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# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

## Life at Conn Before Co-ed

MORGAN MACCIONE  
STAFF WRITER

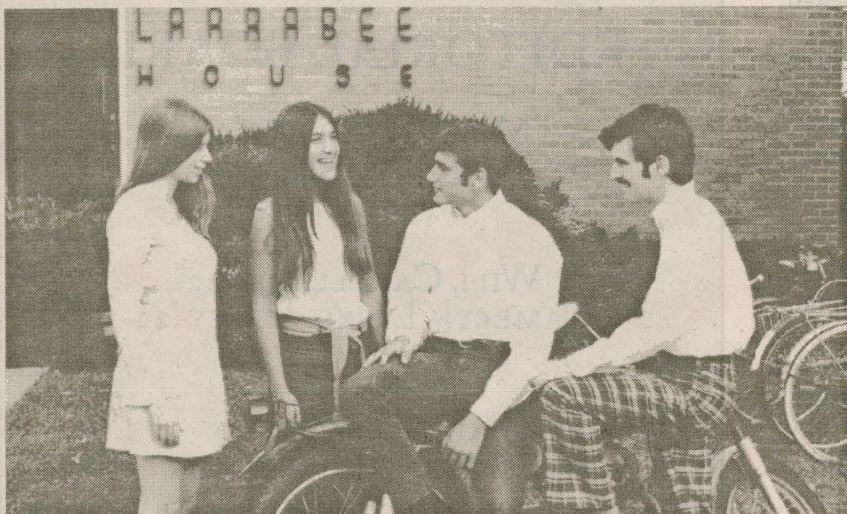


Photo courtesy of the Connecticut College Linda Lear Center

Fifty years ago in 1969, Connecticut College went co-ed. On Nov. 21, 2019, Rodi York '66 and Laurie Cameron '69 spoke about this transitional time at Conn in an "Alumni Panel Discussion on Co-Education," which was hosted by Professor Trina Learned's First Year Seminar titled "Past, Present, and Future @ CT College." York was an art history major and loves museums. She worked at Mystic Seaport for 35 years and has been retired for 10 years now. After graduating from Conn, Cameron went to graduate school at Columbia University and went on to be a modern dancer in New York City. She taught dance at Conn for a bit before going to teach at Pomona College, and finally at the Naval War College in Newport, Rhode Island.

York shared some "rules" that were established at the college during her time as a student: no cars were allowed until second-semester senior year, no students were permitted to go to Bank Street, and students were required to attend monthly chapel services. Although not all students were religious, there was a noticeable religious presence on campus. The chaplains were influential in bringing students together in non-denominational meetings to discuss current events and issues. Students took comprehensive final exams after winter break (could you even imagine?), and exams were pass/fail. If you failed, then you could not graduate. The chapel bell would ring if a whole class passed their

CONTINUED ON PAGE 6

## College Life on *Her Campus*

SOPHIA ANGELE-KUEHN  
EDITOR-IN-CHIEF

On a rainy Friday afternoon in November in Coffee Grounds, I sat down with Hanna Bobrowicz '20. Sporting Madewell jeans and a thrifted wool ski jacket, she chatted about how her academic work intersects with her passion in female-centered narratives. She's writing a History Honors Thesis, helping direct the Women's Power Initiative (WEI), and serving as the Co-Campus Correspondent for the online publication *Her Campus* at Conn Coll. She is a history major, theater minor, and in the Peace and Conflict Pathway. On campus you can see her working as a receptionist at the Writing Center or leading a tour group.

**That's a lot of different interests — is there a way in which you connect all of them? Do they play into your thesis too?**

Kind of. I came into Conn really interested in the intersections between social justice, history, and performance. That's where WEI comes in — that's an actual performance connected to social justice. *Her Campus* I joined on a whim. I was attracted to the pink banner, the seniors seemed very nice, and I signed up. I honestly thought that I was gonna quit after the first semester, and I just didn't. And then I became Campus Correspondent with my Co-Correspondent Vivi [Ascensio] my sophomore year. I was like, "Well I can't quit now!" We officially took over the spring of sophomore year, and I've been the Campus Correspondent ever since!

**So what do your roles involve?**

Vivi and I are basically in charge of communicating with our larger advisor — *Her Campus* is a national network, and there are chapters on different campuses. So we are responsible for meeting all the article deadlines that we have. We have five article deadlines a week, and then different social media postings, so we're kind of in charge of getting people to meet those deadlines and then communicating with higher-ups ... And we also run all the weekly meetings, and we try to inspire the writers and do different writing [and] creative exercises, or talk, and get people excited to come, and invested.

**How often do you meet?**

We meet once a week. We meet every Sunday in the Smith common room, at 7:30, if anyone wants to come! We just meet and go over the articles that we've published that week, and we shout out to the people who wrote them. We start out by talking about issues that are happening on campus and then try to see if that generates an article idea. We had course registration this past week, so we did a group article where we wrote our favorite class

CONTINUED ON PAGE 8

### IN THIS ISSUE

TUESDAY, DECEMBER 10, 2019

#### NEWS

Grace Amato and Grace Rathbun comment on the 16 Days Campaign event held in Ruane's Den on page 9.

#### NEWS

Lucas Siegel follows the political strife in Bolivia after Evo Morales' election on page 5.

#### OPINIONS

Sohan Mewada reviews his experience eating at Paul's Pasta Shop in Groton, CT on page 13.

#### ARTS

Lucie Engelhart explores Kanye's mix of pop culture and religion in his latest album *Jesus is King* on page 10.

# Goodbye, Hello

ELIZABETH BERRY  
ARTS EDITOR

In honor of the new year and those camels traveling abroad next semester, here is a farewell to the fall semester in preparation for what is to come. As the wise Sharpay Evans once said, "It's out with the old and in with the new."

1. Goodbye poke bowls filled with questionable seaweed salad and tuna most likely not procured from the same waters the Oyster Club uses.
2. Goodbye clumps of damp hair equivalent in size to Coffee Closet's chocolate chip cookies. My showers will be boring without you.
3. Speaking of which, goodbye to the Walk-In at Ruane's Den where we pretend we go to a hip school in New York City much more crunchy-granola than Conn.
4. Goodbye brown-haired boy who I have convinced myself will profess his love for me at the stroke of midnight at Festivus.
5. Goodbye peanut butter which is either more runny than the Thames River or more dense than that Foucault reading you did Sophomore year, depending on what time of the day you go to Harris.
6. Goodbye geese poop — the bottoms of my sneakers and boots will miss you.
7. Goodbye loud first-years who have helped me find the beauty in ear plugs. For that, I thank you.
8. Goodbye roasted (vegan) sweet potatoes from Harris — you are the light of my week, the warmth to my soul. Without you, I only eat limp spinach for dinner.
9. Goodbye radiator, which makes submarine-like noises in the evening so that I act out *The Hunt for Red October* and contemplate joining Wig & Candle.
10. Goodbye various sweaty limbs at the Winches and Ridges. I know we had a connection during that one song last week, but it's over. It's not you, it's me and my personal bubble which you continue to pop when "your song" comes on. I know, Lizzo is great.
11. Goodbye JA Dining Hall — I will miss your focaccia and sourdough bread which reminds me what happiness is when I look down at my ARC calendar filled with assignments due next week.
12. Goodbye third floor of Shain. If you find my soul over break, please FedEx it to me.
13. Goodbye "Today at Conn" emails. Oh, wait. I will probably still be getting those abroad.
14. Goodbye eduroam — thank you for connecting with me even when the Connections curriculum doesn't.
15. Goodbye mysterious shower stain #57, I hope you carry no strains of diseases and are simply a new Herbal Essence shampoo.
16. Goodbye MOBROC and Acapella concerts — you make me feel that being a groupie after I graduate wouldn't be such a bad thing. Also, thank you for letting me rebrand Forever 21 crop tops and add *Glee* to my Netflix watch list (respectively).
17. Goodbye Scuds and N2O shows. Will I ever laugh abroad?
18. Goodbye various sporting events I pretend to understand, but sit there frozen in fear due to my experiences from middle school gym class. \*shivers\*
19. Goodbye camels, faculty, and staff who usually smile back at me on Tempel Green, depending on the day.
20. Hello Shirley Parson, please respond to my latest email about my visa.

Cheers to the Roaring Twenties! •

## 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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## The Wolves Play Review

JIMMY CORK  
STAFF WRITER

The play *The Wolves* tells the story of an intramural women's soccer team and the personal baggage each character brings onto the field. Nearly every scene of the play occurs during warm-ups prior to a game, depicting conversations that range from a philosophical conversation involving the Khmer Rouge, to intimate arguments regarding family and friends. These sequences feel all the more authentic due to the incredible set that was created for the play, which includes a green turf field at the center with audience seating wrapping around it, giving the small Tansill Theater the feel of a grand indoor stadium. Bright orange benches on both sides of the green and exit doors designed to appear as porta-potties give the audience a further sense of immersion. Despite the impressive art direction, this play would not work if the actresses did not shine. Fortunately, the women at the center of this play deliver phenomenal performances all around that perfectly convey the pain, joy, and inner-turmoil that their characters experience throughout the play. Caroline Ruggiano, Naomi Miller, Isabelle Stanton, Julia Toto, Sarah Sugg, Wylie McCann, Katherine Hurst, Mia Barbuto, Clare Peyton, and Julianna Goldfluss all bring their characters to life, making me excited for future theater productions at Conn. •



Photo courtesy of Connecticut College Theater Facebook

## Connecticut's Rising Suns

MILES HAMBURG  
NEWS EDITOR

In mid-October, the Connecticut Sun beat the Los Angeles Sparks 84-75 in an exciting first game of the WNBA semifinals. Thanks to Ken Colombe '20 who was interning with the Sun, Conn students were able to attend two home playoff games free of charge. My friends and I pounced on the opportunity with about two-three dozen other Conn students. The Sun eventually swept the series against the Sparks and went on to play a very competitive five games against the Washington Mystics for the WNBA Championship. My friends and I also paid for tickets to watch the Sun's second home game against the Mystics in the WNBA finals. It was an elimination game, the Sun were down 2-1 and my friends and I had developed a burning passion for WNBA basketball in a quick three weeks. At the semifinals game, Conn students quickly established their fan favorites, and in the days leading up to Game 4 of the finals we talked about how forward Jonquel Jones, who led the league in rebounds in 2017, was a force to be reckoned with in the paint, and how Courtney Williams was essentially a walking bucket. We were certified Sun fans, fully ready to commit to becoming super-fans after graduation if they won the elimination game we were attending and then the championship.

True, we were bandwagoners. There's no doubt about it. But we weren't delusional; the Sun were going to have to match up with Elena Delle Donne, the 2019 WNBA MVP who just had a legendary 50-40-90 (50% field goals, 40% 3-point shooting and 90% free throws in one season) season. We worried she was going to really flex her muscles as a shooting maestro and ruin the Sun's, and our, hopes for WNBA glory.

It might seem funny that four dudes are so passionate about WNBA basketball, but the truth is, it's good basketball. And we're fans of the game. In her second MVP season Elena Delle Donne became the first woman to join the 50-40-90 club; in 74 seasons of NBA basketball only eight men have achieved the feat. At the end of the day we were rooting for the home team, but we were also rooting for the best players on the floor, and in turn the success of the league.

But don't take my word for it. Ken Colombe '20 interned with the organization through their championship run. When I spoke to him it was clear that he was grateful for his time with the Sun and impressed with the caliber of basketball he witnessed on the hardwood at the Mohegan Sun Arena in Uncasville, CT. Ken told me that, "working in the WNBA was an amazing experience. The women in the league are incredible athletes and players so it was surreal seeing them play everyday. [They play] some of the best basketball in the world." And if you won't take Ken's word for it, maybe NBA star Bradley Beal can help you change your mind.

In a *Players' Tribune* article called *Masks On* that Beal penned mid-way through the WNBA championship, he reflected on learning basketball from his mother, and championed the phrase "basketball is basketball." He talked about how eventual Finals-MVP Emma Meesseman was in "Playoff Emma!" mode and even compared her to an NBA player with a similar style of game. In fact, Beal is such a genuine fan of the WNBA (see the adage "game respects game") that he not only attended the Washington Mystics home games in the finals, but he also works out with one of their players, Kristi Toliver, who is a Washington Wizards assistant coach during her off season. Toliver, Beal says, has one of the sharpest basketball minds he's ever encountered, and that he relishes the opportunity to work with her and perfect his game. "I'm a much better player for having gotten to work with Kristi, no doubt," he writes.

So Ken, Bradley Beal, my friends, and I all agree that the WNBA is full of extra talented cerebral players. We agree that the price of attendance is well worth the product they put on the floor is a good product. So why aren't these women receiving the same spectacular contracts that their male counterparts in the NBA are getting?

Beal doesn't dance around the question: "these women need to get paid." Neither does Ken: "It is high level basketball and I think once people see that, [the WNBA] will garner the interest it deserves." I'd put it bluntly: these women are not treated like they are actually good basketball players in a country that massively rewards good basketball players — but they also play in a league that's still emerging.

Ken points out that the WNBA needs to grow in popularity for this change to happen. In an article in the Spanish newspaper *Marca*, two-time NBA champion Pau Gasol expressed similar sentiments: "Women's sports must be paid in conditions similar to men's, but ... women's competitions must be able to generate more so that their central players can be rewarded. In the NBA ... Salaries were very low in the 1980s. Magic [Johnson], a legend of the NBA, earned a million dollars per season. Since then they began to build a league." The truth is, even though the WNBA features seriously talented players, it is an emerging league, having only been around for 22 seasons.

In 2018, when the WNBA was in its 21st season, total league attendance reached 1,574,078, with an average attendance of 7,716 fans. It took the NBA 26 seasons to average crowds that large. The NBA has had decades to spend billions of dollars to grow its fan base both in the US and internationally, and it has paid off wonderfully. The league makes billions of dollars in profit every season, and in turn the players receive about 50% of the league's revenue through their salaries,

## Is *Think.Do.Lead* President Bergeron's Legacy?

SHAY ALBERTSON  
STAFF WRITER



Photo courtesy of the Connecticut College website

President Bergeron opens her podcast *Think.Do.Lead.* by expressing how its aim is to inspire campus dialogues and contribute to the “rich conversation that is happening every day on our campus.”

“It’s one thing to write an article about something, but to talk with alumni about their life paths... this was less a feature about Connecticut College alumni but the creative thinking about what the graduates do,” President Bergeron explained. “Think.Do.Lead.” was a slogan that emerged in Bergeron’s first semester at Conn, when she was already thinking about Connections, general education, and what it encourages people to do, “Think.Do.Lead” became another way to have a conversation with our alumni about the importance of the liberal arts.

President Bergeron described her experience speaking with several of the prolific individuals featured in her podcast, many of whom are recognized on the “difference wall” on the first floor of Fanning: David Housler ‘75, Lizbeth Scott ‘80, and Blanche Boyd, the Roman and Tatiana Weller Professor of English and Writer-in-Residence at the College. During each 45 minute podcast, Bergeron brings the “insights into where creative ideas come from,” to life.

With the implementation of new technology and the help of Jim McNeish, Director of the Elizabeth Gilbert Fortune Recording Studio, where President Bergeron has already recorded several conversations, she was given the tools to galvanize such intimate conversations.

President Bergeron described recording in the studio with her guests as “having what feels like a cocoon of a conversation.” McNeish teaches courses in recording technology and helps with the recording. With a “little editing on the tracks,” Bergeron said, “the conversations have been so fluent ... [and]

sounding the way it did in the moment.” A portable microphone allowed her to take her podcast on the road, as well. Each interview features a different alumni. For instance, Bergeron takes the podcast on the road in Episode 11 and 12, noting two rewarding experiences: her interview with Blanche Boyd in front of a live audience in New York, and her interview with Peter Som ‘93 in his Greenwich Village. Bergeron also emphasized the deeply stimulating discussion that emerged from her live episode with Susan Froshauer ‘74, David Haussler ‘75, and Lynn Cooley ‘76. The “enthusiastic presence of David,” Bergeron said, as someone who had the “distinction of having led the team that sequenced the first human genome,” was inspiring. As someone who cares a great deal about Connecticut College, the panel discussion that he participated in explored the journey he took to solving a puzzle on human DNA, and he also took steps to ensure that such information was not private data.

Bergeron was very welcoming of audience involvement, and even noted a “very impressive first-year student” who asked a question during her discussion with Haussler. The “intimate and intense conversation” that emerged during her conversation with Blanche Boyd came with a “very full audience, a lot of her [Blanche’s] fans ... New York based writers, and other kinds of artists,” and Bergeron enjoyed having a diverse audience and tributes from devoted students.

Lisbeth Scott ‘80, a Los Angeles based singer/composer featured on over 150 television shows and films (including *Shrek*, *The Chronicles of Narnia*, and the HBO series *True Blood*), played musical examples from her repertoire with President Bergeron in Episode 7. Bergeron stated that Scott is “the voice of many many soundtracks of movies you’ve probably heard.” Scott describes how she grew up, how music impacted her life, and how she creates music to match visuals.

To Bergeron’s listeners, Scott advises that “it is those who have a unique voice that rise above the rest.” Bergeron noted that this message is particularly impactful coming from someone who never studied voice, yet has written music in an ancient language found only in Western Syria— a “true liberal arts project,” Bergeron adds. Steven Spielberg called Scott’s voice the “voice of atonement for all of humanity” during her work on music for the film *Munich*.

On creating the podcast itself, Bergeron states, “The creative process that’s most significant is the one beforehand, it’s the preparation... I actually spend a lot of time thinking about what those questions are and what order to ask those questions... what might be the narrative arc and will it actually allow the person to tell a story.” In order to understand the trajectory of each of her guests’ careers, Bergeron states that she executes a fair amount of research before sitting down to record the podcast.

Bergeron’s podcast is available on several platforms, such as Podbean, Twitter, Instagram, Facebook, and the College website, although it is unclear how far the

podcast reaches. On the aggregate, those numbers don’t get compiled. However, President Bergeron did state that it was to her surprise that the most downloaded podcast was her interview with Sarah Reicman ‘01. In her interview with Reicman, Bergeron stated that she was “surprised by how vibrant it turned out to be because she was such an amazing thinker and doer... a wonderfully accomplished and wonderfully humble person.”

President Bergeron and Reicman explored why chemistry is important today, in a conversation that discussed molecular solutions to some of the most pressing environmental issues. For Bergeron, Reicman’s response is “the most incredible liberal arts answer” and led her to be “very hopeful” about environmental solutions.

“We’re an earbud culture, aren’t we?” President Bergeron asked. She went further to state: “I kind of love this phenomenon.” While video and video culture has been obsessive, there is something that is focusing about listening to a podcast. “You can’t really do it in a distracted way... there is something that can be essentially distracting about video that makes you not listen as much,” Bergeron said. Podcasts, she says, call into question a long way of listening. Having noticed the way that newspaper journalism is already branching out through different media channels, President Bergeron sees podcasts as inherently important: “it’s something that is collectible, that you can go back to.”

While President Bergeron plans to maintain her attention to alumni and their journeys, she is interested in having students discuss with her what they are doing as well. This year, President Bergeron plans to engage in discussions with Fletcher Previn ‘00, Chief Information Office of IBM, Emily Callahan Hazlewood ‘11, a Forbes 30 under 30 energy sector recipient and co-founder of Rigs to Reef, Jonathan McBride ‘92, Chief of White House Personnel under the Obama Administration and head of Global Diversity and Inclusion at Black Rock, as well as others who work in the renewable power and professional art industries.

“Traveling, meeting so many alumni, created these lives on purpose,” Bergeron asserted.

“A podcast about our alumni ... this is an incredible opportunity to meet somebody in a form that allows you to see into their personality, the decisions they made,” she concluded. Furthermore, this is “an opportunity for them to have a conversation, too.”

*Think.Do.Lead.* is nothing short of an extension of the many wonderful connections that are found on the Connecticut College campus. There is a real, fundamental connection and partnership between the graduates of the College and the students that cultivates rewarding work. President Bergeron’s *Think.Do.Lead.* is a profile of the institution as a whole, a reflection on the interactions, professional and social, that occur on the campus and throughout the alumni network, a reflection of the way that institutional leadership on campus shares itself with a community far greater than its comfortable turf. •

## An Analysis of the Coup d'etat in Bolivia

LUCAS SIEGEL  
CONTRIBUTOR

On Oct. 20, 2019, Evo Morales was elected president of Bolivia for a fourth time, defeating the runner-up, former president of the centrist Civic Community (CC) party, Carlos Mesa. As the leader of the Movement for Socialism (MAS), a Leftist Bolivian political party which had held power since 2006, Morales oversaw sweeping reforms to redistribute the wealth of the country — long concentrated in the hands of a wealthy white ruling class — to its Indigenous majority, who represent over 60% of the country's population.

Although his popularity among poor, rural, and Indigenous Bolivians is unrivaled, Morales and his government have not been without their critics, mostly stemming from the country's urban middle and upper classes. Many of Morales' critics on the Right have pointed to the abolition of term limits under his government in 2017, which occurred in 2017 when Bolivia's Plurinational Constitutional Tribunal declared the two-term limit of Bolivia's constitution to be a violation of the international American Convention on Human Rights, as evidence of an authoritarian streak in Morales' governance. It was criticisms such as these which added legitimacy to the protests which broke out in Bolivia after the CC alleged that Morales had falsified the results of the election to avoid a run-off vote.

A key leader of the protest movement which emerged in Bolivia following Morales' re-election was Luis Fernando Camacho. A multi-millionaire named in the Panama Papers, Camacho got his start as a leader of the Santa Cruz Youth Union, a Far-Right paramilitary group notorious for racist violence. While the Far-Right in support of by Camacho did not make up the entirety of the protest movement, they were responsible for a variety of high profile actions, including the Nov. 7 kidnapping and public humiliation of the MAS-affiliated Indigenous mayor of a small town in the Cochabamba province.

In response to the accusation by CC and the protests that followed, Morales agreed to an audit of the election by the Organization of American States, a Washington, D.C., based organization which, though ostensibly a neutral monitor of electoral legitimacy, has long served as a cudgel by the U.S. and its Latin American allies against Leftist governments viewed as a threat to U.S. hegemony in the region.

On Nov. 10, the OAS claimed to have found irregularities in the vote count of Bolivia's election, although they were unable to demonstrate evidence of fraud. Nonetheless, as the increasingly violent protests backed by segments of the country's police forces raged on, Morales agreed to a second vote. The opposition had been granted what they wanted: a chance to defeat Morales' supposedly authoritarian government through free and fair elections.

Less than a day later, Morales and other key members of his government fled the country for asylum in Mexico. The military had stepped in, asking Morales to step down in a coup d'etat. Oddly enough, few, if any, mainstream U.S. news outlets reported it as such, preferring to say that Morales 'resigned after protests,' a technical truth which does as much to obfuscate reality as a lie.

On Nov. 11, Jeanine Áñez, a previously obscure senator and member of the minor Democrat Social Movement party, unilaterally declared herself interim president, and was immediately recognized as such by the governments of the U.S., Canada, and Brazil. She stood out by entering the presidential residence carrying a comically oversized Bible, declaring that "[t]he Bible has returned to the palace." This, combined with since-deleted Tweets openly mocking Bolivia's "Indians" for their "Satanic" rituals, left little doubt on her stance towards Bolivia's Indigenous majority.

While the U.S. media fawned over Áñez for her alleged restoration of democracy in Bolivia, she embarked on a variety of sweeping policy shifts unusual for an interim presidency, the constitutional duty of which should theoretically only be to organize elections within 90 days. She broke off diplomatic relationships with the Leftist governments of Venezuela and Cuba, and unceremoniously deported over 700 Cuban doctors from the country. Most drastically of all, she declared that any actions taken by the police and armed forces in suppressing resistance to the new government of Bolivia would face no legal consequences, effectively giving the armed representatives of the state the license to murder at will.

Soon after Morales' departure, new protests swept the country, this time stemming from Bolivia's mostly rural and Indigenous lower classes, the traditional support base of MAS, and the group which has most benefited from its policies. The protests were not only over the ouster of MAS, but also the clear anti-Indigenous stance of the interim government. In fact, the cabinet Áñez had appointed

did not contain a single Indigenous person, and police were filmed removing and burning the wiphala (Indigenous flag) from their uniforms.

Áñez's government responded with violence and terror, murdering dozens of protestors and injuring hundreds more in the days following the coup. In addition, her government began the process of hunting down and arresting MAS members and Left-Wing journalists on charges of 'sedition', despite MAS still having a 2/3 majority in Bolivia's Congress.

For observers familiar with the history of Right-Wing coups in Latin America, the behavior of Bolivia's new government should be unsurprising. The violent repression of popular protests, the crackdown on Leftist elements of society, the nationalist and religious rhetoric are not unusual for Latin American coup regimes, from Somoza in Nicaragua to Pinochet in Chile. Another element that each of these governments had in common, however, was support from the United States. For students at Connecticut College, the tragic events unfolding in Bolivia might seem far off, irrelevant to our daily lives. But we should all be concerned about the overthrow of a democratically elected government in a region where popular rule has constantly been undermined by the very country in which we live. More than that, we should be aware of the fact that we directly benefit from the coup in Bolivia.

Right-Wing coups have historically meant large scale privatization and extraction of natural resources for the benefit of U.S. corporate interests. Bolivia contains 70% of the world's lithium deposits. In the days leading up to and directly after the coup, the stock value of Tesla, a company which manufactures electric cars which run on lithium batteries, skyrocketed. Not only electric cars, but also the phones, computers, and other electronic devices we use on a daily basis, are made with lithium extracted from Bolivia. For the Bolivians protesting against the new government, this coup represents a threat to day-to-day existence. But for U.S. tech companies, it represents an investment. And every one of us owns a piece of the stock. •



Photo courtesy of The Washington Post

## Life at "Connecticut College for Women"

CONTINUED FROM FRONT PAGE

exams. For freshman and sophomore year, there was a requirement to take some form of physical education. The options included archery, fencing, swimming, and "pre-ski," which entailed walking and jogging in the arboretum. Cro was used as the athletic center and all students were required to pass a swim test prior to meeting their physical education requirement. Students wore skirts to dinner, which was a sit-down setting, where you were served a single plate of food. On Fridays, however, you could wear slacks or jeans because it was a more casual buffet-style dinner. Apparently, the most memorable dish was "Mystery Mocha," which is some kind of chocolate-y dessert. Intriguing, right? Students had to sign-out to go downtown and had to be back by 11 pm, unless you went to a mixer.

At the time, the transition to co-education seemed to be the thing to do. Both Brown University and Yale University had "Co-Education Weeks" in the late 1960s, eventually going co-ed in 1971\* and 1969, respectively. It was a time during which much attention was paid to "leadership and the advancement of women," which the administration at Conn spoke of often.

Not all of the students were thrilled about Conn going co-ed. Some wanted to be at an all-women's college, but others felt that it was more realistic to have men as peers at the college because women would work alongside men in their careers. Going co-ed also created a more "casual" atmosphere for dating and relationships. Before Conn admitted men, many women would take trains to go on a date with men from other schools. During this time, visiting men were allowed in student's rooms on Sundays between 1 o'clock pm and 5 o'clock pm. They were signed into the building and the bedroom door was required to remain open.

Cameron and York discussed some of the most memorable historical moments that occurred during their time as students at Conn. In 1963, the USS Thresher, the naval nuclear-powered submarine, went missing. It was reported that 16 officers, 96 enlisted men, and 17 civilian technicians were on the submarine (according to Naval History and Heritage Command). The sadness of the event was felt greatly on campus because of the College's proximity to the Naval Base in Groton. Later that same year, on Nov. 22,

President John F. Kennedy was killed. York recalled being able to hear radios reporting the news anywhere you went on campus that day. Betty Friedan released *The Feminine Mystique* in 1963, which was a particularly notable at an all women's college. In 1964, The Beatles appeared on the Ed Sullivan Show. Residents all gathered in their living rooms to watch the band's debut televised performance in the U.S. When the Vietnam War began, the campus was active in protesting and promoting awareness. The Conn-Census student newspaper protested the war, and students and faculty alike participated in demonstrations. One chemistry professor taught about chemical warfare in class and even protested with students by occupying the main entrance of the college on Mohegan Avenue. York also mentioned the *Griswold v. Connecticut* case, which went before the Supreme Court in 1965, resulting in the ruling that Connecticut's ban of contraceptives for married couples violated the right to marital privacy.

To talk on the phone, you would have to wait for other residents to be done on the one or two landline phones available in the house. Papers were handwritten or typewritten. There were not quite as many washing machines. In fact, your sheets would be washed for you — and if you didn't put the sheets outside of your door to be washed, then you were fined \$10. Adjusting to contemporary inflation, that is just short of \$70. Pretty steep!

The living rooms (common room) were a lively scene in the 60's. Cameron and York recalled that there was a house mother in the "complex" and that some residence halls may have had "junior advisors." The living rooms fostered a communal environment in which the residents, from all four class years, would get together to play bridge and smoke. It was customary to gather in the living room after dinner. Sometimes residents would play a tune for their housemates on the piano. Every Wednesday evening, tea and cookies were delivered to the living rooms. This gathering encouraged students to take a break from their work and to engage socially with their friends and peers.

Though the college is today still predominantly women (62%), the social scene that Cameron and York reminisced about has changed. We do not have weekly tea and the common rooms are used for study, if at all. Is this the result of the change in demographics or simply the passing of time, or maybe both? •

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# THE COLLEGE VOICE

HOME NEWS OPINIONS ARTS SPORTS EDITORIALS STAFF CONTACT

"New Year, New Voice"  
Release date tonight (Dec. 10)

# Rachel Stewart Comments on Annual Security Report

JIMMY CORK  
STAFF WRITER

## CRIME STATISTICS TABLES

### RESIDENCE HALLS AND STUDENT HOUSING CRIME STATISTICS

CALENDAR YEAR->	2016	2017	2018
Murder (Non-Negligent Manslaughter)	0	0	0
Negligent Manslaughter	0	0	0
Rape	6	6	3
Fondling	2	0	0
Incest	0	0	0
Statutory Rape	0	0	0
Robbery	0	0	0
Aggravated Assault	1	0	0
Burglary	7	5	5
Motor Vehicle Theft	0	0	0
Arson	0	0	0

*Screenshot courtesy of Connecticut College Campus Safety*

This fall, The Department of Campus Safety published its “Annual Security Report and Crime Statistics”.

As seen on the chart above, which appears on page 65 of the report found on Camel Web; the only crimes that have been consistently reported on campus the past few years are burglary and rape. Below is an excerpt from the report that defines what is considered rape, as well as other sex-related crimes:

- Sexual Assault: An offense that meets the definition of rape, fondling, incest, or statutory rape as used in the FBI’s Uniform Crime Reporting (UCR) program. Per the National Incident-Based Reporting System User Manual from the FBI UCR Program, a sex offense is “any sexual act directed against another person, without the consent of the victim, including instances where the victim is incapable of giving consent.”
- Rape is defined as the penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim.
- Fondling is defined as the touching of the private parts of another person for the purposes of sexual gratification, without the consent of the victim, including instances where the victim is incapable of giving consent because of his/her age or because of his/her temporary or permanent mental incapacity.
- Incest is defined as sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by law.
- Statutory Rape is defined as sexual intercourse with a person who is under the statutory age of consent.

I contacted Rachel Stewart, Director of the Office of Sexual Violence Prevention and Advocacy at Connecticut College, to break down the significance of the numbers shown in the report.

**Q: How do you believe the number of sexual violence-related crimes on the report compares to the total number of unreported sexual violence-related crimes that occurred within the same timespan?**

A: We know that nationally, sexual violence-related crimes are among the most underreported. That’s why the College will be conducting a campus climate survey in spring 2020 about sexual violence and gender-based misconduct.

This survey will be anonymous and campus-wide, so it will help us gain a clearer picture of how students are being affected by sexual violence, without relying on formal reports. The survey is a follow-up to a similar one conducted by the College in 2015.

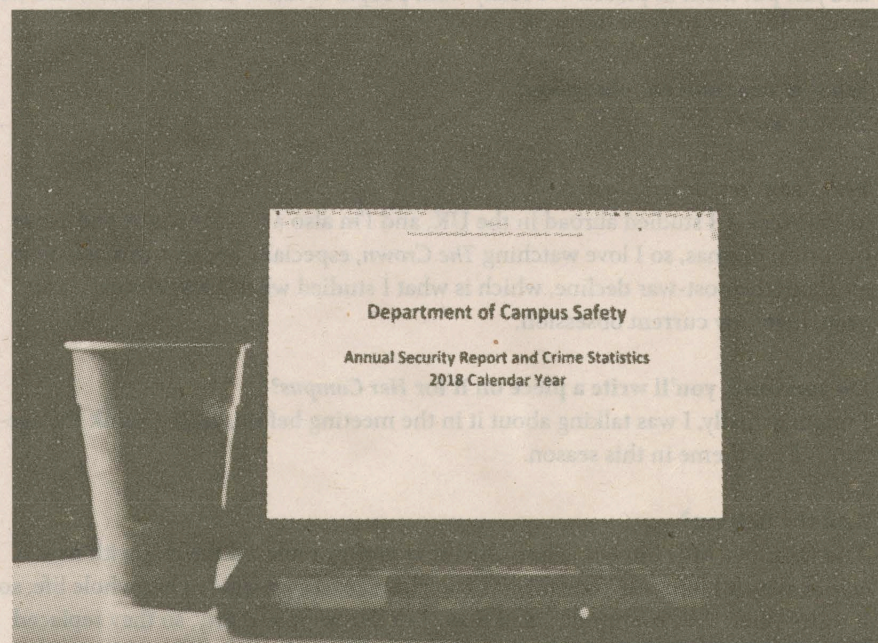
**Q: What is the process that sees these crimes get reported and how does it work differently from the reporting of other crimes?**

A: Under the Clery Act, there are certain categories of students and employees on college campuses that are considered Campus Security Authorities (CSAs), who have federally mandated responsibilities to report crimes that are shared with them. This not only includes Title IX and Campus Safety personnel, but also the staff who work in the Student Engagement Group, such as REAL and DIEI staff. If a CSA hears about a crime that is covered under the Clery Act, they are obligated to report it, and it is included in our Annual Security report. This report only covers crimes that occur on our campus. Crimes that affect students outside of campus, such as downtown New London, are not counted in the Security Report.

**Q: How do you feel we as a community can work towards seeing these numbers lowered over future years?**

A: The health, welfare, and safety of the entire campus community is our highest priority at Connecticut College. In addition to our investigative process, we are committed to educating the campus community about creating a safe and inclusive culture where we support one another. Conn has also participated in Green Dot, a national violence prevention program, since 2010, and we serve as a national model among colleges and universities.

As a community, we should recognize that ending sexual violence takes a commitment from all of us. One of the Green Dot mottos is “no one has to do everything, but everyone has to do something.” I would also encourage ongoing conversations about sexual violence and its effects, as doing so reminds all of us that these issues are very important. •



*Photo courtesy of Long Tu*



## Her Campus: Female Empowerment on College Campuses

CONTINUED FROM FRONT PAGE

we've taken at Conn. That way if students don't know what to take, they have this resource. We were also talking about layering in New England, and so we wrote an article about that.

### So it sounds like *Her Campus* is a mix of personal life at university but also fashion?

It's basically a lifestyle blog — think *Refinery29*-ish. And it's really just about college life from a female perspective. So it's really kind of a blank canvas, because that could mean anything. A lot of our writers like to write about beauty and lifestyle, I'm definitely more political, so I'm writing about social issues. It can also be more investigative journalism, but then we've also published poems before — so we always say we publish anything.

### Why do you think it's important that Conn has *Her Campus*?

It's important because we have a lot of different ways to get information. We have *The Voice*, we have *TheLOOK* magazine, but we don't have an outlet that talks about being a college female on campus, and just writing lifestyle articles from that point of view. And it's something that people can use as a resource when they're transferring or incoming freshmen. A lot of people at our club fair was like, "Yeah, I Googled Connecticut College and *Her Campus* is what came up." So they really get a sense of what life is like, but then also in terms of current students, if they need any sort of advice online, like what to eat at Harris, or what kind of classes to take, or if they're staying on campus for Thanksgiving — things like that, those big college changes and transitions. It's nice to read things about people who are also going through them, and so you feel like you're less alone in life.

### Is there then anything that you still want to improve with *Her Campus*, or do you have any future ideas or plans?

Oh yeah, for sure. So *Her Campus* is a really small club, and a lot of people don't know us know us. We're really trying to be like *The College Voice*, *TheLOOK*, *Cadenza*, *Her Campus*. Because it's a digital space, it's less tangible, so it's not like when people see *The Voice* or *TheLOOK* in a coffee shop. So something that we're trying to do next semester is [print] posters of different articles we've published and just put them in places. We really want people to know about us more, and we would also love to grow our writership.

### What is your current obsession?

*The Crown!*

### Because you studied abroad... ?

Yeah, because I studied abroad in the UK, and I'm also a history major and I love historical dramas, so I love watching *The Crown*, especially because this season is all about the post-war decline, which is what I studied when I was abroad ... So yeah, that's my current obsession.

### Do you think you'll write a piece on it for *Her Campus*?

I might actually, I was talking about it in the meeting before, yeah, I think the ageism is a big theme in this season.

### And the fashion?

And fashion a little bit, but less so. This season they replaced the cast with new actors, which I honestly thought was cool, because it's a biopic of her whole life, so it starts when she's twenty-five, and now she's like forty and fifty, so they replaced her with Olivia Coleman who's a lot older than Claire Foy, who played her in the first two seasons. And so it's about her getting older, and the monarchy. And the monarchy was also in crisis in the 1960s as well. So yeah, I think that I might write an article about that!

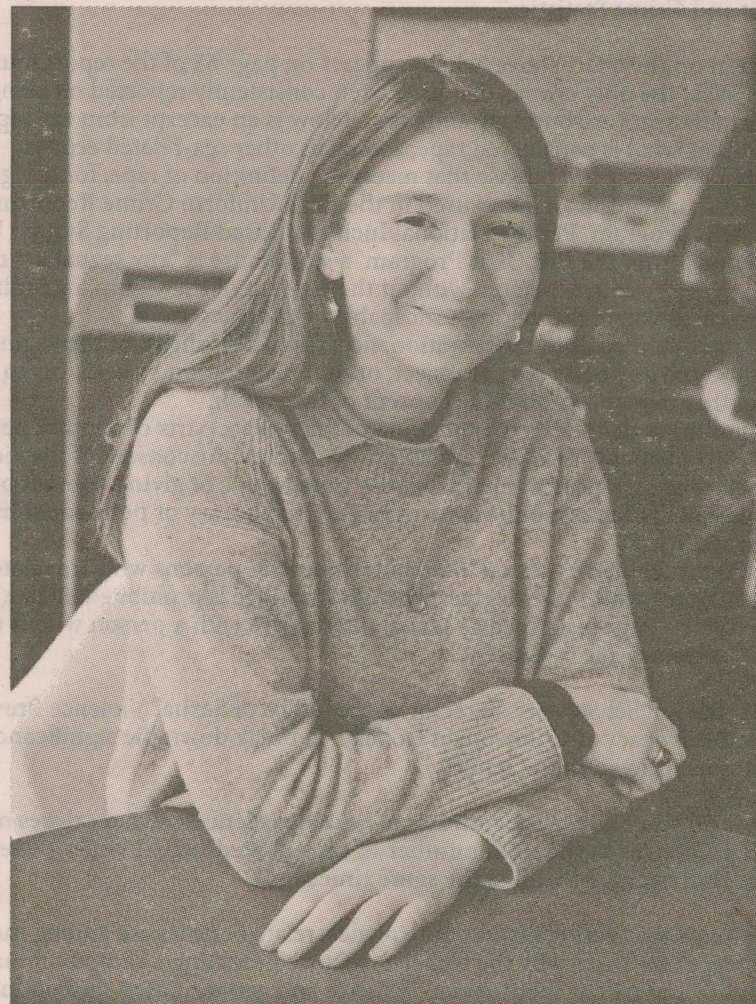
### So what's it like writing an honors thesis while also juggling *Her Campus*, and also WEI and the Writing Center? Do you have any tips?

I think the trick to writing the thesis is to be consistent. I think that's kind of key for all academic work. It's way easier to spread your work out than to do it all at once, so I think sitting down and just writing three pages a day will just really help your life. Especially for a History Honors Thesis, where there's a lot of pages. And just make a plan, have a planner, and always have time to unwind so you can be productive.

### And with *Her Campus*, does that ever clash?

So yeah, sometimes it's challenging to meet article deadlines and academic deadlines. I always want my writing to be good across the board, so let's say if I'm writing an article, sometimes I worry that it's a bit rushed, because I have this really important paper due. But, you know, it's something you make priority for your hobbies, because you want your work to be good. And you should enjoy it! So sometimes it is different kinds of writing. I'm like, "Oh, I'm going to write about what to do when it's a snow day on campus," which is so different writing about Irish funerary traditions, which is what my thesis is on.

\*Be sure to check out the latest articles on <https://www.hercampus.com/school/conn-coll>, and to see an interview by Hanna Bobrowicz with your co-editor-in-chief Sophia Angele-Kuehn. •



Hanna Bobrowicz. Photo courtesy of Sophia Angele-Kuehn

## GSIS Class Organizes Conn Coll's 16 Days Campaign

GRACE AMATO AND GRACE RATHBUN  
MANAGING EDITOR AND CONTRIBUTOR

The 16 Days Campaign is an annual international campaign dedicated to combating gender-based violence around the world. By bridging the gap between the International Day for the Elimination of Violence Against Women on Nov. 25 and Human Rights Day on Dec. 10 with 16 days of activism and advocacy, it reinforces the idea that women's rights are human rights. The campaign was started in 1991 by the Center for Women's Global Leadership (CWGL) based at Rutgers University in New Jersey and has since become a largely social-media-based movement. Each year there is a different theme, with this year focusing on the ratification of the International Labor Organization's Convention 190 and Recommendation 206, which are dedicated to addressing gender-based violence and harassment in the world of work. These instruments were officially adopted by the United Nations just this year, and now member states must ratify them in order for them to take effect. Hashtags for this year's campaign include #RatifyILO190, #AllWomenWork, and #MyWorkMatters.

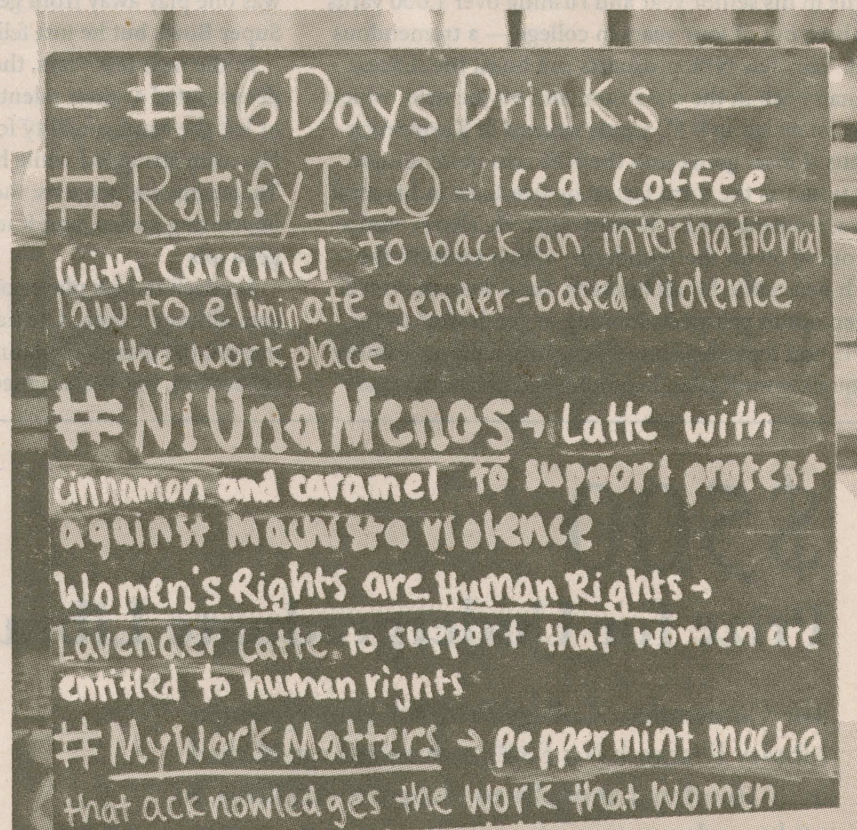
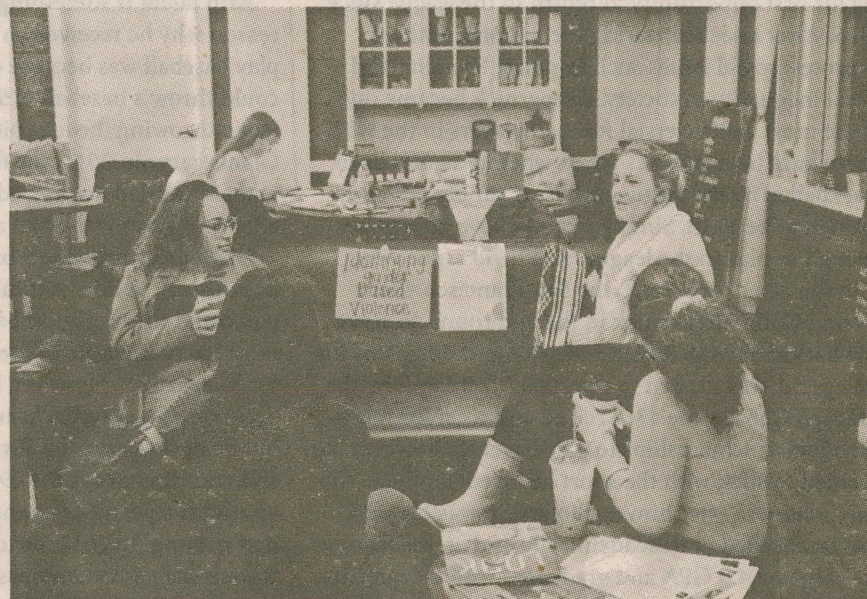
Not only have these hashtags and ideas spread throughout the world of Twitter, Instagram, and Facebook, but the campaign has actually been brought to life by students on our very own campus. Members of the Transnational Women's Movements class in the Gender, Sexuality, and Intersectional Studies (GSIS) department, taught by Professor Rotramel, worked together to raise awareness about gender-based violence in the world of work and what can be done about it. Students wrote several articles on various topics pertaining to the 16 Days Campaign and published them on their own blog (visit <https://cctwm.blogspot.com> to read). They also had drinks in campus coffee shops named after hashtags and slogans, with brightly-colored signage to present relevant information.

The culmination of the class's efforts was the event they hosted in Ruane's Den on Tuesday night. Purple flyers with orange polka dots, representing the colors associated with the campaign, were posted around campus advertising an open tab and a game of Kahoot (two things that most Conn students find hard to resist) dedicated to discussion on gender-based violence. The students adopted a grassroots-style consciousness-raising approach to the event. For the first half hour, those attending the event walked around to different stations where they talked with members of the class about different elements of the campaign and the issues that it sets out to address. After being informed by their peers, the group finally played the much-anticipated Kahoot quiz. Although no one had a perfect score, everyone played with high spirits and eager-to-learn attitudes. Finally, everyone was split into three groups, in which they engaged in a discussion, led by Transnational Women's Movement class members, around gender-based violence and how the themes addressed in the campaign apply to the Conn community.

The class aimed to focus the discussion around the campaign's connection to Conn so it did not come off as inaccessible or abstract. Instead, they examined not only this year's theme but also wanted to raise awareness and create conversation around the root causes of gender-based violence. One example brought up in the discussion was how rape culture is perpetuated on campus through gendered stereotypes and expectations around sex. Another topic of the debrief was the power structures that exist on campus between students and professors, tenured faculty and non-tenure faculty and based on race, gender and sexuality. Overall, the conversation allowed participants to relate to the campaign better and work through the complex social issues it deals with.

The students of Transnational Women's Movements hope that this event inspires other members of the Conn community to participate in the campaign. To raise awareness, you can use the hashtags associated with the campaign: #AllWomenWork #RatifyILO190 #MyWorkMatters #NiUnaMenos. You can put pressure on Congress and your state representatives to improve laws surrounding domestic violence and funds for supportive programs for survivors. You can also add the National Domestic Violence Hotline (1-800-799-SAFE) into your phone in case someone you know needs it one day. To gain new perspectives on the issue, you can host a movie night that features movies that deal with issues of domestic violence, control, and power. In support of victims of domestic violence, you can donate items and gift cards to

survivors' centers. There are a lot of items that survivors of domestic violence cannot take with them when they leave. Additionally, you can volunteer with centers that support survivors and their families. It's also important to pay attention to your and your friend's words. Change your language and refrain from using negative gendered phrases. •



Photos courtesy of Grace Amato

## Colin Kaepernick: Was He Blackballed?

DAMIAN RAPTOPOULOS  
STAFF WRITER

Colin Kaepernick, the former San Francisco 49ers quarterback and political activist, worked out for seven NFL teams on Nov. 18, marking his first opportunity to return to the league since 2016. After kneeling during the national anthem to protest social issues such as police brutality and racial inequality in society, Kaepernick became one of the most controversial football players in the NFL. There have been debates about whether he has been blackballed by the league or if he is simply not good enough to be a QB. Simply put, I believe he is good enough to play in the league, and I will argue why.

In the 2011 NFL Draft, the San Francisco 49ers drafted Colin Kaepernick in the 2nd round to serve as a backup for QB Alex Smith. Before even attending college, he was drafted in the 2009 MLB Draft by the Chicago Cubs in the 43rd round and received multiple offers of scholarships to play baseball; however, he decided to stick with the sport he loved: football. The only school to offer him a scholarship was Nevada, and he excelled both academically and on the field. He earned a 4.0 GPA and graduated with a degree in business management while passing for over 3,000 yards in his senior year and rushing over 1,000 yards in three out of four years in college — a tremendous feat. Very few NFL prospects can boast the success he had both in the classroom and on the field, which ultimately led to NFL teams interest in Kaepernick.

His skillset going into the NFL was quite unique. He timed as the third fastest quarterback in his draft class, running a 4.53 40 yard dash. He also scored a 38 out of 50 on the Wonderlic, which ranks in the 98th percentile for all humans. Each year, the test is given out to prospects looking to get drafted to the NFL, and teams use it to help gauge a player's ability to quickly understand complicated playbooks and

defensive formations. If there is one thing teams love when it comes to quarterbacks, it's the velocity at which they throw the ball.

How fast could he throw it?

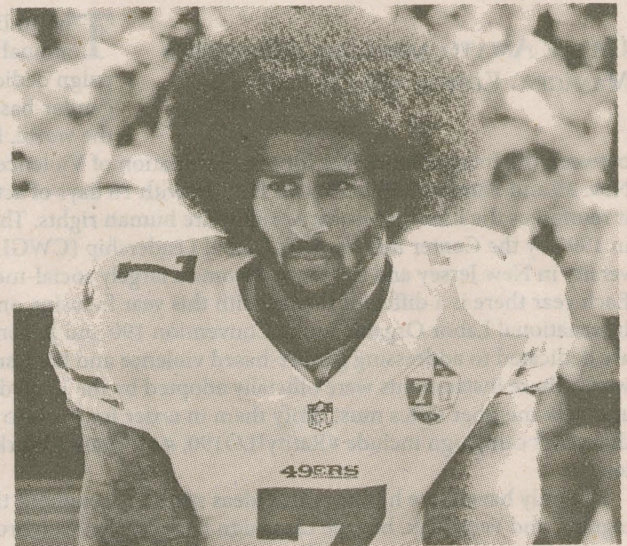
Pretty fast. Actually, really fast.

Arm talent is something Kaepernick boasts. The reason why he received so many scholarships to play baseball was because of his arm strength. He could throw a baseball at 94 miles per hour, and when throwing the first pitch at a San Francisco Giants game in 2013, the football player who, at the time, had not played baseball for 7 years, effortlessly threw the ball at 87 mph.

Obviously, throwing a baseball does not translate directly to how you throw a football. But if you could throw a good ball in baseball, it will most likely translate to football. This held true for Kaepernick. However, he was not the most accurate of quarterbacks in college or the NFL, but he never had to be. Greg Roman, the offensive coordinator for the 49ers, designed the offense around Kaepernick's strengths: throwing the ball far and rushing. In 2012, he lost in the Super Bowl to the Ravens after some impressive performances in the playoffs and help from his terrific defense. In 2013, he was one play away from getting the 49ers back to the Super Bowl, but he just fell short.

In the next few years, the team around him deteriorated as their talented players either retired or left the team, a reality for most successful teams. His team struggled while he battled with injuries. Then came his protests, the media outburst, the fans boycotting games, and Kaepernick not being able to get a job.

He declined his player option in the 2017 off-season, although even if he had accepted the player option, the team still planned to cut him. In the 2017 off-season, the 49ers signed a new coach and were



Colin Kaepernick. Photo courtesy of wthr.com

looking for a fresh start with a new quarterback. Kaepernick fully recovered from his three surgeries, and continued to work out to stay in shape. His agents continued to contact NFL teams that could be interested.

Still no job.

You can see the arm talent in his latest workout — it's still there. In the correct system, with coaches who would design their offense to the strengths of their players, he could continue to have a successful career in the NFL. If we want facts, these are the facts about his football career and his talent. If we want facts about his decision to kneel for the national anthem, it was allowed, but not encouraged, by NFL teams. If we are pointing out things any individual is allowed to do within the word of his contract and not the abilities on the football field, what does that make Colin Kaepernick?

Blackballed. •

# \$500

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## Connecticut's Rising Suns

CONTINUED FROM PAGE 3

according to David Berri, Professor of Economics at Southern Utah University. The WNBA is in its nascent stages, and it has the economic makeup of an expanding league. Not all 12 teams regularly turn a profit, and in turn the league is not nearly as profitable as the NBA, but that's not a reason for the players to only be earning 22% of the WNBA's revenue, according to Berri's data.

The WNBA is underpaying its players. The maximum veteran salary for the WNBA was \$113,500 in 2017. But according to Nancy Lough, Professor of Educational Psychology & Higher Education at the University of Nevada, Las Vegas, when the NBA started to attract a similar number of fans as the WNBA did in 2018 (1971-1972 season), the average player salary was \$90,000, which would be roughly \$500,000 today. I'm not saying that the players should be getting the same multimillion dollar deals that NBA stars are getting right now, and neither are the WNBA players. They just want to get their fair share of the pie.

Nevermind that the WNBA was the first major professional sports league in the US to put sponsors on their jerseys in 2009 (a change the NBA followed in 2017), or that they are breaking ground by being the first major professional sports league in the US to market directly to the LGBTQ community (According to *The Washington Post*, a 2012 study commissioned by the WNBA found that "25 percent of lesbians watch the league's games on TV while 21 percent have attended a game,"); the argument is always going to be that WNBA games aren't as interesting or exciting to fans as the NBA, since most of the fans are male and men's basketball has higher viewership. However, for something to become interesting to the general public, it has to be plastered all over the media. The NBA spent billions promoting the league, but it took time to get to the level of popularity it is

at now. If the talent level remains the same and continues to improve as expected, the WNBA may be able to prove the doubters wrong.

Because the women in the WNBA get paid so little, they have to supplement their income as soon as the season ends. Last year, half the Sun's roster played overseas in the summer: Jonquel Jones and Brionna Jones played in a Russian league, Courtney Williams and Rachel Banhan were playing in Spain, and Alyssa Thomas was on the best team in the Czech Republic. This year, Washington Mystics player Emma Meesseman is already in the playoffs in Russia, Myisha Hines-Allen, told *The Washington Post* she had, "like two weeks" between winning the championship and flying to South Korea. Mystics rookie guard Kim Mestdagh is playing in France. Unlike NBA players, for these women, there is no off-season if they want to earn a living. This means they have to wait until the Spring — that's right, a separate calendar year — to have their championship parade. The reigning NBA champion Toronto Raptors had their parade a few days after beating the Golden State Warriors. Shouldn't the same apply to the WNBA champions?

To younger Conn students who are fans of basketball and still have their doubts about the WNBA, I say this: The games are fun, the atmosphere is great, and beer and hot dogs are much cheaper at Mo Sun than they are in an NBA arena. It's affordable, and the players are good, so it's easy to get into. Not only that, but you get to feel good about yourself because every game you go to or watch on TV helps the league earn money and grow in popularity. Go watch some WNBA basketball when it's back. You won't regret it. •

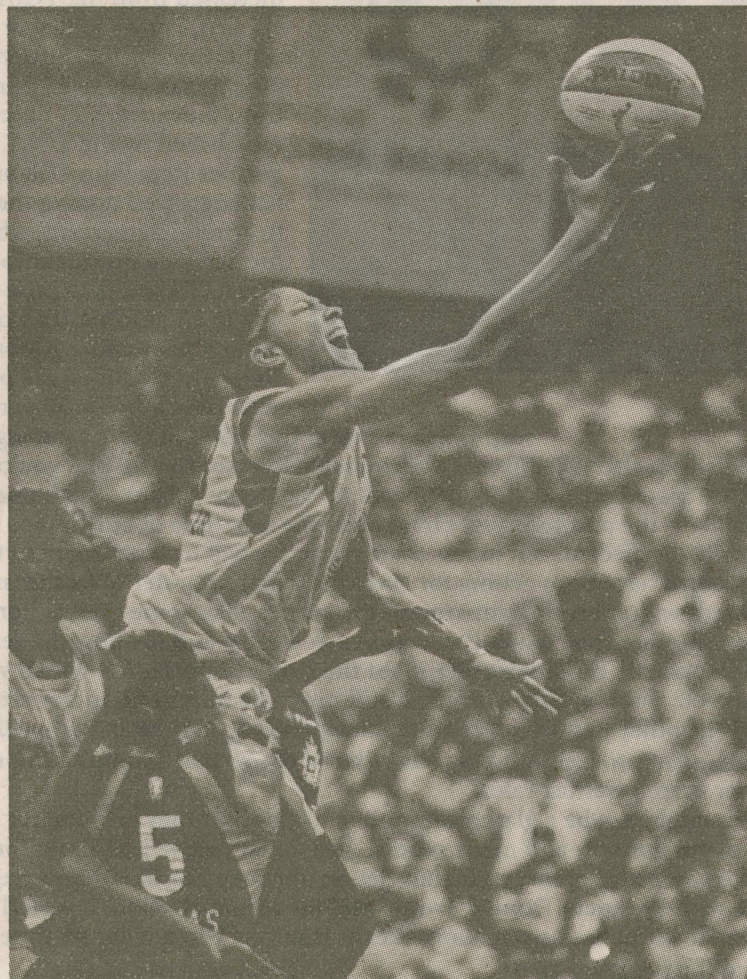


Photo courtesy of ZUMA

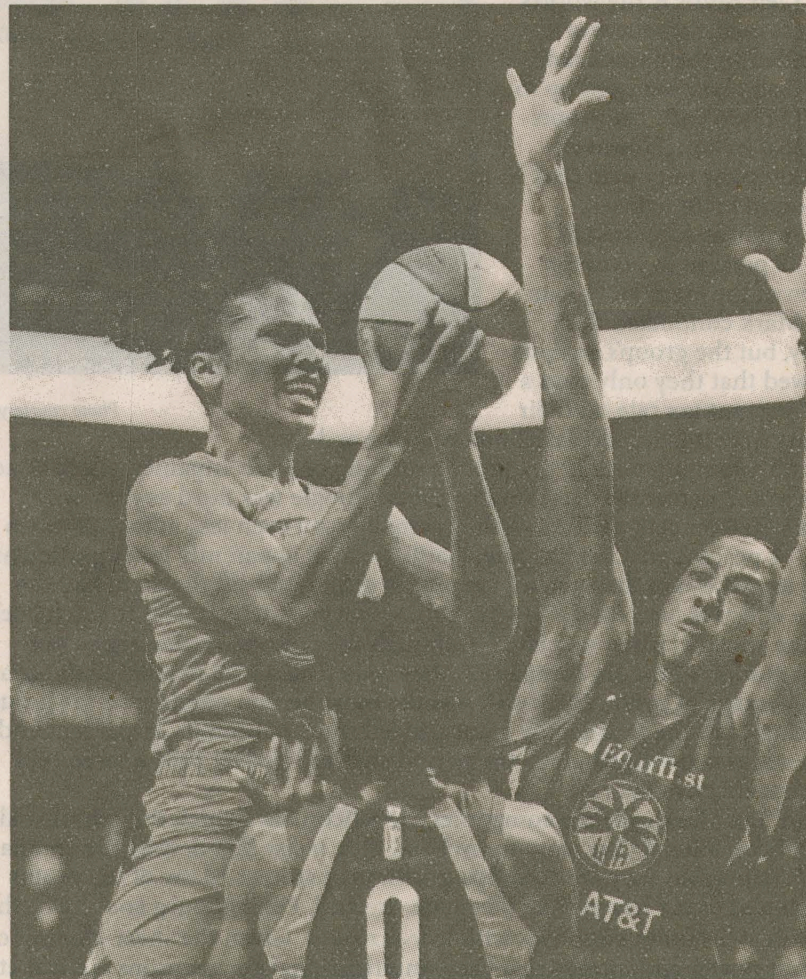


Photo courtesy of The Hartford Courant

# Silicon Valley Giants Steal \$100 Billion from Global Public

MILES HAMBERG  
NEWS EDITOR

It's been about two years since President Donald Trump passed the Tax Cuts and Jobs Act of 2017 (TCJA) and cut the corporate tax rate from 35 percent to 21 percent. President Trump and his Republican cohorts in Congress relied on old trickle-down rhetoric filled with bold claims that the average household income would grow after the TCJA due to opportunities for investments that could now be made in the private sector. Unfortunately for the average American taxpayer, these promises have not come close to being fulfilled. An International Monetary Fund study of balance sheet data for listed S&P 500 firms found that a mere 20 percent of the increased post-tax cut cash balance in 2018 was spent on research and development or capital expenditures. The other 80 percent went to investors through dividend payouts, share buybacks, and other asset adjustments.

What's worse is that there are some major corporations who continue to skirt their obligation to pay their fair share of taxes. A report released by Fair Tax Mark, a tax transparency group based in the UK, indicted some of America's biggest tech companies for corporate tax avoidance earlier this week. The group claims Amazon, Apple, Facebook, Google, Microsoft, and Netflix have collectively dodged over \$100 billion in global taxes so far this decade.

In an absolute shocker to no one, Amazon, whose CEO Jeff Bezos is the world's richest man, was the worst offender. In the past decade, Amazon revenues went up to \$960 billion with net profits of \$26.8 billion. However, the company only paid \$3.4 billion in income taxes.

Amazon was supposed to pay 35 percent in taxes for seven of the eight years Fair Tax Mark conducted their study, but the group's analysis showed that they only paid a 12.7 percent tax rate on their profits over the decade. Facebook was deemed the second-worst offender in the group's ranking of the companies' tax conduct with a 10.2 percent tax rate on its profits. Google was third as they only paid a 15.8 percent tax rate — they actually paid even less in foreign taxes at a 7.1 percent effective tax rate. Netflix, which apparently takes particular care to make sure their record keeping is difficult to sift through, had the same effective tax rate as Google. Fifth was Apple, which likes to pitch itself as "the world's largest taxpayer." Although they did make the largest tax contribution of the six companies, they only paid a 17.1 percent cash tax as a percentage of profit. Microsoft was the most benign offender in the group's rankings, but the technology giant still fell short of both its 35 percent and 21 percent tax obligations in the period studied, as they paid a mere 16.8 percent effective tax rate.

Fair Tax Mark calls the companies the Silicon Six (which they would call the Silicon Slick if they were funny) and they insist that despite the companies' claims that they are complying with tax practice. Many of the profits are shifted to tax havens like Bermuda, Ireland, Luxembourg and the Netherlands — or other countries with low-tax rates. Given the sheer amount of market power and money that these multinational corporations control, it is particularly vexing that they so blatantly disregard their tax responsibilities

to society. They are weakening the United States' and other nations' ability to fund the supports and pillars that are needed for our economies and societies to generate wealth and live prosperously. Without this tax pool, governments don't work as well, and in turn they can't perform their necessary functions to the best of their powers.

As college students, we are not quite at the point where we have to be concerned about taxes. But there is an election coming up, and our duty as citizens commands us to vote for the candidate that we think will do the best things for our country — unless we choose to vote for our parents' pocketbooks. Right now there are only two candidates who have proposed eliminating tax breaks for "offshoring" — an issue academics, advocacy groups, and experts all agree contributes to big multinational corporation's ability to avoid paying their fair share of taxes to their host nations and other countries they operate in.

Presidential candidates Sen. Bernie Sanders (D-VT) and Sen. Tulsi Gabbard (D-HI) both have plans that could stop companies from deferring taxes on offshore profits, prevent companies from establishing fake headquarters in tax havens, and establish measures that make sure companies cannot totally neglect their US tax liabilities. While trying to fight against offshoring may be too radical for the other candidates, there is a clear desire to see the corporate tax rate increased from the TCJA levels. Sen. Amy Klobuchar (D) wants to raise the corporate income tax rate to 25 percent from the current 21 percent established by the TCJA. Former Rep. John Delaney (D) has suggested upping the rate to around 27 percent, while former Vice President Joe Biden (D) wants to raise the rate to 28 percent. It's worth noting that neither Klobuchar, Delaney, nor Biden are pushing a return to the 35 percent corporate tax rate at this point in their campaigns.

Unless your dad is Jeff Bezos, this increase in taxes should piss you off. If you are pissed off, but still don't want to watch the debates, that's understandable — the past four years have been the best time of our lives to feel politically disaffected. But in less than a year, we will have an opening that some people have been aching for since their first semester of freshman year. With winter break right around the corner, take some time at home to look online about the issues that concern you most and see how the remaining Democratic candidates feel about the issues important to you, if you plan to vote that way. If you don't, it still might be important to pay attention to the other Republican candidates depending on how and when the impeachment proceedings play out — but it seems that Trump's competitors all favor even lower tax rates.

Taxes might not be a glamorous political issue, but they are vital for the good of our country and many others. As a nation, we've had about four years to complain, opine, and really get on our soap box about how angry we are with President Donald Trump and his administration. It would be a shame if we made the same mistakes as last time when it comes time to head to the polls. •



Photo courtesy of washingtonpost.com

## Local Gems: Paul's Pasta Shop

SOHAN MEWADA  
BUSINESS MANAGER

Paul's Pasta Shop is a small Italian restaurant serving homemade pasta products located 8 minutes away from campus in Groton, Connecticut. If you are looking for quality Italian food served at a reasonable price, then I highly recommend this restaurant. Established in 1988 by Paul and Dorothy Fidrych, Paul's Pasta Shop has quickly become a local favorite for those who reside in the New London and Groton communities.

If you visit the shop's website, the owners state that they intended the shop to be, "a restaurant you can go to and expect a well-prepared meal consistently made using fresh pasta and quality ingredients. Our vision leads us to serve generous portions at reasonable prices in a welcoming friendly environment." This is exactly what my experience was like when I visited.

The menu contains a variety of assorted pasta dishes, but it remains relatively concise, which in my opinion is a good thing. Many restaurants tend to overcrowd their menus, which creates a trade-off between quantity and quality when they sacrifice the advantage of making a few dishes very well, and instead opt to create an overly diverse menu. Paul's Pasta has found a good equilibrium between the variety of dishes they offer, while also cooking each one with the care.

The shop is located right next to Ken's Tackle Shop on Thames Street and provides plenty of parking spaces for students and residents in the area. The shop has the looks of a home from the outside and feels like home from the moment you walk inside. The low lighting and familiarity of the checkered tablecloths in the restaurant add to the ambiance. Upon entering, the employees are making fresh pasta to both sell and cook for customers. I visited the shop around 6 pm on a Thursday. (Expect the shop to be relatively busy and be prepared to wait anywhere from 10-20 minutes to be seated.) Unfortunately, customers are unable to make reservations. Paul's Pasta uses a first come first serve policy because of the restaurant's small size. The restaurant is very lively, with seating inside or outside on the shop's patio where customers can enjoy their food and drink overlooking the Thames River.

I chose to sit indoors as fall evenings tend to get rather cold, but the outdoor seating during the warmer months is always a good choice. I decided to order a large portion of the Pesto Gemelli. This pasta is based on the Italian word for "twins" and almost looked like DNA. In my opinion for a pasta dish to be good, there are two things that need to happen. First, the pasta must be cooked al dente. This Italian phrase roughly translates to "to the tooth" meaning that the pasta must have a bite to it. After all, no one likes to eat soggy pasta. Second, there has to be just the right amount of sauce -- not so much that it drowns the dish and

not so little that you can't even taste it. For me, Paul's Pasta met both of these criteria. The Gemelli was al dente and the sauce coated each piece generously. All of the large portions in the hot pasta menu cost \$13.50 which in my opinion is a very fair price to pay for fresh, handmade pasta in such large quantities.

A large may prove to be quite a bit of food for the average person, and if that is the case, a smaller portion can be made for the price of \$8.50. Each meal is always served with a basket of fresh garlic bread, which compliments most of the dishes on the menu to enhance the customer's experience. Lunch and dinner specials are also served and change on a daily basis. Along with hot pasta, soups, salads, and sandwiches are also offered with bread delivered fresh daily and locally

made desserts. You can call the shop and find out what the specials are or you can visit and see for yourself. Takeout is also offered: all you have to do is call the shop ahead of time and your order will be there ready for pick-up.

Overall I was very pleased with my experience. The wait was not that long when I first arrived and the staff was very kind and welcoming. The food was served in a relatively short amount of time and both the quality and the quantity of the meal were very high. I would recommend this shop to anyone if they want to go out to dinner with their friends and family and have some great homemade Italian food.

Buon appetito! •



Photo courtesy of Amanda Sanders

## Jesus is King: Popular (Religious) Music

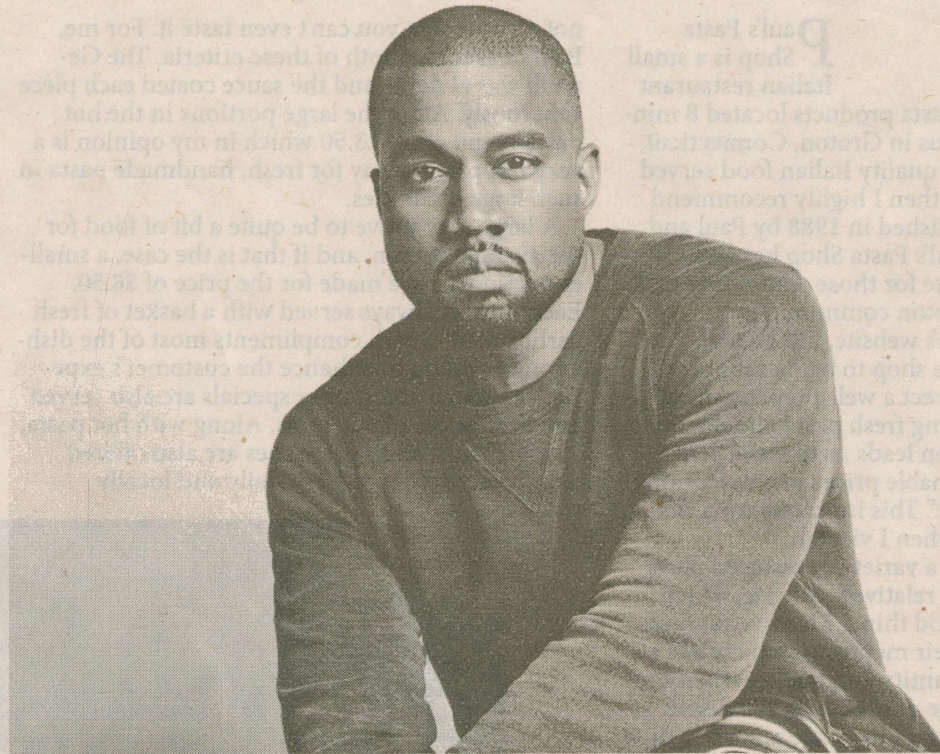
LUCIE ENGLEHARDT  
STAFF WRITER

The world is talking about *Jesus is King*. 264,000 sales in and a Billboard 200 top spot

secured, Kanye West's newest album is indisputably popular, marketable, and entirely religious.

*Jesus is King* has eleven faith-based songs that have garnered extensive controversy from the public eye. Some condemn its supposed Christian commodification and the presence of the religious community — albeit an ambiguous term within itself — is something that is taking some by surprise and others left with what they predicted. Whether it was unexpected or not, the album manifests a widely acknowledged arrival of evangelical Christianity in Kanye's music, prompting me to wonder: 1) Just how religious is *Jesus is King*, and is it just a religious pedestal for Kanye to elevate his celebrity/musical status and 2) Just how important are the lyrics to a listener, and can we love music we don't agree with?

These are two rather heavy questions. To add some context to the nature of *Jesus is King*, we have seen a religious connotation already established in the framework of Kanye's public identity. His relationship with Christianity is a path that has long since been paved with ambiguities and eyebrow-raises from the public. I have always seen pop-culture (especially manifested in figures like Kanye West) and gospel music as more disconnected than not, given that the majority of popular songs in charts like Spotify's Global Top 50 aren't usually delving deep into the extensive parameters of religion. But Kanye has sung underlying notes of Christianity, going back to his 2018 album *Ye*, where he prays, "Father forgive me, I'm scared of karma." This doesn't seem to stray too far from "Selah" in *Jesus is King* where Kanye suggests, "Ye should be made free, John 8:36." The line is complemented by the use of church organs in the background. Lyrics like



Kanye West in 2014. Photo courtesy of GQ.com / Patrick Demarchelier

these are coupled with Kanye's complex past with the thematic concept of Christianity as a saving grace to his mental illness, as well as his relatively new "Sunday Services" that are gospel-themed. While these patterns seem to foreshadow Kanye departing from the secular music scene, Kanye's public identity may be more and more constructed by religious underpinnings.

These underpinnings shed light on a religious paradigm in Kanye's music, which foils he is believed to perpetuate in his public demeanor: a massive ego. Though it was six years ago when Kanye rapped his song, "I Am a God," the parallels still prevail today. In "Selah," for instance, he says he was stabbed in the back by Judas, thus comparing himself to Jesus. Is Kanye preaching about God, or is he preaching about himself as God? While he could be finding a safe haven, a space for healing, and room for redemption in the Christian faith, he might just as well be using it as a facade for executing how highly he thinks of himself, perhaps up to the level of a god complex. However, all things considered, it's important to remember how religion — as well as Christianity — is an exceptionally broad term, wherein every follower has a different interpretation as to how to manifest their beliefs. So, while Kanye could be commodifying a religion to serve himself, he could also be renouncing his sins on a platform used for good.

This still leaves the question of how 260,000 copies of *Jesus is King* could be sold to so many people who, statistically speaking, aren't religious. The lyrics sing Psalms and scriptures, Bible excerpts and allusions.

Do we have to have a spiritual connection with the subjects of the songs we listen to when ideologies are deeply embedded in the lyrics? The powerful message of *Jesus is King* may not necessarily fade into oblivion, but rather pale in comparison to the tunes of the songs themselves. While it may be deeply personal to the artist, this intimacy may not translate to the listener.

I listened to some of the album's songs myself, and though I don't entirely have a religious affinity towards the lyrics, the background gospel music is undoubtedly a powerful aspect of a song like "Selah." I would also presume that much of the success of *Jesus is King* can be attributed to Kanye's well-established celebrity status and how prevalent his platform is in pop-culture, meaning that any album release of his, really, would garner worldwide attention — even if only ephemerally.

Whether or not we can truly listen to a song without having an emotional tie to its lyrics is a debatable concept. With that said, to listen is to explore, react, and grapple with the ideas that the music presents, which could imply so much more than just lyrics. The aforementioned gospel choir could invoke a poignant reaction in a listener like me, not so much because I find the message powerful, but because the melody is what delivers the power. *Jesus is King* gives me mixed emotions, and Kanye West's motives are still up for debate, but in some ways when I listened to the album, the music detached itself from evangelical Christianity at moments offering tunes that I can confidently say I enjoyed. •



Photo courtesy of Valley News

# Ranking the Flavored Waters of Harris

SHARON VAN METER  
STAFF WRITER

If you are looking for a definitive ranking

of those wonderful, fruit (and occasionally vegetable) flavored waters served at Harris that we have come to know and love, you have come to the right place. I took the task of taste-testing all of the flavored waters offered at Harris and have evaluated each of them based on their flavor. Unfortunately, I was not able to taste the notorious celery parsley water that graced the NESAC Barstool Instagram page, but I have ranked twelve of Harris' flavored waters from worst to best.

Without further ado, here are the rankings!

**12. Cucumber celery:** Although I dodged a bullet by not being able to try the celery parsley water, this celery-flavored water was definitely not a palate cleanser. After I tried this drink, I said to myself, "Who knew water could have such an intense vegetable flavor?" Drinking this water reminded me of a sketch in Portlandia where Steve Buscemi played a struggling celery- turned- bacon salesman to try to boost sales for his product. It's a known fact: celery's bitter flavor pairs well with a small number of foods and beverages, and water is not one of them.

**11. Pineapple:** This was one of the many waters that barely tasted like the fruit that was in it. I will show a bit of my fruit bias and state that I did not mind that it did not taste like pineapple, as I find the fruit too sweet for my taste. However, I would recommend if Harris serves this beverage again to pair the pineapple with melon, grapes, or strawberries. I think that a fruit salad water could potentially be a refreshing offering for Conn students!

**10. Pear:** The pear water was nearly completely devoid of pear flavor, which was a bit disappointing, as I do enjoy pears on occasion. If the pear water is served again, I would recommend adding cinnamon, as Harris has done with its apple cinnamon water. Pears also have a very muted flavor on their own, so it would be beneficial to add an additional fruit, perhaps peaches (again, another fruit that to

my knowledge hasn't been served in a water).

**9. Lemon:** While I usually do not like lemon water, I was particularly disappointed that the lemon did not come through in this water. However, the lemon-lime water (which I will review later on this list) and lemon-grapefruit water tasted excellent.

**8. Grape:** Speaking of waters that did not have a lot of flavor, the grape water unfortunately lacked pizzaz. My friend, Katherine Farr '21, noted that the reason for this was because "you need to peel the grapes for flavor." The grapes that were in Harris's water were unpeeled. I am unsure if the Harris staff has the time to peel grapes for water, but if possible, peeled grapes could provide an excellent flavor to the water. Additionally, a mix of red and green grapes in the water could be delicious.

**7. Kiwi:** To be honest, I have not

eaten a lot of kiwis in my life, but this kiwi water was not bad! The flavor was pretty subtle and would make a great addition to a strawberry kiwi water blend. Also notable was the fact that the kiwi was peeled, thus adding more flavor to the water.

**6. Apple Cinnamon:** When I originally tried the apple cinnamon water, it lacked flavor. However, I first tried this water in the morning before my 9 AM class. My friend Sam Marsh '21 brought up the fact that the flavor of the water may not come through until lunchtime and that I should try it again. When I tried it again later, it tasted like cinnamon and it was not as unappealing as I had imagined it would be. If I was to do this taste test again, I would make sure to try all of the waters during lunch or later in the day to make sure that all of the flavors had enough of a chance to come through.

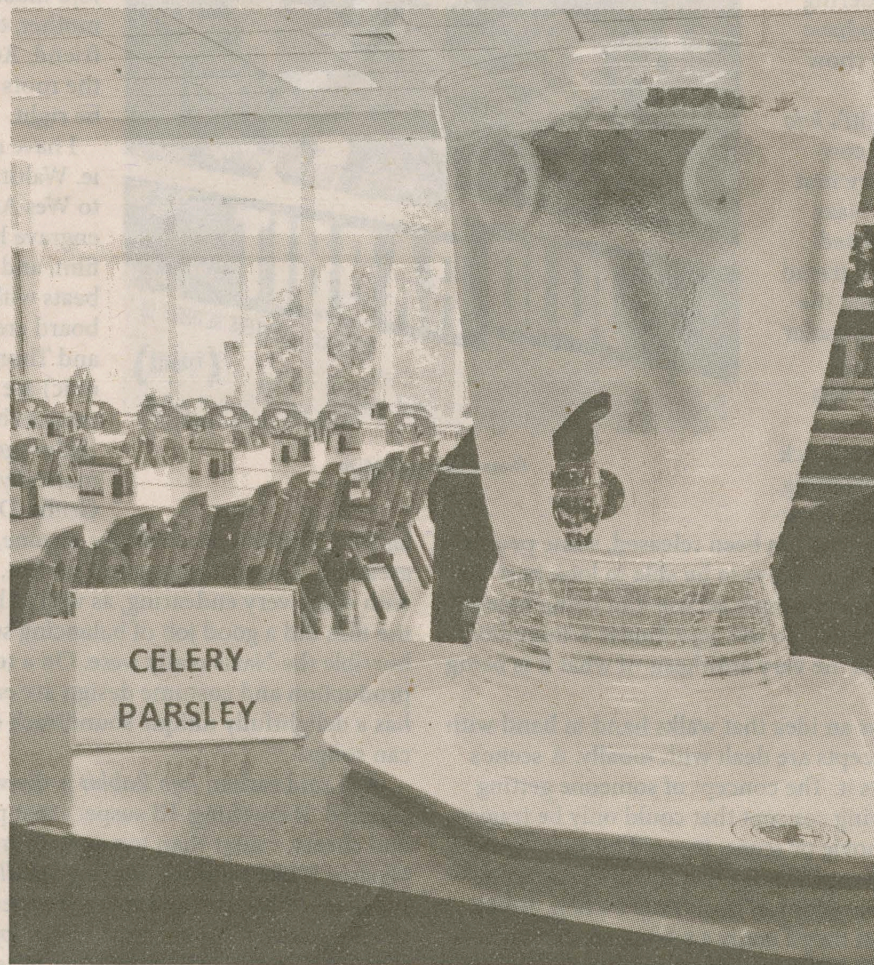


Photo courtesy of Sharon Van Meter

**5. Grapefruit:** Grapefruit is another one of those fruits that I find a bit abrasive. As a twenty-two year old, I do love White Claw drinks, but Ruby Grapefruit is without a doubt the worst flavor in the White Claw catalog. I was surprised, then, when I found the grapefruit water refreshing. I think that adding grapefruit to the water lightened the flavor and made it palatable.

**4. Cucumber mint:** I am shocked that I am ranking this water option so high, especially since the last time I had cucumber water I did not enjoy it. However, I found this water refreshing, and the mint brings out the cucumber very well. I would definitely enjoy this water on a spa day.

**3. Lemon-Lime:** While I found the lemon water to be bland, the lemon-lime water was fantastic, as the fruits complement each other perfectly! Additionally, I found this lemon-lime water to be a lighter alternative to lemonade or limeade, and I think it would be an excellent summertime beverage.

**2. Orange:** Similarly to the lemon-lime water, I found the orange water delicious, even more so than orange juice or orange Vitamin Water. This water is a great, healthy choice for breakfast.

**1. Watermelon:** I cannot sing the praises of the watermelon water enough. I have tried various watermelon-flavored beverages before and found them to be too strong. However, this one was nice and light, again, another fantastic summertime beverage. This water would also taste excellent with mint, as watermelon and mint are a classic dessert and cocktail pairing.

Overall, I found Harris' new flavored waters initiatives to be relatively successful, or at least that they have the potential to be more successful. If there was any future advice I would give to those who prepare the flavored waters, it would be to use fruits such as pomegranates, raspberries, and strawberries; to pair more fruits together to create more dynamic waters; and finally, to stay away from celery. •



## Jojo Rabbit: A Comedy on Growing Up in Nazi Germany

ELI CHRISTOPHER  
STAFF WRITER

One of my favorite television shows of all time is *It's Always Sunny in Philadelphia*. The show, in the broadest of strokes, follows a group of narcissistic people acting selfishly, always trying to pull off some elaborate scheme or get what they want while running a bar in South Philadelphia. Over the years, *Sunny* has depicted its central characters doing some of the most selfish, ignorant, hateful and depraved acts on TV. The show has routinely depicted topics as controversial as abortion, gun ownership, abuse, and cancer. And that's just the first season. While *Sunny* will still spark an occasional controversy, it has mostly avoided getting into real trouble. This is especially interesting considering that we're living during a time in which comedy seems to be under more and more scrutiny about what can and cannot be joked about. This is where the concept of "lens" comes into the picture.

The humor of the show is not pulled from the shocking topics written above, but from the manner in which the idiotic main characters fumble with them. The reason that *It's Always Sunny in Philadelphia* seems to get a pass from critics is that their depiction of what is being shown on screen, or the show's "lens," demonstrates that the characters and their actions are stupid, oblivious, and most certainly not to be replicated. Considering how there's wide number of reviewers who have noted this, it's a testament to how well the show has mastered this concept.

Ever since the first trailer for Taika Waititi's *Jojo Rabbit* hit the internet, varying degrees of controversy have surrounded the film. The very first trailer depicts a young boy growing up in Nazi Germany, who has not only been indoctrinated into the Hitler youth, but has an imaginary friend in the form of Der Führer himself. However, the cardinal sin for those most offended by the trailer (and ultimately the movie as well) was the comedic manner in which the subject matter was handled.

Given the premise of this movie, it's not a shock that some people found the trailer to be upsetting. Stevie Wonder could have seen this coming. However, I was surprised that, even after this movie has been released, some people who have actually watched the movie still don't seem to be able to look past the topic. Before and since its release, I have heard people accuse it of being hateful, and for diminishing its serious source material. To me, *Jojo Rabbit* is incredibly warm, funny, perceptive, and heartfelt. It is the very antithesis of what it is being accused of.

Now, before I continue, I should address an idea that walks hand in hand with the concept of "lens," and that is how concepts are dealt with tonally. A scene's tone can affect how an audience interprets it. The concept of someone getting shot in a movie may come across as a jarring concept that could only be tragic. However, depending on the tone of the movie or scene, it could be sad ("Quick! The thicket!" from *Bambi*, 1942), triumphant ("Dodge this" from *The Matrix*, 1999) or even funny ("You've got to have an opinion" from *Pulp Fiction*, 1994). For example, if I asked a group of people if they'd enjoy a television show where the main character is a father who consistently drinks too much, and is known to choke his ten year old son, they'd likely be appalled. However, *The Simpsons* has been one of TV's most iconic and popular shows for over 30 years. Comedic

depictions of terrible things can make them tolerable. They can depict more complex ideas, or, like *The Simpsons*, situations that aren't meant to be taken seriously at all. On the flip side of this, there are people who don't like certain things in their entertainment at all, regardless of its tonal or contextual depiction. For example, if someone had an irrational fear of blood, it wouldn't matter if the scene involving blood was sad, funny, or any other tone. That person does not want to see blood, period, end of sentence. The tonal contrast between the opening to *Saving Private Ryan* (1998) and the Black Knight scene in *Monty Python and the Holy Grail* (1975) are as stark as they get, but regardless, a person with hemophobia wouldn't want to see either.

My point is this: If you don't want to watch a movie with Nazis in it, regardless of the "lens" or the tone of the movie used to depict them, I completely understand. I mean, they're Nazis for God's sake. However, if you are interested in how *Jojo Rabbit* handles this sensitive topic, it integrates comedy into a topic that is so unbearably awful that the movie lands on the right side of filmmaking and history.

As stated earlier, *Jojo Rabbit* takes place near the end of World War II, and follows Jojo, a ten year old boy in the Hitler Youth, who discovers that his mother (wonderfully played by Scarlett Johansson) is hiding a young Jewish girl in their attic. Jojo must navigate among his Nazi superiors, his mother, the new girl in the attic, and his imaginary friend, Adolph Hitler, while gradually learning that the roots of his fanaticism and prejudice may not be right.

I have almost nothing bad to say about this movie. Waititi's direction strikes notes that feel similar to Wes Anderson at times, but he still manages to engrave his own sense of comedic style into the film, and a lot of effective serious and emotional beats within the story. The performances across the board are stellar. Scarlett Johansson as Jojo's mother and Thomasin Mackenzie as Elsa (the girl in the attic) are the notable standouts, but smaller performances by Sam Rockwell and Waititi (as imaginary Hitler) get moments to shine comedically and dramatically. Special props should be given to Roman Griffin Davis, who, in his film debut, plays the titular Jojo.

This is a hard role for anyone, let alone someone so young, but he did a great job. The writing is pitch perfect, balancing dark and not so dark comedy, with some very endearing, as well as haunting emotional moments. I thought the film did a good job of balancing some comedy without downplaying how horrible the Nazis really were. On a technical level, the cinematography, editing, production and costume design are each consistently strong as well. Lastly, it has a delightfully unique soundtrack of German renditions of popular American songs.

As I said earlier, *Jojo Rabbit* is the very opposite of what its harshest criticisms claimed. If anything, I'd suspect that people would find this movie to be too safe and cheesy, rather than too controversial. Claiming that *Jojo Rabbit* condones Nazism is like claiming *Blazing Saddles* (1974) likes racism. This movie mocks the ideas of Nazism and its very appeal from its exceptionally clever montage, title sequence to its very last scene. *Jojo Rabbit* is full of love, clever satire, plenty of laughs, and even had me close to tearing up at points. This is my personal favorite movie of the year, and if it sounds like something you think you'd like, I really can't recommend it enough. •



Photo courtesy of IMDb