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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

On Indigenous Peoples' Day, Conn and New London Consider What's in a Name

MAIA HIBBETT
EDITOR IN CHIEF

Communities across the U.S. celebrated disjointed holidays on Oct. 9. While some municipalities, businesses, and educational institutions recognized Columbus Day, others paid homage to the millions of people dispossessed by Christopher Columbus—and the con-

quest in which he played a part—by observing Indigenous Peoples' Day. New London public schools and Connecticut College joined the ranks of the latter.

While Indigenous Peoples' Day is a relatively new phenomenon, it's older than we think, and Columbus Day, by contrast, is a younger tradition than many people realize. Natalie Avalos, Visiting Assistant Professor of Religious Studies, noted that “there has been a

movement for more than 20 years” opposing Columbus Day.

Avalos identified Glenn Morris, a Shawnee member of the Leadership Council of the American Indian Movement of Colorado and Professor of Political Science at University of Colorado, Denver, as a leading figure in the movement to reject Columbus Day. In a 2007 column for *Indian Country Today*, Morris writes: “We have been working

for the past 18 years to dismantle this anti-Indian celebration [in Colorado],” dating the movement at 28 years of age. Morris adds that although Columbus landed in the Caribbean in 1492, the idea of his heroism was not introduced until four centuries later, when “Manifest Destiny was declared a success at

CONTINUED ON PAGE 7

What Does Conn Really Recycle?

PRICE DAY
NEWS EDITOR

Whenever I see a blue recycling bin next to a gray trash bin on this campus, I can't help but look into the blue bin to see what people have “recycled” in it. Food, candy wrappers, used paper towels—it's all in there—and it always has me wondering what happens to the refuse in the blue bins.

A common and persistent rumor holds that the custodial staff and grounds crew simply throw everything in the trash, with the blue bins only put out to appease the students. To find the truth to this rumor, I participated in a recycling pick up run with Lynnsie, a longstanding member of the grounds crew here on campus. We rode in a pickup truck and gathered white bags from all around campus before driving them to the transfer station in New London. “Recycling is collected in the white plastic bags, while trash is collected in the gray bags,” Lynnsie said. She also noted that a separate truck would come around later to pick up the gray trash bags.

“We do this all day, five days a week. When one area



Illustration by Hannah Capucilli-Shatan

of campus is clear of white bags, we'll go to the next one,” said Lynnsie, who has been on the grounds crew for 23 years.

The custodial staff is responsible for gathering the

bags from the dorms and putting them outside for collection, so the timing and frequency of pickup varies from building to building. “When there is trash in the recycling bins, the custodians don't have the time to separate it so they'll just tie it off and leave it,” said Lynnsie, who stresses that it is up to the students to recycle the right items. “You can't recycle used paper towels because they have already been recycled once. They can't go through again.”

After being collected on campus, all waste is brought to the New London transfer station, and after some time is sent to the plant in Preston, Connecticut, where recyclables are sorted and sent to the respective facilities for recycling. Trash is incinerated. “We don't do any sorting here,” says Quincy, an employee of the transfer station, “we send it up to Preston in eighteen wheelers and they process everything there.”

Organic refuse, such as grass clippings and leaves, are collected by the College grounds crew and brought to the end of Benham Ave. where they are put in a large compost pile, and then used for planting on campus. Tree limbs and fallen trees are chipped and used

CONTINUED ON PAGE 5

IN THIS ISSUE

TUESDAY, OCTOBER 23, 2017

NEWS

Lauren Baretta discusses WE's efforts and the #metoo movement on page 5.

OPINIONS

Riley Meachem debriefs readers on the opioid epidemic & its historic roots on page 10.

ARTS

Will Platt and Jacee Cox celebrate the legacies of musical legends Ella Fitzgerald and Tom Petty on page 11.

ARTS

Julia Kaback interviews Katherine Bergeron about “Think. Do. Lead.” on page 14.

Peace (Corps) & Conflict

There's a big, ugly intrusion on the fourth page of this issue. In its full multicolored glory, its text commands: "MAKE THE MOST OF YOUR WORLD." Because you are the educated, privileged reader of a college newspaper, the text reminds, the "world" is *yours*.

I was unsure at first about whether or not to run the Peace Corps ad. I knew that our policy would allow me to reject any ad, and that from an anti-imperialist stance, I do not support the Peace Corps. Karen Rothmyer, a former Peace Corps volunteer in Kenya, treats this topic in an NPR column reminding readers that U.S. foreign aid efforts often take a symptomatic approach to global inequality; instead of supporting the governments and economies of the nations they aim to 'help,' they perpetuate imperialist dynamics by isolating problems and providing band-aid solutions. She refers to a case in 1970s Liberia, where "the Peace Corps may have helped to tamp down, rather than encourage, demands for change" by quelling small, treatable concerns and thus undermining the validity of political disillusionment and resistance. Rothmyer goes on to consider: "I wonder how much we Kenya volunteers, in a small way, did the same thing."

I looked at the Peace Corps ad again, staring into the smiling face of Cynthia, a young woman placed in the nebulous nation of Nicaragua—the country apparently lacks defined municipalities, the ad implies. Cynthia thickened my guilt. In her, I saw myself: one year ago I was studying abroad in Managua, Nicaragua (a real, politically-determined city), and while I was taking classes rather than pretending to save anyone, I was still active proof of U.S. imperial power. But succumbing to my moral guilt might be a practical mistake: would it be irresponsible to give up the *Voice's* ad revenue at the last minute? Would rejecting the ad be a noble, anti-capitalist move, or an imposition of my personal beliefs on the entire paper? Would running it imply that I support the established system, and reject progress?

With these questions in mind, I did what I usually do when I'm in need of comfort and guidance: research. This situation did not fall into the category of the unambiguous; for one, while the Peace Corps does not align with my moral priorities, the acceptance or rejection of the Peace Corps exemplifies a more nuanced political stance, than, say, the denunciation of the KKK (which did send us a letter, one I will never run). So I compared some advertising policies, and one, from *The Nation*, stuck out to me: "We start with strong presumption against banning advertisers because we disapprove of, or even abhor, their political or social views. But we reserve (and exercise) the right to attack them in our editorial columns."

While *The Nation* operates differently from the *Voice*—unlike ours, "[their] pages are primarily given over to articles that are consistent with the views of the editors"—this stance on advertising, I think, makes sense. Although we might run ads that *Voice* staff members do not support, "commerce is less sacrosanct than political speech," as *The Nation* puts it. But that doesn't mean that I won't denounce our advertisers. So thank you, to the Peace Corps, for helping us pay our printing bills, but not for much else.

-Maia

Letter

In the Oct. 3 edition of *The College Voice*, Jillian Noyes wrote an article: "Mental Health at Conn: Are We as in Touch as we Claim?" It is important that students on campus understand the mental health services and supports that are available on campus.

As the Director of the Student Counseling Services (SCS), I want to clarify several issues raised in the article. First, SCS is available for counseling to students only, not to faculty nor staff. There are consultative services and select trainings available to staff and faculty, with the focus on how to help students.

Second, students are not referred to other centers for the purpose of receiving mental health care. A student might be referred to another center on campus to connect with additional support services, e.g., identity-based resources, medical care, academic resources, accessibility services, psychological testing, etc. With such referrals, the student typically continues counseling at SCS, which is the only service on campus that provides mental health counseling to students.

Third, the number of sessions for any one student does not typically reflect on the quality of service, but rather the type of issue being addressed and the individual needs of the student. Currently, there is no waiting list for mental health care at SCS. SCS offers equal access to services for all students and works collaboratively and diligently to reduce any stigma attached to counseling, mental illness or to seeking mental health treatment.

Finally, on occasion a student may be dissatisfied with the SCS services. It is by no means a common occurrence. We are committed to our work and a student can always speak to their counselor or the Director for support or to seek a remedy to whatever the issue may be. The student can always request to see another counselor. SCS asks students who have received services for feedback in our twice yearly Satisfaction Surveys. Thus far, the feedback has been overwhelmingly positive and we take all suggestions seriously and if possible incorporate them.

Students who are interested in seeking mental health care can contact SCS at 860-439-4587, walk into the Warnshuis Health Center, or email scs@conncoll.edu.

Janet Dee Spoltore, Ph.D., ABPP
Director, Student Counseling Services

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

Safe Futures Celebrates 40 Years

New London domestic violence shelter and resource center Safe Futures, partnered with Power of Purple: An End to Domestic Violence, held a 4K walk to commemorate their 40th anniversary on Oct. 15. They raised over \$40K.

“Shame and Prejudice: A Story of Resilience” Opens in Cummings

Artist Kent Monkman’s exhibition “A Story of Resilience” opened in Cummings Arts Center on Oct. 23. Monkman is a Canadian multimedia artist of Cree ancestry brought to campus by the Center for the Comparative Study of Race and Ethnicity. Monkman will deliver a lecture in Oliva Hall at 4:15 p.m. on Nov. 2, and his exhibition will remain on display until Dec. 8.

The Day Wins Newspaper of the Year

The Day, a regional paper based in New London, recently won the 2017 Newspaper of the Year award from the New England Newspaper and Press Association. In addition to providing news to Southeastern Connecticut, *The Day* supports the *Voice* as a printing partner.

Sports Corner

BY GEORGE GROTHEER

Women’s Cross Country
Connecticut College Invitational
10th of 21

Women’s Soccer (11-2-1)
@ Eastern Conn. St. W, 3-0
Bates W, 3-0
@ Wheaton W, 1-0
Trinity W, 2-1 – OT
Bowdoin L, 0-2

Women’s Field Hockey (1-3)
@ Amherst L, 1-2
Bates L, 1-3
Wellesley W, 4-3 – OT
@ Eastern Conn. St. W, 4-0
Bowdoin L, 2-3 – OT

Women’s Volleyball (11-8)
@ Middlebury L, 0-3
Mitchell W, 3-0
@ Bates L, 0-3
@ Colby W, 3-0
Coast Guard L, 2-3

Men’s Cross Country
Connecticut College Invitational
3rd of 20

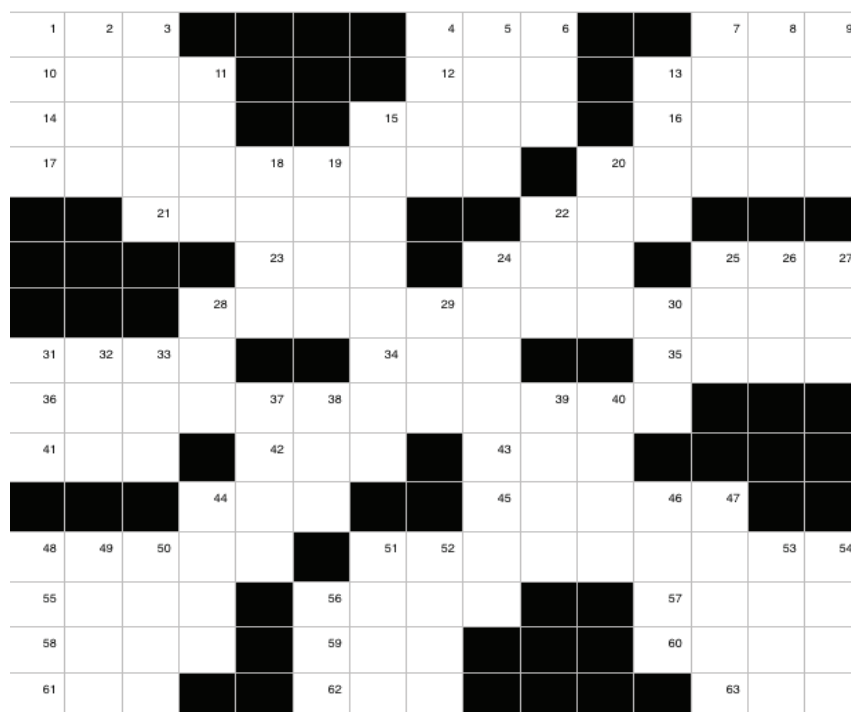
Men’s Soccer (9-1-3)
Eastern Conn. St. W, 2-0
Bates W, 3-1
@ Amherst L, 0-1 – OT
@ Endicott W, 2-0

Men’s Water Polo: Overall: 5-10
Chapman L, 10-18
@ Claremont-M-S L, 10-17
Occidental W, 11-9
Caltech L, 10-15
Johns Hopkins L, 8-15
Washington & Jefferson W, 13-6
Penn St. Behrend W, 12-9

Sailing
NEISA Match Race Championships
(Co-ed) 3rd
Yale Women’s Regatta (Women)
6th of 18

The College Crossword

BY ELEANOR KNAUSS



ACROSS:

1. Father of Dill and Tommy Pickles
4. Program for non-native English speakers, abbr.
7. Set at the gym
10. Tops to Tupperware

12. Year, in Lisbon
13. Like scotch or duct
14. Release
15. Sprout
16. Opposite of under
- 17.* Phantom “Best Coast”?
20. Elegant
21. Merciless

22. Every
23. NASA moon orbiter
24. Number before dos
25. Snack
- 28.* Quiznos delivery on a broomstick?
31. Length by width
34. Core
35. Satisfy
- 36.* Movie about Joan Crawford in a tomb?
41. Thus far
42. Donkey
43. Leafy vine
44. Link to a website, abbr.
45. Thick
48. Grieve
51. Holiday hinted by the starred clues
55. Places for ashes
56. Tool used to collect leaves
57. Musician Guthrie
58. Nothing
59. Gold, in Tijuana
60. Footballer Werner
61. U.N. agency focusing on workers’ rights
62. Lion’s home
63. Forever, informally

DOWN:

1. Killed
2. Just in _____
3. Disc Golf app
4. Auditory receptors
5. Booger
6. Not high
7. Rant and _____

8. Fencing sword
9. Added benefit
11. Small Business Technology Transfer, abbr.
13. Payment for passage
15. Waterproof boots
18. Ugandan city
19. Thyme, e.g.
20. Reduce speed
22. In addition...
24. Untether
25. Arrival time, abbr.
26. Perform on stage
27. Definite article
28. Frodo’s friend and gardener
29. Organization for doctors treating UTIs
30. Suffix with novel or social
31. Singer Winehouse
32. Regret
33. Paramedic, abbr.
37. Knitting medium
38. AT&T internet, for example
39. Daredevil Knievel
40. Opposite of anto-
44. _____ Major
46. Slap
47. Spooky
48. San Francisco city bus
49. Pertaining to the mouth
50. Ctrl + Z
51. Rabbit
52. “Right Now” singer
53. “Tickle Me” muppet
54. Middy
56. Dowel

KEY: PAGE 6

Joshua Green '94 Covers the Rise of Nationalism in American Politics

HANNAH JOHNSTON
NEWS EDITOR

According to Connecticut College president Katherine Bergeron, “Joshua Green '94 is arguably one of the most influential long-form journalists in America today.” For the 20th annual Sound Lab Foundation lecture, Green spoke and engaged in a Q&A with the audience in Evans Hall regarding his recent book, *Devil's Bargain*, and his other work in journalism and politics. *Devil's Bargain* has reached number one on *The New York Times* bestseller chart, and has provided many readers with extraordinary insight into the 2016 election season, the Steve Bannon/Donald Trump relationship, and their success in gaining the highest office in the United States of America.

In 2008, Green spent several months following Sarah Palin and covering her tenure as the governor of Alaska. His eventually published piece caught the attention of a filmmaker named Steve Bannon, and after meeting him, Green knew that Bannon was a “vivid character” who would have an interesting future in politics. Green—a concise, confident, and engaging speaker—spent the first half of his lecture time explaining the timeline of the fairly recent rise of right-wing populist and nationalist politics in America. After witnessing the Tea Party's vicious takedown of the Speaker of the House, John Boehner (a Reagan Republican who represented everything the Tea Party and Republican nationalists, including Steve Bannon, believed was wrong with the GOP), Green said, “it seemed clear to me that the ideas with so much energy on a congressional level would have the same energy in the presidential primary.”

Green's book is mostly about the rise of populist-nationalism in the right-wing of the GOP. Bannon, Green stated, saw that the country was tired of globalist politicians, and knew that a populist approach would excite many voters in the Republican Party. “Bannon's political genius was to call the standard GOP platform un-American, and his own populist, nationalist pro-American,” said Green during his talk. He discussed Bannon's grooming of Trump as a populist candidate, and the brilliance of their using a populist and nationalist strategy during the campaign. Green explained that Bannon's nationalism centered on two major issues: 1) anti-immigrant and anti-Muslim sentiment and policy, and 2) an anti-free trade/pro-blue collar economy. Green also pointed out that the second point of Bannon's nationalism was very similar to rhetoric and policy espoused by Democratic presidential candidate Bernie Sanders.

An important point about the 2016 election that Green brought up was the way popular media covered Donald Trump. He explained

that Trump's use of hateful, discriminatory rhetoric acted as a shield that kept a large number of journalists and news outlets from analyzing the actual policy and content of his speeches. Green gave the example of Trump's chastising many big, globalist bankers (like Goldman Sachs) who all happened to be Jewish. Instead of covering his nationalist agenda, journal-

ists wrote about his anti-semitism and the responses Trump incited from organizations like the Anti-Defamation League. Green said that, when he interviewed Trump, right after winning the Republican primary, “it was clear that Trump understood this nationalist

CONTINUED ON PAGE 7

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In a World of #metoo, Women's Empowerment Takes Initiative

LAUREN BARETTA
OPINIONS EDITOR

A recent popular Twitter and Facebook campaign, #metoo, asked women who have been sexually harassed or assaulted to share and promote the hashtag in order to show solidarity and raise alarm. Though a laptop or phone screen has a way of diluting crises, Conn is not exempt from the systemic discrimination against women that this campaign renounces. For women on college campuses, sexual harassment and assault are all too real a threat.

The Women's Empowerment Initiative (WE), Conn's largest club with 250 members, aims to fight against the mistreatment of women on this campus and beyond. "One of our main purposes is to be able to showcase women's narratives--what is the experience of being a woman on a college campus?" explained Michelle Lee '18, chair of WE's reading committee. Every aspect of WE's process, from monologue submissions to an annual performance, involves women and non-binary students from Conn.

Last year's production, "She is a Tempest," emphasized the fact that one in four women on college campuses have survived rape or attempted rape by performing one in four monologues about sexual assault. Every story was submitted by a Conn student.

Each year, WE receives around 40-

45 submissions and ultimately chooses 18-20 to perform. Lee commented, "We do a form of collective decision making. So there's never this form of voting. It's always discussing the monologues until we reach consensus." There is a deep level of respect associated with reading and choosing the monologues. Lee furthered, "Each monologue is read and discussed at minimum three times, but probably way more than that...One of our main tenets is talking about the pieces as if the author is in the room so it's always that idea of speaking about them positively, but also being kind to the fact that someone was really brave and vulnerable to submit these works to us."

At the beginning of Spring semester, casting sessions are held in order to allow women and non-binary individuals to bring the monologues to life. There are no cuts in order to promote WE's message of inclusivity. Chiara Gero '18, co-president and artistic director, said, "We are keeping the participants aware that it's not their words, that they're saying someone else's story. We don't want to ever take that from someone. We're just there to voice it."

WE has tried to live up to inclusivity standards, but leadership admits that the show is constantly evolving to meet the needs of the student body. A women's empowerment show first appeared at Conn in the early 2000s in the form of "The Vagina Monologues," written by Eve Ensler, in order to show-

case women's experiences. However, in order to highlight Conn-specific narratives, the club decided to transition into a production written and told by Conn students called "As Told by Vaginas" in 2014. By 2015, the organization opted to keep the premise of "As Told By Vaginas" the same, but to change the name to the Women's Empowerment Initiative in order to encompass more identities.

Gero justified the shift away from the Vagina Monologues: "The Vagina Monologues have always been very white; they're the epitome of white feminism. A lot of it has not been catered towards women of color at all, it was not catered toward anyone who was not cisgendered in any way so I think that was the problem. The roots of it are so white and so cis." Moll Brown '18, co-president and producer, discussed the most recent transition from "As Told by Vaginas" to WE: "So the first year they named it "As Told by Vaginas" and since then we've tried to avoid words that have to do with anatomy because that's exclusionary." To clarify, not all women have vaginas and basing gender on biology is limiting.

Furthermore, last year's show "She is a Tempest" left the question of using female pronouns up for debate. Brown commented, "Obviously I can't speak for all non-binary individuals, but to a certain degree I would like a space for my narratives, but I also know that women need a space for their narratives

and it's tough because you want to make sure there's room for both." Brown continued, "I think [WE] has done a good job of making space."

The general consensus among leadership is that WE will continue to evolve, continue to make space, and be open to feedback. "We've become so open to criticism and making changes," noted Hannah Johnston '18, Safe Futures liaison and fundraising chair. She added, "[the show] falls under the umbrella of women for now because that is the majority of the people involved, people who identify as women, but I don't think anyone would have a problem changing that if it ever became an issue." WE's current form, name and process are not necessarily permanent. WE can and will change as times change, perhaps to include more narratives from transmen and transwomen.

Ultimately, WE's major goal on campus is to promote women's empowerment. When asked what WE wanted their audience to learn from the show, Gero responded, "These words and these experiences are real. This can happen to absolutely anyone--a person sitting next to you, your parent/guardian, your best friend, your cousin, your boss."

However, by moving to WE rather than the trademarked and less flexible "Vagina Monologues," the club also

CONTINUED ON PAGE 7

Recycling

CONTINUED FROM FRONT

as mulch. "Broken dorm furniture too. Your broken desk from last year could be the mulch in front of your dorm this year," said Lynnsie, also noting that the school spends no money on mulch or mulch servicing because of this policy.

When asked where the biggest problems lie with recycling at Conn, Lynnsie responded immediately. "The Ridge is terrible. They just throw the stuff in the barrels and don't bag it, it's all jumbled in there. If it's not bagged, we can't collect it as recycling so it all goes into trash. The Ridges and Winchesters need to bag their recycling; we don't have the time to do it for you." Grounds has a truck with a bin tipper for trash, meaning non-bagged trash can be mechanically dumped into the truck, but the recycling truck lacks a tipper, so staff members have to lift all of the recycling bags and put them in the truck manually. Lynnsie added that the academic buildings are the best at recycling, and some dorms are better than others, but that it mostly comes down to differences in custodial staff.

While collecting recycling at Smith house, I noticed one bag was much heavier than the others. A quick look inside revealed that it was full of food waste. "Bags like this, that are full of non-recyclable materials, we have to leave for trash," Lynnsie said, "they can't sort through this at the plant, so even if there are recyclables in this bag, they get thrown in the incinerator."

Lynnsie and I agreed that it is not helpful for students to recycle trash items, and this practice is a hindrance to the grounds crew and the workers at the recycling facility. "What you put in a recycling bin doesn't magically become recycling. You need to know what you're putting in there," Lynnsie observed. Lynnsie advocates for more education on what and what not to recycle by putting up more posters with lists of recyclable materials.

Despite all of this, Lynnsie thinks that recycling has improved on campus in recent years. "The amount [of recycled material] has definitely increased. It varies from class to class, but it has been increasing steadily these past couple years, and more education will hopefully increase it even more." She pointed to the give-and-go stations, put up at the end of the year for students to leave unwanted items, as an example of a positive trend for the College. "That's where we get our overtime, when you guys move in and out. A lot of that stuff goes to New London families after the students are done picking it over."

To further improve recycling on campus, Lynnsie again asked for students in the Village to bag their recyclables. "It's a pain for us to deal with loose trash in the barrels, and most of the stuff is bottles and cans and cardboard, which can all be recycled instead of thrown away," she said. She also asked students to watch what they put in recycling bins, and to make sure it is actually recyclable. It is up to the student body to improve the state of recycling here at Conn. •

Indigenous Peoples' Day

CONTINUED FROM FRONT

the 1893 World's Fair in Chicago, the first time that Columbus was elevated to national icon status." And even then, a holiday was still not established for years to come.

"Columbus Day was brought into the national consciousness in the 1930s by Italian-American groups," Avalos remarked. "It's not a part of our original sense of national identity—this is a 20th Century manifestation."

The relative newness of Columbus Day, however, does not prevent some Americans from heralding its importance. Lori Hopkins-Cavanagh, a New London real estate agent, recently affirmed her belief in Columbus's heroism and significance as a Christian figure before the New London Board of Education, which she urged to reverse the holiday's renaming and refocusing.

"This whole Columbus situation is based on lies," said Hopkins-Cavanagh in an interview with the *Voice*. "He didn't commit genocide; he didn't bring any diseases; he didn't lose his way... Nobody knew that the Americas existed."

Hopkins-Cavanagh is the hostess of the conservative talk radio show "Lori on Liberty," a former Republican candidate for U.S. Congress, and founder of the American Liberty Center, whose purpose she described as "to identify and expose groups that counter our uniquely American liberties."

She perceives the establishment of Indigenous Peoples' Day, as well as all denunciations of Columbus, as the product of the persecution of Christians in the U.S. "Why are they picking on Columbus?" she posed. "Well, because he brought Christianity."

According to most scholarly and historical texts, however, Christianity was far from Columbus's defining characteristic.

"Columbus was not a Christian by any means," commented Avalos. "He was a mercenary, a hired soldier."

Leo Garofalo, Associate Professor of History at the College, explained that although Columbus "defined himself as [Christian]," among his contemporaries, "the people who wanted evangelization [of the Americas] were his most vociferous critics." Garofalo clarified that when conquerors eliminated large swaths of the population—through the use of both explicit violence and the

inadvertent introduction of diseases to which indigenous people's immune systems were not accustomed—the mass deaths hindered efforts for religious indoctrination. "[Bartolomé de las Casas," he offered for example, "says that people like Columbus are terrible because they destroy the population before they can be converted."

"From the point of view of the Spanish Crown," Garofalo added, "they declare Columbus's mission a failure. They're certainly more Christian than Columbus."

To back up her staunch belief in Columbus's contested heroism, Hopkins-Cavanagh referenced Rafael Ortiz, a Puerto Rican man from South Carolina whom she identified as a historian on Columbus.

"I am not a historian," Ortiz said over the phone, "I am just a regular guy." He explained that he began his Columbus research because, "[he] saw Facebook memes that were saying Columbus was an evil man."

"I got the full biography by his son called *The Life of Admiral Christopher Columbus*," Ortiz said. He also based his research on Christopher Columbus's letters back to the crown and put his findings into a self-published book titled *Christopher Columbus the Hero: Defending Columbus from Modern-Day Revisionism* and a Facebook page called "Official Christopher Columbus."

"First of all, Columbus wasn't looking down on the Indians," Ortiz said of his findings, "he called them handsome, good-looking, generous, kind, etc. That doesn't sound like a racist."

On this note, Garofalo clarified: "What defines those letters is that they're telling the Crown what they know the Crown needs and wants to hear, to fund [the conquest] economically, to give it legitimacy as part of the Christian mission."

Historians tend to read Columbus's more laudatory language, he added, as a marketing ploy. "There are some anthropological elements that are probably correct," Garofalo said, "the facts, when they're useful, he includes." Garofalo noted that, recognizing the success of the Portuguese slave trade, "Colum-

bus says [indigenous people] are docile, the natural slaves as defined by Aristotle."

While individual perceptions of Columbus's letters may vary, there's little debate among historians regarding his heroism.

"When it comes to studying Columbus, it really does take someone who has scholarship," commented Chris Newell, Museum Education Supervisor at the Mashantucket Pequot Museum and Research Center. Of Hopkins-Cavanagh's efforts, he observed: "I think she is in the extreme... She basically advocated for the New London Board of Ed to adopt a curriculum based on a non-peer-reviewed book that hadn't even been published yet."

"A lot of people write about the past, but that doesn't mean they're historians," Garofalo pointed out. "Historians have scoured, as long as there's been a historical profession, to find multiple historical documents and compare."

"Most of the information about Columbus that we have is written by Bartolomé de las Casas," he noted. Of the biography written by Ferdinand Columbus, Garofalo added: "When [Columbus's] son writes, he's trying to re-vindicate the family name... He's like a lawyer."

Despite Ferdinand's best efforts, revisionist accounts and sanitized versions of Christopher Columbus's expedition are losing ground. As noted earlier, New London public schools and Connecticut College now observe Indigenous Peoples' Day, joining 67 other universities, municipalities, and states across the U.S. And New London, like the vast majority of cities across the country, was founded on land stolen from indigenous people—in this case, from the Pequot peoples. At a teach-in event designed to educate the community on Indigenous Peoples' Day, representatives of the Mashantucket Pequot and Eastern Pequot Tribal Nations explained the importance of recognition as a first step.

"We are standing in Nameaug; that's the tribal name," said Derek Strong, a New London resident and member of the Eastern Pequot Tribal Nation, of the land that is now Connecticut College property. He added that the Thames

River was formerly the Pequot River, and because of the presence of the College and the Coast Guard Academy, "There's nowhere for an aboriginal person to access our aboriginal waterways."

Representatives at the teach-in regarded the observance of Indigenous Peoples' Day as an introductory but important step. "The narrative needs to be changed," said Brianna, a representative from the Mashantucket Pequot Tribal Nation.

During our earlier conversation, Newell mentioned that recognition under the blanket term "indigenous," while significant, is only a first step. "When speaking the English language, when talking about things that are political in nature," said Newell, "we will tend to use terms like 'American Indian,' 'Native American,' 'Indigenous,' 'First Nations,' kind of interchangeably, because we're not really defined by those terms. I am not a 'Native American.' I self-identify as Passamaquoddy."

This type of generalization, Newell added, perpetuates misinformation across a diverse array of indigenous groups. "One of the big problems in America is that we are constantly in pop culture, in sports mascots, in Hollywood, put in this one box of culture... which is so far removed from actual reality," he noted.

Similarly, Avalos commented that totalizing stereotypes about indigenous peoples and myths of Columbus's Christian heroism go hand-in-hand. "Misinformation is one of the central forces of colonialism," she said. While education and recognition combat misinformation, symbolic efforts like the renaming of Indigenous Peoples' Day make up only a small part of the work necessary to repairing the damage of colonization. •

"Misinformation is one of the central forces of colonialism."

CROSSWORD KEY

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2021's First Fall Weekend

SHAE ALBERTSON
STAFF WRITER

Fall Weekend spans three days and consists of various events intended to showcase students' work and athletic abilities. It also gives families a chance to reunite after students have been at school for nearly two months. For first-year students, this is a particularly exciting weekend, as Harvest Festival and the Fall Ball both take place on Saturday.

First-years shared common opinions about what they looked forward to during Fall Weekend, and what they hoped to see in the future. Lucas Siegel '21 exclaimed that he would have liked to have seen food at the dance on Saturday. Hannah Maki '21, too, expressed that she had wished there had been more opportunities to eat throughout the day.

"My parents had a great time; they were able to go to the Prism and a cappella concerts, Harvest Fest, watch the soccer game, and explore campus. Next year, we hope that more food will be offered throughout the day because we somehow missed lunch," Maki said.

Most students looked forward to seeing their parents. Samantha Barth '21 stated that her parents enjoyed meeting her first-year seminar professor, while class president Carvens Charles '21 said that he was excited to meet his friends' parents, as his did not attend.

For Grace Amato, whose parents did attend, she felt that there were not enough events to keep her parents entertained. "I think they would have liked if we were given a few more events to attend because they came Friday and left Sunday, so besides Saturday, we were kind of scrambling for things to do."

The weekend looked different for athletes, musicians and artists. Zak Danz '21, a member of the varsity tennis team, stated that having a tournament was exciting yet limiting.

"I was very excited about playing in front of a larger crowd than normal and having my family there to watch me for the first time since I left for school. Luckily for me, my family was able to attend

but because of my athletic requirements, we weren't able to do many of the setup events for parents weekend."

Perhaps more disappointing, Danz and his parents had hoped to speak with the bursar office and financial aid office, both of which were closed during the weekend. Danz felt that if these offices had been open, there may have been effective meetings.

KK Patterson '21, a member of the club frisbee team, said that it was also fun for her parents to watch her play against Wesleyan. However, while Patterson asserted that the family events were successful, she had suggestions for Fall Ball.

"Something I would like to see next year would be a larger Tent Dance. The Neon Dance went until 2am which made it especially fun and for people who showed up later. Tent Dance felt too short, as the DJ left early," Patterson added. Patterson's comments seem to align with popular opinion, as several students expressed a desire to have the dance go later, but New London municipal codes cap outdoor events' hours at midnight, keeping in mind the impact of sound on New London residents.

Helen Fulmer '21, an Honor Council representative, stated that she was excited to table Harvest Festival for her club; however, she did note that she wished there had been activities or interactive programs for siblings and for younger family members. That being said, there was face painting and crafts during the three hours of Harvest Festival.

Chris Mackay '21 offered a different take on the weekend. "My parents didn't really attend any of the events, but that wasn't for any particular reason; my parents enjoyed seeing the ambiance of the campus with the students and their families," Mackay said.

The College did offer information about places to eat in New London, as well as museums or other places to visit upon parents' registration. For many first-years, Fall Weekend was about showcasing their involvements; however, they shared common hopes for the 2018 Fall Weekend. •

Joshua Green

CONTINUED FROM PAGE 4

strategy," emphasizing that Trump is not as clueless as he seems.

Despite the fact that Donald Trump won the presidency with a populist platform, he has not followed through with the second part of Bannon's nationalism: the toppling of big banks and the white-collar economy. Green believes that this is the reason Bannon has left the White House and is now "leaving the shadows" to become a public figure who will lead the right-wing nationalist movement himself (Green added that Bannon is smart enough to maintain that he is doing so in the service of Trump). Green explained that "the future of economic nationalism lies with the Democrats," specifically the left-wing, progressive end of the party (with paragons such as Bernie Sanders and Elizabeth Warren) and that Bannon himself is aware of the fact that the Democrats could easily take over a populist economic platform from the Tea Party and the Republicans.

Trump's election marks a new chapter in American politics, one in which "globalists like Mitt Romney and Hillary Clinton will no longer be nominated and elected," said Green. Green added, at the end of his talk, that he is curious to see if populist nationalism is a strategy that can be used by many politicians for successful campaigns or if it is just a part of Trump's "cult of personality." He also added that, in order for a Democrat to be successful in 2020, someone needs to come from the left wing of the party and move to the center in order to appeal to moderate and conservative Democrats. As a centrist, Clinton's strategy of attempting to move left was often mocked and seen as disingenuous by many of the Democrats who had supported Bernie Sanders.

During the Q&A session, Green's expertise shone through his answers to questions that covered a wide range of topics. When asked about his opinion on the much-scrutinized state of contemporary journalism and its role in getting Trump elected, Green said that cable news in particular loves "spectacle," and that is what Trump gave them. "I actually think the investigative journalism during the campaign was well-done," said Green, "journalists did a good job of saying, this is who this man is and who you're voting for."

Green addressed the infamous TMZ recording of Trump discussing his proclivity toward sexual assault and harassment. He said that the tape might have made a difference in the outcome of the election if not for Bannon's strategy of attacking Bill Clinton's womanizing and for FBI director James Comey's re-opening of the investigation into Hillary Clinton's use of personal email. "The FBI investigation gave many undecided voters an excuse to support Trump over Clinton," said Green.

When asked about Barack Obama's lack of outward campaigning in support of the Affordable Care Act, Green provided the shrewd observation that a large part of the ACA's lack of support came from its association with Obama, as it was commonly known as ObamaCare. By distancing himself from the ACA, Obama is able to keep people from rejecting it simply out of hatred for our 44th President.

The Q&A session went overtime, and the audience was still filled with raised hands when the facilitator announced the end of the lecture and the beginning of the reception to celebrate Joshua Green. Green ended his Q&A answering a question about how he sleeps at night, as a journalist, knowing that Donald Trump is the President of the United States. He referenced the President's tendency to tweet in the late hours of the evening and the early hours of the morning and observed: "Trump doesn't really allow reporters to sleep." •

WE Initiative

CONTINUED FROM PAGE 5

has a significant purpose beyond the scope of Conn. 100% of the proceeds from the show go to Safe Futures, an organization in New London that provides resources, shelter and counseling to anyone experiencing domestic violence and also helps to care for children affected by abuse. Johnston, a counselor at Safe Futures, explained, "Most of our clients are women, but we aren't exclusively for women. We recognize that domestic violence doesn't just exist in heterosexual relationships and it's not just against women."

The proceeds from the WE production as well

as sponsored events, such as the Safety Net Bar night being held on Oct. 31 in Humphrey's, help support Safe Futures mission. Last year's two sold-out shows, attended by 700 people each, helped Safe Futures to open an additional location in Norwich, allowing more women, children and others affected by domestic violence to receive aid.

If anyone at Conn is interested in becoming a part of the club, there is still time to get involved. WE encourages women and gender non-binary individuals to submit monologues anonymously until Oct. 25 to empowerinitiativecc@gmail.com and to show up to casting in early spring. •

The Womxn's Center: A Safe Space Stays Subterranean

DEVERLY PEREZ
CONTRIBUTOR

The Womxn's Center has the basic purpose, according to Erin Duran, Director of the LGBTQIA Center and the current staff member in charge of the Womxn's Center, of "[helping] foster an environment, through community building and social/educational programming, where issues of gender can be openly discussed and where the accomplishments of womxn-identified individuals can be openly celebrated." As a safe place for people of all genders to gather and express themselves and their opinions, the Womxn's Center is an important space where the College's community merges intellectual and personal discourses.

The presence of a Womxn's Center is in line with Connecticut College's historical values, as the College was established as a women's institution in 1911 and did not become co-ed until 1969. Creating an environment where women and female-identified individuals feel comfortable should be a priority for the College, and Duran says that he believes "the College is supportive of the Womxn's Center," but there "is certainly always more that can be done." One potential improvement could be to change the Center's location on campus. Although warm and welcoming, the Womxn's Center can be difficult to find, especially for first-years or students who have a newly developed interest in being involved with the Center. Located in the basement of Smith, a building which has become less frequented due to the

removal of its massively popular dining hall, the Womxn's Center could easily be described as hidden. When I asked fifteen random students from across all four class years where the Womxn's Center was, only three were able to accurately point to it. The Center itself is not at fault for its apparent covertness; they worked with what the College provided and ended up in a less-than-ideal setting. However, it is important to note the obscurity of such a pivotal community hub in an institution whose history has been radically impacted by women and whose current objectives are situated around social justice.

Duran expressed that the current space of the Womxn's Center has "some limitations," but he did not specify what those limitations were. Duran spoke more on some of the efforts he and Womxn's Center's staff are pursuing to try to create a more accessible space. Some of these efforts include "working hard to make sure that there are signs to help individuals find the space and to increase awareness of this important campus resource via increased programming." While the majority of Conn's student body seems aware of the Center's existence, suggesting that more advertisement for the Center may not be the most beneficial direction for its own progress, it is fundamentally the locational inaccessibility of the College's sanctioned space for students to hold conversations on feminism, social justice, and identity that undermines the Center's true potential.

When asked about his past desires or attempts to relocate the Womxn's Center, Duran replied, "Conversations

about relocating the Womxn's Center were happening before I came into this role and yes, relocating the Womxn's Center is a priority for many individuals across campus, myself included." Giving the Womxn's Center a space that is more visible and accessible would help the Center become more frequented by those who are curious, but also would help students who already are involved with the Center to feel more valued. While the Womxn's Center's location in Smith basement is not physically inaccessible or overtly secretive, its subterranean status on campus feels more symbolically degrading than logistically flawed.

Over the summer, the College made a few changes on campus, one of which was the aforementioned closing of the Smith Dining Hall. The space the dining hall occupied was turned into a game room. The former Lambdin Game Room was moved to Smith, as Dean of Students Victor Arcelus explained in emails, so that "this more central location will make the game room more accessible to all students and will give Lambdin residents a much-needed common area." The Lambdin Game Room in previous years was mostly used by Lambdin residents, and the moving of the game room to Smith has not gained many new frequenters. Couple the Womxn's Center's less-than-ideal locale with the recent transformation of Smith Dining Hall to an underutilized abyss of old ping-pong tables and scuffed billiard boards and anyone can understand why students feel the Center is not valued to the fullest by the College's administration.

As the Smith Game Room continues to be minimally used, the thought crossing many students' minds is, why was the Womxn's Center not moved up a floor to the space the game room now occupies? The space would have allowed the Womxn's Center to have a more focal space on campus, therefore emphasizing the importance of this Center to the campus community. Additionally, the space would have made it easier for someone walking across campus to spot the Womxn's Center due to the large windows that adorn the former dining hall, something that is impossible in an underground location. That said, the Womxn's Center has not expressed interest in moving to Smith Game Room, and while its current space does not give the Center the position that it deserves, the former dining hall does not seem to be a priority.

Duran refused to comment on the decision to change such a central and promising space into a game room instead of the Womxn's Center, and this could be due to the Center's wish to relocate to a different place on campus. Duran did say that "there are currently both short-term and long-term plans for where we would like to see the Center in the future," and hopefully President Bergeron's promise to give the Center a new space is fulfilled. However, I continue to be frustrated with the prioritization of the game room. Despite dissatisfaction among the student body, the relocation of the Womxn's Center continues to offer a contested example of the tension between student demands and the limitations of the College's administration. •

Oasis & Humphrey's Reduce Stress, not Drinking

JARED NUSSBAUM
CONTRIBUTOR

Everybody loves Oasis and Humphrey's. These places are hopping throughout the night, their noise and energy felt all throughout Crozier Williams' towering walls and ceilings. These are the places where mozzarella sticks and macaroni-filled chicken nuggets are auctioned off and a circus of intoxicated, brazen energy continues ceaselessly. Although they seem to maintain their relevance on campus as the years go by, it's hard not to question the purpose and effectiveness of Oasis and Humphrey's. With all of Conn's advertising about Connections, the new curriculum that's supposedly on its way to changing the world, it seems

that Oasis and Humphrey's should have something to brag about as well, shouldn't they? What's so special about them, and what do they accomplish, I wonder?

According to Mark, the supervisor of both Oasis and Humphrey's, Oasis is just, "...nice to have here. If you're shut in your room for five hours studying, it might be nice to get out for a half hour, take a walk down here, grab something, and then go back...You can come here and get your coffee and your energy drinks and your snacks to keep you going. You can pop in and pop out." With its glowing energy, Oasis not only creates a social space for students to chat or work collaboratively, but also provides the College with a center-for activity, location, and college life--and that is something special. In some ways, Oasis

and Humphrey's are commonplace, and that means a lot to students who, after constantly having to mark the endless influx of messages in their inboxes as read and dodge the professors whose classes they skipped, are just looking for something simple and original. In these categories, I think Oasis and Humphrey's deliver spectacularly.

The real question, though, is whether or not Humphrey's actually reduces students' engagement in risky, alcohol-induced behavior. Humphrey's makes drinking off campus to be a bit of an occasion, and I believe that it ultimately has little to no effect on alcohol's danger to students. On nights when students drink in

CONTINUED ON PAGE 10

Another Mass Shooting: The Result of Sticking to Our Guns

EMIR KULLUK
STAFF WRITER

On Oct. 1, a 64-year-old man named Stephen Paddock opened fire into a crowd of 22,000 people attending a Jason Aldean concert. Paddock brought 23 firearms into his 32nd-floor Mandalay Bay hotel room, from which he killed 58 people and injured 527 others. In the end, he shot and killed himself, and questions concerning his motive for opening fire on a large crowd remain unanswered. While the current investigation regarding Paddock is underway, longer, slower investigations continue concerning two broader issues: gun control and mass shootings in the United States.

In incident after incident, people have lost their lives to gunmen in this country. Whether it was the Mattoon High School shooting on Sept. 20, the Freeman High School shooting the week before that, or the infamous shooting during the release of the film premier of *The Dark Knight*, shootings have become something that are too common. Many say that guns themselves are not killing people, instead focusing their concern on the people who pull the trigger. These arguments tend to ground themselves in questions of mental stability, contending that those who commit mass shootings are not sane. Yet this logic is not solid, as it contributes to misunderstanding and stigmatization surrounding mental health and refuses to questions how shooters like Paddock come to possess their weapons.

In Paddock's case, the shooter had come to own 43 guns. Why would an individual need such an extensive personal arsenal? How did he bring 23 weapons into a hotel room? Where were the security checks and records?

It is apparent that regulations regarding firearms should be strengthened within this country's laws. Whenever this topic comes up, however, gun owners

and the associations that represent them, such as the NRA, state that any regulation will go against the Second Amendment: every citizen has the right to bear arms. What some of these people fail to understand, however, is that regulations do not mean that the right to bear arms will be taken away from them. Purchasing a gun and owning one will become slightly harder, but if somebody really wants to buy one and can pass the checks, they can own a firearm, look at it, and use it within the boundaries of the law.

One of the most common excuses that senators use to explain their opposition to gun control legislation is that not enough evidence exists to prove that gun regulation will reduce the number of shootings. This is not true. Prestigious institutions and well-respected presses across the nation have released too much legal, sociological, historical, and other disciplinary studies of gun regulation to catalog succinctly, but even if there were no research within the U.S. on this issue, none would be required. On an international scale, evidence of gun control's efficacy abounds. The U.K. has decreased its gun activity from around 24 instances in 2004/2005 to only 7 instances post-2010. In the case of the U.K., regulations arose almost immediately after a mass shooting occurred in Hungerford. 16 people were killed in a series of random shootings, and another shooting killed 16 students and one teacher in Dunblane, Scotland. After these instances, the U.K. government—responding to protests waged by the public—introduced the Firearms Amendment, a law which banned all cartridge ammunition handguns, and which was further tightened as to prevent further instances.

Japan has gone a step farther, enforcing a “zero-tolerance” policy in firearm legislation. This has reduced gun related homicides in Japan to 1 per one million people, compared to the rate of 33 per million people in the U.S. Both the U.K. and Japan enforce stricter regulations than the U.S., and where Japan allows for

almost no breathing room to bear arms, the U.K. does, meaning that a middle ground is present for Americans who really want to stick to their guns.

Every time a mass shooting like the recent one in Las Vegas happens, people mourn the dead and then proceed with their lives. However, they do not realize that they are becoming accustomed to these shootings. It is almost impossible to feel deeply saddened by every single mass shooting when so many of them happen within such a small time frame. If it is going to happen again and again, why should anyone act or feel like this has never happened before? This kind of desensitization to acts of mass violence is seen within countries such as Turkey, where suicide bombers and bomb explosions have become such a recurring incident that many likely feel numb to the common loss of life. In the U.S., we are on the very brink of becoming senseless toward shootings where children going to school, fans attending a concert, or people having fun at a bar are killed. Is owning a gun, or 43 guns, more important than having somebody live for another day?

As Obama once said, the U.S. is the only developed country on planet Earth where shootings at this rate and scale happen. He also said that the U.S. does not have a monopoly on mentally ill people, and the difference between the U.S. and other countries is that those in the U.S. have the ability to stockpile military-grade weapons.

The world is a dangerous place indeed, and one cannot be blamed if they want to own a firearm to defend themselves in case any threatening incident occurs. However, there is no need for citizens to own military-grade automatic and semiautomatic weapons, much less to stockpile them.

One might question how a random mass shooting involving a 64 year-old man who does not fit most stereotypes formed from previous mass shootings--

CONTINUED ON PAGE 10

October is National Cybersecurity Awareness Month

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What the Hell is the ‘Opioid Epidemic’? A Brief History

RILEY MEACHEM
STAFF WRITER

While the rise of the term “opioid epidemic” certainly has something to do with the highly-publicized and competitive 2016 election rhetoric, it isn’t fake news. According to a study done by Michael’s House Treatment Center, drug overdoses now represent the leading cause of accidental death in the United States—higher than the number of people killed in car crashes. Over a quarter of those deaths were due to heroin or other opioids, and nearly a quarter of all people in the country who have a substance abuse problem are addicted to opiates—more than alcohol, cocaine, or benzodiazepines. This is a 300% increase from 2010.

References to the use and abuse of opioids stretch back, quite literally, millennia. It is estimated the plant was harvested as far back as 3400 B.C, before the invention of written language. References to its medicinal effects and addictive properties can be found in pieces of art and literature in Mesopotamia, India, and Europe. It has been used as an anaesthetic, a means of execution, and as a cure for maladies such as depression, migraines, and many other common illnesses. Prominent figures like Elvis, Lou Reed, Kurt Cobain,

William S. Burroughs, Edgar Allan Poe, Samuel Coleridge and Philip Seymour Hoffman have admitted to or been suspected of abusing either the perennial favorite, heroin, or one of several other types of opiates such as Demerol (meperidine), Vicodin (acetaminophen/hydrocodone), morphine, laudanum, Dilaudid (hydromorphone), and codeine. OxyContin (oxycodone) is still prescribed in many cases for the removal of wisdom teeth.

The question is then, why has this drug, which has existed for centuries, suddenly become an ‘epidemic’?

Like “3rd Rock From the Sun,” the band Limp Bizkit, backwards baseball caps, gritty super-hero reboots, frosted tips, and many other plagues that have ravaged America, the opioid epidemic began in the 90’s. A series of studies conducted by multiple large hospitals in the country discovered that patients were being chronically under-prescribed pain killers. These studies were largely factual—a combination of factors, from racial profiling by doctors to a lack of adequate funding to purchase safe anaesthetics, to a fear of over-prescription and its effect on the body meant that many of those in pain from medical conditions were not receiving adequate relief.

A solution quickly presented

itself: synthetic opioids. Any competent chemist can create them for a fairly low price, and certain chemical purification and alteration processes could drastically decrease the risk of overdose. Not only this, but these drugs were largely more effective than other widely available painkillers, making the decision to begin prescribing them seem logical.

However, while scientists were able to mitigate overdoses by synthesizing and altering opium-based narcotics, they could not make them less physically and psychologically addictive. And while the vast majority of the 245 million prescriptions written for opioid analgesics were for short-term chronic pain, and are unlikely to result in addiction, the *New England Journal of Medicine* reveals that over 10 million adults were given the drug for 7-9 months, which rapidly increases risk of addiction.

This would be a problem even if users continued to abuse the regulated drugs like OxyContin, Demerol and Codeine. But they are significantly less lethal than heroin. Burroughs, mentioned above, lived to 77 after reportedly abusing heavily modified synthetic opioids every day since his 20s, and while *The College Voice* does not endorse this decision, several of these newer addictive medicines are demonstrably safer than street-cut heroin.

Methadone, for example, is frequently used to help wean opioid users off of these drugs due to its lower risk of impeding respiration and causing overdose. This certainly isn’t true of all of the above chemicals, however, and both OxyContin and codeine, both of which can be prescribed for ailments as mild as an intense toothache, are often deadly when used or abused for lengthy periods.

Burroughs, as well as most other recreational users of these newer, medical-grade opiates, was fairly wealthy. The time and effort required to make these safer synthetics means that they are much more expensive to produce and purchase. When well-meaning doctors cease prescribing painkillers to patients who have become physiologically addicted (a process which the DEA reports can occur after less than a month of regular use), many of these users begin to experience withdrawal symptoms. This is less of a problem for wealthy Americans with private healthcare, who can afford treatment at rehabilitation clinics, expensive and experimental withdrawal drugs, or simply to go “doctor-shopping.” But working-class Americans who lack these resources are driven to seek out cheaper, more dangerous alternatives, namely, heroin.

But big pharma, lack of adequate healthcare, and the now

wealthy and politically influential opioid lobbies are not solely to blame. Since the United States’s 2001 military invasion of Afghanistan, one of the top producers of poppy plants, the price of heroin has dropped and available supply has grown markedly. While much of it is smuggled into the country illegally by soldiers, government officials or opportunistic outside contractors (here many readers may remember the heavy involvement of the CIA in the ‘crack epidemic’ of the 80’s and 90’s, in which Reagan and his administration are widely accused of exacerbating in order to further their political aims), thus making an exact figure difficult to accurately identify, many reports estimate the amount of heroin in the country has nearly tripled.

Though widely reviled by both parties, the opioid epidemic is a symptom of several failed economic, social, and military decisions. Focusing on eliminating the drug and providing treatment for addicts may be a good first step to mitigating deaths, but to fully negate the problem, and if we wish to see a meaningful decrease in the alarming statistics related to opioid consumption, abuse, and related deaths, it is necessary to commute several neoliberal policies which benefit the American military and economic elite. •

Gun Control

CONTINUED FROM PAGE 9

as Paddock was older than many recent shooters--relates to the issue of gun control. People have said that this mass shooting should not be “made political” and that people should be allowed to mourn. However, the topic of mass shootings became political a long time ago, and the people who are mourning the losses of 58 loved ones now might not have to if gun control laws had been implemented earlier. It might be the person pulling the trigger who is directly responsible for mass death, but those who choose to remain silent or refuse to consider change should be held accountable as well. •

Oasis & Humphrey’s

CONTINUED FROM PAGE 8

Humphrey’s, alcohol consumption is controlled and limited. However, on nights when students drink in off-campus bars, the amount that they drink is unquestionably greater. Further, if students drank at off-campus bars seven days a week, it just wouldn’t be cool anymore. Humphrey’s controlling of on-campus drinking fills students’ minds with excitement for the nights that they won’t have to drink in front of people whose job it is to keep their consumption to a reasonable level. In other words, it emboldens students to act more immaturely and dangerously than they would if off-campus drinking were popular every night. If a prisoner is deprived of his food for a day, on the next he’ll be sure to feast.

Still, I think that there is much more good than bad about Humphrey’s, even if it might encourage dangerous drinking behavior off campus. As Mark thinks of it, Humphrey’s saves students from a bit of an inconvenience. “On

a Thursday night, if you need to have a couple of beers, you don’t have to go all the way downtown, you know? You can come here, and we have a T.V., pool, chess, and different games in there. Wednesday trivia, you know? I think it’s a great benefit, really,” he said. And he’s right. The small population of Conn students needs a place to unwind and feel at home after those long Thursdays of looking out the window, anxiously awaiting the sun’s set. Humphrey’s and Oasis provide students with something unique, something that satisfies their needs on one or two nights of the week.

I’m not exactly sure what the solution to the problem I’ve identified is. In fact, I’m not even sure if there is one. Eventually, Connecticut College students will have to realize that they’re responsible for their own lives, and that whatever consequences present themselves as a result of stupid, dangerous behavior, they’ll have to rectify. Unfortunately, nobody can teach students this; only experience can preach this lesson.

Maybe that’s what Humphrey’s is there for, after all. That’s the thing it can brag about. •

Regina Carter Pays Tribute to Ella Fitzgerald

WILL PLATT
CONTRIBUTOR

Paying tribute to Ella Fitzgerald is almost a priori to the concept of jazz vocalization itself. Her influence spans generations, genres, and instruments. Her voice is the voice of postwar jazz, and, perhaps especially for people of more recent generations, is probably the one that first comes to mind when we think of 'classics' or 'The Great American Songbook.' Jazz violinist Regina Carter likely knew the idea of an Ella tribute wouldn't be as novel as her previous two albums, but she seized upon the icon's 100th birthday and took the advice of friends who saw how Fitzgerald's music had been a constant influence in her musical life and told her, "why not make an album about it?" Approaching Fitzgerald's work in fresh light, Carter sifted through her extensive discography looking for music forgotten by the charts and time, and set about reinterpreting her work for a voice without words. New introductions and instrumentations on tracks like "All my Life" and "Acc-Cen-Tchu-Ate the Positive" bathe old melodies in harmonic refractions of modern jazz and funk. Gone is the swing constant of Ella's time: a variety of rhythmic and harmonic patterns are employed to create a sense of timelessness. Yet it is timelessness borne out of the times: the violinist says she wanted to utilize "the love of music" to provide an antidote to the negativity and division frontlining our national discourse--a sentiment embodied by the titular track.

Originally, Carter says, the project was through-and-through violin-only--concerned with the propensity of vocals to overshadow the violin in the eyes of venue bookers, she wanted to ensure that her playing could stand alone. At the last minute she caved to gut feeling and added vocals to two tracks, but performs frequently without them, as she did in this concert.

"Ella saw her voice as another instrument," Carter noted in an interview before the show, and conversely, "I see the violin as a voice." So much is apparent in her playing. Her sound is utterly distinct: smoother than caramel and surer than day, yet alive with an honest vocality. Mimicry--of Ella or the human voice generally--is never her object, but she stresses her interest in clearly conveying the lyricism of her source material: "you have to know the all the words...I learned that a while back working with Ray Brown (Fitzgerald's second husband)." Through her sparing use of vibrato, she tends to the subtler inflective range of her instrument, alluding to those analogous in the human voice. The performance in Palmer on Oct. 7, which took form as a quintet, highlighted not only these qualities in her playing but also the spontaneity of her live persona. She effortlessly wove in and out of her vocal role, at some points improvising, at others, feeling her way about the stage by way of the music, giving her band a wide berth to bring out what they wanted while they took the melody themselves. Nothing felt regurgitated or tired, and all on stage seemed to genuinely enjoy their time, acutely attuned to their contribution to the whole, engaging the listener in

a seemingly spontaneous, conversational narrative. Marvin Sewell on guitar, Ed Howard on upright bass and Xavier Davis, playing masterfully the trifecta of keyboard, organ and piano, all took generous solos, but never crossed the line into long-windedness. Carter's husband, drummer Alvester Garnett, was particularly thrilling to watch, constantly riffing off both the rhythm and melodic elements of the musical moment, driving a song forward and responding to it with internal conception simultaneously. Taking an epic, several-minute solo near the middle of the set, Garnett managed to maintain the melodic thread of the song--the crowd was extremely receptive. After a soulful rendition of "Undecided," (arranged by Marvin Sewell) came a strange and wild pyrotechnic interlude, a catharsis for energy otherwise inexpressible. They ended too well for the crowd, playing a number unnamed and not part of her Ella project, an inventive gestalt of traditional pentatonic melody, jazz, and folk and rock...the crowd, now on their feet, whooped and cried encore several times.

Relenting as the cries continued with no one on stage to receive them, the band chose another of Sewell's arrangements, "All My Life." A slower, more sentimental number, as if to temper the crowd's energy, it seems in retrospect fitting: like Carter's playing itself, her stage presence and intuition is not showy and seeking virtuosic astonishment, but rather an honest (and, though she seems too humble to say so herself, brilliant) expression of someone who just, as she puts it, wants to "bring love through music." •

Heartbreak: Tom Petty Dead at 66

JACEE COX
CONTRIBUTOR

I knew the words to "Free Fallin'" before I could write my own name. On multiple Maine to California family road trips as a young child, Tom Petty comprised the soundtrack to the sites through which we passed. From the Badlands to Hoover Dam to the Redwoods, Petty's music always meshed with the landscape. The story of "American Girl" could be seen on the main streets of any small town, whether it be located in Arkansas or Idaho. Petty's music was more than a classic-rock sound; it was a characterizing element of the American lifestyle.

Flared pants, floral patterned button downs, oversized jackets, a toothy smirk, and a Stratocaster slung across the shoulder comprised Petty's aesthetic. Born halfway through the 20th century, Petty grew up in Gainesville, Florida in an unstable household. After meeting Elvis Presley in 1961 and receiving a guitar a few years later, Petty's love for music was set in stone. His passion was certainly boosted by the mentorship of his first guitar teacher, none other than Don Felder, the renowned and revered

member of the Eagles, who also lived in Gainesville. Petty, a blond, shaggy-haired rocker, ran down his dream at the age of 17 after joining a band called Mudcrutch. It wasn't until 1976 when Petty formed the lineup of what would eventually become known as Tom Petty and the Heartbreakers, which included Mudcrutch guitarist Mike Campbell and keyboardist Benmont Tench. The Heartbreakers' success in America did not arrive quickly, yet the band gained attention in Britain. Eventually this fame arrived in the states, and the group came to compose household American staples such as "Refuge," "Learning to Fly," and "Into the Great Wide Open."

I got to see Tom Petty and the Heartbreakers perform live at the Cross Insurance Arena in Portland, Maine in August of 2014. The energy twanging from the amps was incomparable. There is no better way to describe the audio presence of the band than by their name itself.

Like many of his musical peers, juggling fame and passion with the tumultuous world of rock'n'roll lead Petty to live a complicated life. Often the circumstances were dire, as seen when heroin addiction crept into Petty's life in the 90s, a habit unknown to the public

until nearly 20 years later. He worked the rigorous routine of a dedicated musician, writing, composing, perfecting, and recording music, and then traveling across the globe to promote and share his creations. In fact, Petty had just completed his 40th anniversary tour prior to his death. Petty told Rolling Stone that his 2017 summer tour was likely to be the "last trip around the country" for him. He demonstrated the relentless work ethic Americans so famously preach and idolize.

Petty's death was puzzling. Throughout the day on Oct. 2, celebrities, news sources, and fans quickly sprung to post commemorative and sad tweets, Instagram pictures, and Facebook updates dedicated to the musician they believed to be deceased. However, the rocker's condition was unclear for several hours, as the LAPD stated they were unable to confirm Petty's death. The only official information regarded Petty's hospitalization for cardiac arrest after he was found unresponsive in his Malibu home.

Rumors online swirled for hours as quick-to-click celebrities and fans retracted their tribute posts and awaited answers. However, Petty's manager, Tony Dimitriades, announced the rock-

er died at 8:40 p.m. on Oct. 2, laying to rest the rumors as the world prepared to let the icon rest eternally.

Throughout his incredible career, Petty paired with other rock legends, such as Stevie Nicks, to produce timeless tunes. In 1988, Petty joined a supergroup music formation, the Traveling Wilburys, which included rock'n'roll royalties Bob Dylan, George Harrison, Jeff Lynne, and Roy Orbison. When asked, Bob Dylan described his late friend's death as "shocking" and "crushing."

The news of Petty's passing accompanied the coverage of the devastatingly fatal mass shooting on the Las Vegas strip, the largest in the nation's history. The concurrent death of innocent music lovers and a beloved idol left the eyes, hearts, and hope of the American people raw and painfully scathed. Jason Aldean, the country star who was on stage in Las Vegas when the shots began, performed the Saturday Night Live cold open on Oct. 7. He sang Petty's "I Won't Back Down."

Petty is survived by his wife, Dana York, two daughters, Adria and Kimberly Violette Petty, and an entire world of somber, singing fans. •

The Hollywood Bubble: Time to Pop?

EMIR KULLUK
STAFF WRITER

Films are awesome. Nobody can deny that. Whether you're looking for action, horror, comedy, western, or drama, there is a movie for everybody. Films get announced, get vigorously marketed, and then get put out on the big screen for everybody to enjoy. However, only a select few of these thousands of movies actually become critically acclaimed, are embraced by the masses, and manage to turn a profit. In the last decade, most of these head-turning movies have been blockbuster sequels or remakes such as *The Avengers*, *Transformers: Age of Extinction*, *Star Wars: The Force Awakens*, *Jurassic World*, and so on. More recently, most of the movies predicted to be financial successes have been nothing more than severe flops.

Examples of this include *Inferno*, *Ghost in the Shell*, and

Jupiter Ascending. After looking at all of these movies one must wonder, what happened to the middle class of movies? By this I mean films with smaller budgets and original ideas, not based off a line of toys or a comic series. One wonders what happened to the (500) *Days of Summers*, *Slumdog Millionaires*, and *Rockys* of the past.

Up until around 2008, the general trend in Hollywood was to make movies that had a small to middle budget and definitely provided a return in profits, albeit it was not that big of a return. The aforementioned middle-class movies fit said trend. This trend also included rare big budget movies, generally one or two movie per year, that garnered attention and provided a larger return. After 2008, however, this general trend in Hollywood started to change.

In 2013, Steven Spielberg claimed that with current production trends, a "Hollywood Bubble" had formed. He pre-

dicted that within the next decade it would implode, after too many big budget, expensive, blockbuster movies flopped, or in other words, failed to turn a profit.

How did this bubble form? The first issue at hand is that Hollywood studios view the film industry purely as a business. This means that they are trying to make the most money possible with little regard for the quality of the film itself, or the ideas and concepts that are being portrayed in the film. This is easily visible by the huge marketing campaigns that are led by movie studios in order to promote their movies. These marketing campaigns usually double the cost to make a movie. This business-mindedness is also seen by the toy lines, comics, and novels that spawn out of or are content sources for these movies. Hollywood executives look at their movies like

CONTINUED ON PAGE 16

SHAED

SAMANTHA BARTH
STAFF WRITER

"We make colorful music," electropop trio SHAED informed the crowd at their Fall Ball performance on Oct. 7. The short declaration serves as a slogan for the band, which consists of lead singer Chelsea Lee and multi-instrumentalist brothers Max and Spencer Ernst, all of whom hail from Washington, DC. "We met each other in high school," recounted Lee in an interview with the *Voice*, "I was a solo artist and they were in a band together. Obviously, they're twin brothers; they do everything together. I saw them play a show at the 9:30 Club, and, kind of, instantly fell in love with them, and became family and best friends, and we've kind of been inseparable ever since. We just started

SHAED in March of 2016. Finally we could come together and drop all of our stuff and come together as a group." SHAED released an EP in 2016 and two singles earlier this year; the most recent, "Lonesome," dropped on Oct. 6.

SHAED draws their name from a fantasy novel that all of the band members love. Lee explains, "the book that it's from is called *Name of the Wind*, but it's a trilogy called *The Kingkiller Chronicles*. Shaed is a word we found in that, and it basically is a cloak that was woven by a goddess and is kind of a protective cloak for the main character, so we loved that, we loved the way the word looked, we love the idea of different shades of color, shade from a tree..."

This idea of different shades of color is not just

CONTINUED ON PAGE 15

Theater Department Performs *Uncommon Women and Others*

SAADYA CHEVAN
BUSINESS MANAGER

Hillyer Hall was constructed in 1917 as the first gymnasium for Connecticut College for Women. It was the fifth building constructed by the College, and similarly to the building that preceded it, Winthrop House, it was constructed quickly with the intention that it be a temporary building; however, unlike Winthrop House, the space has been utilized more successfully.

Hillyer Hall's original purpose was not superseded until Crozier-Williams opened in 1959, which provided space for both the Physical Education Department and the College's social events and dances. The construction of Crozier-Williams led to the conversion of Hillyer Hall into a space for the print shop, bookstore and post office. In 1998 the space was again renovated to create a black box theater for the College. Now known as Tansill Theater, the space regularly hosts mainstage productions by the Theater Department including their most recent: Wendy Wasserstein's *Uncommon Women and Others*, directed by David Jaffe. The play focuses on the experiences of a group of seniors at Mount Holyoke College in the early

1970s.

There are many contrasts in this play, some of them sharp and sudden. In the early years of Conn, men assumed that women could not succeed academically without rigorous physical education, and the play reflects similarly antiquated ideas about women's education. This is highlighted by its transitions between scenes where a man's voice, here Jaffe's, is heard reading excerpts from the Mount Holyoke College catalogue and related materials, at one point describing an educated woman as successful, even relative to men, on the grounds of being "the second best cook...third best parent, the seventh best typist, and the tenth best community leader." In the final scene, this transforms into a woman's voice acknowledging the obstacles educated women face in gaining recognition. For these closing remarks, Jaffe's production featured the voice of Katherine Bergeron, an ironic touch, given that Jaffe graduated from Conn, whereas Bergeron graduated from Wesleyan, the historically male university that warranted Conn's foundation.

The voiceover is juxtaposed with deep discussions between the students on topics ranging from the veracity of Sigmund Freud's theory of penis envy

to ideas of second-wave feminism. We see Rita Altabel, played by Lindsey Ruzza '18, brag many times about tasting her own menstrual blood and Holly Kaplan, played by Lizzy Moreno '18, struggle with inserting a diaphragm into her vagina. At times the characters also need to get away from all the issues confronting them in college. In one scene Rita and Samantha Stewart, played by Gabrielle Schlein '18, attempt to act incredibly macho towards each other. This contrasts deeply with the occasional appearances of a piglet doll owned by Samantha, a playful and innocent touch in the performance.

In terms of venue, Tansill Theater makes a particularly interesting choice for this play, given the building's history. Back when Tansill was known as Hillyer Hall, the College required students to take gym class, falling in line with the requirements of other women's colleges as it was believed that women who developed healthy bodies would be prepared for the mental challenges of higher education. Because Crozier-Williams was not yet established, these classes would have occurred in the exact space where *Uncommon Women and Others* was performed. Although the script calls for a realistic set depicting the characters' dormitory at

Mount Holyoke, scenic designer Sara Ossana has instead created a series of abstract platforms that have the appearance of couches or beds that the women perform on or observe from throughout the play. The abstract nature of the set may be all the more enhanced by the venue's own history as part of a traditional women's college.

At one point in the play, the characters discuss why they chose Mount Holyoke over other women's colleges, and Conn, having a couple years prior to the play begun accepting men, makes an appearance towards the end of this passage, being described as slightly worse than Vassar because of the proximity of Coast Guard men. These lines drew hearty laughter from the audience attending the matinee performance on the Saturday of Fall Weekend.

Overall the cast gave a very strong performance, and Jaffe made some very smart casting choices, including the decision to cast five seniors as the five principal seniors characters at the college, which Jaffe highlighted in an interview with the *Voice*. I'd also highlight the contrast between Chiara Gero '18, who played Kate Quin, and Audrey Black '21, who played Carter. Gero's

CONTINUED ON PAGE 16

Handmade Food at Montauk House

ELIZABETH BERRY
STAFF WRITER



Photo courtesy of Elizabeth Berry

Ten minutes from the Connecticut College campus stands a cafe which prides itself on handcrafted food. One can spot it from the wooden picnic tables out front, a feature that reminded me of a lobster shack on Cape Cod. Inside are wooden tables and chairs with orange cushions, and the kitchen is visible to the customer's eye. When you first walk into the restaurant, a chalkboard displays the menu. It's the only one, as Montauk does not use printed menus. Instead, they keep the chalkboard up-to-date, and it currently features several sandwiches, tacos, salads, and soups. Montauk brings a delicious new meaning to hand-crafted food and the setting for such a meal—at home rather than in a cafe.

On a warm and sunny Thursday afternoon, there was no better place to be than under an umbrella enjoying a lovely sandwich with one of my friends. I ordered the roasted turkey sandwich with swiss, tomato, greens, red onion, and garlic mayo on a ciabatta roll with a side of handcrafted pickles. Sitting on the wooden picnic tables with a red, woven plastic plate, I felt like it was summer again. The sandwich burst with flavor; the bread was soft and warm; and the pickles were seasoned with just the right amount of spice. My mouth is watering with the hope of going back soon to bite into a Montauk House sandwich once again.

After my friend and I enjoyed our delightful lunch, I sat down with Robert Ramsay, the owner of Montauk House Cafe. When I asked him about the name, he said that "Montauk" comes from being located on Montauk Avenue, but "it was really always meant to be Montauk House" or as some frequent customers call it, "MH." For twenty years Ramsay drove by this location and remarked how it looked like "a little Cape Cod house." This is no exaggeration because the house has wooden siding and is quite small. "We utilize one-hundred percent of our space," Ramsay said. The size works to their advantage as it adds to the feeling that you are eating as a guest in someone's home. Ramsay explained that "the idea is that people get to see you making the food." Their goal "was that you come into this little house [that] looks like this little Cape Cod house [where] you get local ingredients...and you feel like it's some home cooking." This sensation adds to the "different experience" that Ramsay is shooting for at Montauk House.

Ramsay spearheaded a catering company in Washington, D.C. and then moved to New York, where he shifted his focus to working in restaurants to restaurant consulting. Although he still consults in New York, he is invested in the New London community. He started an "applied learning" program called Cultivator Kitchen, which invites entrepreneurs to learn more about the restaurant business.

Beyond business, healthy, handcrafted, and fresh food is also important to Ramsay. He said that he and his fellow chefs "work with their hands." In fact, they do

CONTINUED ON PAGE 14

Recipe: Warming Winter Curry

KATEY VESTA
SOCIAL MEDIA COORDINATOR

Ingredients:

- 1 lb chicken breasts, cubed
- 1 yellow pepper, sliced thin
- ½ red onion, sliced thin
- ½ head cauliflower, cut into florets
- 1 cup sugarsnap peas, in the pods
- ¼ cup chopped green onion
- 2 tablespoons coconut oil or vegetable oil
- 1 tablespoon curry powder
- 3 teaspoons garlic powder
- 3 teaspoons salt
- 2 cans lite coconut milk
- 3 cloves garlic, minced
- 1 tablespoon grated ginger
- ½ cup peanut butter
- 2-3 tablespoons yellow curry paste
- 1 tablespoon soy sauce
- Black pepper to taste
- Rice or rice noodles for serving

Directions:

1. Ensure all ingredients are cut up as directed. If serving over rice, start cooking it according to its given directions. Meanwhile, in a large bowl, mix the chicken in with the garlic powder, salt and the curry powder. Cover and set aside.
2. Next, make the sauce. Put a medium saucepan over medium-high heat. Pour in the coconut milk, peanut butter, minced garlic, ginger, soy sauce, black pepper and curry paste (add more for a
3. Heat a wok or sauté pan containing the oil over high heat. Add the onion and garlic, and cook for about a minute or until the onions begin to soften. Add the chicken and cook until it is firm and very nearly done (cut a piece in half to check for doneness if you aren't sure) Then add the peppers, peas, and cauliflower and stir until the peppers are slightly soft. Remove it from the heat.
4. Pour the sauce over the chicken and vegetables and mix it all together. Serve it over rice or rice noodles, and top it with the sliced green onions. •



Photo courtesy of Katey Vesta

What's Good on HBOGo?

HANNAH JOHNSTON
NEWS EDITOR

HBOGo is so good, you'll actually find yourself neglecting Netflix. Thanks to Information Services, every Conn student has access to the premium streaming service with every show and movie ever produced by HBO, as well as a plethora of rotating films. It's hard to know where to start, and there's not always time to scroll through everything that's available for an hour and a half, so I made a list of recommendations.

Veep: Tired of real-life politics? Interested in some brilliant, hilarious political satire? This show is excellent, it follows the exploits of ambitious politician Selina Meyer (Julia Louis-Dreyfus), specifically her tenure as Vice President. Veep just won the Emmy for Best Comedy and Louis-Dreyfus the Emmy for Lead Actress in a Comedy. No one pulls off a biting one-liner like her.

Last Week Tonight with John Oliver: It can be difficult to sit down and watch the news. There's a lot of scary stuff going on right now, and cable and network news channels have become tiring and less-necessary with the availability of information on the internet. Unlike most news-comedy shows, *Last Week Tonight* takes one major subject and delves into it, dedicating a full episode to each topic. Oliver pro-

CONTINUED ON PAGE 14

Bergeron Premieres “Think. Do Lead.”

JULIA KABACK
CONTRIBUTOR

“Think. Do. Lead.” is the *Hakuna Matata* of Connecticut College. If you entered Conn in the class of 2018 or 2019, there is probably a shirt bearing the three punctuated words in your closet. If you’re like me, you have worn that article of clothing and contemplated the true meaning of this campus philosophy. Like the implementation of Connections, the philosophy of “Think. Do. Lead,” has gotten much use by the College. Most recently, it has become the name of a podcast hosted by President Katherine Bergeron in which Bergeron and her guests discuss “where creative ideas come from and where they lead... shaping a new generation of thinkers, doers, and leaders.” In an interview with *The College Voice*, Bergeron discussed her new podcast and future episodes to come.

The College Voice (TCV): Thank you so much for sitting down with me to talk about “Think. Do. Lead.” Can you tell our readers about the genesis for the podcast?

Katherine Bergeron (KB): It probably started with the Forbes podcast “The Limit Does Not Exist,” hosted by Christina Wallace and Kate Scott Campbell. They invited me to be a guest on their show in June and it was a lot of fun. It made me think that a podcast focused on the College could be a great thing to do. There is such vibrant intellectual and creative energy on our campus and in our alumni community, and, the more I thought about it, the more it seemed like a good idea to do a show that could capture some of that energy in a form that people can listen to anytime.

TCV: How has the reaction to the first episode been from the campus community?

KB: The reaction has been quite positive. A number of people have told me that they loved hearing more of David Dorfman’s story and that they were inspired by what he had to say about the importance of the arts for the liberal arts.

TCV: Has anything surprised you in releasing a podcast?

KB: I’m not sure it’s necessarily a surprise,

but it has been fun hearing from alumni or friends of the College who heard the first episode. It’s interesting: if you send people a long letter, they may not read it. But if you send a podcast, they are more likely to listen.

TCV: You are a seasoned performer. What has the recording process been like?

KB: The recording process was pretty easy, thanks to David! He is such a wonderful interlocutor. We sat together in a small studio right off Fortune Recital Hall, and just started talking. And the result was what you heard. We did the interview in one take--didn’t have to go back to edit anything.

TCV: As a Dance minor, I was drawn to your interview with my mentor and advisor, David Dorfman. What in particular stood out to you in your talk with him?

KB: I loved the way he talked about trying to build the audience for his work. David is always opening doors for people, and it is no different in his choreography. His dances are designed to let people in. And that inclusive attitude extends to his audience.

TCV: I take it you saw *Indecent on Broadway*. Were there any moments that you pinched yourself, and thought wow?

KB: Yes, there were so many moments like that it is hard to recount them all. I found the rain scene with the two women particularly moving.

TCV: Who can we expect to hear from in later podcasts? Will students be featured?

KB: We have a list of potential speakers we are working on. Right now, they include alumnae and alumni along with guests and friends of the College. I have received a couple of suggestions recently about how we might feature students in the future.

TCV: Where did the title come from?

KB: Think. Do. Lead is a slogan derived from Connecticut College’s mission of educating students to put the liberal arts into action.

TCV: Is there anything else readers of *The College Voice* should know?

KB: You can find the first episode of Think. Do. Lead on my website <http://www.conncoll.edu/at-a-glance/meet-our-president/think-dolead/>

We will let you know when the next episode comes out. Stay tuned! •

HBOGo

CONTINUED FROM PAGE 13

vides a real, unambiguous perspective, and whether or not you agree with him all of the time, you can’t say the show isn’t well-researched.

Bend it Like Beckham: This is a totally underrated movie. It follows a young Indian-British woman in her quest to play soccer despite the disapproval of her parents. Starring Parminder Nagra, Keira Knightley, and Jonathan Rhys-Meyers, this movie is bright and fun as well as poignant and affecting. Five stars, says me.

Tig Notaro: Boyish Girl Interrupted: There are a lot of stand-up specials on HBO and I recommend exploring all of them, but Notaro’s set is my favorite. She’s hilarious and interesting, and she talks personally about her life and her recent battle with cancer. It’s one of the best stand-up specials I’ve ever seen.

The Wire: With its finale in 2008, *The Wire* is one of HBO’s older shows. It’s fascinating and thrilling, looking at drug and gang-related crime in Baltimore. The cast is fantastic (Idris Elba, Michael K. Williams, Dominic West) and it’s not like every other crime show on television. Get started now so you can finish before you graduate!

Walkout: This is an HBO-produced TV movie. It follows the 1968 East L.A. walkouts by Mexican-American students fed up with the treatment they received from white administrators and teachers and the erasure of their culture and identities in schools. It’s a really interesting patch of American history to look at, and the movie gives a straightforward depiction.

Good Will Hunting: This classic movie launched the careers of Matt Damon and Ben Affleck, and it also stars the late Robin Williams. It follows a young man who solves an unsolvable math problem at MIT while employed as a janitor. It’s uplifting and bittersweet, and an engaging movie to watch--especially since it takes place in good old New England.

Six Feet Under: Another HBO classic that ended about ten years ago. It’s about a family that runs a funeral home together after the death of their patriarch, and is, naturally, pretty dark, with some pretty dark humor. The characters are interesting and weird, and I promise you’ve never seen another show like this on TV.

The Princess Diaries & The Princess Diaries 2: Royal Engagement: I know I’m not the only one for whom these movies were a big stepping stone in growing up. Chris Pine, the love interest in the second one, was partially responsible for my sexual awakening. They’re fun movies to sit and watch with friends, and I highly recommend that viewers embrace the cheesiness.

Tour de Pharmacy: This is a strange kind of comedy mockumentary about the drug crisis in cycling in the 80s. Andy Samberg, John Cena, Daveed Diggs, and Maya Rudolph are just a few of the famous faces that can be found in the film. It’s totally fictional and hilarious--absurd, really.

P.S. Everyone’s heard of *Game of Thrones*, so I won’t go to the trouble of recommending that, but I will say it’s a great show, and people should watch it unless they don’t like gratuitous sex or violence. •

CONTINUED FROM PAGE 13

not use a lot of recipes. Instead, they judge a dish on its taste and appearance, which according to Ramsay, is what “inspires [him] to cook.” MH also supports the community by working with local companies instead of larger corporations.

Ramsay commented that there are a lot of restaurants in New London, but not all of them pull in “people who are foodies.” MH, however, strives for foodie appeal, as exemplified by one of their most popular sandwiches: the falafel wrap. According to Ramsay,

Montauk House Cafe

they follow an intricate and time-consuming process: “We soak [dried] beans overnight and use garlic, fresh cilantro, fresh coriander...make the mix, and then we grind them down, make the balls, and we scoop fry them to order.” They then add pickled onions, quinoa tabouli, tahini, and crumbled feta to garnish the wrap.

Montauk House was originally supposed to be a test kitchen, but due to its success, it has remained in New London and will celebrate its two-year anniversary this January. Next month, Ramsay will have a pop-up restaurant and expand to a new space downtown on 86th and Goldman Street, where the Culti-

vator Kitchen program is currently located. Ramsay’s ambitions do not end there; he strives to make quality and handcrafted food more accessible to students. He believes that students want “different experiences and better options on campus.” We ended our chat with Ramsay’s call-to-action for students to take the idea of a student-run food spot on campus to faculty and staff. Ramsay’s suggestion could provide students with an opportunity for different experiences with food. By participating in the business-development end of the operation, students could gain entrepreneurial skills while putting the liberal arts into action. •

Finding Inspiration in Art and Coffee

ELIZABETH BERRY
STAFF WRITER

In her short story “How to Become a Writer,” Lorrie Moore narrates: “at home I drink a lot of coffee.” Moore offers tips on how to become a writer while recounting her own struggle with the process. In my high school English class, we read Moore’s story and discussed the common association between creatives and coffee. However, the purpose of the artwork in Coffee Grounds is not to give in to a stereotype, but rather to create an environment that is comforting and inspirational, like home. Paintings and photographs hang along the walls of this coffee shop in Katherine Blunt, and each one is unique, bringing diversity to the room.

One afternoon I walked into Coffee Grounds for the first time, having investigated other food spots on campus since arriving. I immediately felt a sense of warmth from the cozy couches and delicious aroma of coffee and sweets. My eyes wandered to the strings of photographs—all of which were submitted by members of *Cadenza Magazine*. Sophia Angele-Kuehn ’20, a member of *Cadenza* and an Arts editor for the *Voice*, has two photos hanging up in CG: one of a father carrying his son in the Arbo and another of an orange rose which although dead, is still beautiful. In addition, there are three large paintings in

CG: the Crying Elvis, a little boy playing baseball, and an abstract piece with vibrant colors. The Crying Elvis is quite literally a portrait of the famous singer crying. The current and past managers with whom I spoke do not know when the art pieces were put up, giving CG a mysterious background. Rebecca Seidemann, the current marketing manager at Coffee Grounds, said that “we have a lot of artwork here at Coffee Grounds, some of which was put up last year, a lot of which has been here since forever.” One of the most notorious pieces in the cafe is the Crying Elvis, which was most likely bought at a thrift store according to Alicia Toldi ’12, a Conn alumna. Elizabeth

de Lise, who worked at CG for four years as a barista and two years as the booking manager, even refers to the Crying Elvis as the “guardian of CG” since “he’s been there since the beginning of Coffee



Photo courtesy of Elizabeth Berry

Grounds, it seems.” The art collection at CG continues to grow, as sketchbooks are always available for customers.

Coffee Grounds acts as an open space for artists to show their artwork and for students to enjoy this creative atmosphere. Stephanie Jackvony ’18, a barista at CG, explained that she and her co-workers think that CG has a “come-as-you-are culture” which is emphasized by the fact that “people feel comfortable displaying their art” knowing that “we display it and celebrate it with them,” according to Jackvony. Seidemann added that the artwork helps build “a space where everyone can feel comfortable.” De Lise agrees with Seidemann; in an email, she said that “it [is] a place where you [can] be cozy, slip into a meaningful conversation with students, professors and staff, and experience some of the original art being made on campus.”

For example, Toldi’s piece “At Last, The Mountains Silenced Us,” a series of black and white nature drawings, still hangs in the coffee shop almost five years after her graduation. As an artist, Toldi thinks CG is a way to share her work, and she said that from a customer perspective, “it’s great to have something visually pleasing and compelling to rest your eyes on while taking a break from studying or work.” Grace Neale ’21 elaborated on the customer side by noting that the artwork, colors, and furniture in CG make it “a really warm, comforting, space.” The artwork in Coffee Grounds builds an inviting atmosphere, emphasizing Conn’s welcoming and friendly community, as well as showcases unique pieces that allow students to think about art in a different setting.

Art is a critical part of a liberal arts education, and Coffee Grounds works to embed this field into their customer’s experience at Conn. From student work to intriguing pieces that add an aura of mystery to the shop, the artwork in CG makes it distinct from the other coffee shops on campus. As I edit this article now, I sit in CG and cannot help but feel a sense of inspiration and comfort from the art pieces which surround my table. Maybe in my years at Conn I will add a piece of my own, but for now I revel in the unique culture of CG that invites everyone to enjoy a drink while surrounded by artwork, and feel like they are home. •

SHAED

CONTINUED FROM PAGE 12

prevalent in their name; it translates to their music as well. “When we write songs, we want to make each song feel unique,” explained band member Spencer Ernst. “Each song, to us, feels like a different shade of color.” The band cites the latest albums from SZA and Kendrick Lamar as inspirations, yet comparisons can be more easily drawn to electronic rock or indie pop acts such as Phantogram or CHVRCHES. SHAED’s sound seemed almost too consistent upon first listen, but their newer, more adventurous singles showcase their creative development as a band. The funky, synth-heavy “Too Much” is upbeat and easy to dance to, while, “Lonesome,” is slow and stripped-down. In regard to this song’s inspiration, Max Ernst described, “We had a show in Las Vegas, and we decided to get an Airbnb in Death Valley, and it ended up being in the middle of nowhere, and the house had, like, zero furniture. The closest house was miles and miles away. It was...very isolated... and that kind of inspired the concept of the song.”

Some of SHAED’s other songs are similarly inspired by their tour experiences. Lee said, “we try to listen to a lot of new music all the time, we travel a lot, you know, we’ve been on tour, and so I think that the travel and listening to really great artists is a really inspiring thing for us.” SHAED had been traveling and touring with bands such as Marian Hill, Bishop Briggs, and Sir Sly.

Now that SHAED is back in the studio, they are focusing on solidifying the ideas developed on the road and starting to record. The most difficult part of the creative process? “Depends on the song,” answered Spencer, “depends on the day. It’s hard to come up with a new idea out of thin air, so it just really depends.”

With only 132,323 monthly listeners on Spotify, SHAED is relatively unknown. Their lack of fame and name recognition proved advantageous at Fall Ball because people could focus on dancing with their friends without feeling like they were missing a performance of a beloved or well-known musical artist. However, the

band aims for a deeper connection with their audiences. Said Lee, “To be honest, it’s just about them truly having a great time listening to our music and like, connecting on a deeper level than ... as background music.” At Fall Ball, attendees danced and seemed to have good time, but they might have danced to anything. This lack of unique connection to SHAED is not necessarily a reflection on the band itself, but on the nature of Fall Ball as a social gathering rather than a concert. Either way, SHAED delivered an upbeat, dynamic performance, complete with powerhouse vocals and a light show that the band created themselves.

Perhaps it would have made more sense if SHAED had performed earlier in the night, followed by a DJ playing more familiar songs as turnout and level of engagement increased. However, SHAED’s contract dictates that they are closers. SHAED did seem receptive to the fact that people needed familiar songs in order to be entertained, since they played two covers as opposed to one. Their version of The Weeknd’s “Starboy” was well-received, while their soulful rendition of R. Kelly’s “Ignition” was perhaps too slow for people to dance to.

SHAED consistently tries to find the balance of making their name known while not giving up creative integrity. Says Max, “We naturally just love writing pop-y tracks, but at the same time, I think, the best songs we’ve written [are] when we try not to think about what’s popular. It’s kind of a weird balance between just writing songs that you love, and also, we just listen to what’s cool and what’s popular.” This balance of making pop, but not popular, music seemed to work to their advantage at Fall Ball. SAC Concert Committee Chair Johnathan Evanilla says that his committee looks for “fun, up-and-coming artists that are also within budget,” and SHAED certainly checks all these boxes. Their synth-fueled, electro-pop music is upbeat and danceable. With songs that are easy to listen to without sounding too much like Top-40 pop, SHAED walks the line of sounding unique yet still accessible to wide audiences. •

Scenes of New London: A Photo Set (Part I)

CAM DYER-HAWES
CONTRIBUTOR

Colors and Torment

LAUREN BARETTA
OPINIONS EDITOR

You claim my skin with teeth.
Take red and leave purple.

Sheets like sandpaper,
wear down calluses on my heels.

I bathe in muddied water,
surrender lips and fingernails for stain.

To submit to colors and torment,
this we call love.



Hollywood Bubble

CONTINUED FROM PAGE 12

120-minute ads, and they see movie franchises as a possibility of continuing these ads over and over, making more money thanks to brand recognition.

This brand-driven approach has given rise to franchises such as *Fast and Furious*, *Star Wars*, the *Marvel Cinematic Universe*, the *DC Extended Universe*, and the recently initiated *Monster Universe*. Constant remakes, sequels and reimaginings allow movie studios to see huge profits from marketing, so even if a movie isn't successful, profit from other products like toys and comics allows the movie studio to turn the loss into a win.

If business-mindedness forms the bubble, greed allows it to expand. In addition to branding, there's an emphasis on star power. For example, *Captain America: Civil War* had a \$250 million budget, and \$40 million went to Robert Downey Jr.'s salary. In contrast to *Captain America: Civil War*, the movie *(500) Days of Summer* had a budget of \$7.5 million, but it raked in \$60 million worldwide.

This "maximum profit or nothing" tactic has worked pretty well for Hollywood executives until now. Like gambling addicts filled with hubris, they are starting to risk too much at once. Just for the year of 2018 there are more than thirty big-budget movies planned, ranging from *Ready Player One* to *Fantastic Beasts and Where to Find Them 2*. This many movies released within a year poses the risk of these movies eating into each other's profits and causing huge losses for the movie studios, resulting in a domino effect that might affect the entire studio itself and its subsidiaries.

To demonstrate how this process might occur, let me give you a more specific example. Let's say that the much anticipated *Deadpool 2* releases around March and is met with positive reviews. Even though the movie is successful critically, *Deadpool 2* might not be able to make a profit due to a combination of the movie's enormous budget and inopportune timing, as the new *Black Panther* movie release is scheduled for just one week after and could potentially steal some of *Deadpool 2*'s audience. The same thing might

happen with *Black Panther* a week later, in the end resulting in almost every single blockbuster movie receiving a loss.

One movie stealing another movie's audience might be absurd, but studies show that the average US citizen goes to the movies only 5 times a year, so movies' contemporaries are their competitors.

From the current trends and the movies that are going to be released in the year 2018, it looks as if the father of *Indiana Jones*, *E.T.* and *Jaws* is right. There is a Hollywood bubble that exists and it is on the verge of popping. A pop could cause movie studios to go bankrupt, close down subsidiary studios, and grind Hollywood to a halt. What would prevent this pop? I'd like to say that the "put your money where your mouth is" philosophy would work, and if viewers stopped attending the movies that are clear cash grabs, the movie industry would fix itself. A new era would begin. But if other bubbles, like the housing bubble (as explained in *The Big Short*) and the tech bubble, have taught us anything, a bubble has to pop to provide clear grounds to rebuild. •

Uncommon Women

CONTINUED FROM PAGE 12

character Kate, a senior, is the member of Phi Beta Kappa in the group. Over the course of the play she develops a friendship with Carter, a rather reserved freshman whose goals in life are never even hinted at. What was particularly strong about this casting was that Gero appears almost a foot taller than any of the other cast members, and thereby creates a visual where her success imposes itself over the others, from her first entrance it was clear that she was the focus of this production; this really contrasted with Quin, who certainly stands out, but is also one of the cast's shortest members.

Moreno's portrayal of Holly Kaplan was also very strong. The role is particularly difficult as it represents Wasserstein's portrayal of herself at Mount Holyoke. Ruzza seemed to be having a great deal of fun portraying Rita and her energy certainly emanated through the room. Katie Rooney '21's Susie Friend was obnoxious to the point of utter despicability. Finally Sophie Bardos '20's Leilah, Kate's estranged roommate, was extraordinarily poised and she seemed as though she had mastered the many facets of this complex character. In a theater whose walls surrounded them with institutional history, his dedicated and talented cast offered a poignant representation of the historical barriers encountered by women in higher education. •