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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S STUDENT NEWSPAPER, SINCE 1977

Did You Fall Asleep in Mod. 1 Classes?

AMANDA SANDERS
MANAGING EDITOR

Classes look a little different this semester. Instead of the typical class duration ranging from twice a week for seventy-five minutes over fifteen weeks that we are used to, Conn is experimenting with a modular class format. Professors had the option to teach a fifteen-week class or to compress 15 weeks into 7. The decision made to either compress or keep their class has a trickle down effect and decides how often and for how long they will hold class, which have lead classes to meet either four times a week or twice a week for three hours. Responses from students who are currently taking three-hour classes are mixed.

Josh Coleman '21 took two of these 7-week classes in module one. "I feel like for 400 level classes they're a bit better, the topics are harder so it's nice to go in-depth, but I wouldn't feel the same way about easier classes. It has pros and cons," he says when asked about his current course load. "To be honest, I would rather have a two-hour lecture and a one-hour [lecture] later in the week because sometimes you need extra time but you do reach a point of saturation [during a three-hour period]."

Josh Moylan '23 doesn't mind the longer classes. "As long as I have a coffee, I'm fine [...] I've zoned out twice in the entire module so far." He attributes this to having his class in-person and admits that when it was on Zoom that it was much more difficult to focus.

Leelah Klauber '22 is not a fan of the three-hour class session. While taking one module course, her professor divided their course into two chunks of seventy-five minutes with a thirty-minute break in between. "It's definitely impossible to retain all of the information; after the first half of the class it's so apparent that everyone's energy levels are so much lower, and this doesn't make for good discussion. I also don't think it helps that it is at 8:30am on a Monday."

As someone who just completed a virtual modular course twice a week for three hours, I have to say I am not a fan. However, this is in no way the fault of my professors. Three hours is just too long for most to pay serious and consistent attention at all times, especially when online, on mute, and sitting in your room alone. "It's definitely easier to lose focus," admits Coleman.

Reports of breaks during class also vary from student to student and class to class. In Coleman's experience, one of his two longer classes will give him breaks, but the other just ends early. Morgan Mac-cione '21 takes two three hour classes on the same day and when asked

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7/25: Theatrical Activism at its Finest

BROOKE SPONZO
STAFF WRITER

Many of Conn's academic departments have faced challenges this semester, whether that entails desert-ing in-person lectures, getting creative in the transition to remote labs, or battling internet connectivity during class discussions. But for theater majors, the pandemic has been particularly dire: for how do you stage a play in the age of the coronavirus?

"With lots of hand sanitizer," jokes Erin Flannagan '24, a member of the early October production of 7/25, a show written by Conn alum Ana Daniela Reyes-Rosado '20 that dives deep into issues of police brutality, censorship, and colonialism. The show tells the real-life tale of two young Puerto-Rican activists who were murdered by police after attempting to broadcast a pro-nationalist message to their country's population via radio tower. The production detailed the media and political cover-up that followed and the dangerous climate created during the area's oppressive Gag Law that spurred the duo to take their stand.

"It's poignant and theatrical activism at its finest," says Will Hite '22, who played one of the killing's key witnesses: a taxi driver losing sight of the truth as he's repeatedly inter-rogated by a group of corrupt officers. Despite being penned before the events of this summer, the show mirrors our current era all too well, bringing up the same themes of institutionalized violence and injustice that we are finally seeing highlighted in our news feeds today. "Aside from being a story about the events that led to the horrific incident that occurred on July 25th, 1978," Katherine Hurst '22—who plays one of the show's villains, an undercover agent plotting the demise of the activists—adds, "this is also a performance



Sabrina Notarfrancesco

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Question the Numbers

Hello TCV readers, welcome to this new subsection of News. This year, News Editors will be producing a "Question the Numbers: The Backstory of Statistics" series in which we examine commonly circulated statistics and work to make sense of what they mean, and how they might be limited in representing a given situation. Since numbers are often treated as neutral or objective we hope to use this section to explore this assumption and better understand what purpose it serves. Have any thoughts, questions, or suggestions for what numbers to feature? Reach out to the News Editors at aacheson@conncoll.edu and eroy1@conncoll.edu.

In 2019, the National Alliance on Mental Illness (NAMI) reported that nearly 20 percent—or 1 in 5—adults in the United States experience a diagnosable mental health condition each year. These numbers are based on results from the National Survey on Drug Use and Health (NSDUH), which selects a sample group of the population to participate in the study, and then adjusts the data to the general population. This year, for example, approximately 70,000 participants have been selected. The National Survey on Drug Use and Health states that "households are randomly selected through scientific methods" but does not specify exactly how their selection methods can be both "random" and "scientific." Additionally, the survey emphasizes that participation is very important because "no household can take your place," but again it does not adequately explain why. We also have very little available data as to how representative these randomized samples are of the general population. While a well-written survey distributed to a large, randomized sample, like the one used in this study, is one of the most accurate means to understand overall trends in a given population, it does not portray a perfect representation. It is important to remember that the 1 in 5 estimate is just that—an estimate—and should not be treated like concrete data.

The survey itself is conducted by a representative from RTI international, a group that defines themselves as "an independent nonprofit research institute dedicated to improving the human condition." Based on guidelines listed on the NSDUH's website, the survey consists of an online questionnaire that the participants fill out directly into a computer provided by an RTI representative. While this method of data collection might be very convenient and incredibly popular, it has its limitations. Surveys are typically reliable in that all the questions are standardized, and their low cost makes it easy to retrieve data from a large number of people and generalize findings more accurately. However, they are also inflexible and lack depth. In the case of mental health, these limitations can be particularly problematic when trying to assess a topic as variable as the number of adults suffering from mental illness. Each individual's circumstances can differ quite significantly, and certain objective questions may not fully capture a respondent's likelihood for having a diagnosable mental health condition.

Furthermore, it is important to note that the 1 in 5 figure is based on the assumption that all adults with a mental illness could be diagnosed as such based on criteria outlined in the *Diagnostic and Statistical Manual* (DSM), which is the book most widely used by mental health professionals to assist in diagnosing mental health conditions. However, a person's mental health cannot be categorized into checklists. The DSM inherently has strict limitations and has recently faced stark criticism; even the NIH states that it "[does] not reflect much of what we now understand about the processes related to mental disorders." Many psychiatrists and other mental health providers now understand that these illnesses exist on a spectrum, and are adjusting their diagnostic methods to reflect the newest research.

Given all of the above limitations, claiming that 1

in 5 adults in America suffer from a mental illness is very likely an understatement, even before the devastating impacts of COVID-19 — and we currently have no better means to assess what the real number might be. These statistics presented by NAMI may help initiate conversations related to mental illness, however, regarding them as absolute only marginalizes those suffering with their mental health who do not have a diagnosable illness in our current classification system.

Though it is difficult to give precise estimates at this time, the above numbers are expected to worsen after the pandemic. Those with pre-existing mental health conditions have found their conditions worsening due to quarantine and disruptions in daily life, while rates of anxiety or depression related symptoms have significantly increased among the general public. Based on a survey conducted by KFF, 36.5 percent of respondents reported symptoms of an anxiety or depressive disorder per week during June, compared with only 11 percent in the same survey conducted during January. While no statistics were provided, one NIH study predicts that rates of psychosis will increase in relation to the pandemic. Among those with pre-existing mental health conditions that were previously in remission, disruptions due to the pandemic have caused high rates of recurring symptoms. Based on one study published in the *International Journal of Eating Disorders*, nearly two-thirds of survey respondents from the U.S. in recovery from anorexia nervosa reported increased rates of restriction and fears about being able to remain consistent with their meal plans, while one-third of those recovering from bulimia nervosa or binge-eating disorder reported increased incidents of binge eating. For patients with OCD, a global health crisis presents unparalleled challenges. Roughly 30 percent of those with OCD experience fear of contamination, and observing this widespread emphasis on hand-washing, cleanliness, and hyper-vigilance can be extremely anxiety inducing and even debilitating.

For all Americans, access to care has become extremely limited. While telemedicine is a well-supported method of providing psychiatric care, in-person social interactions and a solid support network are often a key component of treatment that is being severely compromised in a time of social-distancing. Based on the same NSDUH survey mentioned above, only 43.3 percent of Americans received treatment for a diagnosable mental illness in 2018, and many of those with severe illnesses may not have reliable access to health insurance or an internet connection sufficient to support video-conferencing.

In the current state of the world, it is more important than ever to stay as connected as we can. Remember that mental illness can't always be seen from outside, and a person may be suffering deeply without ever displaying any overt symptoms. During times like these, it is of utmost importance to reach out and offer kindness, while also taking enough time for ourselves. Together, we can foster a supportive community who equally prioritizes overcoming a physical illness and our mental well-being. •

THE COLLEGE

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LeBron vs Jordan: The Worst Debate in Sports

ELI CHRISTOPHER
ARTS EDITOR

In a summer where there was absolutely nothing to watch either in theaters or on TV, *The Last Dance* was kind of my savior. And over the five weeks of absolutely exceptional television, I naturally began to reflect on both the incredible talent and legacy of Michael Jordan. The amount of admiration I have for a man who didn't wear a Bulls uniform or win a single 'chip while I was even alive is illogically immense. And at the heart of this documentary, and what filled up the most space in my head since it aired, was one question: What is the price of greatness?

When I began to compare M.J. to other players that are usually held in his company or at least his general tier, namely LeBron James, I came to a conclusion as to what I thought differentiated Jordan from the competition. While someone like LeBron James is the most competitive you can be while still being healthy, Michael Jordan was not. When you see the type of leader LeBron has made himself, he is someone who commands a team with a strong care and respect. He's the type of man who his teammates will look back on in 20 years and still love. He's The King, and we know no king, but the king in the league whose name is James. But Michael Jordan was so sickly competitive, and drove himself and his teammates so hard because he would not, could not lose. He didn't know how to do anything but win, and if he didn't, he'd find a way to next time. LeBron James is well. Michael Jordan was not. That is the price of greatness. That's why Jordan is the GOAT.

I sat this with this in my head for the past few months, until recently when LeBron James and the Los Angeles Lakers won the NBA Finals. To the Lakers and Laker fans, congrats by the way. Despite what some will say, this championship is completely valid and LeBron and his teammates absolutely deserved it. Since then, post game interviews, TV segments, and online comment sections have been bombarded with the same stupid debate we've been having for the past decade: Who is the greatest of all time? LeBron or Jordan? And after subjecting myself to far too many of these headache inducing arguments (wayyyy too many screaming matches and clown emojis), I had a sort of epiphany and let me tell you why.

I'm not sure if you noticed what I did there when I described my rationale for why Jordan was the greatest, but more or less, I constructed a narrative. A story. And this may be the most common component of typical LeBron vs. Jordan debates, and is likely why they are the most toxic and pointless debates in all of sports. I'm not even saying that what I said wasn't true, or that it's actually the opposite, or even that I now think LeBron is better. What I'm saying is that this type of argument, no matter who you think is better, is often rooted more so in personal preference than fact, and holds validity like a fishnet holds water.

When a player reaches the status or level of influence of someone like Jordan or James, it becomes nearly impossible to discuss their accomplishments and skill level without conflating them with some sort of personal narrative, anecdote or perspective on their broader cultural impact. In fact, in fifty years, people may associate these two dudes with sneakers more than what they actually used said sneakers for. These men are some of the biggest icons in not only sports, but in world culture. You can't compare them in the same way that you compare two roleplayers who play six minutes a game. These two players have inspired and impacted the lives of millions and millions of people, both in and out of the game of basketball. They've been with many of us since childhood. They are tied into people's lives like a president, or even a family member. They are too big and represent too much for people to remove how much they like each player and *everything* they have done from their opinion on their game. This is where the debate gets toxic. They take a debate about two people they've probably never met and make it about themselves.

Perhaps the most ridiculous thing people do when arguing over this topic is pretend like it's not close, or that their opposition is crazy for thinking differently. Can we at least have enough peace to admit that it's these two and the rest? But no. A lot of people can't even do that. They either act as

if LeBron isn't even top five all time, or that Jordan wouldn't even start in today's NBA. People will vehemently back the person they already decided to support so much that they will unfairly frame accomplishments of each player to fit their personal narratives without any nuance or fair judgement.

Many of the staple statistics of both of these men are not just good or just bad. They can be both. For example, a lot of people will take LeBron's Finals record and either hold it up like it's all great, or totally worthless compared to Jordan's. Is four wins out of ten for James better or worse than Jordan going six for six? Well, it's both. Some people frame it like making it to the Finals ten times isn't an insane accomplishment. Conversely, others act like losing the majority of them isn't a massive disappointment. Some will frame Jordan's retirements, or the Bulls disbanding after the '98 championship as reasoning against him, and that's definitely fair. However, they also ignore the fact that if he had stuck around, he may have between seven and nine 'chips instead of six.

People do the same thing with teammates, claiming that LeBron or Jordan couldn't have won without X, Y or Z. And you know what? It's true for both. People act like each of them did it by themselves and the other had a superteam. You can't win a championship by yourself, and they both had amazing teammates. Pippen and Rodman vs. Wade and Bosh would be a hell of a two on two game. Not to mention that if LeBron didn't have Ray Allen and Kyrie Irving, and Jordan didn't have John Paxson and Steve Kerr, they both wouldn't have the same amount of championships they do now.

I think the most detrimental part of this debate is that it often leads to people disrespecting greatness by being so narrow minded. It seems that one really can't admire the accomplishments of each of these men as individuals without somebody forcefully and unjustly bringing up the other one. What if every time you listened to The Beatles somebody spit in your face and asked "Why not The Stones?" These two men are not attached at the hip. It was mere minutes after winning the championship that a reporter already asked LeBron if he thought he was finally better than Jordan. I'd only be thinking "Jesus Christ can I have a second for myself? He retired seventeen f**king years ago."

Can people not appreciate a second best? Imagine your significant other cooks you dinner, and out of the thousands of meals you've ever had, in all the years that you've been alive, this is the second best one. Are you gonna spit it out and tell them it tastes like s**t because one meal was marginally better? Or, more accurate to how people discuss this debate, if your S.O says "I actually prefer this one," are you gonna lock yourself in the bathroom, angry cry, and shadow box the shower curtain?

I love both of these players, and I certainly think they're the two best to ever play. But they never got to play each other, so how could we truly know? Maybe they're just the respective greatest in each of their eras. Their eras are different after all. LeBron plays in an era where three pointers are way more important, and Jordan played in an era where if you were from Detroit or New York, you were legally allowed to beat the s**t out of other players. People didn't think there'd be someone else like Wilt Chamberlain, and then came Kareem. When people said the same about Kareem, then came Magic and Larry. Then Jordan, then Kobe, then LeBron. Down the line, somebody else will come.

Remember, at the end of the day, your, and everybody else's opinion doesn't matter. It's not like every time somebody says Jordan is better, LeBron loses a dollar from his bank account. Whether it's your friend, a teenager in a comment section or your coworker Bill, these two players are good enough that your only response to a disagreement should be "Good pick, I personally disagree." Because Bill doesn't know s**t. If he did, he wouldn't be working with you. LeBron James and Michael Jordan are the two best players to have ever stepped on a basketball court. We are lucky to have them, and who's better shouldn't matter.

So just remember,

Be respectful, appreciate greatness...

And Jordan's the GOAT, don't f**king @ me. •

'The Great Hack' Data Analysis

ABIGAIL ACHESON
NEWS EDITOR

In the most recent exclusive Fall Recruiting Consortium, wealth management and data companies were overwhelmingly offered as promising employers to soon-to-be graduates from Connecticut College and five other elite private institutions. Not one week earlier, a session run by Conn alumni to recruit current students was advertised via Conn's automated career notification system for Cervello, a company dedicated to "data management and business analytics." Earlier in the semester, promotions for Infosys, a digital consulting firm, were also sent out via the same system.

Connecticut College consistently provides platforms for jobs in finance and data analytics. Given the very real, long-term damage work in these fields can do, it seems the College has a responsibility to provide students with the tools needed to engage in these jobs with a critical eye. Is Conn sufficiently enabling students to analyze how the jobs they are considering are complicit in structural racism and exploitation of the poor?

The stakes of this question are high. As an example of just how dangerous it can be to engage in work without thinking intentionally about its contribution to unequal power relations, consider Brittany Kaiser. Kaiser was an employee at Cambridge Analytica (CA), a data company whose rise is shown in the 2019 documentary film *The Great Hack*. Kaiser worked at CA (a subsidiary of the Strategic Communication Laboratories Group) for three years before casting herself as a whistleblower after the company's collapse in 2018.

Cambridge Analytica's collapse was brought on by the reporting of Carol Cadwalladr (reporter for *The Guardian* and *The Observer*) which revealed that CA had used data and psychometrics—essentially en masse personality testing to predict human behavior using digital data analysis—to sway elections. The two elections CA worked for that drew the most outrage in the UK and US were the 2016 Trump campaign and the Leave.eu campaign in the 2016 Brexit referendum.

According to *The Great Hack*, CA used Facebook apps to mine personality data on users to then generate personality profiles on voters. The company used these personality profiles to identify who could be influenced (referred to as "the persuadables") and then would target those individuals with custom-designed advertisements in order to convince them to act in the way that would best benefit the campaign CA was working for. Kaiser, a former senior executive at Cambridge Analytica, was part of designing and assessing the tools CA used to sway elections by targeting just a fraction of the voting population. According to *The Observer* newspaper, CA "harvested 87 million Facebook profiles without the users' knowledge or consent" (and Kaiser has warned that the number is likely even higher.)

Kaiser eventually came forward to cooperate with public inquiries into Cambridge Analytica and Facebook's actions, but as she explains in an interview in January of this year, Kaiser's original intentions were far from what her involvement in CA might indicate. Speaking on how she came to work for the now infamous data analytics company, Kaiser said: "I have always been a political and human rights activist. That's where I came from, so it was really easy to snap back into that kind of work. I actually was in the third year of my Ph.D., writing about prevention of genocide, war crimes and crimes against humanity, when I first met the former CEO of Cambridge Analytica, Alexander Nix.

"My Ph.D. ended up being about how you could get real-time information, so how you could use big data systems, in order to build early-warning systems to give people who make decisions...real-time information so that they can prevent war before it happens. Unfortunately, no one at my law school could teach me anything about predictive algorithms, so I joined this company part-time in order to start to learn how these early-warning systems could possibly be built.

"In one of my first meetings with [Alexander Nix], he showed me a con-

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Our Non-Mask Wearing POTUS

GRACE ROBINSON
STAFF WRITER

On Oct. 2, most woke up to the news that both President Donald Trump and First Lady Melania Trump tested positive for the coronavirus. At 74 years old, President Trump is in the most vulnerable age group for the virus. The following day, the president was flown into Walter Reed hospital, where he stayed for treatment until Oct. 5.

For many people, this news came with a spoonful of irony.

Due to President Trump's history of anti-mask rhetoric and misleading the public, many found irony in his diagnosis. Back in April, Trump relayed the CDC's message urging people to wear face coverings. While making a statement about his own decision to wear a mask, Trump announced that he doesn't "think [he's] going to be doing it" and went on to say that the decision for others should be voluntary. In the first 2020 Presidential Debate, President Trump alludes to why he doesn't feel a mask is necessary in that setting: "I'll put a mask on, ya know, when I think I need it. Tonight as an example everyone's had a test and you've had social distancing and all of the things that you have to [...] When needed, I wear masks." Then, three days later, Trump disproves his own reasoning with his positive case.

If anyone thought that his own sickness would somber the president's attitude towards the virus, they were gravely mistaken. During and even after his COVID-19 treatment, Trump continues to mislead the public on the severity of the virus using his own privileged experience as a guaranteed experience for others who may contract Covid-19. From Walter Reed Hospital, the president made frequent Tweets, one of which stated, "Don't be afraid of Covid. Don't let it dominate your life." This Tweet can be seen as a form of reassurance to his base of supporters, many of whom have protested wearing masks in the last few months. His fierce reassurance could be an attempt at maintaining his current supporters. A decision to retract his current stance on wearing masks could mean a loss of a significant portion of his supporters. For this reason he downplayed his own hospital visit caused by the virus. Trump's fear of losing his support base so close to the 2020 Presidential election has seeped into his policies. The Occupational Safety and Health Administration (OSHA), is in charge of creating policies for companies to follow to ensure the safety of their workers. With many Americans employed as essential workers, OSHA should be at the forefront of safety protocols at businesses, but they have done very little. OSHA has emphasized that mask wearing is optional, when they should be deeming it mandatory. Where they have the authority to provide protection for frontline workers, they only give suggestions and an emphasis on their optionality.

Continuing his pattern of hypocrisy, one of the drugs which contributed to President Trump's treatment was tested with a "cell line [that was] originally derived from the kidney tissue of" an aborted cell. Though there was no fetus cell in the final drug, the fact that it was developed using a fetal cell goes directly against the Trump administration's own end to government-funded research on fetus cells. Though they said "government-funded research by universities that involves fetal tissue can continue... [they will be] subject to additional scrutiny." Many were in outrage as the drug Trump used was in direct violation of his administration's own policy. The Trump administration issued a statement claiming that they were not in violation of their policy since the fetus was aborted prior to the policy being in place.

"The Administration's policy on the use of human fetal tissue from elective abortions in research specifically excluded 'already-established (as of June 5, 2019) human fetal cell lines,' the official said. "Thus, a product made using extant cell lines that existed before June 5, 2019 would not implicate the Administration's policy."

On Oct. 11 during a campaign rally, Trump announced to the audience

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Our Non-Mask Wearing POTUS (cont'd)

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that he was immune to the COVID-19 virus. This is incorrect. Though it is no surprise, Trump's irresponsible behavior is setting an example that could lead America to more COVID-19 deaths and a longer lockdown period. The U.S. just had its first re-infected case. There are multiple strands of COVID-19. So even if someone has gotten one strand, there are enough differences between it and others that someone can be re-infected with another strand. However, from what research has found it is rare. There are not many documented cases of a person being reinfected.

This is just a continuation of the many double standards set by the Trump Administration. They condemn the use of fetal cells for research when others do so, but make exceptions when they themselves benefit from the results of that research. Anti-abortion activists are a core of Trump's voter base, so he pushes policies that reflect their support. But when it comes to his own health, he and his administration are ready to make exceptions to better themselves. The anti-abortion stance is that life begins at conception. If Trump were really committed to this belief, then he wouldn't have made an exception for fetal cells aborted prior to June 5, 2019 (the date on which the Trump administration announced they would restrict fetal cell research). Instead, the Trump administration both appealed to their anti-abortion support base, and contradicted their own policy for their own advantage. •



Unsplash

'The Great Hack' Data Analysis in Post-Grad Work (cont'd)

Article continued from page 4.

recruited into ISIS, and running counter propaganda communications to keep them at home safe with their families instead of sneaking themselves into Syria. So, obviously, that type of work was incredibly attractive to me. And I thought, 'Hey, data can really be used for good and for human rights impact. This is something I really want to learn how to do.'

As her statement shows, Kaiser was approaching data analytics from a place of good intentions. Many have already made clear that having good intentions does not necessarily result in doing good, and certainly does not prevent one from doing harm. What Kaiser's story shows is not only the continued truth in these warnings, but also the need for education to prepare young people eagerly looking to make positive change in the world to continually evaluate what purpose their actions are de facto serving.

Kaiser is likely representative of many young people: she was a well-intentioned person looking to do good in the world. Thus we should all pay close attention to this case, as it contains various important messages.

Why did it take the collapse of Cambridge Analytica in 2018 for Kaiser to see her actions as harmful? The answer lies in a failure to think through how one's work fits into, aligns with, or disrupts structural power dynamics. By not asking what her work was accomplishing in the world and whether that matched her moral values, Kaiser has produced harm for years to come.

What Kaiser's story shows is that not thinking through who one's work is benefitting and at whose expense, can be very dangerous. People need to have the tools to see the potential dangers of their work no matter what field or job they enter, and the students at Conn are no exception. Is Conn's curriculum sufficiently preparing its students to think critically about the re-

tract that the company had with NATO in order to identify young people in the United Kingdom who were vulnerable to being re-

lationship between power and knowledge, and to consider their role in this relationship? In order to produce consistent learning towards this end, Conn first needs to support its faculty in seeing knowledge not as a preformed solid that professors pass down unaltered to blank-minded students, but as something conditioned by and rendered "correct" by power.

The college's Power, Knowledge and Practice Pathway (formerly Power and Knowledge) is an example of exactly this kind of work. According to Conn's website, this Pathway "prepares students to analyze how relations of power condition the ways in which knowledge is produced. Students will reflect on the practices through which disciplines across the humanities, social sciences, arts and sciences produce knowledge that supports, normalizes or unsettles practices of power." As needed as this learning is, only those students in the Pathway or with an exceptional professor will encounter this thinking. With fourteen different Pathways and four Centers to choose from, only a select few students will encounter this sustained, in-depth line of inquiry.

Brittany Kaiser's story emphasizes how important it is both to understand the ways in which power and knowledge mutually construct one another, and to develop tools for critical self reflection that asks, 'how am I complicit in producing unequal power relations?' The College should do more than provide one Pathway to this end. Thinking that moves between structural and particular aspects of power-knowledge, that continually reflects on the work one does in terms of unequal power relations is the thinking that Conn must make central in its curriculum. Without this, it seems irresponsible to provide a platform for student employment at wealth consulting firms and data analytics companies. •

2020 Election: America's Fate is Not at Stake

PETER GATTUSO
STAFF WRITER

The 2020 Presidential election is certainly an important election. The next president will be in charge of navigating the COVID-19 pandemic, through the economic recovery and the swift distribution of a vaccine. The next president will also be in charge in dealing with pressing foreign affairs with Russia and China, as well as overseeing controversial domestic issues of tax plans, health care, gun control, immigration, climate change, race issues and the ever-growing national debt. Yet, despite the claims from the Biden and Trump campaigns, the fate of America does not lie with the outcome of this election. Whether we will still have a President Trump, or a President Biden on January 20, America will not be irreversibly doomed.

In 2016, an anonymous essay published in *The Claremont Review of Books* first termed a “Flight 93 Election” (referring to the 9/11 plane which was heroically retaken by the passengers). Written under the pseudonym Publius Decius Mus, after a Roman nobleman who charged into the thick of battle, sacrificing his life for the Roman Republic, they explain the analogy of how it pertains to the 2016 Presidential election. Publius argues, in response to many notable conservatives’ backlash to Donald Trump’s nomination, that Trump was not the nominee Republicans wanted, but the nominee they needed. Stated in a very simple and direct manner, Publius writes that “2016 is a Flight 93 election: charge the cockpit or you die.” Death, in this analogy, is the liberal takeover of America as a result of a Hillary Clinton presidency, and charging the cockpit as “take(ing) your chances” with Donald Trump. Hence, started the belief of “Flight 93-ism,” which has been openly adopted by many on the right and the left in 2020.

Flight 93 elections can exist, but are rare and currently over stated. Flight 93 elections occur when there is a strong likelihood of long-lasting, irreversible damage, or disregard for the Constitution—the foundation of a political dogma separate and in violation of the Constitution. In historical context, there have been two Flight 93 elections in the U.S.—1860 and 1864, the elections of Abraham Lincoln, as the continuation of slavery would have allowed the violation of “life, liberty, and the pursuit of happiness for all.” Some could argue the elections of Woodrow Wilson and Franklin D. Roosevelt should have been perceived as a Flight 93 election, due to the major shift of power from the legislature to the executive during those presidencies. Of course, Presidents have lasting impacts on the country, as seen with recent examples of the controversial Affordable Care Act under President Obama (Obamacare), and President Bush’s questionable decision to invade Iraq. Despite the debates we can have on whether these were to the benefit or detriment of America, neither resulted in the end of America, or caused irreversible catastrophe to the future of America. However, as many contributed Trump’s 2016 victory to his demonization of Hillary Clinton, and Flight 93 fear of a Hillary presidency, supporters and strategists of both the Biden and Trump campaigns are pushing Flight 93 panic attacks against the other. Trump argues that a Biden presidency would result in a socialist takeover of America with ANTIFA burning the streets of every city, while Democrats push that four more years of Trump will result in the prominence of white supremacy, the death of the planet from climate change, and the end of democracy as we know it. As absurd as these statements are, both candidates have given reason to cause substantial concern for voters. Biden has refused to answer whether he will try to pack the court, while Trump told the white nationalist group, the Proud Boys, to “stand back and stand by.” These examples definitely portray the negative aspects of both candidates, they do not accurately represent the next four years under their presidency.

The Flight 93 fear tactics demonstrated in this election cycle help to rile

up the base, as well as turn the independents’ vote, now abandoned by the populist movements of both parties, into a choice of the lesser of two evils. While voters may have justified concern for the next president, whether policy-wise and their integrity, neither candidate exhibits the country-dooming change their opponent pushes. A Biden presidency wouldn’t result in a socialist takeover—besides the obvious fact that Biden is not a socialist himself, there is not enough support for socialist policies in Congress, even if Biden would support them. For Trump, a second-term would likely continue the disgraceful Twitter antics, but wouldn’t cause the prominence of white supremacy—Trump has actually denounced white supremacy multiple times—or any other irreversible, country-dooming change.

None of this is to say people shouldn’t vote—anyone who is eligible and educated on issues should vote. As previously stated, there are many critical policy issues which will be influenced by the next president. My point is that on November 3rd, or whenever the outcome of the election is decided, there is no need to be panicked or scared about the effects of the next president, whether it’s President Trump or President Biden. •

Did You Fall Asleep in Mod.1? (cont'd)

Article continued from front page.

about breaks said that her professors “sometimes [give us] a few short breaks or sometimes it’s like two 15 minute breaks, so it’s a nice way to split up the class. I just have a hard time

focusing for so long, I feel like I lose focus halfway through.” Klauber also said that “after the 30 minute break I feel like I’ve lost focus. It’s so hard to have 3 hours worth of the same subject taught all at once. Even though this is a class for my major, and something I’m really interested in, it’s so hard to have a lively discussion in break-out rooms when everyone is tired after a 75 min lecture.”

In my experience, we often end class twenty or so minutes early but spend the full two hours and forty minutes beforehand listening to our professor. While it is certainly nice to end class early, staring at a computer screen for so long can lead to eye strain and fatigue. Most days after a three-hour online class I leave with a headache from staring at my screen for so long. Not only is it hard on the eyes and brain to stare at a screen for so long, but it is also often difficult when professors are actively teaching to find a time to stand up, stretch, or go use the bathroom during those three hours.

College faculty recently voted to continue having the option of the modular class for the Spring semester and student reactions are again: mixed. “I think in the future I would rather take one hour and fifteen-minute classes than take three-hour classes. I’m able to digest the material better that way and can be a bit more active in those classes than in three-hour classes. But that being said, if there was a class that I really want to take that was three hours I’ll probably still take it,” said Maccione. “I’m definitely going to avoid taking another 3-hour long class. I’m really sad that this class is 3 hours because I feel like I missed out on learning so much about such a fascinating topic simply because the topic is complex and after hyper-focusing for 75 minutes; it is really challenging to do that again right after with the same topic,” wrote Klauber in an email.

Personally, unless the class was something I really needed to take for my major, I would not take it. While I used to spend six hours a day in classes in high school, I have grown to prefer the shorter blocks the College typically offers, and that make it much easier to schedule my day. It’s really difficult for professors and students alike to fit fifteen weeks of class into seven weeks. Only registration for the Spring will let us know how many other students will consider taking three-hour classes for another semester. •

American Girl Travels to Paris, Eats a Croissant, & Doesn't Get Covid

ELIZABETH BERRY
ARTS EDITOR

In an alternate universe, Emily Charlton from *The Devil Wears Prada* (2006) isn't hit by a taxi cab and attends Paris Fashion Week instead of Andi Sachs with their boss Miranda Priestly. This is basically the plot of Netflix's *Emily in Paris* released earlier this month. Emily Cooper (Lily Collins) leaves her job and boyfriend in Chicago to move to Paris and join the marketing firm Savior. Although entertaining in the way most rom-com TV series are regardless of acting skill, *Emily in Paris* plays into every stereotype while throwing Parisian sights into the faces of its audience—a cruel tactic during a pandemic when the show's audience cannot visit Paris.

Emily is not fluent in French and she doesn't even familiarize herself with the culture before takeoff—although we will give her some credit as this job was thrown at her when her boss Madeline (Kate Walsh) who was supposed to move to Paris finds herself unexpectedly pregnant. There are a plethora of funny scenes where she bumbles around the city, arriving “early” to work, misunderstanding how the floors are numbered in France, shipping Trader Joe's peanut butter to her new address, and plugging American plugs into European outlets.

There are also deeper stereotypes of Americans working abroad. The show touches on the perception that Americans work all the time, believing that happiness derives from high-achieving work performance, not a perfectly prepared *coq au vin*. This is particularly apparent when Emily tries to win over her new boss, Sylvie (Philippe Leroy-Beaulieu), and co-workers, Julien (Samuel Arnold) and Luc (Bruno Gouery). The stereotypes of French people acting stuck up when it comes to their food and culture are even more glaring. In the second episode, Emily and her new friend, Mindy Chen (Ashley Park) who escaped her family's zipper business empire and is now a French au pair, go to dinner at a popular restaurant across from Emily's apartment building. She orders steak, but when it arrives, she is appalled by the blood dripping from the meat and asks the waiter to send the steak back to the chef to be cooked more. Of course, the waiter and chef, who also happens to be Emily's very attractive neighbor Gabriel (Lucas Bravo), return to explain the steak has been prepared properly and after much coaxing, Emily finally takes a bite and realizes maybe the French do know a thing or two about cooking—even if they can be snobs about their cuisine.

Similar French snobbery is seen elsewhere in the show. Christina Tougas '21, an International Relations and French double major who studied abroad through the Sweet Briar JYF program in Fall 2019, explains that the show makes generalizations about French people. Fiona Noonan '21, also an International Relations and French double major who studied abroad with Tougas, agrees. She says that while there is backlash against how the show portrays French stereotypes, “you have to take it for

what it is, which is a story about an American who constantly commits faux pas and struggles, even refuses, to adapt to the French way.” Both students agree that the show put a smile on their faces, as they long to stroll through Parisian streets again.

Nonetheless, *Emily in Paris* does make attempts to establish a deeper meaning. There are moments when the show tries to be political, but they are revealed only briefly. When writing copy for a menopause product the marketing firm is representing, Emily discovers that the French word for vagina is masculine. Her discovery of how sexist the French language can be, coupled with her recent break up with her now ex-boyfriend back in Chicago, prompts inspiration for a viral tweet which the French President's wife, Brigitte Macron, retweets.



Elizabeth Berry

A similar critique of French feminism creates tension in the third episode titled, “Sexy or Sexist.” The agency organizes a fashion shoot which shows a model strolling naked across a bridge while men admire her body, exemplifying the “male gaze.” Emily thinks this photoshoot is insensitive and will not be well received by the American public. The series introduces the intersection of marketing and femininity. However, Emily is teaching the French about sexism, when in reality France had their own #MeTooMovement called #BalanceTonPorc, which Claudia Willen explains in her article for Insider.

In a later episode, Emily attends an exclusive event for influencers in order to win over a former client of Savior who now prefers employing influencers to do marketing for her makeup brand. The show makes an interesting point about the market-

ing industry and role of influencers, arguing that marketing firms were the OG influencers. Emily not only represents the dumb-American-goes-abroad stereotype, but also the millennial who stands by the belief that “the camera eats first” and “it didn't happen if you didn't post about it.” Alex Abad-Santos explains in his article for Vox, “content-blessed Emily gets the right shot on the first try — every single time. There's no need to edit a life as perfect as hers.” So, did I really lose five hours of my life watching *Emily in Paris* if I didn't post a photo of me sitting in my bed with a glass of wine? (French) food for thought.

I would be remiss if I didn't also mention the role of romance in the series. The show certainly does not disappoint in feeding my (unrealistic) belief that I can run away to a foreign city, rent the top floor of an apartment building, immediately have multiple relations with attractive French men, and fall in love with my hot neighbor who also happens to be a chef. This is complicated, of course, in an (unsurprising) way with the discovery that Gabriel is dating Emily's French friend, Camille (Camille Razat). The three go on a weekend trip to Camille's family's chateau so Emily can pitch an ad campaign to their family's champagne business. Emily, trying to suppress her attraction to Gabriel, sleeps with Camille's younger brother who she believes just graduated university, but finds out his most recent diploma is from middle school, which in French sounds like “college” in English.

Despite this highly problematic sexual encounter with an underage teenager, Emily's love life is the epitome of the “study abroad fling,” which COVID-19 rudely interrupted. The last episode begins with Paris Fashion week and ends with Emily realizing her feelings for Gabriel, who conveniently just broke up with Camille. She runs across damp cobblestones (while obviously wearing four-inch heels) to his restaurant, where she knocks on the doors yelling his name—very reminiscent of the climatic moment in *Friends* when Ross and Rachel get together. We don't know, however, if Emily and Gabriel's love will be as strong as this iconic couple as the show ends on a cliff-hanger with an unclear stance from Netflix whether the show will be renewed for a second season. The show is created by Darren Star, who is also the creator of the popular TV show *Sex and the City* which follows Carrie Bradshaw (Sarah Jessica Parker) who is basically the NYC version of Emily. Carrie's love interest is Mr. Big (Chris North) who shares some qualities with Emily's main love interest, Gabriel. I just hope Emily and Gabriel's relationship's trajectory isn't as painful for Emily as it was for Carrie in *Sex and the City*.

In conclusion, *Emily in Paris* is the perfect ten-episode show to distract you from the pandemic, module-two-related stress, and the fate of the upcoming election. In Noonan's words, *Emily in Paris* “is a good ole chick flick about young women in a big city.” •

7/25: Theatrical Activism at its Finest (Cont'd)

Article continued from front page.

that allows us all, audience and performers alike, to reflect on our own potential for violence.” Naomi Miller ‘22, who plays

known as the ‘fishbowl’, with silicon dots and Puerto Rican flags marking where audience members were allowed to sit. One showing was forced to reschedule due to the forecast, however actors still managed to find optimism in this unconventional theatric environment.

“Because we weren’t in a box with four walls, the energy that the actors were expelling had to reach to further places,” comments Brielle Blood ‘24 who played Rami, an activist and narrator holding the media and audience alike accountable for remembering the truth of what really happened on that fateful, forgotten day. In this respect, performing outdoors meant that actors had to pack even more power behind their lines for fear that, like those Puerto Rican rebels, their words would also be lost to the wind. “No stage lights or overt theatricality forced me to remain extremely vulnerable and present,” admits Collins ‘21. “The fourth wall was down.”

For other actors, it was the chance to perform anywhere at all that came as the most welcome relief. “Leaving high school without a senior production made me worry that my theater career was over,” admits first-year Beckius, who found joy in the chance to still participate in in-person dramaturgy. And the weather, though against the crew on occasion, became itself a piece of the production. “On Sunday it was really cold and dark so when I was being interrogated, I could imagine myself in a cold, dark room,” describes Hite, “and on Wednesday it was warm but the sun was really bright so I imagined the police were shining a big light in my eyes as they questioned me.”

Seeing it this past Thursday, I found the play to leave its viewers haunted by its stormy but relevant message. While the show came to a close and dusk overtook the sky, audiences were left with a bittersweet feeling, one that matched the mixing heat of summer’s end with the frosty chill of the oncoming winter. 7/25 tells a sad tale, but it doesn’t tell a hopeless one.

“Being a part of such a political play has really inspired me to become more educated about current issues,” says Flannagan, mentioning that the play has the intriguing position of aligning with her first voting opportunity. The show’s ties to our modern environment were particularly striking. The two Puerto-Rican activists featured in 7/25 were willing to endanger themselves for their beliefs and the chance to enact change within their flawed surroundings. And we all have the ability to follow their lead today, simply by filling out our ballots. •



Quico, a young revolutionary on the opposing side of the struggle, agrees. “Every character: the revolutionary, the traitor, the authority, the educator, the parent, all had to confront either the oppression perpetrated by themselves or perpetrated against them. And the audience wasn’t exempt from this.”

But there were challenges outside of tackling the heavy subjects found within the script, for the actors have also had to grapple with new hurdles unique to this semester. “The most difficult aspect of performing during a pandemic is not being able to touch other actors, or even be close to them,” says Lara Beckius ‘24, echoing what many of the performers admitted their greatest struggle was as well. Performers wore masks throughout the show and interacted with each other from a strict, six-foot distance. For some actors, this enforced empty space conflicted with the behavior of their characters. Becca Collins ‘21, for example, played Arnie, one of the young revolutionaries who ends the show a martyr alongside his best friend Quico (Naomi Miller ‘22). “In the stage directions of the play, there are many times when we embrace” she comments, “however as actors, we had to create that same intimacy without the actual physicality.” Jordan Galloway ‘22 struggled with a similar issue in portraying the play’s antagonistic and ruthless chief of police. “Normally when not in a pandemic, after a heavy scene we can all hug and apologize,” she admits. “But in a pandemic, even after the scene was over, I was still left in an isolated world.”

For writer Ana Reyes-Rosado ‘20 and Associate Director & Sound Designer Andre Thomas ‘20, this problem was magnified to an even greater extent. For neither of these producers were able to step foot on campus throughout the entire production, after having been forced to abandon the venture—originally their senior capstone—last semester at the unexpected outbreak of the pandemic. “I didn’t want to miss any opportunity to work on this project,” Thomas ‘20 admits, “regardless of how [or when] it would be presented.”

The production was held in the courtyard behind the Plex, a space



Sabrina Notarfrancisco

Among Us: The Strategies That Will Help You Win

KELLY WALLACE
OPINIONS EDITOR

Among the most popular games people are playing this season is Among Us: a game of deceit and lies. Your friends can no longer be trusted. The only person you can trust in this game is yourself.

The premise of Among Us is as follows: there are usually ten players and among these ten are (generally) two impostors. The remaining eight are crewmates, whose job is to complete their tasks while trying to figure out who are the two impostors. People who are voted out by the majority of players or killed become ghosts; they can finish their tasks (if they were a crewmate) or sabotage (if they were an impostor), and follow whomever they want with the ability to pass through walls and move faster than the living crewmates. The two impostors' goal is to kill all the crewmates until they are outnumbered by the impostors. If the crewmates have good deduction skills or are lucky, they may be able to win by ejecting the impostors. Or, they could win simply by finishing all their tasks if the two impostors are killing them slowly.

Here are some tested play strategies that will help you win, whether you're a crewmate or an impostor. Keep in mind that most of these techniques are for players who use voice chat while playing the game.

For both impostors and crewmates: Remember where you are and where you have been. This isn't a specific play technique but just an overall tip that will come in handy during pretty much every meeting you encounter. You can lie, of course, as this is a game of deception. However, it is pretty risky to lie about where you were, especially if you are saying that you were in an area that has at least one person there. It can be done, however. In general, only lie if you're the impostor because there's generally no reason to lie as a crewmate.

If You Are an Impostor:

So, you're an impostor. You've probably been waiting a few games for this very moment, so I'm going to make sure you have a fighting chance. Here are some moves that have proved to be successful.

1. **Easy:** Trap a lone crewmate in a room by closing the doors, kill them, and vent to another room. This is one of the most used strategies as an impostor, but it can fail. Make sure that you never vent into a room that has any crewmates to witness you venting as only impostors can vent. If all the room options are occupied, stay in the vent. It's not the ideal scenario, but always stay in a vent if you'll get caught otherwise. This strategy is super easy, just don't get caught.

2. **Easy:** Double kill with your other impostor. A double kill is when two impostors kill crewmates at either the same, or around the same time. It's typically better for this to happen in the same room with both impostors, but it can also occur as part of the above technique, when both impostors have found a lone crewmate and kill them.

3. **Easy:** Never kill anyone people are suspicious of. This is a fairly obvious tip that a lot of players don't follow. If you're an impostor, you want the suspicion to be anywhere but you. If people are beginning to suspect someone, encourage them. Don't be too encouraging, though. Bring up any doubts you have about their story. You can easily win the game this way, by following suspicious people and killing anyone near them, then pinning it on them (but make sure you say that you weren't there, because the more you lie, the harder it is to keep up all your lies).

4. **Easy:** Call an emergency on the opposite side of the map from the place where you killed someone. This allows you to get away from the scene of the murder and allows you to have an alibi witnessed by other people.

5. **Medium:** Follow another crewmate around for most of the game. Leave them on occasion, for a **very brief period of time**. Do not, under almost any circumstance, kill the crewmate you're sticking with. They're providing an alibi for you whenever a dead body is reported, so

obviously if they die fingers are going to point to you. Be safe with this and don't leave them for too long.

6. **Medium:** Stack kill. When there are a bunch of crewmates on top of each other, such as in the beginning of a game, kill a crewmate in the stack. Make sure that you're in the stack first, or you'll obviously be caught. The easiest time to do this is during an emergency or during the beginning when everyone is doing card swipe or keys. Usually everyone will vote to skip here (meaning no one is voted off this round) unless there's a lot of evidence pointing to a specific player.

7. **All levels:** Remember where you are and where you have been. This isn't a specific play technique but just an overall tip that will come in handy during pretty much every meeting you encounter. You can lie, of course, as this is a game of deception. It is pretty risky to lie about where you were, especially if you are saying that you were in an area that has at least one person. It can be done, however.

8. **Difficult:** Frame a crewmate. You can do this either through just raising suspicion (pretty easy but don't get too cocky about it) or you can physically kill crewmates in an area where someone is and then claim to have seen them in that area. This can backfire quickly, so be careful. Serious players in a lobby will ask you to 50/50 if you make allegations against someone. 50/50 is when a person making allegations against another crewmate is killed alongside the person they are accusing, often with the accused being ejected and becoming a ghost.

9. **Difficult:** Call an emergency meeting in order to rid the game of dead bodies that are still in the place where they were killed. This causes everyone to not know where the crewmates were killed and thus makes it much harder for people to be suspicious of anyone. But they may become immediately suspicious of you if you call an emergency meeting for little reason, so that is why this move is highly risky, but with great reward.

If you are a crewmate:

I don't have many words left, but here are some important tips that may help you win as a crewmate.

1. Have an alibi. It isn't only impostors who have to remember where they are and what tasks they have been "doing." You still need to remember your tasks and the locations you have been, or else you will seem suspicious to the other players.

2. Remember where people were around you. The most common way people refer to the other nine people in the game is by the player's color, so remember which colors you are seeing throughout the game. Say you're doing a task in Security (a specific room) and you see Green there as well. Now you know where Green is so if a meeting is called and someone claims to have seen Green at the crime scene, you can fight back.

3. Try to stick with someone. Sticking with just one other player could get you killed, but it could also keep you safe because an impostor isn't going to kill someone who is just with one other person unless the other impostor is there as well to double kill. Sticking with someone else also gives you an alibi which will give you some protection against being wrongfully ejected as a crewmate.

So that's it. Those are the tips and strategies that may help you win multiple rounds. Among Us is available on mobile and on PC (on Steam). If you want a truly immersive and entertaining game, try voice channels on Discord, where all ten players can speak to each other in meetings and before games begin. No matter if you play with voice chat or just the in-game text chat, please be kind and considerate of your fellow players. Among Us is pretty unique in that there is nothing you receive from winning. The game is purely for fun, so please don't cheat. There's no point and it ruins the game for the other players who want a clean, fun game. Don't get mad if the impostors win through deceit, that is the point of the game. Stay safe camels, and happy gaming! •

Setbacks for MOBROC During the Pandemic

LEELAH KLAUBER
LAYOUT EDITOR

Whether it was the Valentine's Day show in Larrabee common room with Aye Minus and

The Couch, or Boatweiler playing in Abbey only a few days before the release of their third EP, "Boatweiler," MOBROC (Musicians Organized for Bands' Rights on Campus) shows used to always consist of sweaty dancing, screaming lyrics, and watching your friends get up on stage and finally show you what they've been practicing for weeks on end at the Barn. This year, that consistency was shattered due to the Covid-19 restrictions, but student turn-out for the shows this year has still been incredible. For every show that has been played this year, Tempel Green has been filled with people sitting six feet apart on blankets, and enjoying the music.

Isaac Moskowitz '22, the singer in Aye Minus, talked to me about some of the struggles that bands have been having this year. I asked him first how practices have changed from last year to this year. He told me that last year, practices were scheduled on a big spreadsheet and it was all filled out on a first come first served basis. MOBROC practices this year are now Conquest events which need to be put into Conquest by the MOBROC executive board because individual band members were not given access to schedule something themselves. This adds a whole new layer of necessary communication between all the different bands and the MOBROC exec board. Practices have to be scheduled 24-48 hours in advance and this means that rain dates or any unexpected conflicts with a bands' set practice time could lead to a band not getting to practice at all during a week. Despite all these new logistical changes, Moskowitz commented on the fact that with practices outside the Barn instead of inside, it allows for people to be more bold about approaching the band with questions. A first year musician who was interested in joining a band was able to hear Aye Minus practicing and now knows how to get involved in MOBROC.

Moskowitz and I then talked about how the shows have been. He mentioned that the 6 feet apart rule is pretty easy to follow on stage because each

member of the bands usually stand far apart due to instruments and dancing on stage, the trouble comes with ununciating song lyrics properly. At Arbofest, this year called "Tempelfest," Aye Minus put on a cover of the song "Fluorescent Adolescent" by the Arctic Monkeys and the fast lyrics were something Moskowitz had been practicing for weeks prior with a mask on so he could get used to how it felt.

Not only does the mask make it more difficult to enunciate, it also leaves the band on stage guessing how the audience is feeling about the show. When audience members were able to jump around, sing along, and show the bottom half of their faces, the band was able to tell how the show was going. Now it is a guessing game because people are all sitting down with masks on. So, when you attend your next MOBROC show, make sure to at least sway with the music, jump around even though you're 6 feet away from your friends, or do something to validate the artists who are playing; it'll make the band members happy.

Overall, MOBROC members are just thrilled to be allowed to play. While it was a slow start this year for bands to get permission to practice, the issues that masks and social-distancing bring are far outweighed by the happiness it gives band members to be performing. •



Morgan Maccione



Morgan Maccione

Rumours: Fleetwood Mac's Take on Drama

KERIN KRASNOFF
STAFF WRITER

Fleetwood Mac has been regaining media attention in the last month after their most popular song, "Dreams" re-entered the Billboard charts due to a viral TikTok from late September. In the video, Nathan Apodaca (@Dogface208 on TikTok) is skateboarding and drinking cranberry juice straight from the bottle, while "Dreams" plays in the background. The video became so popular that drummer Mick Fleetwood and vocalist Stevie Nicks both joined TikTok just to recreate the video. Even more so, the video has left people feeling nostalgic and revisiting the track. However, "Dreams" is just one of the many songs on Fleetwood Mac's legendary 43-year old album, *Rumours* that is still making waves to this day and being discovered by younger generations. Moreover, vocalist and keyboard player Christine McVie famously described the making of *Rumours* as pure drama, which is an understatement; Bassist John McVie and McVie were in the middle of a divorce, Nicks and guitarist Lindsay Buckingham had a recent messy breakup, and Fleetwood recently found out that his wife had cheated on him, which ultimately led to his love affair with fellow member, Nicks. For me, the album title *Rumours* insinuates how the gossip that spreads in the media is infiltrated into the workings of the band, especially with Fleetwood Mac reaching new levels of fame. With all of these messy relationships within the band, the members used their pain and anger with each other to make one of the best records of all time. Whether you like the songs or not, there is no doubt that *Rumours* had a huge influence on future music and changed the way emotions are channeled into the musical creative process.

Within the 40 minute tracklist, there are a total of 11 songs on the album. The opening track, "Second Hand News," is a fun, foot-stomping opener with Scottish Irish folk influences juxtaposed with darker lyrics while Mick Fleetwood does his best work with percussion. The track ends with a smooth transition into the SoCal-influenced "Dreams" which was written by Nicks in just 10 minutes and has become one of Fleetwood Mac's most popular songs. The album then slows down for the mellow, acoustic-sounding "Never Going Back Again" with emotionally raw lyrics that perfectly accompany Buckingham's guitar playing. During the recording process, co-producer Ken Caillat made Buckingham restring his guitar every 20 minutes in order to get the best sound—it was definitely worth it. Next is the anthemic, piano-driven "Don't Stop" which sounds like a song that would be played at the end of a teen movie in the '80s with McVie's optimistic lyrics. The record then transitions into the bitter confessional song "Go Your Own Way" written by Buckingham about his breakup with Nicks; you can hear the anger and resentment in his voice whenever Buckingham sings the chorus. The track has classic rock influences, especially during the electric guitar solo just before Buckingham sings the outro. Finally, the A-side of the album ends with a beautiful slowed-down song, "Songbird." The recording process of this song is just as beautiful as the song itself. Recorded at UC Berkeley's Zellerbach auditorium, McVie is accompanied only by a piano, making this song even more simple and elegant.

Going into the B-side of the album, "The Chain"

Article continued on page 12.

Enola Holmes: A Worthy Watch for Escapism Fun

ALEXA BECKSTEIN
CONTRIBUTOR

Enola Holmes dropped on Netflix on September 23rd, and what promised to be a cheeky, quirky movie full of adventure, mystery, and shenanigans delivered on all accounts. The film follows sixteen-year-old amateur detective Enola Holmes, sister to Sherlock, as she searches for her mother who has mysteriously disappeared. Aided by various enigmatic characters and opposed by others, Enola embarks on a journey in search of her mother, but finds her own footing in the world along the way and runs into another mystery or two. This clever, charming film is enjoyable and plays to all ages. The plot is compelling and the characters entertaining, while the bright colors, costumes, and setting are appealing to the eyes. *Enola Holmes* is fun and lighthearted, yet still holds high stakes for its main characters, both emotionally and physically. The film will certainly never be a critical darling, but certainly is a movie you should microwave popcorn and curl up in your bed late at night in the dorm for.

Millie Bobby Brown, who has reached stardom far beyond her most well known role as Eleven in *Stranger Things*, is wonderful as the titular Enola. She yet again captivates on screen; the actress's charm and wit are as apparent as the character she portrays. Enola is a bold, brash, rational heroine, who takes after her famous brother in her skills of deduction and logic. Never for a second does the audience believe she is any less than a Holmes, thanks to Brown's portrayal. Her screen partner Louis Partridge proves to be a formidable match for Brown's talents in the role of Lord Tewkesbury, son of a murdered lord set to inherit the title, seat, and land of his father, and continuous foil of Enola both in plot and romance. After a performance like this from Partridge, it would not be surprising to see more leading roles from him in the near future. He imbues Tewkesbury with a genuineness that adds extra layers to the character and leaves the audience as emotionally involved with him as Enola.

The two precocious teenagers delight as the leads; with such commanding performances there is not much room left for A-list stars including Henry Cavill as Sherlock Holmes, Sam Claflin as Mycroft, and Helena Bonham Carter as the Holmes' mother. While Cavill brings a certain kindness to

Sherlock which has been lacking in other portrayals of the character, there is unfortunately nothing truly new or exciting about this take on Conan's oft depicted detective. Claflin's Mycroft is cruel and frightening, which is an interesting turn for the actor who has typically been seen in leading roles of charming or sweet protagonists. He succeeds in creating a character who is disliked by both Enola and the audience, yet one is never drawn to the Sherlock Holmes mythos for the stuck up older brother. Bonham Carter is barely in the movie, and although she is as delightful as we expect her to be on screen, her absence isn't much felt when she isn't there. *Enola Holmes* (both the movie and the character) only needs her as an instigating factor for larger developments. Susan Wokoma and Adeel Akhtar are underutilized in their roles as Edith and Lestrade respectively and their talent deserved more from the script than the screen time they were given, which is troubling to see as they were the only people of color in significant roles in the film; both the actors and the characters they portray would have benefitted from more screen time. Ultimately, there is not too much done to develop characters outside of Enola and Tewkesbury, but the caliber of this movie doesn't necessarily call for much more; these two characters are given the central arcs which the audience is made to feel the most invested in.

Netflix's *Enola Holmes* is adapted from a book series of the same title, but the story would work on its own without the famous detective working to bolster Enola's appeal. The film would have worked as a standalone mystery of a young girl in search of her mother as the plot doesn't rely too heavily on Sherlock or Mycroft; not to mention, the famous name feels slightly unnecessary. While it does add an interesting element to have Enola be the youngest Holmes sibling, the film would not need the name to succeed, which speaks to the strengths of the movie in general. If the last name draws people in, they will stay for the strong performances and adventure of it all. Because there are many books in Nancy Springer's *Enola Holmes* series, it is quite possible that we could see more *Enola Holmes* movies in the future as this movie has been well received. Hopefully future installments in the series will live up to the first, and I expect with the starpower Netflix is working with, this will be the case. •

Rumours: Fleetwood Mac's Take on Drama

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begins with an iconic build up of a single beat and stringed instruments which matches the tension between the members before Buckingham and Nicks start singing. "The Chain" was a team effort to put different pieces of members' individual works into one powerful song, hence why it's titled "The Chain." What makes this song stand out from the rest is how it encompasses the idea of making the record: despite the personal hardships the group was going through, all of the members understood their musical compatibility. Next, "You Make Loving Fun" plays, perfectly encapsulating the feeling of new relationships, specifically McVie's romance with Fleetwood Mac's lighting director, Curry Grant. The wind chimes that accompany McVie in the chorus is a great touch that makes her dreamy romance even more captivating to the listener. Next, is the catchy "I Don't Wanna Know" which blends Nicks and Buckingham's voices together beautifully. There is also a country-influenced sound which makes this track even more fun. Following "I Don't Wanna Know" is one of the saddest songs on the album: the emotional ballad "Oh Daddy" written by McVie. The song contains melancholic lyrics that match the vibe of the song. Last but certainly not least, "Gold Dust Woman" closes the album with a song about the intertwining relationship of drugs and love within the band. The song has a desert-type sound between Fleetwood's playing of the cowbells, Buckingham's guitar playing, and Nick's eerie-toned voice.

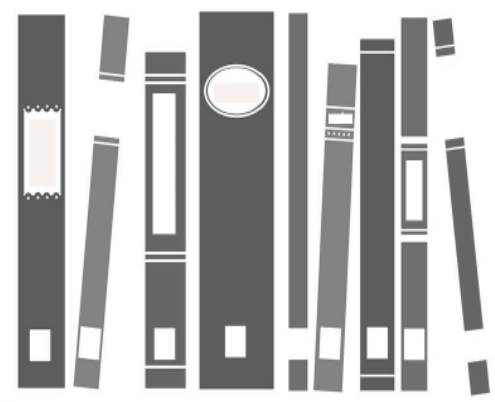
Overall, I would say that the standout songs on the album are "Never Going Back Again," "You Make Loving Fun," and "The Chain." Each of these songs perfectly encapsulates the essence of what was going on behind the scenes of making the album and contains emotionally-charged lyrics with a diverse array of musical influences. The lyrics become so personal that it almost feels like you are entering their personal lives. While none of the tracks are bad, I would say that the album closer, "Gold Dust Woman" is the weakest song on the album. Although the lyrics of the song is one of Nick's best works, it seems that the placement of the song at the end doesn't wrap up the album well enough, leaving me feeling disappointed and wanting more to the story. Another weak point of the album is the track "I Don't Wanna Know." Although the tune is a fun listen, it seems like a filler track that is on the album just for the sake of it. It also seems out of place with the rest of the songs, especially since it was the only song that was written prior to the making of the album.

Moreover, what makes this album special is how different each song is from one another, meaning that there is something for everyone. "Dreams" is the perfect late night track to listen to when everyone is asleep except for you, there is also "Go Your Own Way" for the classic rock sound about getting over your ex, but then you could also listen to "Don't Stop" which is the perfect optimistic pop song. So, if you haven't listened to *Rumours* yet, stop whatever you are doing, sit down, and go listen immediately. •



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MOBROC Delivers Once Again

NEFERTARI PIERRE-LOUIS
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I'll spare you the new age dramatics about COVID-19 debilitating our precious social lives and cut straight to the chase: ArboFest was held on Temple Green this year. I was deeply confused as to why the festival ditched its signature space for a spot on campus. Last I checked, Conn's widely adored Arboretum is incredibly spacious and social distance friendly. There's no doubt the event would undergo a drastic vibe change due to relocation, but the student body was already itching to manufacture a more suitable name: TempleFest. This six-hour extravaganza, hosted by Conn's student association: MOBROC (Musicians Organized for Band Rights On Campus), would gift us the opportunity to abandon our heavily occupied dorm rooms for a grand time outdoors.

The TempleFest line-up was the sole reason any of us withstood the intolerable chill of Fall that Sunday evening. From 1 to 6 pm, MOBROC's musicians would deliver, once again, their trademark sounds. The solo act, Ariel Salerno '21, filled the first 40 minutes of Conn's annual concert. Tragically, I was not present until 2 pm and cannot express what I presume would be utter admiration towards her performance. However, when I eventually arrived on Temple Green, a sensational vocal range was floating about. "I'm pretty sure that's JC" was the answer I graciously received after demanding innocent crowd members to identify the beholder of such a divine voice. Looking back at the hurried notes I took during his performance, I can only make out the words "wow" scribbled several times, and "rasp." Having never heard JC's folk vibrato before, I was genuinely awe-stricken. His music wasn't exactly the get-up and groove type, but a sense of "everything's alright" glazed over the crowd.

Following JC '23 was a short intermission in which someone thought it best to play Top 40 trash on the loudspeaker. Perhaps I'm being uptight, but Charlie Puth on a Sunday...I'll pass, forever. Boatweiler was next to take the stage and to no one's surprise, they didn't disappoint. This student body favorite can always be counted on to give us something good—plus the cover of "Mr. Brightside." I'm going to speak for everyone by saying "Julien," a Boatweiler original, was absolutely sublime. Excellent songwriting is eligible to gain all my respect, but can we briefly shift gears to high-

light Aye Minus's electrifying cover abilities! Justice was served to Weezer's "Say it Ain't So" and Arctic Monkeys' "R U Mine" by lead singer Issac Moskowitz '22. I must say, a lead singer is only as strong as his bandmates, and luckily, the talent spewing from drums (Clayton Carter '23), guitar (Jonathan Diagonale '23, Luigi Pasquariello '22), and bass (Mac Allen '23) were top tier. In my book, Aye Minus secured an A-plus on Sunday.

Good grades were plentiful at TempleFest, especially in the case of Sorry Mom. Words fail me as I attempt to summarize the high-adrenaline greatness of this femme-punk band. If you missed Sorry Mom on Sunday you should probably tell your actual mom sorry, she wouldn't be pleased. I happened to miss the previous band, Short Kings, and am currently apologizing as well. Sorry Mom's lead singer, Grace Amato '21, made a memorable impression on us all with her killer vocal abilities. The original songs performed by the band were incredibly well-done and executed to perfection. I can't go without mentioning their superlative cover of Violent Femmes' "Blister in The Sun," which motivated a handful of students to get up and dance. I'm going to expose my bias and say, Sorry Mom was a personal favorite; However, we are all well aware of the night's grooviest band: Teal Darts.

At 5 pm, the stage was blessed. "Absurdly good" is the only opinion I can muster when thinking back on the performance of Teal Darts. Niko Severino '22 (Bass), James Nalle '23 (Vocals), Dylan Bronwich '23 (Drums), Jake O'Brien '22 (Saxophone) and Ricardo Gonzalez '23 (Trumpet), Enso Tran '22 (Guitar), came together to form an absolute powerhouse. In my ineligible notes, I can make out the words "silky smooth vocals," "crazy Saxophone," "phenomenal Bass" and "why is this so damn good". Although the Teal Darts were scheduled to wrap up the Fest, students began filtering in, rather than out, to get a piece of their jazz-funk. Lead singer, James Nalle, absolutely wowed the crowd and maybe even woo'd a few. The Teal Darts performed beautifully crafted originals some and the audience couldn't help but marvel. The diverse selection of instruments within the band merged perfectly together to produce an enjoyably distinctive sound. It may have been below 40 outside, but the music was all that mattered. •



Nefertari Pierre-Louis



Morgan Maccione