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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S STUDENT NEWSPAPER, SINCE 1977

Connecticut College Student Featured in the Mystic Film Festival



Jenna Kramer

ELI CHRISTOPHER
ARTS EDITOR

It's a rare and special thing when a college student not only makes a film, but successfully submits it to a film festival to have it seen by one and all on the big screen. This week I interviewed Jenna Kramer '22 about what it was like to both make a short film over the pandemic, but have it shown in the student film section at the coveted 2021 Mystic Film Festival.

So tell me about your film, forget the festival, what am I in for when I watch what you've made?

The film, *Today's Paper, Yesterday's News*, is basically about the progression of a woman and her appetite as she keeps getting introduced to violence in the media. So at the beginning, it's absolutely disgusting. She can't finish her meal because she's so affected by a news title about a woman being brutally murdered. But as she's reading more and more news titles that follow a very similar, terrible concentration on violence against women, she grows more and more accustomed to it, so then she gains her appetite slowly because it's less gross to her. So it's basically touching upon how we are desensitized to the media, and since it's filmed from a birds eye view, looking down, you can kind of position yourself as the owner of the hands, and think "maybe I'm desensitized as well."

How did you go about submitting your film to the festival? Were

you imagining that it would get in?

No! I had no idea it was going to get in. This was the first time I've ever applied to a film festival and it's kind of an interesting process. You have to fill out a synopsis of what your film is about, and also little things like director and other credits for the film. But you also have to pay to submit your film, which was incredibly shocking for me. I was looking at other film festivals today and it's upwards of 200 dollars to submit your film, and that's not even guaranteeing you win anything. So that was surprising.

You're the director on this piece. Did you do anything, or everything else on this film, or did you have a crew?

No, it was just me. It was actually during the pandemic, so I was home by myself. I edited it, shot it, and produced it. Every single step I did myself, it was pretty fun!

Is this your first time seeing something you've made in a theater? On the big screen? How do you feel about it?

Yes! I hadn't even considered that. It's pretty weird. It's pretty weird to look at the list of films and see your name, because this is kind of new to me, producing films is kind of new to me. And to see my film projected to a room full of people that I don't even know is exciting.

When and where can we all check your film out?

You can find it at Jennakramerfilms.com. •

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Letter From the Editor

SAMUEL MAIDENBERG
MANAGING EDITOR

It has finally begun to feel like fall this fall semester. As the leaves change color, crisp mornings are marked by the transition from iced lattes to hot. Sweaters and boots have replaced shorts and sneakers, as Connecticut College, in all of its natural New

England beauty, takes one of its finest forms.

The seasonal change is also congruent with a lull in the semester, the time after fall break and before Thanksgiving. This monotonous moment in time brings forth midterms and the heart of the semester, having gone on long enough to induce burnout, while also providing a sense of promise that the ever-coveted winter break is right around the corner. This paradox is highlighted by this edition of *The College Voice*. Our third of the semester, of six total, is full of the creative prowess of Conn students. Our front page article, written by Arts Editor Eli Christopher, features Jenna Kramer '22, and her film *Today's Paper, Yesterday's News*, which was shown in the student film section of the 2021 Mystic Film Festival. Not only should you read the article, but you should also watch her film, found on her website jennakramerfilms.com. Student success is something we should all celebrate.

Student art goes further than just film, as Staff Writer Daviel Schulman dives into improv groups N2O and Scuds, highlighting the audition process while reviewing their most recent joint show and previewing on campus comedy for the rest of the semester. Comedy isn't the only art form that's currently popular on campus. If you're looking for your next big buy, look into the physical art created by tattoo artist Juno Moreno '22 and jeweler Meggie Suleiman '23. Both students have taken their hobbies to the next level, selling their work to students while making a long term impression on the style of the Conn population.

Moving from arts toward sports, Johnny Alexandre highlights the ongoing fall sports season, displaying success across the board, from soccer to sailing. Alexandre, *TCV's* Sports Editor, went further to participate in and masterfully review the recent Smith-Burdick Ping Pong Tournament, which saw Emile Smigielski '23 take down Chris Duffy '22 in the championship match.

Along with Halloween, and its Harry Potter themed dance on Oct. 30, the All-College Symposium will take place on Nov. 4. Students across 12 Pathways and 4 Centers will present their findings. Read about a few of their presentations and examine the effectiveness of Conn's main academic attractions in a news article written by *TCV's* Editor-in-Chief Amanda Sanders.

After highlighting the amazing work that Conn students continue to produce on a daily basis, and while we certainly haven't covered it all, it is also important to acknowledge the satirical tragedy of my Co-Managing Editor Jackie Chalghin's stolen jeans. We also know that there is more to Conn, perspectives to be shared and important stories to be told, of more creative work on campus but, of equal importance, covering inner-workings of the administration and campus body, and working to create a more inclusive environment and one that we can all be proud to call our home.

The College Voice works to be an accurate depiction of student life on campus, and to do that we need writers from all of Conn's different corners. If you're interested in writing for *The College Voice*, email us at eic@thecollegevoice.org, or come to our biweekly meetings in the 1941 room. Our next pitch meeting will be Nov. 7. Stop by, we'd love to have you.

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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Pathway Members Present Their Projects

AMANDA SANDERS
EDITOR-IN-CHIEF

The third annual All-College Symposium is set for Nov. 4. 194 senior students across 12 Pathways and 4 different Centers will present the results of their integrative educational experiences, crossing departmental boundaries and incorporating their real-world experiences into a brief presentation. There will be 79 Center students, and 115 Pathway students presenting. The most popular Pathways for members of the 2022 class were Public Health, Entrepreneurship, and Creativity.

The College Voice reached out to several students who will be presenting their work on Nov. 4. Below are some of their experiences in their respective Pathways.

Sneh Shah '22
Major: Neuroscience
Minor: Computer Science
Pathway: Data Information & Society

Why did you choose to do a Pathway?

The initial decision was to explore an area outside of my current major and interests. I feel like most people choose a Pathway similar to their interests but I think it's a great move to actually explore different fields and see how they connect. I would never have imagined myself taking philosophy or economics if it weren't for my Pathway because it was a way for me to spark interest in how data is useful in all fields. As a newer Pathway it was pretty general and easy to apply to many departments and helped me decide to take many classes I would never have taken on my own. On top of that it gave me a chance to meet professors, students, and advisors in different departments beyond what I had in my little niche in my major.

What will your symposium presentation focus on?

My symposium presentation will focus on my animating question: how can data be used to cure epilepsy, which is reflective of my major/minor experiences and my Global/Local engagement internship where I studied epilepsy in a lab. The presentation will also go more in depth about the prevalence of data in clinical and basic research. It's interesting, my question can't be answered by just one experience because curing epilepsy is a collaborative effort that people devote their lives to. I never really answered the question but refined my approach. It's a weird thing, it can't just be answered but you have to find your own place in that collaborative effort to cure a disease.

Has your Pathway allowed you to learn more about your field of study?

It definitely exposed me more to the humanities, making me look into ethics, straying away from my path in a good way where I had to be less narrow-minded in my data-type approach. It's really helped me strengthen my critical thinking and empathy skills which can be lacking when I spend most of my time looking at data and thinking analytically. The Pathway really helped me bridge the gap, especially when it comes to planning my post-graduate career.

What would you say to students looking into Pathways?

"It's definitely worth it at least for me and I think it makes my life easier. By taking the Pathway it's easier to finish my requirements at the very least."

Eli Christopher '22
Major: Government
Minor: Film
Pathway: Media Rhetoric & Communications

Why did you choose to do a Pathway?

The concentration was definitely intriguing. It combines interests that I had in my major and minor, which are government and film respectively. It also assured me I would never have to take a math class at college if I played my cards right.

What will your symposium presentation focus on?

I'm exploring the different ways that companies, films, politicians & governments as well as media sources "sell" their products and ideas to people even if the people are unfamiliar or uncomfortable with what they're selling

Has your Pathway allowed you to learn more about your field of study?

The only ways I think I studied the pathway themes were in our Media Rheto-

ric and Communications courses, essentially all the way back in sophomore year. I felt I had enough strong material and good class chemistry that it felt worthwhile. However, due to the pandemic I felt that a lot of our opportunities were limited and compromised. I'm sure if the world wasn't on fire for a year and a half I would have gotten more out of it.

What would you say to students looking into Pathways?

Pathways are useful if your interests align really well with the Pathway; they're not worth forcing. I had a particular interest; they're nice if there is a class you don't want to take and you do get an insight into some cool themes that they offer.

Daniel Varela '22
Major: International Relations, Italian Studies & Latin-American Studies
Minor: Africana Studies
Center: Toor Cummings Center for International Studies and the Liberal Arts Scholar (CISLA)

Why a Center?

During my sophomore year, my academic journey was integrated with the international experience across my three disciplines. After consulting with my senior and junior friends on campus, it seemed as though the Toor Cummings Center for International Studies and the Liberal Arts (CISLA) was the most ideal Connections program that intersected with all of my interests. I applied to CISLA with Italian as my focus language where I developed my skills in the field to prepare myself for a remote internship in Italy that summer. I also appreciated the atmosphere of like-minded people in my cohort who shared similar passions and aspirations as scholars to conduct a senior integrated project (SIP). CISLA has been one of my favorite experiences at Connecticut College, and definitely frames what academic opportunities are available to students like myself.

What is your symposium presentation?

"The African Diaspora in Contemporary Italy: the Challenges of the Migration Crisis in Lampedusa" is the title of my honors thesis project with the Italian Studies Department. My presentation on November 4th will primarily share my CISLA journey on campus. I will discuss my animating question, my core courses related to my research, my global engagement with my internship with Mygrants in Catania, Sicily (Italy), the intersectionality of my three majors and minor, the importance of understanding the ongoing migration crisis, and my team of supporters throughout this journey. I want my symposium presentation to synthesize the challenges and opportunities that come with indulging in an internationalized academic experience with the college community.

Has your Center allowed you to learn more about your field of study or opened any new doors?

My Center has truly enabled me to open my mind to the possibilities of what a global interest could turn into with learning, working, and engaging. I never would have thought of continuing my Italian skills in high school during my undergraduate experience, until learning about how I could channel my skills into a Center. CISLA has also provided a great resource of our alumni database to network and find meaningful remote and international internships during the global pandemic. I still continue to work for my team with Mygrants throughout the school year to continue to learn new skills when it comes to working with migrant communities. My hope is that I will continue to foster the mission of CISLA in my post-collegiate journey and grow my relationships with academic scholars and the migrant work sector.

What would you say to students looking into Pathways vs. Centers?

I would express to first-years and sophomores to challenge themselves at Connecticut College with creatively brainstorming your academic potential with Pathways and Centers. Whether it is through identifying major or minor field interests or meeting with professors who could share their background, taking steps towards your academic curiosity will ultimately lead you to a Connections program that will resonate with your values and determination as a scholar.

Article continued on page 4.

Pathway Members Present Their Projects

Article continued from page 3.

Zoe Pellegrino '22

Majors: English, Sociology

Pathway: Social Justice & Sustainability

Why did you choose to do a Pathway?

I chose to join the Pathway in order to better integrate my majors with my central passions for environmental justice and the environmental humanities. I am lucky to have an environmental specialist in both of my major departments, each of whom I've taken very exciting classes with, but I still found myself eager for an academic outlet that would allow me to entirely dedicate myself to studying the environment. The SJS Pathway felt like the perfect place for this, as I imagined it would allow me to build on my past coursework and existing knowledge with a collaborative community of peers, using social justice as the core framework for imagining and enacting productive environmental change.

What will your symposium presentation focus on?

My animating question is: how can we combat local and global food waste in order to improve sustainability across the food system, with a focus on food equity and environmental impact? About 1/3 of all food produced for consumption each year is wasted, intensifying global food insecurity, wasting limited resources, and producing excess emissions. This is a deeply systemic issue, motivated by the proliferation of a capitalist-driven throwaway culture that unconsciously instructs those with food access to take it for granted, at the direct cost of all who have little to no access to nourishing food. The best immediate solution is source reduction, which requires a conscious effort to acknowledge the impacts of wasted food and actively trying to waste less. My interest stems from Professor Flagg's Sociology of the Environment course, when I completed a research project focused on the socio-environmental impacts of food waste. After spending so much time better understanding the overwhelming significance of the

issue, I realized that I wanted to know more and attempt to work toward potential solutions.

Has your Pathway allowed you to learn more about your field of study?

My Pathway experience has allowed me to engage in an interdisciplinary intellectual exploration of social and environmental justice. Using a variety of frameworks to collect and analyze knowledge granted me the ability to understand environmental injustice and various environmental harms on a deeper level. A notable part of my experience was taking Sculpture for a Small Planet, a sustainable art class with Professor Bailey. I designed and built my own compost bin using wood from a tree that had been cut down in the Arboretum. My bin is now actively composting food scraps at home, a physical manifestation of my ability to engage in an interdisciplinary exploration of my environmental passions. The Pathway also gave me the opportunity to complete an internship with Voiz, an organization designed to empower the voices of Gen-Z college students with a passion for sustainability and environmental justice.

What would you say to students looking into Pathways vs. Centers?

Joining a Pathway is a rewarding experience, providing a low-stakes environment to explore something that you're passionate about with a group of peers with similar interests. Because everyone comes from different majors, class discussions incorporate a wide variety of perspectives. You'll also have the opportunity to design a highly interdisciplinary course load and take classes that you may not have looked into otherwise, then apply this knowledge outside of the classroom. My Pathway journey has been wholly worthwhile. It allowed me to explore my passion for the environment on a much deeper level than I otherwise would have.

The Symposium will be spaced out across campus in Oliva Hall, Evans Auditorium, Cro's Nest, the 1941 room in Cro, Tansill Theater and in Ernst Dining Room in Blaustein. There will also be poster presentations in the Crozier-Williams 1962 room. There will be no class that day so stop by and watch your fellow students present their work. •

The Return of Camel Companions

KERI KRASNOFF
NEWS EDITOR

If you're a first-year, sophomore or transfer student who is struggling to meet new people on campus, now is your chance to do so while staying safe. One of the major challenges for new students that entered college in the midst of the Covid-19 pandemic was the struggle to meet new people. At the same time last year when Connecticut College went mostly remote with limited in-person interactions, co-founders Lydia Chase '21 and Emily Suher '21, found a way to welcome new students through the creation of Camel Companions, a club that aimed for upper-classmen to eat lunch with a group of first-years as a way for new students to get out of their rooms and meet new people. Now, the initiative of Camel Companions has returned with one simple goal: to have fun while making meaningful connections and making new friends. The new leaders of the program consist of three upper-class students: Luci McGlynn '22, Ella Ross '23, and Kai Listgarten '23. So far this semester, 25 students, made up of first-years, sophomores, and transfer students, have signed up to attend lunches as well as a total of 42 students who have signed up to host lunches. The way that Camel Companions runs will stay the same: two hosts will take out a group of six students to lunch.

Even though this initiative has started as a result of Covid-19, the new leaders expect for the program to continue long after the pandemic is over. "I think this program will continue for many years to come," Ross wrote via email, "It is a great way to ensure that our newer students are meeting other students, especially upperclassmen students. It allows students in our community to feel supported, and it demonstrates the level of

care that this community has for its members." The leaders were contacted by Chase and Suher to run Camel Companions after they had continued to hear about the struggle for sophomores and new students to meet new people, especially during the two week span in September when Conn moved into Alert-Level Orange.

One major plus with the return to the program is that groups can finally eat in dining halls, something that was not an option last year. In regard to new changes to the program this semester, Ross, McGlynn, and Listgarten hope to rotate hosts for each lunch as a way for attendees to have different hosts in order to meet new people. The leaders were able to work closely with Chase and Suher to ask questions and learn what the role as a program leader entails. The club leaders were also given access to old templates, Instagram accounts, and an email account to utilize for the coming year. Ross wrote, "[Chase and Suher] were really supportive and appreciative that we were taking over and thus were willing to answer any questions and still help out which is pretty awesome."

If you are interested in becoming involved with the program either as a host or an attendee, Camel Companions is always looking for new members so it is not too late to sign up. Ross suggests looking at the SGA email sent to the college community from several weeks ago for the link to a Google Form where you can sign up to become involved. If you have any questions about the program, please email camelcompanions@gmail.com. "It's so awesome that upperclassmen students are willing to take time out of their busy schedules to help out other camels," Ross writes, "Camels are always willing to support each other and this is just another example and avenue to do so, regardless of the pandemic." •



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PRESENTATIONS

12:00-1 PM

LUNCH BREAK

1-4 PM

PRESENTATIONS

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END-OF-DAY CELEBRATION

THURSDAY, NOVEMBER 4

FOR SCHEDULE AND DETAILS:
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all-college-symposium](http://conncoll.edu/connections/all-college-symposium)

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OCD Awareness Week in Retrospect

JOSH MOYLAN
STAFF WRITER

You may not have known that it was recently OCD awareness week between Oct. 13 and Oct. 19. According to the Anxiety and Depression Association of America, one percent of the U.S.'s population suffers from Obsessive-Compulsive Disorder, but the general understanding of the disorder is often limited to obsessions with order or cleanliness. As someone who has Obsessive-Compulsive Disorder (OCD), this lack of knowledge surrounding the disorder can be frustrating; especially because it can at times be harmful. It's important for people to recognize that OCD can, and often does, go much much further.

Not to invalidate those who suffer from contamination worries, "just right" OCD, and perfectionism OCD; or to minimize the amount of work these subtypes are, but these are the well-understood and widely-discussed subtypes of OCD. Here's a brief overview of some of the lesser-known fixations that sufferers can have.

False memory OCD leaves people obsessing over the accuracy of their memories to the point where they compulsively check the accuracy of said memories, again and again, sometimes creating false memories.

Harm OCD riddles people with intrusive thoughts of hurting others or themselves. Someone with harm OCD will engage in compulsions to relieve themselves of the stress and fear associated with these thoughts. These compulsions often involve hiding potentially dangerous objects (knives, etc.) to prevent their use.

Hoarding OCD is hallmarked by the obsessive collecting of various items coupled with an intense fear of bad things happening if they discard something. These worries manifest in the obsessive hoarding of various items.

Pedophilia OCD can be characterized largely by unwanted sexual thoughts about children, and compulsions that neutralize these thoughts, such as avoiding children altogether.

Unbearable doubts about one's sexual orientation coupled with compulsions that bring a feeling of certainty regarding it are telltale signs of

Sexual Orientation OCD.

These are just a few of the many forms that OCD can take on, and those with the disorder can suffer from different combinations of themes. However, the disorder always attacks what the sufferer cares about. For example, those suffering from *relationship* OCD do so because they are deeply afraid of losing the love about which they care so strongly, and those suffering from *harm* OCD do so because they're terrified of harming others or themselves. People generally don't obsess about pleasant things.

OCD is an challenging thing, and a lack of public awareness surrounding the disorder results in a substantial amount of cases going untreated because the would-be patients, themselves, do not know that they suffer from OCD. In addition, when people use OCD as an adjective to describe a preference for neatness or a fear of contamination, it perpetuates the belief that this is all OCD is. So, for the sake of all those who suffer from other subtypes of OCD, the least we can do is educate ourselves on what exactly OCD can be, and stop using it as an adjective to describe something that it is not. OCD requires a diagnosis, while the last thing I want to do is gatekeep mental illness, it's important to keep in mind that there's a far cry between one's personal neuroses and a disability that occupies large amounts of one's day. When we use OCD to describe anything less than the horror it actually is, we minimize the pain of others, and make light of the lifelong struggle against chronic OCD that many people have to face every single day. In growing our own understanding of OCD, and by being more mindful in our use of OCD, we will cause less pain to those who struggle with it and will make it easier for all those who suffer from OCD to be diagnosed, treated, and understood. This week gives us the opportunity to get started on the long overdue task of recognizing pain that has long gone unseen, and changing the common narrative that OCD is just its most common forms. The disorder's symptoms take an estimated 17 years to be treated on average; and as someone who's lived through untreated OCD, I can promise you that helping people recognize their symptoms early is work well worth doing. •

October is
**CYBER
SECURITY
AWARENESS
MONTH**



PrivacyAware

After his cone of shame pic went viral, Frank was reluctant to go to the park.

Share with care

What you post online will define

STAYSAFEONLINE.ORG/OP



The next time you're online, think about what you share with others. Do you forward pictures or videos of your friends from your phone? Do you have a profile on a social network? Before you share, keep in mind:

Your online actions can have real-world consequences. Think before you post and share.

Is There Still Hope For Saturday Night Live?

CAOIMHE MARKEY
ARTS EDITOR

Saturday Night Live: the emblematic spitstop for pretty much every beloved comedian that's ever made it big, the birthplace of some of the most quotable comedic sketches to date ("More Cowbell" still lives in the brain of every baby boomer to this day), and the empire of the everso astute Lorne Michaels. It used to live on a pedestal, as the be-all end-all for comic actors and writers alike, and for good reason—it gave some of the most timeless comedians their start, like Bill Murray, Tina Fey, Will Ferrell, Amy Poehler, Bill Hader, Eddie Murphy, and Dana Carvey, to name a few. So how did *SNL* lose their status, and is there still time to save it?

One of the struggles that older TV shows are facing nowadays is evolving with new forms of comedy, rather than fighting against the inevitable cultural changes that come with time. There is a certain disdain towards Internet-born material, harbored by the people in power who have been conducting business one way for years. Not to say that this is not a well-founded belief. We all can agree, I think, that the Internet has had both its virtues and its downfalls.

But damn, sometimes it feels like people on the Internet just get funnier every day.

So it would be natural to capitalize on that, right? However, navigating the Internet is a skill most often wielded by young people and less accessed by millennials and above. *SNL*, rather than exploring this new medium of comedy, instead turned to politicized sketches and selling out to have Elon Musk host. Naturally their ratings took an absolute

dive bomb, which was fine with most people after seeing the Gen Z Hospital sketch, which was like watching a live car crash.

Recently though, *SNL* has been making some very promising changes to its writing staff and sketch cast. Despite Beck Bennett leaving the show after eight years along with Lauren Holt, three new cast members have signed on for the 47th season, including Aristotle Athari of the sketch group "Goatface", Sarah Sherman (better known as Sarah Squirm) who worked on the *Eric Andre Show*, and James Austin Johnson, who went viral for a series of Trump impressions.

What might be most exciting however, is the slew of ten new writers added to the *SNL* writers room! Of these ten new writers, an exciting new addition is Ben Marshall, Martin Herlihy, and John Higgins, a trio that make up the sketch comedy group "Please Don't Destroy," who write and perform absurdist and observational style sketches online. A group akin to "The Lonely Island," these new additions have already shown their prowess at writing comedy that combines the one-liner and more modern references. They made their *SNL* debut with a sketch about hard seltzer on Oct. 9 amid Kim Kardashian's episode, and watchers took to the Internet to express their newfound love of the trio, citing the first real laugh they've had watching the show in a long time.

Despite the sketch comedy show's recent reputation for slowly gaining "sellout" status after allowing Elon Musk to host and becoming a tool for the wealthy to authenticate their public personas, it seems that long time fans are finally seeing a turning point. Whether or not it actually comes to fruition, we'll just have to stay tuned. •

Three Years Ago I was in *theLook* Magazine and They Stole My Jeans

JACKIE CHALGHIN
MANAGING EDITOR

TheLook, *Bespoke*, what have you. Conn fashion magazine(s) have come under fire for a host of reasons, the common thread being a culture of homogeneity and non-inclusion. A past photo shoot theme includes "Ivy League"—loafers, vests, collared shirts—and other such groundbreaking stuff. That issue was released the same academic year I myself appeared in *theLook* for the "Denim Edit." For all of *theLook's* problems, my beef with them starts here. In November 2018, the *Look* magazine stole my jeans. I think about them everyday, with the painful knowledge I will never get them back.

I thrifted my pair of low-rise denim culottes from a Goodwill in New London for \$3. The purchase did not exactly break the bank, but anyone who thrifts knows it can be difficult to secure a good find. The jeans fit perfectly—another rarity for thrifters—and I wore them most days. They always gained me many compliments, to which I could reply with smug satisfaction, "Thanks, they're thrifted."

A member of *theLook's* executive board recruited me for this shoot, and I showed up in those exalted culottes, thinking they would be perfect for the Denim Edit. When I got there, members of the executive board swarmed me, ready to change and critique. They decided my hair looked good, my shirt was suitable, and my shoes would have to do. My makeup, however, would need to be done by a member of the makeover squad. This was understandable. I surrendered my face to heavily bronzed brushes and deep brown lip pens. What was not understandable was the president of *theLook* ordering me to change out of my beloved low-rise medium-wash denim culottes, and into a different pair of jeans they had

on hand: a pair of low-rise medium-wash denim culottes.

No, I don't understand it either. Why would they have me change out of my low-rise medium-wash denim culottes, and into another pair of low-rise medium-wash denim culottes? I'll wonder about this forever. In fact, I have stayed up many nights tossing and wondering, Was it all a ploy? An elaborate scheme? Did they, too, the members of this executive board, see my perfect jeans around campus and covet them? So they fabricated the idea of a Denim Edit to get me there, place me in a pair of identical jeans, only to get their hands on mine?

At this point you might be wondering, wait, if you were placed in an identical pair of jeans, why should it matter? Here is why: members of *theLOOK* managed to track me down the day after the shoot and get their jeans back. When I asked about my jeans, they said I would have them soon. I waited and waited, but soon never came.

My therapist abides by a yogi philosophy that claims expectation is the root of all disappointment. She asks me to release myself from the grip of expectation, so that I might live in the moment and take things as they come. By this logic, I should not have hoped for more from *theLook* executive board of days gone by. But is it so wrong to have expected the return of my jeans? Maybe the yogis, in their predilection for nylon and spandex, failed to consider the shanti invoked by the right pair of jeans.

Every time I sit down to write a conclusion to this article, one will not come. That is because, in truth, there is no conclusion, and there never will be. My jeans are gone, and there is nothing I can do for closure, besides hope the new owner loves them as much as I do. Or that they spontaneously combust—sorry yogis. •

The Return of the Smith-Burdick Ping Pong Tournament

JOHNNY ALEXANDRE
SPORTS EDITOR

For the first time in two years, the long-awaited Smith-Burdick Ping Pong Tournament was held in the Smith game room. The players filed in, most of them early, testing out the available paddles, and warming up with a game of King of the Court. King of the Court is a popular game where it takes two points for a challenger to knock out the king, but only one point for the king to knock out the challenger. 2019's runner-up Emile Smigielski '23 was the "King" for the majority of the warm-up, sending the message that it was his tournament to lose.

Also present in all his glory was the defending champion, Chris Duffy '22. Fitted in his tennis outfit that included his signature mullet, sweatbands on each forearm, and sunglasses, he exuded a certain intensity that he too believed he was here to win.

The tournament director Meera Narayanan-Pandit '23 gathered everybody together, explaining the rules, laying out the bracket, and with that, the tournament began.

Duffy and his opponent Blake Rogers '25 were first to play, and Duffy won with swagger by a score of 7-2. Next, Smigielski was called to the table and played against yours truly, Johnny Alexandre '22. At first, it looked like Alexandre might send Smigielski to an early exit with the game tied at 4-4. However, Alexandre let a ball bounce just a tad too high, and Smigielski took advantage of it, sending the ball back at a ferocious speed. With that, the game was over as Smigielski won the next two points, winning 7-4. Jordan Groff '22 and his close friend Long Ta '22 battled in an intense game, resulting in Groff squeaking by 8-6, in a game the two friends are sure to reminisce over lunch for the next week or so. Hometown Smith Floor Governor, Bazeed Shahdad '24, escaped the highly-touted Ultimate Frisbee pro, Prosser Friedman '25, by a score of 7-5. Tyler Maguire '23 defeated "I don't play racquet sports" Ted Brown '23 (which makes this reporter wonder why he was at that moment, in fact, playing a racquet sport) 7-5. Austin Cheng '25 advanced by forfeit when his opponent had to go. However, sources report that once his opponent saw Cheng in warm-up with a penhold grip, he quickly walked out with mouth agape, eyes quivering in terror. We at *The College Voice* cannot confirm whether this is true.

The second round was more of the same for Smigielski who cruised past his opponent Groff by a score of 11-5. Groff had been

Smigielski's student advisor, and the friendly rapport was clearly on display, despite the score. Duffy faced his first test, narrowly defeating Maguire by a score of 11-9. Cheng faced a 10-4 deficit but mounted a very promising comeback. Partially due to a relaxed Shahdad, Cheng started playing with a dominance not previously displayed, controlling the pace of the game. It proved to be too little too late, with Shahdad winning 11-8, but Cheng promises to be a worthy opponent for many semesters into the future as a first-year.

Due to the bracket format, it was Shahdad, Smigielski, and Duffy to play in a round-robin. Whichever two players had the best point differential following the three-person round-robin would advance to the final and championship round.

The tensions were high running into the game between Duffy and Smigielski. It looked to be a rematch of the 2019 championship game, and the potential championship game this time around. Smigielski came out with a vengeance he did not display, according to reports, in his 2019 defeat. Smigielski slammed the table practically every other point. He played a perfect game while Duffy did not get a single point, resulting in a 15-0 victory. To add to it, he defeated Shahdad 15-1. The statement had been made. At this point, the tournament was over. Smigielski had avenged his 2019 defeat, by an impressive margin. While the winner of the tournament had been decided in the minds of the audience and the players, the winner had not been officially decided and Duffy recovered, defeating Shahdad with conviction, 15-4.

The stage was set for a final round, a continuation of the narrative written two years ago in 2019 when Duffy defeated Smigielski to win his crown as the Connecticut College ping-pong champion. Smigielski's perfect game earlier proved that things would be different this time. One could tell Smigielski was less focused than during his perfect game against Duffy. After all, the statement had already been made. Duffy's backhanded serve put enough spin on the ball to cause Smigielski to be cautious on the return, but it was only a matter of time before almost every rally would end, courtesy of Smigielski's vicious, overpowering forehand slam. A slam that produced a gasp from the audience each time it was struck. A slam too much to handle for any player in this tournament, leading Smigielski to his victory, 21-10, and his crown as the new ping-pong champion of Connecticut College. •



Johnny Alexandre

Fall Athletics Spotlight

JOHNNY ALEXANDRE
SPORTS EDITOR

Believe it or not, the fall sports season is coming to its conclusion. Many Connecticut College sports teams look to continue their success as they prepare for the important end-of-season matchups and NESCAC championships.

Connecticut College's men's and women's soccer teams are having very successful seasons thus far. The men's team is the number one team in the NESCAC following their victory over now second-place Tufts on Saturday, Oct 23, 2-0. The women's soccer team only has lost twice in their season, with an overall record of 9-2-2. Goalkeeper and co-managing editor of *The College Voice* Sam Maidenberg '23 and forward Mya Johnson '23 were both recently honored in the NESCAC's men's and female soccer players of the week respectively. Maidenberg had a four-game shutout streak, which included three NESCAC opponents, while Johnson has scored a team-leading and fourth-best in the NESCAC seven goals this season, with three of those goals being game-winners.

The #13 nationally ranked coed sailing team has qualified for the Atlantic Coast Championship at St. Mary's College of Maryland following them finishing seventh out of 15 teams at the Captain Hurst Bowl at Dartmouth last weekend. The competition will pit the Connecticut College coed sailing team against the best collegiate sailing schools in the country. The team is led by skippers Tommy Whittemore '22 and CJ McKenna '23.

Christian Jacobsen, '23, has been a bright spot for the men's water polo team, scoring a career-high six goals in the team's most recent game, continuing his consistent offensive contribution, as well as helping out on the defensive end as a goalkeeper.

Rowan Galanis, '25, is leading the field hockey team in goals and points. The team has been playing hard, including shutting

out Smith College by a score of 5-0 in one of their earlier wins this semester.

Jeffrey Love '23 and Matt Carter '23 have carried the men's cross country team to success this season. Carter was recently recognized as the "NESCAC Men's cross country athlete of the week" and Love placed second overall out of over 175 racers at the team's most recent event, the Connecticut College Invitational, hosted at Harkness State Park, where the men's team finished 5th out of 26 teams. At the same meet, Emi Schwab '22 finished in 25th place out of nearly 200 racers, helping lead the Connecticut College Women's Cross Country team to a 10th place finish out of 26 teams. Both teams will look to find success in the upcoming NESCAC Championships.

Avery Light, '22, has led the women's volleyball team with 122.5 points, and 103 kills in 53 sets played. Katherine Randall '25 has been a welcome addition with 103.5 points, 86 kills in 46 sets played. The women's volleyball team looks to find success in the tail end of the season and the NESCAC post-season.

Club sports have also been going strong. Club baseball, led by Chase Fitchner '22 and Liam Patrick-Hughes '22, has played seven games thus far, which included a fantastic win against Yale. Club Ultimate Frisbee has had a successful season thus far, recently competing in their sectionals tournament, and not losing a single game against an opponent from another school at their Lemony Tournament earlier this semester. They most recently traveled to Portland, Maine to compete in the annual "Lobster Pot" tournament. Club golf also recently officially began, allowing members to golf for free at the local Shennecossett course in Groton.

As the fall sports season wraps up we look forward to cheering on our Camels in the high stake games and matches ahead, and we will eventually shift our focus to supporting our winter sports teams, including the men's and women's basketball and ice hockey teams. •

Sports Spotlight

Featured Team: Men's Cross Country

10/16 @ Connecticut College Invitational, 5th/26

Upcoming Events:

Oct. 31 @ NESCAC Championship
(Wickham Park, Manchester, CT)

Coaching Staff:

Luke Maher, Head Coach
Sam Alexander, Volunteer Assistant

Featured Team: Women's Cross Country

10/16 @ Connecticut College Invitational, 10th/26

Upcoming Events:

Oct. 16 @ NESCAC Championship
(Wickham Park, Manchester, CT)

Coaching Staff:

Ned Bishop, Head Coach
Emily Mauro, Assistant Coach

Featured Team: Men's Soccer

10/20 @ Mitchell W, 4-0
10/6 vs. Tufts W, 2-0

Upcoming Events:

Oct. 26 @ Wesleyan 6:00 pm

Coaching Staff:

Ruben Burk, Head Coach
Andrew Storton, Assistant Coach

Featured Team: Women's Volleyball

10/23 vs. Fisher W, 3-0
10/23 @ Framingham State L, 3-1

Upcoming Events:

Oct. 27 vs. Albertus Magnus 7:00 pm
Oct. 29 @ Trinity 7:00 pm

Coaching Staff:

Josh Edmed, Head Coach
Nicole Fellers, Assistant Coach

N2O & Scuds: Improv at Conn

DAVIEL SCHULMAN
STAFF WRITER

If you were lucky enough to score a seat in the packed Olin basement lecture hall on the night of Oct. 8, you witnessed a hilarious show featuring both of Conn's student improv groups: N2O and Scuds. N2O features members Jimmy Cork '22, Tyler Silbey '22 and Ana Ostrovsky '23 while Scuds features Mia Barbuto '22, Juno Moreno '22, Wylie McCann '23 and Maggie Adolf '24. The show was a prelude for their auditions, hosted the day after on Oct. 9, where N2O and Scuds gained four and two new members, respectively.

The Oct. 8 show, titled "Improv Unmatched," was a real crowd pleaser; at times it was difficult to hear the performers over the audience's laughter. Amelia Greenwald '25, who had never seen an improv show before, said she "really liked the atmosphere of the show and how it felt interactive with the audience." She added, "All of the members had such great energy which immediately grasped my attention and entertained me the whole time." Greenwald shared that her favorite part of the show was Moreno's impersonation of "Giuseppe," an Italian boy who lost his arm stirring soup, a scene that seemed to be an audience favorite by far.

N2O, named after the chemical formula for nitrous oxide or laughing gas, predates Scuds, which is named after a Russian missile. Because N2O only did short-form improv, Scuds was founded to create a long-form improv troupe at Conn, and the original members graduated in 2004. McCann of Scuds explained that long-form improv "is more about creating a story and circling back to jokes" when compared with short-form improv, which is faster-paced and centered around "contained scenes in the form of games" according to Cork.

Typically, N2O rehearses about three times a week and their goal is to do about three to four shows per semester. This year, the group planned to do their first performance in September, but the Covid-19 outbreak on campus forced them to cancel their planned show. Scuds rehearses roughly twice a week and tries to perform as much as possible (their goal is once or twice a month). Scuds also has performances called "Secret Scuds Shows" that are not advertised like normal shows.

Before Cork auditioned for N2O, his theater background was "very limited" and he had never taken an acting class. However, he was always interested in film and is even a film major at Conn. Cork decided to audition for an improv group at the beginning of his sophomore year partly because he wanted to get involved in more clubs and partly because his friends suggested that he pursue comedy after hearing him tell a really funny story. "Enough people thought I was funny that I auditioned," Cork shared. The audition was not easy for Cork, especially "coming up with an idea that [he] liked fast enough and being willing to run with that confidently." Regardless, Cork has valued his time with N2O. He learned to embrace the weirdness of comedy, to not overthink while he is performing, and to "give the audience a thread" that helps them understand the scene.

While McCann "always felt comfortable on stage," she felt "comedy was something [she] found very scary." She said there was "something very daunting about having to be the funniest one." She auditioned for both improv groups in the spring of her sophomore year, mostly because she admired the current Scuds president, Mia Barbuto, who she met during a theater department show her first year. McCann said, "[Barbuto] has the ability to make every person in the room feel connected through humor." McCann credits improv for helping her "get out of [her] comfort zone" and "feel so much more comfortable as a member of the Conn community." She expressed, "Sometimes in the

rigidity of college life it's hard to access that fun goofiness...Scuds has helped me embrace those aspects of myself."

The pandemic presented some challenges for improv at Conn. Cork shared that N2O had put together an "exciting schedule" for the spring of 2020, but only got to do one show before everyone had to return home and quarantine. When students returned in the fall, "nobody had really figured out the best way to approach Covid-19 and performance," Cork said. N2O met outdoors but was not able to do any performances that semester. In the spring of 2021, however, they got back up and running. This year, while the improv groups can perform, they have to wear masks on stage because they are indoors. "Physical comedy is harder when you can't use your face," McCann said, but forced the groups to "learn to be funny in other ways."

Of N2O's four new members this year, three are first-year students: Nadia Hopkins, Leanne Duckett, and Ali Rubin. The fourth new member is Gabe Josephs '23. Hopkins, Duckett, and Rubin all have backgrounds in theater and were looking for a fun way to continue doing theater in college while forming valuable friendships. Hopkins and Duckett were inspired to audition for improv after seeing the "Improv Unmatched" show. At the auditions, students had to act in a number of different improv games. Hopkins remembers pretending to be a blueberry farmer in a career game where other students asked questions. Duckett shared that they only felt nervous when they realized how much they wanted to be a part of N2O at the audition. The students who were called back had to do scenes with the current members of the improv groups to test their chemistry.

Hopkins, Duckett, and Rubin look forward to their time rehearsing and performing with N2O. Hopkins sees student improv as a "good way to connect with people" and "practice a muscle that you don't really have to use a lot, like in your classes." Duckett is excited about the friendships they will form and thinks improv will be "a good place to go and laugh and hang out." Rubin anticipates that her experience with improv will help her in non-improv acting as well.

During their rehearsals and shows, N2O and Scuds go through a series of different improv games. Most of the games require topic suggestions from the audience. Cork of N2O said, "Sometimes [the games] work and sometimes they don't," because the actors do not know where the suggested topic will take them. "If someone says one thing, you just have to throw everything else away and go with that one thing," Cork continued. He explained an improv game called "Director," in which three people perform a scene based on an audience suggestion and one person plays the role of the director, giving the actors notes on the scene and making them do it over and over again. Cork remembers having a lot of fun playing "Director" during one particular show when the suggested topic was "rat spa."

McCann of Scuds especially enjoys playing "The Monologue Game" one time, in which each actor has a word that was suggested by the audience and one by one, they step forward and create characters based on their different words. The actors have to try to link their stories together while remaining different characters. McCann said once the scene somehow became about a focus group on the movie *Zootopia*, even though that was unrelated to the original word suggested by the audience.

Scuds's next show is tentatively Nov. 5 at 9 p.m. in Olin, and N2O's next show is tentatively Nov. 19. Look out for official announcements in your Conn email, on ConnQuest and on Instagram! •

Artistic Life on Campus

SAM MAIDENBERG
MANAGING EDITOR

Arts are a very prominent part of life on our liberal arts campus. From the various sculptures that populate the grounds, to the rotating array of installations in Cummings, and culminating with student art lining the walls of coffee shops, the unique artistic flair of Conn students can be found in every corner of our campus.

Stepping outside the realm of stationary art are Juno Moreno '22 and Meggie Suleiman '23, who would prefer you to wear their work instead. While Suleiman's hand-made jewelry can be seen hanging from students' ears, Moreno's work will truly stay with you forever, inked anywhere on your body. The pair, neither of which are art students, have gone further to even monetize their talent, as customers of Coffee Closet will know from seeing Suleiman's Bead Biddie jewelry board perched on the counter. Moreno, on the other hand, spreads the word about their hand-poked tattoos through Instagram, and can be found @whinemomtattoo.

Moreno started tattooing in high school, first practicing on bananas, oranges and fake skin, before moving towards real subjects. They then "started practicing on myself and did both of my own legs before I started doing other people." Moreno, who is completely self-taught, "plans to have my own shop when I leave college." They primarily use the stick and poke method as opposed to a more traditional tattoo gun, as it is safer for someone with less experience, heals better, and is more accessible. This is part of a greater "push in the tattoo community to promote queer and female artists doing stick and poke," said Moreno.

Many of their tattoos reflect children's media, depicting characters from pop culture of our past, including those from books, television shows and movies. The theme of nostalgia is common in tattoo culture, and has become a central topic among Moreno's work. The thicker lines produced by the handheld needle lend themselves better to the cartoon and doodle-like nature of many characters and Moreno's nostalgic style.

Moreno runs @whinemomtattoo out of their dorm room, setting up a makeshift shop with professional grade ink and sanitary procedures, and taking appointments through Instagram direct messages. Moreno has been tattooing their fellow students for the last three years, often giving them their first ink. They claim that people just feel more comfortable in the homey confines of a dorm room and getting worked on by a friend, made evident through the fact that they have given roughly 200 tattoos throughout their time at Conn.

In similar fashion, Suleiman started selling earrings through Instagram, before craving more interpersonal relations regarding her work, and creating the Bead Biddie jewelry board seen in Coffee Closet. While her academic life as a triple major in Biochemistry, Cellular and Molecular Biology and Hispanic Studies "doesn't really leave a lot of room for art classes," Suleiman, who has "had an affinity for art for a really long time," uses the earring venture as a way to "de-stress and not lose the artistic side."

Suleiman uses beads, wires and any materials that she can conveniently find at art supplies or thrift stores to create earrings ranging from a long string of pink beads with a skull hanging from the bottom, to an assortment of small colorful beads with mushrooms attached to a clasp at the end. The earrings, which come in all shapes and sizes created from a variety of funky materials, are also created for a greater cause, as Suleiman donates a third of profits to the Trans Women of Color Collective.

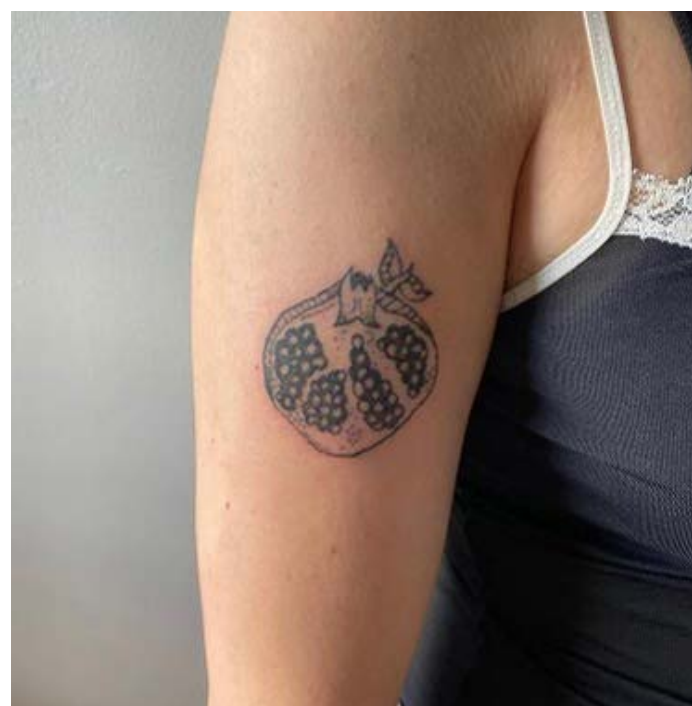
According to the artist, the most rewarding thing about the creations of Bead Biddie is "seeing people wear them, walking down the street and seeing people crafting whole outfits around the earrings." In addition to providing a creative outlet, donating to an important organization and being able to promote her work in Coffee Closet while she works behind the counter to whip up a classic Bee's Knees, her earrings "get people to be a little more fun with their outfits and make day to day life more enjoyable, which brings me immense joy," she concluded.

The artistic endeavours of Conn students is something to admire, and

to support. When you consider where to get your next, or first, tattoo, or freshen up your jewelry collection, look around campus before hitting the Crystal Mall. •



Meggie Suleiman



Juno Moreno

Last Chance U Basketball Review

JOHNNY ALEXANDRE
SPORTS EDITOR

This was Netflix's first time using a basketball team instead of football for their critically acclaimed documentary series *Last Chance U*. By using basketball, instead of football, the attachments formed with the players felt stronger than ever before because of the smaller roster size. Each player's story sparked more curiosity of how and why they ended up at East Los Angeles College (ELAC), their "last chance" of fulfilling their dream of earning a scholarship to a Division One school.

Each episode of the show details the week leading up to a game. This week is filled with intense practices and players dealing with their often tumultuous lives off the court.

The series highlights a few specific players, sharing their often highly emotional story.

The team is led by head coach John Mosley. Mosley, a former ELAC guard and man of high faith who takes his job of developing basketball players, but more importantly men of high character, very seriously.

The coaches of ELAC, John Mosley and Assistant Coaches Robert Robinson and Ken Hunter, often see their responsibilities stretching beyond coaching to personal therapist and academic tutor as well.

One of the players on the team who gets some of the most attention, from the cameras and the coaching staff, is sophomore forward Joe Hampton. Hampton, who spent a year at Penn State before leaving because of personal reasons due to injury, is especially struggling to cope with his fall from grace. Hampton, who spent a year away from college and basketball after leaving Penn State, went through "the lowest period of his life", "wanting to die" and coming "this" close to quitting basketball, period.

Although considered by all who speak of him to be one of the most talented players on the team, Hampton, largely in part to his out-of-control behavior, doesn't earn a starting spot on Mosley's team.

It is this struggle to accept his current situation, attending a junior college, combined with his impossible expectations of himself, that result in Hampton losing control of his emotions and expressing his rage in negative ways, destroying pieces of furniture in the locker room and not showing up to practices for days at a time.

The littlest of things trigger Hampton, a referee making a call that doesn't go his way, or the coach giving him an earful for something he felt like he wasn't to blame for. Perhaps easy to dislike and write off because of his temperament, Hampton is one of the easiest players to feel for because of his deep level of vulnerability.

The coaches could easily lose faith in Hampton because of his behavior, but they never do. As Robinson plainly tells it, "We can't give up on Joe because Joe has nowhere else to go."

Instead of Mosley reacting to Hampton's outbursts in a negative way, Mosley has unwavering patience and belief in him, praying for him and giving him a shoulder to cry on when needed. Joe has some shining moments as well. On Hampton's good days he is an undeniable leader and one of the funniest personalities on the squad, sporting a contagious laugh and finding ways to poke fun at his teammates and coaches too.

It is always one of the best moments as a viewer seeing Joe succeed during a game, knowing what he had gone through just to get to that point during the week.

Another player who gets a spotlight is team captain Deshaun Highler. Never given a division one offer out of high school, Highler took a leap of faith following a coach who said he could give Highler a walk-on scholarship to division one University of Texas-El Paso. Highler went



there only to realize once the season began that the coach had taken another job. Frustrated by the amount of time and especially money spent for this dead-end, Highler came to ELAC desperate to fulfill his dream of earning a division one scholarship.

unsplash.com

On top of his need to be playing his best basketball, Highler, the competitive leader of this Huskies basketball team, is dealing with the recent loss of his mother, the second parent he has lost in a short time. It would be impossible to tell that "Shaun", as his teammates call him, is going through, as he puts it, "the hardest part of his life." Carrying the demeanor of the ultimate alpha male, Highler portrays a fearless image on the court, letting basketball be his outlet for his trauma. In his personal interviews, however, Highler talks of how lonely it has been for him, feeling like he is worlds away from the kid he once was. The show also depicts him in moments of normal young adulthood with friends beyond his sport.

Another player who gets a lot of attention, not because of any heart-wrenching stories, but because of his silly personality and elite basketball talent is forward KJ Allen. "We don't deserve KJ, KJ was a gift from the basketball gods plopped right into our laps. They said here is this truly amazing kid, now don't f*ck this up," Robinson says about the documentary star.

Allen, who lives like he never had a bad day in his life, is at ELAC because of his academic ineligibility. Struggling as a student in high school, Allen received many D1 offers but needed to graduate from a two-year Associate's degree program, like many others at ELAC, to gain D1 academic eligibility.

It isn't from any lack of effort that Allen struggles. "He is one of the hardest workers," says Robinson, who spends the most on-screen time with Allen, "because he needs it." On the court, Allen is a beast. Finishing alley-oops slams and anchoring the defense, Allen is a pleasure to watch, earning transfer offers from top programs like the University of Southern California.

An intense but other times funny show thanks to the time spent getting to know the many different personalities that the show introduces, this *Last Chance U* series is a reminder of what makes past productions of *Last Chance U* so special. The narrative motivates and inspires all, sparking deep levels of sympathy and compassion for the individuals that make the show so great. •

Squid Game: America's Fascination with South Korean Entertainment

HANNAH STOEVER
STAFF WRITER

I am sure by now that almost everyone at Connecticut College has at least heard of the Netflix Original Series, *Squid Game*, directed by Hwang Dong-hyuk. The mini-series came out only about a month ago, and it has quickly become Netflix's most popular series. According to IMDb, there were over 100 million views (about 111 million viewers, more specifically) of the series before even a month had passed since its release. On Oct. 24, a little more than a month since the premiere, I checked Netflix and the show is still in the "Top 10 in the U.S. Today" list, at #2 currently. *Squid Game* has spawned praise, memes and fan artwork over the past few weeks, and the show has gained immense popularity and attention. What makes the show so special are the exciting concepts and complex characters, both of which build up even more as the episodes progress.

Squid Game is a nine episode series about a group of people struggling with debt who are invited to play a series of games to win a large amount of prize money. The characters play what appear to be (based on) childhood games, such as "Red Light, Green Light," however things take a brutal turn when players begin to be executed for losing or making mistakes in the event. The series mainly focuses on the character Seong Gi-hun (played by Lee Jung-jae), a divorced father who needs money to be able to support his mother's medical needs and hopes to create a more stable living environment for his daughter. The problem is he continues to use any money he has on gambling, and he owes people money as well. Once joining the games, Gi-hun meets several characters, including reuniting with his childhood friend, Cho Sang-woo (played by Park Hae-soo). Gi-hun, Sang-woo and many others must lose a part of themselves to try and be the sole recipient of the bountiful prize, while sacrificing those they care about in the process.

Overall, the show itself is incredibly fascinating. While at first it appeared as though the series was attempting to convey a message about the risks of gambling and spending money unwisely (through the main protagonist, Gi-hun), the show is mainly a criticism of the large divide of societal classes and the repercussions that can come from wealth, as well as those who abuse power. It also brings up the question of how far someone might go to create a better life for themselves, even if that means destroying one's own morality (and others' lives) in the process. *Squid Game* is thought-provoking, and it leaves the audience with questions, heavy emotions and fascination. Specifically, those in the United States have become overwhelmingly enamored with the television series, spreading praise and discussion across social media platforms.

In terms of American fans this is not the first time that Korean television and film have increased in wide popularity across the country. With the 2019 release of *Parasite*, directed by Bong Joon Ho and the many awards that it received, the film became one of the most discussed films for months, with the common response when asked about it being, "You just *need* to see it!" Although American audiences enjoy these films and series that have been released on streaming platforms over the years, the releasing of international films has still been fairly uncommon in standard movie theaters. A hope for the future is that there are more opportunities to release and play films from across the globe in theaters, to further encourage movie-goers to explore outside of their country's movie collection.

While less universally known, the 2016 South Korean film *Train to Busan*, directed by Sang-ho Yeon, also gained massive popularity among general audiences and horror fans alike. However, what worries me is the U.S.'s influence on entertainment distribution. There was con-

firmation from several verified Instagram accounts such as "GameSpot" that *Train to Busan* would be receiving an American remake, much to the dismay of myself and many others due to the repetitive mistakes that many film companies make. The issue that Hollywood and American studios have as a whole is taking pre-existing titles and films from other countries and reforming them to cater to American audiences. In creating an English language remake, it only prevents viewers from exploring works from other countries and opening themselves up to more international films and television. American remakes tend to erase both cultural and linguistic aspects, as well as societal issues that occur in the country that the original would take place in, and therefore an important piece is missing from the reproduction. While some viewers may find out about the original versions through remakes, and eventually watch and appreciate the former work, many won't look further into the background of the films they watch. In doing so, the originals created in other countries are often underrated and missed.

Going back to the success of *Squid Game* across the world, specifically the United States, there is a lingering question about the fate of the series: will there be an American remake in the future? What might save *Squid Game* from this fate and what separates itself from many other international works is that it is streaming on Netflix. The presence of streaming services does help in directing subscribers to more films and shows out in the world, but it can only go so far. What will happen in the future, no one knows, however I can only hope that *Squid Game* is not recreated by American studios.

If you have access to Netflix, I highly recommend you check out *Squid Game*. In terms of content warnings, there is a great deal of violence and gore, as well as depictions of suicide. It is in no way a happy show. It's thrilling, intense and emotional, and I was entranced by the first episode. I do worry about the U.S.'s history of adapting international entertainment and remaking it to satisfy a specific audience's palettes. However, due to the show being on the considerably most popular streaming service, I remain hopeful that the original stays relevant and known, and remains to be acknowledged by many in the present and future. •



See *Dune* in a Theater, But Here's What to Expect

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First off, relax. While it's unquestionably dense, *Dune* is not nearly as daunting or complicated as it seems. While there's a comic irony to the fact that many people have dubbed this most recent film adaptation of Frank Herbert's monumental science fiction epic as "the new *Star Wars*," in that the original 1965 novel is perhaps the most influential piece of media, film or otherwise, in inspiring George Lucas to create his iconic cinematic staple, there's almost a thicker irony in that having had the original *Star Wars* films and even blockbuster series like *Game of Thrones* come before Denis Villeneuve's latest spectacle will likely make some of the more fantastical elements of Herbert's work more palatable to a mainstream audience. To catch you up as quickly and in as grossly referential a way as possible...

Dune takes place in the far future, and follows Paul Atreides (Think Prince Neo Potter of House Skywalker). He's the son of Duke Leto (Basically Ned Stark) and Lady Jessica, who is a member of the mystical and powerful Bene Gesserit (Jedi Nuns). For 80 years their enemies the Harkonnens (Space Death Eaters) have dominated and colonized the planet Arrakis, home of the native warrior tribe, the Fremen (Wildlings, but in sand not snow). Arrakis is the only planet where the most valuable substance in the universe is found: Spice (like magic mushrooms meets Ayahuasca, that gives you The Force but also acts as Space Oil). The Emperor (think any sci-fi emperor, they're all d*cks) forces House Atreides to take control of Arrakis, and a plot ensues. Also there are giant worms like 400 meters long (think worms, but bigger).

Dune has been my most anticipated movie of the year for two years straight, which is a statement that I hate makes sense. Besides my own preconceived notions of what a cinematic adaptation from the director of many films I've not only loved, but truly admired on a technical, science fiction level such as *Arrival* and *Blade Runner 2049*, might entail, I'm a huge fan of the original Herbert novel and yearned for a redemption from the failures of the past, most notably David Lynch's infamous 1984 attempt.

But does it deliver the spice? Well, for the most part I would say yes. *Dune* had an almost insurmountable task of not only meeting the expectations of readers' imaginations, and their own ideas of the immense world of Arrakis, but reaching the size and scale of the visuals depicted in Villeneuve's past films. And overwhelmingly, *Dune* meets and possibly even exceeds these expectations.

Warner Brothers' decision to release its entire 2021 film slate day and date on HBO Max was already a controversial decision, but here is where it seems almost tragic. *Dune* is a cinematic spectacle the likes of which we have not seen in a long, long time. The production, costume, visual effects and sound design are evocative, textured and technically miraculous, with a titanic score from Hans Zimmer and grandiose cinematography harkening back to the likes of Freddie Young's work on David Lean's *Lawrence of Arabia*. It's a transfixing experience and a magical feeling to witness something that so savors and deliberately embraces being as colossal as blockbuster films should more often be. There is just so much movie in this movie. It's really so big that it took me time to process everything that I had just seen after walking out of the IMAX theater. If cinema really was just boiled down

to what you see and what you hear, there'd be *Dune* and everything else. While I did feel that at times, Zimmer's score was obnoxiously overbearing and inappropriately used, when it's used correctly it's a triumph. The score, and the whole film honestly, were asked to do the most, and they give you the most.

However, while cinema literally is what you see and hear, the most important thing is what you feel. And while I feel I felt enough, I wasn't entirely satisfied. There is a lot of work to do here on every level to make this movie even exist, let alone work as well as it does, and for this thing to even function, seriously feels like a historic, nearly biblical achievement. That is to say that while *Dune* does not fail to establish its characters, their relationships, feelings and motivations, it doesn't relish them in a way that would have made the events on screen feel more emotionally provocative. The performances across the board were more than fine, but they weren't treasured or given enough space to shine in comparison to the raw spectacle of the jaw dropping set pieces.

Lastly, I'd like to discuss what could be my biggest worry from the film, but because it does dip lightly into spoiler territory for not only this film, but the (still yet to be confirmed) part 2, I'll conclude here: *Dune* is in the literal and colloquial sense, truly awesome. As was intended, it is an epic and a world to be experienced and wowed at, not something to be seen

on your TV. *Dune* stars everyone you've ever met, including Timothée Chalamet, Rebecca Ferguson, Oscar Isaac, Jason Momoa, Josh Brolin, Sharon Duncan Brewster, Javier Bardem, Zendaya and more. If you're safe, do yourself and all the artists involved a favor and see this in THE. BIGGEST. THEATER. YOU. CAN. FIND.

Light Spoilers:

My biggest concern coming out of the theater relates to *Dune*'s themes and how they're translating so far. Thankfully, the filmmakers had the mind to only adapt half the book so far. As we've seen before, one movie can't do the story justice. However, in the same way that most of the characters did not fully get to be realized, some of *Dune*'s most pertinent and powerful themes haven't either. While some of Frank Herbert's ideas on religion,

environmentalism, war and politics have peeked their heads from the sand, my favorite messages in the story come from its take on colonialism, imperialism, and the dangers of heroes and idolizing leaders.

I have seen reviews and reactions thus far question whether Paul is or will be a white savior figure, and while I know from the book that one of the story's biggest themes and deliberate subversions is that Paul is not this chosen one/messiah figure that everyone begins to believe he is, and he actually does horrible damage through his actions, I felt that this was not seeded as well it could have been, and don't totally fault the accusation. I saw and heard murmurs referencing the colonial, religious style manipulation going on as well as the doubt, skepticism and subtle nods to how this storyline should culminate, but unless it's going to be a huge subversion in part II, I wanted more of it here. While I am not the type of viewer who believes adaptations have to or even should follow the source material directly, Frank Herbert himself is the one who said charismatic leaders should be labeled "may be hazardous to your health."

Show Paul fail and I'll be happy. •



Eli Christopher

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