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#### Recommended Citation

Connecticut College, "College Voice Vol. XLI No. 2" (2017). *2017-2018*. 2.  
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The views expressed in this paper are solely those of the author.

# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

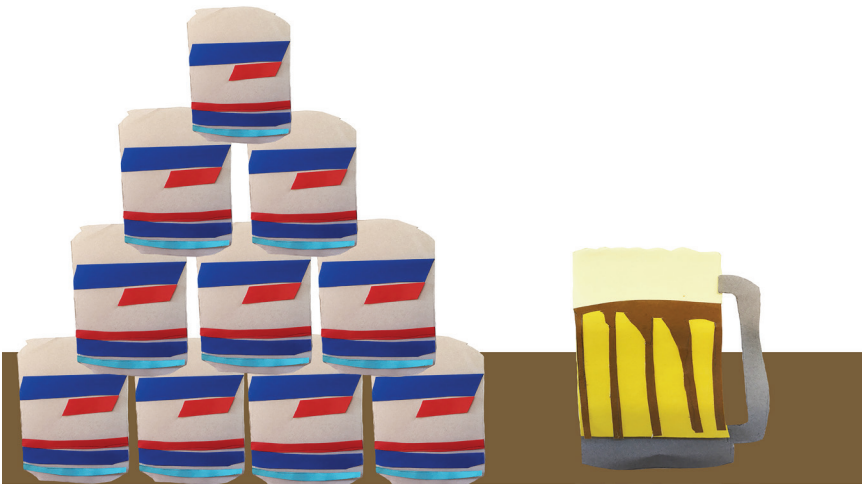
## Yaa Gyasi Presents *Homegoing*

ELIZABETH BERRY  
CONTRIBUTOR

Students and community members were invited to a private reception in the Cummings Art Center this past Wednesday for refreshments and a chance to meet Yaa Gyasi, the author of the award winning debut novel, *Homegoing*. For those who have not read *Homegoing*, it follows eight generations beginning with two separated sisters, Effia and Esi, from Ghana to the

United States. In relation to the two sister's descendents traveling from Africa to America, Cummings is currently displaying the exhibit, "Intersections: A Benefit for Exhibition for the Immigration Advocacy and Support Center," which presents the work of several artists who were all born outside the United States. They have generously put their work on the market and half of the proceeds will go to the Immi-

CONTINUED ON PAGE 13



## On the Growing Bar Culture at Conn: It Is Elitist

OLIVER O'NEILL  
CONTRIBUTOR

I don't think some people at this school realize how rich they really are. *The New York Times* did a piece about income inequality at elite colleges and named 38 schools that have more students from the top 1% of the income scale than the bottom 60%. Conn, along with almost every other NESCAC, was included on the list. The median family income of the Conn student body is

just shy of \$200,000 a year, and 73% of Conn's students hail from the top 20% of the income ladder.

It should be no surprise, then, that every Thursday and many Saturdays this semester Conn students have been flocking to bars rather than socializing on campus. I see this as a direct result of the increased presence of Campus Safety officers, who have to abide by a new policy that requires them to spend much more of their time outside and closer to

CONTINUED ON PAGE 8

## U.N. Mishandles More Than Sex Abuse Allegations

JENNIFER SKOGLUND  
OPINIONS EDITOR

On Monday, Sept. 18, the Associated Press published an article entitled: "NEW MISCONDUCT ALLEGATIONS HANG OVER UN MEETING ON SEX ABUSE". The UN, it reported, had "mishandled 14 abuse cases involving peacekeepers in Central African Republic...The cases cited by the Code Blue campaign, a watchdog group, were investigated last year to determine whether the allegations could be substantiated...in eight cases the alleged victims were not interviewed, and 10 cases did

not appear on the U.N. website where data is supposed to be released about sexual misconduct cases."

This is not the first time the UN has been directly implicated in sexual abuse and exploitation in the regions in which it "keeps peace." An Associated Press investigation into the UN, published in April 2017, revealed that there had been 2,000 reported cases of sexual abuse by UN Peacekeepers in the last 12 years, 15% of which involved children. What happens to the peacekeepers who are involved in sexual abuse? And how many have served time in prison for their crimes? Respectively: Nothing, and virtually none. "Legally," AP reports, "the U.N. is in a bind. It has no jurisdiction over peacekeepers, leaving punishment to the countries that contribute

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### NEWS

Maia Hibbett questions Conn's recently-concluded payments to New London on page 4.

### OPINIONS

Jillian Noyes considers the achievements and shortcomings of Student Counseling Services on page 8.

### ARTS

Saadya Chevan reviews Saturday night shows on page 12.

### ARTS

Lauren Baretta and James Murray get creative on page 14.

## Breaking Journalistic Silences

We like to think of journalists as neutral arbiters of pressing world issues. Exposure to a wide array of news stories—from environmental concerns to developments in fields of technology and politics—should provide readers with the context to form independent opinions on events at home and abroad. But in the age of Trump, journalistic objectivity seems more an ideal than a reality. Reporters, struggling to portray President Trump's latest tweets or policy proposals, have earned the ire of their editors for using language deemed too critical of the president. Gerald Backer, editor-in-chief of *The Wall Street Journal*, has drawn criticism for dressing down reporters who take tough stances on the president.

While the tone of an article may reflect the lack of objectivity, even the most even-handed language fails to mask an inherent inequality in the newspaper industry: the decision process behind deeming a subject as newsworthy. As a student newspaper, the *Voice* must work this coming year, and the years ahead, to understand this dynamic and ensure that our publications do not provide the powerful an outsized platform to the detriment of the marginalized.

Coverage of Hurricane Maria, for example, highlights the political nature of news coverage. As Puerto Rico reeled from the aftermath of Hurricane Maria, the U.S. media turned its attention toward other matters: a health care bill that failed to pass, a primary election in Alabama, and a Twitter-born argument between the president and NFL players. Data from Media Cloud, a database that collects news published on the Internet every day, reveals that the devastation in Puerto Rico has received comparatively little attention. An analysis by *FiveThirtyEight* highlights that on Sept. 24, shortly after President Trump tweeted about the NFL, the phrase “national anthem” was mentioned more on TV news than “Puerto Rico” and “Hurricane Maria” combined. Data collected from the TV News Archive further shows that newscasters spoke significantly fewer sentences about Hurricane Maria than about Hurricanes Harvey and Irma. When news outlets fail to cover issues, Americans lack the knowledge and motivation to petition for policy redresses. Google searches, for example, indicate that U.S. public interest is geared more toward the two storms that hit the mainland than the storm that hit Puerto Rico.

Mindful of the challenges facing journalists in our current political climate, the *Voice* seeks to identify silences, both on campus and in the community, which must be given voice. We aim for the *Voice* to spur difficult conversations among students. In this issue, you will find various modes of expression—poetry, reflections, and reporting—that treat the concerns and triumphs of our community. We look forward to hearing your thoughts and continuing to bring silences to the spotlight.

-Dana

### Join us for J-Day

*A panel discussion between Connecticut College alumni-journalists.*

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

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

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

## THE COLLEGE VOICE

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

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# Community Bulletin

## New Vice President for College Advancement Announced

President Katherine Bergeron announced on Sept. 29 that Kimberly M. Verstandig has been appointed vice president for College Advancement. Verstandig comes to Conn from Skidmore College, where she was the interim Collyer Vice President for Advancement, and replaces Ann Goodwin, who made a sudden departure from Conn last spring.

## Hispanic Heritage Month Kicked Off by Edmundo Paz Soldán

The Hispanic Studies department hosted Bolivian novelist Edmundo Paz Soldán at the kickoff event for Hispanic Heritage Month on Sept. 28. Soldán gave a lecture titled “Writing the Challenges of Today” and was followed by the dance group Fraternidad Folklórica y Cultural Caporales Universitarios de San Simón of Cochabamba, Bolivia.

## Governor Daniel P. Malloy’s Resource Allocation Plan Takes Effect

Oct. 1 marked the end of Mohegan-Pequot Fund grants and PILOT payments for 169 Connecticut municipalities and the elimination Education Cost Sharing Funds for East Lyme, Lyme, Old Lyme, Stonington, and Waterford. Connecticut currently remains without a state budget.

# Sports Corner

By GEORGE GROTHEER

**Women’s Cross Country**  
Paul Short Invitational  
10th of 32

**Women’s Soccer (7-1-1)**  
@ Colby W, 3-1  
Coast Guard W, 1-0  
Hamilton W, 1-0  
@ Amherst W, 3-2  
@ Williams L, 0-1 – 2OT

**Women’s Field Hockey (1-3)**  
@ Colby L, 0-1  
Roger Williams W, 4-0  
Hamilton W, 1-0  
Trinity L, 0-1  
@ Williams L, 1-3

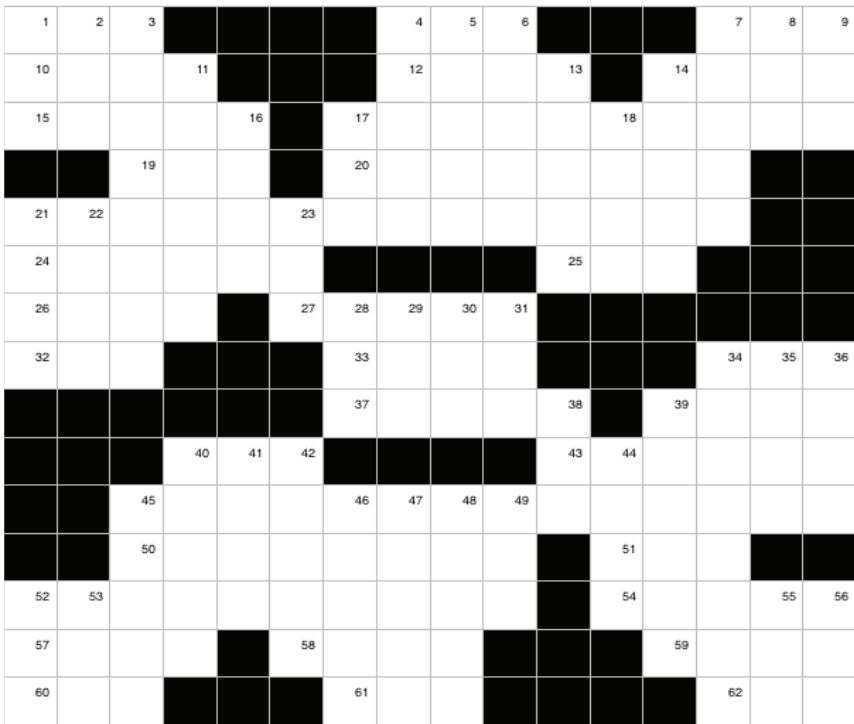
**Men’s Cross Country**  
Paul Short Invitational  
13th of 24

**Men’s Soccer (6-0-3)**  
@ Colby T, 2-2 – 2OT  
Swarthmore W, 4-0  
Hamilton W, 1-0  
Trinity W, 2-0  
@ Williams T, 0-0 – 2OT

**Sailing**  
Stu Nelson Regatta (Women)  
5th of 18  
Hatch Brown Regatta (Co-ed)  
3rd of 20

# The College Crossword

By ELEANOR KNAUSS



**ACROSS:**

1. Cool  
4. Pres. of Mexico  
7. Help! abbr.  
10. Not under  
12. Peruse a book  
14. On the \_\_\_\_.
15. Part of NYT  
17. \*Title character of *New Girl*  
19. Frequent  
20. Stop sign shape  
21. \*Like New Year’s Day or MLK Day  
24. One who has emigrated

25. \_\_\_\_ Aviv  
26. Measurement  
27. Model and actress Paulin  
32. Golfer’s aid  
33. As hinted by the star clues, or a *Voice* event to be held Oct. 5, 2017  
34. \_\_\_\_ se  
37. Put two and two together  
39. Musician Guthrie  
40. Negative prefix  
43. Provided  
45. \*Lady Gaga song  
50. Shock  
51. Small battery  
52. \*Sean from  
54. Fancy  
57. Family Guy mother  
58. School before mid.  
59. Makes happen  
60. Common soccer cheer  
61. United States: NASA; Europe: \_\_\_\_  
62. Faith, abbr.

**DOWN:**

1. Decompose  
2. Mononymous author  
3. Portray as evil  
4. Ancient Mesopotamian city  
5. Basil-y sauce  
6. Nose related  
7. Like a bubble bath  
8. Nocturnal breathing condition, abbr.  
9. Secret agent

11. Asylum  
13. Finger  
14. Manmade river  
16. E.g. our sun  
17. Happiness  
18. Create software  
21. Make fun  
22. French girlfriend  
23. Set at the gym  
28. 1977 Steely Dan album  
29. Off  
30. British boy  
31. Affirmative cry  
34. One who hunts  
35. Linguistic NGO based in France, abbr.  
36. Like cheeks with blush  
38. Homer Simpson catchphrase  
39. Scared  
40. Artistic inspirations  
41. ISTS???
42. Place to shop  
44. 39-Down emotion  
45. Actor Foxx  
46. Iguana-like reptile  
47. Broods of pheasants  
48. bin Laden  
49. Your  
52. Jenny from the block, familiarly  
53. Early online chat medium  
55. Last letter in the alphabet  
56. French designer, abbr.

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# The Cause for Conn's "Voluntary" Payments to New London

MAIA HIBBETT  
EDITOR-IN-CHIEF

Over the summer, Connecticut College fulfilled its final obligation in a ten-year contract with the City of New London. From 2007 to 2017, the College paid the City a total of \$100,000, contributing a yearly \$7,500 during the first five years of the agreement and \$12,500 during the second. Such payment structures are standard practice for private colleges and universities: because 33 states and the District of Columbia offer tax exemptions to educational institutions, colleges often enter payment-in-lieu-of-taxes (PILOT) agreements with the cities that host them. Now that Conn's PILOT agreement with New London has expired, negotiations between the College and the City are opening back up. College President Katherine Bergeron has agreed to consider a new payment plan, and with institutional memory in mind, the *Voice* investigated how the last one arose.

PILOT payments are considered "voluntary," but this term does not indicate that they are born purely out of institutional benevolence. The agreement between Conn and New London, dated Oct. 3, 2007 and signed by former College President Leo Higdon and former New London City Manager Martin Berliner, notes that "the City from time to time has expressed its belief that certain properties owned by the College may not be entitled to exemption from property taxes under Conn. Gen. Stat. 12-81 (8) where the College has periodically rented those properties to the public or third parties." The statement continues: "the City and the College have previously litigated this issue in a dispute over whether Dayton Arena... was entitled to exemption from property taxes," and adds: "the College and the City wish to avoid further disputes about whether College properties are entitled to exemption from property tax." Before launching into the particulars of payment, the document concludes that "the College desires to make a voluntary contribution to the City and to enhance the ongoing relationship between the City and the College."

In simpler terms, this statement

tells us that the PILOT agreement signed in 2007 resulted from previous legal battles between the City and the College. The first, the College won. According to public records of the New London Superior Court Case *Connecticut College v. City of New London*, the College sued the City on May 28, 2004 for the removal of the Dayton Arena from the City's 2003 Grand List of tax exempt properties.

According to a Feb. 4 letter written by city assessor Barbara Perry to former Vice President of Administration Ulysses Hammond, the City determined that the Dayton Arena was taxable at a value of \$1,798,650. The College appealed the assessment but was denied on March 31, spurring the College to sue for tax-exempt status in May.

Documentation referenced in the case reflects that in 1999, 2000, and 2001 the College generated "unrelated business income" (i.e. revenue not linked to the College's educational purpose) in respective amounts of \$76,782, \$73,035, and \$734,000.

In court records, the College argues that these numbers reflect the arena's gross income, rather than "unrelated" income alone. Next in question comes an "operating surplus" of \$2.1 million, with which, the City contends, the College finished fiscal year 2003-2004. The College "Denies, except to admit that the College had a cash operating surplus... of 2.1 Million Dollars for the fiscal year 2003-2004, but states that this concept relates to actual cash revenues and cash expenditures of the College, and is not intended to reflect financial performance as measured by Generally Accepted Accounting Principles."

The College responds similarly to accusations that "revenues exceeded expenditures" in three consecutive years preceding 2003-2004, once again confirming the implication, but opposing its significance as an indicator of financial performance.

The College also refuses to produce copies of its documents of incorporation; the College Charter; Internal Revenue Service (IRS) 990

and 990T forms; and the previous five years' Board of Directors meeting minutes, financial statements, and budgets, citing

confidentiality as determined by attorney-client privilege and an "overbroad" timeframe. The City objects to a request to produce documentation of the Dayton Arena's tax assessment, stating that "the assessor alone is the person charged with granting or denying tax exempt status."

The case turns more specific when the College is requested to produce documentation of its agreements with the Mohegan Sun Professional Women's Basketball Team, but it re-

fuses to release them on the grounds that "[the request] contains no time limitations and... seeks information about property

other than Dayton Arena." Though the College releases no information on business dealings concerning the team, the WNBA website notes that in Jan. 2003, the Mohegan Sun casino purchased the Orlando Miracle team, changed its name to the Sun, and moved it to nearby Uncasville, CT.

The College does, however, acknowledge one business dealing: the Dayton Arena's hosting of the Connecticut Home Show, which former Vice President for Finance

Paul L. Maroni states "lasts only a few days, and as such, represents a small fraction of the time that the Arena is actually in use each year."

Because the suit concerned the Dayton Arena specifically, the College won the case at its conclusion in 2006, but according to City Law Director Jeffrey Londregan, further questions of property usage arose between the case's 2006 settlement and the signing of the 2007 PILOT agreement.

"I don't believe there was another lawsuit," Londregan said, "but the PILOT wasn't really a PILOT; it came about as part of the College renting out houses."

In an earlier conversation, New London Mayor Michael Passero made a similar comment: "These payments that just ended were to settle a lawsuit... the City claimed, I believe, [College operations] outside its tax-exempt purpose, like renting out dorms over the summer." The first lawsuit, however, is the only one that appears in New London Superior Court Records, and Londregan clarified: "There was a later case brought by the City involving Connecticut College," but it never went to trial.

"There was this situation where Connecticut College was renting out—I believe it was dorms—to European students for the summer," Londregan said. "Prior to it going to litigation, the College and the City agreed that the College would pay X amount of dollars per year, rather than going through the process."

Londregan described his involvement in the new payment negotiations as "indirect," as he served as a liaison between Passero and the College to "reach out about starting a dialogue about the payments." He reports that Bergeron was receptive to reopening payment discussions with the City.

Bergeron agreed to discuss her payment considerations with the *Voice* once she has met with Passero later this Fall, but did not wish to discuss the PILOT payments prior to her meeting with Passero. The *Voice* also approached Vice President for Finance and Administration Richard Madonna to speak on the issue, but Madonna did not return the *Voice's* call to his office. As negotiations progress, the *Voice* will continue coverage of the College's anticipated payments to the City. •

*"The College and the City wish to avoid further disputes about whether College properties are entitled to exemption from property tax."*

*"I don't believe there was another lawsuit, but the PILOT wasn't really a PILOT; it came about as part of the College renting out houses."*



## New Director of Sexual Violence Prevention and Advocacy Plans for Domestic Violence Awareness Month

SHAE ALBERTSON  
CONTRIBUTOR

The Office of Sexual Violence Prevention and Advocacy has a new director: Heidi Freeland-Trail. She arrived at Conn already Green Dot certified, having previously worked at Lebanon Valley College in a Green Dot and Title IX Advocacy Program. This October, Freeland-Trail and the Office of Sexual Violence Prevention and Advocacy are ready to launch a series of events for Domestic Violence Awareness Month. Though her title is singular, Freeland-Trail has a few different roles on campus. She serves as a personal, confidential resource for students who need to discuss issues of power-based violence. Because Freeland-Trail serves as a confidential resource, a student's information does not have to leave her office; it is always a student's decision where personal information goes, whether they just have a conversation or engage off-campus law enforcement. But there are other resources for victims of domestic and sexual violence that Freeland-Trail stressed in conversation with the *Voice*, such as the confidential Counseling Services, Health Services, and the religious chaplains as well as community organizations like Safe Futures and the Sexual Assault Crisis Center of Eastern Connecticut.

Freeland-Trail's office specifically focuses on interpersonal violence—which includes stalking, sexual assault, and dating violence—the three primary types of violence by which college students are affected. The Office works closely with the Green Dot initiative on campus, and while Domestic Violence Awareness Month in October is an important time for the Office, Sexual Assault Awareness Month in April is also an essential time for programmatic efforts and prevention.

Freeland-Trail shared that she has several long-term goals that she is looking to accomplish at Conn, as well as changes to and new expectations of the Green Dot program and its involvement. Freeland-Trail asserted that having students connected to the Green Dot program throughout all four years is crucial to the success of the program, as well as the advocacy that the initiative promotes.

"What we find is that if someone went through Green Dot training freshman year, and then never interacted with Green Dot again until senior year, those skills that we build, it's not that they might go away, but they might not be as easily accessible," Freeland-Trail said. "What I would like to see is some type of plan instated. I'm going to be working on that this year for the future. Essentially, what does Green Dot look like year 1? What does Green Dot look like for somebody who's a sophomore? What does Green Dot look like for someone who is a transfer?"

Freeland-Trail is looking to eliminate large gaps of time during which students go without Green Dot interaction. "I'd really like to create a Green Dot Track. There would be ways in which we engage with students based on their year here and kind of what's feasible for them during those



Photo courtesy of Heidi Freeland-Trail

years, as well," she stated.

"After talking to her and with my supervisors, we really wanted to make sure that the Green Dot games kind of get back to what they originally were. What they were originally meant to be, and what we're working towards now, are that they are student-initiated, because that is the big focus of Green Dot. We need them to be on board. We need them to understand what Green Dot is, understand the mission and really ultimately live the Green Dot life. We want them to be a part of the planning process. We don't want it to be that the office shows up and plans an event for them, we want them to be apart of the process. One, it says that they're committed, and two, I think that allows them to learn through the process with us."

Freeland-Trail expressed the need for student athletes to be interested and value the importance of the Green Dot initiative. She and the Office of Sexual Violence Prevention and Advocacy hope that student athletes and other students on campus ask what they can do to work on a project for a game, wants input on what they hope to see, show a strong level of commitment to the program, and most importantly, enforce that about 60% of the team be Green Dot certified.

"If they're repping Green Dot memorabilia or logos, we want to make sure that it's representative. We don't want a ton of people out there wearing Green Dots if they haven't actually committed to the Green Dot program. We're kind of finding that balance. Of course, first-year students and transfer students would not be able to go through that, potentially," Freeland-Trail stressed.

Freeland-Trail is excited for the coming events in October. She and the Office have focused on finding a balance between passive campaigning and bigger events.

"We're really looking forward to expanding not only the offerings that we have, but the collaborations that we have as well," Freeland-Trail stated. "One, so that we are reaching all Conn students, but so that we're including more inclusivity in the things that we do."

New collaborations will take place between three branches of the Division of Institutional Equity and Inclusion: Office of Sexual Violence

## Title IX Takeback?

KATEY VESTA  
SOCIAL MEDIA COORDINATOR

There are some things that every college student should know, regardless of what institution they attend: stay on top of reading assignments, don't trust drinks mixed in buckets, and know how to utilize Title IX. This last point came under the spotlight when the Obama administration enacted several changes on the federal level as to how the policy would be implemented on college campuses.

Title IX is a statute that prohibits sexual discrimination in any form and is enforced at any educational institution that receives federal funding, including, of course, Connecticut College. Most of the substantial changes to Title IX came over the course of the past ten years, the most significant of which came in the form of the federal Department of Education's (DoE) "Dear Colleague Letter" which provided guidelines on how institutions should handle their Title IX obligations.

The most significant alteration enacted by this document was that it explicitly detailed that Title IX is relevant not only to sexual harassment, but to all forms of sexual violence. By specifying this, the DoE aimed to ensure that all students would feel safe enough both to learn, and to report any instances of sexual misconduct should they occur.

Changes along these lines were generally aimed at making sure that institutions treated all reports of sexual discrimination or misconduct seriously, and as such were met with high praise from sexual assault prevention groups. Now, those same groups are pushing back against alterations being pursued by current Education Secretary Betsy DeVos. They claim that these changes actively discourage students from reporting sexual crimes. One such organization, the youth-led "Know Your IX," claims that DeVos's announcement is tantamount to telling sexual assault survivors to "go away and suffer in silence."

The changes DeVos has planned aim to, in her words, "treat all students fairly" and to make the process "fair and impartial." To make Title IX more "fair" to everyone, DeVos has instructed that schools loosen up on how they treat those accused of sexual assault. DeVos's changes will require institutions to present more evidence against the accused: in the past, preponderance of evidence was needed, meaning that the evidence provided simply had to be convincing. Now, Title IX cases will require enough evidence to satisfy the "clear and convincing" standard, which dictates that more evidence be provided in order to be convincing. In addition to this, schools no longer have to resolve Title IX disputes within sixty days and can use mediation and other "informal" means of resolution.

Of course, this is going to have a profound effect on college campuses across the country because, even though it will take many months to write the new legislation, interim measures have already begun to roll out and affect schools. Though it is important to know what is going on at the federal level in regards to this issue, it is just as vital to keep in mind how one's community will be affected. Here at Conn, there has certainly been a notable reaction to DeVos's announcement.

Indeed, the very day of DeVos's speech, Connecticut College President Katherine Bergeron emailed a message to the student body insisting that regardless of changes to federal policy, Conn will educate community members about sexual assault, provide robust support to survivors, and en-

# Sexual Violence Prevention and Advocacy

CONTINUED FROM PAGE 5

Prevention and Advocacy, the LGBTQIA Center, and Unity House. A new event will be a series of intergroup dialogues, which will take place in October and November, with another hopefully in the spring. The first dialogue will be happening on Oct. 11 at 4:00 p.m. in the LGBTQIA Resource Center and concern intersectionality, and the second dialogue will follow in November to consider immigration and DACA. On Oct. 22, the men's water polo team will host a Green Dot game, representing the embrace of a new team for Green Dot. Freeland-Trail praised the team's supportive and interest in involvement. The Men's Ice Hockey team will be helping with the Purple Ice Night event on Oct. 20 at 9:00 PM at the Dayton Arena. Humphrey's will also host a Green Dot Bar Night on Halloween, where trivia and raffles will inspire participation and preventative measures.

Freeland-Trail expressed excitement about the Interpersonal Violence and Firearms event on Oct. 24, when three staff members from Americans Responsible for Students will broadcast a webinar from D.C. for Conn students. Former Congresswoman and politician Gabrielle Giffords founded the organization after being targeted in a shooting rampage and shot in the head, during the same event at which six of her constituents were killed. Bettina Weiss '15, a Conn alumna

and an intern for Americans Responsible for Students, will be featured on the webinar as one of the three staff members. The webinar will include discussions about stalking, dating violence, and sexual assault, especially around college-aged students. They will also discuss legislative measures that the organizations is seeking to take in in ending dating violence.

*"If they're repping Green Dot memorabilia or logos, we want to make sure that it's representative. We don't want a ton of people out there wearing Green Dots if they haven't actually committed to the Green Dot program."*

Emma Riggs '18, a member of the SafetyNet program that Freeland-Trail supervises, also expressed interest in the Interpersonal Violence and Firearms event. Riggs participates in many of the programming done by the staff of SafetyNet members. Riggs helps plan agendas for meetings, or leads meetings if Freeland-Trail cannot attend.

"Heidi introduced the idea of intergroup dialogue to me, and it is something that I see being very successful at Conn. With a topic like intersectionality, there are many different directions in which the dialogue could go, and the direction it goes in will largely be shaped by whoever shows up. I am eager to see how this month's dialogue goes, as this is the 'pilot' for a year-long IGD series that we have planned!" Riggs said.

Riggs also shared the excitement of the collaborative planning process for the month of events.

"Teo [Mavrokor-datos '18], McKenzie [Griffith Potter '18], and I sat down early on in the semester to discuss what our goals for DVAM were and what events we really wanted to see happen. We make all of these decisions together, but each of us may focus on certain events. For

example, I have been very involved in the planning of the Intergroup Dialogue event on Oct. 11, whilst Teo has been spearheading the Green Dot Bar Night and McKenzie's focus has been the Green Dot Volleyball Game. This allows us to put a lot of time and effort into each event."

Many changes and collaborations will be taking place on behalf of the Office of Sexual Assault Prevention and Advocacy. Freeland-Trail has worked to extend the community approach that Connecticut College has fostered, as well as continue to provide a network of support and resources for victims of sexual assault and violence. Domestic Violence Awareness Month will host the first events for Green Dot initiatives on campus for the 2017-2018 year, with a brand new schedule of events and activities. •

## What's at the Health Center?

**BILLY GANNON**  
CONTRIBUTOR

Student Health Services, commonly known as the Health Center, offers Camels an on-campus location to connect with medical professionals on weekdays. The Department describes itself as "a licensed, outpatient clinic attending to the immediate primary health needs of all matriculated Connecticut College students."

The Center offers students urgent and primary care visits with nurse practitioners, and for an added fee, patients can schedule an on-site appointment with a physician. In addition to prescription delivery, physicals, and immunizations, Health Services provides substance abuse counseling, STI screening and treatment, as well as contraceptive counseling.

The *Voice* sat down with Health Services Director Cate Moffett, who detailed the center's wide variety of offerings for women's healthcare. "STI screening, contraceptive care, and Plan B are services offered onsite. We refer women to Planned Parenthood for

more invasive procedures such as an IUD" said Moffett.

When asked to share some under-utilized services of the Center, Moffett said, "I don't think all students are aware that prescriptions can be delivered to our campus office daily, though transferring, in collaboration with students primary care physician."

Moffett also emphasized the Center's commitment to confidentiality, saying that information is never shared without permission from the student. The Director also touched upon the Center's purpose saying "[our focus] is public health, preventive care and treating acute illness."

To ensure students have easy access to Health Services, appointments can be made 24/7 via the web portal found on CamelWeb, appointments can also be made over the phone, and walk-in patients are accommodated as availability permits.

Student Health Services operates Monday and Wednesday 9:00 a.m. to 7:00 p.m., Tuesday, Thursday, and Friday from 9:00 a.m. to 5:00 p.m., and is closed on weekends. •

## Domestic Violence Awareness Month

• SCHEDULE OF EVENTS •

### These Hands Don't Hurt

October 2 & 4  
11am-1pm • Cro

### Intergroup Dialogue: Intersectionality

October 11 • 4pm-6 pm • LGBTQIA Center

### Green Dot Volleyball Game

October 19 • 7 pm • Athletic Center

### Purple Ice Night

October 20 • 9 pm-11pm • Dayton Arena

### Green Dot Water Polo Game

October 22 • Noon • Athletic Center Pool

### Purple Tie Tuesday/Put a Nail In It

October 24 • 11am-1pm • Cro Lobby

### Interpersonal Violence & Firearms

October 24 • 4pm • New London Hall 101

### One Love Escalation Training

October 25 • 7pm • Cro's Nest

### Green Dot Bar Night

October 31 • 9 pm • Humphrey's

Sponsored By:

The Office of Sexual Violence Prevention & Advocacy



## PICA Receives \$2.5 Million

AMIANSU KHANAL  
CONTRIBUTOR

The Holleran Center for Community Action and Public Policy is one of the four academic centers on campus. The Center's goal is to cultivate a sense of civic engagement within students that will enable them to further the community and public good. On March 27, 1996, the Center was formed and major donations from the Sundra and Lucent foundation funded its early years. Thereafter, Jerry and Carolyn Holleran endowed the center with extraordinary gifts, and in 1999, the center was officially named the "the Holleran Center for Community Action and Public Policy."

This month, Carolyn and Jerry Holleran made an additional gift of \$2.5 million to the Holleran Center. Carolyn is an alumna of Connecticut College and a former trustee. According to Audrey Zakriski, the director of the Holleran Center, "this new gift will allow [the Center] to deepen and extend the work of the Center, reaching more students, earlier in their college careers, and preparing more students to be leaders for social change."

To best maximize donations and grants, it is important to realize how to best utilize those monetary resources. The most important question about the money is: how it will be spent? Audrey Zakriski responded by saying that "the gift will support multiple aspects of the center's work, including the PICA Gateway course and the community learning projects PICA students do within it, expanded support for community learning and scholarship for faculty and students at

Connecticut College, a new program coordinator position to help us manage new initiatives, and a brand new first year seminar focused on community engagement and social justice."

The *Voice* asked Zakriski about the importance of grants and donations for the Holleran Center and whether she had any striking examples from past donations that made a significant difference in how the center functions. Zakriski responded: "gifts to the Holleran Center have been essential to our growth and to the specific programs we have been able to offer. For example, a gift from alumnus Andrew Halsey supported two students to work on a women's empowerment initiative in Tanzania this past summer (and will do so for the next two summers)." Zakriski went on to name a number of other sizeable contributions made by alumni.

"Additionally," Zakriski continued, "very large gifts like those given by the Holleran's support not only specific programs and initiatives, but also support the overall financial well-being of the college by freeing up funds dedicated to center support so that they may be directed to other important needs at the college. With this gift, the Holleran Center will become fully endowed and self-sustaining." Zakriski's response evidences that donations of any amount can extend the Center's capacities and further its mission.

For anyone who is interested in attending this event to celebrate the Holleran family's donation, there will be a ceremony in the Chu Room of the library on October 18th from 11:45-12:15. "All are welcome to attend this gift celebration," said Zakriski. •

CONTINUED FROM PAGE 5

sure that our policies and procedures are fair to all parties." It is worth noting that this statement is rather vague in how any of those things will be accomplished or changed along with Title IX.

Whatever stance the Conn administration takes on this matter, however, it may have some trouble actually backing up the talk for one simple reason: Conn currently lacks a Title IX coordinator. Melissa Pierce held that position previously, but she departed at the beginning of this year due to that fact that she was working full-time hours and receiving payment for a part-time job. In her absence, John McKnight, the Dean of Institutional Equality and Inclusion, has taken up the title of Acting Title IX Coordinator.

"What started as a fairly concise statement about the need to ensure gender equity in education has, quite appropriately, been broadly interpreted to include all forms of sexual violence and misconduct" explained McKnight in regard to Title IX. He is well aware of the changes that the Department of Education is enacting to the statute, but he does

## Title IX

not believe them to be needed. "I don't think it's a bad idea to engage in continuous improvement," he said, "but I take issue with the notion that the respondents in these cases should somehow take priority over survivors."

McKnight is dedicated to handling the duties of Acting Title IX Coordinator as effectively and fairly as he can. In addition to him, Dean Sarah Cardwell and Eva Kovach are the Deputy Title IX Coordinators at Conn, and they will be assisting him in this responsibility until the position is filled more permanently. When asked about the lack of a designated coordinator, McKnight assured that the College is "currently in the process of interviewing candidates."

Besides McKnight, Kovach, and Cardwell, there are other employees on campus who deal with Title IX. Director of Sexual Assault Prevention and Advocacy Heidi Freeland-Trail, for example, is deeply familiar with Title IX.

"Her speech was very, very skewed and very misinformed," said Freeland-Trail of Devos's announcement, "for [DeVos] to take that stance was really troubling and, I think, irresponsible." The stance in question is the notion

that there needs to be more protection for students who are accused of sexual misconduct, which was one of Devos's main reasons for changing the enforcement of Title IX.

However, Freeland-Trail insists that these changes aren't necessary. To her, Title IX is expressly about respecting the rights and the safety of potential survivors of sexual assault or discrimination. She believes that the push to further protect the accused stems from a belief that false accusations of sexual assault can be easily filed under the current statute in order to sabotage a student's career. According to her, though, "this notion of false reporting...it's just not real."

Regardless of the changes currently shaking up Title IX, Conn students can continue to expect a certain level of respect and understanding when it comes to cases involving this statute. "Reverting back to [how cases were treated] twenty years ago, that's not going to happen in my mind," assured Freeland-Trail. McKnight echoed this sentiment, saying, "We know that supporting people who have been involved in these cases is the right thing to do, whether or not we are required to do so." •

### STUDY ABROAD IN ENGLISH

## THE SWEDISH PROGRAM

LIBERAL ARTS @ STOCKHOLM SCHOOL OF ECONOMICS

ECONOMICS  
SOCIOLOGY  
PSYCHOLOGY  
PUBLIC POLICY  
FILM  
GENDER STUDIES

Go SOMEWHERE DIFFERENT!

INFORMATIONAL MEETING

Thursday, October 19

4-5 PM Blaustein Building, Rm 212

CREATIVE WRITING  
HISTORY  
ART HISTORY  
LITERATURE  
POLITICAL SCIENCE  
POLITICS



# Mental Health at Conn: Are We as in Touch as We Claim?

JILLIAN NOYES  
CONTRIBUTOR

Conn's award-winning Student Counseling Services (SCS) offer a plethora of therapeutic services to students, faculty, and staff alike in one convenient location, but you wouldn't necessarily know that based on student conversations. Rumors and stigma drown out words of encouragement to those who need treatment, while those who do make appointments may find themselves bouncing from center to center without getting the help they need. Yet students seem reluctant to acknowledge that we have a problem with talking about mental health, and the consequences of ignoring it any longer are dire. The entire campus community, from SCS to campus coalitions and students at large, must come together to address the faults in how we treat mental health on a clinical basis and in our day-to-day lives.

Part of the reason the campus community has such a difficult time talking about mental health is that there is a widespread case of self-affirmation at work. Since Conn is a liberal-oriented institution, students adopt various means of touting a progressive image. General platitudes about the importance of mental health awareness are thrown about in everyday conversation, and "mental wellness" events are a common occurrence. Students may admit to or channel their struggles via roundabout means—research papers, art installations, films, individual studies—which will invariably garner support from peers.

Press them harder, however, and the façade begins to crumble; the stigma seeps in from the outside and grows impossible to ignore.

"People are trying to be open

about mental health, people are trying to have conversations, but for the most part those conversations aren't happening the way they should be," observed Ashley Camacho '20, an executive board member for Active Minds. The impact of superficial dialogue is severe; not only does it foster an environment of (mis)understanding where rumors can easily overpower facts, but rumors alienate people who may otherwise be open to the idea of getting support.

"Judging from experiences with my friends," Camacho explained, "students seem to get it into their head that going to see counseling services means there's something wrong with them... they're either afraid or think they don't need [counseling] when they really do." Janet Spoltore, director of SCS, concurs: "The most common misconception about [therapy] is this idea that you have to be sick or mentally ill to get help."

Yet numbers tell a different story: 48% of the class of 2016 went to SCS at least once over the course of their tenure at the College, and 28% of the general student body had at least one therapy appointment during the 2015-2016 academic year. These figures demonstrate that a significant proportion of the student body has historically sought counseling, indicating that need is widespread. The issues surrounding mental health at the College aren't just due to stigma, then, but to a variety of additional factors entirely within the College's control.

First and foremost is the intersectionality between SCS and centers like Unity House, the Womxn's Center, the LGBTQIA Center, the Center for Sexual Assault and Prevention, and Student Accessibility Services. A commendable amount of effort has been put toward forming a mental health coalition that

joins these office in order to identify at-risk students and implement outreach efforts. But when it comes to actually embracing intersectionality when treating students, things get more complicated. SCS refers students to various centers if they believe the student's needs will be better met there, but since individuals at those centers aren't trained therapists, the student may find the whole experience to be lacking, so they turn once again to SCS, which once again refers them out to the applicable center. As a result, students grow disillusioned by being shuttled to and from services and venting their frustration to anyone willing to listen, thus perpetuating rumors which turn those who would find SCS useful away.

Suddenly the average length of stay for a student with SCS—six sessions per semester, according to data provided by Spoltore—makes a lot more sense. Working relationships with a therapist can last for years; six weeks seems like a trial period in comparison.

Someone with general expertise may not be particularly helpful for a patient dealing with a specific issue relating to intersectional identity, and thus the patient grows jaded by the system itself. Consider the experience of one junior who wishes to remain anonymous: "I went in for my comprehensive intake [as a first-year] and relayed my life story to the therapist, which included things like verbal abuse and loved ones having mental breakdowns. When I finished, he paused a moment before telling me point-blank that it sounded like I had a traumatic childhood... I started tearing up, not because I was upset, but because I was trying so hard not to laugh at how ridiculous that assertion was... It made me feel like a victim rather than a survivor and a fighter." The

student eventually requested another therapist, but reported that then, "I felt like she didn't really understand what I needed... I stopped seeing her after around six sessions and haven't used student counseling at Conn since; I just go to my therapist back home when I can."

It should be emphasized that these issues are far from a "Conn-only" problem. Campuses across the globe are struggling to properly address student needs. And to the College's credit, a number of cutting-edge programs are in place to help students, from Gatekeeper training (starting Oct. 11) to campus-wide depression screenings and Peer Educator programs. Spoltore urges students who may have had bad experiences with therapists to try again, saying, "sometimes it's just not the right match, and that's okay, it happens," but it's difficult to convince people to do so when rumors and stigma suffocate meaningful discussions about services available to students. As for issues regarding intersectionality within SCS, the College has taken a few steps in the right direction by hiring post-docs specializing in LGBTQIA and multicultural issues, but more can certainly be done.

Intent is all well and good, but ultimately doesn't matter when students fail to utilize services due to stigma or horror stories. Our campus does a lot right when it comes to serving student's mental health needs, but if the College wishes to help all students on campus they need to address the issues which deter students from seeking help in the first place, be it via improvements to Student Counseling Services, new initiatives that aim to provide an outlet for students to confront stigma directly, or more radical changes. •

## Bar Culture

CONTINUED FROM FRONT

students.

But I want to talk about the bars. It costs a lot of money to frequent the bars every Thursday. A beer usually costs a minimum of \$5, and when compared to buying a 30 rack of frat water from Hodges for \$15, this basically means it is 10 times more expensive to drink a beer at a bar than it is to drink a Natty light in your dorm.

This may be a touchy subject, but fake IDs

(which are being used by many, many underclassmen) often cost at least \$50. I don't think that students should have to pay a premium in order to socialize at this school. And \$50 is a lot of money to pay for the average college student. Paying the cost of an Uber, being able to afford to have a car on campus, buying drinks at a bar, and fake ID costs are all expenses that an increasing number of students are choosing to pay in order to participate in the mainstream social life at this school. Morally, I do not think it is right and it

goes against what Conn students believe about equity and inclusion.

I would also like to mention drunk driving. Uber and Lyft are simply not able to provide transportation to the hundreds of students who go to the bars every weekend. I have personally heard stories of Conn students driving drunk leaving a bar. Bar culture becoming mainstream means that more people will be put in much more danger than anyone would be able to find in a Ridge on a Saturday night. •

## United Nations

CONTINUED FROM FRONT

the troops.”

“Here in Haiti,” AP wrote, “at least 134 Sri Lankan peacekeepers exploited nine children in a sex ring from 2004 to 2007, according to an internal U.N. report obtained by the AP. In the wake of the report, 114 peacekeepers were sent home. None was ever imprisoned.”

Let’s hear that again: 114 out of 134 peacekeepers who exploited children in a human trafficking ring for at least three years were sent home. This is a travesty of justice. As Secretary General of the UN Antonio Guterres said on Sept. 18: “We cannot allow the unspeakable acts of a few to tarnish the work of thousands of men and women who uphold the values of the United Nations Charter, often at great personal risk and sacrifice.”

And yet what are these progressive values which threaten to be “tarnished” by the “unspeakable acts of a few,” and how were they being upheld in the UN’s involvement in Haiti?

In 2004, the UN launched the “UN Mission for the Stabilisation of Haiti,” MINUSTAH, following a US-backed coup of their left-wing and first democratically elected president, Jean-Bertrand Aristide. In January of 2004, Aristide had “called for France, the former colonizer of the country, to pay \$21 billion in restitution to Haiti for the 90 million gold francs supplied to France by Haiti in restitution for French property that was misappropriated in the Haitian rebellion, over the period from 1825 to 1947.” Less than a month later, in February of 2004, Aristide was abducted and reportedly forced to resign from office after being told that he and a large swathe of Haitians would be killed if he refused. Following his “resignation,” UN forces invaded Haiti under the guise of stabilizing the country in the wake of the coup’s violence and would occupy the country for 11 years. These forces barred Aristide’s return to Haiti for years—again, under the guise of preventing the violence his return would instigate. In reality, the U.N.’s “peacekeeping” directly involved the economic exploitation of the Haitian people, whose minimum wage averages out to \$120 per month, and the violent political suppression of Aristide’s followers, then a majority of the Haitian people. Under the guise of shutting down drug deals, MINUSTAH regularly raided Haitian slums for the true purpose of pursuing known political radicals—people who advocated for “populist and anti-market economy political forces.” This nice little quotation is taken from a 2008 US embassy cable in which Janet Sanderson, former US ambassador to Haiti, argues against the withdrawal of UN forces from Haiti:

“A premature departure of MINUSTAH would leave the [Haitian] government...vulnerable to...resurgent populist and anti-market economy political forces—reversing gains of the last two years. MINUSTAH is an indispensable tool in realizing core USG [US government] policy interests in Haiti.”

Independent journalists have reported that more than 20,000 people have been reported missing in the span of the UN’s occupation. Hundreds of reports of sexual violence, amongst the ostensible thousands of unreported assaults, were committed by UN peacekeepers in this time. This is the context of the involvement of 134 Sri Lankan peacekeepers in the Haitian child sex trafficking ring. The UN’s own Office of Internal Oversight Services has reported that “acts of

sexual exploitation and abuse (against children) were frequent and occurred usually at night, and at virtually every location where the contingent personnel were deployed.”

The UN really gives a new lively meaning to the phrase “rape and pillage,” for that is exactly what has been and is being practiced by it. One might wonder how the UN justifies or even defines its mission of “peacekeeping” amidst the reality of its violence. In fact, what even are UN Peacekeepers? From the United Nations website: “United Nations Peacekeeping helps countries torn by conflict create conditions for lasting peace.”

Ah, *peace*. Lasting peace. Of course: the people of developing nations seem to be naturally and inevitably prone to bloody conflict, if you take the beneficent register of this claim at face value. Yet military occupation of developing nations in which “conflict” is the product of imperialist violence or a code word for popular anti-colonial independence movements by its people is not a way of keeping peace; it is a way of enforcing a violent imperialist order.

Under the limiting binary logic of our neoliberal political milieu, liberals and some on the left view the UN as a force of good, a vanguard of progressivism in global and globalizing capitalist world. They view its apparently universal establishment of “international law” as an instrument of peace and understanding. Conservatives, the story goes, generally declaim the UN as a powerless or alternatively dangerous powerful tool of liberals. Both imagined sides in this easy-made formula are satisfying their own agenda. The claim that the UN has the power to secure peace internationally, if only this power would be legitimately harnessed, is clearly contradicted by the flagrant disregard for peace and basic human rights shown by UN practices, while the claim that the UN has too much power seems to be contradicted by its contingent inability to act without express approval from its major powers.

Those who love to scream myopically about violations of international law, as if there are sanctions for this breach of “law” or a body capable of and willing to discipline those states in violation, are only fooling themselves; in fact international law, and diplomacy at large, is a farce constructed to facilitate just these “violations.”

Foreign policy, always a transplantation of domestic policy onto the global political stage, is exercised in much the same way. And that’s what the UN is—a stage, or an apparatus—for the major players in global imperialist conquest to divide with justified impunity the bounty of their conquests according to an apparently universal “international law.” Just look at the “Big 5” permanent members of the Security Council: China, France, the Russian Federation, the United Kingdom, and the United States. They are all empires with a long-documented or rising history of violence and which have been permanent, yes, permanent members of the Security Council since the foundation of the UN in 1945.

All right, all right, you might say, so maybe the Security Council isn’t the most democratic format - but what about the General Assembly, which gets to elect 10 non-permanent members to the Security Council for two-year terms? Surely this is a safeguard against the undue abuse of power? All nations in the General Assembly, that is to say, all nations “recognized” as nations by the U.N (a related problem) get one vote each, and indeed many a resolution has passed against the

will of the major permanent powers. And yet nothing is done, indeed, nothing can be done because of rules of engagement, when these major powers enact the very policies the “international community” has voted democratically against, because action requires the agreement of all Big 5 powers. Yes, you read that correctly: every nation in the General Assembly save for one permanent power—say, the US—can pass a resolution against that power, and nothing can happen, because the permission of that power is needed to act. If it sounds paradoxical, it isn’t: this system was constructed for the purpose of facilitating, legitimizing, and reifying imperial power.

Taking a broader look at the UN’s historical track record of strategically exercising geo-political power confirms its imperial direction. Who sent US and Belgian troops in 1960 to the Congo—that newly independent state formerly colonized by Belgium so brutally—to “support” the Congo’s first democratically-elected prime minister and independence leader Patrice Lumumba? And who passively requested—with a Belgian Secretary General at the time, no less—that Belgians withdraw from the Congo while simultaneously facilitating Lumumba’s coup and assassination? There is no question that the United Nations worked to sabotage and ultimately decimate the progress of the Congo in its independence from colonial powers.

The UN’s track record just gets worse. Which peacekeeping organization did nothing but wring their hands when 3 million Vietnamese were killed by the US during the Cold War because the US was the invading power?

What international body supposedly committed to peacekeeping did nothing, and continues to do nothing in the wake of Bashar al-Assad’s massacre of hundreds of thousands of Syrian civilians because these lives are worth less than the consensus of the 5 Omnipotents? And who, more recently in 2016, appointed Saudi Arabia as the Chair of the UN Human Rights Panel almost immediately after “[the posting of a] job advertisement,” The Independent wrote in the wake of this carnivalesque reality, “for eight new executioners, to cope with what Amnesty International branded a ‘macabre spike’ in the use of capital punishment, including beheadings, this year.” These are only a few instances of the fundamental lack of integrity of the part of the UN.

Perhaps the most ironic part of all of this is that an earnest search for the truth - an internet search, say, for “United Nations war crimes” will only provide you with an account of the UN as the global arbitrator of war crimes committed by various nation-states—predominantly, of course, those committed by developing nations—rather than an account of the UN itself as a facilitator or even perpetrator of such crimes of scale; there can be no accountability for crimes enabled and enacted by the UN when the UN has given itself jurisdiction over all crime. Or rather, the powers that be have granted the conglomerate body that is the United Nations international jurisdiction; it is quite obvious that the UN itself does not have power, but rather is the site of the interrelation of competing neo-imperial powers and their permanent interests of expanding capital. We could all stand to think twice before legitimizing in our own discourses the “values of the UN charter” as UN Secretary General Antonio Guterres said, and instead inform ourselves and others about just how much the United Nations and its unspeakable acts need tarnishing. •



# iPhone 8 and iPhone X: When Did 7 8 9?

EMIR KULLUK  
CONTRIBUTOR

Apple regularly turns its annual phone releases into events of epic proportions, and this year was no different. Apple CEO Tim Cook came on the stage to announce not one, but two phones for the Apple enthusiasts out there. The first one was the iPhone 8 and iPhone 8 Plus. If you were to ask most people about the difference between the iPhone 7 and the iPhone 8, they wouldn't have much to say, as there is almost no recognizable difference between the two in terms of design and looks. There are certain differences, though: the iPhone 8 has a glass back, which now allows you to have wireless charging (via the AirPad, another accessory that was unveiled at the event), and it is not offered in rose gold, the color which distinguished Apple products for several technological generations. The iPhone 8 is now faster, and the screen looks a bit better, thanks to the Apple Retina HD display now supporting True Tone.

The meat of Apple's presentation did not have to do with the iPhone 8, however, but with the much-rumored iPhone X. To celebrate the 10th year of the iPhone, Apple unveiled a brand-new phone that had no chin or top section separate from the display; the entire front face is the display itself. The resolution of the screen is better; the two cameras that were horizontal in the back of the iPhone 7 are now vertical; there is a glass back for wireless charging; and there is no home button. Now, one might wonder how the people are going to unlock their phone; if there is no home button to have TouchID, then how can somebody open their phone, or go to the home screen for that matter? Well, Apple ditched TouchID and is now going for a new piece of technology called FaceID. This means that instead of your fingers, the iPhone X will shoot out thousands of dots onto your face to map out a specific facial profile and unlock your phone when you look directly at it. Apple assures its consumers that the FaceID feature will work in the dark, through changes in facial features

such as growth of facial hair or the addition of glasses, and it will only work when your eyes are open and staring into the camera. So, don't get worried about people unlocking your iPhone X by holding it to your face while you are sleeping.

Even though the event was not bogged down by questions regarding FaceID and its supposed implications into our everyday lives, the horrors of these iPhone improvements started to come to light as the excitement of the event wore down. Just after the iPhone X was announced, Senator Al Franken (D-Minn.) contacted Apple regarding the safety and security of the FaceID feature. This move indicates that the government is interested in the facial identification features and the profiles created by this feature. If this sounds Orwellian, it may be because it is. If the government has access to the facial profiles of millions of iPhone X users within the country, this would mean the total loss of privacy on a biological scale. First, it was the fingerprint, and now it is the facial profile. This opens a whole new lot of possibilities for the government and corporations. What if Facebook could show you ads based on the movement of your eyes looking at objects on the screen? What if the government could use CCTV cameras to track you based on this facial profile feature? FaceID, if not handled correctly by Apple, could cause the opening of Pandora's box once again.

However, given Apple's need to protect its positive public image, the company did not focus on these potential disasters of FaceID, but rather on features that they thought were more important. This more important feature that Apple proudly boasted about during their iPhone X reveal is the "Animoji," where the face scanning features of the iPhone X could be used to animate specific emojis with whatever the user is doing with his/her face. During the reveal trailer of the phone, the company debuted animated versions of the monkey, unicorn, alien and poop emojis. So there is another problem that the customers shouldn't worry about: being even more expressive with their emojis.

Apple tells its consumers they

shouldn't worry about all of these possible negative outcomes of face scanning technology, and the company might be right about that, but there is one other thing concerning most consumers: the price. The iPhone X has a starting price of \$999.99, but if a consumer wishes to upgrade storage from 64 GB to 256 GB, the price skyrockets to \$1149.99. If you thought that you might want to opt out for the iPhone 8 instead, the cheapest option starts at \$699, with the iPhone 8 Plus starting from \$799.

The reveal event for these two new lines of phones left people on

the fence and with a lot of questions. Is the iPhone X actually worth its price? Why get an iPhone 8 when there is the iPhone X? Why get an iPhone X when there is the iPhone 8? Does anybody remember the headphone jack? Why did Apple get rid of the headphone jack? These are questions that everybody wants answered, but unfortunately they will not be answered until both of the phones are on the market and being used by the masses. The iPhone 8 gets an earlier release date, Sept. 22, while the iPhone X will be released later this year, on Oct. 27. •

## 20th Annual Sound Lab Foundation Lecture **Joshua Green: Donald Trump and the Future of Nationalism**

Thursday, October 19 at 4:30 pm  
Evans Hall, Cummings Art Center



Joshua Green is the author of the *New York Times* bestselling book *Devil's Bargain: Steve Bannon, Donald Trump, and the Storming of the Presidency*. A 1994 graduate of Connecticut College, he is the senior national political correspondent for *Bloomberg Businessweek* and a columnist for the *Boston Globe*. Green will speak on how he began reporting on Bannon's relationship with Trump, the 2016 campaign, and the future of Trump's nationalist politics following Bannon's dismissal from the White House.

# Scrutinizing Protest: Are Walkouts Effective?

SUGURU IKEDA  
CONTRIBUTOR

Intersectional oppression exists on various scales, from campus to country. When we face intersection-

al violence, whether directly or indirectly, one of the ways in which we fight back is by walking out. Walkouts are a form of social protest where we drop what we are doing in the middle of everyday life, ceasing to turn

the cogs of the society of which we are a part. Examples include walking out in the middle of a college class, ceasing to work and/or letting work happen on Wall Street. Of course, the Occupy Wall Street movement was more than just a walkout, but also an occupation. Usually, a walkout shows resistance and/or solidarity against a certain issue, as in the case of the Deferred Action for Childhood Arrivals (DACA) Teach-in/Walk-out on campus (Sept. 11). Sometimes, a walkout lasts for months and aims to disrupt those unaffected by the injustice at hand. In this way, the case of the Occupy Wall Street Movement which started in July kept its momentum until December. Whether the protest is short-lived or prolonged, a walkout shows a group's stance on a certain issue via physical presence.

Often, while the ultimate aim of a walkout is to cause tangible change in the institution or system out of which a group walks, many also know that one walkout is not going to solve a problem that has been existent for years. The recent DACA walkouts highlight this point. DACA, an immigration policy that grants a temporal right of access to work permits under certain conditions, was rescinded on Sept. 5 and sparked walkouts on campuses countrywide. We had a DACA Teach-in/Walk-out on campus, initiated by collabo-

ration of students in Movimiento Estudiantil Chicano de Aztlán (MEChA) and professors. The aim of it was not just to show resistance and solidarity, but also to provide facts about DACA and the contributions undocumented immigrants have had on the country, such as paying roughly \$11.74 billion in taxes. DACA walkouts such as these are happening on college campuses and at high schools across the country.

Another example of a walkout happened at the University of Michigan on Sept. 25. The walkout was spurred by the N-word being scribbled onto name tags of three black students. The walkout, which slowed the local bus system, highlighted the inconvenience faced by marginalized people on a daily basis.

Unless there is a miracle, walkouts do not often lead to visibly large changes. Rather, the aim in each of these cases is to show resistance and solidarity through physical presence. The walkout happening is itself a show of success. In order to have a walkout, protesters have to physically organize and act. Clicking buttons to show support on social media does not take the same amount of effort and courage that walkouts do. When participating in a walkout, to greater or lesser degrees, individuals put themselves in a vulnerable position and risk harm. In other words, protesters see enough cause to risk a part of, if not their whole lives in showing resistance and solidarity. Walkouts put protesters in close proximity to people that are affected by the issues being protested. Walkouts, and occupation which often accompany them, has been effective upon its success by nature.

One of the arguments against walkouts as a method of protest, especially on college campuses, is that they are not worth it. As a college student, we pay a high price for the classes from which we walk out. As we have noted, a walkout on a college campus, or multiple walkouts on multiple campuses, does not realistically cause governments to change their minds and bring about a resolution. Perhaps skipping classes that we pay for to participate in a walkout may not be the smartest choice.

On college campuses, by participating in walkouts we risk potential physical and mental/emotional harm as well as missed classes. Yet, this worry resides completely within a system of intersectional oppression. First of all, not taking any action to address oppression is standing on the side of the oppressor; there is no such thing as an innocent bystander. Secondly, our worries about tuition would not exist were it not for our own occupation of a privileged environment. This privilege does not just visit us by chance; to varying degrees, we are here as conscious participants of institutional, intersectional oppression. The very fact of being a student in a college puts us in a position of power, which if we wish to go against intersectional oppression, we have to constantly work to destabilize and dismantle. Walkouts, in their very nature of disruption, have this function because they force oppressors to acknowledge resistance, a disturbance of their peaceful, un-oppressed life. To walk out of class is acknowledgement of the fact that there are things far more important than sitting comfortably in class. •

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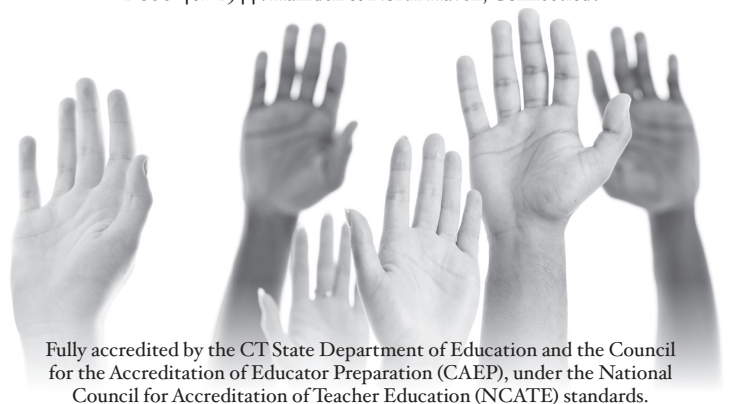
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# Music Faculty Members Showcase Talents

SOPHIA ANGELE-KUEHN  
ARTS EDITOR

"Please stay for the second part," joked Professor-James Dale Wilson, co-chair of the music department with Professor John P. Anthony, before the start of the concert. "It's just as important as the first part in that it's great."

No one was going to leave Evans Hall, anyway. The music hall in Cummings was nearly full for the Music Faculty Showcase on Sept. 22 and contained surprisingly more students than colleagues, friends, and family members of those playing that night. But then again, all music department events are free for Connecticut College students.

"Our showcases give our performance faculty the opportunity to perform for our students, especially our newest students, and display their tremendous skills on their various instruments and voices," explained Anthony on the concert's purpose. "These showcases also give us an opportunity to present something festive right at the beginning of the new year."

Nine music professors and instructors at Connecticut College performed that Friday evening, and they each had something unique to offer to the curious listener.

The first piece was by Professor Peter Jarvis on percussion. The wooden stage was dark, except for a corner lit up in gold, illuminating the four clay pots placed on a table. For his performance, he recited a Homeric Hymn titled "To the Earth" while rhythmically and fluidly hitting on the clay pots with percussion mallets, sometimes even spinning them around the inside of the pot's rim. The hymn is about giving thanks to "the Earth, Mother of all" for all that it offers. The last line is "Hail to you, Mother of life, you who are loved by the starry sky; be generous and give me a happy life in return for my song so that I can continue to praise you with my music."

It was mystical, exotic, almost religious, and a very powerful kick-off to the show.

Next came the baritone singer Professor Maksim Ivanov singing "Ah, per sempre io ti perdei" (Ah, forever have I lost you) from Act 1, Scene 1 of Vincenzo Bellini's Italian opera *I Puritani*, with Professor Patrice Newman flawlessly playing piano accompaniment. According to Ivanov, the piece is about "impossible lost love, forever lost love..." In the play, his lover is

now in love with someone else. His reverberating aria was somewhat ironically upbeat, with an essence of sadness and thoughtfulness at certain parts.

After his say, soprano Jūratė Švedaitė Waller came onstage in a long black dress and her sad and aching aria "Pace, pace mio Dio" (Peace, peace my God) from Verdi's *La Forza Del Destino*.

Surprisingly, Ivanov came in once again to perform the Violetta / Germont duet from Verdi's *La Traviata*. They both seemed to play out a scene, with the man attempting to speak to the woman, who has her head turned away and arms crossed. Finally they fight and confront, ending with "Germont" taking off his glasses

classical guitar. Without any sheet music, he played soothing Renaissance pieces including "Can She Excuse" and "Mrs. White's Thing" by John Dowland (1563-1626) with strong and quick picking.

Kelli O'Connor then graced the stage again with her oboe. With Patricia Newman playing piano, O'Connor performed a lovely, flowery, romantic "Moderato" and "Poco allegro" in "Sonatina for Clarinet and Piano, H.356" by Bohuslav Martinů, which perfectly matched the festive red dress she was wearing.

To close the faculty showcase with a bang, Professor Joshua Thomas saved his saxophone and his light green button-down shirt for last. The dramatic, deep "Sonate for Alt Horn (or saxophone) and Piano" by Paul Hindemith recalled memories of rainy nights spent indoors by a fire with the instrument's slow and holding notes.

Then came a surprise: Thomas explained that the composer Hindemith penned a poem for the piece, which is meant to be recited by the horn player and pianist before the final movement. Instead Asa Peterson, a saxophone student of Thomas, recited the poem to an intrigued audience. The poem itself describes the sound of the horn/saxophone as evoking the yearning for the distant past, and therefore must be played meaningfully and slowly "amid [the] confusion," which is symbolized by frantic piano playing on the part of Patrice Newman.

It was a unique ending that mirrored the beginning, thus tying the whole concert together.

"I thoroughly enjoyed the faculty Concert," Strugatz said after the performance. "I like how the students are able to see what the music faculty do outside of the teaching in the classroom." This enthusiasm was apparent in all attendees that Friday evening.

"We deeply appreciate the enthusiastic audience at the Showcase concert last night," commented Anthony on Saturday afternoon.

And how long did these faculty members practice to perform so skillfully, outside of classroom time? "They often use some of the time during the summer to prepare these concerts. That is partially why we program them early in the semester," said Anthony, whose birthday was announced by the performers at the concert's end. "Happy Birthday" was played on the piano and saxophone, with the audience's voices guiding them. It was even revealed later that it was Kelli O'Connor's birthday as well. After the show, marble birthday cake was waiting for all in the foyer. •



Photo courtesy of Sophia Angele-Kuehn

to pinch the bridge of his nose and the woman crying. It ends, however, with both of them clasping hands.

"I went to this concert last year and I especially loved listening to the opera," said attendee Natasha Strugatz '20, an Art History major and English minor. "I was excited to go back to hear the opera again this year."

To severely contrast with the opera singers' ringing voices, Libby Van Cleeve, Kelli O'Connor and Rebecca Noreen played a trio for oboe, clarinet and bassoon, respectively, by George Auric. It was lively, fun music that made one think of a fall festival. Even the faculty members playing were animated with their bent knees and rapid fingering to keep up with the tempo.

After intermission, the warm stage light came on again to showcase Professor James McNeish and his

## Saturday Reviews: A Far Cry and *Trudeau*

SAADYA CHEVAN  
BUSINESS MANAGER

The evening of Saturday, Sept. 23 was a momentous occasion for the College as the 18 member self-conducted orchestra A Far Cry opened the onStage series in Palmer Auditorium. The concert opened with Johann Sebastian Bach's Brandenburg Concerto No. 3 played by a smaller complement of the orchestra, reflecting Bach's original scoring. The players performed the piece beautifully and breathed new life into this well-worn classic. It served as an excellent prelude to the rest of the concert, which continued with Philip Glass' Symphony No. 3 for chamber orchestra. This piece highlighted the individuality that a self-conducted orchestra can enable in its players with each of the sections easily audible throughout the piece; the third movement was machine-like in its quiet but fervent intensity

with each section of the orchestra distinctly expressing the role required of it. Both pieces in this first half of the concert were very well received by the audience, and at the end of both applause continued even after the performers had left the stage.

Following the intermission, A Far Cry returned to the stage with pianist Simone Dinnerstein, who is recognized internationally for her 2007 recording of Bach's Goldberg Variations, for two piano concertos by Bach and Glass. In this portion of the concert the orchestra's violins were positioned in a pre-1920s antiphonal arrangement with first violins on the front the left side of the stage and second violins on the right, rather than the more common modern arrangement of first and second positioned together on the left side. The antiphonal arrangement created a wonderful stereo effect for the violin parts of both pieces.

Dinnerstein was positioned facing away from the audience and toward the orchestra; the same position that a pianist doubling as both soloist and conduc-

# The Land Between Captures Stories of Migration

JOZETTE MOSES  
CONTRIBUTOR

The opening scene of the film *The Land Between* features hundreds of dark and shadowed figures moving through the illuminated lights of lamp-posts and helicopters rising from three erect barricades. The figures are blurred, and as a result seem to mesh into an unresolved hoard of black silhouettes, indistinguishable from one another, unrecognizable as individuals.

The opening scene of *The Land Between* does not feature the journey of blurred animal hoards, but rather the film documents the journeys and attempts of sub-Saharan peoples migrating across the Spain-Morocco Border. The city of Melilla, positioned at the Northern coast of Morocco, is recognized as a sovereign Spanish enclave. As it is situated on the brim of African territory, the city has become the sole route for African migrants seeking refuge or European citizenship. While the position of the Melilla border has aided in

accessibility for migrants, the separation between the European and African sovereignty by three nine-foot fences entangled with solid barbed wire and razor wire rings substantially minimized their chances of crossing the border. The fence is financed by the Spanish government and substantially funded by the European Union. European authorities have also elicited the aide of Moroccan and Spanish law enforcement to assist in the exertion of authority and preservation of the border. Despite these challenges hundreds of migrants continue their attempts to cross the fortified Melilla border desperately seeking a new life.

Among the hundreds of African migrants traversing towards Spain, the film focused on a Malian camp functioning in the Gourougou Mountains of Morocco, and specifically individualizing the stories of Yacou and Aicha. Yacou migrated from Mali at 18 leaving his young wife and child behind. When asked why he left Mali he replied, "No member of my family has anything. I was the first adventurer." His deci-

sion to migrate was economically motivated as his hopes after arriving in Spain were to make "his fortune." Though as he shared his future aspirations, the difficulty of his current situation hindered the thought that he would ever stand on European soil. Aicha, a mother of four, fled from the civil war in the Ivory Coast to the Mountains of Gourougou while pregnant with her fourth child. After finding her husband tortured and dead in their family home, she became a political refugee in an attempt to escape the violence surrounding her. She applied for asylum when she arrived in Morocco, and she was denied. Aicha was forced to make the decision to return to war or to escape death in the Mountains of Morocco.

Both Aicha and Yacou discussed the unfathomable adversity of their daily lives; in fact, this constant adversity was referred to as "suffering" throughout the camp. The film featured the migrants two-hour walk to retrieve water, sleeping in tents forged from plastic and cardboard, and discussed the brutality of Moroccan and

Spanish police. In an effort to display how these brave individuals stay in high spirits amidst obstacles, the film contained a spirited football game and a boisterous community dinner.

Australian filmmaker David Fedele began the film during the Winter of 2013 and concluded in Spring of 2014. During his filming period in Morocco, he was able to capture a small, but seemingly impactful account on the sentiments and hardships sustained by sub-Saharan migrants in 78 minutes. The constant need to look away from the scenes or physically cover one's eyes became routine during its presentation. The scenes of Aicha's four young children walking down from the mountains of Gourougou in search of food or her youngest child—a small baby—offering her his food in their cardboard tent forged a strong emotional responsibility to protect the children from the only life that they know. Fedele utilized meals as a setting to divulge testimonies and stimulate conversation, effectively receiving the unedited

opinions from the migrants. As it is embedded within Malian culture to sit and eat for hours discussing the happenings from day to day, the authentic and maintained culture of the Malian camp community is admirable in their strenuous situation. Unsurprisingly, the film's content and emotional resonance demonstrated a successful execution as it received a total of five awards including "Best Film" from Naples Human Rights Film Festival (2014) and the "Crossroads Award" Festival delle Terre (2014). The realities of migrant circumstances left viewers with a humble and forthright stance on migration and a motivation to aide in their crossing. Undeniably, Fedele's decision to film the clandestine migration expresses genuine interest in the subject, but as Fedele believes in dispersion of knowledge the film is publicized on YouTube for free. Though the seemingly humanitarian intent of the film do not go without critical questioning of the film.

At a screening hosted by

CONTINUED ON PAGE 16

## Yaa Gyasi

CONTINUED FROM FRONT

gration Advocacy and Support Center (IASC). Chris Barnard, an Assistant Professor of Art at Conn, explained that this is not only "a fundraiser for IASC," but the space is also "a teaching tool" for the students and community. Having an understanding of the importance of the setting for this reception made the evening's experience that much more powerful. I, along with other Conn students, swarmed Gyasi with praise, questions, and the earnest request that she sign our book. As a group, we slowly traveled over to Palmer Auditorium and found seats, excited for the discussion panel between Gyasi and Professor Etoke, Associate Professor of French and African Studies at Conn.

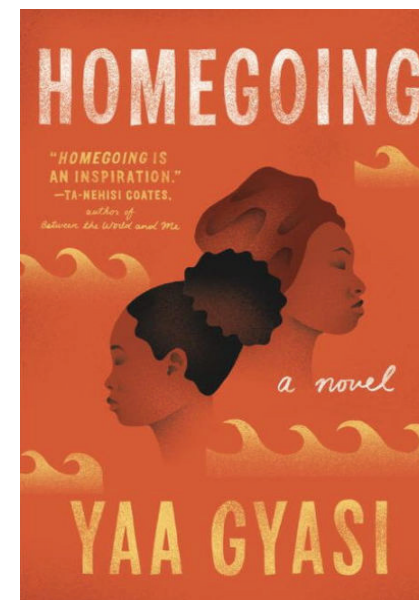
Side-by-side on stage were the new "Connections" poster for the College and the "One Book One Region" poster which stated: "connecting communities page by page since 2002." Dean of the College Jefferson Singer opened the panel, followed by Betty Anne Reiter, director of the One Book One Region

program, who gave a short speech about the importance of "One Book One Region" and how reading *Homegoing*, in particular, allowed us to "remember and confront our difficult histories." After an introduction by College President Katherine Bergeron, Etoke and Gyasi began their discussion. Etoke asked Gyasi several questions regarding her book and inspiration, and had Gyasi read a passage from a chapter, in which a character named Yaw addresses the types of storytelling in history to his students. Etoke asked how silencing and forgetting the past shapes the identity of the characters in the novel, as well as humans in general, to which Gyasi replied, "things we forget allow us to create a new path." This comment relates to a response she gave when I asked her during the reception why *Homegoing* is an important read for first year and college students. Gyasi said that "one thing I hope that this book does is help people start to think about where they fit in history and that's something certainly first-year college students are trying to figure out." After the panel between Gyasi and Etoke, they opened up the discussion

to all members of the audience, which included Conn students, families, and local community members and erupted into conversations involving slavery, the heroin epidemic of the Harlem Renaissance, advice for aspiring writers, and the meaning of character's names. After this dialogue, everyone left the auditorium, many eager to have Gyasi sign their book.

I was surprised to see how interconnected this reception turned out to be; a book that seemed so central to only first-year students, as we all read the novel for summer reading, reached out beyond the campus to all who enjoyed Gyasi's literary talent. The themes in *Homegoing*: identity, racism, storytelling, Africans place in America (to name a few) are present within the Intersections exhibit in Cummings, as well as the Center for the Comparative Study of Race and Ethnicity, which is one of the five interdisciplinary academic centers at Conn. These themes are in the forefront of today's political climate given the threats to DACA and the racism and white supremacy seen in the tragic events in Charlottesville. As Gyasi pointed out,

there are "scars that affect society," but hopefully through novels, publically open forums like this one at Conn, and educational resources for students and the world at large, can make an impact on our world for the better. •





# On *S-Town* & Other Linguistic Labyrinths

JAMES MURRAY  
ARTS EDITOR

As exemplified by its no. 24 spot on top podcast charts, *Shit Town*, hosted by NPR's Brian Reed, was one of the most popular podcasts of the past summer. I first heard significant buzz about it from family members, and as the summer progressed, I started hearing more and more from friends and coworkers. Often driving to visit friends and family on the weekends, I had some time on my hands and decided I would give it a shot. It took me a while to come around because I was initially confused and not very intrigued by descriptions of the podcast. After the first couple of episodes, however I was completely hooked, and I didn't quite know why.

The best way to explain my experience listening to *S-Town* is to draw a parallel to a speech my dad gave a couple of years ago. He was starting a new job as head of a school in New Jersey, and that October, he spoke at an assembly thrown to welcome him into the community.

The speech took place in the field house on campus. I immediately noticed my dad seated up on the dais, a wry, nervous smile on his face. I like to think I can read my Dad's facial expression and body language pretty accurately at this point in my life. Up on the stage sat my dad with the corners of his mouth slightly upturned, occasionally pulling at his mustache, with his left leg crossed over his right and his left foot bouncing almost imperceptibly. But my most important observation had to do with his eyes. They were steely, searching, and laser-focused.

Putting all of this together gave me a momentary feeling of self-transcendence, when I could see the situation from my Dad's perspective. Excitement shone through his slight foot bounces, nerves made themselves evident through the occasional tug of facial hair, but his eyes proved confidence and command of the situation. And the smile? It basically served as a wink, letting my family know that he was comfortable, and to help

put us at ease too. It's the type of smile that in daily interactions with my Dad almost always precedes a witty quip, facetious reprimand, or the elusive instance of polite sarcasm.

My family and I breathed a collective, shallow, apprehensive sigh and exchanged smiles, nods, winks, or for my younger brother Henry, a cowbite. The speech was long and the first 8 minutes were grim. My dad outlined some of the darkest tragedies or disasters in Western Civilization including the Spanish Flu, the Bubonic Plague, the Crusades, and everything in between. It's safe to say that the subject matter seemed a little surprising and out of place. The tone throughout this part of the speech was unequivocally sad, maybe even a little hopeless, but his carefully chosen words reverberated through the fieldhouse with self-assurance. People hung on every word. Everyone except for the family and friends in the front row seemed to be wondering: 'What's the new guy doing? Where is this speech going?'

There were many moments that had a similar effect on me when I listened to *Shit Town*. What's the point, I remember thinking on more than one occasion while listening to the podcast. It seems like this producer might be wasting his time investigating this murder reported to him by a random individual who doesn't possess a shred of evidence. Who is John B. McLemore, and what does he owe the town of Woodstock? What do the town clerk, buried treasure, a college chemistry professor and

an antique clock have to do with one another? There were so many moments during the podcast that were puzzling, downright tragic, or seemingly off-topic. But Reed knew how to keep his audience engaged, and it reminded me of my Dad's ability to do the same.

My family and I weren't nervous during the darker part of my dad's speech. We knew my dad well enough, knew the type of person, writer, and speaker he was. So we sat there hanging on every word like the rest of the audience, but instead of being internally quizzical or confused, we bore looks of patience, recognition, and comfortable familiarity. Sure enough, like a tide rising to meet the wiggling toes of an anxious toddler, the speech reached its climax and leveled out, the themes sinking into for the audience like water into damp sand. My dad explained that in the darkest of times in history, the most important bellwethers for change, progress, and growth were those poets, philosophers, artists and brave individuals who dared to go against the grain or disrupt the social fabric.

This was what listening to *S-Town* was like: a confusing, beautiful, eclectic story. It's one in which the listener worries consistently if they're simply tuned in to hear about the frustrating misfortunes and trials of a brilliant, troubled man somewhere in Alabama, or if there's actually a point. It takes Reed a long time to get there, and it requires tremendous patience. But I promise that Tyler Goodson's tattoo parlor, the town clerk of Woodstock, the hedge maze, or the antique clock workshop all contribute in different ways to understanding the point of this podcast. Just like my experience sitting in that overcrowded, poorly air conditioned field house two years ago, when you're losing patience and want to tune out or turn off, you can't because all of a sudden the story or the speaker simply has you. You can't help but be absorbed, intrigued and empathetic. You can't help but follow along on a one-of-a-kind journey that brings with it magnificent and exhausting emotional peaks and valleys. •

# Caterpillar Army

LAUREN BARETTA  
OPINIONS EDITOR

Then.

Mother's lips meet gravel blackened knees  
and bug stung toes,  
while mice host tea parties in Father's  
beard.

Dandelion lovers taunt Mother.  
Almond whites surrender from the  
clothesline.

She's spent too much time building rivers  
in the sky  
and homes underground.

Father protects a nest of blue eggs from  
storm,  
convinced life is worth rescue.

Now.

Children stab with window frames,  
flower shaped scars don't belong on soft  
skin.

Rattled, caged and confused,  
Mother and sunflowers vanish.

Chalked lines on sidewalk fade with rain,  
avocados in the corner store rot.

Father's currency is sludge  
and digging is hard.

Children make mud pies under oak tree,  
new life squirms below.

Red robins on the plastic swing set  
consume the caterpillar army one by one.

## CROSSWORD KEY

R	A	D				E	P	N				S	O	S
O	V	E	R				R	E	A	D		C	U	S
T	I	M	E	S		J	E	S	S	I	C	A	D	A
		O	F	T		O	C	T	A	G	O	N	S	
J	A	N	U	A	R	Y	H	O	L	I	D	A	Y	
E	M	I	G	R	E					T	E	L		
S	I	Z	E		P	A	O	L	A					
T	E	E				J	D	A	Y			P	E	R
						A	D	D	E	D		A	R	L
					M	I	S				O	F	F	E
			J	U	S	T	A	N	O	T	H	E	R	D
			A	S	T	O	N	I	S	H		A	A	
J	A	M	E	S	R	O	D	A	Y		R	I	T	Z
L	O	I	S		E	L	E	M			D	O	E	S
O	L	E				E	S	A					R	E

## Saturday Reviews

CONTINUED FROM PAGE 12

tor would use. However, it was very clear throughout this half of the concert that she was acting more as collaborator than leader of the orchestra as one could see that she was constantly looking towards the various sections that were performing with her. Once again the Bach Concerto for Keyboard and Strings, BWV 1058 served as excellent preparation for the Glass piece that followed. Dinnerstein performed it on a college Steinway.

The concert ended with the highlight of the evening, Glass' Piano Concerto No. 3, which was written specifically for Dinnerstein. The concerto had been premiered only the previous evening at Jordan Hall in Boston by Dinnerstein and A Far Cry, so the college was treated to the excitement of hearing its second public performance. Interestingly this is the first non-programmatic concerto by Glass as his first two were written on the themes of the Tirol and Lewis and Clark respectively. To set up some context for the piece, in her address to the audience at the beginning of the concert Miki-Sophia Cloud, who served as concertmaster for this piece, noted her amazement at how despite past and present turmoil, almost three centuries after Bach crafted his concertos on the program Glass continues the compositional tradition with similar practices.

The concerto opened with a solo for Dinnerstein, which she played very well. As the piece continued this opening solo would be played and altered by various sections of the orchestra as the aural prominence of soloist and accompanist seemed to switch between pianist and orchestra. Each movement seemed to carry on directly from where the last one ended, and given the program's lack of information about individual movements for any of the pieces, the breaks between movements felt more like musical pauses in this concerto. Dinnerstein displayed particular virtuosity at the end of the piece when a repetitive melody in the lowest octaves of the piano required her to cross hands many times in the final minutes.

Perhaps the most unexpected event of the evening was the acoustic success provided by the music shell set up in Palmer Auditorium. Most presentations in Palmer use amplification, so it seems surprising that sound carries so well in the auditorium (although I seem to remember Abigail Washburn complimenting the space two years ago when she was here). Overall, A Far Cry and Dinnerstein's appearance has certainly been a highlight of recent arts programming here at Conn. I certainly look forward to seeing more phenomenal artists with the OnStage series.

Also on view earlier that weekend was Wig & Candle's premiere production of *Trudeau*, a one-act comedy about a family that decides to walk to Canada. The play was written by

Trevor Bates '18 and directed by Misao McGregor '18. It depicted a country that many would compare to our own, ruled by a dictatorial president who is fond of making addresses on TV that often rhyme. This part was voiced by Carson Bloomquist '18 and portrayed by shining a flashlight on a sock puppet. At one point the president goes so far as to declare war on all countries except our own, and promises to send anyone attempting to flee the country to the front lines, which certainly worries our by then confused and exhausted family.

Particularly notable members of the evening's cast included Sarah Sugg '21 who portrayed Bella, a 21 year-old single mother worried about her and her daughter's future. Sugg portrayed the complex emotions and motives of this character excellently. Kayle Waterhouse '20 showed her versatility in the roles of Mary-Beth, a waitress and CIA agent who becomes a love interest of one of the family members, Ollie, one of the characters assisting the family's escape to Canada who later has to awkwardly explain why he was spying on them, and an uncredited role as the new president who restores order to the nation. In all of these roles Waterhouse brought a grace and kindness that made one understand the family's trust in her despite her obvious untrustworthiness.

Catherine Healey '18 gave a wonderful portrayal of Denise, a woman whose behavior indicates confusion and anxiousness about her place in her family and community. She is the one who sets the family's Canada trip in motion despite her obliviousness to the obvious challenges created by their fleeing to the wilderness. Charlie Gold '18 shone in the role of Lil' Sue, Bella's infant daughter who, in the tradition of Family Guy's Stewie Griffin, is constantly voicing her views on the actions around her to the obliviousness of the others around her but to the delight of the audience at one point stating the obvious message about the play: "It's an allegory for Trump." He also provided an excellent performance as Maxine, a 7-Eleven attendant who gets caught up in the family's misadventures.

Overall the production of *Trudeau* proved itself a worthwhile endeavor for Wig & Candle. My main criticism of the show was that the beginning did not make clear why the characters decided to walk to Canada as they left before we even saw Bloomquist's first monologue as the president. In fact most of the scenes in the play didn't seem to touch directly on politics. The piece's effectiveness seems to hinge on having an excessively authoritarian occupant of the Oval Office. In terms of production Jack Beal '18 created an intricate and incredibly effective sound design that set up each scene very well without being too obtrusive. Costume designer Brittany Krasner '19 dressed the performers excellently in ways that really reflected their personalities. •

## Changing Tune at the Barn

ELIZABETH BERRY  
CONTRIBUTOR

After attending a delightful on-stage performance by the orchestra A Far Cry featuring Simone Dinnerstein on piano at Palmer Auditorium, I headed over to the Barn for my second campus concert of the evening. Having arrived late, my friends and I stood on the growing line in the cold, desperately waiting for the students guarding the entrance to announce there was room for "three" rather just the lonely "one." After forty minutes during which our entourage dwindled, my friend and I entered the surprisingly small room where at front the band JBQ was sending out waves of smooth jazz.

As a first-year, this was my first time attending a performance at the Barn. Upon entering, we walked down a skinny hallway that divided a small room with extra equipment, cords, and chairs and a larger room where the band was playing. Graffiti, some more bolder in message than others, covered the walls. However, what caught my eye was a pair of light wash jeans pinned to the wall—perhaps this could be a whole story within itself. In addition to the colorful artwork, the multicolored stringed lights added to the mellow, yet social atmosphere instilled within the Barn. Playing on the back wall was a repeating animation of what I can only describe as either an exploding star or a close-up selfie of the sun; regardless, it was amazing. Beal explained that this projection was the band's own design, and they developed it so that it was "responsive to the sound in the space." Due to this attribute, Beal said that they had a sense of how "the projections would behave," but they "did not have any power over exactly how it expressed itself." Throughout the night, these changing patterns roamed across the walls, adding to the creative and warm ambiance. Lauren Cress, a first year at Conn, said that "the aesthetics of [the Barn] were relaxing and not too wild, which was great for [this] event." The bohemian environment meshed extremely well with the jazz.

Swaying to the music, I felt my body begin to warm up—

probably because there was at least a twenty degree difference from the outside to inside the Barn—and relax. The long wait was definitely worth it. Although I missed the opening act by Free Beer, a band which had taken on the temporary moniker "Free Wine" to match the evening's classy vibe, I was more than satisfied listening JBQ's set. JBQ has four members: Asa Peters on sax, Josh Hausman on drums, Taylor Copeland on guitar, and Jack Beal on bass. In order they played "Autumn Leaves," "Mr. P.C.," "Sea Journey," and "The Saga of Harrison Crabfeathers." I'm more of an old rock 'n' roll or alternative music type of girl, but Saturday night opened my eyes to the world of jazz. Similarly, Cress said that she is not "usually one for voluntarily seeing a jazz show, but the music was calming and lifted [her] spirits." In particular, I was impressed by the amazing talent of Peters, who plays the sax. Each band member played off of each other's instruments in perfect harmony. With each varying piece, the audience began to find their own dance style, but no matter how each person was moving, we were all united by the music. The forty-five minutes flew by and I was sad when the bright lights came to reveal reality. I felt as if I had left campus for a brief moment in time and was at a concert in a city, not inside a former squash court. This is one of the many powers of music: it transports you to an alternative place where stress and worry cease to exist, only to deposit you back to reality with a refreshed state of mind.

It was a rather musical weekend at Conn. From classical to jazz, students opened their ears to various sounds. By going to both performances, I felt an even greater appreciation for music. I was able to listen to an orchestra play classical pieces, but also witness a band play a totally different form of music with the same concentration and complexity as the orchestra members. I am inclined to say that I enjoyed the Barn concert more than A Far Cry—mostly because I was able to dance to the music at the Barn—but regardless of genre, both performances exemplified the transformative power of music to anyone willing to listen. •



# Masterpieces and Local History Celebrated in Lyman Allyn Show

EMILY RUBIN  
SOCIAL MEDIA COORDINATOR

The first work you'll see as you enter "American Perspectives," an exhibition at the Lyman Allyn Art Museum, is an incredible Thomas Cole painting, *Mount Etna from Taormina, Sicily* (1844). Cole was the founder of the Hudson River School, which spurred a new American landscape movement in the early nineteenth century. His success as a painter eventually brought him to Sicily in the 1840s. Cole created multiple paintings of Mount Etna, and the Wadsworth Atheneum in Hartford has one from just a year earlier.

The works on view in "American Perspectives" are part of the Lyman Allyn's permanent collection and highlight some of their finest works. The exhibition spans five rooms with more than 120 pieces, including art from the 18th through the 20th centuries. There are also a few works on loan from other museums. Among those belonging to the Lyman Allyn, some were newly acquired for the exhibition, while others were not previously on display.

"The thought behind the show," says Tanya Pohrt, a curator hired specifically for the project, was to "re-interpret" the collection, and put new art, including some of their best works, on display. "There were multiple parts of the goal [behind the show]," says Pohrt. "To better utilize and understand the highlights from the collection. To assess the collection, and to reevaluate and reflect. We tried to think about what makes the collection special." Before coming to the Lyman Allyn, Pohrt previously worked at the Yale University Art Gallery for three years, as a fellow in American

painting and sculpture, during which the Gallery underwent a renovation and expansion. This renovation had quite similar aspects to "American Perspectives" which was opened last November.

"It had been in the works for a few years," Pohrt said about the idea of the exhibition. "We wanted to redo the galleries—they had been static and mostly unchanging for about fifteen or so years." Preparing the museum for the

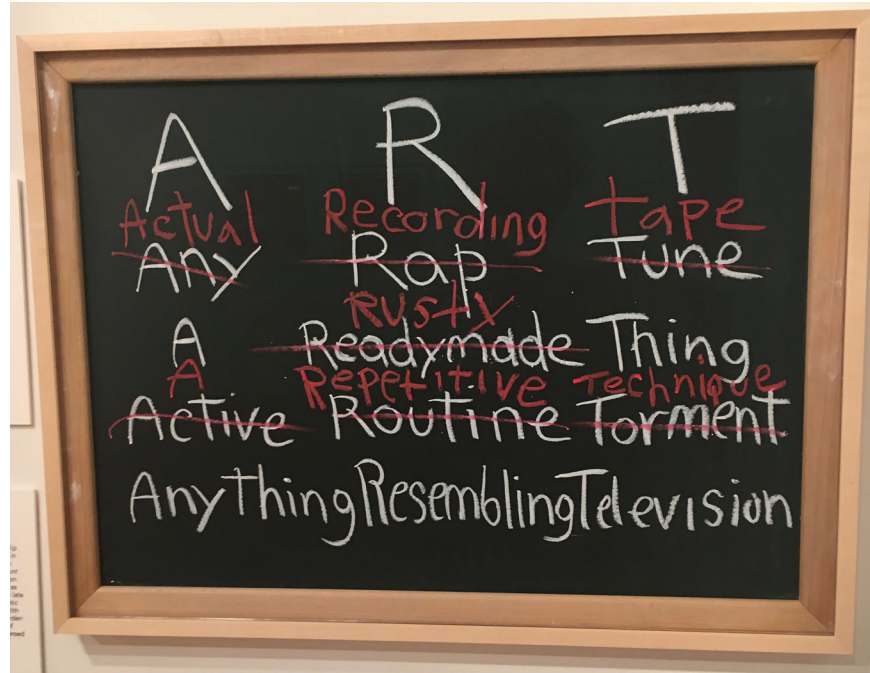
includes large section labels with general information about each time period featured. The exhibition and renovation were made possible by a generous grant from an anonymous donor.

Part of the appeal of the show is that it celebrates local history and emphasizes regional stories and artists. 18th century silver is among the items displayed, some previously belonging to Paul Revere, and furniture, including a mag-

American Impressionist works from the 1880s document the art colonies formed near the Conn campus, in Old Lyme, Mystic and Cos Cob. Guy Wiggins, a renowned artist who was part of the Lyme Art Colony has a few works in the show. Other highlights of the show include a bronze relief made by Paul Bransom, an Art Deco artist best known for illustrating Rudyard Kipling's "Just So Stories," a post-war aluminum sculpture by Sol LeWitt, given to the Lyman Allyn as a gift of the artist, and a post-modernist oilstick on blackboard work by Willie Cole.

The Lyman Allyn Art Museum caters to the greater New London area. Many of its visitors are groups from local schools, who benefit from a Lyman Allyn fund that pays for busing and free admission for the students. Connecticut College professors often bring their classes to take advantage of the museum's great resources. Christopher Steiner, acting chair of the Art History department and Architectural Studies program, often brings his classes to the museum. "My Introduction to Museum Studies class visits the museum and spends time meeting staff and going 'behind the scenes,'" he said. "The students have an opportunity to study objects that are in the vault (not currently on display)." The museum also has a personalized app that you can download from the App Store for free. The app includes images of the highlights of the collection (many works from "American Perspectives" are featured!) and Pohrt hopes to expand it soon to include temporary exhibitions as well.

The Lyman Allyn is free for Connecticut College students and residents of New London. It is open Tuesday to Saturday from 10 a.m. to 5 p.m., and Sundays from 1 p.m. to 5 p.m. •



Photos courtesy of Emily Rubin

show involved a multiple gallery renovation; walls were moved and repainted and a new LED light system with motion detectors was installed. Pohrt also reiterated the importance of making the show more accessible for viewers by providing more information about individual works in the show. As is typical in museums, each piece is accompanied by a label with basic information (artist's name, birth and death dates, nationality, year of artwork, medium, brief description and credit line). "American Perspectives" also

nificent cherry, satinwood and pine tall case clock made in 1795 in Norwich, just 12 miles away from Conn. "We brought out objects providing windows into areas like industry and technology, objects that aren't the most high-end, more everyday objects that would've been accessible to ordinary people living in the region," Pohrt explained.



## The Land Between

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the course Anthropology 256: "Migration Crisis" in Europe," a class-based formal discussion preceding the film allowed viewers to express confusion concerning the authenticity of the film. The concurrent difficulties with filming migration are the questioning of whether every angle and moment of affliction is depicted. The constant terror of physical brutality

by Moroccan police was feared by the migrants, and during the film references to police raids of their camp and images depicting their sustained wounds circulated throughout interviews. Though audiences never witness these explicit violence as cameras are conveniently removed from the physical brutalities sustained by the Malian community during the night. As a result, the film escapes from the vital realities of migrant living. The general notion of the Australian filmmaker's ability to

leave when the harm was most likely to occur attributed to his citizen status privilege which in turn humbled observers. While the rolling cameras in the migrant camp explained the surprise faces of migrants, there are also looks of disdain and anger, questioning the general presence of the filmmakers. In a particular scene two men sewing the ripped fronts of their shoes questioned the motivations of Fedele's film presence saying, "They make money off of our suffering." •