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The views expressed in this paper are solely those of the author.

# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

## Art of Resistance Met with Reality of Complacency

LAUREN BARETTA  
OPINIONS EDITOR

The day after I gave a presentation about the Native American occupation of Alcatraz in 1969, I entered Cummings to find an imposing and impactful exhibit that proved the subject of my presentation was more relevant than ever almost 50 years later.

Kent Monkman, a Canadian artist of Cree ancestry, recently installed a multi-dimensional art piece in Cummings that includes sculpture, painting, drawing, and film. At first glance, an observer is struck by a realistic sculpture of a life-sized Native American man in a prison cell. The man has tied and braided the bottom of his blue-grey jumpsuit, wears his hair long and is holding up a crude handmade feather. Bars encourage the viewer to recognize the man's feelings of entrapment, while the feather and references to Native American culture within the man's clothes and hair demonstrate the power and resiliency of his heritage. On a deeper level, the piece is a commentary on disproportional incarceration rates for Indigenous Peoples in the U.S.; Bureau of Justice statistics show that Native Americans are incarcerated at a rate 38% higher than the national average.

I spend a lot of time in Cum-



Photo courtesy of Lauren Barett

tings, and even after repeated visits, this exhibit has not lost its effect. The center sculpture demands attention. Yet, on closer inspection, paintings on the wall are also equal parts bold and satirical. On Nov. 2, Monkman spoke to a group of students, faculty, staff and guests from multiple Native

American tribes across the country. He explained his evolution as an artist highlighting the creation of his alter ego, "Miss Chief," as a turning point. Miss Chief, a transwoman, challenges patriarchy, gender norms, sexual-

CONTINUED ON PAGE 13

## Choir Concerns Voiced, but not Heard

KATEY VESTA  
SOCIAL MEDIA COORDINATOR

Between a cappella, choir, and MOBROC bands, the number of vocal performance groups at Conn seems awfully high for a campus of only 1,865 students. However, one cannot deny that vocal performances are popular at Conn, with concerts like last month's PRISM expo drawing impressive crowds and large audition pools creating a competitive environment. As in many aspects of student life, there are widely varying opinions within the choir program about the true measures of its success.

The biggest disparity in opinion seems to be between first-years and upperclassmen, with first-year students favoring the program much more than others. In fact, of the eleven current members of Camel Heard—an advanced ensemble open to audition for non-music majors—nine are first years. Chorale, a larger group, has 16 first-year students out of 24 total student members. Obviously, something has driven older students away from the program.

"I did [choir] for the past three years," said Moll Brown '18, "I'm not doing it this year...it took a long time [to leave] because it's the thing I like the most." Brown, a student of music education, explains that their biggest problem lay with the way the choir program is run, especially on an administrative level. "It's tough when you pay this much money to go somewhere and then the program is just inadequate," they reflected.

Dara Pohl-Feldman '18 is heavily involved in the performing arts on campus and, like Brown, she was driven away from choir. As a matter of fact, last year she and nearly every other member of Camel Heard brought complaints to the administration about what they had experienced. "I organized about nine of us... we sat down with Dean [Jefferson] Singer and Dean [Marina] Melendez," reflected Pohl-Feldman, "...nothing ever came of it."

Such grievances aren't only limited to those pursuing a career in music, which seems to demonstrate a deeper malcontent within the choir program. "I've sung in a bunch of choirs, I wouldn't consider myself a 'singer'

CONTINUED ON PAGE 5

### IN THIS ISSUE

TUESDAY, NOVEMBER 7, 2017

#### NEWS

Jacee Cox investigates changing enrollment trends at Conn on page 7.

#### OPINIONS

Jozette Moses calls for more diversity in *theLOOK* on page 8.

#### OPINIONS

Shae Albertson questions the EPA's aversion to science on page 10.

#### ARTS

James Murray reviews David Dorfman Dance's *Aroundtown* on page 14.

## Weinsteins Beyond Hollywood

In recent weeks, the name “Harvey Weinstein” has become a common epithet for sexual predators in positions of power. As many current news and media stories—including one in this issue, by our News editor Hannah—tell us, the entertainment industry is treating its many “Harvey Weinsteins” like a recently-discovered infestation. With a reaction characterized by moralistic revulsion, panic, and shock, it’s as if a thriving colony of vermin has just been found in a cool, dark corner of Hollywood.

Many of us recognize, however, that shock is pretty unwarranted. The truth is that a lot of sexual predators barely need to hide and will be left alone. What’s really shocking now is that some of these men are, actually, losing their jobs, and that’s not due to the media industry’s deep righteousness. It’s the force of public denunciation—a force that one year ago was too weak to take Donald Trump down for the same behavior—that’s urging media giants to take action against the abusive men they have long employed. Following basic laws of momentum, more and more victims have emerged to expose their attackers, harassers, and abusers on social media and in news outlets. In Hollywood, condemnation is finally on trend.

While sexual assault and harassment might be huge in Hollywood—and understandably so, in an industry so heavily influenced by superficiality—the “Harvey Weinstein” character is not exclusive to the entertainment industry. Sexual violence occurs everywhere, and abuses of power can take place in any workplace or environment, including academia. I want to remind all readers, not just students, that if they have a concern that has not been listened to, if there’s a “Harvey Weinstein” on this campus who has not been identified, the *Voice* is here to investigate and expose. We prioritize and protect our sources, and though we cannot base an entire story off of anonymous tips nor run anonymous articles, we will respect victims’ wishes of anonymity, especially when personal safety and job security are of concern.

Sexual assault and harassment is a rampant problem, and I don’t want to create the impression that I believe media exposure will solve it. Let me make my stance on that particular idealistic notion clear: it won’t. What it will do, however, is put the pressure of the public eye on the institutions and individuals charged with the responsibility of treating these issues, making the problem harder to ignore. While my hope is that there simply isn’t a single Weinstein-esque figure at Conn, my cynical proclivities and the statistical realities tell me that’s probably not the case. So if there’s someone in need of a platform on campus, send us an email. We’re here to make your voice heard.

-Maia

## Learn more about student journalism.

*The College Voice* meets on Mondays at 8 p.m. in the Alice Johnson Room. Come by if you’d like to contribute, or just want to know more about how we operate! New writers, photographers, illustrators, and more are always welcome. Contact [eic@thecollegevoice.org](mailto:eic@thecollegevoice.org) for more information.

## THE COLLEGE VOICE

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

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# Community Bulletin

## Election Day

It's the first Tuesday in November, and polling stations across the U.S. are open for civic engagement. *The College Voice* reminds readers to vote in their municipal, state, and special elections.

## Trump Election Anniversary Marked by Activism

Professor Daniela Melo, Professor Dana Wright, and alumna Yazmin Fabian '17 will present a panel discussion titled "Moving Forward: Activism, Organizing, and Social Movements" today at 4:30 p.m. in Olin Basement (014).

## Conn Alumna Donates \$100 million to Art for Justice Fund

Agnes Gund '60, a wealthy art collector, recently sold an original Roy Lichtenstein painting for \$165 million. Gund donated \$100 million of the profits to the Art for Justice Fund, which aims to reduce rates of mass incarceration, restrict private prisons, and raise awareness of racism engrained in the criminal justice system.

# Sports Corner

By HANNAH JOHNSTON

**Women's Cross Country**  
NESCAC Championship  
11th of 11

**Men's Cross Country**  
NESCAC Championship  
4th of 11

**Women's Soccer (12-3-1)**  
Wesleyan W, 2-0  
Amherst L, 1-0

**Men's Soccer (9-3-4)**  
Wesleyan L, 2-1  
Middlebury L, 1-0

**Women's Field Hockey (5-10)**  
Wesleyan L, 4-3

**Men's Water Polo (8-14)**  
La Salle L, 13-11  
Washington and Jefferson  
W, 19-10  
McKendree L, 7-6

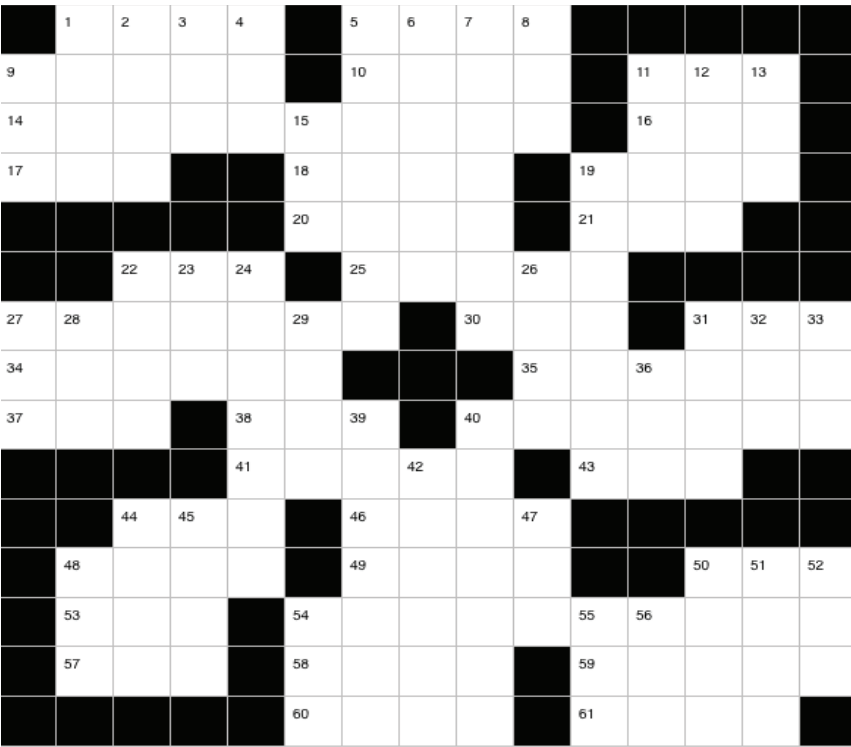
**Women's Volleyball (13-10)**  
Tufts L, 3-1  
Bowdoin L, 3-2

## Sailing

Victoria Urn Regatta @ Harvard (Women) 8th of 16  
Regatta @ MIT (Co-ed) 14th of 18

# The College Crossword

By ELEANOR KNAUSS



## ACROSS:

1. Toboggan  
5. College entrance exams, abbr.  
9. Performance place  
10. Works with
11. Resort  
14. Protective lenses  
16. Tariff  
17. SSW opposite  
18. Wound  
19. Masculine

20. "Legend of Korra" mother  
21. Before, in verse  
22. Pig meat  
25. Deny, in Lisbon  
27. Make believe  
30. Quarterback Manning „  
31. "It's the end of an \_\_\_\_"  
34. Immature insects  
35. Not flat  
37. Single  
38. \_\_\_\_ Mahal  
40. Passion  
41. Rainbow producing glass  
43. North Indian tree  
44. Baseball stat.  
46. Video compression format  
48. Additional  
49. Dutch hip-hop group  
50. Texter's laugh  
53. Japanese sash  
54. McDonald's rival  
57. Little  
58. Farm measurement  
59. Trickled  
60. Lock counterparts  
61. Aunts in Tijuana

## DOWN:

1. Shock  
2. Road  
3. One laid by a chicken  
4. Lana \_\_\_\_ Rey  
5. Hang  
6. Infer  
7. Adolescent  
8. Snake sound

9. Govt. identification code  
11. Celebrity  
12. Wan  
13. Wood chopping tool  
15. Viper  
19. Sheep with soft wool  
22. Not there  
23. 4-wheeler  
24. Savory British dish  
26. Graduate, abbr.  
27. Palestinian independence  
grp.  
28. Jogged  
29. Close to  
31. Axis of \_\_\_\_  
32. \_\_\_\_ Speedwagon  
33. Taylor of fashion  
36. 7th letter in the Greek  
alphabet  
39. Head of groundskeeping at  
Conn  
40. Becomes visible  
42. Boat shoe company  
44. Item donned after a bath  
45. Soft cheese  
47. Grad school exam, abbr.  
48. Tend to the lawn  
50. Actress Minnelli  
51. Bills with Washington on  
them  
52. eSports gaming org.  
54. Israeli artist Samuel  
55. Decay  
56. Fish in a pond

KEY: PAGE 14



# “The Ability Exhibit” Educates on Allyship

SOPHIA ANGELE-KUEHN  
ARTS EDITOR

“There’s so much talk in this country right now of accessibility and disability rights,” said Julia Kaback ’18, who is an ally of the Student Accessibility Services office, which oversaw “The Ability Exhibit” in the 1962 room last Wednesday.

“This exhibit hopes to promote [the] idea that disability doesn’t just mean wheelchair, it means you can do anything if you put your mind to it... Conn has allowed me to see that, and own my learning challenges,” said Kaback, who has a learning disability.

“Allies for Inclusion: The Ability Exhibit” is a traveling exhibit that goes to different colleges in order to promote ability awareness and inclusion. This was the first time that it has been in Connecticut. It represents all disabilities through videos, displays, and interactive learning opportunities.

“Disability,” as defined in the Americans with Disabilities Act of 1990, is “a physical or mental impairment that substantially limits a major life activity.” This could include thinking, breathing, or concentrating.

Kaback, although identifying as disabled, believes that she simply learns a different way. “But when you go into the nitty gritty, people always say, ‘Hey you, you’re disabled,’ but that upsets me.”

Alyssa Paquin, the Learning and Accommodation Specialist for the ARC and Student Accessibility Services at Conn, also wants students to know that a disability “is just a difference, and not an abnormal thing.”

All of the stops in the exhibit demonstrated this idea. There were towering, standing posters providing definitions and statistics (40% of first-year college students in the U.S. cited having a learning disability in 2000), and tables covered with interactive learning opportunities. On one table, a participant could place a glass bead in a jar representing a certain disability if they know someone who has it. On another were gadgets and items specifically invented for disabled people, including an adjustable, hinged keyboard and computer mice for those

who have difficulty with vision or fine-tuned motor movements.

One of the round tables in the center of the 1962 room had three laptops with PowerPoints on famous people

sive disorder, or OCD.

At the very end of the room, participants could fill out a card, pledging to be an ally for inclusion. One can become this by educating oneself on issues

running videos set up along the perimeter of the room. One featured Aimee Mullins, an athlete and fashion model with prosthetic legs, giving a TED talk on the abilities of the disabled. Another showed college students with disabilities discussing accommodations in college.

“I’d like students to know that this is a topic that should be addressed on this campus,” continued Kaback in a personal interview. “A lot of people know I wrote an article [in *The College Voice*] about this last year about making our buildings more accessible.” In her opinion, the current construction of Global Commons in Blaustein is great since it means that the College is investing in the languages. However, “we should be investing more into student well-being, and that means making our buildings more accessible, and giving the College a more diverse reputation that doesn’t just mean black and white.”

In her article published last October, Kaback explored the “state of accessibility services” at Connecticut College. She revealed how the College’s plan “Building on Strength” aims to have a more diverse and just campus, and how improving campus accessibility is therefore part of its agenda. However, finance impedes this progress and changes are slow to come. According to her article, only five academic buildings are “fully accessible” on campus. This could mean that some buildings lack electronic door openers, have steps without railings, or are without “curb cuts” (places where the sidewalk slopes into the road). Therefore, students with disabilities lack easy access to these buildings. In this way, certain students are not being represented and addressed on campus.

Paquin wants to remind Conn students that “they probably know someone with a disability, but don’t know it.” One should not feel afraid or be uncomfortable around those with disabilities, especially since no one is normal.

If anyone wants more information or has questions, the Students of Accessibility Services office is located in the ARC in Shain library. The College community should also be on the lookout for more related programming this winter. •



Photos courtesy of Sophia Angele-Kuehn



with disabilities. “What is their common bond?” read the title at the top of one slide. Below were pictures of David Beckham, Cameron Diaz, and Donald Trump. They all have obsessive compul-

sive disorder, or OCD. relevant to the disability community, listening to and respecting those with disabilities, and advocating for inclusive changes on one’s college campus.

There were also four continuously



## Understanding SGA Allocations

DEVERLY PEREZ  
STAFF WRITER

Vice President of Finance and Administration Rich Madonna, Director of Financial Aid Sean Martin, and SGA Chief of Finance Amanda Yacos '18 hosted an event in Coffee Grounds titled "Where is your money going?" While at the Q&A Madonna and Martin answered questions in relation to their specific areas, Yacos spoke about her duties as Chief of Finance. She is responsible for club allocations, something that has been frustrating for students involved in clubs over the years. Many club leaders feel as if they do not get enough money to run their club, or they find themselves having trouble funding events. This then makes many students wonder how SGA is using its funds in relation to clubs, and whether this is being done fairly.

Yacos began the event by stating that as Chief of Finance, she receives \$368,000 a year to allocate to students through SGA. In an interview following the event, she informed the *Voice* that these funds are not only for club allocations, but also include allocations for SAC, each class council, and SGA committees and initiatives. Out of the \$368,000, only around \$130,000 is used for club allocations. Currently, SGA provides part of this sum to 56 clubs and organizations.

Many students, especially those in clubs or in charge of clubs, wonder how the amount of money they get is decided. The *Voice* brought this question to Yacos, who explained the process. The SGA Finance Committee consists of Yacos, four students-at-large, and two SGA senators. In the spring, each club an allocation request form. The categories include food, events, equipment, referees, etc. Funding hearings then take place to ready clubs for the upcoming year. As these decisions are made, the students-at-large on the committee, who do not occupy a seat in SGA. This is an important factor because it broadens the range of opinions that go into these decisions. Additionally, Yacos added, "during this process, we consider membership, need, fundraising account funds, past history, and events that they are proposing, as well as the possible rise in requirements for participation. For example, the Equestrian Team will need to pay more for

entry into competition."

Of course, there are restrictions for each category, and the committee wants to make sure that each club comes prepared with serious and reasonable funding estimates. For instance, in the case of artist, singer, and speaker fees, Yacos said, "We will not fund speaker fees unless you have either chosen a speaker/performer and communicated with their representation about cost, or chosen several options and have as accurate as possible an estimate for the cost. We understand that the eventual event is subject to change, but we want to see serious intent." This is due to the fact that there are a lot of clubs the committee has to account for and a limited amount of money, so they want to make sure that the money is fairly distributed, and that everyone gets money for what they need.

Whatever is decided after this first meeting with the Chief of Finance and the Finance Committee in the spring can be subject to change. Yacos said, "After the allocation process, we return in the fall to begin specialty funding. This is when clubs have unforeseen financial needs present once again, and explain to the committee their need." Therefore, it is important for clubs to keep in mind that money is set apart for specialty funding, and that they can always request more money if something they had not expected happens. This specialty funding is crucial for clubs, especially those that are newer or less organized, so it is important that they bring any expense concerns to the Finance Committee, because that is what the committee is there to do over the course of the school year.

Many clubs and students in general have an image of the Finance Committee as a group of students ambivalent to their financial needs, but Yacos argued differently: "In any case where we state that membership dues should have to cover the remaining expense, we are open to hearing about why you think that we should fully fund you; we've been convinced before." The committee and Chief of Finance are flexible and willing to work with clubs who put their best foot forward during the allocation process, and who give them a persuasive and well-thought-out presentation. •

## Choir Concerns

CONTINUED FROM FRONT

but I love to sing," mentioned Lauren Baretta '18, a *Voice* opinions editor who was a member of Chorale for three semesters at Conn. She, like Brown, found that she was not satisfied with what the program provided her. "It wasn't exhilarating, it wasn't life changing in any way, but it was fine."

A point of tension in Pohl-Feldman's, Baretta's and Brown's experiences is when Professor Wendy Moy, Head of Musical Education at Conn, went on sabbatical last year. Her normal role was filled by her colleague Jeremiah Selvey, who was the source of much discontent in the program. "Professor Selvey and I didn't get along.... I brought it to Dean Singer," added Baretta, "that kind of resolved the problem." Baretta, Singer, and Selvey met and determined the minimum requirements by which Baretta could finish her semester of choir, reaching a solution that Baretta described as "surface-level."

Fortunately for those who agree with Brown, Pohl-Feldman, and Baretta, Selvey is no longer teaching at Conn, as Moy returned from her sabbatical. However, this might not be the solution that these students would have wanted because, for many, Moy is one of the reasons they left the program.

"I've spent the last four years trying to get Wendy Moy fired," said Brown. The two clashed repeatedly because, according to Brown, Moy's P.h.D in musical history does not help her to be a good conductor. Pohl-Feldman shares Brown's concerns with Moy's conducting style, insisting that Moy demonstrated a "lack of flexibility with students and... incompetence in musicianship."

The first-year perspective, however, certainly seems to be different. "So far it's really great... I'm really enjoying it," said Katie Farr '21, one of the nine first-year members of Camel Heard. Contrary to the expectations of many upperclassmen, Farr hadn't heard much at all about the "widespread" dissatisfaction with the program. "I heard one girl say that she knew a girl who knew a girl who didn't like [the program] very much," said Farr, but that was the extent of her knowledge.

Of course, even those satisfied with the choir don't see it as perfect or infallible. "Keep in mind, it's only been a month or so," advised Farr, "so my perspective is limited." Even though she enjoyed Camel Heard, she felt as though the ensemble certainly had some room



Illustration by Hannah Capucilli-Shatan

for improvement. "It felt a little rushed sometimes, trying to learn specific pieces," she added. However, these problems can befall just about any choir, especially when trying to prepare for a concert under time constraints.

Moy herself seemed optimistic about how the choir program is run and received. Though unavailable for direct comment, she wrote in an email that her goal as conductor is "to provide an environment that nurtures [students'] gifts and brings out the best in their voices and artistry." Obviously, the perceived success of that mantra varies greatly depending on who is asked about it.

Overall, the general student perception seems to be that the choir program at Conn does not suffer solely because of malcontent with the conductors, but rather has some deep structural flaws that need fixing. "The whole structure of how choir is set up is wrong," said Baretta. "By forcing people to be a part of an ensemble, you're encouraging kids who don't necessarily want to be a part of this group to be a part of this group." Conn policy mandates that in order to take voice or music lessons, a student must be a part of an ensemble on campus. The backwards logic of being forced to perform a talent that one is trying to learn certainly isn't lost on many students with a mindset like Baretta's.

One must question, then, why there has been no change in the choir program. Clearly there has been demand from the students. As Pohl-Feldman recalled, nearly all the members of Camel Heard went to speak with several members of administration last year. Between this extraordinary event and the multitudes of individual complaints, it's a wonder that this issue seems to constantly be "swept under the rug," as Brown put it. Unfortunately, it seems that answers may remain elusive for the time being, as Dean Jefferson Singer, Dean Marina Melendez, and Music Department choir co-chairs John Anthony and Dale Wilson declined to comment on this matter. •



# First Year, First Impressions of Social Life

CHRISTINA TOUGIAS  
CONTRIBUTOR

When choosing a college, many students are concerned with how they can have fun in between all of their hard work. As a result, on-campus social life emerges as a defining feature in higher education. It is

especially important for first-years as they are meeting many new people, making friends, and in most cases, living away from home for the first time. While some students have settled into a social life that works for them, many first-years are still navigating how the social scene works.

When asked about social life on campus, the majority of first-year students responded that nighttime so-

cial life seems to revolve around sports teams. Aiden Sachs '21 said, "I think that in general a lot of the Saturday night social life surrounds the sports teams, so if you're not on a team or [don't] have direct access to a ridge it's hard to find a place to go or something to do." She added, "but I mean people have kind of started to make the connections at this point so it's definitely on the ups." Multiple first-years explained that making connections is important to social life and participating in gatherings hosted by sporting teams.

While the majority of first-year students agree that sports, and the parties associated with them, are a very large part of social life on campus, some students mentioned other events, such as Cro dances. Many students said that the dances have been fun and that they enjoy that part of social life. Sachs said, "I really liked Fall Ball. It was super fun and it seemed like a lot of people, no matter who they were there with, were just together and enjoying themselves." Fall Ball seems to have been successful among the first-years interviewed. With other dances, though, such as the Moonlight Dance, students said there was some room for improvement. Charley Nyzio '21 believes that overall the dances have been pretty fun, but she said "I remember the first castle court dance that nobody went to, so that was kind of awkward for freshmen that ended up going."

When the *Voice* posed questions regarding social life to upperclassmen, respondents gave mixed answers. Caroline Smith '18 agreed that sports teams, dances, and gatherings at the Ridges and Winchester apartments make up a large part of on-campus social life, but also said, "there are definitely other sources of social life too, though, like a cappella groups, other performing groups like musical casts, even clubs and organizations like SGA or academic groups like PICA. What I've realized throughout my time at Conn is that most people actually have a lot of different social groups and settings, and also that there are a lot of different social scenes, it just takes some time to find them."

First-years also brought up that there seems to be limited space for social events. Students have been unable to get into events or gatherings because there is not enough room, especially because of fire code restrictions on venue capacity. Geoff Norbert, Assistant Dean for Student Engagement and New Student Programming, mentioned this issue in an interview with the *Voice*. He said that student engagement is one of Conn's strengths, but the limited number of social spaces is a clear weakness. For an example, Norbert suggested: "Look at the MOBROC Barn for instance. We have such a talented group of student musicians who also bring great bands to campus. However, the Barn is not equipped or built to be a performance venue." Norbert then offered a possible idea for improvement in the spacing issue by saying, "I think a modernized student center would have a huge impact on this campus allowing students to have a place to hang out, perform, and gather for late night events in ways this campus has not seen." He went on to say that administrators are keeping this on the table while

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# Understanding Enrollment: Why Did Conn Come Up Short?

JACEE COX  
STAFF WRITER

Recent declines in Conn's enrollment numbers present an interesting situation for the school, especially when compared to national trends in the college industry. With a plethora of statistics available about American colleges, numbers on admissions are a particularly captivating facet.

According to the National Student Clearinghouse Research Center, which compiles data from 97% of all higher education enrollments at Title IV degree-granting institutions in the 50 states and the District of Columbia, 38 states saw a decrease in higher education enrollment between 2016 and 2017. Only 13 reported increases.

In the spring of 2017, four-year, private, nonprofit institutions in the U.S. reported 3,703,320 enrolled students, a 0.2% increase from the spring of 2016. However, undergraduate enrollment at schools like Conn (four-year, private, nonprofit institutions) in 2017 is reported to be 2,589,207, a -0.70% difference from last year.

Conn reviewed 5,434 applications in 2017. The acceptance rate for the year was 38%, with 445 students enrolling. The College enrolled 472 students in 2016, 480 in 2015, and 501 in 2014. Several other private liberal arts institutions experienced a considerable increase in their applicant numbers. This dichotomy begs a complicated question: why not Conn? This is not a glaring difference, but do the applicant and enrollment numbers represent a random hiccup or a concerning trend for Conn?

Dean of the College Jefferson Singer provided insight into the College's historical relationship with enrollment numbers. In the early 2000s, the College re-evaluated its admission goals and decided to increase target class size to 500 students per year. Consequently, budget predictions and decisions were made based on the anticipated revenue from 500 students. Despite this plan, Conn has rarely met this goal of 500. Said Singer, "so ultimately that wasn't, maybe, the most effective strategy for us, to keep projecting at a number we weren't realizing."

Given the College's inability to consistently yield 500 students per class, the College, according to Singer, is "projecting now for a much smaller number than 500, in the 450-470 range."

Compared to several other similarly sized and ranked institutions, Conn's admissions numbers stand out. Other NESCAC institutions received greater applicant pools and reported more selective rates of acceptance.

Colby College exhibited notably impressive numbers. They received 11,190 applications and only admitted 15.8% of them, marking 2017 as a record low for acceptance in the school's history. Colby and Conn share some admissions qualities but diverge on others: both, for example, have eliminated their supplemental essays from the application process in recent years. Conn is test-optional (allows applicant to submit test scores, but does not require them), while Colby remains test-flexible (requires scores, but accepts applicant's choice of SAT, ACT, or SAT subject test scores). But one difference gives Colby a hefty advantage over many of its competitors: there is no application fee. This exemplifies a contrast with Conn, where applying cost \$60 in 2016. According to Dean of Admissions

Andy Strickler, however, the College plans to eliminate the application fee for this upcoming year.

The complex layers of college admissions extend even further. With 5,678 applications, Hamilton College's 2017 application numbers were closer to Conn's than other NESCACs. However, Hamilton only accepted 1,375 students, 24% of its total pool. When compared, Conn and Hamilton's numbers highlight another important consideration of admissions statistics: the struggle between selectivity and yield. If a school is highly selective, it must be insured with a high yield rate in order to have a successful enrollment number. Singer noted that increased efforts to draw in more applications "may not undermine the quality [of applicants], but it could threaten the yield."

The College wants the acceptance rate to be as low as possible due to competition between schools of similar prestige. In order to achieve a lower rate, however, the school must incentivize prospective students to submit applications. Moreover, the College must be confident in its ability to enroll the appropriate number of accepted students, which is difficult to pin down.

A serious implication to consider when evaluating these admission numbers is the College's budget. With an endowment of almost \$300 million, the College's spend rule (the percent of the endowment which is permitted to be put towards operating expenses) is typically set at 5%, equating to \$15 million per year.

The College considers yearly adjustments in its operating in order to accommodate the fluctuation of revenue. Singer mentioned that "ultimately that may mean some reorganization of the numbers of people that are here," adding, "that's meant to be a slow and careful process, that everyone will have input into thinking about."

Speaking to the school's finances, Vice President of Finance and Administration Rich Madonna and Director of Financial Aid Sean Martin addressed students in Coffee Grounds on Oct. 25 about how tuition revenue is distributed. A "tuition-driven institution," as phrased by Madonna and Martin, Conn is constantly balancing its revenue and operating costs. Similar to Singer, Madonna addressed how enrollment numbers impact the College's finances, saying that the College is responsible for figuring out how to live with and adjust to their numbers each year. Madonna and Martin also noted that despite changes in tuition and revenue, the College remains dedicated to meeting students' full demonstrated need when allocating financial aid.

It is important to also consider the nature of the college industry. When one or several competing schools change their methods of advertising to prospective students, the decision often forces schools in both the physical and competitive vicinity to change correspondingly. A large number of the decisions the College makes, Singer stated, "end up being [made in order] to maintain our position with our peers who are making those choices as well." The removal of the ap-

plication fee at Conn is one example of this phenomenon. Another is the fact that starting with the Class of 2021, Conn now offers merit-based tuition discounts, following the model of similar liberal arts schools. In June, the Hechinger Report mentioned this pattern of incentivizing students with increased aid, noting that "admissions departments have been responding by showering applicants with discounts." According to the article, ten years ago, the average aid award was 38 cents to each dollar. In 2017, however, this ratio has risen to 51 cents per dollar. Due to federal antitrust laws, colleges are unable to collude and discuss how to readjust tuition prices and financial aid favorably for students.

Changing college trends are especially visible in people's expectations of the ideal college experience. When students, and their parents, visit the school, their perception is largely visual. "What a dining hall should offer, what a college center should offer, what an athletic center should offer," Singer stated, have changed considerably within the past few decades.

As tuition rises, people expect more from their institutions, and schools are pressured to cater to these high standards. When this happens, schools with larger endowments have an advantage, as they are able to afford adjustments. Singer points to the frustration of this pattern because "that's not necessarily about what happens in the classroom... ultimately the important aspect of what you're coming to the college for is the interaction between you and a faculty member."

Currently, Conn is looking to boost its appeal. But advancements require funds, and if the school is not bringing in as much revenue via tuition as hoped, how can appeal be achieved?

One area of potential benefit for the College, according to Singer, is the Connections curriculum. As the school weighs more emphasis on the recent change, Singer hopes prospective students will begin to visualize the benefits they would receive. "It's not just a new wrapper or something superficial, it's actually a radical change in the quality of education that we're offering, and it's hard for people to grasp that yet because it's new," Singer asserts. Conn's administration seems to be confident in the Connections curriculum's ability to entice prospective students in their quest to "reinvent the liberal arts."

For the time being, camels are not rapidly ascending the endangered species list. Monitoring the College's finances will be interesting, however, given the necessary budget cuts to supplement for would-be-tuition revenue. Perhaps the Admissions Office will be able to produce a more meaningful analysis of numbers in 2018, once the College has received another year of applications. Time will tell. •

## First-Year Social Life

CONTINUED FROM PAGE 6

developing the new Master Plan, and the concern is highlighted in the existing Strategic Plan.

When Sarah Nappo '18, co-chair of the Student Activities Council, was asked about social life on campus, she stated that she believes it is very diverse and inclusive. While SAC sponsors many

events, including many of the dances students mentioned, "There is always something going on, even if it is not SAC sponsored." Nappo encourages students to browse the events posted on Conquest for guidance. She also asks any clubs looking for funding or advertising for events to contact SAC, which can help, since all clubs contribute to the social life on campus. •



# Following Fashion Tendencies, *theLOOK* Lacks Diversity

JOZETTE MOSES  
STAFF WRITER

The summer before my first year at Conn, I performed a thorough cleaning of my childhood bedroom. As I ventured underneath my twin bed, I was confronted by the inevitable collection of childhood relics. My collection included series of annual New York based fashion magazines. Over the years, I had accumulated a diversified set of haute couture magazines from *Bergdorf Goodman* to *Crew Cuts*. My 10 year-old self worshipped the ideals portrayed in these magazines. They represented a highly exclusive carefree lifestyle—that of the white and wealthy concealed by 1,200 dollar jeans and 4,000 dollar tote bags. Coupled with the increasing business of daily life and a maturing outlook on societal culture, I stopped the monthly acquiring and quotidian readings of my collection at the age of 13. I realized the types of people depicted in these magazines were unlike me: a chubby, average height, black girl. Over the summer, I threw out my magazine collection. But recently, as I scrolled through my Facebook feed and encountered *theLOOK*'s first 2017-2018 issue, I conjured up sentiments comparable to those of my summer clean up.

During the college admissions process, institutions advertise diverse student demographics, which are soon visually dismantled upon a student's arrival, and Conn is no different. Until I arrived at Conn, I was isolated from the realities of "Conn diversity." When I chanced upon *theLOOK*, I was frustrated with the singular black person plastered on the front cover and the seemingly endless photos of white cis-gender individuals and heterosexual couples in the magazine's contents. Recognizing the noticeable tokenism, I immediately became angered with the contributors to the publication. *TheLOOK* pushed me off the edge, but given Conn's current demographics, should I have expected anything less?

*TheLOOK* co-editor in chief, Yoldas Yildiz '18, referenced experiences similar to mine when he told

me about the fashion magazines he viewed during his adolescence. Yildiz frequented magazines like *GQ* and *Vogue*. *GQ*, a notoriously poor representation of inclusivity, is marked with the exclusive and unattainable lifestyles of the white, wealthy, heterosexual, cis-gender man. When asked about his reaction to those magazines, his response paralleled mine, as he defined these highly acclaimed fashion magazines as "warped senses of beauty." The disconnects between his experience and those portrayed in magazines forced him to become more creative when purchasing clothes. In managing increasing societal ideals, he separated himself from constructed notions and fostered an individualized vision of what beauty meant to him. As we began conversing about his first executive publication, I noticed that his replies contrasted the displays depicted in the recent issue. When asked about the influences of current societal stigmas on the fashion industry he replied, "There is so much creativity that isn't western and eurocentric, but the industry shuts itself off from creative minds and people." I agreed, but opening the Conn community to other creative minds did not seem to be the intentions of this season's magazine.

If you haven't yet seen the magazine, I suggest you take a look and formulate your own opinions. The magazine is separated into a series of fall trends, a dorm room review, profiles on model life, and two photoshoots: "The Class of 1985" and "Mystic Pizza." The Mystic photoshoot is a rendition of the 80's movie *Mystic Pizza*, which features six heterosexual white-passing couples. In a small blurb prior to the initial photoshoot, *theLOOK* says they chose couples that "closely resembled the movie's main character." But why? A rendition is defined as a performance or interpretation; accordingly, if the Mystic photoshoot was supposed to be an interpretation of a movie created 29 years ago, it should have been altered to the realities of our current society, not the society of the previous century.

I believe Conn publications have the power to negate ideals regarded as truths in our society. They are

given the ability to relay broad-minded notions to our environment, so when students are placed outside of this secluded community, we sustain progressive visions from our years at Conn. Instead, *theLOOK* falls victim to the majority standpoint on what beauty is. While Yildiz did acknowledge that the current issue is not diverse, he went on to attest that "Sometimes we [at *theLOOK*] just forget" to incorporate diversity, a concept which I found particularly disturbing. As a member of a marginalized group, I do not want or intend to be forgotten.

This notion of "forgetting" diversity is not just embedded within the pages our campus fashion magazine. We see it everywhere, so how can we not be influenced by it? In 2016, the CFDA (Council of Fashion Designers of America) released statistics that 32% of models from runway shows and model castings in New York were non-white. A significant increase from 2008's 13% non-white statistic, the increased percentage represented significant changes being fostered in the trade. In recent years, the industry has been making significant milestones; Jillian Mercado, a young woman with muscular dystrophy appeared in Beyonce's apparel line, Ivy Park, and Madeline Stuart, a runway model with down syndrome, recently started her own apparel line titled "21 reasons why by Madeline Stuart." With time, these recent industry changes will be normalized in our society.

Contrary to its current proceedings, *theLOOK* executes a seemingly objective recruitment process to attract Conn models. The magazine's model selection board utilizes social media forums and on occasion approaches students from the exterior sitting area of Blue Camel. Students are also strongly encouraged to contact the magazine if they want to appear in an issue. In improving and diversifying the upcoming issue, Yildiz and his fellow co-editor in chief, Grace Carapezzi '18, have plans to reach out to other campus clubs and organizations like Unity House and sports teams for collaborations. *TheLOOK* editors and staff are aware of diversifying the magazine, but we just can't let them forget. •

## On Hollywood in the Age of Weinstein

HANNAH JOHNSTON  
NEWS EDITOR

As soon as I was old enough to read Dr. Seuss books, I started trying to read *Entertainment Weekly*. I couldn't really understand what I was reading at first, but once I could, the magazine became a bible for me. Television, film, games, and music were a refuge from the many concerns and struggles I faced in my real life, and *EW* was a paragon that brought news of all of those things together into one place. I could sit down and escape into it once a week, every week. I still read *EW* faithfully, as it still captures my worlds of refuge.

The most recent *EW* issue that came to my mailbox featured a cover story about the Harvey Weinstein scandal. Weinstein, a famous and successful Hol-

lywood producer, has been accused by dozens of women over the past month of sexual harassment and assault. Many of his accusers are very famous actresses, including Angelina Jolie, Gwyneth Paltrow, and Lupita Nyong'o.

In the cover story, James Hibberd writes that "collectively, the [Weinstein] revelations rocked Hollywood like a seismic tremor that threatens to fracture and collapse an operating system that has long rewarded success by indulging a range of unprofessional behaviors and demanded a Mafia-like code of silence from any who might object." I really want to agree with his later assertions that this Weinstein incident has opened the floodgates and marks a real alteration in Hollywood culture, but it's not easy to let go of my cynicism. I would love to work in TV or film, but ever since I became aware of the Roman

Polanski case from forty years ago, I realized the film industry is not as shiny as I want it to be.

In 1977, Polanski, a renowned and respected Hollywood director ("The Piano," "Chinatown"), pleaded guilty to the charges of kidnapping, drugging, and sexually assaulting a minor - in this case, a thirteen-year-old girl. Before he could be sentenced, he escaped to Europe, where he remains today. I found out about the incident in 2009 when I read an article about the 100+ actors, directors, writers, and producers who had signed a petition requesting that Polanski's crimes be pardoned so that he could come back to the United States. Many people who signed the petition weren't surprising, such as known slime-bag director Woody Allen, but others were. Natalie Portman, Tilda Swinton, Wes Anderson, Harrison Ford, and Martin

Scorsese are just a few of the people that signed their name to a document requesting that Polanski be pardoned for drugging and anally raping a thirteen-year-old girl, because he's good at his job. This crushed me. I greatly admired some of these people, and now there was an official document that proved they don't believe rape is a crime worthy of ending someone's career.

When combined with the widespread, tacit acceptance of famous director Woody Allen's tendency toward pedophilic and hebophilic behavior (he married his step-daughter Sun-Yi Previn when she was 22 and had been dating her since she was 18--well before he ended his relationship with Previn's mother, Mia Farrow, and he has been accused of molesting his adoptive daugh-

CONTINUED ON PAGE 12

# As Negotiations Progress, Conn Must Recognize Its Debt to New London

MAIA HIBBETT  
EDITOR IN CHIEF

With Governor Dannel P. Malloy's state budget signed into law, Connecticut municipalities' uncertainty about state funding has at last come to a close. According to *The Connecticut Mirror* via *The Day*, Malloy ended Connecticut's 123 days without a budget on Oct. 31, when he approved what *Mirror* reporters Keith M. Phaneuf and Mark Pazniokas describe as "a \$41.3 billion biennial plan that closes major projected deficits while boosting taxes close to \$500 million per year; cutting municipal aid, higher education and social services; and sweeping tens of millions of dollars annually from energy conservation programs."

While the mention of reduced funding for higher education likely raises alarms for *Voice* readers, this is not the issue that most closely affects the College, which is a private institution. Changes to higher education funding will surely be felt at the University of Connecticut, Central Connecticut State University, and other public institutions, but cuts to municipal aid will hit closer to home at Conn, as these changes will impact our host city, New London.

According to New London Mayor and Conn alumnus Michael Passero '79, the State of Connecticut had been providing the City with stipended funding to make up for the tax revenue the City sacrifices for its tax-exempt properties, the largest of which is the College. Every year, New London gives up \$5.8 million in tax revenue that it could otherwise generate from the College's \$213.9 million property. The state has been reducing compensatory funding year-by-year, as Passero told me in an early October interview, commenting: "This year, the money has stopped coming. It's possible we won't get any at all." According to Malloy's recently-released budget, the state anticipates spending a total of \$59,122,160 per year in 2018 and 2019 on municipal aid for private tax-exempt properties, though the budget does not break down how much of this sum will go to each municipality. Though \$59 million seems like a big number, this total allocation is drastically reduced from previous years, as the State allocated this category nearly \$115 million in 2017 and \$123 million in 2016.

As I reported in the Oct. 6 edition of *The College Voice*, the College recently concluded a ten-year PILOT (payment in lieu of taxes) agreement with the City, during which Conn paid a total of \$100,000, or \$10,000 a year on average, to New London. The payments were officially considered "voluntary," though I found that they were actually motivated by the threat of a lawsuit over misuse of property. Now that the settlement plan has concluded, the College and the City have reopened the compensation conversation. An administrative assistant to Passero said that the Mayor met with College President Katherine Bergeron and Vice President for Finance and Administration Rich Madonna last Tuesday, the same day Malloy approved

the new state budget. Over email, Bergeron told me that she is not yet ready to report updates from the conversation, as it is still ongoing.

While Bergeron may not be ready to discuss status updates, it's worth considering how institutions similar to Conn compensate their host cities before Conn's decision is final. David Collins '79, a Conn alumnus and columnist for *The Day*, routinely writes about the College's relationship to the City; he noted in an April 2017 column that Yale University pays \$8.2 million annually to New Haven, and Brown University pays \$8 million annually to Providence. These institutions also pay a respective \$4.5 million and \$2.3 million more in taxes and fees.

Ten thousand a year obviously pales in comparison to multi-millions, but as Collins rightfully notes, Yale and Brown reside in a league of universities whose endowments could consume Conn's a hundred times over. "An English major, I never took a math course while at Connecticut College," Collins writes, "but I know that a proportionate share of its own endowment, compared to Brown's, would mean Connecticut College should be contributing hundreds of thousands of dollars to New London." I concur with his claim—and his course of study—and from the basis established by a fellow Conn English major's statistical analysis, I'd like to refer to the models set by less extreme examples than Brown, Yale, and even other NESCACs.

At Conn, we like to compare ourselves to other NESCAC institutions for their prestige, but NESCAC is an athletic conference, and many of our sporting peers are significantly older institutions. As a result, they often benefit from larger endowments. At an Oct. 25 forum labeled "Where is your money going?" Madonna said that after a 12.8% return on endowment last year, Conn's endowment is just shy of \$300 million. At \$3 billion, Brown's is obviously bigger, and Yale's—\$27.2 billion—is, frankly, obscene. But some of our NESCAC "peers" aren't far from this Ivy League camp, as Williams College reported an endowment of 2.3 billion; Amherst follows with \$2 billion; and Middlebury has \$1 billion. We may play the same soccer teams, but we can't pay the same bills.

For a less prestigious but more comparable point of reference, consider Clark University's payments to the City of Worcester. Clark was founded in 1889, just 22 years before Conn, and now has an endowment of \$372 million dollars, \$150,000 of which they contribute to Worcester as part of PILOT agreement every year. Clark pays another \$112,176 annually in taxes on its newer property, the *Worcester Business Journal* reports. And though much larger than New London, Worcester—the "second largest city in New England," as it often boasts—faces familiar plights: a formerly-booming mill town, Worcester has since hit hard times and struggled for years with poverty, housing insecurity, and the opiate epidemic. Like New London, it's a city that relies on the economic support of its major businesses, many of which are colleges.

Worcester's relationships with the various colleges it

hosts are, understandably, different. While Clark pays over \$270,000 annually, Holy Cross College, founded in 1843 and now with an endowment of \$681 million, does not have a PILOT agreement with the City. In a 2015 article for the *Worcester Telegram & Gazette*, Nick Kotsopolous scrutinizes tax-exempt property but recognizes the contribution that voluntary payments provide, writing: "Unlike Holy Cross, other colleges have a PILOT agreement with the city, such as MCPHS University (\$1.5 million over 25 years), Worcester Polytechnic Institute (\$9 million over 25 years) and Clark University (\$6.7 million over 20 years)."

Of course, PILOT payments are not the only manner through which colleges and universities can support their host cities. As Collins notes in his April 2017 column, Wesleyan University recently established a bookstore in downtown Middletown, presumably stimulating the local economy. At "Where is your money going?" Madonna hinted at similar plans by noting that the College intends to fund the construction of a raised sidewalk stretching from Williams St. to Hodges Square. It's a \$150,000 project, and while the State of Connecticut agreed to contribute \$75,000, New London could not match with the other half, so Conn is stepping in.

While this sounds like a nice and worthwhile gesture, it's important to recognize that isolated project funding like a one-time \$75,000 payment is not, in fact, the same as prolonged support guaranteed by a payment plan. And, though theoretically continual, business investments aren't either: while Wesleyan's bookstore might provide economic stimulation, the effect relies on the success of the business, so the promised economic support is less reliable than regularly scheduled, legally agreed-upon payments. Holy Cross takes a similarly alternative approach to economic support, as Kotsopolous notes: "It just so happens that Holy Cross does not have a PILOT agreement with the city, though it contributes \$80,000 annually for five years to cover operating costs for the Worcester Public Library's bookmobile." This totals just \$400,000 for Worcester from a college whose endowment more than doubles Conn's and nearly doubles Clark's.

Not only does Holy Cross contribute less to the City of Worcester than its local peers, but its geography also seems symbolic. While Clark, WPI (Worcester Polytechnic Institute), and MCPHS (Massachusetts College of Pharmacy) are integrated with the City's urban landscape, Holy Cross sits on a hill above the rest, isolated both from Worcester's gritty realities and its thriving diversity. Sound familiar?

While Conn's negotiations with New London unfold, the *Voice* will continue to cover the College's plans and responsibilities. We don't necessarily have to make massive monetary contributions to make a difference, but as we consider our methods, we should keep in mind what kind of institution we want to be: a team player like Clark, or a distant hilltop presence like Holy Cross. •



# EPA Leadership Distorts Climate Reality

SHAE ALBERTSON  
STAFF WRITER

Among multiple shortcomings, the Trump Administration's approach to climate policy deserves particular scrutiny. Though many Americans are aware of President Trump's withdrawal from the United Nations Paris Climate Accord, many are left unaware of the facts about changes in the Environmental Protection Agency (EPA). Environmental activists have made feverish and agitated commentary on the issue, and their frustration is entirely warranted.

The EPA has a Strategic Plan which ensures that Americans are "protected from significant risks to human health and the environment where they live, learn and work." But how can the EPA ensure this protection when the agency is not allowed to recognize global climate change as anthropogenic? The EPA website is currently being updated "to reflect EPA's priorities under the leadership of President Trump and Administrator Pruitt." In an April 28 update to the website, Associate Administrator for Public Affairs, J.P. Freire, claimed, "We want to eliminate confusion by removing outdated language first..." Another update is set to debut on Jan. 19, 2018.

The elimination of "climate change" from the EPA website is extremely problematic. Climate change has been scientifically proven as anthropogenic, or caused by humans. While some disagree with the existence of human-caused climate change, the vast majority of scientific evidence endorses the reality of human-caused climate change. NASA, for example, oversees Earth-orbiting satellites and other technological advances that provide data, collected over many years, which demonstrates the shift of climate on a global scale. NASA reveals that 2016 was the warmest year on record, and that eight of the 12 months of that year marked "the warmest on record for those respective months." The oceans are also absorbing much of the increased heat, while glaciers are retreating in Alaska, the Himalayas, the Andes, and even Africa. Extreme weather events, such as the hurricanes that struck the Caribbean and the southern

United States earlier in the year, have also increased. All this is compounded by ocean acidification, erosion, sea level rise, decreased snow cover, and more.

The Intergovernmental Panel on Climate Change (IPCC) is an international body which reports annually on science related to climate change, relating to negotiations at the United Nations Framework Convention on Climate Change. IPCC assessments are written by hundreds of scientists who volunteer their time and undergo multiple rounds of drafting and review to ensure that a large range of scientific views are expressed within the community.

Last week, despite resounding evidence, the EPA pulled a group of its scientists from speaking at a conference focused on the protection of the Narragansett Bay Estuary in Rhode Island that was set to take place on October 23rd. As made clear by the lack of climate change language on the EPA website, climate science is not accepted by the current Trump administration, and in fact has been denied. New EPA leaders such as Scott Pruitt and Mike Flynn have been quick to censor their own scientists, and the administration defends their actions of censorship by claiming these conferences are not sponsored by the EPA.

Since the United States is a leader in the global economy and technology, censoring science for political convenience and self-interest binds the United States to an immorality that does not resonate well with other states. The EPA's censorship of scientists' discussion of Narragansett Bay is entirely ironic, as the Bay is one of Rhode Island's most important economic assets, according to the Democratic Senator Sheldon Whitehouse (RI). A collaboration between local leaders and the EPA seems essential for the future of this asset. While the EPA continues to be the sole funder of the Narragansett Bay Estuary Program, annually granting \$600,000, it seems odd that the EPA would not explain why they censored the scientists. Could it be because the scientists would contradict the position of the administration, arguing that climate change is in fact human-caused?

CONTINUED ON PAGE 11

# U.S. Continues to Neglect Puerto Rico

JOZETTE MOSES  
STAFF WRITER

During a recent news conference in San Juan with Puerto Rico officials and the Trump Administration, President Trump said, "I hate to tell you Puerto Rico, but you've thrown our budget a little out of whack." His response to the effects of Hurricane Maria on the American territory was an effective representation of the U.S. government's lackluster attempts to rebuild the storm-ravaged territory. At risk of throwing the budget a little more "out of whack," the citizens of Puerto Rico have endured abysmal circumstances lasting six weeks with limited aid. On the mainland, such a delayed response to a natural disaster would be deemed a form of environmental injustice.

At the onset of the storm in late September, Puerto Rican citizens lost electrical power, cellular service, and water as a result of significantly damaged power grids. Currently, the Puerto Rico Electric Power Authority (PREPA) is generating 37 percent of its standard output leaving the island's 3.4 million citizens without electric power. In an attempt to swiftly repair power grids, PERPA contracted Whitefish Energy, a Montana-based energy company, to rebuild power grids after administratively appointed Army Corps engineers lacked a "sense of urgency" in assembling a team. In the days following the merger, the Governor of Puerto Rico, Ricardo Rossello was advised by FEMA (Federal Emergency Management Authority) and Members of Congress to cancel the 300 million dollar contract. FEMA protested the contract had "significant concerns" noting that the company's chief executive, Andy Techmanski, came from the same Montana town as Interior Secretary Ryan Zinke. Accusations of wrongdoings were denied by both Techmanski and Zinke. In comparison to the seemingly unmotivated attempts of US powers in rectifying Puerto Rico's main systems, the mainland American powers took on an unusually rapid interest in criticizing the executive decision of the Puerto Rican government.

The lack of equity in decision-making and exertion of power by American forces reintroduced the ongoing ques-

tion of whether Puerto Rico should receive statehood. With a debt to private creditors of \$74 billion, the American territory is under significant economic strains. In March 2017, the U.S. government vetoed Puerto Rico's request to file for bankruptcy. As a result, the fiscal control board reduced healthcare spending and made significant cuts to pension payments and education funding, including closing 179 schools, in order to repay creditors. Unfortunately, privatized funding is not unfamiliar for the Puerto Rican government, as it has previously borrowed from external endowments for road maintenance and healthcare costs. As a territory, Puerto Rico would be unable to afford the estimated \$1 billion electric power grid repair without significant outside financial assistance; thus, Puerto Rican citizens will continue to lose public funding to finance hurricane repairs. Statehood would allow the Puerto Rico to declare bankruptcy and gain further protections from the U.S. government.

From the U.S. mainland, however, the humanitarian crisis in Puerto Rico is being treated as a mere inconvenience. Mainland hospital administrations were concerned by the product reduction of the highly regarded medical commodity, the Mini Bag, a small fluid bag used to dilute drugs slowly into the veins. Mini Bag production, along with 30 other medical drug productions which occur in Puerto Rico, has significantly decreased as a result of Hurricane Maria. As many factories are working under 50 percent capacity due to the lack of power, the F.D.A has created two solutions: supplying factories with generators and resources to continue production or diverting the importation of medical supplies to Ireland and Australia. Both attempts have proved counterproductive in supporting Puerto Rican citizens. While American mainland hospitals are agitated with the reduction of the Mini Bag, many Puerto Rican hospitals have yet to recover from the storm's effects. Hospitals are not performing at their fullest capacities because there are limited diesel generators; instead, factories producing American products are consistently supplied with imported diesel

CONTINUED ON PAGE 12



# Sprout Garden Farmers' Market: An Under-Utilized Campus Resource

ELIZABETH BERRY  
STAFF WRITER

Every Friday at Crozier-Williams, students can get free and fresh produce at the Sprout Garden Farmers' Market. In passing, I have seen baskets filled with tomatoes and peppers, but this past Friday I stopped by to have a closer look at what the market was offering. On this particular day, students could buy a variety of herbs, arugula, and beets, all of which were grown on campus in the Sprout Garden behind Cro. As there is no other food market on campus for students who want fresh food, the Sprout Garden Farmers' Market offers students access to produce.

This particular Farmers' market has been operating since the spring of 2016, but since 2011, the garden has held summer markets, which tend to attract staff and faculty. The summer, spring, and fall markets are supervised by the Office of Sustainability here at Conn. The office helps "coordinate the space reservations and to manage the funds that are raised from the markets," according to the Assistant Director of Sustainability, Margaret Bounds.

However, Bounds explained that "the Senior Fellow for [the Sprout Garden], Kira Kirk, and the Garden Managers do all the harvesting and run the tables [in Cro] themselves." In previous years, Kirk stated that Sprout would give the produce from the garden to Harris, but the club discovered that these items would get lost in the immense amount

of produce within the dining hall. Currently, the produce is sold only at the markets because this seems to be the most efficient way to deliver produce to the student body. This may sound counterintuitive, but Kirk explained that Sprout actually makes "more money with the markets by collecting donations rather than charging specific prices." In fact, Sprout made \$100 in just one market from donations.

However, the markets are not always successful. "We don't have a steady clientele," Kirk explained, adding that they "rarely have students" among the clientele. Kirk and other members of the Sprout Garden work hard to bring the produce to the community and make it accessible to students. Kirk wants students who live in independent housing to take advantage of these markets because "We [members of the Sprout Garden] have too much to eat and we want to give it out to the wider community." One reason why there may be a lack of interest in the markets is because students do not know what to do with the produce. Even with foods that do not need to be cooked, such as lettuce, students "Do not have a space to prep the food and make [a] salad," according to Kirk.

Thus, I think there would be even more attraction to these markets if not only students with apartments had access to kitchens. Bounds agrees and states that a kitchen gives you a platform to "experiment with how to cook different things and try out produce that may be new to you." Not only is it important



*Photos courtesy of Elizabeth Berry*

that upper-classmen with kitchens have access to produce on campus, especially if they cannot get it off campus, but it is also equally important to provide students with readily available resources to experiment with cooking. Kirk believes "there are little things that the college can do" and installing kitchens is something that would go a long way. While students should take more advantage of the resources they already have, such as the kitchens in Unity and Earth House, there could be improvements in culinary resources on campus. Kirk mentioned establishing cooking or baking nights in the coffee shops or revitalizing the abandoned industrial kitchen in Knowlton as two possible solutions to this problem.

Cooking is not just about nourishment, but also creates a sense of community between students. Bounds says that "cooking and eating together is... a great way to build relationships with people in your residence hall." If students come to these farmers' markets they will not only have access to healthy food grown on campus, but also the chance to meet

other students, strike up conversations, and exchange tips and tricks about cooking on campus. However, improving the culinary resources on campus will only succeed through student pressure. Thus, for the sake of the Sprout Garden markets and having fresh food available on campus, as well as promoting healthier eating habits, I implore students to consider if they are content with our current food resources and begin to take advantage of what we have now, as well as discover and openly make suggestions on what could be improved. •

## EPA

CONTINUED FROM PAGE 10

Scott Pruitt claims that his redirection of the EPA is meant to advocate for an EPA that is not centered around activist discussion. The fact of the matter is that the EPA's agenda is no longer dictated by science, but is now being used as a political tool.

I find it particularly frightening that the EPA claims one of its main goals is to "teach people about the environment," and to further "publish information." The information produced by the EPA simply cannot be complete or fully accurate without the voices of climate scientists. The implications are immense for denying scientists the ability to study and speak out about not only the well-being of our environment, but the effect of issues such as pollution, rising temperatures, and poor water quality on humans. Beyond that, what does this censorship by our administration show about our legitimacy as a country based on reason and science? Will this encourage or discourage other countries from undergoing international relations with our country? How do we respond? •





# Harvey Weinstein

CONTINUED FROM PAGE 8

ter, Dylan Farrow, when she was a small child), the Polanski petition convinced me that Hollywood was toxic. No matter how much I loved film and television, I knew I could never really work in an industry populated by countless sexual predators whose behavior ran unchecked and without penalty. Casey Affleck won an oscar for best actor weeks after being accused of sexual harassment. Director Bryan Singer's "X-Men: Days of Future Past" grossed \$747.9 million a few months after actor Michael Egan III came forward with a civil suit against Singer accusing him of sexual assault at the age of fifteen. These types of incidents get attention for a while, and then they fade away, especially after the accused attains a professional success. I will say that, so far, the Weinstein scandal feels different.

Instead of attempting to brush the accusations under the rug, numerous institutions in Hollywood have officially and unofficially condemned Weinstein. BAFTA, the Academy of Motion Picture Arts and Sciences, and the Producer's Guild of America have all expelled Weinstein from their ranks, and his production company, Weinstein Co., led by his brother, has fired him. In addition, as Hibberd wrote in his article, "women who went on the record to accuse Weinstein were not dismissed and shamed for breaking their silence but, if anything, were widely praised for their

bravery." While Weinstein has denied all allegations of nonconsensual sex, the usual practice of shaming victims has not taken effect in this case in the same way it has in countless other situations.

Many people have spoken out, and many are asking for reform. Actress Alyssa Milano, another accuser of Weinstein's, called attention to #Metoo (which was begun by a black woman named Tarana Burke in 2007); a social media campaign wherein any woman can post #metoo to indicate that they too have experienced sexual harassment or assault without going into further detail about their experiences, unless they want to. The number of women tweeting and posting #metoo has come as a shock to many men, both famous and not, but has been widely regarded as unsurprising by many women.

In addition to those condemning Weinstein's actions, Quentin Tarantino, noted director (films include "Pulp Fiction," "Inglourious Basterds" [sic], and "The Hateful Eight"), has admitted that he "knew enough to do more than [he] did," about Weinstein's behavior. He went on to explain that his former girlfriend, Mira Sorvino, disclosed incidents to him. When Weinstein stopped harassing Sorvino after Tarantino made it clear that he and she were dating, Tarantino determined that there was nothing more he needed to do. Weinstein has worked with Tarantino since helping to produce his first feature film, "Reservoir Dogs,"

and has often been one of Tarantino's greatest champions. Tarantino is the first man to admit that he knew enough about Weinstein's behavior but did nothing, and I appreciate his admittance of guilt, as so many other people who almost certainly knew have maintained that they were shocked at the news. That being said, Tarantino is not risking much now that he is an established enough director to make movies without Weinstein's help.

Since the accusations against Weinstein came to light, dozens of prominent figures in entertainment and media have been outed as sexual predators, despite Woody Allen's pathetic and ignorant plea to the industry that this not become a "witch hunt." Allen is terrified of being held accountable for his actions, but what's really terrifying is that he only just now

feels like he needs to be worried. The list of accused includes director James Toback, political journalist Mark Halperin, Amazon Studios head Roy Price (who recently resigned his position), and most recently, celebrated actors Dustin Hoffman and Kevin Spacey. Again, it does feel different to me this time; it seems like some change might actually happen and some justice might actually come, but I still have reservations.

Kevin Spacey, a close friend of the previously mentioned Bryan Singer, has been accused of sexual harassment and assault by several young men in Hollywood, including actor Anthony Rapp, who claims Spacey attacked him when he was only fourteen years old. As a result of these allegations, Netflix has suspended production of Spacey's show, *House of Cards*. This is not, however, a particularly devastating move for Netflix, as the outlet has stated that it was planning to end *House of Cards* after one more season anyway. *House of Cards* is very, very popular, and has been nominated for and won several awards (including acting Golden Globes for Spacey and his co-star Robin Wright), and I imagine that many people will be upset and angry that the show may not return and that they won't get a final resolution for the story. My fear is that people will be mostly unwilling to sacrifice their favorite films, TV shows, media outlets etc. in order to condemn sexual violence.

A large part of the reason that so many men before Weinstein have been pardoned by public opinion is the supposed quality of their art. Woody Allen, Roman Polanski, and Bryan Singer have all directed immensely popular films that have done well critically, financially, or both. I think part of the reason it's so easy for people to condemn Weinstein is because he's a producer, not a person directly associated with the artistic product. Will people really stop watching Kevin Spacey and Dustin Hoffman on screen? What about the actors and directors who are sure to be accused in the coming months? I think if people stop supporting Kevin Spacey, it will be in large part due to the fact that he is a gay man and that his accuser was a boy at the time of the attack, not just because he is a sexual predator. While Spacey's identity does not at all lessen the severity of the crime, it does have an effect on societal reaction.

I grapple with balancing my understanding of institutionalized and normalized discrimination and my love of film and television, because so much of what is portrayed is problematic. But I have a no-tolerance policy for actors, directors, and producers who have histories of sexual and/or physical violence. It seems like a no-brainer to me, but rape culture is deeply seated in our society, and as I've gotten older I've realized that many people don't see it the way that I do. An especially hard blow came with the election of a known predator to our country's highest office. An *LA Times* reporter named Lorraine Ali wrote that "ironically it was Trump's win, a victory that seemed to signal it would be another generation before anyone took claims of sexual assault seriously, that's set the stage for the downfall of Weinstein, and the other media untouchables who've gone down since Trump went up," and I hope her assertion is correct. I hope that people, mostly men, will finally be held accountable for the way that they traumatize and dehumanize others, but I'm not optimistic that anything will really change. I'll continue to read *Entertainment Weekly*, though, and try to use my limited power as a consumer to make a difference in the industry that produces some of my favorite things. •

## Negligence Toward Puerto Rico

CONTINUED FROM PAGE 10

generators provided by American agencies.

Diverting productions to other countries has left hundreds of workers without an income in the aftermath of the storm. Jeff Rosner, a supervisor of pharmacy contracting and purchasing in a Cleveland clinic, said: "I am fearful that this is not the end of the shortage—it may only be the beginning." Thus job loss in Puerto Rico—where the current unemployment rate of 11% unemployment is 2 ½ times greater than that on the U.S. mainland—could continue to grow. Job loss is not restricted to medical factory employees. Around the territory, the effects of Hurricane Maria are being felt in nearly every facet of life. Because students cannot make it to school, for example, teachers are unable to teach. On plantations, workers are unable to work because farmland has been ravaged by the storm.

The lack of urgency in the performance of US forces acknowledges the hierarchical value system in American politics. Aid arrived in Texas and Florida with more efficiency than in Puerto Rico, as Texas received aid before Hurricane Harvey hit, and Florida got help four days after Hur-

ricane Irma. In Puerto Rico, aid arrived 2 weeks after Maria. In the interest of maintaining positive relations with voting states, distributing aid to represented states proved beneficial to the current political administration. As Puerto Rican citizens do not contribute in American electoral voting, standing benefits for distributing swift and sufficient aid are less directly apparent, making Puerto Rico a lower priority than mainland states. Instead Puerto Rico is marginalized, excluded from the English-speaking eurocentric ideals of the common American and oppressed under the colonizing restraints of US powers. These restraints work to limit educational fundings and increase poverty rates. Moreover, the high industrial lifestyle of the U.S. accounts for ¼ of greenhouses gases emitted in the Earth's atmosphere. From 1980-2012, temperatures in the Atlantic Ocean have doubled and, as result, hurricanes have become more violent and intense. U.S. emissions of greenhouse gases largely affect small islands and territories unable to carry out rapid restructuring after storms. But the Trump Administration has taken a clear stance on climate change, so it seems there is no need to throw any more legitimate situations "out of whack." •

## Kent Monkman

CONTINUED FROM FRONT

ity, and colonialism. She can be seen in heels and full headdress painting a naked European cowboy in a painting entitled “Artist and Model” or in red lipstick as a nurse in a film depicting the death of modernity.

Though Monkman’s work is often funny, his art is extremely powerful and relevant to the mistreatment of Native Americans even now in 2017. As Monkman put it, “Every place in North America was indigenous land... and Indigenous People still live there often in violence or poverty, but the culture still exists.” He furthered, “Colonialism is still alive and well in our country and it plays itself out daily.”

This brings me to Conn’s role in the fight for Indigenous Peoples’ lands, culture, education, and support. Though Conn has made strides by observing Indigenous Peoples’ Day rather than Columbus Day and

bringing in artists like Monkman to highlight the injustices that Native Americans face, the College’s support is tainted with hypocrisy.

Currently, the only way for students to get cash on campus is through the Citizens Bank ATM in Cro. Yet protests over the ethics of the banking giant’s financial investments have rocked the nation from Providence, RI, where Citizens Bank is based, to Washington, D.C., to our own New London. On March 2, 2017, three members of the environmental group, The FANG Collective, chained themselves to the front doors of the local Citizens Bank with bicycle locks and were ultimately charged with disorderly conduct and vandalism.

The FANG Collective, as well as other protest organizations such as Shame on Citizens, are united in the mission to uncover Citizens Bank’s loan history. According to the FANG Collective, Citizens Bank was part of a consortium of financial in-

stitutions that collectively provided \$2.5 billion of funding to Sunoco Logistics; Citizens made up \$72.5 million of this loan. The piece of this puzzle that is concerning is that Sunoco Logistics, a Philadelphia based business, is a subsidiary of Energy Transfer Partners of Dallas. Yes, the same company that is building the Dakota Access Pipeline, the Trans-Pecos Pipeline in Texas, the Mariner East Pipeline in Pennsylvania and the Bayou Bridge Pipeline in Louisiana.

We have all heard the cries from the Standing Rock Sioux Reservation in North Dakota; this protest speaks to the massive injustice perpetrated by Citizens Bank as well as the hypocrisy associated with Conn’s support of the bank. These pipelines are threatening sacred Native American lands. Monkman explained the way that Native American culture has been ignored and erased: “We didn’t want to forget our languages. We didn’t want to

forget our culture. We didn’t want to forget where we’re from.” Colonialism has taken enough from Indigenous Peoples. We live and work on stolen lands.

Christopher Soars, Community Learning Coordinator at Conn, first highlighted this contradiction at a CC Divest meeting in mid-October at which President Bergeron; Vice President for Finance and Administration, Rich Madonna; Mayor Passero of New London; and Director of Sustainability at Conn, Margaret Bounds, were all present. CC Divest, a student run club on campus, aims to encourage Conn’s divestment from fossil fuels and other unethical investments.

Soars spoke passionately about his concern regarding Citizens Bank’s support of pipelines, “It’s heart wrenching, it’s heartbreaking. They [Native Americans] are still human beings.” He continued by describing Conn’s relationship

with Citizens Bank: “It goes 100% against what CC Divest stands for.” Rich Madonna stated that “we are exploring next steps” and that students who do not support Citizens Bank can choose to use other forms of payment on campus, such as Camel Cash.

I urge that our next steps as a college be immediate and substantial. November is National Native American Heritage Month. Native American people have been lied to, stolen from and cheated and yet still they stand. Still, they produce art that evokes powerful emotion. Still they sing out and speak out against the injustices committed. Conn claims support, but I argue that we need more. An ATM associated with a bank that has helped further fund the systematic oppression of Indigenous Peoples should not greet those that enter Cro. We must support causes with both words and wallets. •

## Local Students Thank *Voice* Staff with Art



The College Voice staff recently went to New London’s Regional Multicultural Magnet School to work with former Voice managing editor and current RMMS student-teacher Sarah Rose Gruszecki’s fourth-grade class on writing personal narrative. Voice staff acted as writing mentors, and the class thanked us with original artwork. Take a look at these paintings by New London students!





# College Hosts Historical Poetics Symposium

JENNIFER SKOGLUND  
OPINIONS EDITOR

This last Friday and Saturday, I had the pleasure of attending the Historical Poetics Symposium, hosted here on campus in the Chu Room. From Nov. 2 to 4, nearly 50 academics, including graduate students from across the U.S., from the U.K., and from Australia, came together to present their research and discuss exactly what "historical poetics" is. Alongside the conference's discussions, the website [historicalpoetics.com](http://historicalpoetics.com) particularly illuminates the aims of those working in the field: "Historical poetics is a way of working through various ideas about poetry: what it is, how to read it, and how these ideas have changed over time. These are theoretical as well as historical questions, especially in the nineteenth century, a period of rapid development of historicisms, prosodic systems, and the global spread of English."

Since a 2002 conference on "The Traffic in Poems," the group has been "dedicated to individual and collaborative critical explorations of Anglophone poetry from the long nineteenth century, considered in a transatlantic and broadly comparative framework." Those interested in historical poetics are interested in questions like: "What are we talking about when we talk about poetry? What were poets and readers thinking about when they thought about poetry in 1801? In 1833? In 1854? In 1896? In 1952? In 2015?"

Friday's panels included "Genres Big and Small," "Big 18th Century Questions," a discussion on "Comparative Approaches," and a seminar on Toru Dutt, an Indian poet who wrote in English and French. Favorite presentations included Alok Yadov of George Mason University's "Eighteenth Century Versions of Historical Poetics," on the diachronic and synchronic modes of historical analysis, Dana Murphy of the University of California at Irvine's "Phyllis Wheatley After Lyricization," on the historicization and appropriation of Phyllis Wheatley's poetry, and Suvir Kaul of UPenn's keynote address, "Apostrophe as a Theory of History," on the limits of personification and narrative address.

Saturday's panels included "Genres Big & Small, Part Two," "Eighteenth- and Nineteenth-Century American Poetry," a roundtable discussion on "Print and the Histories of Reading," and Virginia Jackson's keynote "Slow Poetics," which took up and responded to questions of narrative address and the relationship of genre and form. One of the more creative research projects presented Saturday was Brad Pasanek of the University of Virginia's linguistic investigation into poetics, entitled "Ten Low Words (or Fewer), Millions of Dull Lines." Pasanek identified nouns and adjectives which did not fit easily into metrical lines and verse, and using computational analysis, found thousands of possible combinations and analogously hundreds of poems which had employed these very combinations, displaying the versatility and flexibility of verse.

Throughout the conference, questions about terminology and the value of different modes of historical analysis abounded. What, exactly, was lyrici-

zation? (a set of print and pedagogical practices that collapsed the variety of poetic genres into lyric as a synonym for poetry, according to Jackson) And is it a bad thing? (Jackson seemed mystified by the hostility in this charge.) How slow, how ethically slow, can those working in the field of historical poetics really go, given institutional pressures and parameters? And how to move forward through the past?

I spoke to Jeff Strabone, Associate Professor of English at our College and organizer of the conference, about his intentions for organizing and hosting the symposium at Connecticut College. "The symposium brought together scholars of

eighteenth- and nineteenth-century poetry to discuss cutting-edge research and new directions in the field. Many Conn students got to see their first academic conference. It's a great opportunity to see professors at work in their capacity as research scholars," Strabone said. I certainly enjoyed attending my first academic conference.

For more information on historical poetics, the reading group and the research, check out [historicalpoetics.com](http://historicalpoetics.com), or [historicalpoetics.org](http://historicalpoetics.org).

## The Arborist

LAUREN BARETTA  
OPINIONS EDITOR

Sharp bark bloodies toes,  
callused palm grasps model fire truck  
stolen from brother.

Dead dog guarding tree is crying sap.  
Soon there will be enough to sail  
umbrella ship.

But dead dog owner prefers to hide  
among branches,  
red and maple scented clubhouse.

Little boy turned mother kisses  
weather cracked trunk,  
shoos ants. You'll be alright.

Sunset yellows and reds give way to  
dark blues and white stars.  
Little boy races Moon home.

Sky releases thunder and buckets.  
Bluebirds nested in upper leaves  
shield young from rain. •

### CROSSWORD KEY

S	L	E	D	S	A	T	S				
S	T	A	G	E	U	S	E	S	S	P	A
S	U	N	G	L	A	S	S	E	S	T	A
N	N	E			S	P	U	N		M	A
					P	E	M	A		E	R
			H	A	M		N	E	G	A	R
P	R	E	T	E	N	D		E	L	I	E
L	A	R	V	A	E				U	N	E
O	N	E		T	A	J		E	M	O	T
			P	R	I	S	M		S	A	L
		R	B	I		M	P	E	G		
	M	O	R	E		L	E	R	R		L
	O	B	I		B	U	R	G	E	R	K
	W	E	E		A	C	R	E		O	O

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# *Blade Runner 2049* Released in a Dystopia Where Good Movies Fail

EMIR KULLUK  
STAFF WRITER

It has been 35 years since the release of the original *Blade Runner*, directed by Ridley Scott and starring Harrison Ford. However the fanbase for the film still thrives on, growing more and more as time passes by. The prayers of those demanding a sequel, a continuation that expands on the universe of *Blade Runner*, have been answered. With Ridley Scott coming back on board as Executive Producer and Denis Villeneuve, the director of critically acclaimed films such as *Arrival* and *Sicario*, taking the helm, *Blade Runner 2049* was released a couple of weeks ago. After watching the film, it is apparent that *Blade Runner 2049* is a masterpiece and one of the best sequels to a popular franchise to date, rivaling *Star Wars: Empire Strikes Back*, the sequel to *Star Wars: A New Hope*.

The film focuses on Officer K played by Ryan Gosling, who is simultaneously a Replicant, an android built to suit human requirements, and a *Blade Runner*, an officer who hunts down replicants. It all begins with Officer K taking out a particular Replicant who was involved with important Replicant business. Slowly pulling on the string found during this arrest, Officer K starts to discover more and more regarding the Replicants that go all the way back to the previous *Blade Runner*, Deckard, played by Harrison Ford. This discovery puts Officer K on an entirely different path, a path that he wasn't fated to follow. While following Officer K as he continues his detective work, the audience also gets a view on how he lives, what he does in his spare time, and what Earth looks like in the year 2049. The film focuses on the state of California, which in 2049 is crowded, loud, dark, and filled with holograms advertising familiar products. Earth is marked by violence, since the only authority is the LA Police Department, which is not able to control everything.

*Blade Runner 2049* offers a stunning example of modern filmmaking. The movie uses particular color schemes present settings and code their atmospheres, and the film's serious tone is not disturbed by bathos, meaning it evades a common problem in the booming

superhero movie genre. The storyline questions what it means to be human as well as and presents the issues within human nature that causes its destruction, and the film's artful composition frames every scene like a well-taken picture. All this is accompanied by a minimalist, well-composed soundtrack by Hans Zimmer and Benjamin Wallfisch. The entire movie is a delight to watch and take in. Denis Villeneuve managed to replicate atmosphere present of the original *Blade Runner* and further improved on it by slightly increasing the pacing. The film also respects the original film's open-ended conclusions, inviting viewers to question possible outcomes rather than giving clear or definite answers.

As stated before, one notable aspect of the film is its use of color. It captures the outskirts of California in harsh whites, while portraying city streets in bleak, dark shots, and contrasting this against the orange tones of Las Vegas and the disturbing yellows and oranges of the old Tyrell Corporation building. Color gives a personality to each of these locales, telling a story even before Officer K steps into each place. The world of the movie is alive and breathing, but it also has a past, as it makes historical references the original *Blade Runner*.

While I found *Blade Runner 2049*

compelling and beautifully crafted, I hold two key criticisms of the movie: first, its used of time and pacing—even though the director tried to improve on this from the original—and second, the inclusion of specific scenes that were not essential to the movie. The pacing of the film slows down to an extent which

at times prompts the viewer to become disconnected from the action, as it slows down enough that it feels as if the plot has ceased advancing, making the viewer confused about what is happening on screen. This issue was present with the original *Blade Runner*, so it could be said that Denis Villeneuve paced the film to pay homage to the original, but I don't consider this

aspect of the film worthy of homage. This contributes to the film's extensive runtime, as at 2 hours and 44 minutes, *Blade Runner 2049* becomes a hassle to watch at some points. There are some scenes which extend and add more detail to the world of the film, especially the scenes between Officer K and Joi, Officer K's digital love interest. Even though I personally enjoyed these scenes as they added more to the film's appeal, their addition does not further the plot and may feel useless to some viewers, extending the runtime to an unwanted length.

Overall, *Blade Runner 2049* is a mas-

terpiece, and Denis Villeneuve should be applauded for his work. His attention to detail, the focus on cinematography and storytelling through visuals, the actors' performances, the homage to the original *Blade Runner*, and the questions being posed regarding humanity and the world we live in that are relevant today and will be relevant in the future, all make *Blade Runner 2049* a must watch.

However, despite all of the positive reviews surrounding the movie, it looks like it is not going to be able to rake in a profit to support another film and satisfy the studio. With a production budget of \$185 million, and a projected box office earning (both domestic and international) of \$198 million, *Blade Runner 2049* is underperforming to everybody's surprise. This might be due to the lack in marketing and the studio's emphatic trust in the popularity of the product, which actually has a pretty niche audience. However, there is certainly more to the film's underperformance than that. Less-than-expected popularity may be due to the changing habits and demands of the viewer. In an era during which information comes and goes at an unprecedented rate, when people have less and less time, and when action movies and superhero movies have fast pacing and are ridden with CGI, people do not seem to be interested in movies that are slow-paced, lengthy, and try to engage the audience rather than pacify them.

One concern that movie critics and people within the movie industry have regarding this shift in habits is that there will only be a very narrow set of movies, all with pretty similar aspects: they will be big-budget, action oriented, fast-paced, mindless blockbusters. This change in the movies being released will ignore the niches, and result in a fatigue, causing the Hollywood ecosystem harm, and contributing to the Hollywood Bubble.

If you want to be entranced by the world created in *Blade Runner 2049*, I definitely recommend that you go see it. Even if it is not your regular preference, I'd recommend that you go see it anyways. This exploration will benefit both the viewer and will support the creation of a healthy variety of movies in Hollywood. •



Photo courtesy of bladerunner.com



# *Aroundtown* Expresses Love in Dance

JAMES MURRAY  
ARTS EDITOR

"Today, love is dividing...all around and just out of reach."

Tumultuous emotion spilled out of every dancer's fluid and graceful movement last Saturday night under the intense orange glow of strategically-placed lighting. David Dorfman's *Aroundtown* premiered at Connecticut College in Palmer Hall last week, taking form as an Onstage performance put on by the College. The performance was both deeply emotional and uniquely personal, as almost every individual dancer performed an original monologue or solo that was woven effectively and purposefully into the show.

The setting of the show is meant to be a public space, and a goal of the work, as explained by Liz Delize '13, is that "hopefully it gets [us] thinking about how we relate to one another every day." These people are coming together by bumping into one another while grappling with love, misogyny, hate, nostalgia, and fear. The dancers often moved as a group throughout the show and their interactions were all about "non-sexualized intimacy" and closeness as Dorfman described it. One of the dancers described how they wanted to convey support, solidarity and relationships. They expressed this by phys-

ically lifting and balancing one another, a frequent occurrence in the show's movements.

The aesthetics and style of the show effectively supported the message, and they did so without distracting from the physical, lyrical, and musical talents of the performers. Most performers wore loose fitting, simple, elegant garments in soft orange, brown and black. They were shades and styles that played off of a sometimes harsh and unforgiving stage light array that illuminated their movements. It was an effective dichotomy that I interpreted as being representative of love and care between members of a community facing up to harsh and ugly realities that they face everyday including hate, division, loss, and issues of discrimination.

The music periodically shifted from harsh and cacophonous to melodic and soothing. The movements and monologues of the dancers reflected the music, in that the more poignant, personal, and upsetting or angry stories were buttressed by clashing cymbals, uneven and unexpected dramatic sounds. One that stuck out in particular to me was a deeply personal and emotional performance by Simon Thomas-Train. The piece started out with Thomas-Train being carried around the stage horizontally, supported by the hands and arms of his fellow dancers. The image super-

imposed on the wall behind him was an idyllic, roughshod drawing of a church in front of mountains. Thomas-Train launched into a beautifully worded story of playing outside the church with his younger brother, invoking a deep sense of nostalgia, happiness, and longing. He described in detail the enjoyment and love that he found in this place and what it meant to him personally. Slow, soft, music touched off of each of his words. His fellow dancers brought him around the room at his direction, and at times lifted him high into the air which were often correlated with moments of euphoria for Thomas-Train, ostensibly grasping at the best and brightest of those memories. However, as the seen progressed, emotions of confu-



Photos courtesy of David Dorfman Dance via Facebook

sion, anxiety, and ambivalence came through in his words. He started to repeat the phrase, "I wanna be around but only if you're around." As he repeated the phrase it took on a more stressful tone and he started to resist when the performers whisked him around the stage. The memories seemed to be turning on our storyteller, as he realized that this place meant so much to him and was so special because of the people with whom he had shared it. It seemed as though the thought of returning or even imagining the place without this person was too much for him to bear. To me, it spoke of the complexity and importance of close relationships between individuals and how for better or for worse they often define our relationship with a place. It can be unsettling to reflect on the tragically fleeting nature of these experiences that only live on as memories. That being said, Simon Thomas-Train also performed more than one light hearted, amusing piece that centered around a joke, one involving whale sounds (which one audience member noted was particularly well-executed).

Other particularly captivating per-

formances included those of Jasmine Hearn and Kendra Portier. Hearn's was an account of being catcalled while walking down the street, its affects on her, and the various different responses that one can have to this situation. These turned into a cadence, as each member of the company, at the direction of Hearn, "got low, got around, smiled, hid and fought." This portion of the show involving the other dancers followed a powerful and commanding soliloquy by Hearn in which she described her different responses to being catcalled and displayed a range of emotions from dismissive ambivalence to outright anger and forthright defiance.

In sum, the piece was an undeniably exquisite physical and verbal expression of the complexities of love's manifestation in relationships between people and the environment in which they live. As the piece is described on Dorfman's website, "*Aroundtown* is a kinetic poem that examines the varied, unique, and sometimes divided notions of LOVE—its meaning, purpose and platform." It's safe to say that *Aroundtown* delivered this and so much more. •

