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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER

A Call for Thanks for Essential Staff

Numerous employees brave Winter Storm Juno to keep campus running

ELEANOR HARDY
SPORTS EDITOR

As forecasts of Winter Storm Juno grew more and more serious, Connecticut College students and staff began preparing for the worst. While students gathered friends, snacks and made strategic plans to consume as much Netflix as possible, other preparations were being made. The Dining Services and Facilities and Grounds Management teams were in high gear, focused on ensuring that students would be kept safe and fed, and campus would be accessible throughout the storm.

Preparing for a winter storm is always a challenge. Mother Nature has mysterious ways and the weatherman's predictions, ranging from three inches to three feet, can be frustrating to plan around. When planning for the storm Ingrid Bushwack, Director of Dining Services, explained that weather conditions and forecasts are continually monitored so they can do their best to predict the staff's ability to come into work, and how to accommodate them if they're unable to make it back home. As the storm progressed Monday evening, it was clear that members of Dining Services and Facilities and Grounds Management would be spending the night, working around the clock to keep the campus functioning and the students fed.

For those staff who need to spend the night to ensure their own safety, Dining Services provides cots, mattresses and some pillow and blankets. While the staff usually brings all items they find essential for staying overnight, Blizzard Juno's rapid onset left many staff members unprepared. Fortunately, Maurice Tiner '17 was prepared to step in. Trudging throughout campus Monday night, Maurice collected blankets and pillows from students to distribute to staff members who weren't expecting to be spending the night at Conn.

According to a Dining Services staff member, many people volunteered to stay, rather than being asked to spend the night, leaving the decision up to the workers. The ability to make this decision has varied with different administrations in the past. Support and provisions for those spending the night have fluctuated over the

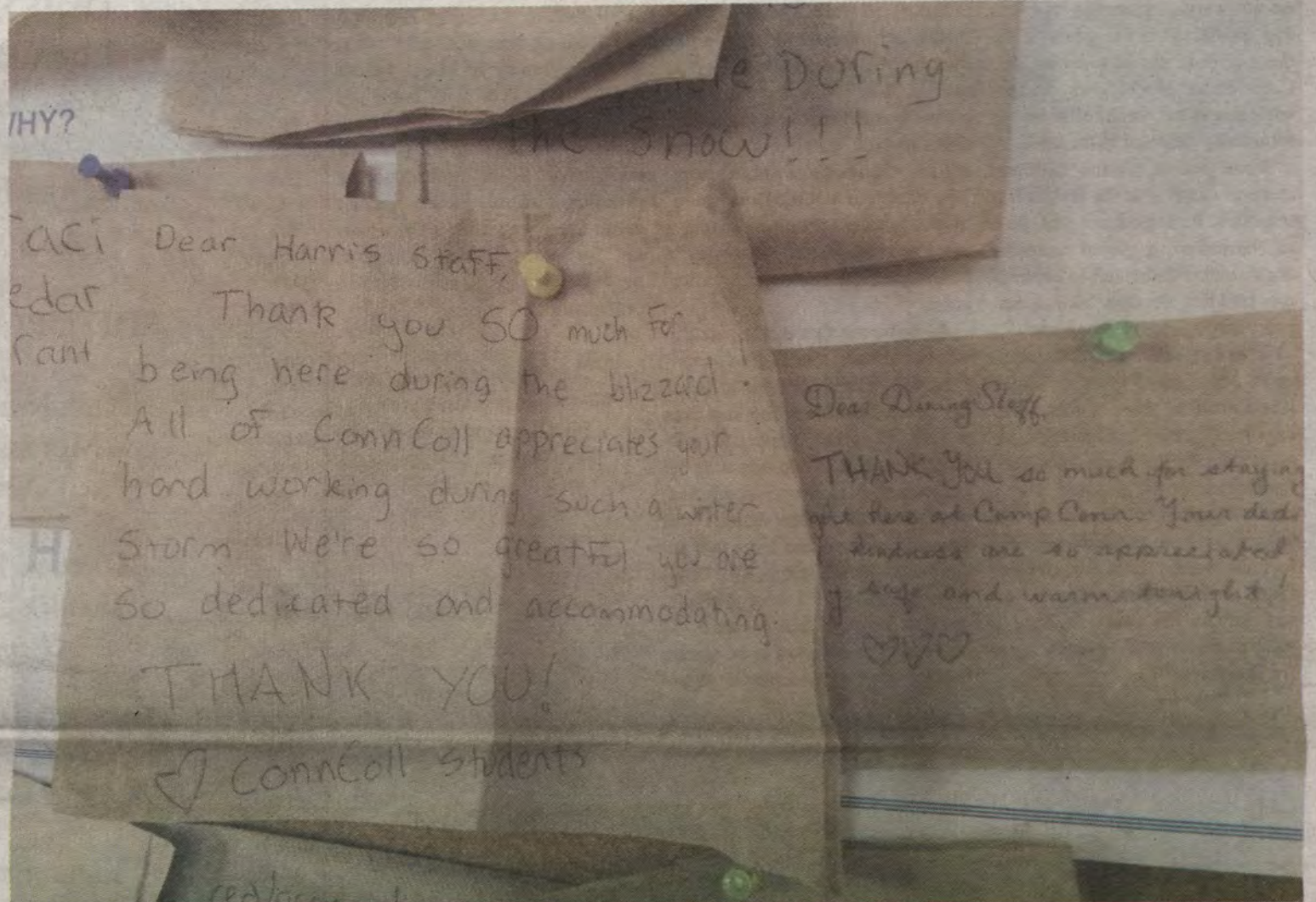
years. This storm was a return to how things used to be several years ago, in that staff were provided with some toiletries and mattresses in addition to being paid for their time here over night.

While the situation may seem unappealing to most, Bushwack explained that the staff members had "great attitudes and even though this was disruptive to their own lives, they made it seem like a slumber party." Not only did the dining staff remain positive about the experience, they also proved their commitment to students and the overall Connecticut College community. This Thursday SGA passed a resolution recognizing the staff for their selfless contribution through Winter Storm Juno. Bushwack, who was present for the passing of the resolution, held back tears as she explained some staff members walked five miles through the snow in order to get to school Wednesday morning and prepare the food. In addition, other employees ignored the driving ban in place in New London and Waterford to be sure they would be able to provide breakfast for hungry students.

Umrysz is perhaps one of the most admired staff members in Dining Services. With several appearances on social media, students are perpetually thankful for Honora's dependable compliments each time they enter the dining hall. Honora, always reliable for a pick me up, sustained her positive and heart-warming attitude when reflecting on her night at Conn. She explained that though they were being paid to stay, "we were all equal and treated the same, both supervisors and everyone else. We had fun." Perhaps the highlight of the evening for the Staff was watching as students ran into the Fishbowl with nothing but underwear and proceeded to make snow angels. The fourteen members spending the night could respond in no other way to this sight but with a rowdy applause.

Many dining service employees consider students to be like their own children. With this attitude, they demonstrated their dedication to their work and to the college itself. Valentina, another beloved staff member, after sleeping at school for two nights, explained, "You're my kids, I need to make sure you are fed, it's my

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With so many other clubs on campus planning events based on the performance unit of a monologue, *The College Voice* wanted to—ahem—throw our ~voices~ into the mix. Kidding, kind of. In all seriousness, the current push to find stories that represent the wide range of personal experiences influenced our decision to begin planning an event that encompasses similar goals. While we are wary of planning an event that infringes on the goals of either *As Told By Vaginas* or *The Color Brave Monologues*, we feel what this event would offer brings something different to the table.

When author Colum McCann came to campus at the end of last semester, he introduced the staff to Narrative4, a global nonprofit organization dedicated to community building through “radical empathy through narrative therapy.”

What does this mean? The premise of a Narrative4 event is simple. It is a place to share stories. More importantly, it is a place to develop respect for the stories of others. Each attendee is matched with a random partner to whom they will tell a story from their life that they feel has shaped them in some profound way. It doesn't have to be a sad story, or any particular type of story at all. It is completely up to the individual.

While the telling of the story can be therapeutic, the real value of the event comes in the second portion, when each attendee must tell the story that was told to them as if it were their own. It is a staggeringly simple and beautiful premise: by taking responsibility for someone else's story, you take responsibility for your own perceptions of the teller.

What spoke to me in the structure of this event that makes it different than other campus projects is the fact that it is not written or performative. It is a single event that is meant to enact at least a temporary condition of compassion. There are no rehearsals or submissions. You can “put yourself out there” in the simplest action of telling a story and listening to the stories of others over the course of an afternoon.

As someone that participated in what used to be *The Vagina Monologues*, I believe that the value of the performance for the cast was mostly in what happened off-stage. It is a rare experience to sit in a room with 80 other women, even rarer that those women will reveal pieces of their lives that are ordinarily kept a secret. This environment was one of deep gratitude, joy and support, and it's an environment that deserves to be spread around the rest of campus in or-

der to open dialogue between the many distinct groups that comprise our campus community. Though the effects of this story-sharing event we hope to put on will undoubtedly be deeply personal, we hope that that it will also play a role in helping students, staff, administrators and faculty communicate more effectively.

In order to make this event happen, we are putting out a call for facilitators to participate in an initial training that will take place in the beginning of March before break. The event will hopefully take place the first or second week of April. We ask for your patience and support as we go through the planning process. Please contact me or Managing Editor, Dana Sorkin, for more information regarding this event, or Narrative4 as an organization.

-Ayla

Contact

THE COLLEGE VOICE

Editors in Chief: eic@thecollegevoice.org

Business / Advertising: business@thecollegevoice.org

News Editors: news@thecollegevoice.org

Opinions Editors: opinions@thecollegevoice.org

Arts Editors: arts@thecollegevoice.org

Sports Editors: sports@thecollegevoice.org

The College Voice meets each week at
9 p.m. on Monday.

Join us.

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.”

AYLA ZURAW-FRIEDLAND

Editor in Chief

DANA SORKIN

LUCA POWELL

Managing Editors

INES FINOL

Business Manager

EDITORIAL STAFF

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MOLLIE REID

News

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Sports

JUSTIN WINOKUR

Head Copy

CREATIVE STAFF

ANNIE RUSK

Head Designer

MAY MORIBE

EMILY WALSH

Design Staff

JAMES LAFORTEZZA

Illustration Editor

This week's copyeditors:

McKenzie Griffith, Maia Hibbett,
Mitch Paro, Andrew Shaw & Molly Longstreth

CONTACT US

eic@thecollegevoice.org
270 Mohegan Avenue
New London, CT 06320
thecollegevoice.org

Letters to the Editor

On why voting matters

A discouraging 36% of eligible voters exercised their constitutional right to elect officials to local, state, and federal offices. I've been grappling with this dismaying recent voter turnout statistic from the most recent November 4th midterm elections. As an avid follower of the elections, I was up until the wee hours of Wednesday the 5th, only shutting down the TV and putting the computer to sleep after Coakley told her followers to pack in and head home. I had followed as many state, and local elections in Massachusetts as I could keep up with, not mention the polling on MA's 4 ballot questions and numerous gubernatorial and federal elections in other states. How could such a small percentage of eligible voters choose to exercise their voting rights?

If my words seem to teeter on the edge of anger, it is because I am passionately discouraged by and annoyed with voter apathy. I understand the turnoff from politics, I truly do. The 113th Congress is on track to pass 251 laws by the end of this term, a pathetically low number. A continuing hyper-partisan lock-down between Democrats and Republicans has given Congress its lowest approval rating ever. People are disillusioned with the political process and I feel their pain.

This prevailing distaste of government ineffectiveness is not without reason, but voters in the United States should not be turned off. Politics and voting still have serious relevancy, maybe more so now than ever. Millennials, the term used for the generation born during the late 1980's until the early 2000's, are not a completely apathetic group. People have not magically grown to lack opinions. If no one cared about anything at all, I would never be the subject of a good moral beat-down or a participant in an old-fashioned heated argument. When it comes to policy that serves the community or nation in one way or another, Millen-

ials are just more likely to personally serve their community than to vote for elected officials who debate, create, and vote on policy that affect it. This is not a piece criticizing community service in any manner. Volunteering at a local food bank, donating turkeys, working with the homeless; these are all incredibly helpful ways to contribute to your community.

What I'm slowly working my way around to is that something must be done to reconnect eligible voters with the idea that voting is a service to your community. The realization of this is so important, especially in an age of possibly futuristic or actual rising democracies. How are we to inspire rising progressive reform in dictatorial nations, or in nations going through the early stages of democratization, when only 1/3 of our country's eligible voters participate in the most essential principle of the democratic process?

The simplest solutions present extremely difficult obstacles in the path to materialization. In order to dismantle voter apathy, voters must be reconnected with the power of their vote. Each time you go to the polls to vote for an elected official or on a ballot question, you participate in an election and dictate the course of history. These officials and ballot questions shape policies that guide what will be the future of your state and nation.

-Alex Milofsky

Who is news at Connecticut College

In mid-September, I found out that my boss from one of my campus jobs had passed away.

When the person who had been tasked with disseminating the news told me, I couldn't breathe. Ruth? I had just seen her three short months ago - had numerous emails signed 'Thanks!' from her in my inbox - had an imprint of her in my brain as perpetually sitting in her chair at Becker House in front of a computer screen.

The Office of Communications informed Ruth's interns of the news in-person. They offered us condolences and support systems and, later, a link to her obituary. I, for my part, didn't tell many others. Bringing up bad news has never been my forte. Perhaps that makes me as guilty as the administration in its own parallel act of (mis)handling information. I will, at the very least, admit to that.

A few months after my former boss's death, I read an editorial in this newspaper on campus rumors. The content of both the article and those rumors hardly comes as a surprise to students now; the "news" about Professor Vyse's departure has been circulated through nearly every medium, word of mouth and Yik Yak seeming to be the most common.

Most mediums, that is, except for the most direct: the college's administration itself.

The editorial called for the administration to address these rumors because silence on the topic implies that "it is okay" - "it" assumedly standing in for both Vyse's alleged actions and the distribution (or lack thereof) of official information concerning those actions. Students were enraged. Students were affected by what had happened and how what had happened had been handled. Students wanted - no, deserved - information.

After I read that editorial, I thought about my former boss. I thought about recent conversations and speculations and debates about secrets and stories and faculty and staff and students. I thought about what types of information members of this campus consume, discuss, violate, perpetuate.

I'm still thinking about all of that.

Let's take a poll. Were you upset when you found out that the college had withheld information from students surrounding Professor Vyse's departure? Why or why not?

Were you upset when you found out that the college had not notified all students that a staff member had died last semester? Why or why not?

Think about your answers to those questions.

Some may argue that these two situations are too different to be compared or to be viewed upon the same spectrum. One implicated a faculty member, one with whom many students were familiar and well-acquainted; the other involved a staff member that spent her days behind-the-scenes of this college, working directly with few students. Of course there was a greater amount of attention dedicated to the former; it makes intuitive sense that the more well-known an individual is, the more widespread news about that individual will be, as more people will be potentially affected by that news.

That is a valid point, and one with which I do not disagree. Yet it is one that raises issues of privilege, power, authority and stance. Even on our socially-conscious, occasionally "progressive" liberal arts campus, what - and who - is news? What news is worthy enough to make it to our Harris dinner conversations, to Yik Yak, to The Voice, to an email from Katherine Bergeron?

It might be worth thinking about what types of information we - on the student end - are focusing on. What information we're demanding. What information we (believe we) are entitled to. What information we're angry that we don't have access to. And what information we're okay with not knowing.

It might be worth thinking about what the answers to those questions say about our community; its values, its ideals and what we (would like to believe we) stand for.

I, for one, am still thinking.

-Jordan Thomas

A Call to Thanks for Essential Staff

CONTINUED FROM PAGE 1

job." Honora shared similar sentiments commenting that "people have been thanking us, and it's been nice. But, when I had kids in school I would have wanted to know that there were people looking out for them."

In addition to keeping students fed, the College ensured that the roads and sidewalks were being cleared as quickly as possible, the power remained on and heat sustained throughout the houses. Jim Norton, Director of Facilities Management, attended the SGA meeting expressing a "thank you for the thank yous." Facilities often receive the brunt of negative feedback, from broken doors to clogged toilets, but the past few days they have been inundated with thanks, something they seldom receive. John Lanzione, a Facilities staff member explained that "the kids here say thank you and they're all phenomenal. Other places kids wouldn't say thank you, but here they do."

While the staff worked tirelessly, students gathered to find creative ways to thank them. From napkins notes to SGA resolutions to a thank you video, the students are attempting to thank the staff however possible. Ulysses Hammond, Vice President for Administration stated that "we were all in this together" students and staff alike, and "without students' cooperation with parking bans the college would not have been able to address the roads and sidewalks as well as they did, so thank you."

While students and staff continue to express their thanks of one another it's clear that the community we've all worked hard to establish and foster here is one that can withstand a great deal. Directors and administrators are proud of their staff's ability to endure not ideal situations at the cost of others, and as students are attempting to express their gratitude, they continue to feel as though it's simply not enough. From the student body, we express our sincerest thanks to Dining Services Staff, Custodial Staff, Facilities Management Staff, Grounds Crew, the Offices of Student Life and everyone on the emergency response team who ensured that students were comfortable, safe and able to make positive memories. •

Supreme Court Rules on Gay Marriage Legalization

Equal Rights for Gay Couples Recognized as National Issue

SARAH ROSE GRUSZECKI
STAFF WRITER

Since the legalization of gay marriage in Massachusetts in early 2004, discussions of marriage equality on both a state and national scale have remained mired in controversy. Many individuals argue that marriage deserves to be merited as a universal civil right. Organizations including The Human Rights Organization assert that gay marriage is a crucial step to establishing "fundamental fairness and equality for all." Although these views have become increasingly popular, especially amongst America's younger generation, many conservatives continue to plead that marriage is a union which does not include same sex couples. As described by The Family Research Council, a Christian conservative organization, "Properly understood, 'families' are formed only by ties of blood, marriage or adoption, and 'marriage' is a union of one man and one woman." In a nation where 36 states and The District of Columbia have already legalized gay marriage, the fight for marriage equality in the remaining 14 states has never been more heated.

After months of anticipation, The Supreme Court has decided that it will review four same-sex marriage cases from Tennessee, Ohio, Kentucky and Michigan. The four cases will be heard in April and a decision is expected to be ruled by early June. This incident is not the first time The Supreme Court has intervened on the topic of gay marriage. The Supreme Court successfully overturned California's Defense of Marriage Act (DOMA), a law which blocked federal recognition of gay marriage throughout the state. As explained by Professor and LGBTQ Center Director Jen Manion, "Gay marriage became a civil rights decision when The Supreme Court overturned DOMA. It has already been made clear (through this overturn) that it

has become an issue of national consequence at the federal level." The ruling, which landed in a five-four final vote, indicates the Court's striking division on the subject of national marriage equality.

The fight for gay marriage, however, clearly extends beyond these four states. The debate for marriage equality remained

"Gay marriage became a civil rights decision when the Supreme court overturned DOMA. It has already been made clear that it has become an issue of national consequence at the federal level."

especially prevalent in Alabama this week when United States District Court Judge Callie Granade struck down Alabama's gay marriage ban as "unconstitutional." Referred to by AL.com, one of Alabama's central news sites, as "Granade's grenade," the news of the overturn gained almost immediate viral attention. Although some citizens of Alabama were elated by the de-

cision, several Republican politicians were far from impressed. Perhaps the most negative reaction came directly from controversial Supreme Court Chief Justice, Roy Moore. Following the rulings, he pled that Alabama's state governor, Robert J. Bentley overturn the decision. Moore asked Bentley to "continue to uphold and support the Alabama constitution with respect to marriage, both for the welfare of this state and for our posterity...Be advised that I stand with you to stop judicial tyranny and any unlawful opinions issued without constitutional authority." Bentley has not yet released a statement in response to the ruling.

While the topic of gay marriage is certainly a critical concern, especially in the states described above, many argue that the LGBTQ community face other more pressing challenges. Professor Ariella Rotramel of the Gender and Women's Studies Department said, "I appreciate that lots of people care deeply about this issue and it means a lot to them in terms of recognition, but I just think there are a lot of other issues we're dealing with that are more dire." Her statement rings true. Although 36 states have legalized gay marriage with many many more on the way, 29 states do not have anti-discrimination laws protecting LGBTQ workers. As documented by the Human Rights Campaign, in all of these states it is legally allowable for an individual to be fired solely on account of their sexuality. However, this inequality certainly extends beyond the confines of the workplace. Every day, individuals within the LGBTQ community are victims of extreme violence. According to the FBI, over 22,000 hate crimes were reported against the LGBTQ community between 1995 and 2013. Although gay marriage is highly regarded as an issue to tackle, many feel these inequalities and acts of discrimination merit an equally strong focus. •



Have a story to tell?

Join The College Voice in conjunction with Narrative4 in an event of radical empathy and storytelling.

Look out for future updates & details.
Co-sponsored by THE COLLEGE VOICE

Creativity Comes Alive: Center for Arts & Technology Hosts Physical Computing Workshop

LEAH SWINSON
STAFF WRITER

During winter break, students involved in the Ammerman Center for Arts and Technology (CAT) returned to campus early to engage in a week-long intensive academic workshop. The workshop centered on physical computing, or “using the body to interact with computers,” through the use of “a color sensor, motion sensor, light sensor, pressure sensor, etc., to trigger a reaction, such as a motion, a screen project or a change in video speed,” said Annie Rusk '15, a member of the Center for Arts & Technology.

The workshop's emphasis on integrating movement, design and technology exemplifies the center's dedication to creative innovation. Established in 1984 with a grant from the Consortium for the Advancement of Private Higher Education, the Center for Arts & Technology originally set out to fund studios focusing on Computer Music, Computer Art and Motion Analysis. Since then, the Center continues to foster interdisciplinary student research that explores the complex and innovative relationship between arts and technology. Students accepted in to the competitive certificate program have the opportunity to design individual integrative projects that combine their interests in digital, visual or performing arts with computer science and programming to explore the ways in which arts and technology influence each other.

Led by Professor Kate Sicchio, a visiting professor from Parsons School of Design in New York City, the 12 CAT students worked to “bridge the gap between computers and the physical world” by writing code “using arduinos (open source processors) that make motors move and LEDs light up,” said Drew André '16. Sicchio, who specializes in “interactions between computer and human movement,” also designs sewable circuits, which involves installing LEDs in wearable clothing, said

André. The opportunity to work with Sicchio proved to be “an irreplaceable experience.” Said Annie Rusk '15, because the professor's work focuses on dance, taking “the dancer's movements and creating wearable technology that responds to the dancer's actions.”

In addition to attending classes and workshops taught by Sicchio, the CAT students also had the opportunity to connect their presentations for this workshop into their individual work for the certificate program. Rusk's Senior Integrative Project (SIP) focuses on interactive poetry in which a kinect tracks people's steps and “triggers phrases to be projected” using her own poems. Rusk said that Sicchio's workshop helped connect her SIP to the larger world of physical computing. Although her project requires little interaction, Rusk said, “it was interesting to explore the opportunities.”

For André, who also incorporated material from the workshop into his own individual project, the weeklong experience affirmed his dedication to the Center and helped forge new, non-academic connections. The students “became really close and hung out all week during the day, and at night,” André recounted, and all the time spent together even generated the nickname “the CAT Frat.” Ultimately, however, the physical computing workshop provided a space to continue cultivating creativity and exploring the new possibilities that the world of arts and technology hold. Said André, “Learning computer code language, learning how to build circuits and learning how to interact with the environment through a computer medium can become magic in a way.” For students at Connecticut College, the Center for Arts & Technology certainly offers opportunities to capture that magic. •



AYLA ZURAW-FRIEDLAND

Jan. 21, 2015: Students enjoy the second of two school closings in a single week in the wake of Winter Storm Juno.

Growing Local with New London Local First

LUCA POWELL
MANAGING EDITOR

In 2006, Art Costa, a New London native and former IT software developer retired. He returned to New London, promising himself never “to work a job he didn't like.” Costa became involved with community members with the intent to improve the area by focusing on the local New London economy.

Seven years later and that initiative has taken shape as New London Local First: a community-based action organization working to incentivize consumption at the local level, simply by picking ‘local first.’

You may already be familiar with the organization by way of pamphlets distributed in participating businesses, such as Washington St. Coffee House and Muddy Waters.

This week, in an interview with *The College Voice*, Art took the time to explain the benefits of thinking locally, which are not necessarily intuitive. One goal, he says, is to prevent “economic leakage” which occurs when money leaves the local economy.

To that effect, NLLF takes the clear stance of not being anti-anyone. Our goal is to build “capacity and community,” primarily by popularizing the mindset to first buy locally, if possible, before looking at large for services.

Despite its simplicity, the policy has proven to be very powerful for strengthening and healing local economies, particularly post recession. Art reports that this is because of a multiplier effect that occurs when you spend locally; he estimates every \$1 dollar spent locally generates around \$3 within the community.

To be eligible, a company must conduct most of its business locally, as well as be autonomous. A local McDonalds branch, for example, does not qualify because its decisions are being made corporately. For a \$100 one-time fee, participating companies regain a meaningful connectivity to their local business partners, as well as a host of other offerings, including sustainability workshops and low-interest loan opportunities.

Colloquially called ‘localism,’ the movement embodies the desire to shift from an individualistic business mindset to “an understanding that real security comes from community—from sharing not from hoarding, from partnership not domination.”

Art explains that he struggles to describe the movement as just about purchasing. “It's really about building capacity and community, about building a culture”. He emphasizes how this community resilience is achieved by building connections between businesses, and that this is more important than material capital.

One group that has been doing exactly that is the Hodges Square Village Association. On campus, the project is most recently known for the attention it garnered around the efforts of two recent alumni, Ryland Hormel '14 and Max Nichols '14'. Last spring, the two brought together the Student Volunteer Army, with the intent to energize the relationship between campus and the community.

Their efforts have had an impact on engaging the student body, which Nichols described as ‘cyclically’ disengaged from the New London community. “By the time students develop an interest in what's going on down the road, they graduate, and there's no continuity in the relationship.”

One effort by the college to contribute to community integration has been in designing a park for Hodges Square. The project is being spearheaded by Professors Ann Devlin and Stephen Fan, who are working with students to design a space that will accommodate local residents needs and provide more shape to the area.

Of course, obstacles exist for organizations like NLLF and its local sibling development organizations. “A lot of businesses will choose to build locally, but keeping folks engaged and active is the biggest challenge.” Equally, the prospect of building New London's localism culture to rival corporate consumption will surely take some time.

Mr. Costa expressed an interest in working further with Connecticut College on a variety of issues, including local food sourcing. Policies that could help the College are simple, he says. “Nobody is saying to the College that you need to buy-out New London. Just make it a policy to spend money here when you can.” Already, Sustainability Co-ordinator Josh Stoeffel and Costa have been discussing ways in which the College and the community can act on these suggestions.

Ultimately, the endgame is to put into something that's sustainable. “We want to have a resilient community at many levels – from planning and infrastructure, from community, and the encouragement of the youth to participate in achieving a caring community”. Art emphasizes this notion of caring as vital, particularly in the face of inevitable variables, such as the economic recession of 2008.

According to a four-year study conducted by the Institute for Local State Reliance, independent businesses in U.S. communities with active localism campaigns reported the strongest figures since the surveys began in 2007—a 5.6 percent increase over the previous year. “The increase was more than two and a half times the gain (2.1 percent) reported by independent businesses located in areas lacking such a campaign.”

The measure is indicative of the potential in harnessing local, a potential Art Costa and his colleagues will look to augment in the years to come with NLLF. •

“WHO DO WE WANT TO BE?”

ANDREW SHAW
CONTRIBUTOR

In President Obama's recent State of the Union address, he explicitly chose to not descend into the minutia of a series of budgetary suggestions, instead deciding to weave a narrative of a successful United States — through a focus on economics. He framed his speech around a story of a middle-class, “strong, tight-knit family who has made it through some very, very hard times,” insisting that that story is the nation's story as well. The family's story, the President argued, is an example of the success of his “middle-class economics:” “the idea that this country does best when everyone gets their fair shot, everyone does their fair share, and everyone plays by the same set of rules.” Economics, for Obama, is the measure of the country's success. And so he offered statistics regarding the U.S. economy's growth and the decreasing unemployment rate (currently 5.6%): U.S. businesses have created over 11 million new jobs over the last five years and “the typical family” is expected to save \$750 on gas this year. But he also looked to the future, when two-thirds of jobs will require higher education. And, because the majority of people can't afford this necessary education, he proposed offering community college, the choice of 40% of college students, free of charge, funded by the federal government. Also aimed at improving residents' economic stability, he urged an increase in the capital gains tax, and a corresponding decrease in middle class income taxes.

His discussion of social issues was derived from his focus on economic advancement and advantage; he didn't forward social issues for their own sake. This is regrettable, but perhaps appropriate for a speech focused on economics. He positioned the gender pay gap as an economic issue first. “Nothing helps families make ends meet like higher wages. That's why this Congress still needs to pass a law that [eliminates the pay gap].” It was only a social issue secondarily in this speech: “It's 2015. It's time.” About childcare he said, “It's time we stop treating childcare as a side issue, or a women's issue, and treat it like the national economic priority that it is for all of us.” I suspect that he emphasized the economic repercussions of these unresolved issues because a measure of economic success is something we all need in a capitalist system, and so something that we can all agree upon. The same can not be said of our social values.

When not justifying them by economic means, Obama discussed them in regards to partisanship (which, incidentally, was in evidence throughout his speech: Joe Biden rose at multiple points, whereas John Boehner often did not; the same was true of the assembly as a whole, which often applauded, or not, along party lines). Sometimes the president justified social issues by drawing from both economics and partisanship. He argued that his policy of middle-class economics works, “as long as politics don't get in the way.” He reminded his fellow politicians that “the job of government” is not to “relieve every hardship.” It is to make “laws that strengthen rather than weaken unions, and ... [to] make a meaningful difference in the lives of millions of families.” It is to “better reflect America's hopes.” He offered historical context from the nineteenth and twentieth centuries for this job description, saying, “At every moment of economic change throughout our history, this country has taken bold action to adapt to new circumstances,” ensuring that everyone has a chance to be successful.

He called for “a better politics” — which doesn't involve one side giving up its agenda, but rather involves “[appealing] to each other's basic decency instead of our basest fears,” where debates don't serve to “[demonize] each other” but rather to discover common ground. He insisted that bipartisan support exists for initiatives: “Surely we can all see,” the President said, “that it's possible to shape a law that upholds our tradition as a nation of laws. ... Surely we can agree it's a good thing that for the first time in 40 years, the crime rate and the incarceration rate have come down together, and use that as a starting point ... to reform America's criminal justice system so that it protects and serves all of us.”

Obama used historical evidence to strengthen his arguments; and his insistence that we need to uphold civil liberties and “see our differences as a great gift” because “[everyone's] life matters. Framing his speech at the beginning of something, “fifteen years into this new century,” he used the past to talk about his view for the future. This view will not be accomplished in the next two years of his presidency. It is a view that looks toward 2016, a post-Obama campaign. It is a view that looks beyond even that. “We [are] ... freer,” Obama claimed, “to write our own future than any other nation on Earth.” What do we want that to look like? Who do we want to be? •

Three Days of Terror in Paris

AMANDA YACOS
CONTRIBUTOR

The “Three Days of Terror” that happened in Paris began with the killing of 12 Charlie Hebdo cartoonists and the injury of four others on Jan. 7, ultimately brought attention to the underlying tension that has existed under the radar in France for years. On Jan. 7, Said and Cherif Kouachi entered and attacked the Charlie Hebdo newsroom and set an open fire. Among those killed were publisher Stéphane Charbonnier and his police bodyguard. This was not the first attack on the office; the company was firebombed in 2011 for their trademark caricatures, which openly mocked the Muslim faith. Increasingly provocative cartoons of the Prophet Muhammad angered the Muslim community.

Said was suspected of fighting for al-Qaida in Yemen during the height of its offense. It has been brought to the attention of officials that the network of extremists is much farther reaching than originally thought. The brothers were killed on Jan. 9 by police in a building near Charles de Gaulle airport outside Paris, where they were in hiding.

One of the three terrorists is Amedy Coulibaly, a friend of the brothers and a fellow conspirator. Coulibaly is responsible for the death of a policewoman in a Parisian suburb on the day following the Hebdo attack. On Jan. 9, Coulibaly opened fire at a kosher market and took nineteen hostages in exchange for the freedom of the Kouachi

brothers. Of the 19 hostages, four were killed. Among the nineteen hostages, four were killed. Fortunately, a Muslim man named Lassana Bathily saved 6 hostages by rushing them into a freezer. This in turn gave the hostages the opportunity to call authorities. His efforts, along with that of Muslim police officer Ahmed Merabet, who was killed during the assault on Charlie Hebdo, prove that the extremism that is shown by Muslim radicals is extremely rare. The backlash against France's Muslim community is unwarranted.

Connections between the two brothers and Coulibaly have become clear. Their conspiracy started when Cherif and Coulibaly met in prison. It is possible that other conspirators may still occupy Paris. All three involved have been linked to previous terrorist activities, had exchanged about 500 phone calls prior to these events. The two brothers had lain low long enough to not be considered a threat. Whether or not their disassociation from radical Islam and sudden return was intentional is up for debate.

Over the three days, the body count totaled up to 20 people. This number includes the three terrorists. Al-Qaida in the Arabian Peninsula said the assault on Jan. 7 at the newspaper office was planned, but no further statement has been given regarding the attack in the kosher market and the surrounding area.

Prime Minister Manuel Valls made the following comments in response to these events: “Journalists were killed because they defended freedom. Policemen were killed because they were protecting you. Jews were killed

because they were Jewish. The indignation must be absolute and total — not for three days only, but permanently.”

On Jan. 11, more than one million people and 40 government leaders rallied against the attacks. This was the largest gathering against Islamic extremism since 9/11. A record 1.6 million participated in the demonstration, waving the national flag and black and white signs that read “Je Suis Charlie” (I am Charlie) and, “Charlie est Grand” (Charlie is Great). In addition, at a separate rally in Paris, supporters held up pens as a sign of mourning for those killed as well as a sign of their support for free speech. Separate marches also took place in Toulouse and Rennes to honor the victims.

Police security presence has tightened in Parisian synagogues, mosques, schools and other sites. Five people are currently in police custody in connection with the attacks, and family members of the attackers have been given preliminary charges. Coulibaly's girlfriend is still at large. It has been reported that she has fled the country.

Counterterrorism spending in France now totals \$490 million dollars, and new weapons are being obtained. Additionally, 2,600 new officers will be hired over the next three years, 1,100 of whom will specifically work for intelligence services. Of the 1,200 French citizens who are known to be associated with jihad (Islamic campaign against nonbelievers), 10 have gone to Syria or Iraq.

Obama has been criticized for not attending the rally in Paris on Jan. 11, but has expressed his condolences and offered aid to France as it recovers from this tragedy. •

CREATING AND SUSTAINING A DIALOGUE OF DIFFERENCE:

The Importance of the Color Brave Monologues

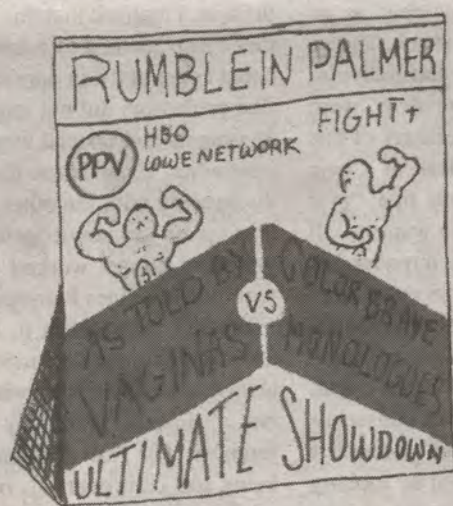
SHATRUNJAY MALL
STAFF WRITER

Lamiya Khandaker '17 is on a mission. As Chair for Diversity and Equity in SGA, alongside the Diversity Committee of SGA, she is spearheading the *Color Brave Monologues*. I caught up with her to learn more about the effort. Khandaker came up with the idea of the *Color Brave Monologues* through chatting last semester with Carolyn Denard, former Dean of the College. She states that the aim of the *Monologues* "is to acknowledge our intersectional identities, our race, our ethnicity, our sex and gender, our socioeconomic class, and whatever else we feel labels us. The idea of Color-Brave is to show that our identities have a long history, and we shouldn't be blind to them, we need to appreciate them for how they've impacted each of our lives." Further, she hopes that by representing the real life stories of people on campus, the *Monologues* can go beyond the limitations of previous efforts, "something that is just spoken about in a little one-hour event, where many students don't actually share their actual thoughts in the fear of saying the wrong thing." One of these limitations was that the conversation centered on helping those already privileged on campus and in society to acknowledge their privilege.

I see the *Monologues* as culminating from the events involving faculty, staff, community members and students in the wake of Ferguson. Issues brought up by some of the faculty at the event that I attended had to do with the discomfort that conversations about inequity, identity and oppression caused for the interlocutors in it. It is precisely because the *Monologues* will address uncomfortable topics and engage in uncomfortable conversations that they seem to be a good follow up to sustain the dialogue generated at the beginning of the academic year. As Khandaker herself states, "The conversation of diversity on this campus has always been a tricky one. It was always aimed to cater to certain groups, and for the purposes 'to teach' about a diversity issue. It's about time we had something that catered to us with voices, narratives and stories to share." The *Monologues* will be uncomfortable. It addresses controversial issues which may get sidelined.

What I see as a big selling point of the *Monologues* is that students can submit anonymously, and in doing so, openly confront their ideas and feelings on complex issues of identity and difference. Another question that had been posed during the event I attended post-Ferguson

wondered at how to further build on the energy surrounding these issues. Public memory is short and some wondered if the furor would just die away with people and students living their humdrum lives. In this regard, the *Color Brave Monologues* have the potential to be successful in making some progress toward sustaining



the conversation.

Some may consider the *Color Brave Monologues* to be delegitimized by the vetting process (which may end up suppressing some voices) and its connections with the administration. However, Khandaker says that the *Monologues* are entirely student led and anyone interested can assist in the editing and final presentation of the *Monologues*. She is also aiming to make the Diversity Committee more active in its role this year, veering away from some of its more traditional efforts such as the *Diversity Summit*, and thus reimagining them. To concerns that the *Monologues* is not as organic as an open mic event, Wesley Chrabasz '17, also on the Diversity Committee, replies that "the format of the *Monologues* is already finalized. We want to edit the performances for grammar, but still keep them 'raw' so to speak. We hope to be choosing the best monologues to submit, but anyone can submit a monologue, and chances are that any that are submitted will be performed. In that sense, it is sort of an open mic, but we're also rehearsing. So it's more organized."

I like the structure and aim of the entire effort at the *Color Brave Monologues*. It shows promise as a beginning to deal with important issues. The success of the effort however remains to be seen. It will depend on how actively students take an interest in the initiative. I

Nancy Grace vs. 2 Chainz: One Student Advocates for Marijuana Legalization

AIMEE MANDERLINK
CONTRIBUTOR

There is no denying that many students take an interest in the topic of marijuana legalization on most college campuses nationwide. Regardless of whether you use it or not, marijuana legalization is probably still a topic on your radar as an increasing number of states continue to lift legal restrictions on pot use.

By now, many of you have probably heard of or seen the debate between CNN news anchor Nancy Grace and popular rapper 2 Chainz on marijuana legalization. If you haven't, it is worth a watch. The heated argument went viral over winter break and caused a stir on social media, partially fueled by Grace herself as she fought to pioneer #Pot2Blame on Twitter.

Grace employs her notorious hysterics throughout the segment while she tries to convince known marijuana user 2 Chainz to give up his stance in favor of legalization.

I found myself rolling my eyes at several points during the interview. I am not a huge Nancy Grace fan to begin with, and this segment really made me question Grace's ability to engage in intelligent discourse. Not only is she condescending and full of hostility when addressing the rapper, she also has little credible evidence for the position that she is trying to convince her audience and guests of.

"What about the children?" seems to be Grace's mantra throughout the debate, as she shows grainy, dimly lit cell phone videos of child abuse cases involving the use of marijuana.

In one such video a parent is forcing their two year old son to smoke a joint. This parent's actions are obviously irresponsible and 2 Chainz is quick to agree with Grace on that point. Grace's argument begins to unravel, however, when she tries to assert that these instances prove that widespread marijuana legalization is a bad idea.

These cases are about "something deeper than a joint" as 2 Chainz expresses on the segment. He also points out that alcohol and other drugs were involved, questioning whether pot use was at all responsible for these parents' wrongful actions. He also calls on Grace to do an internet search of videos of parents forcing their children to drink alcohol, stating that he would probably be able to find many results illustrating such a situation, and yet alcohol is a legal substance.

Many supporters of marijuana legalization drive the same point on the legality of alcohol when it's proven to be a harmful substance, responsible for thousands of deaths every year. Pot use alone, however, kills few, yet people like Grace continue to push the idea that it is an inherently dangerous substance.

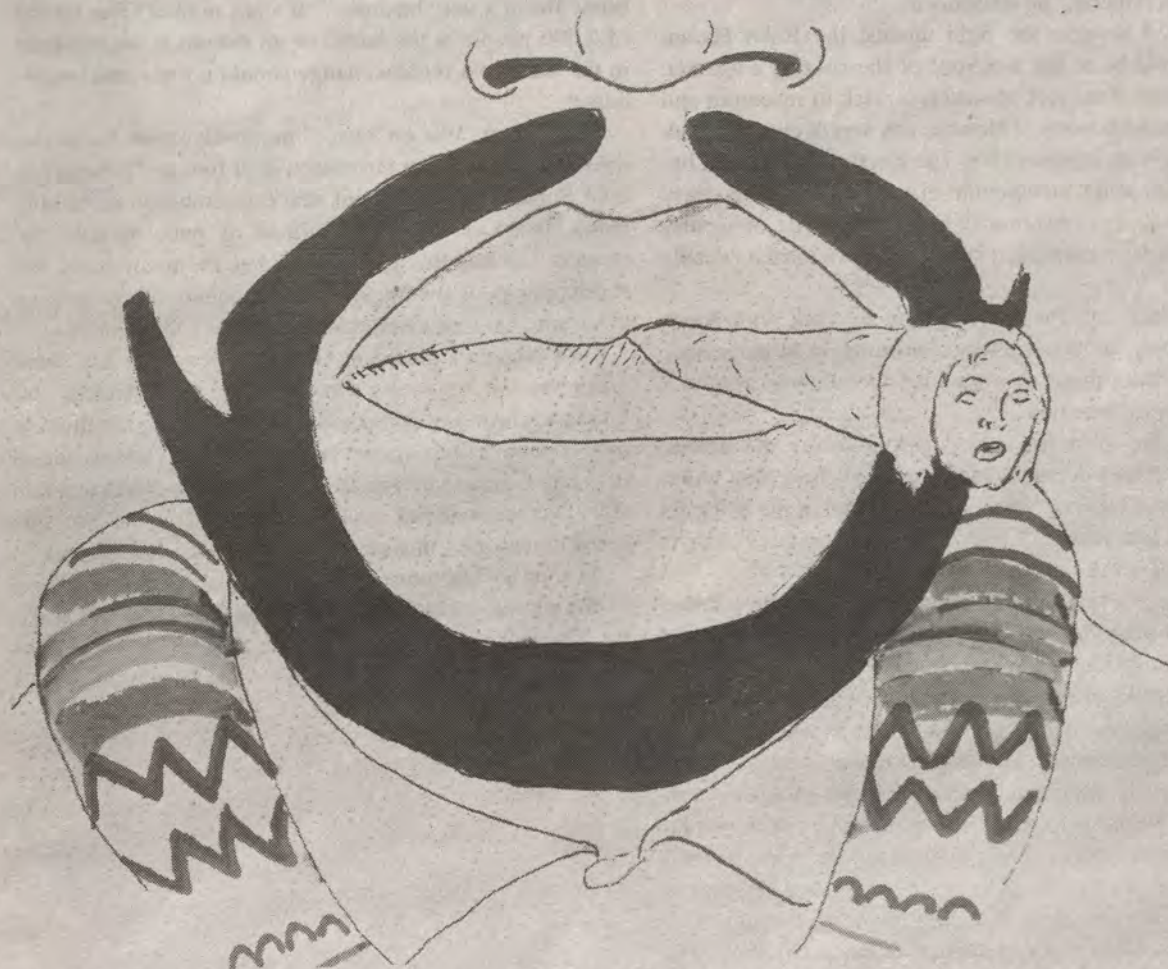
2 Chainz also touts the benefits of marijuana use during the debate. He explains how his own marijuana use, which Grace attempts to imply makes him a bad parent, treats anxiety and sleeping issues he encounters from performing in front of large crowds and traveling long distances. He also references financial benefits of the drug, such as the hundreds of millions of dollars generated by Colorado's legal marijuana sales.

Grace's assertions that marijuana legalization would foster more child abuse behaviors among parents are flawed. These parents have behavioral issues and a serious lack of good judgment that exist regardless of whether they smoke pot or not. Preventing the legalization of marijuana would not prevent these parents from neglecting their children. These cases do not define the entire marijuana using community. They are isolated instances of bad parenting.

For a well known anchor on a major news network, I was extremely underwhelmed by Grace's arguments. She had little more to say beyond the few videos she featured depicting children being forced to smoke pot. At many points I felt embarrassed for her as 2 Chainz easily debased her arguments.

As she struggled to talk much too loudly over 2 Chainz, her argument fell to pieces. She remained adamant on her stance against marijuana legalization, yet she resorted to distasteful claims about pot users, stating "pot, it makes you fat and lazy."

I personally support marijuana legalization, agreeing with 2 Chainz's references that its medicinal and financial benefits outweigh any negative consequences of which there appear to be few. Regardless of if you agree with me or not, it would still be hard to assert that Nancy Grace's argument had much substance at all. •



Masking Discord

How social nicety foils political engagement inside the Bubble

APARNA GOPALAN
OPINIONS EDITOR

Breaking news to hashtag social media sensation to jam-packed Conn event - this seems to be the new trajectory that talks at Conn are catapulted into. I'm thinking Ferguson, events about race, Charlie Hebdo here. This is great. We are becoming more informed, more political, more in touch with life outside the bubble, they say.

I have questioned this perception in the past. Such events at Conn, all involving what are controversies out in the real world, mostly seem to be set up around a very broad and basic group consensus that sets the tone for the talk. This is how events about structural racism turn into events which only leaves students with a general feeling of "racism is bad" instead of the kind of analytical, dynamic story about the world as those of us in elite colleges are supposed to be able to tell.

What is turning divisive political issues from the real world into talks that everyone is supposed to leave with a feeling of camaraderie? Is it just our much acclaimed feel-good door-holdingness here on the hill? Or are these events mostly hot air cloaked as real world politics?

It is with this cynicism that I went to the enormously crowded Charlie Hebdo event, armed with a notebook and a pen but determined not to take notes, interested more in the meta-observations about the nature of the event than content. This was because I went expecting generality and seemingly obvious sentiments to drive the event, such

as "we all agree this was a bad thing" and "freedom of speech is a good thing." I was surprised.

The panel, featuring five professors, seemed to be divided into two camps of arguments. Professor Pessin from the Philosophy department and Professor Rose from the Government department constituted Camp Mainstream. This is the real world camp that denounces the incident as an ideologically driven terrorist attack. Things such as "tolerance, diversity and individualism are profoundly European ideas" were said with straight faces by members of this camp. Other fundamental ideas of Camp Mainstream included questions like, "is it possible to tolerate those who want to kill you?" and the emphasis on terrorism as something only non-state actors engage in.

I'd heard enough to be ardently wishing that the mainstream view would not once again pass unchallenged through the event. Would we once again stop at the consensus that "Islamic extremism is bad" instead of problematizing this assumption by looking at how Islamic extremism came to be or the specifics of it in France?

Fortunately, Professor Sufia Udin from the Religious Studies department and Professor Etoke from the French department, members of the panel, were also members of Camp Non-Mainstream. They espoused arguments that essentially contradicted almost all assumptions of the previous speakers about issues of French-Muslim identity and the boundaries of freedom of expression. Camp Non-Mainstream paid attention to structural factors that give rise to extrem-

ist violence, and connected the event to larger themes instead of individualizing it.

I was excited. There was a range of points of view expressed that reflected the world outside. The event was doing what these events were supposed to - getting people to figure out where they stood.

But there was still a certain muddiness to the event's applicability to the real world debates. I realized that this was because neither camp seemed to acknowledge to itself being constructed in opposition to the other. The professors did not engage each others' arguments and instead worked in circles to contradict. Even when they were directly disagreeing with the other camp, there was no explicit acknowledgement of it. Thus, polarized groups worked within the event without clear lines between the poles.

When I think about it, this seems characteristic of most discussions at Conn. We always start sentences with "yes, I agree, but..." instead of clearly stating our differences. The fear of offending, the fear of being too controversial, runs through life, academic and social, as a unifying thread. This means that our analytical minds are always constrained by the social necessity of sugarcoating and indirectness. Speaking certainly or with clarity about one's position is almost a social rebellion.

It is obvious then that the conversations we have will be slowed down and tempered by this requirement of starting from scratch instead of working off of something that has been said. It is also clear that this requirement dictates what conversations are easier to have than others - talking about

Palestine, for example, or about the US military-industrial complex as a force of terror also, is not a popular thing. How can it be, where a broad consensus is impossible to establish and where everything threatens to explode in the face of seeming neutrality?

I have experienced my share of sticky moments at Conn, and I cannot say that those have been fun. I understand the instinct to shield social spaces and conversations against violent splintering. But if we are truly on a quest to understand the world and to go beyond ourselves to figure out the way things are - if we are, in a word, political beings - this tiptoeing needs to stop. In addition to being a mechanism for defense against disagreement, social propriety also becomes a silencing tool. The minority opinion needs to be kept under wraps or it creates a mess of an event instead of a neatly packaged one with a finite end.

The Charlie Hebdo event was an outlier in its representation of different camps. It is scary to think about how I would have dealt with Camp Mainstream in the absence of professors legitimizing Camp Non-Mainstream. Would I have tried to disagree in the 3 minute Q&A time? Would I have looked like an ill-informed angry ethnic minority defending bloodshed? Fortunately, Conn's bravery in bringing a polarized panel means I am spared from finding out. I think we can go one step further and open the doors to more uncomfortable, yet necessary, conversations by letting go of the fear of taking a real stand. •

The Politics of Media Coverage:

Scrutinizing the Absence of the Boko Haram Kidnappings from the News

AMANDA YACOS
STAFF WRITER

One would think that the death of over 2000 people would be at the forefront of the news. That the 10 year old girl who was sent by a militant organization to detonate a bomb strapped to her body- killing herself and ten others- would be the focus of the media. Or even the fact that a whole town and its surrounding villages are now "virtually nonexistent." Instead, the attention of the world has been drawn to those killed in France. Now, I am not saying that the attention is wrong in any way, but the importance and scale of the Nigerian Massacre, with a death toll 100 times what it was in France, should have more weight in the media than the incident in France.

Referred to as the "deadliest massacre in history," the Nigerian Massacre was led by the extremist group Boko Haram. This group was responsible for the kidnapping of 300 schoolgirls last year, the target of the #bringbackour-girls movement.

Corpses litter the now barren streets of Baga, and those injured have been left to die. Civilian fighters have given up trying to count bodies. Out of 140 children separated from their parents, only seven have been reunited. There are hundreds, some of whom watched their parents die, who are now orphans because of the attack.

Boko Haram leader Abubakar Shekau has said in a video, "This is just the beginning of the killings. What you've just witnessed is a tip of the iceberg." Similarly, the leader has been shown praising the attacks on those in Paris: He has also stated, "We are the ones who fought the people of Baga, and we have killed them with such a killing as He (Allah) commanded us in his book."

With an impending democratic election in Nigeria, this type of political backlash is not a new global phenomenon. Still, the volume of those swept up in it is novel and is a

topic that should demand the proper attention and aid.

Officials urge the public not to let the recent attacks deter the upcoming elections, which is exactly what Abubakar Shekau wants. "This will mark the end of politics and democracy in Nigeria," he threatened.

Initially, I thought the fight against the Boko Haram threat should be at the forefront of the country's agenda. But, because of the lack of structure, lack of resources and overwhelming poverty of Nigeria, any sort of counterattack or defense is an impossibility. The election has instead become, in my mind, an essential distraction for this country under attack. This election is exactly the type of victory Nigeria needs to strengthen itself and prove itself a capable force.

Marie Harf says the US is trying to work with Nigeria even after the government's termination in November during the third phase of a training operation relating to a Nigerian army battalion.

I think the most frustrating part involves the media. When and if they decide to push this story, how long will it carry media attention? Were you aware that of the 300 girls kidnapped last year, 219 still remain in captivity? Why is this not still being spoken about or addressed?

The France attack spurred over many times the number of news stories. So what makes this attack different and less deserving? The answer lies in who the victims are. One group of victims are non-western and Muslim civilians. Attacks in the West involving non-Muslims are overhyped by world media as they are deemed more "relatable." The ability to easily villainize Islamic extremist groups operating in the West due to America's own history with similar attacks causes media to cling to these stories. Almost ironically, global deaths caused by militant violence has peaked in the last decade. Note that the majority affected are all non-Western countries with large Muslim populations. The

media forces of the US and its counterparts love to make Islam the bad guy. Attacks on Muslims and non-Westerners like those in Nigeria are seen as "normal," swept under the carpet, and deemed "business" for activists and institutions. But it's not "business." It's not normal. The killing of 2,000 people at the hands of an extremist organization in the wake of a regime change should not go unacknowledged.

The US-led "War on Terror" purposely omits these victims unless they serve the objective of fueling "Islamophobia." Somehow, I don't think that (inaccurately) describing Boko Haram as Nigeria's "Taliban" is going to help. Instead of labeling this group, I suggest the focus be on the shortcomings of the Nigerian government and on helping those who have survived this massacre.

Even Nigeria's president Goodluck Jonathan has come under fire for supporting victims in the Paris Attacks and failing to show any compassion for those killed within his own country. I find comfort in knowing that I am not alone in being disappointed and frustrated by the neglect that this story has encountered. The hashtag #IamNigeria has surfaced in response, in addition to "Nigerian Lives Matter."

As soon as "the worst massacre in history" is recognized as the anomaly it truly is, I hope that the world will wake up. The war on extremist violence should not be twisted by the media into a war on Islamism and Islamic identity. •

REFLECTING ON SENIOR YEAR

DAKOTA PESCHEL
OPINIONS EDITOR

I am a senior. I am graduating in less than four months. This is simultaneously terrifying and incredibly liberating. I will become a full and credentialed adult with a Bachelor's Degree. I will be able to find a job that will pay fairly well because of this, hopefully with good benefits like healthcare and dental. I will start living on my own as soon as possible in order to become "independent." I will move away from home, but not too far, so as to stay close to my family.

Although all of this is pretty much set in stone, I am still living on campus, and I am torn about how to spend the remaining precious moments in this glorious interim space between adolescence and adulthood. Internally, I feel as though I should be seizing every opportunity to "go out" or "hang out" and drink with my close friends, yet at the same time I am conflicted because I do not always feel like hanging in a large group is what I want or need, nor do I feel the need to drink as regularly as I do now. How am I to navigate this internal, sometimes even external battle, between what I feel like I should be doing and what my body tells me I should actually do?

Alumni have told me that I should be living every moment to the fullest and taking all of it in, but how can I savor these moments if I am constantly in a haze of inebriation? Sure, it is a luxury to be able to afford to do this every night both financially and physically. I do not work a full time job and don't have pressing responsibilities other than keeping up with my academics and extracurriculars. I am privileged to be here, and I want to take full advantage of the opportunities afforded to me, but I'm realizing that increasingly I need to use this time to develop not only intellectually but physically as well. Over the past year, I have realized the importance of listening and honoring one's own body.

There are some nights where I do not want to go to the bar no matter how much my friends try and persuade me to go. I feel as though this should be an adequate enough reason to abstain from accidentally imbibing one too many drinks as I have often done on Tuesday nights past, yet my fear of missing out often leaves me feeling guilty. When will I ever be able to gather and have a fun night with my peers in such close proximity again? Should I take full advantage of every moment to hang out even though my body and my mind say otherwise? These are still issues that I am struggling to understand as I enter my final semester of undergrad. What kind of memories do I want to be making?

Most recently, I have realized that the memories I will cherish the most are those of staying up late, stone cold sober, talking about childhood, memories and love with my closest friends. Those conversations will always have a special place in my heart, and this would never happen if I had chosen to go to the campus bar to have shallow conversations with acquaintances over alcohol. These will always have a lasting impression on me, and I relish laying in the dark in bed with my best friends talking about philosophy and discussing how our personal histories have informed our identities.

But I still struggle to accept the fact that I might be missing out on other fun events and conversations happening on other parts of campus. How can I get over this FOMO? Accordingly, I am still working through this issue, and I am trying to be more of an independent spirit and listen to my body. I feel as though I have been out of touch with it recently, and really need to work on trusting my intuition and having confidence in my decisions. And I need to remember that as much as I may want to, I can not do everything at once. •

Disillusions of Shared Governance: A Student's Report for 2014

KEVIN ZEVALLOS
CONTRIBUTOR

One of the things that our college prides themselves in is in shared governance. To quote the website: "Connecticut College students, faculty, staff and administrators are committed to a system of governance in which the perspectives of all groups are considered in the institution's decision-making process."

Contrary to popular belief, I do not believe in the illusion of shared governance. More specifically, I do not believe the college exercises shared governance to its full potential. I think it merely uses it as a marketing tool as well as a elusive device to trick students into believing we have more power than we actually do. A quick example is the numerous committees that exist in the college, in which some students are involved. Ben Halvorsen, the 2016 class president, emailed the Class of 2016 to ask for nominations for the commencement speaker: "The 2016 Commencement Speaker Committee has assembled a list of possible commencement speakers for our graduation next year. This is not the definitive list of what candidates we will submit for President Bergeron to choose from, but President Bergeron will take the results into account when she does make her selection[...] This is an opportunity for all of our opinions to be heard and for any last minute nominations to be taken into account."

While this email is written in a way to make us think we are important and that our opinions matter, who is really making the decision? President Bergeron. Which makes me think why should I even bother to choose and nominate a speaker when the decision does not really fall onto me, or onto the junior class for that matter?

I know that status matters, it comes with social capital and credibility, and there are certain assumptions people make about one's status or experience. People are less likely to pay attention to you if you are a student than if you were, say the Dean of Faculty. So yes, while we can argue that students are technically a part of certain conversations, it is still a small percentage of the entire student body and does not hold as much influence as faculty or others who hold more power due to their title. Subtlety is what allows the College to fool students into thinking their voice counts and is heard when in reality all decision-making power, all control, still falls under the ever-unstable senior administration.

If we look at the President's report on staff it mentions the change of senior leadership. From July to December alone we have had four new hires, and a resignation from the Dean of the College (which will now be split into two separate positions). This does not include the fact that it is only President Bergeron's first year. Senior leadership seems to be playing musical chairs, makes you wonder who will be the next to go? These are all new hires, people who have little or no understanding of the College's culture and history as well as our values and goals. We know little about these administrators and their goals and how they will be received on this campus. We also do not know how well this new group of people will work together or how effective they will be. This instability from the senior administrations will not bode well as the College is also undergoing a massive General Education reform.

Going back to President Bergeron's report, I would quickly like to highlight her last priority for the college's future: "Affirming our institutional commitment to access, equity, and inclusion. An elite college education is inherently expensive. In the next decade we will need to expand our financial

resources in order to make a Connecticut College education available to an even broader range of talented students."

It is important to note two things about this powerful yet vague statement. One, President Bergeron's biggest focus in affirming the college's commitment to access is falling solely on admission rates and practices. It is important to note, however that these concerns have been raised for a long time, most notably by the students involved in the Fanning Takeover 1 (1971) and 2 (1986). The Fanning takeovers were two moments in history where student of color organizations mobilized and occupied Fanning; refusing to leave until their demands for a more equitable college environment were promised and met.

Students from the 1971-Fanning takeover demanded and were promised a full-time black admissions officer and 71 black students by the 1971-1972 academic year. 44 years later and we only have 61 (36 men and 25 women) black students today. This amounts to 3.2% of the College's population, as compared to the national average of 14.1% black students enrolled in undergraduate programs. Clearly, the students' demands have not been met.

More recently, students have petitioned SGA and the administration to address and solve campus problems, but have unfortunately been ignored. In 2014 when the administration announced that Knowlton Dining Hall would be closed and replaced with a computer lab during the renovation of the Shain Library, the residents and supporters of Knowlton were quick to respond. More than half of Knowlton residents emailed SGA (and the house senator at the time Ramzi Kaiss'17) to petition this change. A resolution was passed and further discussions were undertaken with the administration about where to put this computer lab.

Unfortunately, as with most bureaucratic processes, no student who raised this issue to SGA was contacted to be included in any potential discussions or informed of any further updates as to what was going to happen (nor were we informed by the administration that Knowlton Dining was going to close to begin with), but found out that although a resolution had passed to keep the Knowlton Dining Hall, there was to be no consideration of moving the computer lab elsewhere. This was a rare instance where members of a community on campus actually came together, petitioned and voiced their reasonable concerns on a campus policy and issue, but were not taken into consideration when the decision was made.

The second point I would like to raise is President Bergeron's belief in rethinking education programs to foster an inclusive community. This is important. If at one point you thought "I wish I could do this... or I wish I could say that... or I wish things were like this" but then felt discouraged because (a) you felt unqualified to say or do anything, (b) felt like your opinion didn't matter, (c) were frustrated by the bureaucratic chain of command one has to often deal with to address a problem (d) have tried but then were told by someone "that's the way it is" or "there's nothing we can do about it." I have felt this way too. It is not only discouraging but internalizes this belief that students are meant to be passive and are not allowed to have control over some aspect of campus life they want to fix. I'm here to say you should, and you can. Solidarity is key. Mobilize and communicate in numbers. The administration might not necessarily make the changes we want, but we as a student body owe it to ourselves to try. •

The Worst and Most Effective Ad of the 2015 Super Bowl

AYLA ZURAW-FRIEDLAND
EDITOR IN CHIEF

In a poll given to the current occupants of The College Voice office and the internet, four editors reached a consensus that Nationwide Insurance won the title of Most Disturbing and Manipulative commercial for this year. What began as a typical run of the mill emotional appeal to childhood adventure and hope quickly spiraled into something much darker. While it is sad on its own to encounter a child that already seems to be fully aware of the fact that the world is a cynical, unfriendly place that crushes dreams on the reg, the folks over at the Nationwide Ad Agency felt that this wasn't quite at the level of heart-wrenching they were going for. No, they really had to shine this year. Deflationgate and Katy Perry shark minions be damned. So how did they decide to do this? Simple. By introducing an adorable, mop headed kid who just wants cooties and to sail the world with the Budweiser dog but can't. You know, because he's dead.

As someone that only watches the Super Bowl for the commercials and promise of free snacks wherever it is being screened, I'm pretty much all for competing homages to capitalism. Brady Bunch Snickers commercial? Nailed it. But this Nationwide commercial was ridiculous not only in how much time it clearly took to edit together artistic shots of overflowing bathtubs and smashed widescreens, but in the fact that they are using childhood death as a type of crybait to scare people into buying their product.

In the interest of fairness, it is important to note that the commercial (probably) came from a good place. It is the crowning jewel of Nationwide's Make Safe Happen campaign, which according to their website, is an initiative to provide resources to help curtail high numbers of child deaths in preventable accidents. The project is fully committed to keeping kids safe, an admirable goal.

But was this the best way of going about it? Public Relations as a field can be a paradox. Nationwide first opted for a humorous commercial that featured a Mindy Kaling that believed she was invisible trying to kiss Matt Damon. Not the most memorable commercial, but still charming because Mindy Kaling is Mindy Kaling and everything she does is charming. They were clearly going for shock factor in their second ad. Considering the already large dearth of twit-erature on the topic, they already got people talking. But are we talking about the cause or the ad itself? Which is more important?

Nationwide is on your side? No. Chicken Parm you taste so good? Hm, still not right. Nationwide your kid just died. There we go. •

Women's Ice Hockey: On and Off the Ice

ELEANOR HARDY
SPORTS EDITOR

The Women's Ice Hockey team is experiencing a strong season with just four games left. Currently ranked third in the league, the Camels are in a great position for the NESCAC tournament. Entering into winter break undefeated, the team has carried the momentum throughout the season.

Their undefeated streak remained strong over winter break with their overtime win against St. Olaf in Michigan and two additional wins over #10 Bowdoin and Colby. Despite later losses, Captain Amelia Dineen '15 says that, "handing Bowdoin their first NESCAC loss was a great accomplishment." Kate Kohl '18 was able to edge the Camels over the Bowdoin Polar Bears with two goals. The 2-1 win was helped in large with 26 saves by Kelsie Fralick's '15.

With success and improvement throughout the early season, Dineen has seen the strong senior presence on the team as a key to their success. She explains that it has, "helped set a tone and pace for the team." She also sees that this

tradition can continue, with "five quick and smart first years that have definitely made a difference." Fralick adds that "over 13 members are sophomores, and have one year of college hockey under their belts and are now used to the pace of college hockey and the systems we use here." It's clear that the team views all of its members as vital to its successes this season.

Clearly an integrated and skillful, the team has been able to overcome many obstacles, most recently a large 3-2 overtime win over Wesleyan, despite having many injured and sick players. The biggest obstacle, Fralick explains, is the "injury bug". With several teammates working their way back from concussions and others out for an extended period of time, the team is working to come together and fill some unexpected gaps. Despite the injuries, the team continue to persevere, but unfortunately fell 1-3 to Amherst on Jan. 31. Their persistence continued the following day though as the Camels topped the Lord Jeffs 3-0.

Off the ice the team also continues to achieve. Most recently Fralick has been nominated for

the BNY Mellon Wealth Management Hockey Humanitarian Award. The award is presented to one of 15 nominated student athletes who contribute not only to their sport, but to the community as a whole. Working with the Special Olympics Speed Skating Team of Southeastern Connecticut, she joins them every Monday morning for practice, and has for the past four years. Leading the team in their work with the Be a Match program while holding a .929 save percentage, her accomplishments are multi-faceted.

With the ultimate goal of making it to the NESCAC tournament finals, the team's first goal is to host their first ever NESCAC play-off game. The next few weekends against strong NESCAC opponents will prove to be a true challenge for the Camels as they aim to maintain their third place ranking before entering the tournament. The next Women's Ice Hockey game will take place against Middlebury at Dayton Arena on Feb 6 at 7:00pm. •





CONNECTICUT COLLEGE ATHLETICS

Men's Ice Hockey Shaping Up Amid Fierce Competition

JOHN CUNNINGHAM
STAFF WRITER

While most students spent their winter breaks enjoying their time away from Connecticut College watching Netflix and bumming around their homes or traveling to places with warm weather, the Connecticut College Men's Hockey team was busy playing games and even bringing home some hardware. The Men's Hockey team played six games over the break, two of which were tournament games, and during those six games the team went 5 and 1. The first two games the team played were part of the 50th annual Codfish Bowl, a four team tournament involving UMASS-Boston, Lake Forest, Hamilton College and Connecticut College.

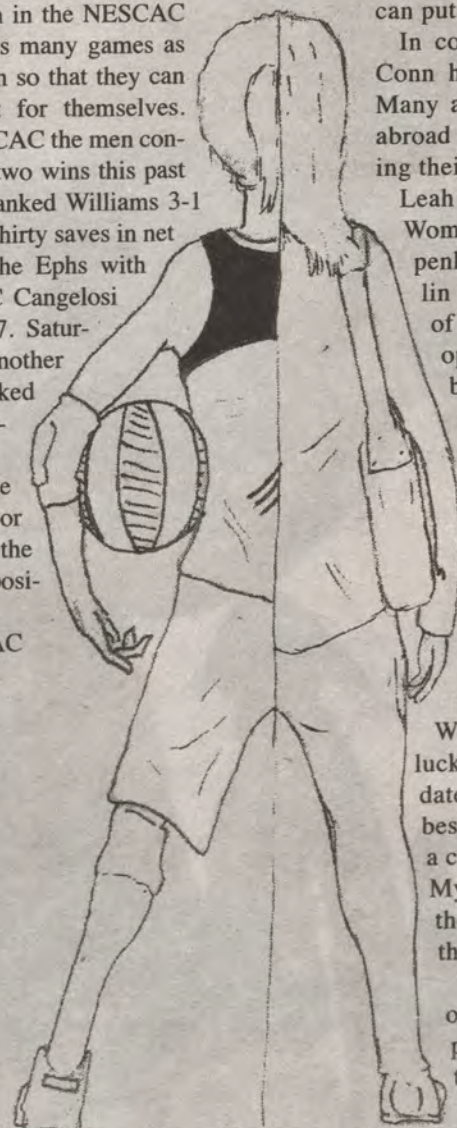
The Camels shocked the UMASS-Boston Beacons, ranked as #5 and #7 in two separate national polls, in the first round of the tournament with a 4-1 win. The Camels went down 1-0 in the middle of the first period, but took the lead minutes later after scoring two consecutive power play goals. The Camels didn't look back after that and scored two more goals, while holding off UMASS-Boston to win the game 4-1.

The Camels then faced off against the #14 Lake Forest Foresters (NESCAC mascots are much more creative than most schools) in the championship game. This game was a complete barn burner that eventually ended in the eighth round of a shootout. The Camels scored the first goal of the game seven minutes into the first period, but the Foresters were able to bounce back with a goal of their own one minute into the third period. From there the game went into a deadlock in which neither team was able to break through and score in regulation or overtime.

The Camels almost lost in shootout after Lake Forest's third shooter scored a goal, but thanks to Connecticut College's JC Cangelosi '15 goal the Camels stayed alive. In the eighth round of the shootout, Connecticut College's Captain Zach Jones '15 scored a goal and sealed the win for Connecticut College. It was the Camels first ever Codfish Bowl tournament win.

Connecticut College's goaltender Tom Conlin '16, was named the tournament MVP. Maybe it was the fact that Conlin was playing only a few miles from his hometown, but the junior goaltender was on fire. He stopped 69 of 71 shots, compiling a 1.04 goals against average to go along with an impressive .971 save percentage, while also stopping 7 out of 8 shootout attempts.

After the tournament ended the Camels stayed hot, winning 3 more games including a third period comeback thriller in which the Camels beat nationally ranked Amherst 6-4 after scoring 5 goals. Between Dec. 5th and Jan. 16th the Camels didn't lose a single game. Unfortunately their hot streak ended with a disappointing loss to Hamilton College, and a hard fought loss against the top NESCAC and #3 nationally ranked Trinity College. They found their groove again with a 4-1 win against Wesleyan, so hopefully the Camels can catch fire as they face NESCAC opponents in their final eight games this season. Currently ranked 7th in the NESCAC the Camels need to win as many games as possible during this stretch so that they can guarantee a playoff spot for themselves. Ranked fourth in the NESCAC the men continued their success with two wins this past weekend. Topping third ranked Williams 3-1 on Friday Conlin '16 had thirty saves in net and the Camels topped the Ephs with goals by Mowery '17, JC Cangelosi '15 and Brian Belisle '17. Saturday they brought home another win defeating seventh ranked Middlebury 3-0 with Giordano '17, Patel '15 and Tim DiPretoro '17 while Conlin kept the barn door shut. This weekend has the Camels set up in a great position for the remainder of the season and the NESCAC tournament.



JAMES LAFORTEZZA

Decisions: Winter Sports v. Study Abroad

ELIZABETH VAROLI
CONTRIBUTOR

Having the opportunity to study abroad during college is one of the main attractions for students who attend Connecticut College. Studying abroad is known to be one of the most amazing times of a student's college experience. Over 50% of students at Conn take advantage of this opportunity either through programs offered by Conn or through programs offered by other schools.

Traditionally, students choose the fall or spring semester to spend four months learning, traveling and developing as a student in a different country. At Conn, student athletes who play a fall sport are able to study abroad during the spring semester while student athletes who play a spring sport are able to study abroad during the fall semester. Except this academic split between the fall and the spring leaves the student athletes who play winter sports with a challenging decision as the winter sport season is spread over both semesters. Winter sports usually begin Nov 1 and go through the winter break and often through February. No matter which semester winter athletes study abroad, they will be missing a part of their sports season.

The question is: when an athlete commits to play on a winter sports team does it mean s/he automatically sacrificed his/her opportunity to study abroad? Playing a sport at the collegiate level is a huge commitment. Athletes agree to dedicate a large chunk of their time to practices, games and traveling which can jeopardize their schoolwork and social lives. Many people do not realize is that athletes who play winter sports may be jeopardizing some of their educational opportunities. During a sports season, student athletes make the decision to put their commitment to their team before almost everything else. Coaches get angry when their athletes miss practices because an absent teammate can change team dynamics and missing an entire half of a season can put an athlete and their team, at a disadvantage.

In contrast to these expectations, many athletes at Conn have risked this all in order to travel abroad. Many athletes have found that they are able to study abroad while also playing for their teams and maintaining their commitment.

Leah Puklin '15, a top athlete and tri-captain on the Women's Varsity Squash team traveled abroad in Copenhagen, Denmark the fall of her junior year. Puklin said traveling abroad had always been a dream of hers so not getting the chance to go was not an option. Considering the squash season overlaps both semesters, Puklin chose to travel abroad during the fall semester because the most crucial part of the squash season takes place in the second half of the season. Despite this conscious effort to be available for as much as the season as possible, Puklin admits it was challenging to miss parts of her training. As both a huge contributor and as a player with a leadership position, Puklin knew it was her duty to keep in touch with her team as much as possible.

While abroad, she attempted to send the team good luck messages before every match and keep up to date on the season's results. Puklin said despite her best efforts, "it was hard to come back and lead as a captain when I didn't know any of the first years. My main goal coming back to the team was to earn the respect of my teammates and coach by leading through example."

Looking at Puklin's situation and from hearing other stories from winter athletes, it is definitely possible to study abroad while on a winter sports team. It isn't easy, but if an athlete works hard before and after s/he returns, with the help of his/her team s/he can readjust. There is no reason a winter athlete shouldn't get the chance to represent his/her team and study around the world.

Super Bowl XLIX: Inflating Deflategate

PETER BURDGE
STAFF WRITER

In our time, to overshadow the Super Bowl is all but impossible. Stealing headlines from the twenty-four hour cycle of stories that plague the game's lead up has rarely been done, if even attempted. Super Bowl XLIX, however, had a different air about it. Who knows if years from now this will be known as the "Deflategate Super Bowl" or if the all-consuming story will peter out and die in some forsaken land of forgotten scandals. No matter what happens in the memories of next generations, this year's game currently takes second priority to conspiracy theories and questionable assumptions, and that is a shame.

L.A. Times Columnist Bill Plaschke compares this case to one from 2003 in which Sammy Sosa, a baseball player, put cork in his bat and was suspended for eight games. He writes that "if a similar punishment were assessed in football," Bill Belichick and Tom Brady would be suspended for the Super Bowl. The only problem, though, is that the NFL does not have a similar punishment, and so obviously does not deem using a deflated football a comparable offense.

Hall of Fame quarterback Troy Aikman said on Dallas radio that punishment for the Patriots should be "more severe than what the punishment was for the Saints," referring to a 2012 bounty scandal that led to a year-long suspension for New Orleans head coach Sean Payton. The list of witch-hunters goes on.

Yet in the grand scheme of NFL rules, letting air out of footballs is not overwhelmingly heinous. The league states that any team using footballs not within the 12.5-13.5 psi range is subject to a \$25,000 fine—the same fine, for perspective, given to Wide Receiver Chad Johnson in 2010 for wearing gold cleats during a game. In the eyes of the NFL, tampering with a game ball is just as bad as making an unapproved fashion statement. In the eyes of any rational person there is a clear difference, but it shows that using a deflated football warrants a slap on the wrist, if \$25,000 would even feel like a slap to an NFL team. So if this is really old hat to the NFL, why has the story become overinflated into one nearing national crisis?

What makes this exciting is Bill Belichick's involvement. Over time, New England's coach has gained a reputation (fair or not) of stretching the limits of the rules. He also has a reputation of winning, which has left more than a few resentful people in his wake. With the hullabaloo created by this recent story, a greater flood of easily-believed accusations have come out.

Apparently some opposing coaches feel the need to put locks on their doors when they visit the Patriots so none of Belichick's minions walk in and steal the playbook. Others accuse the team of erecting a huge television screen outside the stadium in such a way that

New England's sideline can see the game's broadcast while the opposing sideline has no view. Actual photographs say otherwise.

In their game against the Ravens in the Divisional round of the playoffs, the Patriots were accused of running an illegal play. Even after the league concurred with Belichick that the play was in fact legal, Sports Illustrated's Mike Rosenberg blamed the coach for this "circumvention of the rules." But when Belichick is involved, people always expect the worst and blow things out of proportion.

Very few people may remember that over two years ago, the University of Southern California's football team dealt with a similar situation when a ball boy admitted to deflating game balls "after they had been tested and approved by officials prior to the game." Why do so few people remember? Because when the NCAA fined the school and the football team fired the ball boy, there was nothing left to say. The act of using a deflated football itself did not warrant special attention.

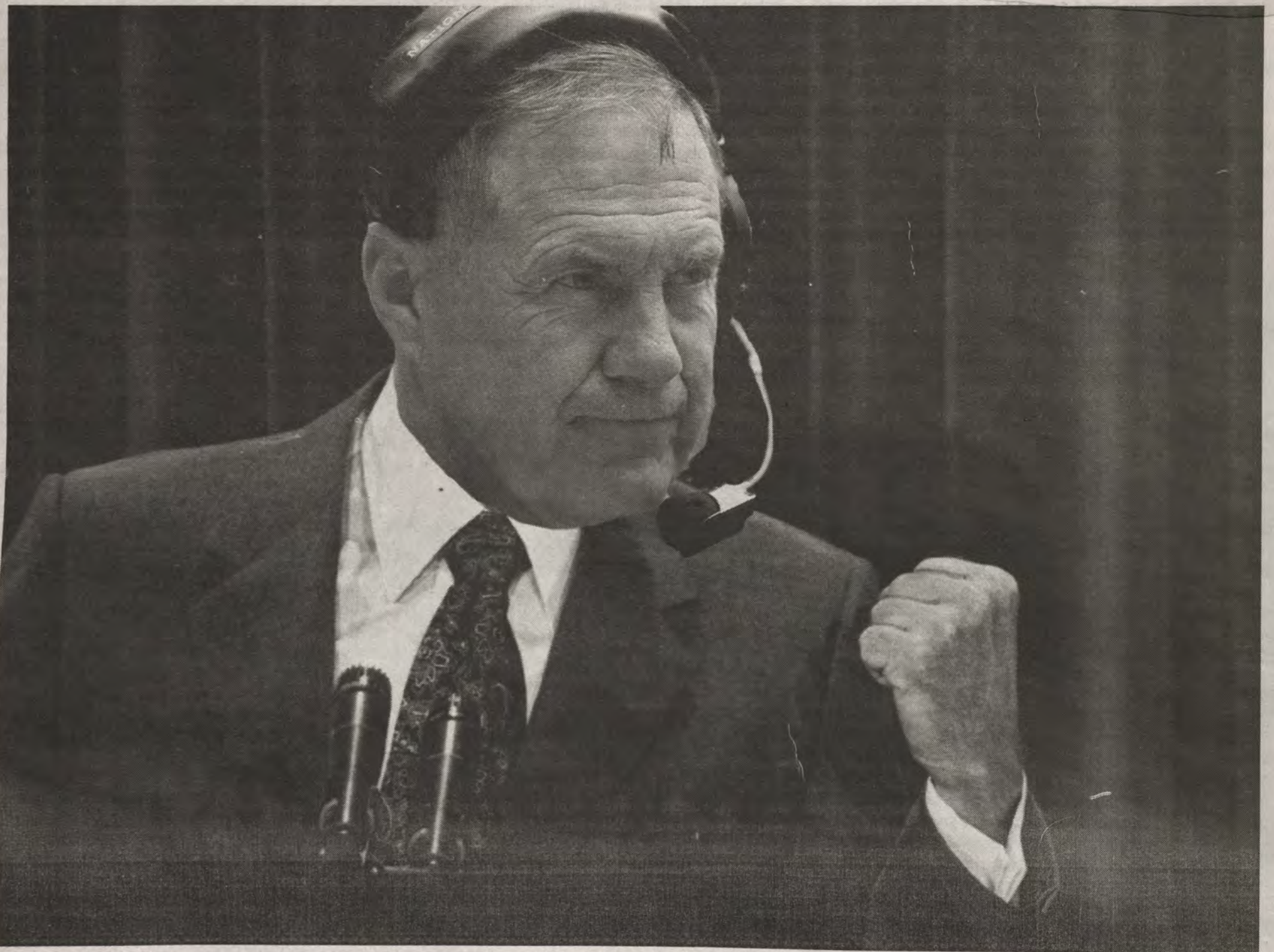
Earlier this NFL season, during a November game between the Packers and the Patriots, broadcaster Phil Simms related that Green Bay quarterback Aaron Rodgers sometimes inflates the football "over what they allow you to do and see if the officials take air out of it."

If using a football outside the stated psi range were so heinous, why would Aaron Rodgers openly admit to doing it without fear of retribution? Why would Phil Simms nonchalantly bring it up during a broadcast, as if he were simply explaining a part of Rodgers' regular routine? Simms obviously had no qualms about it—he only expressed surprise that Rodgers goes over the limit instead of under, because "Everyone wants [the football] smaller and soft."

Aaron Rodgers, as well-known a quarterback as there is in the game, admitted to doing just what New England is accused of doing, and no one cared. There was no investigation. There were no stories about it on ESPN or Nightly News. Troy Aikman never called for Rodgers' year long suspension. Rodgers was not even fined the requisite \$25,000.

This goes beyond the act of using a deflated football. This story has become a big deal because of people's imaginations, because people believe that in some dim back room of Gillette Stadium, Belichick is always scheming.

Belichick adamantly stated that weather conditions, not team manipulation, led to the footballs' under inflation. I cannot say for certain whether this is the truth because I was not there. What I can say is that more than once, if I have left a basketball outside on a cold night, the next morning it will not bounce. Whether or not the footballs were purposefully deflated is beside the point. If the Patriots did indeed take more air out of the ball than is allowed, they deserve a fine from the league for cheating. According to history, however, this should be a non-story. The Patriots' last minute victory in Super Bowl XLIX on Sunday eclipses this petty argument and only enhances Belichick's reputation for winning.



Theater Department Announces Spring Musical (again)

Obstacles in Exploring Race in Performance

AYLA ZURAW-FRIEDLAND
EDITOR IN CHIEF

After a long decision-making process, the Connecticut College Theater Department has officially settled on what will be this year's musical show: *James Joyce Is Dead and So Is Paris: The Lucia Joyce Cabaret*.

Those who pay attention to audition postings for the fine arts may have noticed that this is a very different show than what the department initially set out to cast and produce at the conclusion of the Fall semester. At one point, bulletin boards across campus advertised auditions for another musical: *Violet*. *Violet* is a new musical that focuses on the journey of a young woman deformed by a childhood accident traveling by bus through the South. On her way, she encounters first hand the gendered, religious and particularly racial tensions that shaped life in the 1960s as she develops a friendship with a young black soldier.

As our campus explores racial equality and diversity in our community, this seems like it would be an excellent choice. The musical was initially selected by the Seasonal Play Advisory Committee (SPAC), a group of theater students and faculty that review plays to assemble each season of performances. When reading plays, the SPAC has several factors to keep in mind which can include anything from considerations of an artistic match between the play and the director, to the relationship and contrasts between other plays being performed during a given season.

In preparation for auditions, the Theater department held a series of events they referred to as "Town Houses," which served as department-centric events that joined in the overall campus conversations regarding race relations on campus.

"We held these events to talk about the show, and they led to discussions of diversity on stage as a whole, and how people perceived diversity in performance," said director of the musical, Professor Ken Prestininzi.

However, when it came to the actual auditions, the department met an insurmountable obstacle in producing *Violet*. The plot of the show hinges on a black male character in a leading role. All auditions are open to the campus community as a whole. But, despite attempts to draw in a greater pool of auditioners, no one that auditioned fit the bill.

It is also a practical question. Do we as a school choose shows that are easy to cast, that is, we know that casting requirements will be met by the students that are most likely to audition time after time? In light of the current issue the department faces that would be the simple choice. But as Prestininzi pointed out, *Violet* was only the first in what he hopes will be a series of attempts to draw in a more diverse pool of actors and performers.

The knee-jerk reaction would be to assume that perhaps *Violet*, though an intriguing option for performance, may have been inappropriate considering the overwhelmingly white student population. It is frustrating, of course, because the issues that the show encompasses are exactly those that are coming into focus in discussion. However, Prestininzi had an interesting response:

"We do have the appropriate racial demographic at the school to produce *Violet*, and that is why it was considered, but having a demographic at the school does not guarantee or determine who auditions for any specific show. *Violet* tells a specific story about class, gender and race in the United States at a certain time in its history and therefore requires specifically assigned diversity in some of its casting to meet the intent desired by its authors. We could not cast *Violet* to meet that intent due to the demographic of those who auditioned, not due to the demographic of the school."

The difficulty that the Theater department had in casting this part struck me as particularly interesting. They are not the first group at the college to attempt to draw in new voices for performance, especially when considering ini-

tiatives such as *As Told By Vaginas* and *The Color Brave Monologues*. There has been a huge push this year to engage students in the act of telling their unique stories in a way that brings individual difference into critical view. We want to hear new stories, and we know that they exist. But the challenge that these performance groups meet time and time again is the question of what we are not doing; why is it that certain groups cannot draw in new voices? What kind of events are needed to successfully engage students beyond those that are interested from the start?

This works both ways. As previously discussed in an editorial written for *The College Voice*, it seems that the school events that are meant to build constructive conversations about race are also always attended by the same people. It is the same people having the same conversations, rather than one conversation that the entire campus engages in. Just like the Theater department could not predict who would audition for the musical, anyone who plans an event at Conn that hopes to make progress in discussions of race cannot fully anticipate who will attend.

"The main issue is how we access new voices in the Theater, both at Conn and across the board," said Prestininzi. While he was referring specifically to the situation in the Theater department, it seems that this sentiment spreads far beyond.

As a professor of American Drama and Playwriting, Prestininzi is particularly attuned to the richness that these particular types of relationships can illicit onstage. The tapestry of American Theater is exploding with vitality and attempts to answer questions about racial identity in American culture and history. *Violet* is another example of a kind of theater that wants to approach social tensions and silences. The people that are required to meet the artistic intent for this show exist, that is clear, but the challenge lay in bringing them forward.

"These attempts to draw people in have to be proactive. That is, we can't just try once and then back away," said Prestininzi in closing.

This is not all to say that the audition process was a wash. The new show selected by the department is still provocative, though perhaps not in the same way. *James Joyce Is Dead and So Is Paris: The Lucia Joyce Cabaret* is also a landmark show in the College's theatrical history in that it represents the first foray into experimental musical theater. Our theater department will be the first to "devise" the play outside of the Pig Iron Company, who initially developed the show. The musical is meant to be relatively improvised by the cast and crew. This play also begs the answer to serious questions such as the relationship between gender and the creative mind, as well as the creative mind and mental illness. How creative can you be before you're considered insane?

Though *James Joyce Is Dead* does not ask the same questions as *Violet*, the Theater department is obviously still dedicated to putting together a unique show that questions performance as it has been done up to this point at Connecticut College. The show will be staged during the weekend of Feb. 27 through March 1. •

The Connecticut College New Music and Percussion Ensemble: at the Contemporary Forefront of Art Music



COURTESY OF THE CONNECTICUT COLLEGE MUSIC DEPT

MITCH PARO
CONTRIBUTOR

"New Music," says Pete Jarvis, "is, by definition, anything that is new and is music." This simple response to the simple question "what is New Music?" is deceptively trenchant—it points to the difficulty of labeling a contemporary phenomenon, an art movement that has not happened but is happening.

Jarvis is professionally involved in the New Music world, where he has been variously composing, performing and directing since the '70s. Twelve years ago he came to Conn, where he "immediately" founded the New Music ensemble and combined it with the percussion ensemble.

What is New Music? Jarvis' first response doesn't cover it. New Music deals with contemporary music, yes, but you won't find house music or electronic covers of Taylor Swift at a New Music performance. What is called "New Music" has been around for decades. It is populated by serious musicians who look to take risks and experiment with the art form. Jarvis tells me that it might be called "contemporary art music, or contemporary chamber music," but these titles are as provisional as "New Music," and that's the point: you can't put a solid label on something that is constantly evolving. The norms are nascent. The musicians are interested in creating, not labeling. "There is no title that really fits it," says Jarvis, so we call it New, and get back to the Music.

So what does the New Music ensemble do? What do they look like? What do they sound like?

I spoke with some students who have performed with New Music, and they had some provocative things to say. James O'Connor '15 described to me a piece for thirteen percussionists called "Ionization" by Edgard Varèse. This piece is one of the first concert pieces for percussion alone. In this piece, O'Connor played the bass drum, the cowbell, the marimba, the gong and the cymbal. Also featured were two other gongs, a piano, a glockenspiel, a whip, a duet of

sirens and something called a lion's roar.

This latter sentiment was confirmed by Jesse Guterman '16, who said that the most characteristic pieces of the New Music ensemble are those featuring a large group and open instrumentation. Open instrumentation means that a piece can support any variety and any number of instruments (depending on the size of the performance space), and there is often some form of improvisation. Guterman described a piece called "Coming Together" by Frederic Rzewski in which a soloist and an open group of instruments accompany a reading of a poem about the 1971 Attica prison riots. At the close of this piece, Guterman recalled, they filled Evans Performance Hall with smoke and colored lights. "I don't think they've ever done that in Evans," he said, laughing, "and I don't think they will again for a long time."

Not every piece performed by the ensemble is as provocative as "Coming Together" or "Ionization," but these pieces represent the elements of risk taking, improvisation and innovation that are central to the New Music literature. There are as yet few standards in the New Music world, and there are no guarantees—there are no Beethoven's 9ths that come prepackaged with universal interest and applause.

For director Jarvis, every choice of repertoire constitutes a risk. Recognizing and choosing quality literature, he says, is central to the success of a New Music ensemble. This is more the case in the professional world than in a collegiate setting, where the possible consequences of risk-taking are less. This leaves more room for "artistic freedom" in the college's ensemble and allows Jarvis, as an educator, to expose students to a diverse selection of music. In view of this, he has been able to create a give-and-take sort of relationship with his students in rehearsal and in choice of music. This facet of the ensemble was valued by each performer I spoke to.

The importance of quality literature does not limit the ensemble to what has already been done. New Music often plays brand new music. They have premiered pieces written

by students, by Jarvis and by names in the industry. "When you don't have anything else available," said Jarvis, "you can compose or commission a piece." He has written four pieces for student performers, including a piece for two kick-drums for an athlete-musician who was unable to perform a senior percussion recital after an arm injury.

This experimentation, this risk-taking, is inherent to a New Music ensemble—it is integral to discovering the good literature. By taking the risk of what is new, the college's ensemble helps to shape the future of art music.

To this effect, Jarvis made the important observation that all music was once new music, that every masterpiece of the past was once a contemporary risk. And now that we have an established body of literature, Jarvis finds that there is less willingness on the part of musicians to take the essential, history-creating risk of performing new music. Many musicians fall back on what is established. He himself continues to take the risk of New Music in his professional life. He brings his experience to the college where he encourages student musicians to take the same risks.

In this environment, trust and cooperation are "of paramount importance for the development of the literature." As both composer and performer, Jarvis says that it is essential for each role to "establish relationships and trust with its counterpart. When composers trust performers and vice versa, they become willing to collaborate. The result can lead to the creation of a great deal of music."

To listeners, junior Music major Anna Westbrook '16 has this to say: "You will react to this music," she says with a laugh, "New Music produces some mind-blowing sounds, and whether you love or hate the music, it will create discussions. These musicians are choosing to create new rules." •

College Radio: on the Air since '51

ELLIE STORCK
NEWS EDITOR

A newspaper clipping from Wednesday, Jan. 17, 1951 reads: "Many Connecticut College students heard on Monday the first broadcast of the first campus radio station... The girls in the Radio Club are very anxious to make this program a success... If all goes well, the Radio Club hopes to make these broadcasts a regular event..."

And all did go well. On Jan. 5, 1951 the Connecticut College Community Radio (CCCR) released its first broadcast on WCNI—an AM station, now heard on 90.9 FM. Since then, the station has gathered an eclectic community of both Connecticut College students as well as locals from New London and the surrounding area to create an organization that provides diverse programming for local listeners. The radio station is a non-commercial educational station that streams both over the radio and online. It broadcasts daily.

Carol Crane '50 and Phyllis Hoffman '51 originally thought up the idea of the radio station, and with aid from a mysterious Mr. Howard, who built the transmitter which was originally located in the basement of Palmer. With some additional technical support from the boys at Fort Trumbull, the first Connecticut College radio station was created. In its first year, the station broadcasted programs Tuesdays through Thursdays from 5:00 to 5:45 p.m. and did not reach beyond the College campus. The school paper worked hard to raise awareness about the newly established station in the hopes of getting student feedback for programming ideas.

WCNI has come a long way since 1951. Community member John Tyler is the Community General Manager and the Chief Engineer Operator, working with Student General Manager Rick Hogoboom '15 and Program Director Briana Cole '17. The station broadcasts mostly music.

"One of the cool things about WCNI is that we don't have block programming," explained Hogoboom, "which means that [DJs] can kind of play whatever we want, whenever we want. My station changes week to week... anything from rock to blues to electronic."

Hogoboom explained that although most of the station's content is a diverse range of music, there are some talk shows broadcasted. "It's down to the DJ how much they want to talk," said Hogoboom. "Our only requirements are a tag at the top of every hour, and two public service announcements, because of the specific type of radio station that we are."

The station has an extensive music library, including vinyl, CDs, cassettes—"really any way you would want to play music," said Hogoboom.

Something that sets WCNI apart from other stations is the fact that students from the College are actively working with community members to produce a fully-functional, daily-broadcasted radio station. "The majority of DJs are people from the community, and it's a unique organization on campus in that sense," he said. "Some of the community members have been doing this for a really long time. I've met a lot of people from New London through the station... DJs range in age from about 25 to maybe 70 years old. It's a real range of people."

In terms of student involvement, WCNI is always looking for more student DJs. The total operation includes 5-10 student DJs per year, with about 20-30 people involved in the entire operation. There is one general station meeting per semester per schedule. This is where interested students can come find out about how the station functions, what is involved in being a DJ, etc. Applications for this semester will be due Friday, Feb. 6. After the application process, new student members undergo a training process in which members learn SCC radio guidelines and how WCNI operates and then in-studio training to become familiarized with equipment. "Once you do that, you can do your own show," said Hogoboom.

Connecticut College has a rich history of publications, and though listening to the radio may seem antiquated to many, WCNI provides an opportunity for students to tune in for a unique radio experience. You can listen online at www.wcniradio.org.

Billy Crystal on Current LGBT Roles

EMILIE STOLL
CONTRIBUTOR

In an interview with the Television Critics Association, Billy Crystal expressed some unsympathetic opinions about the gay presence on television. "I've seen some stuff recently on TV... where the language or the explicit sex is really too much for me... I see it and I just hope people don't shove it in our face."

GLAAD (Gay & Lesbian Alliance Against Defamation) is a media monitoring organization invested in creating a fair representation of the LGBT experience in the media. On cable, GLAAD counted 64 regular LGBT characters, up from 42 last season. Of those LGBT characters, 44% are women and 34% are people of color. Only one transgender character, Cole on *The Fosters*, was counted.

Given that LGBT rights have been so prevalent in the news, many believe that the heightened presence is a reflection of Americans' changing views on the normalcy of same sex couples. In 1934, homosexual roles were introduced in the play *The Children's Hour*. The play had great success despite the fact that at the time it was illegal to make any reference to homosexuality on stage. The first kiss between a homosexual couple did not air until 1991 on the show *L.A. Law*. The show received backlash from advertisers who threatened to pull ads from the network over the scene. Two teenage girls kissed in 1993 on the CBS show *Picket Fences*, and the network demanded that the scene be reshot in the dark. Not until 1997 was there an open mouth kiss between two women, and in the same year Ellen Degeneres came out on screen.

In contrast, one of the most watched shows this season, *How To Get Away with Murder*, portrays the intimacy of several same sex couples. In addition, Neil Patrick Harris, an openly gay, male actor, is hosting the Oscars. The popular show *Modern Family* centers around a gay male couple battling the struggles of family, child-raising and partnership, like a normal all-American family.

We have made great leaps as a culture in the media by having such sexual orientation diversity in shows. For this reason, Billy Crystal's com-

ments received backlash. Nearly every media news source did a piece on the interviews, most of which shamed the actor for his small-minded opinions.

The star's comment was shocking, given that Crystal played one of the first ever gay characters on television in the show *Soap* in 1977. GLAAD Media Awards in 2005 Honored Crystal as an actor who portrayed "fair, accurate and inclusive" representations of gay individuals in the media. In 2005, GLAAD Executive Director Joan M. Garry said in a statement, "Billy Crystal... share(s) GLAAD's commitment to changing hearts and minds through the power of the media. In 1977, *Soap* brought American audiences the first regularly occurring gay character on network television. Billy Crystal chose to take the role when most actors would not have touched it with a ten-foot pole. As we all know, it certainly did not hurt his career. Today, 27 years later, Billy Crystal still tells our stories."

After the backlash, Crystal quickly released a statement: "What I meant was that whenever sex or graphic nudity of any kind [gay or straight] is gratuitous to the plot or story it becomes a little too much for my taste." Crystal's clarification is in line with the belief that sexual orientation should not be discriminated against. For this reason, I believe we should give him the benefit of the doubt considering the fact that his past experience demonstrates his role as an LGBT ally.

The comment was important because it responded to a question about playing a gay man on television, not a question about sex. For some reason, when asked about the gay experience, the gut reaction is to relate every-day actions to sex. This is why the depiction of a gay experience, one disassociated from the bedroom, is important. By having a heightened gay presence on television, our society is being shown that sexual orientation is a part of someone's identity, not their whole identity.

I Came, I Saw, I Instagrammed



JOANNA FISCHER
STAFF WRITER

Welcome to the creativity crisis of the 21st century. We are facing the greatest epidemic of the imagination the world has yet to experience, infecting almost 20% of the American population by means of a cell phone app. It has swept across our nation over the past five years, targeting those in their most fragile stages of mental development. I know you caught it; I can tell by the way your eyelids droop, your fingers twitch and your face glows a haunting shade of white to the shine of a backlight. You crave the contagion because you thought it was the medication, but you really self-prescribed the germ. It infects boundlessly, lurking for prey behind the glass screen of the poisonous Apple. Bite the right colorful square and you'll swallow the worm. Powerlessly wait as that worm sucks the creative stomach juices right out of you, leaving you dazed, malnourished and incomplete. There is no vaccine. Immunity is unheard of. The survivor awaits reinfection as school children learn that jungles are concrete, music is guitar hero, and art is Instagram.

"Don't cry because it's over, smile because you instagrammed it."

Over the past five years Instagram has quickly grown to become one of the most popular forms of social media. With about 70 million photos posted everyday, I cannot help but ask the question: what makes this application so appealing, especially to those of our own generation?

"Mirror, Mirror on the wall, whose Instagram is the artiest of them all?"

Instagram is art, at least to the 2015 teenager. Our daily lives are packed so full of school work, sports and socializing that the average student cannot find time throughout their day to express themselves. Instagram offers a fast pass into the vast world of creativity and self-expression by making photography editing and sharing quick and easy. It is much faster, for example, to express yourself by taking a picture of the snowy green and sharing it on Instagram than to write about how it makes you feel, singing a tune it inspires, or studying its shape with the soft led of a pencil. Instagram is great in the sense that we are finding time for art in our daily lives, but in reality not all of us can be photographers. Every person has to find his or her own path to the imaginative world; we are forcing ourselves to be satisfied with photography.

"We miss 100% of the Instagrams we don't take."

Humans obsess over the concept of identity and self-discovery. We want to understand on a generic level who we are based on how others see us. Scientific studies prove that the brain releases dopamine when a person gets a like on his or her Instagram, which

gives the person a tiny euphoric sensation. By extension, likes on Instagram are highs themselves. It has been hypothesized that the brain releases dopamine, making people feel good about themselves because others have indicated their approval for the individual by clicking the like button. If photos are art and art is self-expression, then what do they say about a person's self-reflection? Occasionally scrolling through our own Instagram accounts demonstrates this quest for a personal identity. But are we finding what we are looking for? Do you actually learn who you are by reflecting your own gallery of edited photos? Of course not.

As we try to self-discover through our own Instagrams, we hinder the very possibility of doing so by transforming our own memories. We look back at our Instagram accounts and remember moments not as they happened, but as we portrayed them to be based on the way we altered them with filters and other editing techniques. When we capture average moments and edit them to make others think we are in the midst of a life defining moment, we fool ourselves into thinking that we are. We fabricate beauty in the form of photos to make others think we live a beautiful life in the hopes that our lives become the fictitious reality we pretend to live. The constant need to capture every moment in hopes of putting it on the Internet is inadvertently training our minds to think of every moment as an anticipated memory. So we grasp harder onto fleeting moments by taking even more pictures and we add vintage filters to feel more nostalgic about our past adventures. Since our past has been fabricated to prove something to others, we are left confused, unable to answer questions about our own identity.

"I think, therefore I Instagram."

I recognize this is all incredibly extreme. This is meant to be a message of warning rather than an obituary. Not all Instagram users are incapable of harnessing creativity or unable to enjoy a moment for what it's worth. As a user of Instagram, I do not feel it inhibits my originality, but I do genuinely believe it skews the way I view my past experiences and my overall sense of self.

As you check your notifications, check yourself. Remind yourself that every moment does not have to be relieved later. Forget putting on a show for others and just enjoy the show of life. Don't allow Instagram to change the way you experience reality. And try something new. Write words. Play music. Paint pictures. Go do something, and if you really want to take a photo of it, do that too; just be mindful of your intentions behind sharing it. Hopefully Instagram can turn into a place where we share the beauty of our own creations rather than a falsified wonderland that none of us actually live in. And don't get me started on Snap Chat... •