

Connecticut College

## Digital Commons @ Connecticut College

---

2013-2014

Student Newspapers

---

2-3-2014

### College Voice Vol. 97 No. 9

Connecticut College

Follow this and additional works at: [https://digitalcommons.conncoll.edu/ccnews\\_2013\\_2014](https://digitalcommons.conncoll.edu/ccnews_2013_2014)

---

#### Recommended Citation

Connecticut College, "College Voice Vol. 97 No. 9" (2014). *2013-2014*. 6.  
[https://digitalcommons.conncoll.edu/ccnews\\_2013\\_2014/6](https://digitalcommons.conncoll.edu/ccnews_2013_2014/6)

This Newspaper is brought to you for free and open access by the Student Newspapers at Digital Commons @ Connecticut College. It has been accepted for inclusion in 2013-2014 by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact [bpancier@conncoll.edu](mailto:bpancier@conncoll.edu).  
The views expressed in this paper are solely those of the author.



# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER

## How Macklemore "Robbed" the Grammys

*It might be less about race...*

**MATTEO MOBILIO**  
STAFF WRITER

The Grammys are a week old. Everyone's already sick of the jokes about Pharrell's Arby's hat. We've all watched Beyonce's incredible chair sequence one too many times, and hip-hop fans have all weighed in on the Macklemore fiasco.

For those who somehow missed it, Macklemore and Ryan Lewis took home the awards for Best Rap Performance, Best Rap Album, Best Rap Song, and Best New Artist. Hours after the ceremony ended, Macklemore posted an Instagram of a text he'd just sent to Kendrick Lamar, another nominee, and the critics' choice, for Best Rap Album: "You got robbed." The awkward gesture struck notes of both sympathy and respect: "I wanted you to win. It's weird and sucks that I robbed you." Cue the blogosphere frenzy.

Some bloggers hate him because they think white people are taking over hip-hop. To them, I say: spend a couple minutes Googling. White guys have been in the game since Day One. If whites were going to take over hip-hop, Rick Rubin would've done it in 1984.

Some hate him because they think his music is terrible, which is fine. Everyone's entitled to an opinion. And then there's cute stuff like this: "No [Macklemore] doesn't make dumb ass

CONTINUED ON PAGE 15

## Zachs Hillel House Officially Opened



JYOTI ARVEY

President Bergeron, Henry Zachs and others at the Zachs Hillel House's ribbon cutting ceremony

### *New opportunities for community life – Jewish or otherwise – on campus*

**DANA SORKIN**  
NEWS EDITOR

On Tuesday, Jan. 28, Connecticut College formally opened its first ever Hillel House, named the Zachs Hillel House for its benefactor, Henry Zachs. The ribbon cutting ceremony was held in front of a large crowd of Connecticut College students, faculty and staff, as well as Coast Guard cadets and New London community members.

Dean of the College Carolyn Denard introduced Conn's newest president Katherine Bergeron to speak first at the ceremony. President Bergeron praised Hillel and the construction of the Zachs Hillel House for furthering Conn's "diverse and inclusive community." She gave background on the meaning of the word "hillel," which comes from the Hebrew word "halal," or "to praise." The ceremony

was one of President Bergeron's firsts in her new role, and she joked just before cutting the ribbon that she had never done so before.

Henry Zachs spoke after President Bergeron, commentin not only on the importance of Hillel in the life of a Jewish college student, but in the life of a college community. The Zachs Hillel House came from a \$1 million dollar gift from Mr. Zachs and his family, marking the third Hillel House he's built on college campuses in Connecticut. The first was at his alma mater, Trinity College, followed by a house at the University of Connecticut. Mr. Zachs added that the University of Hartford will hopefully be the next recipient.

Other speakers at the ceremony included Dean Denard, co-presidents of Hillel Adam Rosenberg '14 and Spencer Francus '14, Connecticut College's Jewish Chaplain Aaron

Rosenberg and the president of the Jewish Federation of Eastern Connecticut Jerry Fischer. Mr. Fischer also founded Connecticut College's Hillel 30 years ago. In an interview with *The College Voice*, Rosenberg explained that the process of building the new House began last May, and believes that the new House will work towards "ensuring the identity [of Hillel] as a whole."

Because the Zachs Hillel House is the home of Conn's Hillel, a mezuzah was fixed to the doorpost before the crowd was allowed to see the house. Mezuzahs are pieces of parchment paper with Hebrew verses written on them, contained in decorative cases. It is traditional for a Jewish home or space to have one on the doorpost. The mezuzah fixed on the Zachs Hillel House was a gift from Hillel vice-president Dana Albalancy's '14 father. Albalancy is half-Israeli, and the mezuzah was

purchased in Israel for the House.

Before the construction of the House, Hillel would rent out spaces on campus for their different events. With Zachs Hillel House, according to Francus, they can "spend more time planning rather than having to move things" and enjoy the ease of having a constant location.

Conn's Hillel has also formed relationships with other college Hillels, such as those at Yale, Trinity, Brown-RISD and UConn. Before the addition of the House, Conn's Hillel didn't have the resources to invite other Jewish college students on to our campus, but they are now hoping to plan events that include other colleges.

Francus hopes that the addition of the House will give Jewish students on campus a "place to deal with [their] own Jewishness," as well as

CONTINUED ON PAGE 3

## IN THIS ISSUE

NEWS

Contributor Zoe Halpert '16 Speaks with Mary Lofson Wilson '52

4

OPINIONS

Editor in Chief Melanie Thibeault on ARC's 'Now Hiring' Pilot Program

10

Interplay: Arts & Athleticism at Connecticut College

SPORTS

12

ARTS

A Profile of Visiting Instructor David Rau

13



# On Old Dogs, New Tricks

I have never been in Johnson, have not once stepped foot inside that particular dorm. Although I do generally avoid the hospital-fluorescent halls of the plex, I never consciously decided to stay away from Johnson. It just kind of worked out that way. If I've ever had friends who lived there, I never found an excuse to visit them, and if there were ever parties there, I never ended up going. It's a fact of my college career that I neither thought nor cared about until this semester—my last semester.

As a senior terrifyingly about to graduate in just a few months, these realizations have begun to dawn on me with increased frequency. I've never been sledding in the Arbo. I've never taken an anthropology class. I've never swam in the Athletic Center pool, and I've never seen a basketball game, and I've never streaked across the green, and now that Fishbowl is over I don't even have a College condoned excuse to do so.

It's a weird and unexpected source of anxiety. While most concerns of college seniors are those of the future (Will I have a job after graduation? Will I stay in touch with my friends?) this concern is uniquely about the past. Have I

had the "College Experience"? More specifically: Have I had the Connecticut College experience?

College, in part, is this strange place where you can get away with doing things that are crazy, moderately illegal and socially unacceptable in almost every other setting. These are the more generic bucket-list items that college seniors everywhere consider trying to check off before graduation. But then there are the items on the list that are more personal, and apply specifically to the place you've been living the last four years. Going to the Lyman Allen museum, climbing to the roof of Cro, engaging in substance-enhanced nature appreciation in our lovely Arboretum.

It's become difficult to parse through this potential list—figure out the things I want to do before I graduate, the things I should do before I graduate and the things I don't need to do before I graduate. I do not ever need to try the turkey bacon in Harris because it looks like greasy strips of cardboard, but I should probably go to a talk in the LGBTQ center because it might be interesting and expand my thinking in some way. Or maybe not, but at least I'll have tried something that I won't have

a chance to do after leaving Conn.

Trying to catalogue everything you have and have not done throughout your college career eventually becomes exhausting. It's a consuming project that would eventually require time and energy than it's worth. It's important to take advantage of this unique time and place in our lives, but no one should spend their last semester at college just trying to check items off a mental list.

So my advice to seniors is this: think about what you'll regret never having done in college and try to do it, but don't think about it too hard, and don't let it get you down. Graduation is approaching, maybe too quickly for some and too slowly for others, but there's still time to try new things, meet new people and have new experiences, even within our small campus. Live the last semester of your college lives with a slightly more open mind; take a more risks and have more fun. But don't waste the present worrying about regrets you might have in the future.

-Sam Norcross, Opinions Editor

## Contact

# THE COLLEGE VOICE

Editors in Chief: [eic@thecollegevoice.org](mailto:eic@thecollegevoice.org)

Business / Advertising: [business@thecollegevoice.org](mailto:business@thecollegevoice.org)

News Editors: [news@thecollegevoice.org](mailto:news@thecollegevoice.org)

Opinions Editors: [opinions@thecollegevoice.org](mailto:opinions@thecollegevoice.org)

Arts Editors: [arts@thecollegevoice.org](mailto:arts@thecollegevoice.org)

Sports Editors: [sports@thecollegevoice.org](mailto:sports@thecollegevoice.org)

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

Join us.

# THE COLLEGE VOICE

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

DAVE SHANFIELD

&

MELANIE THIBEAULT

*Editors in Chief*

JULIA CRISTOFANO

*Managing Editor & Business Manager*

## EDITORIAL STAFF

AYLA ZURAW-FRIEDLAND

*Senior Editor*

MOLLY BANGS

DANA SORKIN

*News*

SAM NORCROSS

MADELINE CONLEY

*Opinions*

CHIARA CAFIERO

*Arts & Entertainment*

LUCA POWELL

*Sports*

HALLIE GROSSMAN

*Head Copy*

## CREATIVE STAFF

ZANDER ASPLUNDH

*Art Director*

MIGUEL SALCEDO

*Photo Editor*

This Week's Copy Editors:

Charlotte Peyser

Andrew Shaw

*Thank you for reading*

&

*Thank you for writing*

## CONTACT US

[eic@thecollegevoice.org](mailto:eic@thecollegevoice.org)  
270 Mohegan Avenue  
New London, CT 06320  
[thecollegevoice.org](http://thecollegevoice.org)





# Zachs Hillel House Officially Opened

*New opportunities for community life on campus*

## CONTINUED FROM FRONT

increase the amount of programming done in collaboration with other groups on campus, such as Yalla Bina, the Arabic club.

The 6,700 square foot space will not only increase the amount of programming that Hillel can put on, but will also be utilized by other campus groups and organizations. All of the speakers at the ceremony stressed that while the Zachs Hillel House is a home for Conn's Hillel and growing Jewish community, which currently makes up around 10% of the student body on campus, it is a space that all Conn students and New London community members will be able to take advantage of.

Rosenberg said that Hillel's events are attended by both Jewish and non-Jewish students alike, as well as Coast Guard cadets. The bright and spacious building includes a large multi-purpose room, conference spaces,

a kosher kitchen, administrative offices and a recreational room in the basement that will eventually be outfitted with games such as billiards and ping pong. The space will give Hillel opportunities to continue with their pre-established programs such as bagel brunches and holiday services, as well as create new programming for upcoming semesters. Francus cited the plan to install projectors and screens for film screenings and lectures as future events, which "Hillel had never been able to support before" the addition of the House.

Besides being a new space for all members of the College community to use, the space will also help Hillel do more in the New London community. Rosenberg explained that Hillel currently has relationships with three different local synagogues that all welcome students. The Coast Guard Academy invites Conn students to attend holiday dinners twice

a year, and cadets are invited to Hillel Shabbat dinners. Francus mentioned that Hillel has baked homemade pastries and bread for Jewish seniors in the New London area, and will "continue to move forward" with their community service, aided by their new location.

The next step for the Zachs Hillel House will be finding a director to organize programming and events, as well as hiring Conn students to staff the house. Until these positions are filled, the House will be open Monday-Friday from 1 p.m.-5 p.m. for all of the College to enjoy. For now, certain programs will take place in the Zachs Hillel House, such as the weekly Talmud reading group led by Professor Andrew Pessin. Shabbat dinners will continue to take place in Freeman. Though the House is now officially open for use, a more official ceremony will take place in May. •





# Then and Now: Connecticut College, 1952



## Mary Lofton Wilson '52 on the Connecticut College experience, 62 years ago

**ZOE HALPERT**  
CONTRIBUTOR

Connecticut College has gone through changes, even within my short time here, but it was only through talking to Mary Lofton Wilson '52 that I realized how much has really changed in the past 50 years. In an interview with *The College Voice*, Wilson was asked to reflect on her time spent at Conn and her thoughts on her academic and social life while attending our school.

Wilson's reason to attend Conn was similar to what many students initially like about the school. "I wanted to go to a small, liberal arts school in the East, and it just appealed to me," she explained. During her first year, Mrs. Wilson lived in a dorm called Thames before living in Freeman for her final three years. She added that her favorite part of campus was the library. In the 1950s, the library was housed in what is now known as Blaustein. It wasn't until 1974 that Shain Library was built, which will be renovated, beginning this semester.

The food? "Starchy. Everybody gained weight freshman year." The format of the dining halls was very different: "Everybody sat down and the meal was served to you. That's how scholarship students made their money; they worked in the kitchen or as waitresses in the dining halls. It was very formal, and you had to wear a skirt to dinner."

Conn hadn't yet become co-ed in 1952, but there was interaction between Conn and the Coast Guard Academy through mixers. "It was convenient," she said. "There were

no other boys around." Rules were quite strict, though: "You couldn't dance too close or wander off with them in any way." When asked if men were allowed in the dorm rooms, Wilson instantly said, "Oh, heavens no! Of course there were no men allowed above the first floor of any of the dorms."

At Conn today, the vast majority of students stay on campus during the weekends, but Conn in the 1950s more closely resembled a commuter school, and the relationship between Conn and New London wasn't nearly as close as it is today: "Pretty much everybody went away on the weekends. You got on a train and went to New York or Boston." Drinking played little role in the social life of the students. "We'd listen to music, we'd play bridge. We weren't encouraged to go into New London... There weren't real social activities, because there were no guys there!"

Wilson was an International Relations major and remembers the academics being very rigorous, like our classes today. "I would never question that I got a really good education there," she said. One class she does not remember fondly is typing and shorthand. She said, "In fact, I got the typing prize! Which I was kind of ashamed about. Here I went to an academic institution and that was what I got."

In spite of typing class, she said, "I learned a lot. And I had really good faculty. I had a history teacher that changed my life. [History professor] Chester Destler. He was so exciting! I had grown up in a Republican family, and I became a liberal Democrat; I think because of him."

The campus then had a significant

lack of diversity, while today Conn is making huge strides to attract students from as many different backgrounds as possible. The class of 2017 is the most diverse in the history of the school. "Most of the girls' families had money, because in those days scholarship was not strong... It was always very obvious who was a scholarship student, which was wrong." Wilson continued, "Racially, it was not mixed at all. There were a few—a very, very few—Asian students. You know, to tell you the truth, I don't remember that there were any black students there at all. But it just may be that I wasn't noticing or something like that. See that's what I mean about restrictive... it was not a diverse community at all. So that was not so good."

Still, it was a very new environment for Wilson. "I was just very fortunate to be in a group of people from all over the country. I met people that I had never been exposed to, and I loved it," she said. She fondly remembers her friendships formed at Conn, adding, "I have a couple of friends still that I went to Conn with."

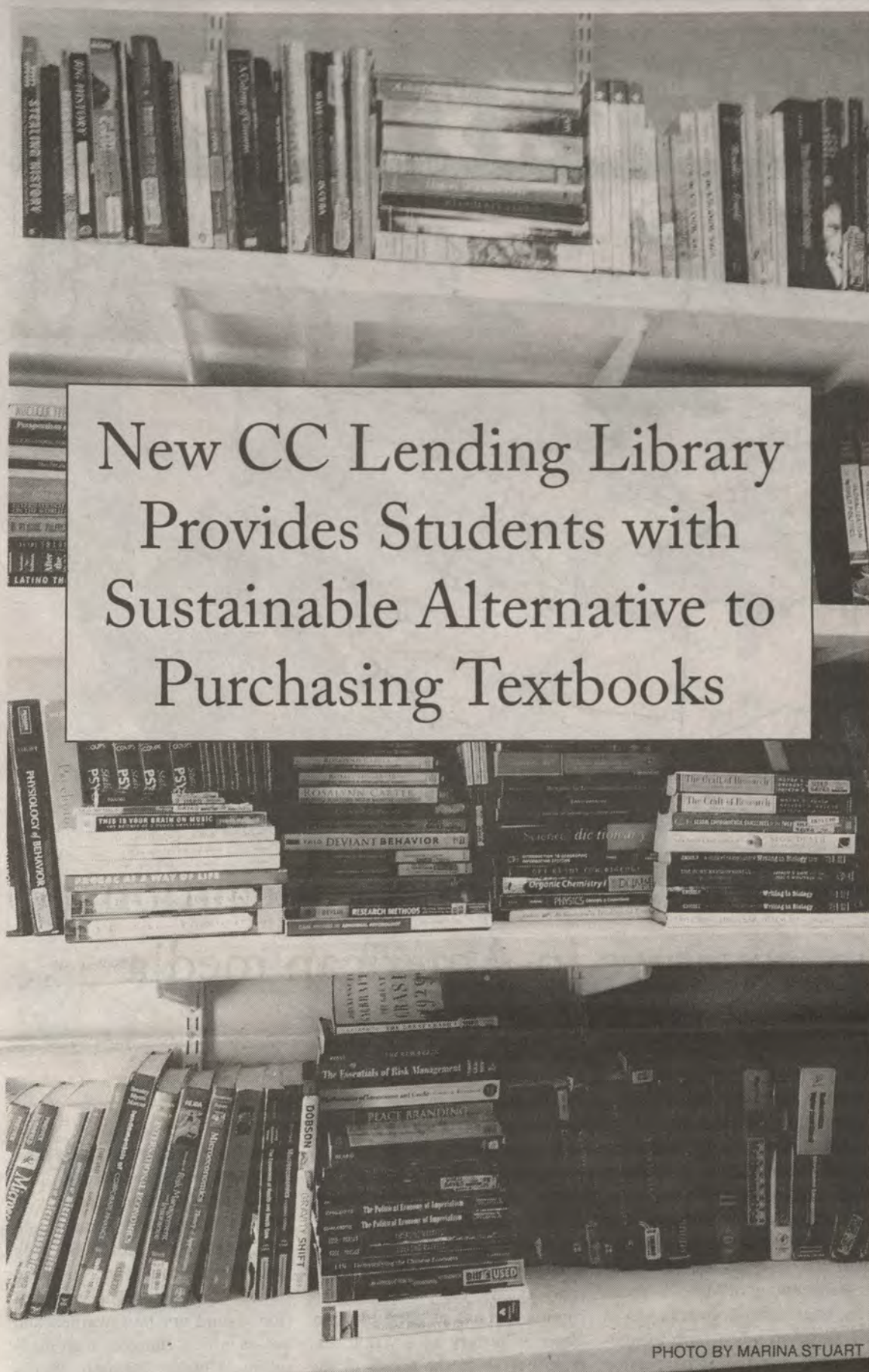
Conn wasn't without its speed bumps for Wilson. "I think it was kind of a constricting environment. I would have been much happier I think being in college these days. I mean, you had to follow the rules. There wasn't a lot to do other than study."

"It was challenging to go to school there," Wilson added. "Which was good. But on the other hand, not so good in terms of getting out there in the real world. But, the real world was different then too." •



PHOTOS FROM COLLEGE ARCHIVE





## New CC Lending Library Provides Students with Sustainable Alternative to Purchasing Textbooks

PHOTO BY MARINA STUART

**MARINA STUART**  
STAFF WRITER

The beginning of a semester is full of new classes, new professors and, of course, new textbooks. However, buying new textbooks is the bane of most Conn students' existences.

This semester, there is an alternative to buying textbooks. The REAL Office and the Office of Sustainability have partnered to create the CC Lending Library.

The Lending Library is run by Laurel Wolf '14 and Laura Simmons-Stern '14, who are both fellows at the Office of Sustainability.

"The idea came from Frida Rodriguez, a staff member in the REAL Office, who was inspired by a similar program at her alma mater. She approached Josh Stoffel, who approached us, and we took it on," said Wolf. "We thought it was a great idea because it is really inconvenient to have to buy new editions every year, and textbooks are really expensive."

Stoffel, the Sustainability Manager at Conn, agreed, adding that this project exemplifies the ideal

holistic sustainability project.

"The Lending Library fits into the three spheres of sustainability: economic, social, environmental," said Stoffel. "Economic, because it is saving money for students, and it lessens the feeding of the corrupt industry of textbooks. Social, because it is helping students who are limited financially when it comes to buying the bigger textbooks, so especially in science and math classes. Environmentally, because it limits the need to buy new textbooks, which is good for the environment and reduces the waste of printing and shipping."

In addition to benefitting students in classes, the Lending Library can also be a resource for thesis writers who need background information only found in textbooks that the library either doesn't have or will only lend out for two weeks at a time.

"This is also great for students who buy books for their non-major classes," commented Simmons-Stern. "They have these textbooks they'll never use again, and now an underclassman will be able to use them for free."

The Lending Library is located

in a little-known place on campus, a closet-like space in the lobby of Katherine Blunt Dorm. Its two shelves are overflowing with books gathered from the grab-and-go program put in place last school year. Wolf and Simmons-Stern plan on bringing in more books and adding more shelves.

"Some of the books aren't being reused or are editions that professors won't use," said Wolf. "But we're hoping to sell some on Amazon or donate them to an overseas literary program, and the revenue from that will be used to buy more common textbooks for biology or chemistry."

One of the most exciting things about the project is that it can involve more people on campus with sustainability. Stoffel remarked, "It engages those who already know about sustainability, and can draw in those who haven't been as involved, but unites them both, because everyone knows the pain of buying textbooks."

For those interested in lending or donating to the CC Lending Library, the team can be contacted at [cclendinglibrary@conncoll.edu](mailto:cclendinglibrary@conncoll.edu).

## Film Screenings Bring Latin America Closer to Conn

**MIRANDA YOUNG**  
CONTRIBUTOR

In the coming weeks, a number of documentary screenings and open discussions will take place on our campus. These events have been organized by Juan Pablo Pacheco '14 in a project he has titled "Social Justice, Decolonization and Activism: Latin America and the World." Pacheco, who is from Colombia, picked films dealing with his home country, as well as other Latin American countries, in hopes of bringing some of the issues facing it a little closer to Connecticut College.

The first documentary, which will be screened on Sunday, Feb. 2, will be the 2012 film "We Women Warriors," directed by Nicole Karson. The film centers on the experience of three women who incorporate non-violent resistance in order to defend their village against guerrilla fighters, paramilitary groups and armed forces that were causing strife during civil war in Colombia. A conversation with the director will be following the screening on Thursday of that week. The film brings light to the struggle of the Colombian communities that suffer by the hands of the militia violence that tears at the fabric of their society. It exposes how the non-violent actions may be taken as a form of resistance.

The next documentary being screened is a student film titled "Born to Be Sold," created by Pacheco and Phebe Pierson '12 on Tuesday, Feb. 18. According to Pacheco, the film "explores the student-led initiative to stop the purchase of Chiquita and Dole bananas at Connecticut College. The documentary examines the relation between a historical exploration of the injustices behind U.S. multinational companies in Latin America, and the story of a committed group of students who organized educational talks, performances, and SGA discussions around the topic."

In bringing the film back to the experience of Conn student, Pacheco added that "it ties transnational struggles and injustices with the Conn community, turning the particular experience of the bananas into a pedagogical tool for activism and social justice." Conversation will follow after the film.

The final screening is the documentary "9.70," directed by Victoria Solano, on Tuesday, Feb. 25. Pacheco described the film: "In a very short amount of time, the Colombian government approved a series of laws and resolutions in order to sign a Free Trade Agreement with the United States as quickly as possible. One of the

conditions set by the U.S. was to create legislation for the 'privatization' of seeds. The documentary examines the impact caused by these decisions, exemplifying them by using the case of 'Campolegre,' a southern Colombian town where the resolution was set in motion. In 2011, the Agency responsible for monitoring agricultural activities in Colombia came to the town and seized 70 tons of rice, then returned with the police, and finally destroyed the seeds by burying them in a landfill for considering them illegal."

The discussion that will follow the film will be examining the emergence of the "New Left" in Latin America that has resulted in the privatization of these seeds, and how these actions may be relatable to the neoliberal movement on a translational level. Karen Cardona's '15 father will also join the discussion. According to Pacheco, he "has an extensive experience with anti-multinational and anti-capitalist struggles in Colombia, based of his experience with Coca-Cola." Students who are interested may participate in the discussion to critique or support the actions of the neo-colonialist agenda of the "New Left." Pacheco commented that he was "especially excited" for this event and discussion, so make sure not to miss it.

Pacheco discussed his intention with the organization of these events, stating, "The following series of events will focus on the local and global struggles for social justice aimed at the reduction of social, political and economic inequalities, mainly based off Latin America. However, the events will draw on connections that expand on ideas both of intersectionality and transnationalism, and the ways in which local and global struggles can be thought of and further supported, in a critical yet engaged way."

The events seek to inspire the student to question his/her position, especially in the United States. Traditional standards of activism and aid that exist in the neoliberal agenda have impact upon the perceived "Third World." These documentaries seek to shake up your perspective.

Pacheco said that he sought an impact that would allow for a "decolonization of the mind." He added that "Decolonization does not mean being Ghandi, but about a decolonization of the mind, from here to the Third World counties." The purpose of the events is to allow one to question how to come out of the Western imperialist way of thinking and form a productive and philosophically sound activist agenda.



# FALL OF THE VASSAL?



An alert to the present revolution in Ukraine and cautionary advice in navigating its coverage in American media

PHOTO FROM WIKIMEDIA COMMONS

NELS CHRISTIANSEN  
CONTRIBUTOR

There is audible tension in the air. The live stream from Ki-  
evs Euromaiden (literally Euro  
Square) is filled with war drums,  
flash bang explosions and fire-  
works. The drumbeat of the  
Ukrainian revolution is not per-  
formed by rank and file of well-  
trained troops but by citizens tired  
of a corrupt leadership. There are  
elderly women, next to ultra-right  
nationalists, standing beside left-  
ist anarchists and those in favor  
of European Union integration.  
What began peacefully as a pro-  
test for greater European Union  
integration escalated violently  
when the president of Ukraine,  
Viktor Yanukovich, imposed laws  
that made it illegal to protest, to  
insult a federal officer, and even  
to wear helmets in public. These  
draconian laws have since been  
repealed (as of January 28th) after  
the protesters took over several  
government buildings by force,  
yet the protests continue despite  
the concessions. The people want  
the president's resignation for his  
corruption. Serhiy Lyovochkin,  
Chief of Staff of the Yanukovich  
administration, has already re-  
signed but the President continues  
to deny requests for resignation.

There is a revolution in Ukraine  
right now and US mainstream me-  
dia is glutted with sensationalist  
stories about Bieber's arrest and  
the East Coast 'cold snap'. If any  
news about Ukraine appears it is  
a flashing headline that disappears

as soon as it came. Is this inten-  
tional denial? Do these displays  
of celebrity cultism over news  
coverage of this revolution expose  
deeply rooted denial that a true  
democracy, such as Ukraine's, can  
fail? Thousands of people have  
barricaded themselves with bags  
of snow and debris and are stand-  
ing off against the widely hated  
'Berkut' police, who are specially  
trained to suppress internal rebel-  
lion. These are people who are in  
a 'democratic nation' but they still  
must defend their futures.

In a revolution there are never  
two clear-cut sides. This is espe-  
cially true in Ukraine. There are  
those who are against the Presi-  
dent and for the President but  
within those groups there are di-  
verse castes of protesters who all  
have varying intentions for their  
activism. The Russian media is  
painting the protesters as right  
wing extremists (nationalists and  
white power advocates) who love  
violence and hate unity. The Eu-  
ropean media is sympathetically  
portraying the protesters as people  
who want national autonomy and  
alliance with the EU. Petroleum  
dollars from Russia are fueling  
corruption (the president's brother,  
who is a dentist, nearly became  
a billionaire in a few short years).  
Russia is playing up the far-right  
nationalist side of things because  
they have an economic and social  
interest in the region.

Ultimately, a democracy tired  
of corruption has risen up against  
draconian laws that limited peo-  
ple rights to organize and protest,  
however, the Ukrainian people,

tired of Russia imposing influence  
on Ukrainian affairs, have been  
protesting since late November.

The media, especially Russian  
(their aim is to discredit the legiti-  
macy of the protesters) focuses  
on the throwing of Molotov cock-  
tails, bricks, and fireworks. As in  
any situation when mob mental-  
ity takes over fueled by passion  
there is violence, but attention

in its true nature, as the hostility  
grows from multiple facets, and  
the protestors each have a diverse  
agenda with this movement.

---

It is a diverse cast of people who  
rebel against the oil wealth cor-  
ruption that has plagued Ukraine.  
There is history of division that  
is still fresh in the minds of the  
older generations and this informs

often issues are caught in the crux  
of bipartisan bickering and sides  
are artificially drawn. Abuses of  
humanity cannot be drawn into  
neat, two-sided conflicts with  
the 'good guys' and the 'bad  
guys'. Corruption and exploita-  
tion should not be rewarded and  
we, as critical thinkers at an insti-  
tution of higher learning, should  
be globally informed because hu-  
manitarian issues are not limited  
to states or nations. We all know  
of the Occupy movement with its  
disorderly message and passion-  
ate mixed messages. What hap-  
pened to that momentum? Wall  
Street continues to be a profit-  
able pyramid scheme, war for re-  
sources continues (loosely veiled  
as 'spreading democracy'), and  
the future is devoured to make a  
quick profit. What does it take  
for US citizens to raise up against  
corruption? I am not advocating  
violence but I ask; what would in-  
spire citizens to raise up and forc-  
ibly create change, as the activist  
did in Ukraine? The glut of media  
we American's consume daily is a  
formative source of information  
even if unintentionally ingested.  
Citizens should be aware of how  
their perceptions of the world are  
shaped by what they consume. If  
the mainstream media continues  
to spout celebrity worship and  
feed fear then we must inform  
ourselves and act as informed  
citizens who are not distracted by  
artificial lines—we are all humans  
after all. •

*There is a revolution in Ukraine right  
now and US mainstream media is glutted  
with sensationalist stories about Bieber's  
arrest and the East Coast 'cold snap'. If  
any news about Ukraine appears it is a  
flashing headline that disappears as soon  
as it came. Is this intentional denial? Do  
these displays of celebrity cultism expose a  
deep-rooted denial that a true democracy,  
such as Ukraines, can fail?*

must be paid the intentions of said  
violence. The way the violence  
is portrayed reveals the interests  
each nation has in the conflict.  
The revolution that began in Kiev  
is an excellent example of inten-  
tional biases that border on pro-  
paganda. This outburst of violent  
activism has not been portrayed

allegiances. But why should you,  
an American citizen, care? This  
revolution does not directly affect  
your paycheck or your home, but  
it does affect your future. US citi-  
zens cannot continue to consume  
their prepackaged half-truths in  
media that caters to their fears.  
Be critical of what you hear. Too



# Human Rights Activists Worldwide Reflect on Inaction in Syria



PHOTO FROM WIKIMEDIA COMMONS

**CONOR  
MCCORMICK-CAVANAGH**  
STAFF WRITER

In a January 26, 2014 *New York Times* Letter to the Editor titled "Human Rights Inaction," Professor Tristan Anne Borer wrote, "Human rights advocates are at a loss; their primary weapon — shock — has proved to be ultimately powerless." She wrote her letter in response to the breaking news that State Department officials had known about a large cache of photos showing evidence of torture since November but had remained silent.

The photos, depicting victims tortured at the hands of the regime, have recently hit the news only because the Syrian opposition has begun to release the photos and hopes to use them to delegitimize the Syrian regime at the Geneva conference. Professor Borer expressed a resigned sadness at the news of this inaction by the U.S. government. Her reaction is justifies, as the US and its allies seemingly act only if it serves their national interests and local political exigencies.

Professor Borer's pessimism about the international human rights situation is completely based in reason. Time after time, the hegemonic states of the world have stood idly by while massive human rights violations have ensued. The Letter to the Editor cites Rwanda, Darfur and Syria, and the list is much longer. Rarely has the U.S. inter-

vened simply for humanitarian reasons. When the U.S. has employed a humanitarian rhetoric, there have always been ulterior motives guiding these actions.

Libya serves as a prime example. Although the U.S. intervened for seemingly altruistic motives, it goes without saying that it saw the vast potential for investment in Libya's oil; that is why the U.S. has not acted in Syria. The American Government has important interests in the region, but cannot differentiate our enemies from our allies. Al-Qaeda is omnipresent in Syria, which makes an opposition victory all the more precarious. The U.S. government now realizes that its own short-term national security interests would be better served by a continued stalemate.

On some level, our strategy makes sense. A realist International Relations scholar would likely say that all our options are less than ideal, and that we are being prudent in maintaining our mostly hands-off approach. However, for human rights activists, the Syrian civil war, which has claimed well over 100,000 lives, represents much of what is wrong with the international political system. That is, human rights are largely secondary to other political motivations, whether they are national security, the interests of our allies and/or our own economic advancement.

Human rights activists worldwide are asking themselves, what can be done? The answer

is very complicated and will differ depending on who responds to the question. The best solution right now would be for the Syrian opposition to release more of the photos of torture victims and strategically analyze them in order to further their case that the Syrian regime has institutionalized and is responsible for widespread torture. This approach would create pressure for the United Nations Security Council countries to at least change their stance on aid negotiations and prisoner releases.

Overall, further humanitarian intervention of any kind is unlikely in the foreseeable future, since it does not benefit our national interest. In the short term, the United States must fully invest itself in the Geneva conference and Secretary of State John Kerry must effectively concentrate his diplomatic efforts. The war in Syria is awful, and with what limited room we have to act, we must.

The United States can implore Russia to pressure the Syrian regime to allow aid from the Arab

Red Crescent and Red Cross to reach besieged families in Homs and similarly holed up civilians throughout Syria.

Although the conflict in Syria represents so much of what is going wrong with the international system, we must continue to be optimistic about what can be done in the future. Optimism and continued innovative strategies on how to approach humanitarian crises will help end these conflicts in the future. •

*A realist international relations scholar would likely say that all our options are less than ideal, and that we are being prudent in maintaining our mostly hands-off approach. However, for human rights activists, the Syrian civil war, which has claimed well over 100,000 lives, represents much of what is wrong with the international political system.*



# OBAMA'S FIFTH STATE OF THE UNION: PROMISES KEPT AND BROKEN

**MOLLY BANGS**  
NEWS EDITOR

After waiting patiently through the pomp and circumstance required for the entry of various Supreme Court officials, cabinet members and finally, the President of the United States into the Capitol building, I waited to hear how President Obama would begin his fifth State of the Union address. He began, "A teacher... an entrepreneur... an autoworker... a farmer... a doctor... a man coming home after working the late graveyard shift..." I sighed. When will politicians and their speechwriters stop feeding us the same corny lines laced with American exceptionalism?

Our 44th president continued to give a loaded speech for the next hour. After taking the political, over-Americanized fluff as an unfortunate given, I was generally impressed by Obama's candor. He looked out at an audience packed with Congresspersons and Senators and asked if they would

help or hinder the progress we've made as of late. Without mincing words, he declared, "We are not doing right by the American people when we shut down government." He continued to say that government officials must rebuild the trust of the people who elected them.

After citing the recent budget compromise as an example of successful bi-partisanship, he targeted Congress: "Wherever I can take steps without legislation to expand opportunity for American families, that is what I'm going to do." He referenced bypassing Congress and bureaucracy multiple times later in the speech, declaring that there are too many Americans outside of Washington that are sick and tired of stale political commentary. Five years in and without the prospect of reelection, it looks as though our President is letting us know how he really feels. "Get those bills to my desk," he challenged his friends in the legislative branch.

In my opinion, the topics Obama touched on most poignant-

ly, starting with the environment and alternative energy sources. He outlined his administration's commitment to American energy and our progress in terms of natural gas and solar energy, declaring the need to invest in "fuels of the future." He wasn't messing around, delivering the next line forcefully: "...the debate is settled: climate change is a fact. And when our children's children look us in the eye and ask if we did all we could to leave them a safer, more stable world, with new sources of energy, I want us to be able to say yes, we did."

His talk of education reform was paradoxical, leaving me just as skeptical as I had been when he spoke on the issue in last year's State of the Union. He praised the work of his administration's Race to the Top program, which is based off of standardized testing. However, he continued, "We need to figure out ways we can measure progress, not how well [students] can fill out bubbles on a test."

While it is embarrassing that in

our society the President of the United States still needs to dedicate a few minutes to declaring that women deserve equal pay for equal work, his proclamation on the matter was nevertheless important: "Give every woman the opportunity they deserve, because I believe that when women succeed, America succeeds."

On the topic of fair wages, the President asked business owners to do what they can to raise their employees' wages. He then announced: "In the coming weeks, I will issue an Executive Order requiring federal contractors to pay their federally-funded employees a fair wage of at least \$10.10 an hour." His determination to bypass Congress appeared to be no joke. At this point in the speech, I was definitely starting to regain the original sense of pride I had when I voted for him in 2012.

But just because our president left me feeling more fulfilled on some counts during this speech than I've felt for the vast majority of his tenure in the Oval Office, it does not mean I was left without

qualms. In addition to his contradiction regarding education, I challenge the president on three issues with which he closed his address: firstly, Mr. President, expand on these "prudent limits on drones" you've imposed, because I'm not sure I believe you.

Next, you're right - surveillance programs *do* depend on the confidence of the public here and abroad, so these reforms you speak of are going to have to be extremely persuasive. And it wouldn't hurt to listen to the *New York Times* editorial board and grant Edward Snowden clemency.

Lastly, when you first took office, you promised to close the prison at Guantanamo Bay within your first year in the White House. Five years later in this State of the Union address you've renewed your vow to close this prison "because we counter terrorism not just through intelligence and military action, but by remaining true to our Constitutional ideals." So do it. •





# All-Freshmen Dorm Proposed, Students React

Next fall, Connecticut College may be joining the ranks of the other NESCAC's that provide exclusive freshmen housing by introducing a first-year dorm. During the Jan. 24 meeting of the Student Government Association, Victor Arcelus, Dean of Student Life, presented current floor plans of various dorms on campus, revealing how isolated some of the freshmen are with our current housing model. With classes of approximately 500 students, scattering freshmen amongst 19 residence halls spreads them surprisingly thin. While floors like the basements of Windham and Plant are almost exclusively freshmen, other dorms like Wright only have one freshman room on an entire floor.

In the annual housing survey sent out to students at the end of last semester, freshmen were specifically asked about their experiences with upper-classmen and sense of community in their

residence halls. Many of the responses showed that freshmen were struggling to connect with others in their grade and dorm. In conjunction with Dean Arcelus and Residential Life, conversations began about changing the residential experience of Connecticut College to make it easier for freshmen to connect and foster a greater sense of community. Proposed changes to housing have included full freshmen dorms, all freshmen floors and clustering more freshmen rooms together in each dorm.

While no decision has been made, the idea with the most support is to turn an existing dorm into an all freshmen dorm for a one-year pilot program. With no structural changes made to the chosen building, the freshmen dorm can be easily made or replaced, based on the results of the first year. Through restructuring the residence halls demographically and academically, Arcelus hopes that the college

"can ignite the student experience by lighting up the residence halls in a way we haven't before... as both social and intellectual spaces."

Evert Fowle '14, SGA President, believes that these changes will have a largely positive effect on campus community. "Not everyone is going to go out there and feel like they can talk to the senior, the junior, two doors down," Fowle said. "That's the goal of this program: to find a way for your more median Conn student, who's coming in here a little apprehensive, to find a way that he or she can feel like they are a part of this community too."

Open forums will be held for the campus community to express their thoughts, concerns and questions. The first open forum is expected to take place later this week. •

*Reporting by Julia Cristofano and Harpur Schwartz*

## A Freshman's Perspective:

**HARPUR SCHWARTZ**  
CONTRIBUTOR

The best of times, the worst of times—freshman year, we've all been there. What is it like being a first year student? As a typical incoming freshman, sometime in the middle of August you pack up your life into a few boxes and say goodbye to friends and family. You drive onto your college campus, pull up to the curb of your assigned dorm and are immediately swarmed by orientation staff eager to help you unpack. Within minutes, your car is empty. Next thing you know, you are headed inside your dorm to meet your roommate(s) and fellow classmates. And thus, you have begun your journey as a first-year college student.

The Connecticut College first year experience is similar to any other, with one exception: we do not have all-freshman dorms. When I went on a tour as a perspective freshman, I distinctly remember how Connecticut College boasted about its unique dorm life. Conn is not segregated based on gender or grade. Not even our bathrooms are gender biased. There are no fraternities or sororities, you live in a dorm with a mix of students and your dorm becomes a community.

Connecticut College thrives on its unique housing, continuing its theme of being an all-inclusive environment.

I think this is a big negative if we no longer are treating all class years as equals. This model of all freshman dorms and floors is proven to work. However, if we start segregating by grade, this will mean a decrease in Connecticut College's distinct selling point of being a truly liberal college.

Do we really think that bonding the freshman class is more important than the other relationships that could be made living in a mixed house? There is something to be said about living with upperclassmen. If you have a question about where something is, what class to take or just if you need some advice, there is someone right next door who has been there, done that. Okay, so maybe you're not best friends with the people on your floor, but from a social aspect there are advantages of at least recognizing some familiar upperclassmen faces around campus. Mixed floors are part of what makes Conn a unique place, and these "different" relationships that are created are a part of what makes Conn so special.

One of my larger issues of this

pilot program would be that floors would not be reconstructed. A location has yet to be chosen, but an all freshmen dorm will just be deemed as such without renovation. This potentially would allow for freshmen to have singles. However, I feel that having a roommate is an essential part of the college experience.

Placing a freshman in a single would allow for already introverted students to keep to themselves. Maybe you do not get along great with your roommate, but it forces you to branch out. The debate then becomes whether a freshman in a single surrounded by other freshmen is better than an isolated freshmen double.

Now the question most of you are asking yourselves is how does this affect me, and why should I care about freshmen? Well, because this will affect our whole campus. Right now, there is roughly a 25% rule in dorms (i.e. there must be an equal number of students from each year living in a house). It may be small at first, but there will be a noticeable change throughout Conn. There are many unanswered questions revolving around this change to freshman housing, but only time will tell if the pros outweigh the cons, or vice versa. •



*Fledgling Camels as imagined by Zander Asplundh*

## A Senior's Perspective

**JULIA CRISTOFANO**  
MANAGING EDITOR

I'll admit, when I first heard talk of an all freshmen dorm I was slightly taken aback. What would become of the sense of camaraderie and community that mixed housing breeds between students of all ages? The seniors who mentored me on how to choose a major? The junior who let me borrow her laundry card? And then I remembered...none of that ever happened. Aside from my House Fellow, Floor Governors, and Student Advisor I didn't know a single upper classman that lived in my dorm. I didn't even know half the freshmen in my dorm; if they used the far staircase, chances were we never met.

That's not to say I didn't have upper classmen friends, but none of those friendships were formed in my dorm. Most connections to upper classmen came out of clubs and events, places where we became friends because of mutual interests, not through sharing mutual walls. Now I'm sure there were people in my dorm who could have been great friends, but aside from being on a Quidditch team for Campelympics, we never had any reason to talk to one another beyond the passing "hello" going to and from our communal bathroom.

Over the past four years I've felt the sense of community on this campus slowly fade away to a point where I no longer fear I'm missing out on something if I'm away for the weekend. Sadder than the loss of community is my feeling that this community from four years ago is a false one, based on alcohol and parties. I can't remember a week freshman year when there wasn't a full-blown Cro dance and band every Thursday, Friday and Saturday. By sophomore fall the Friday bands were gone, the spring found most

Thursday nights quiet, and by my junior year Cro dances were no longer a fact of Saturday night. As S2D events, bingo nights, and open skate nights have starting consistently filling in these gaps in social programming, the natural next step is to revolutionize our dorm experiences to further create the type of real community we want to create at Conn.

Imagine for a minute what your experience would have been like, as a fledgling camel on move in day, carting your belongings into a dorm teeming with hundreds of other excited kids and parents, rather than listening to your foot steps echo in the empty hallway as you and one other person move into the only freshmen room on your floor. How would it have felt to live in a dorm where everyone left their door open and hung out in the hallway working on projects for their intro biology class, rather than walking down an empty hall past twenty closed doors?

Freshman year is unlike any other in that you are independent for the first time. You're exploring academic fields you never knew existed in high school, you're joining new groups, you're surrounded by people from all over the country and the world. You are growing as a person in a way that only those other freshmen going through the same exciting and frightening stage can understand. So why would you not want to be surrounded by these people?

Living in an all freshmen dorm isn't isolating you from the rest of campus. You are in constantly around upper classmen; you take the same classes, you eat in the same dining halls, you play on the same sports teams. Rather, a freshmen dorm is a way for first year students to live in a social environment where they can explore new passions, discover themselves, and take risks among the safety of those going through the same life changes. •



# 12 Seniors

## 1 Intensive Week of Career Prep

### They will never be the same...

*Editor in Chief Melanie Thibeault on ARC's 'Now Hiring' pilot program*

**MELANIE THIBEAULT**  
EDITOR IN CHIEF

Last Thursday night, I walked into the campus bar with a pint of Ben & Jerry's Peanut Butter Cup ice cream and threw four plastic spoons on a table. A few booths over, a group of fellow seniors applauded and raised their glasses. "We're all in this together" seemed to be the mentality that filled the room along with some M.J. throwbacks and the misplaced scent of fried mac and cheese balls. Before I even had a chance to take my jacket off, a friend asked the forbidden question: "So, do you have plans yet?" Every senior knows by now that "plans" doesn't refer to plans for tonight but rather implies plans for the future — that cringe-worthy F word that most college seniors do not want to acknowledge until their tassels are turned.

I've been asked this question many times in the past few months, and while my answers have usually varied from "No, please stop talking," to "Nah, but I'll figure it out maybe," I finally reached a place of calm when thinking about the vast, open space that is my Future After Conn. During the last week of winter break, I attended an intensive career preparation workshop designed by Conn's Academic Resource Center (ARC) and sponsored by Diane Y. Williams '59, retired executive of Merrill Lynch. Called "Now Hiring!" the pilot program was offered to 12 seniors, selected through an application process, and included focused workshops on communication, finance and technology skills.

Despite Conn's rigorous academic schedule, the week of January 12, 2014 was the most intense of my time here. "Now Hiring!" beat out any senior seminar class I've taken in terms of workload. As I sit here, flipping through our 1" binder syllabus for the week, I am having flashbacks to how exhausted I felt by the last night of the program. As one of the seniors remarked mid-week: "It's a good kind of exhausted." It was well-earned. Every night when we went to bed around 1 a.m. (if we were lucky), we felt like we had accomplished

something worthwhile and productive. It was comforting, in a way, to see our Liberal Arts skills being put to practical use.

I will admit that I was skeptical in the weeks leading up to the program. ARC Director Noel Garrett had been fairly quiet via email and only reached out to let us know the time of our opening dinner. By Day 3, we realized why he hadn't given us an itinerary until we were moved in: none of us would have shown up.

The workshops went from 9

with it in a CELS workshop, the 12 of us were required to stand up in front of a room of 20 or so people and pitch our speeches. Afterwards, we were given constructive feedback on how to improve in a real-life networking situation. I personally froze for a second realizing that 20 sets of eyes were on me as I rambled off a list of my accomplishments, but by Day 4, when we had to do this exercise again, the improvements that everyone made were

astounding for only a few days' for food? And who knew car insurance was so expensive? And who knows what our starting salaries are going to be?

The program wrapped up with a real-life case study project. We were divided into three groups of four, and given a set of questions to answer regarding a local business, Preston Ridge Vineyard from Preston, Conn, run by Andrew and Cara Sawyer. Working with our groups (until late late hours of the night), we all created 45-minute long presentations

years. And in turn, we learned so much from each other and the staff who worked with us. It was information overload. But productive information overload.

The workshops wrapped up with a wine tasting sponsored by Preston Ridge, and closing remarks from Garrett, Williams, James S. Berrien '74 and President Bergeron. All four remarked on the apparent successes of the pilot program and offered us advice as we move into the next stages of our lives. I believe it was Berrien, current partner of Bentley, Farrell, Ahl and Berrien executive search firm, who reassured us that we would all find fulfilling careers, sometimes in places where we would least expect it.

After completing the program and recognizing what skill sets I have to offer future employers, I believe him. A Liberal Arts degree affords us an opportunity to translate our skills into a wide variety of careers. Maybe I will become a journalist. Maybe I will fall into a different career path by accident and be equally as happy. Only time will tell.

The only challenge I foresee in the future for "Now Hiring!" is keeping the workshops small and personal while simultaneously reaching more Conn students. The lessons and tips that we learned that week were invaluable, and more students should be able to share in this experience. What "Now Hiring!" did that a bigger CELS workshop of 50 or so students cannot is offer us this individualized attention and critique. We delved into exercises and lessons that we merely glazed over in other workshops. We had meaningful discussions about SWOT charts and Myers Briggs personality tests. These are things that I never even considered as being important in the job search process. While some friends have still groaned at the idea of an intensive career boot camp, I think Conn should be focused just as much on career preparation as promoting the overall Liberal Arts experience. The skills we learn during our time here are valuable, but seeing how they can translate into practical situations might be even more so.

aimed to provide the Sawyers with suggestions for increasing their revenue and expanding their brand.

Pacing the floors of Cro at 2 a.m. and spouting out facts about grapes and wine that we just learned three hours before was unlike any other experience I've had at Conn so far. And pitching our ideas to the Sawyers themselves the next day was a valuable glimpse into the business world that I feel many Conn students don't have experience with (unless they're part of certain business-oriented majors).

"Now Hiring!" took 12 seniors from a diverse range of interests and backgrounds (economics, pre-med, English, philosophy, etc.) and put us through a demanding shared experience. I learned so much about these 11 peers in five days than I have with friends I've known for a few

*'Now Hiring!' beat out any senior seminar class I've taken in terms of workload. As I sit here, flipping through our 1" binder syllabus for the week, I am having flashbacks to how exhausted I felt by the last night of the program. As one of the seniors remarked mid-week: 'It's a good kind of exhausted.' It was well-earned.*

a.m. to 5 p.m. every day with a roughly one-hour lunch break. But the fun continued well into the night with various homework assignments and group presentations to prepare for the following days. The 12 of us survived off unlimited coffee from Conn's catering services and Garrett's infectious enthusiasm for the program.

Each day, we would meet in Blaustein 203, usually with the CELS counselors or Shain Library staff. Day 1 was dedicated to personal branding and marketing, and the infamous "Elevator Speech" — a roughly 30-second spiel that lets your audience know who you are (a.k.a.: the time it takes to ride in an elevator with a stranger who could turn out to be your next boss). While many students would groan at the phrase "Elevator Speech" after not doing much

time.

"Now Hiring!" was career prep boot camp. But with more Camel cookies and less physical activity.

The subsequent days saw intense resume workshops, presentations on Excel, PowerPoint and Prezi (which Garrett highly recommends if you'd like your presentation to be the equivalent of sending your audience on a rollercoaster ride) and strategies for using social media in a professional setting. On Day 4, Joyce P. Jacobsen, Andrews Professor of Economics at Wesleyan University, spoke to us about personal finances and walked us through how to make a budget. She first gave us a worksheet and let us blindly figure out costs. I'd say we did okay, but overall underestimated the cost of living on our own: who knew you should budget so much money



# BE THE MATCH

ELEANOR HARDY  
STAFF WRITER

Inspired by their previous captain Molly Murphy, the Women's Ice Hockey team decided to involve themselves with 'Be the Match'. 'Be the Match' is a foundation that helps people diagnosed with blood diseases get the marrow they need to survive. Funds donated to 'Be the Match' help with research to figure out new ways of treating and diagnosing blood diseases. The team has been running t-shirt sales in order to raise money for the program. In addition to t-shirt sales, the team has put on bone marrow registry drives to increase the number of donors grow. Their next drive will be held on April 16th in Cro. Kel-

sie Fralick, a junior on the team who has spearheaded the relationship to the program feels that 'Be the Match' has helped bring the team closer together. "There are people on this team who have been personally affected by cancer, whether it is a family member or a close friend. Being involved with this foundation is an easy way to get involved and try to help any way we can. It has really connected us with the rest of the women's ice hockey teams in the league also." A junior on the team, she hopes to continue the work next year and after graduating. If you're interested in helping the cause head to the next Women's Ice Hockey game February 11th against St. Michaels where t-shirts will be sold. •

## “So, what’s with the green Dot?” *Powerful Athletics*

ELEANOR HARDY  
STAFF WRITER

A once foreign thing to many camels, “Green Dot” has become a well-known and widely used phrase across campus. The only NESCAC School to have a Green Dot program, the movement began with the Office of Sexual Violence Prevention and Advocacy lead by director Darcie Folsom. Green Dot became powerful on Conn campus months after its debut when the men’s ice hockey team decided that Green Dot was something they were going to stand behind.

Starting three years ago, the hockey team’s ability to bring hundreds of students to a game became an effective means to carry an impactful message: Green Dot. Transforming over the years since the original game, Darcie’s partnership with the men’s ice hockey team created now extends into men’s soccer and women’s lacrosse, showing just how much can be done when a team starts playing for a cause. The third annual Green Dot

Hockey game will take place on Saturday, February 8 at 7 p.m. in Dayton Arena. They will be rivaling Tufts, another NESCAC team that has become supportive of the tradition. For the past three years on this night they’ve played Tufts, who have been inspired in their own way through their white ribbon campaign, a campaign working to end men’s violence against women.

This year will differ from the past in that the week of the game will encompass all things Green Dot. Monday will start off the week with a Facebook “storm” and tabling. Tuesday will consist of more passive campaigning leading up to trivia night with SAC at campus bar on Wednesday at 10 p.m. The following evening SAPA and Green Dot are working together to host BINGO in the 1962 room, also at 10 p.m.

After a day of passive campaigning Friday, Dayton Arena will be a sea of green on Saturday. Thunder sticks giveaways, seat cushions, huck a puck, raffles and a camel photo booth in addition to what should be a competitive game. To top it all

off, through generous donations from the Class Councils of 2015 and 2017, SGA, SAC and The Office of Student Wellness, the first 300 attendees will receive a free Green Dot shirt.

The Camels have an overall record of 4-11-1 while the Tufts jumbos hold a 3-13 overall record. After a big defeat this past weekend in their game against Wesleyan there are high hopes for the Camels to win the game.

The game that was started by the seniors of the 2012 team is evolving into something bigger each and every year. One thing that has remained fairly consistent is the team’s support and dedication to the Green Dot cause. With over 440 Green Dot Graduates on campus and more to come this Sunday as the week culminates with a Green Dot training, the men’s ice hockey team has added the phrase Green Dot to our everyday Conn lingo. Their newest addition to the ice this year, a Green Dot logo on the rink all season, truly embodies how integral Green Dot has become to the team. •

## NESCAC POWER RANKINGS

Compiled by THE COLLEGE VOICE

The Winter Power Ranking will be posted weekly and will rank the eleven NESCAC schools based on men’s and women’s hockey, men’s and women’s basketball and men’s and women’s swimming and diving.

SCHOOL	MEN'S HOCKEY	WOMEN'S HOCKEY	MEN'S BASKETBALL	WOMEN'S BASKETBALL	MEN'S SWIMMING & DIVING	WOMEN'S SWIMMING & DIVING	RANK	LAST WEEK
AMHERST	2	3	1	2	2	1	1	N/A
WILLIAMS	1	2	2	5	1	2	2	N/A
BOWDOIN	4	5	3	3	6	7	3	N/A
MIDDLEBURY	6	1	4	9	5	4	4	N/A
TUFTS	10	-	9	1	4	3	5	N/A
CONN COLL	8	6	8	4	3	6	6	N/A
TRINITY	3	4	7	6	11	11	7	N/A
WESLEYAN	9	7	5	7	10	8	8	N/A
COLBY	5	8	6	11	9	10	9	N/A
BATES	-	-	11	10	7	5	10	N/A
HAMILTON	7	9	10	8	8	5	11	N/A

The poll was devised as follows: Sports Editor Luca Powell ranked all NESCAC schools in each sport. These rankings were based on NESCAC standings as well as quality wins and influential losses to NESCAC opponents. These scores were averaged to create a composite overall ranking for each school.

## IN CASE YOU MISSED IT

Men's Basketball  
Conn 84 - 77 Bates

Men's Hockey  
Conn 2 - 1 Middlebury

Women's Basketball  
Conn 64 - 56 Bates

Women's Hockey  
Conn 0 - 3 Amherst

## SO YOU DON'T MISS IT

Women's Basketball:  
vs ECSU  
2/4 6:00 PM  
vs Williams  
2/14 6:00 PM  
vs Hamilton  
2/15 2:00 PM

Men's Basketball:  
vs Mitchell  
2/11 7:00 PM  
vs Williams  
2/14 8:00 PM  
vs Hamilton  
2/15 4:00 PM

Men's Hockey:  
vs Tufts  
2/8 7:00 PM



# Athletes in the Studio: A Look at Student-Artists Off the Field



KRISTIAN MAESTRI

**ANDREW SHAW**  
STAFF WRITER

At the center of a liberal arts education is the intersection of athletics and academics. The cross-disciplinary nature of the liberal arts allows us a holistic learning experience, within which we experience how different branches of college experience complement each other. The liberal arts mandates students not just be focused on being either an athlete or an artist. In a school where a third of student body is involved in athletics, they are often not mutually exclusive.

Recently, the *Voice* took the chance to explore if and how students are making these connections outside of the classroom between two fields that are often perceived to exist on either side of an unbridgeable – or at least unbridged – chasm: arts (specifically visual art), and athletics. *The College Voice* sat down with a couple of athlete-artists to talk about their experiences bridging, and hopefully thereby narrowing, the, at least perceived, gap between athletics and the arts.

Our first interviewee was Julia Byrne '14, who plays on the women's soccer team and is a visual artist specializing in drawing.

**TCV:** How do soccer and art fit together for you? Do they influence each other in any way?

**Julia Byrne '14:** Well they're definitely very different but I think that there are definitely overlapping values, and things that you need to be successful in both, like focusing on technique.

**TCV:** How do you see the culture between sports and art? Are they mutually exclusive? Or is there a lot of crossover?

**JB:** I feel like there's not too much crossover. Maybe some people think that you either do one or the other, but I think that there's actually a lot of students that are involved in both which is great. I mean, they are very different in terms of soccer being a team activity, while art is definitely more individual.

**TCV:** What medium do you work in?

**JB:** I draw, so I do different things with charcoal and pencil.

**TCV:** Why do you draw? What made you choose drawing versus another medium?

**JB:** I took a lot of drawing classes in high school, and I had an amazing art teacher. She inspired me, and kinda, not pushed me towards drawing, but that's ...what we worked on together, so that's what I wanted to continue to do.

**TCV:** Do you think you'll continue with art after school?

**JB:** Hopefully. I actually would like to be an art teacher so hopefully I will be able to continue.

**TCV:** What grade level? Do you know?

**JB:** Probably high school.

**TCV:** Do you think that different students working in different mediums in the art department influence each other? Do you learn something from each other's pieces?

**JB:** Yeah, it's nice because all the students do very different things, so talking to somebody else about either their work or your work, you can get different ideas, which helps you achieve a more well-rounded piece.

**Esther Mehesz '15:** was our second interviewee. She's a swimmer and a ceramics-based artist.

**TCV:** What do your art and your swimming have in common? Sometimes they're seen as polar opposites, athletics and art, but you do both of them.

**Esther Mehesz '15:** I'm actually a double major with Art and Econ. – which is already seen as a complete polar opposite – and then I swim and play water polo, too, so to be completely honest, I couldn't really say what they have in common. In the projects that I do, because their ceramics-based, I focus

a lot on the Baroque style. But in a different aspect the whole time management and whatnot is definitely very helpful between sports and arts.

**TCV:** Obviously both require a lot of time to get good at.

**EM:** Yes, I mean, being in the studio while being in season is very difficult, and on Sundays, that's where I am. [laughs]. Project-wise, swimming and art, I could not tell you what I see in common, but it's more like, being an art major it is so time-consuming, and being in the ceramics studio it's a lot of trial-and-error and hoping for the best. I do have a lot of pieces where the drying process will be fine but then you put it in the kiln and it might melt the wrong way. One of my pieces just now, the top of it literally collapsed into it. I wish there was a hidden camera in the kiln, but it was one of those things where it's like, you kind of just have to accept what you're gonna have from it. Where in swimming, you have to accept what happens at a meet. You can't always have a good day. You have to be happy, even though it may not be your best day, you always learn from the day's mistakes.

I've done ceramics since my freshman year of high school so I'm one of the more experienced people, because I have taken ceramics classes. It's one of those things, like, you finally are able to be the leader in the classroom. People will come to you, just like with athletics. People come to you when you're an upperclassman, and you're the one that tries to calm them down if they're nervous. It's just like one of those captain kind of things or teamwork.

**TCV:** Despite them being, to some degree, solo activities.

**EM:** Swimming is such an individual sport too, and with ceramics too, it is so individual: you don't have group projects. Both are such individual things. But in a sense they are both team-related, because to get an entire kiln and a firing process you all have to work together. It would be very time consuming and just horrible doing it alone. And for swimming too, even though it's so individualized,

you have your team behind you to support you, which is similar in the studio: we all support each other if anyone has a question; we're always there helping each other and what-not. In a sense, they do come together.

**TCV:** What drew you to art?

**EM:** Both my parents are Hungarian. My mom actually has her Master's in interior and fashion design from Hungary. She actually has her own business for jewelry, but she's always done interior and fashion. And so I've always grown up with that sense. And they're also very big antique people, so our house, there's not a single white wall, like you can't put a single picture up anymore. Every little bookcase is filled with intricate little things, so it was one of those where I've grown up into it and I had the possibility in high school to take a ceramics class, so I thought I might as well try. I tried it and I loved my teacher so much. I'm more 3-D oriented, like I've always loved playing with Play-Doh when I was younger and I was never one to draw. I still to this day am not good at drawing. [laughs]

Here I have the chance to do both economics and art. I do want to go into the fashion industry on the marketing side or finance, but having an art background helps. I'm looking to trying to work at a company that is from America but that's situated all around the world. I'd like to work in Hungary.

**TCV:** Do you see a boundary, or a clique, between athletics and art in general? I mean, obviously you cross that, but socially?

**EM:** Like athletic people having their clique? Yes, you definitely see it. Like even in Harris when you go in, it's the athlete section and the non-athlete section. Which is, it's horrible, but then again the team does try, like you try and build your team to the best advantage. So you do wanna have meals with your team. You don't wanna just be in the water with your team, you do want to build the sense of a different relationship.

Even in the art studio, there are a couple of us that do other sports too. We see each other down at the trainers, we see each other in

the studio all the time, so you can relate on so many things, which makes it nice. But it's very nice to have a person that's in the studio that's also an athlete. But it's a nice atmosphere in the studio. The classmates that you have, even though they might not be on athletic teams, you have such a good connection with them, a nice environment to be in, it's very open. You're working hands-on, but it's like a social class. So you get to know a person a lot better, it's very open. I know some of people's backgrounds, like every-day things. You wouldn't see that at a team event with athletics. So it's two complete different things, and yes, they have their own cliques I guess you could say, but it's nice seeing a couple of us that are in both situations, and how we connect even more sometimes. But it is unfortunate of the different cliques, and I wish people were more accepting of a lot of people. The art community is a team in itself definitely. So I enjoy that.

**TCV:** Do you think students from different media influence each other? Are you influenced in some way by people who aren't doing ceramics?

**EM:** They definitely do influence you and give you a better outlook, an inspiration of different things to do. I did take a printmaking course, which was 2-D based, and it was a challenge for me because I have little exposure to 2-D work, but it did show me different outlook, and especially seeing everyone else's works. It was very eye-opening, thinking, "Maybe I can experiment with this, but in a different sense." I plan on taking a photography class just so that I can experiment taking photography of my own pieces.

**TCV:** 3-D objects in a 2-D frame kind of thing.

**EM:** Yeah. It is nice, inspirational, to see other people doing the 2-D works. I've really never thought of connecting swimming and ceramics together, but they are similar in a sense. •



# Educator & Artist:

*Arts Editor*

*Chiara Cafiero profiles  
visiting instructor  
David Rau*

**CHIARA CAFIERO**  
ARTS EDITOR

"Everybody stand up—we're going to play a game."

On my second day of Art History 283: Museum Education, I get the feeling this isn't going to be a standard lecture in a darkened room with slides flashing from the projector. We rise and engage in a museum-themed ice-breaker game orchestrated by our instructor, David Rau. Rau is the director of Education at the Florence Griswold Museum in nearby Old Lyme, and teaches courses in Museum Studies at the College.

Rau, a Michigan native, has lived in New England three separate times during his life, and as he said during our interview "third time's a charm!" Rau started work at the Florence Griswold Museum in 1998. His two prior stints in New England were spent working at the Currier Museum in Manchester, NH.

After a national job search, Rau took a job at the Cranbrook Art Museum in Bloomfield Hills, MI, coincidentally just a few minutes from his hometown. Rau spent eight-and-a-half years at Cranbrook, until he saw an ad for Florence Griswold—they wanted to institute a new education department and had received money to build a new education center. "They were trying to reinvent themselves. I had a lot of neat ideas and [The Florence Griswold Museum] had the money to make them happen."

His brainchild, the "Wee Faerie Village" is an outdoor installation occurring every three years, in which artists create tiny fairy houses out of mostly natural materials. Last October, "Wee Faerie Village in the Land of Oz" drew over 17,000 visitors to the museum in the span of a month.

A little over a decade ago, Rau was approached by Professor Chris Steiner of the Art History department, who lives in Old Lyme, about teaching Museum Education at the College. Since

then, Rau has also taught the courses Museum Methods, Intro to Museum Studies, and House Museums.

Part of Rau's interest in art museums stems from being an artist in his own right. He works primarily in collage and paper, but started experimenting with 3D pieces through his work at the Florence Griswold—especially the Wee Faerie Village. "I'm not always making fairy houses, though. I participate in whatever the museum does," he said, "I'm always creating something, whether I'm making something to auction off or exhibiting in a gallery show." In fact, Rau spent a semester as a student in Cummings when he audited Professor McCabe's collage class and "just loved it".

For Rau, teaching at Conn and working at the Florence Griswold are mutually enriching experiences. "Coming to the College really allowed me to have an interaction with a young adult audience. When you're a practicing museum educator you just do stuff but don't always explain why, but teaching forces you to reevaluate. Teaching here makes me better at my job because I have to explain why I do what I do. It keeps me on my toes, and I really enjoy the challenge to be fresh."

Rau thinks highly of the Camels he teaches: "The students at Conn write extremely well and they're worldly. I can jump right in to my content area and they can keep up. I've always been so impressed by their creativity in the classroom."

When asked what advice he would give to Conn students interested in a career like his, Rau replied: "Great jobs are few and far between, but they're out there. Really do what you love. It's a luxury to find a job that you don't consider a job, but it's possible." •

THE COLLEGE VOICE  
is beginning to build its 2014-2015 Editorial Staff

If you think you have what it takes  
to run Connecticut College's only independent student newspaper,  
email [eic@thecollegevoice.org](mailto:eic@thecollegevoice.org)...

...and start writing!

Come by our office on the second floor of Cro at 9 p.m.  
on Monday nights

## Start Your Career in Accounting.



### The D'Amore-McKim MS in Accounting/ MBA for non-accounting majors:

- Earn two degrees in just 15 months.
- Complete a 3-month paid residency at a leading accounting firm.
- History of 100% job placement.

### Take the first step.

Visit us online or at an information session near you.  
Learn more about the program and upcoming events  
at [msamba.northeastern.edu](http://msamba.northeastern.edu)



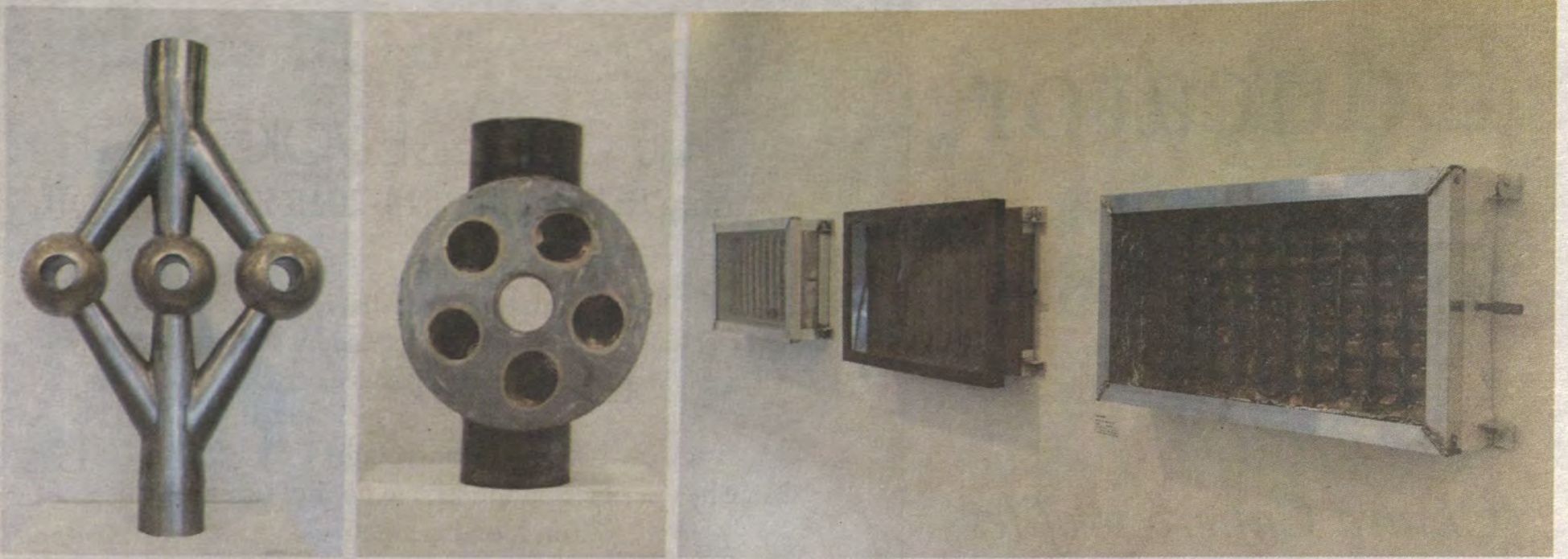
Become our fan on Facebook.  
[facebook.com/northeasternuniversitymsamba](https://facebook.com/northeasternuniversitymsamba)

[msamba.northeastern.edu](http://msamba.northeastern.edu)  
617.373.3244  
[gspa@neu.edu](mailto:gspa@neu.edu)

School of Business  
**D'Amore-McKim**  
Northeastern University



## NEW IN CUMMINGS



PHOTOS BY MIGUEL SALCEDO

GREGORY BAILEY

### TOWARDS A NEW REALITY

FACULTY EXHIBITION

GALLERY TALK + OPENING RECEPTION ON FEBRUARY 19

TIMOTHY MCDOWELL





# HOW MACKLEMORE “ROBBED” THE GRAMMYS

*It might be less about race...*

## CONTINUED FROM FRONT

songs about ass money and pussy and he doesn't refer to women as bitches or hoes cause he doesn't lack RESPECT like 99% of all rappers." Ahh, obviously a true hip-hop aficionado.

A lot of the people in the "purist" rap corner look to skin color to explain why other nominees—Lamar, Drake and Kanye West—went home empty-handed as well as why many other black rappers have in years past. It certainly did feel funny when a past-his-prime Tony Bennett won Album of the Year in a 1994, the year that saw the drop of some of that decade's biggest hip-hop records: *Ready to Die*, *Illmatic* and *Southernplayalisticadillacmuzik*. But black rappers are not the only ones that have gotten snubbed in the Grammys' fraught past. The Who, The Beach Boys, and Led Zeppelin didn't win a Grammy *until this year*. However, when it comes to hip-hop, some of the Academy's choices are straight garbage, but the reasoning has less to do with race than you would think. This is why they can't seem to get it right.

Members of the Recording Academy, also known as the National Academy of Recording Arts and Science, get to vote in a wide range of categories, even if it's a genre in which the member lacks expertise. A lot of members voting in categories they're not familiar with means less attention to the music and more attention to the numbers: music video views, radio plays and, of course, sales. The Billboard Top 100, a music magazine that charts radio plays, shows that Macklemore's hit, "Thrift Shop" peaked at #1 and has spent 48 weeks on the Top 100. Lamar's "Swimming Pools" peaked at #17 and has only been on the chart for 29 weeks. Drake's "Started from the Bottom" fared slightly better,

peaking at #6. When it comes to music video views, Macklemore raked in almost half a billion views on Youtube for the same single. Views of Drake and Lamar's singles combined barely amount to half of that.

Unfortunately, this isn't a new trend. When I spoke to our very own hip-hop connoisseur and Professor of African-American Studies, Professor David Canton, he could sense my dismay over Macklemore's recent accolades. "It's an issue of expectation," he told me. "When Will Smith won in 1996, of course I was upset because people like Big Daddy Kane and KRS-One weren't nominated. I realized it wasn't about who's the best MC... it was about the numbers."

Canton explained that Clear Channel Communications, a mass media company, owns and controls an extremely large percentage of the nation's radio stations, giving them an audience of 110 million. A mainstream song like "Parent's Just Don't Understand" could be played on both Clear Channel's urban and pop radio stations—in effect, doubling its airtime. Will Smith didn't take the Grammy home because of his complex lyrical style or counter-cultural message, but rather because his music was inoffensive and more popular, playing on both hip-hop and urban radio stations. His family-friendly content gave him a huge national audience and Grammy voters looked to that as a sign of success.

Do any Conn students remember Naughty by Nature? I doubt it. Yet, in 1996, they took Best Rap Album against Tupac's *Me Against the World*, Old Dirty Bastard's *Return to 36 Chambers* and Bone Thugs - N - Harmony's *E 1999 Eternal*. Perhaps the Academy's biggest flop of all came in 1999 when Public Enemy's "Fight the Power" lost Best Rap Performance to Young MC's

"Bust a Move".

"That was getting robbed," Canton says. And what a perfect example of how content influences popularity. "Fight the Power" will likely go down in history as one of the most influential, game-changing rap songs of the 20th century, but does middle-America want to hear: "Elvis was a hero to most / But he never meant shit to me you see / Straight up racist that sucker was / Simple and plain / Mother fuck him and John Wayne..." or: "In this city ladies look pretty / Guys tell jokes so they can seem witty

/ Tell a funny joke just to get some play / Then you try to make a move and she says, 'No way'?" So, you tell me. Which song won the Grammy: the one that rhymes "pretty" with "witty" or the one that raps "fuck Elvis?"

When it comes down to it, through its system of voting the Grammys allows its members to make their choices based off popularity rather than the quality and caliber of the music. Many hip-hop artists use their anger to fuel their songs, and these eloquent and thought-provoking lyricists (Nas, Mos Def and Run-

D.M.C) are often pushed aside for pop-rappers like Will Smith, Ludacris, and Macklemore.

It's nothing against those guys or their style of music; Smith's "Summertime" will always be a favorite jam of mine. But the Grammys need a new system of nomination and voting that reflects the insight of the practitioners in each genre and doesn't relinquish power to the uninformed. Let's hope next time the winners won't need to apologize for "robbing" an award. •





## ALBUM REVIEW



## Local Bluegrass Band Gets Right Now, Honey

AYLA ZURAW-FRIEDLAND  
SENIOR EDITOR

About a year ago, I had the pleasure of hearing a fledgling bluegrass band play live in the comfort of my own home. A large group of my parents' friends had gathered to celebrate a collective 50th birthday and this private concert was the grand event. My mother had badgered me for weeks to make sure I cleared my schedule to come home to good old Storrs, CT to hear them play. So one Friday night in March I drove through the remnants of a late snowstorm to catch the beginning of the set that took place in my living room.

The group was obviously young but somehow ageless (perhaps because one of them sported an impressive beard that blew away all my preconceived notions of what facial hair should and could be). I watched them as they hauled up a well-used banjo, a mandolin, an enormous bass, some unfamiliar-looking instruments locked away in large trunks, and a saw that wouldn't make sense until the end of the night. Cords were plugged in. Guitars were tuned in the midst of happy chatter. And suddenly the motely crew of five burst into song and no one in the room stopped dancing until the last chord of the night was played. Much merriment was had and I was completely hooked on a band called Poor Old Shine.

Poor Old Shine was formed on the University of Connecticut Storrs campus when Chris Freeman met banjo and mandolin player Antonio Alcorn and they quite literally booked their first gig by accident. The very earliest origins of Poor Old Shine began when Freeman and Alcorn played an opening show for a friend at Toad's Place in New Haven. The band expanded to include Max Shakun on guitar and pump organ and Harrison Goodale on bass, as well as the addition of a thumb piano carved out of a gourd grown in their friends' yard. After recording a mixture of original songs and

covers from artists such as Woody Allen live at Infinity Theater in Norfolk, CT, the band had the drive they needed to pursue recording their own album, *Poor Old Shine*.

While the record definitely holds roots in bluegrass, the band defines itself as a "sing-along" genre group on their Facebook page, showing that the music is meant to be people-centric and easy to identify with, regardless as to whether the audience includes any folk aficionados. There is a certain affinity to the American narrative that holds outposts in the great outdoors and simple living, and more generally the human experience of nostalgia for some long bygone past.

The opening number, "Weeds or Wildflowers" is incredibly cheerful and catchy and combines bluegrass themes with some more modern, indie-folk sounds. The tune is generally upbeat, but the lyrics offer some insight and pose the question: "Will there be weeds or wildflowers when you're done?" It speaks well to the human anxiety of wondering what type of legacy we will leave behind. Will it be remembered? Will it ever do someone good? Or will it be ripped up by its roots to make room for something else?

The following song, "Footsteps in My Ear" begins with a chord progression that is reminiscent of musicians such as the Avett Brothers and Mumford & Sons. However, where it differs is in its frayed edges and unedited sound. Though this album was recorded in a studio, every song feels as if it is being played live. The lyrics speak of a quiet longing for a love that stays just out of reach: "Maybe you're the moon on the water / Or maybe you're the fog in the field. / I reach out to you and you get further away; / Maybe you're just footsteps in my ear." The layered harmonies seem as though they could possibly lend themselves to an even more pared down version or a capella rendition (ahem Co Co Beaux?).

The album contains a fairly even mix of upbeat and slower and contemplative numbers. "Punching the

Air, "Tear Down the Stage," and "Right Now" are all foot-tapping songs with a banjo-driven melody and a charming sort of half-twang. While we have passed the days of freight trains going to hell and burning up stages, the imagery their lyrics conjure is very much present in rural American consciousness. Of course there are the slower songs to complement those, such as the haunting "Ghosts Next Door" and the regret of love not given in "Empty Rocking Chair." While most of the songs use a similar array of instruments, they are used differently in each of them.

Perhaps what is so special about this group is that despite their freshness, each song feels worn in and comfortable. This may be a result of a creative process based upon "trying everyone's ideas and then agreeing what works and does not work as a group," as Shakun described it in an electronic interview. They spend a lot of time with each song, but not to the point where it feels over-orchestrated or inauthentic. Their sound is rough and sepia toned, like an old photograph that has been carried through the years. It is innocent and wise, pure in its intention and a hybrid in its actual sound and execution, classic and original, and basically any other paradox one can think of that combines tradition and modern innovation. I want to dance and kind of want to cry and call my family as I listen to the lyrics and am made nostalgic for my not-so-distant hometown and roots in Mansfield.

Poor Old Shine is slowly gaining a following and will continue to tour throughout 2014 in Massachusetts, Maine, New York, Rhode Island, Vermont, Pennsylvania, and even as far as South Carolina and Kansas City, MO. They also took part in a production of Robin Hood done by the American Repertory Theater in Cambridge, MA this past January. The band plans to continue booking gigs and performing for as long as they can, and I hope continue spreading more wildflowers than weeds wherever they go. •