administration was finally able to hear what we were thinking and take it into consideration. We could finally listen to their reasoning in a very transparent way. While it's easy to complain and plot sit-ins on Tempel Green, it's harder to do something about it. The roundtable discussions were just attempt at making action more plausible.

We've found ourselves smack dab in the middle of Middlebury and Stanford. Now that the policy has been made more clear, it's important to remember something: "If you don't like something change it; if you can't change it, change the way you think about it." The policy is here to stay this year. Give it a chance. •

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The Signing and Reaffirming of the Shared Governance Covenant



HALLIE CARMEN

LEAH SWINSON
CONTRIBUTOR

On Thursday, Oct 9, prominent leaders of the campus community came together to reaffirm Connecticut College's commitment to shared governance. College President Katherine Bergeron, Student Government Association President Ethan Underhill '15, Co-Director of the Office of Sustainability and Chair of Staff Council Josh Stoffel and Dance Department Chair/representative of the Faculty Steering and Conference Committee David Dorfman '81 were all present at the signing before the start of the SGA general meeting.

"Every decision you make, you don't make alone."

President Bergeron

A defining tenant of Connecticut College, the concept of shared governance incorporates communication and cooperation between students, staff, faculty and administration into each decision made at the College. It permeates every aspect of on-campus activity, from residential living to course offering to hours of operation for campus services. One of the most significant impacts of shared governance in recent years has been the process of General Education Reform. These curriculum revisions continue to combine

the voices of students, faculty, staff and the administration, representing "true collaboration on our campus," said President Bergeron. As our campus decides what we want the defining characteristics of the education to be, diversity in responses from all levels of the campus community allows greater input and opportunities for collaboration, which, said President Bergeron, "makes us make better decisions."

While the covenant does not guarantee that each voice heard will carry equal weight, it does guarantee that these voices will be heard. Defining shared governance as "a system in which separate constituencies are all represented fairly," the covenant also decrees that each governing body that represents said constituency — administration, students, faculty, and staff — is required to receive "an inclusive view of the decision-making process." Indeed, the shared governance covenant declares that, when "it is feasible and practical, decision-making power should be shared." The shared governance covenant, a written document signed by representatives of each constituency, represents "a formal commitment to strive towards realizing" these values that define our college community.

The signing of the covenant, a formal ceremony started in 2010, reflects the willingness of Connecticut College to form new traditions from old values. Continuing "almost accidentally" after President Bergeron took office last January, the signing of the covenant has

become a celebration "of a central tenant of this community," one that symbolizes the mutual respect present in relationships built by each person on this campus, Bergeron affirmed. These central values are ones that have come to define the early months of her administration, in which President Bergeron has made multiple efforts to include the voices of faculty, staff and students.

One such example of this commitment has been the introduction of monthly "open hours," where students can register for an individual appointment with President Bergeron and share their thoughts on academics, campus culture and the campus community as a whole. This opportunity reflects her commitment to building relationships with members from each level of the campus community, an effort that will hopefully continue throughout the rest of her administration at Connecticut College. As the president of a college that acts under a system of shared governance, President Bergeron reflected, "Every decision you make, you don't make alone."

After a brief reception with refreshments, including "Presidential Punch" and camel cookies, the representatives from each constituency united on stage to make a formal statement before signing the covenant. SGA President Ethan Underhill opened the ceremony with a short introduction, where he asserted the importance of the shared governance covenant as "a reaffirmation of our commitment to each other." Before signing the covenant, David Dorfman also shared similar sentiments. "Shared governance," he affirmed, "is one of the special, special qualities of this school," a particularly important characteristic of Connecticut College that Dorfman has observed both as a student and as a respected faculty member.

With signatures from four of the foremost leaders of our campus community, the signing of the shared governance covenant represents the commitment of the Connecticut College community to continue to work towards the creation of a more inclusive decision-making process throughout the entire campus. As the College continues to generate even more opportunities for the administration, students, faculty and staff to collaborate in pursuit of common goals, the shared governance covenant will serve as a reminder of the shared sense of community that defines Connecticut College as a leading institution in the liberal arts. •



HALLIE CARMEN

AROUND THE WORLD IN \$80 OR LESS

MILLENIALS TRAVERSING NEW LANDSCAPES WITH AIRBNB

AYLA ZURAW-FRIEDLAND
EDITOR IN CHIEF

My first encounter with Airbnb was this past summer. My best friend and I were lying on her bed in our small, shared room in our Jamaica Plain apartment, planning a vacation we would never go on. We scrolled through pages and pages of beautifully decorated rooms and apartments for rent.

We fell in love with pictures of homey stitched quilts and rooms that overlooked the tops of trees. Hosts offered anything between a free ride from the airport to complementary craft beer. One couple renting out their back bedroom even included the option of taking their guests on a guided bike tour of the local farmers markets. What did all of the listings have in common? For one, all of them were within three blocks of our apartment. But even more, they all shared a common goal: to introduce a sense of community into the travel by offering a holistic hosting experience.

For those who aren't familiar with Airbnb's structure, the service works as follows: people in 34,000 cities in over 190 countries around the world create online profiles advertising living space for travelers to rent. The spaces available can be anything from a single room in an apartment, a floor of a house, or even an entire villa.

Hosts decide their price, when the rooms are available, and what services they want to offer (breakfast, maid service, shuttling, concierge, cool-local-hang-out-buddies, etc.). Others looking to spend between one night or even an entire month traveling can search these available spaces by city and date and make a reservation as they would for any average hotel.

The website listings include information about the area and the house itself, including professionally taken photos. It's a simple business concept: people offer up their extra space for people that are passing through. Most of the listings are cheaper than the average hotel (unless, of course, you opt to rent one of the 600 castles that are listed through the service.)

It is a simple business concept based on the recent phenomenon

of people having more space than they need or can afford. It was started by two guys that couldn't make rent by renting out air mattresses on their floor to people at a tech conference in San Francisco.

While it initially started as merely a simple money making venture, it has snowballed into

It is wonderful to imagine a world where more people are able to afford a quasi-nomadic lifestyle, but there seems to be a gap between current legislation and our increasingly restless personalities.

what I (and many, many others) argue is actually one of the greatest revolutions of our time in travel and hospitality. Additionally, the philosophy the company works on is closely aligned with that of a liberal arts education.

So why does this matter? Cheap travel options give college students the opportunity to explore the spaces directly around them. Students are of course given the option and, dare I say, are even expected to spend time traveling abroad. That's great, but can sometimes be to the detriment of students who are equally as willing to explore the regions closest to them.

What I think is interesting about Airbnb is that it eliminates the need to stay within your own

community. While the idea of entering a stranger's house is unnerving and provokes *Criminal Minds*-esque nightmares at first, there is something liberating about not needing to travel within the confines of an already established network of people. Staying in someone else's home allows for a new level of interaction with the places you travel.

By creating this sense of community, travel options can transcend at least some of the socioeconomic barriers that determine who can afford to travel at all. A typical chain hotel can cost anywhere between \$70 and \$200 per night, which renders travel expenses immediately insurmountable for students depending on their own work-study paychecks to cover leisure expenses.

Another thing I find interesting about the Airbnb phenomenon is the aspect of trust. In a sense, a lot is left up to chance in choosing to stay in another person's home rather than opting for the more sterilized version of travel that comes with traditional hotels. Airbnb is a step above a hostel, where everything is communal. People can only rent or post spaces for rent if they make a profile with Airbnb. However, people can only report negative experiences with hosts or guests after the fact because there is no pre-screening process.

According to a *New York Times* blog, the more information one posts about themselves on their profile, the more people are willing to make reservations. It is transparency and openness that entices the most people. This is interesting because it introduces a level of performance that is not a factor in traditional travel. Because there is so much more contact between an individual as a host and an individual as a guest, there is a consciousness of presentation and interpersonal connection that is not generally a requirement.

Lauren Vunderink, a Conn senior, used the services offered by Airbnb to find housing for her CELS internship this past summer. Because she would be staying in the area for a relatively short period of time, Vunderink was looking for a more temporary living situation than a typical subletting agreement would allow for.



ANNA GROFIK

"The situation worked out great, I made friends with my roommates and lived close to my internship location. Finding that balance between guest and tenant took some doing, but the host, location, and price were excellent."

Oliver Ames '17 offered a particularly interesting perspective on the Airbnb movement. In the past two years, his mother has taken her role as a host above and beyond and turned it into a career and a legitimate source of income.

"Most of the people that come through are looking for community and conversation," said Ames. When asked what their main demographics were, he told me it was mainly college students, post-graduates and traveling dads.

The Ames family listing is a beautiful oasis on the ground floor of the family home in Vermont that offers a beautiful and quiet country setting with breakfast in the morning. This is definitely an example of an "upscale" host situation. Even so, when divided between several friends, it remains manageable for the typical student.

Of course, Airbnb has challenges of its own. As of now, many of the listings in New York City are considered illegal. In a *New York Times* article from October 16, auditors found that the majority of the listings in the city are in violation of the city's zoning and renter laws. Money is going directly into the pockets of those that offer listings. While this would be beneficial in low-

er-income areas, those that are able to offer desirable space are often from Manhattan and the Upper East Side (the Bronx and Queens have very limited representation in the New York City listings). There is, of course, an ethical issue. While Airbnb offers the opportunity for students and other low-earning demographics to travel, it eventually does not bring money into the communities that need it most.

There is a certain merit to the idea of shared ownership of space for even brief periods of time. Airbnb CEO Brian Chesky noted, "The world is becoming a village again, where people know and trust one another." It is a nice thought, but I wonder how quickly we are willing to give up the traditional idea of owning space.

It is wonderful to imagine a world of more people being able to afford a quasi-nomadic lifestyle, but there seems to be a gap between current legislation and our increasingly restless personalities. San Francisco, the company's hometown, is beginning to recognize the value of changing current zoning laws, but actual change still has yet to come.

Ames added, "It takes away the stigma of being a tourist and makes us feel like we all belong." •

SCRUTINIZING *As Told By VAGINAS*

The Pervasive Disinclusion of Trans and Gender-queer Individuals in Feminist Performance

ANIQUE ASHRAF
CONTRIBUTOR

"Why Connecticut College Will No Longer Perform *The Vagina Monologues*" is one of the most widely read articles online that was published in this newspaper. The article columned by Alia Roth '14 pointed out the less savory monologues in the show; the "coochie snorcher" monologue that basically glorified sexual misconduct with a minor; the "Woman Who Loved To Make Vaginas Happy" which includes representations of black, Jewish and bisexual women moaning in a stereotypically racist and homophobic manner.

The one trans monologue, in which a woman's boyfriend is beaten to death, is the only optional monologue in the show.

Gender dis-inclusivity was also a reason that Connecticut College chose to let go of *The Vagina Monologues*. The move to venture into self written monologues by college-aged women that *are relatable, creative and not constrictive is bold and declarative and makes me immensely happy for this college.*

I still have a problem with the name.

The show is about bringing together a community of women. Many women on this campus proudly declare that the show changed their lives, especially if they performed it in their first year. It is not so much about content as it is about togetherness.

Still, when I sat down with Bettina Weiss '15, one of this year's producers, she opined "We (the show) need content that represents the cast of the show." The content is important, then, even if it takes a backseat to the experience of doing the show itself. My question is this: why then use the word vagina to centralize the framework of the show around a biologically female organ? What about those who are not born female? What about those who come into themselves as women? What about genderqueer and agender individuals?

If you happened to stop by at the National Coming Out Day booth in Cro on Wednesday, you would have seen the abundance of identities people associate with and the numerous people on this college who identify on a spectrum of gender instead of a binary man/woman definition. Even if we were to maintain that the show was about women (a premise I'm completely OK with, given the fact that we often decentralize woman based issues to structures of power, i.e. men, to give them more credibility), it assumes a narrow definition of what womanhood is.

Professor Ariella Rotramel, while refraining from commenting on the show itself, had this to say: "In this case, it seems that the usage of 'vagina' may serve to essentialize women's experiences through one (assumed) part of their bodies. While 'vagina' may simply be a starting point that is not intended to be essentialist or indeed a referent to *The Vagina Monologues* former presence on campus for participants in this event, it would be interesting

to know if other frameworks were considered as a basis for this woman-focused project."

When I talked to Weiss, she said that "vagina" was still a taboo word and that she wanted the women who performed in the monologue to retain ownership over it. But the phrasing of the title *As Told By Vaginas* is so incredibly essentialist. Think about it - as told by vaginas. Not as told by women, but vaginas. Basically equating women to a biological organ they may or may not have been born with, or may or may not consider a huge part of their identity. It's similar to the kind of exclusivity perpetuated by second wave feminism.

Weiss also talked about how the word vagina is not the central focus, but a starting point. Any experience with a vagina counts, so FTM or MTF trans individuals are included in the show because they have had to encounter the vagina, if in thought only.

But what about trans individuals who proclaim a gender identity regardless of what biological organs they possess? Being trans does not always mean wanting to have the body of the opposite sex; it is mostly connected to one's identity and self perception as an individual. What about genderqueer individuals, who proclaim aspects of different genders at different times?

"What about genderqueer individuals who proclaim aspects of different genders at different times? What about individuals who don't care what organ they have, as long as they're able to express whatever identity they feel comfortable expressing?"

What about individuals who don't give a shit what organ they have, as long as they're able to express whatever identity they feel comfortable expressing?

These are all loaded questions that must lead to more discussions before the show begins. Weiss again explained that the title is flexible and we haven't even seen the show yet, which seems an exceedingly fair point.

She also said, "First year of the transition, I really wanted people to identify what they'd experienced before and feel that they space they had before wasn't taken." This is also a completely fair point.

But it does not, however, consider the incoming class, trans or genderqueer individuals in that class and how they may be put out by the name. It also does not consider people who might not read in-depth into the name because the context has not been distributed to us; we don't know Weiss's reasons for changing the name, they haven't been told us. What other conclusions can we draw other than the ones that focus on the name, then?

Most of all, though, I wish we'd gone a tiny bit further. The decision to discontinue *The Vagina Monologues* was so revolutionary, I wish we'd done justice to it instead of copping out. I wish we'd dismantled the structures we'd set out to dismantle, I wish we didn't stick to a cisgendered narrative, a binary definition of sex. I wish we'd gone farther; the inclusion of individual voices is important and representative of our community. We need to stretch that representation wider, include more. I wish we'd actually changed, instead of proclaiming change and only making a half-hearted effort. •

International Student Financial Aid: Where Would We Be Without It?

SHATRUNJAY MALL
CONTRIBUTOR

Connecticut College is a not-for-profit educational institution that is very expensive to attend, and I find that juxtaposition ironic. What should be the primary goal of the College? Should it be to maximize revenue to build facilities that are arguably unnecessary? Or should it be attracting and educating the best and brightest from around the world who can then apply their minds to make the world a better place?

A year of study at Connecticut College costs more than \$60,000. In 2013, the median household income in the United States was nearly \$52,000. The annual average wage in the world is \$10,000. Think about that. The cost of studying here exceeds what at least half of American households earn yearly, and is some six times the annual average wage of the world.

Connecticut College does provide need-based financial aid to all students both domestic and international. The college does have, if I were to put it charitably, a preference for students who can pay the full tuition. This is especially true among international students, and it invariably creates regional and class imbalances. After all, given how high the tuition is, whoever can pay that much money definitely belongs to the richest of the rich - a tiny proportion of the world's population.

What if Conn was an institution in a dystopic anarcho-capitalist world that charged all students the sticker price? How different would it be? For one thing, the uniformity of the student body at the Conn situated in such a parallel universe would mean that class issues, an often ignored but extremely important topic for discussion at our college, would not exist. But since students from the median household in the United States, let alone the world, would not be able to even dream of studying here, Conn as an institution and the experiences of the students studying here would be all the poorer for it (pun intended).

Moreover, hundreds of students excelling here now would have been deprived of the education and the exposure that studying at Conn gives them. One of my

professors mentioned recently that some of her best students have been on financial aid. This is really relevant for international students who, were it not for money, may have ended up at a better known institution.

The good thing is that for the most part, no such dystopia has manifested itself at Conn yet. The College maintains a pretty substantial aid budget of over \$35 million (for 52% of the student body). As the Financial Aid section of the College website states "Our goal is to support outstanding students who could not otherwise afford to attend Connecticut College."

Unfortunately, unlike domestic students, international students depend entirely on the institution's generosity since they do not get any financial support from the US government. There are over 3,000 colleges and universities in the United States and only a small minority of them provide need-based financial aid to international students. Conn is one of the few that do, which makes it attractive for international students like myself, whose families cannot afford to pay the full price of what colleges in the United States levy on us.

I caught up with Bridget Moore, Associate Director of Admission, to learn more about the situation of international students who seek admission to the college. In our conversation, she restated the College's aim to attract diverse students from all over the world, not ignoring any region, and to ensure that students all over the world have access to a Connecticut College education. She added "although the college does review its policies from time to time, which I believe is a good thing, the College's commitment to its core principles will not change."

She talked about the many issues that affect why international students come to Conn, including the liberal arts curriculum at the college that attracts certain students, and for which interest varies from country to country. Admission to Conn is generally more competitive for international students than it is for domestic students, especially for those requiring high amounts of aid, she said. "Moreover," she continued, "although Conn is exceptional among US colleges and universities, it is pretty standard in its peer group of colleges."

Opinions on the financial aid provided by Conn vary in the international student community. There are some who are, quite simply, thankful to have found a college that gives them an American college education at an affordable rate, but there are others who are not satisfied with the amount of aid that the college has provided them with.

Another issue for international students is the competition for the limited number of on-campus jobs for which they are eligible. Because of visa requirements, international students can only work on campus for a maximum of 20 hours per week, and further only "regular" jobs, not work study jobs.

An international senior talked to me about how she found the Financial Aid Office a little inaccessible when it came to catering to the needs of international students. This is in contrast to many other Ivies and even little Ivies, which have a lot more resources devoted to assisting international students with their applications for aid. Given the complications of applying for financial aid as an international student, such inaccessibility can be a real challenge, especially since students apply for financial aid on an annual basis.

By providing students from around the world the opportunity to fulfill their dream of studying in the United States through financial assistance, the College has helped fulfill many aspirations. That the College does this, given some of the constraints under which it operates, needs to be appreciated. However, they College may inevitably have to constrain financial aid for international students with the intention of attracting wealthier partons.

The College should know that pursuing such a policy would quite surely end up being detrimental, not only affecting the kinds of students who attend Conn and the quality of work done here, but also solidifying the college's already pretty strong elitist streak. I strongly urge the College to improve, maintain and expand facilities and resources that make it possible for students from all over the world to study here. •

On (Not) Doing the Reading

An English Major on Personal Experiences with Assigned Readings

ANDREW SHAW
STAFF WRITER

"I didn't do the reading." It's an admission that we all make to ourselves or to each other at one time or another over our college careers, but one that many of us would be less than comfortable telling our professors. It happens just the same to the English major who chose the department partially because he thought it was the coolest thing that he could get a degree in reading and writing about novels - wait, that's considered work? - as to the student who doesn't particularly enjoy books. But what happens when we do the reading, and what happens when we don't? Why should we do the reading? "Why are we reading this, Professor?" In answering that last question, we're actually thinking more deeply about the book or article, beyond the question of what is happening within the assigned pages.

But first, what happens when we don't do the reading? On the

rare occasion - honestly - that I don't (because I haven't made the time for it) and have just skimmed the bold-faced conclusion section of an article (that counts as doing the reading, right?) I am unsure of what I want to say and how the reading might relate. I end up fumbling with the article, trying to find the passage that I glanced at just before class. Or I find myself overcompensating, talking about what I do know so that maybe, maybe it's not so obvious that I haven't done all of the reading. (I have my doubts about whether I manage to pull it off... Somehow suddenly going silent after engaging in the discussion seems like it would be quite suspicious.)

Regardless of whether I pull it off or not though, class meetings when I've done the reading are so much more fun than those when I have not. And in the couple - well, three - instances where I haven't finished a book (I'm really damning myself now), I find that that has limited not only my

in class discussions but also in derivative

Contrast these situations that we'll have with what happens when we do the reading. Class, as I've said, is a lot more enjoyable; we're not hoping that it will end before we get called on. Instead, we make actual coherent sentences about ideas that were actually presented in the reading. We can follow the professor when he brings out disparate passages, and maybe they turn out not to be so disparate after all, now that we've done the reading.

When we do the reading, or have read more about a topic than what's assigned, we find connections between the different courses that we're taking, even those housed in what we'd at first think are very different departments - something the general education reform process has repeatedly told us is something we're supposed to be gaining out of college. We might notice, say, that the writings of Michel Foucault that we read in our literary the-

ory course help us to understand a book we are now reading in an anthropology course, or gives us a point of entry into an otherwise bamboozling lecture. Or we might get really happy when we realize that we actually know what a professor is alluding to when he mentions Medea in relation to Ancient Greek religion even though we aren't reading the eponymous Euripides play for the class.

And then there's the related situation where we find ourselves reading the same book multiple times. Many of us complain about this, and I've been pleased that my booklists have not overlapped much at all, even when multiple courses I've taken deal with similar topics. And yet, we end up getting a lot more out of a book if we've read it multiple times. The first time I read Chinua Achebe's *Things Fall Apart*, I finished it in a day while listening to Debussy. But I've read it again, and then again, when professors have assigned it; and each time,

I find something more. Or the *Iliad*, which I only read the first time because I wanted to read a derivative, and I thought that I should probably read the original first. So, I choked it down in a week. I didn't particularly like it that summer, finding it formulaic and obnoxiously repetitive: this entire stanza has already been said three times. Tell me something new. Then, about a year later, a professor assigned portions of it in an Ancient Greek history class and, guess what? I found out that the repetition served a purpose - and I was able to connect the sections we read because I had read the epic before, something I don't think I would have been able to do very easily otherwise. And I enjoyed it the second time, enough to take another course, this one about the classical epic as a genre. And living with these books, I keep making more and different - and thrilling - observations. •

Camels and Cadets: Why Can't We be Friends?

Making Sense of the Tension Between the Campuses

MO SMOLSKIS
CONTRIBUTOR

I asked Connecticut College students and Coast Guard Academy cadets to sum up the social relationship between the two schools in one word. Some of the responses were, "awkward," "strained," "uncomfortable," "misunderstood," "negative" and "madness." These responses point to a question I have been asking myself for two years: Why is the social relationship between Conn students and cadets so strained?

Currently, most interactions between cadets and Conn students occur on Saturday nights. In my conversations with students, particularly at Conn, many of them, especially underclass students, had never met or seen a cadet outside of the context of a Cro dance. Many cadets have had the same experience.

Only seeing each other on Saturdays has created stereotypes of both groups as creepy, immature or rude. Rarely do we see each other doing work or hanging out having coffee with friends. These stereotypes of cadets as creepy, Southern conservatives and Conn students as immature, liberal New England rich kids are highly inaccurate. Yet, because of the limited interaction between the two student bodies, these stereotypes have been allowed to spread and have contributed to the discord between the campuses.

This is not to say that friendships don't exist between cadets and Conn students. In fact, students take classes at the other institution and participate in activities such as jazz band and diving. There is, however, a gap that exists between the student bodies in general. If you're not sure what I mean, take a walk to the campus you don't live on during the day. No one will be outwardly rude, but regardless of which campus you've stepped onto, you'll probably get some variation of the "what the hell are you doing here?" look from a few people.

To the people giving this look, the visiting student is probably 1) going to class, 2) going to a meeting, 3) meeting a friend or significant other, 4) using the library, 5) taking a walk in the Arbo or by the water front or 6) trying to see what look I am talking about. They are going about their life just like you are. If you are still curious about why they are at your campus, go up to them and introduce yourself. Maybe ask them if they are taking a class. I promise they are not from across the universe, just from across the street.

Once upon a time the two schools shared almost every aspect of social life. They had dances together, Conn students were the cheerleaders for the Academy's sports teams and clubs co-hosted events. Then, one day, the two schools became co-ed. I believe this change in the make-up of the student bodies was a catalyst that began the change in the social interactions between the two schools.

Conn now had its own men that Conn girls could cheer for and the Academy men had their own women who could do the same. Over time, the relationship deteriorated to what it is today, and we are left with two groups whose main interaction is posting rude comments about one another via Yik Yak.

When I began writing this article, I thought that at least some of the problems between students could be blamed on the lack of cooperation between the administrations. However, there are two problems with thinking that way. First, the administrations are trying to improve the relationship. President Bergeron and Rear Admiral Sandra Stosz, the Academy's Superintendent, have a solid working relationship. Although issues may have existed in the past, the current administrations at both schools are making a concerted effort to improve communication and collaboration.

When I spoke to President Bergeron last Monday, she informed me of some of the concrete steps that have been taken to improve the institutional relationship. For example, there is now a newly formed working group that will work to improve academic collaboration. Though they have a long way to go, the administrations are working towards building a stronger relationship between the schools.

The second problem with attributing the social issues

between cadets and Conn students to the institutions is that the administration is not in charge of our social lives - we are. Whatever issues exist were created by students, and it is ultimately up to the students on both sides of Route 32 to make a change.

Improving the relationship between the two schools is not a new conversation for many students. There has been little action taken, however, to make concrete changes. On the Conn side, student leaders - not only those on SGA, but also club leaders, Res Life staff and SAB members - have the ability to improve the situation by finding opportunities to invite cadets to participate in or attend events. Schedules may be difficult to coordinate at times, but even simply extending an invitation across the street demonstrates an important shift in attitude that can lead to a better relationship in the future.

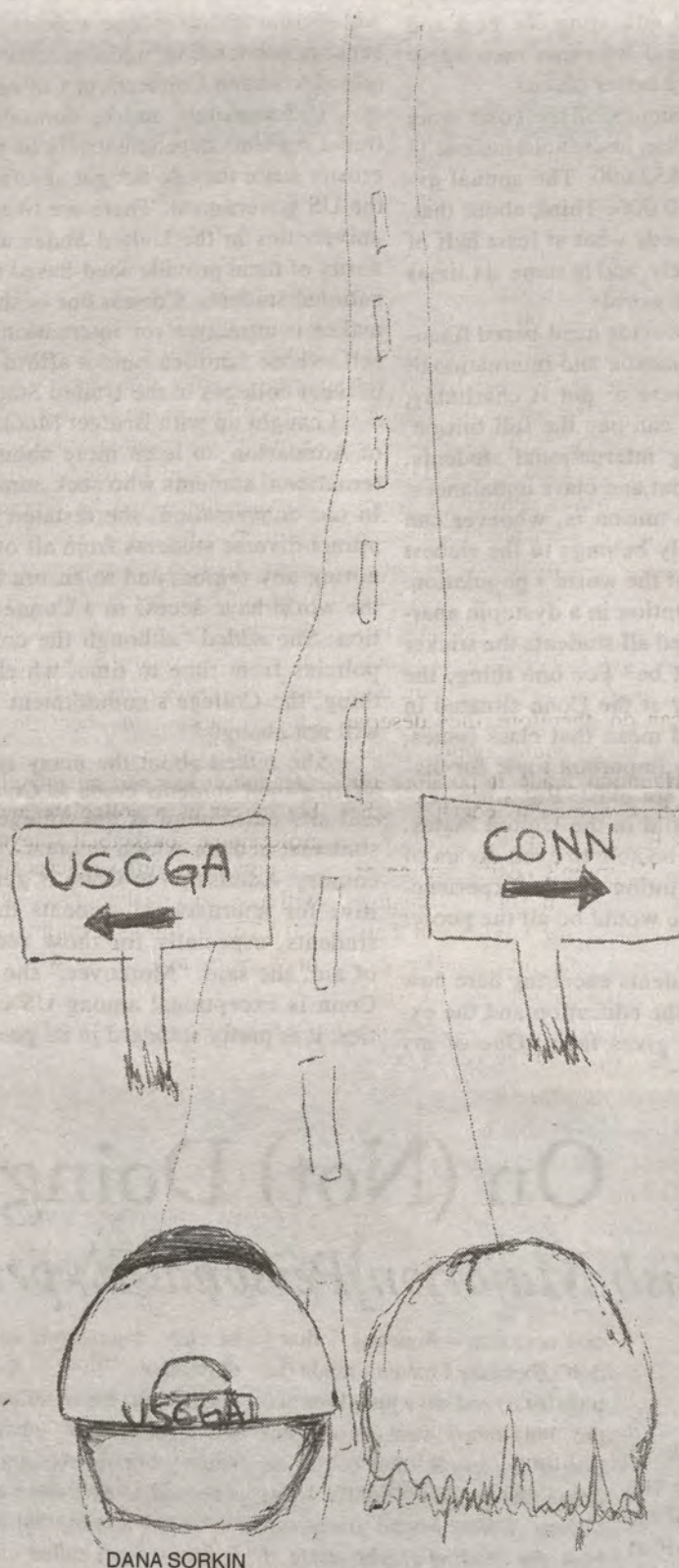
One group that has been extremely successful in including cadets in their events is Relay for Life. Last year the Relay committee realized they needed help setting up and

running the relay, so they reached out to the equivalent of OVCS at the Academy. 25 cadets volunteered, helping an extremely good cause and earning volunteer hours. Other clubs with volunteer components could do the same.

SABs could reach out to Academy faculty to inform them of events their students might be interested in.

Although there are a limited number of majors at the Academy, there is a pretty diverse course offering even if there may not be an entire department devoted to a specific subject. A list of faculty contact information and the classes they teach is easily accessible on the Academy's website. The Office of Student Life could include events that are happening at the Academy and are open to Conn students in the weekly emails, or SGA could include the same thing in "On the Can" every few weeks.

By finding more opportunities for interaction outside of the classroom and away from Cro dances, Conn students and cadets can begin to establish a positive relationship with each other. •



DANA SORKIN

Becky Hammon: Leveling the Court

LIZ VAROLI
CONTRIBUTOR

On August 5, 2014, the San Antonio Spurs released the name of their newest employee: Becky Hammon. Gregg Popovich, Head Coach of the Spurs for the past twenty years, hired Becky Hammon as a full time Assistant Coach for the NBA team. She will officially join the coaching staff once her own basketball season finishes. Hammon will be the first woman working full time for an NBA coaching staff.

Hammon has been a part of the basketball world all of her life. With her incredible resume, it is no surprise she was hired. One of Hammon's greatest successes was Colorado State inducting her into the Hall of Fame for her incredible contribution as a guard on the basketball team. She also helped Russia win a bronze medal in the 2008 Olympics, she played for Russia in the 2012 Olympics. She played sixteen seasons in the WNBA, received seven all star selections and she was named one of the top fifteen female basketball players of all time. This incredible experience, along with her knowledge and understanding of the game and communication skills convinced Popovich that Hammon was the best person for the job.

By being the first full time female assistant coach for a NBA team, Hammon is making history. Hammon's coaching job with the Spurs puts her on the same level as the other male assistant coaches already on the team. Previously, Lisa Boyer was an assistant coach for the Cleveland Cavaliers, but she was a part-time volunteer for the team and only coached at home games, making Hammon the first full-time female coach.

Hammon attributes her ability to work as a coach in the NBA to all of the other women who worked before her. In a press conference, she said women like Lisa Boyer paved the way for her, and she is "reaping benefits of all their hard work and labor." In this press conference, Hammon compared her hiring to other firsts in the history of female workers, such as the first female doctor and the first female lawyer. She is helping to prove that women can do everything men can do; therefore, they deserve to have equal opportunities. Hammon made it possible for other women to coach for the NBA in the future.

Hammon's position as an assistant coach not only changes the future for women, but it also changes the future of the basketball organization as a whole. Her addition to the coaching staff changed the perception of

the Spurs, and they now appear to be a more progressive and unconventional team. Hiring a female coach is radically different than anything any other professional teams have ever done. Other teams will probably be inspired by the Spurs to hire female coaches in the upcoming years.

Having a female employee makes an organization, which previously had been full of men for no particular reason, appear more open and accepting to women. This foreshadows the hiring of many more full-time female employees in the NBA in the next few decades. Coach Popovich is a cutting edge coach in hiring Hammon; he ignored her gender and focused on the fact that she would be a great addition to his team. Hammon commented on the monumental magnitude of her hiring when in an interview with Nancy Armour (USA Today Sports) she said, "It just seems so impossible to happen. Just because it never has."

Hammon has had an incredible career as a collegiate and professional basketball player and now her future suggests she will have an amazing career as a NBA coach. She is a trailblazer in every sense of the term. •

Women Take on the NHL

DANA SORKIN
MANAGING EDITOR

As training camps finished up for the upcoming National Hockey League season, two new players made headlines. These players, Hilary Knight and Anne Schleper, two of the best female players in the world, joined the Anaheim Ducks and Tampa Bay Lightning, respectively, for practice. Their goal was to promote women's hockey for the International Ice Hockey Federation's Girls' Hockey Weekend.

Knight practiced on Oct. 3, spending the morning on the ice with the team, and the rest of the day assisting in coaching the Ducks' girls' affiliate team. Schleper practiced on Oct. 13, also attending a panel on women's hockey and participating in a scrimmage between two local teams. Both Schleper and Knight were on the U.S. women's Olympic team that earned silver at the 2014 Sochi Olympics, and Knight earned a silver medal in 2010 in Vancouver. Knight, in particular, is considered to be one of the best female American hockey players today.

Schleper, a defensive player, spent her college career playing at University of Minnesota and now plays for the Boston Blades of the Canadian Women's Hockey League. Knight, who also plays for the Blades, spent her

college career playing for University of Wisconsin-Madison. Unlike men's ice hockey, a woman who wants to play professionally has limited choices. While there are two professional leagues in North America, the CWHL and the Western Women's Hockey League (WWHL), the CWHL only has five teams, and the WWHL only two. Men, on the other hand, can go the route of the NHL, AHL (American Hockey League) or ECHL (East Coast Hockey League). Just as well, many countries in Europe have popular professional leagues for men. While some women's sports are a mainstay in our country, such as the Women's National Basketball League, and even the quickly growing National Women's Soccer League, women's hockey is still very much developing.

So, if you're a hockey fan, or even if you're still trying to get into the sport, go check out some of the videos, interviews and photos from those two days. Historically, Knight and Schleper are believed to be the first two women to practice with a professional men's team (other women have done it before, but as goalies), and even if it was mostly done as a publicity stunt, watching them keep up with their male counterparts is not only exciting, it's inspiring. •

Do You Even Lift?

DANA SORKIN
MANAGING EDITOR

Connecticut College's Athletic Center definitely sees its busiest activity after classes are over for the day, and students ranging from varsity athletes to those of us who enjoy a quick workout now and again make the trek across the bridge. We all understand how important it is to stay active and healthy, but making time in our schedules for doing so can be tough. Zumba and Spin classes are so popular that the students who swear by them now need to show up at least forty-five minutes early just to get a spot. So what other options are there? Student-organized clubs are cropping up based on a shared love of working out and staying in shape, with one of them being Conn's very own version of CrossFit: ConnFit.

CrossFit is a fitness company founded in 2000, and is practiced both informally as an exercise regimen as well as competitively all

over the world. CrossFit includes elements of interval training, cardio, gymnastics, calisthenics and weightlifting, among many others. The practice aims at improving an individual's overall health, including their endurance, strength, power, flexibility and balance. Finding a CrossFit gym in our area is by no means difficult; New London, Groton, Old Saybrook and Uncasville all have one. But why bother going off campus (and paying for gym membership fees) when we have our own group right here?

Eavey Newton '15 is this year's club leader of ConnFit and has been an active member since last year. Before that, Newton played on the Women's Club Rugby team but suffered an injury that made her look elsewhere for ways to work out and stay in shape. CrossFit, she said, was perfect for that because all of the exercises can be shaped to fit an individual's specific needs. Whether you're just starting to get into shape or are coming off an injury, "you can train around whatever," Newton said.

The actual routine is flexible as well, and every day there is a different set of exercises to keep CrossFit fans excited. Newton makes up all the routines for ConnFit, which are loosely based off of CrossFit's examples, and will occasionally throw in a benchmark workout. Newton explained that the benchmark workouts are the only consistent thing, saying, "You throw them in every few months to see how you've improved." If after a benchmark workout you're able to complete drills faster and without being as short of breath, you know your hard work has been paying off.

In beginning CrossFit, Newton stressed understanding the basics as fundamental in the process. You can't deadlift 100 pounds if you don't know how to deadlift at all. Many of these initial exercises teach you the importance of body weight training. According to Newton, it's important to understand how to "use your body to train your body." Though this process may seem slow, it will eventu-

ally pay off. Newton cited her own experience in starting at the beginning just lifting what she could, and has now added 100 additional pounds to that number. To encourage more students to join ConnFit, the group is slowly adding more equipment to the gym that will appeal to a wider variety of students looking to work out. The pull up bars near the basketball courts were purchased by the group, and Newton said that the group's next purchase will be a 15 kilogram (or around 30 pound) lifting bar. Currently, the AC only has a 20 kilogram bar, which can be intimidatingly heavy for beginners.

In expanding the club through purchasing new equipment, Newton was especially excited to hopefully welcome more female members into the club. She hopes to "empower women through lifting," and said that it's one of the most "fun and empowering" ways to work out. As the leader of the club, Newton doesn't believe she's filling a man's role in any way (the previous leaders of ConnFit were



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both men), instead believing that CrossFit (and, by extension ConnFit) is truly meant for everyone. Newton saw CrossFit physically pay off in her own life when she was abroad in Germany and couldn't rely on anyone but herself to help move her belongings into her new apartment. When it comes time for all of us to move in at the beginning of the academic year, don't we all sometimes wish that one particularly heavy bag felt just a little bit lighter?

ConnFit meets at the AC on Mondays from 7:00 p.m. until 8:00 p.m., and on Saturdays from 11:00 p.m. until 12:00 a.m. •

Phelps's DUI Count: Two

JOSHUA MOSS
CONTRIBUTOR

Michael Phelps is the most decorated Olympic athlete of all time with 22 total medals, and is now making headlines for his second arrest driving under the influence. In the early morning hours of Oct. 2, 29-year-old Phelps was arrested in Baltimore for driving 84 mph in a 45-mph zone and failed sobriety tests after a night of gambling and drinking at a casino. His blood alcohol level was just about twice the legal limit. He tweeted on Oct. 5, "I recognize that this is not my first lapse in judgment, and I am extremely disappointed with myself."

Ten years ago, Phelps received a DUI and was sentenced to 18 months of probation. In addition, back in 2009, a photo of Phelps taking a hit of a bong surfaced on the Internet and USA Swimming suspended him for three months.

Phelps retired after the 2012 London Olympics, but decided to come out of his 18-month retirement in April to possibly swim in the 2016 Olympics in Rio. Now, after a short comeback, Phelps is checking into a six-week inpatient program for his recent problems. Hopefully, USA Swimming's suspension of him for six months will allow him the time to work through his recurring struggles.

The question most people might ask Phelps is, "Why?" Why come out of retirement if you are just going to resort to old habits? Why didn't you learn from your mistakes? The answers to these questions are not simple. Many professional athletes like Phelps are held to a higher standard and don't always have the education or maturity for the responsibilities this position brings. Phelps attended The University of Michigan from 2004 to 2006 and didn't swim for the team because he was already a professional swimmer who had an endorsement deal with Speedo. He went there to train with his coach, Bob Bowman. Phelps focused more on swimming than academics. He was never a student-athlete, looking to compete at a high level as well as get a degree. That is where one problem lies with high-level athletes. They never have a quality education to prepare them for a career following their athletic career.

However, in the face of this recent scandal, it is im-

portant to remember that we don't know the full story. Alcoholism is an actual disease that requires diagnostic and holistic treatment. That being said, Phelps never had a typical childhood and needs to grow up. He sacrificed a normal teenager's life for fame and medals. This is a problem for star athletes. What do you do after your short career ends? Phelps seems to lack skills other than swimming. His arrogance reveals that he thinks because he is invincible in the pool he can be invincible on the road. Some say that your true colors come out when the going gets rough.

Luckily nobody has been hurt by his recklessness, unlike situations involving other athletes in the news recently. Comparing the punishments given by the NFL to Ray Rice and Adrian Peterson with USA Swimming's six-month punishment of Phelps, it's not hard to see that the NFL has some work to do. USA Swimming immediately gave Phelps what I believe to be a justified punishment. The face of its sport let it down again and will be punished accordingly. Phelps' career will likely be over. Rice was originally given a two-game suspension for knocking out his wife. Yes, you read that correctly: two games. Considering that USA Swimming has given Phelps a six-month suspension, Rice's punishment seems even more ridiculous. Now, after NFL Commissioner Roger Goodell has "reviewed" more information about the case, he has changed Rice's punishment to a suspension and the Baltimore Ravens have cut him. The NFL needed additional information before suspending Rice?

Basically what I'm getting at here is that the NFL should be taking notes on how USA Swimming operates. Phelps says that he is, "going to take some time away to attend a program that will provide the help [he] need[s] to better understand [him]self." We can only hope that Phelps and the NFL learn from their mistakes. Thinking about Deter Jeter, who recently retired from a legendary career with the New York Yankees, we can wonder how he managed to stay out of the negative spotlight in the city that never sleeps. Jeter, like Phelps, also never graduated from college. Maybe there are no easy answers. Still, it seems like USA Swimming did the right thing with Phelps, unlike the NFL with its players. *

Women's Rugby: Flying to New Heights

JOHN CUMMINGHAM
CONTRIBUTOR

Most students at Connecticut College are familiar with the amazing view that the Athletic Center has to offer. When the sun is out and shining on the river, you can see the boats of our sailing team gliding across the water. It makes for the perfect Instagram photo. What you can't see from the Athletic Center, though, is Dawley Field, a large patch of grass that sits at the bottom of the hill, just beyond Silfen Field and right next to the river. Part of what makes Dawley Field so special is the teams that practice there every day in the rain, mud and dust. Among these is the Connecticut College Women's Club Rugby team, and this team is moving up in the world.

This year the Women's Rugby team moved from a Division III league to a much larger and more competitive league in Division II. Referred to as the NESCAC Conference, the league is composed of seven other NESCAC schools. The move required endless meetings, emails and phone calls made by senior captain Alex Capelin in order to prove that the team was ready and capable of playing at a higher level. The team will be playing as an "associate" league member this year, and if the year is successful they will be offered full membership in the league that will allow them to add home games to their schedule.

The women are incredibly close and share the same positive and hard-working attitude when it comes to playing the sport. They aren't afraid to get down and dirty, and that is easy to see during practice. They are gritty and have fun shouting and laughing, not worrying at all about the mud they are covered in and showing a lot of heart and soul that the women think is their greatest strength.

Captain Capelin and junior Dana Sorkin understand, however, that as a club team it is important to teach people how to play and try to get more involved and interested in Women's Rugby. Last year they travelled to Philadelphia to watch the USA Men's Rugby team compete against the All Blacks, New Zealand's national team, exposing team members to an extremely high level of competition. The girls also have a great relationship with the Men's Club team. They share coaches, practice together and learn from each other.

Capelin and Sorkin agree that the team faces many challenges both on and off the field. The team's toughest challenge is the popularity of women's rugby, or lack thereof. Many people have no idea what rugby is and have no idea how to play the sport. However, Capelin and Sorkin insist that rugby is really easy to get into and attracts people from all over campus. Furthermore, it is a sport that can be enjoyed for life, with clubs popping up in communities everywhere, not just on college campuses. The team is planning to practice and play more games up on Tempel Green, which will certainly bring more attention to their sport. They are always looking for new members, and with both the fall and spring seasons it is never too late to join. You will meet great people and enjoy learning a new sport. So don't hesitate if you're curious about joining the team, and don't forget - women ruck harder. *

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Derek Jeter: Enemy's End

A Red Sox Fan's Perspective

ANDREW RICH
CONTRIBUTOR

On Sept. 25 Derek Jeter stepped up to the plate at Yankee Stadium for one final time. It was the bottom of the ninth, and the New York Yankees were tied with the Baltimore Orioles 5-5. Yankees outfielder, Antonio Richardson, was in scoring position on second base. As the throngs of Yankees fans chanted his name, Jeter took his stance. Orioles pitcher Evan Meek threw the first pitch and WHACK... Jeter sent the ball sailing into right field with a line drive. Richardson rounded third, the ball was thrown home, Richardson slid, and he was... safe! Derek Jeter, in his final at-bat at Yankee Stadium, made the winning hit for his team. It was a pitch perfect conclusion to a legendary career.

I'm a Boston Red Sox fan. I always have been and probably always will be. I never have nor ever will cheer for the New York Yankees. And yet, seeing Derek Jeter hit that game-winning single fills me with an odd sense of warmth. There's something inherently good about the way Jeter ended his Yankee Stadium career. I always love when an old hero gets one last win before he goes. What comes to mind is the aged cowboy who shoots down the ruthless young gunslingers and rides off into the sunset, the townsfolk behind him waving goodbye as peace returns to their fair town. Jeter is 40, which could hardly be considered old in normal society, but in the world of baseball, the average age of retirement is around 40 years old—his time had come. So when Richardson slid into home plate and Jeter came off the field, it was an explosion of joy. The Yankees cheered, the crowd cheered and people all over the country expressed their amazement over the final play. After all, everybody loves a happy ending.

Of course, ten years ago millions of Red Sox fans, myself included, were celebrating a happy ending

of our own. The Red Sox had done the impossible. Down three games to zero against the Yankees in the American League Championship Series, Boston pulled itself out of Hades' grasp, climbed out of the Underworld and won four straight games to get to the World Series. Four straight victories later and the Boston Red Sox were 2004 World Series Champions. The best part, however, wasn't that the Red Sox won their first World Series since 1918. It was the fact that they had done it by pulling the rug out from under those smug, greedy, no good, dirty rotten New York Yankees and their smug, greedy, no good, dirty rotten captain, Derek Jeter.

11-year-old Andrew relished the look on Jeter's face as he lost the seventh ALCS game. He swam in the sea of Yankees fans' tears as their cherished Bronx Bombers blew the big one. Because when you grow up as a Boston Red Sox fan, there is one undeniable, fundamental, indisputable truth that gets drilled into your brain: Yankees suck. And boy, oh boy did I think the Yankees suck. The hatred that I had for Jeter and the entire Yankees organization was so strong and concentrated, you could have bottled it up and sold it

to gardeners as weed killer.

Ten years and two more World Series victories later, my caustic attitude towards Derek Jeter and the New York Yankees has greatly subsided. As I got older, I started becoming less and less interested in my hometown sports teams. Once the Red Sox became champions, all of that raw emotion that had been building inside of me as a Boston sports fan—a period of time encompassing the mid 90s to the early 2000s where the Red Sox kept losing while the Yankees kept winning—fizzled out. What's the point of hating Derek Jeter and the Yankees when my team has proven in multiple seasons that they are better than them? It seems strange to me to hate a team that performs worse than your own. In fact, wouldn't that make us Red Sox fans what we hate the most... Yankees fans?

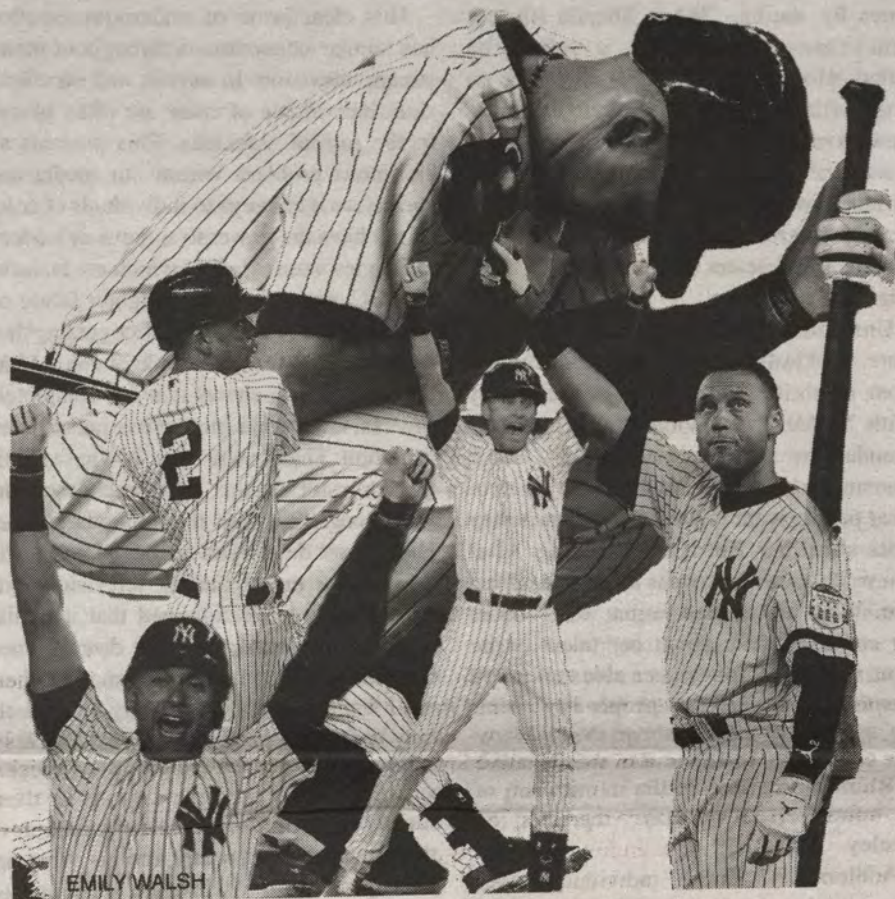
Getting back to Jeter specifically, I hold a newfound sense of respect for the man. His work both on and off the field is nothing short of stellar. One look at his career statistics and you can tell that he is one of the greatest baseball players of his generation. A five-time World Series champion, Jeter is the Yankees' all-time career leader in hits (3,465), doubles (544),

games played (2,747), stolen bases (358), times on base (4,716), plate appearances (12,602) and at bats (11,195). Jeter is also a fourteen-time All-Star, a five-time Gold Glove Award winner, a five-time Silver Slugger Award winner, a two-time AL Hank Aaron Award winner, the 2000 World Series MVP, the 1996 AL Rookie of the Year and the winner of the 2009 Roberto Clemente Award. There is also the Turn 2 Foundation, a charitable organization that Jeter founded in 1996 to help children and teenagers avoid drug and alcohol addiction.

On top of that, I really admire Jeter's sense of loyalty. Since his Major League debut in 1995, Jeter has only ever played for the New York Yankees. While guys like

Randy Johnson and Johnny Damon have come and gone, Derek Jeter has spent his almost twenty-year career in a Yankees uniform. There's something to be said for a player who has always stuck with the team that brought him to the dance.

Jeter's last season is over, and now I look back on my history with "Captain Clutch" with renewed eyes. I used to hate him. I hated his athletic ability. I hated his World Series Championships. I hated his uniform and his number. But now I look at Derek Jeter and I see a first ballot hall of famer. I see a consummate professional. I see a player who, win or lose, always had his team's back. So as Derek Jeter puts down the baseball bat, gets on his horse, and rides off into the sunset, I place myself amongst the townsfolk. I'm not one of the ones emphatically waving goodbye. After all, I can only imagine how many of those 3,465 career hits were scored against the Red Sox. Instead, I picture myself quietly staring as he travels out of town and into the open desert. And as he looks back one last time, I give him a silent, respectful nod. Well done, Derek Jeter. Well done.



Shonda Rhimes Night Opens Doors for Entertainment and Discussions of Race

SARAH ROSE GRUSZECKI
CONTRIBUTOR

Every Thursday night at the Women's Center, a small group of students can be spotted lounging on the couches and sipping coffee while watching this week's episode of one of Shonda Rhimes' primetime television shows. At first glance, the event appears to be a fairly low key evening in the cozy Center, which allows students to decompress after a hard week's work. Although the atmosphere is certainly a relaxing one, it becomes almost immediately apparent that there is much more to this event than what meets the eye. What appears on the surface as a carefree evening of mindless television also proves itself as a clear opportunity to discuss race and the underrepresentation of minorities in mainstream media.

Visiting Assistant Professor of Gender and Women's Studies Professor Ariella Rotramel and Joey Mercado '16 developed the idea for Shonda Rhimes Night, and both are actively involved in the Gender and Women's Studies department here at Connecticut College. Rotramel, a confessed "Grey's Anatomy" fan, has been wanting to do a screening event dedicated to Shonda Rhimes for quite some time. Fortunately, the perfect opportunity presented itself when it was announced that three television shows created by Rhimes, "Scandal," "Grey's Anatomy" and "How to Get Away With Murder," would be premiering on the same night.

The need for this event became increas-

ingly evident after *New York Times* reviewer Alessandra Stanley was placed under fire for an article discussing Rhimes's work. The head television critic of the newspaper began her review of Rhimes's television series by stating, "When Shonda Rhimes writes her autobiography, it should be called 'How to Get Away With Being an Angry Black Woman.'" Although the review gave Rhimes significant praise for the success of these three shows, her positive critiques were largely overshadowed by racially controversial remarks that accused Rhimes's characters of color as being "unoriginal."

Unsurprisingly, Stanley received immediate backlash for her article, including from celebrities and "How to Get Away With Murder" star Viola Davis, who responded by stating, "Shonda is a black woman, and I understand that that's a part of what people want to write about when they write about her. But here's the thing: After you write about that, write about something else. Write about her vision, write about her courage, write about her talent, write about the fact that she's been able to achieve something that very few people have been able to achieve. Write about that." Many other celebrities and fans also took a stand for Rhimes on social media in criticism of the controversial opinions expressed by Stanley.

Additionally, many individuals were surprised that the *New York Times*, an infamously liberal paper would publish such a racially insensitive piece. "We treat our media as though the *New York Times* is on the

far left but it is clearly for people of a very specific class and race. Our media does not reflect the socioeconomic and racial diversity within our country," Professor Rotramel explained.

This clear issue of underrepresentation has similar connotations throughout mainstream television. In movies and on television, individuals of color are often placed in the role of sidekicks. This presents an enormous problem within our media and society, as it conveys to individuals of color do not have the power to achieve as leaders.

Rhimes's series, all of which are featured on ABC, give hope for a brighter future on television. "The network is recognizing they finally need to feature people of color. I like that on Rhimes' shows it is not completely diverse, but there is more cross-racial representation. That, in my eyes, is what's really important for change," Rotramel described.

Although it's true that Shonda Rhimes Night was developed to be an event for students to enjoy quality television with friends, Rotramel explained that it is also an important opportunity to discuss these essential topics. "It's a consumer product, and I want students to critically think about that. We're still in a moment and you'll be able to find the stats. We don't have representation on TV, and the creators of these shows do not reflect the representation of status and race. It really shows- what are we expected to be? How are we supposed to matter?"

Throughout the evening, Rotramel often provides insightful commentary and will commit commercial breaks to discussing

these important issues in a comfortable and open environment.

Rotramel further argues that although it is great to praise Shonda Rhimes for her success in television and for her triumph in bringing characters of color to their deserving place front and center stage, it is also important to highlight the unrealistic portrayal evident in Rhimes's "soap opera-esque" creations.

"Grey's Anatomy, especially, is a fantasy. It presents doctors of backgrounds that are not as represented as they should in the medical field and portrays an unrealistic picture of how the world really functions in terms of race and opportunity. It's not fair". Although it is true that our society has certainly paved a far way for racial equality, this fantasy vividly illustrates the road ahead in achieving equality for all.

Overall, Shonda Rhimes Night is a fantastic opportunity to see some great entertainment while addressing important issues surrounding race and media in a manner that is both informal and accessible. If you're interested in getting involved in this excellent event, contact Professor Ariella Rotramel or Joey Mercado and make sure to stop by every Thursday at the Women's Center from 8:00 p.m. until 11:00 p.m. •



EMILY WALSH

Khumariyaan Brings Music and Dialogue to Fall Weekend

APARNA GOPALAN
OPINIONS EDITOR

Khumariyaan means “intoxications.” I mention this because a rubab, a zerbaghali, two guitars and four Pashtun men from the Khyber Pass allegedly in the business of intoxication through music were on campus this Fall Weekend, and I decided to pay a visit. It was quite an evening.

Center Stage, the “public diplomacy initiative” that brings Pakistani band Khumariyaan to the United States, advertises as a project creating “meaningful dialogue.” It is, essentially, a project to combat widespread American ignorance and misconceptions about other countries. At an informal dinner with the band, Rob Richter (who works on the onStage series) talked about this quest for finding the most suitable sound for an American audience that took him to Pakistan. Khumariyaan, he claimed, had set a silent audience dancing in Islamabad. Though skeptical about the Department of State involvement, I was sufficiently intrigued.

On Saturday, the band began with a slow, weaving original score about the point where two rivers meet or a river splits into two (“Bela”). Immediately, I was entranced by the rubab (a word we were told translates “the sound of your soul”). A stringed instrument native to Central Asia, the rubab left a curving reverberation with a much greater persistence than a guitar - a sound that hung in the air and stayed with you after the strings stopped vibrating.

The music was all new. Instead of the building verse, central chorus and low-key bridge characteristic of mainstream commercial music world around, there was a constancy to Khumariyaan’s sound - it seemed without beginning or end, made up entirely of a middle.

After the swaying first piece, the band began to change pace. Lead guitarist Sparlay Rawail talked about the band deciding what they were going to play only after they were onstage, calling the process “organic.” There was certainly a freshness to the performance. It was punctuated by looks and smiles as the artists played off of each other’s ideas;

glances to each other’s instruments to understand pace; spontaneous, almost abrupt changes in rhythm that seemed feats of mindreading than of practice. Rawail introduced the ghungroo - a dancer’s belled anklet - into the mix with the faster second piece, bringing in a new metallic sound. I began to understand why Americans had been calling Khumariyaan a “rock” band.

Halfway through the evening (to please the Department of State, I’d imagine), the band took a break to give us a “cultural talk” about their instruments, starting with the origins and physical construction of the rubab. “Now you can make your own,” joked rhythm guitarist Aamer Shafiq when Rawail finished describing nylon and steel strings, a quip that captured beautifully the hilarity of having to de-exotify a culture to such an extent.

Rawail also spoke of the long necked Pashtun sehtar, of how there was just one teacher (Ustad Zainullah of Peshawar) and one student (Farhan Bogra, the band’s rubab player) left. In way of explanation, he mentioned how playing the sehtar paid the Ustad \$15 a month. This exposé, likely plugged into the show at the organizers’ request, painted a jarring picture of a culture and a way of life under attack by the very “globalization” so celebrated in the West. The underlying darkness in the improvisation piece Khumariyaan played next seemed to speak of a resistance to such attacks.

As the evening progressed, the atmosphere morphed. The audience, for one, began to be more and more involved with the creation of the music - with claps and “ho!” shouts. Khumariyaan thrived on the engagement. When the first few people began dancing, it was like they were physically pulled out by the music. “Entire front row gets up at once!! They have some sort of magic powers?” read my notes a little further into the show.

It was hard to believe that their music could just coincidentally be so well complemented by people dancing; there were songs that could only be complete with the clapping and stomping of an audience. The timelessness and continuity of this music, music of middles, seemed tailored to evoke the response of dancing crowds, and the band knew

this well.

Each song showed in a new way the “East meets West” message that the Department of State must so approve. In songs with Western four chord patterns, the rubab became the central melody, bringing speed, redefining energy, shattering any assumptions about the “exotic” eastern instrument’s inability to get feet tapping. Shiraz Khan’s zerbaghali, played with what my scribbled notes call a “violence and ferocity,” started an actual vibration in the back of my head with its powerful beats. Again, the takeaway seemed clear. Pace and youthful energy were no monopoly of Western music; the age old voices of Pashtun instruments that would evoke reverence and awe in a conventional concert could create hypnotic crowd-pleasers just as well.

The band seemed to respond to pulses in the room, stretching tracks longer in their enthusiasm about all the dancing. “When people dance, we get carried away,” Rawail admitted. But the listeners didn’t seem to mind. By the time the last track (“Tamasha” or drama) came around, almost the entire audience was on its feet - every person interpreting the music in generationally and culturally specific ways, dancing incongruently with the music and each other, the only thing common in their different dances the joyous celebration of something. The pace wild now, the band members joined the dancers in front of the stage. Though dancers were parents and community members as well as students, it seemed a celebration of youth. “This is how,” my notes recall, “by creating a Pashtun music that can be interpreted individually, they preserve culture while not barricading it.”

An experience that is live in its very conception, the Khumariyaan concert brought a sort of performance art to the stage, centered around creating a compulsion that frees up the innate human desire to dance. I left Palmer amazed; the DoS had actually gotten this one right. Khumariyaan had actually been able to cross cultural divides and get at something universal - the sound of a soul. •

Bergeron by the Barn

LYDIA MORNEAULT
CONTRIBUTOR

Then came Montreal Protocol, a funk rock band that front man Drew André '16 says plays everything “from Rolling Stones covers to Snoop Dogg.” The band as a whole had astounding stage presence, which is not easily accomplished. The audience clearly fed off of André’s confidence and talent. His voice had an amazing range and engaging energy that set him apart that night. And his falsetto? Whoa. I can’t decide whether he’s more Steven Tyler or JT, but he exudes the same kind of star power as they do.

When President Bergeron and her husband, saxophonist Butch Rován, took the stage alongside Montreal Protocol, the audience went wild and began to chant “Bergeron” over and over. Bergeron took a few moments to praise MOBROC, saying it was “the coolest thing [she’d] ever heard,” and that it “doesn’t exist at any other place.” Before starting to sing “Jealous Man,” by Albert Collins, a song with the repeated line, “I’m a crazy ‘bout my baby,” the President set it up by saying, “This is a song out there for all you women. You will understand what I mean.” The crowd ate up every call and response and loved Rován’s saxophone playing almost as much as they did Bergeron’s sass. This was not a President many had seen before, which is part of what made the event so special.

After this, they played “Caledonia,” another blues standard, and ended with a cover of Stevie Wonder’s “Superstition.” The whole crowd was dancing. It was an incredible moment, especially for André, who said, “the crowd could not have been more excited ... [they were] just vibing with us.” Working with the “power duo,” as he calls them, was “surreal and thrilling,” starting from when Rován approached him asking if they could perform with Montreal Protocol, to the rehearsals and the concert itself. All of this is “just a glimpse of what’s to come with KB in charge,” André said.

The next MOBROC concert will be on Thursday, Oct. 30 in Coffee Grounds, where Kullberg expects four bands to play. •

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Students Receive Awards for New Harris Murals



CIARA HEALEY
ARTS EDITOR

This past August, as students wandered into Harris for the first time this year, two new murals on each side of the cafeteria were there to greet them. By now, students have had the chance to really look at these pieces of art, study them, appreciate them and wonder how and why they got there. The murals are very different visually, but both ultimately convey a sense of unity and honor within the Connecticut College community. The artists, Cody Chase '15 and Neta Nakash '15, accepted awards on Friday, Oct. 10 in recognition of their effort and ability.

Last December, the information regarding the mural competition was advertised every day in the "Today on Campus" emails sent to the student body as part of an SGA art initiative. The competition called for a mural that highlights either Conn's relationship with New

London or life at Conn in general.

Cody Chase opted for the second prompt and sent in her design over winter break. Chase interned in New London last summer and lived on campus. Starting the mural in late May and finishing mid July, Chase worked on the painting little by little. "The Harris staff was unbelievably kind and supportive to my cause, making it a truly enjoyable experience," Chase said.

Walking into Harris, the mural that appears on the far right wall belongs to Chase. Chase's painting features the Connecticut College logo of the tree of knowledge with birds flying away in every direction.

"My inspiration started with the tree. I was either going to start with a tree or a camel...trees are easier to draw," Chase said. Chase wanted to display the many facets of the Conn experience into one artistic depiction, but faced the challenge of including everyone's perspective on one wall. To narrow down her idea, she decided to focus on the original values that brought everyone to Conn in the first place. "The tree is a symbol

of our school and an emblem of the living spirit we've created here," Chase said. "The birds taking flight represent the students that leave the shelter of our school, carrying with them the lessons they learned here." Chase's goal was to create a mural that was simple, all encompassing and real.

Neta Nakash also saw the advertisements by SGA for murals to be painted and thought it would be a fun and challenging opportunity. As an Architectural Studies and Math double major with a Studio Art minor, Nakash combined her creativity and logic to create a geometric masterpiece on the far left wall of Harris.

Drawing initial inspiration from a mural she had seen in her high school public library, which featured ceramic tiles that covered an entire wall, Nakash let her mind wander as she came up with design we see today. Nakash fostered her ideas for her design from her interest and experience with public art and installation, as well as geometric patterning. After submitting her design in January, Nakash began painting in mid-August and finished in early September.

"It was such an enjoyable process because I learned a lot about public art and got to interact with our incredible dining staff," Nakash said. She admitted that the most rewarding part about the entire process had to be seeing the reaction of students and staff. "Their acceptance of the piece made the entire experience truly special. I was especially touched when one student informed me that he even made my mural the background on his phone," Nakash said.

Thanks to Chase and Nakash, students are no longer imprisoned by the plain, white walls that once enclosed Harris. The artwork is a beautiful, daily reminder of who we are as the Connecticut College community and the morals we should always be striving to exemplify. •



CIARA HEALEY

35 Students Participate in 5-hour Drawing Marathon

CIARA HEALEY
ARTS EDITOR

On Sunday, Oct. 5, a classroom on the third floor of Cummings was filled with 35 art students eagerly drawing away, taking part in an annual drawing marathon sponsored by Conn's Art department. The marathon was mandatory for students from both sections of the introductory foundation art course "Concepts in Two Dimensions." The students drew nonstop from 9:00 a.m. until 4:00 p.m., with the exception of a short breakfast at the beginning and an hour for lunch.

Two students that participated in the marathon, Riley Burfeind '18 and Gabriela Osterling '18, expressed that although they enjoyed participating in the marathon, it was quite physical. "Because we were drawing nonstop, after a while our arms started to hurt and our hands got tired," Burfeind commented.

Since the students worked on the same piece throughout the whole day, they had to retouch and rework their drawings over and over again even if at some points they thought they were finished. "There were points where I thought I was done, but I knew that I had to keep going because we still had time

left," said

Osterling. Burfeind agreed with Osterling, also saying that although she didn't want to mess up what she drew, she had to keep changing her the drawing and altering it because of the time that was left in the marathon.

The drawings from the marathon are currently displayed on the third floor of Cummings. If you go and view the finished products of the marathon, you will see that each student's drawings are unique and include different shapes, use of lines and textures. To create these drawings, students used charcoal, erasures and white gesso because these mediums are very compatible and capable of being used in conjunction with each other in layers.

When asked if the students' drawings were inspired by a certain artist and or if the students were required to draw in a certain style, Associate Professor of Art Timothy McDowell stated that Paola Ricci, last month's visiting artist from Venice, had played a role in the marathon.

"Paola Ricci was a factor in that her performance was a demonstration of an artist's focus and stamina, especially since she drew for three days for a cumulative total of 14 hours," commented McDowell. McDowell also mentioned he thinks Ricci's performance influenced the students by showing "the range of obsession and commitment one can direct towards an art project."

This year marks the third year the Art department has sponsored the drawing marathon. However, this is the first time that it has been offered as part of the first-year experience to incoming students. When asked whether or not Professor McDowell thought the marathon

was successful, he commented, "I think it was a success and it was a great effort by Paola Ricci and our own faculty like Gary Buttery, Ken Prestininzi and Lisa Race to contribute to that part of the performance experience and then have the students take their turn at experiencing the act of drawing in such an intense and large scale."

Though there were points in the day where the students may have gotten frustrated with having to keep changing their drawings due to the fact that they were drawing on the same piece of paper for five hours, in the end it seemed that overall they enjoyed the whole experience. When asked how they thought it went, both Burfeind and Osterling agreed that they both enjoyed the marathon because it was something that they had had never done before.

Professor McDowell noted that the Art department will continue to offer opportunities to students such as the drawing marathon and inviting artists to Conn, especially since funding for these events came through the generosity of the Weissman Visiting Artist Fund. •

CRUMBLING HOMES AMIDST A CRUMBLING AMERICA

ANDREW MARCO
CONTRIBUTOR

Middle class paranoia sits squarely at the center of Lisa D'Amour's 2012 play *Detroit*, directed by Assistant Professor of Theater Virginia Anderson over the recent Fall Weekend. The show, set in the suburbs of an American city in the present day, explores the changing landscape of American life through two couples.

Couple A: A somewhat-neurotic alcoholic named Mary (Terilyn Eisenhauer '15) and her recently laid-off husband, Ben (Brion Morrissey-Bickerton '17), who is in the process of starting his own business. And Couple B: Their new neighbors, Sharon (Mattie Barber-Bockelman '16) and Kenny (Aidan Gorrell '18), recovering drug addicts with a few secrets of their own.

What ensues is a darkly comedic, verbose collection of screwy snapshots—back porch picnics gone straight to “Hell in a hand basket,” to paraphrase from the show itself. But what makes *Detroit* truly interesting to watch are its quiet moments. Restrained looks, body gestures, the silences, both awkward and comfortable, that often define our own conversations. In these subtle moments, especially, the cast of *Detroit* grasps the reality of the situations, causing more stunning juxtaposition with the play's flamboyant theatricalities.

Mattie Barber-Bockelman in particular, captures these excesses, as well as the more tender distinctions, with fluid exactness. Sharon is, at once, completely in and out of control. Barber-Bockelman understands and physicalizes these polar opposites in the precision of her performance,



ANDREW NATHANSON

while simultaneously adjusting to newly discovered moments within her character.

Airing more on the side of reservation are the performances of Aidan Gorrell and Brion Morrissey-Bickerton, who bring a quiet intensity to the characters of Kenny and Ben, respectively. Gorrell's Kenny is highly controlled, but in the laconic moments of intensity, Gorrell hints at a deeper, perhaps darker characterization for the character of Kenny. Morrissey-Bickerton shows a similar nuance in the buttoned up character of Ben. With Ben, it is the things left unsaid that bring out the twisted comicality of his character.

Rounding out the ensemble is Terilyn Eisenhauer, who portrays Mary in *Detroit*. Mary is a character of extremes, from meek-back-porch-housewifery to severe bursts of unbridled neurosis, all of which Eisenhauer manifests in her performance. Eisenhauer exhibits the very paranoia that seems to color the world of the play. Like Sharon, Eisenhauer's Mary displays a rabid intensity.

In the closing moments of *Detroit*, the audience is introduced to Frank, an old man, who owns the house Sharon and Kenny have occupied. Diving into the role of Frank is W. Lee Hisle, Vice President for Information Services at Connecticut College. Hisle communicates a naturalism in his performance that could only have come from truly living it, rather than performing it.

Hisle's inclusion in the show is significant as it focuses the idea of generations, a concept explored quite overtly throughout *Detroit*. Unfortunately, the literal incorporation of these generational differences on stage actually detracts from the production, as it seemed more to highlight how



ANDREW NATHANSON

much younger the cast of college students was than their characters' intended ages.

Aesthetically, the design of *Detroit* is striking. Edward T. Morris's scenic design, white two-dimensional houses and AstroTurf lawns, embody a falseness and sameness utilized to imbue the reality of such a neighborhood into the audience's heads. Morris's stark designs served as a wonderful canvas for the splendid lighting design of Masha Tsimring, who captures a understated reality of light. The sound and costume design of Joel Abbott and Emily Taradash, respectively, further highlight the sober sense of realism in the show's design.

While realism was appreciated and heightened the world of *Detroit*, the painfully long scene transitions, which allowed for aesthetic changes to the world, halted the action of the play entirely. *Detroit* is a play that builds and builds to a fiery climax, and I would have happily forgone the intense realism of some of the production's design aspects for a less jolted growth of tension in the production.

Director Ginny Anderson uses the intimacy of Tansil Theater to craft a real feeling of closeness between the audience and performers. The physical proximity forces the audience to confront their own propinquity to the events and characters of the play.

It's fitting then that *Detroit* played over Fall Weekend,

as the subject matter of the play seemed more targeted towards the adults and parents rather than the students of the College. Adults and parents made up most of the audience demographic at the performance I attended. While students at the College may find associations within *Detroit* and how it might factor into their own future, there's a certain amount of distance felt from the immediacy of some of its content.

The issues I took with *Detroit* dealt more with the content itself than the production at Connecticut College. The gender politics of the play are both simplified and in extremes: painting its men as libido-driven and unfeeling and its women as psychotic and addicted. These may be the personalities of the characters D'Amour has crafted, but in a work dealing with larger ideals of contemporary middle class American culture, I believe deeper characterization of genders would have been beneficial, especially given the devotion *Detroit* gives to contrasting male versus female characters.

D'Amour's goals and themes and even some of her humor are a little too obvious, and I applaud the production here at Connecticut College for discovering and embracing some of *Detroit*'s subtler touches. It was the quiet, twisted reality of Anderson's production that made *Detroit* an engaging watch. •



ANDREW NATHANSON