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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S STUDENT NEWSPAPER, SINCE 1977

"Dude, Where's My Car?"

AMANDA SANDERS
MANAGING EDITOR

Something looked different as students on Connecticut College's campus went about their business on March 12. It wasn't the burgeoning warm weather, or the squirrels digging up hidden nuts; instead, it was a completely

empty Admissions parking lot, devoid of the student vehicles that had occupied it for the better part of the semester. All of the parking spaces were completely empty, leaving students with one question: "where's my car?"

On Thursday, March 11, dozens of cars were towed at 6:30 pm by New London towing company Columbus Square Auto. Students were not made aware that they had been towed until they walked into the parking lot. "I received no notice of my car being towed at all, and didn't receive notice of my parking warning until the day after the car had been towed," said Genevieve Kuhlmann '22. Steve Yeonas '22 corroborated this report, stating "I parked in [the] admission [lot] around 4 pm and then the following day I woke up around 8 am and my car was gone. There was no warning or anything. I woke up and had no idea what happened so I walked to the front gate and asked the security guard where my car was." Student cars had been taken off-campus to Columbus Square Auto in New London. To get their vehicles back, students needed to bring \$180 dollars in cash and an off-campus establishment in New London, amidst COVID-19 restrictions and concerns.

Students entered New London in droves, in search of their cars by any means possible, asking friends for rides and taking Ubers and Lyfts, if needed. "My friend gave me a ride," Yeonas said, when asked how he got to New London without his car. However, some were upset about the safety measures that were not in place when they arrived at Columbus Square Auto. "No one in the building wore a mask," said Kuhlmann. After a semester spent avoiding COVID-19, students felt frustrated being put at risk. Yeonas also said that the two people manning the store did not wear masks when he went to pick up his car. "The entire experience was uncomfortable, and I just wanted to get my car back, so I gave them the money and left. But I felt like I had been taken advantage of."

It is no secret that students are not meant to park in the Admissions lot. However, for those who live in Jane Addams, Freeman, or Harkness, it is a popular place to park as opposed to the designated South lot, which is farther away, behind Cummings. One week after the towing, on March 18, students received an email announcing that tours would start up again that following Monday, March 19. In the email, Dean Strickler thanked students for not parking in the Admissions lot so that prospective students and their families would have a place to park.

"I am sure most people would have moved their cars willingly if [Campus Safety] had just asked. There was no indication to students that the lot suddenly needed to be emptied on a random Thursday night," Kuhlmann said.

Article continued on page 3.

Amidst it all, WEI is Resilient

ELIZABETH BERRY
ARTS EDITOR

Standing on the stage in Evans Hall for my monologue's recording in WEI's 2021 show, wearing all black with a pop of red, I felt strong. I felt beautiful. I felt part of the Conn community. Although I felt empow-

ered in this space, those who do not share my positionality as a white cisnet woman might not feel the same way.

The Womxn's Empowerment Initiative (WEI) is one of the largest student organizations at Connecticut College and aims to put on an annual show that represents "those with lived experiences of misogyny across race, class, gender, and sexual orientation through unique, but unifying voices," as stated in their Instagram (@ccempower) bio. WEI was previously called "As Told By Vaginas," inspired by *The Vagina Monologues*, up until 2016 when the club changed its name to the Women's Empowerment Initiative. Since then, the "e" in "women" has been changed to an "x," a controversial decision as this term is not as inclusive as it may seem.

Each show welcomes submissions from students, staff, faculty, alumni, and members of the New London community who have faced misogyny. Monologues range in genre from waxing mishaps, love stories, bisexuality, mental health, sexual assault, and racism. Members of the Reading Committee then sort through submissions and select monologues to be performed by students in the spring. The Reading Committee also brain-



Morgan Maccione

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ARTS

Letter From the Editor

AMANDA SANDERS
MANAGING EDITOR

Spring is officially here at Connecticut College. Birds are chirping, the new outdoor stage “The Dune” had its first performance on Founders Day by campus band Teal Darts, and students are spending their afternoons on Tempel Green, in the beautiful Arboretum, and in vaccination clinics all throughout New London county. It was no April Fools

joke when the state of Connecticut opened up COVID-19 vaccinations to all residents, workers, and students above the age of 16 on April 1.

And just like that, there seemed to be a new hope in the air along with all the pollen. We’ve completed our sixth straight week in Alert Level Green. Wherever I go on campus it seems someone is talking about the vaccine appointment they booked for next week or how sore their arm is. Scroll through Instagram and you’ll see dozens of photos of arms decked out with band-aids or crisp white vaccination cards — they’re Spring’s biggest trend. We at *The College Voice* are excited to see where this next step will take us during the remainder of the semester.

While you’re lying in bed recuperating from your shot, may we suggest browsing through this latest issue? Read Brooke Sponzo’s ‘21 review of the Wig and Candle production *No Control*, directed by Martha Kenyon ‘21 and Emma Niiler ‘20. Or if you’d rather remind yourself of simpler times when you collected baseball cards all summer, check out Johnny Alexandre’s ‘23 delightful piece “The Million Dollar Trading Card Market,” on the trading card industry. While you’re at it, maybe even call your parents and see if you have any cards still tucked away under your bed at home. Or if you’re in the mood to relax with a nice movie, go through Opinions Editor Kelly Wallace’s ‘21 Arts piece on Oscar nominations to see what she recommends (personally I loved *Trial of the Chicago 7*, nominated for several Oscars this year).

You’re also welcome to stop by our booth in Cro where we’ll be selling t-shirts, giving out stickers, discussing our latest issue, and hoping to connect with students. The shirts are eight dollars and an excellent way to cover your sore arm post-shot. It’s not too late to join us this semester, and we’d love to have you. For more information on *The College Voice*, follow us on Instagram @the_collegevoice and check out our website thecollegevoice.org.

THE COLLEGE VOICE

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April 5th - April 9th
Crozier-Williams (Cro)

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THE COLLEGE VOICE

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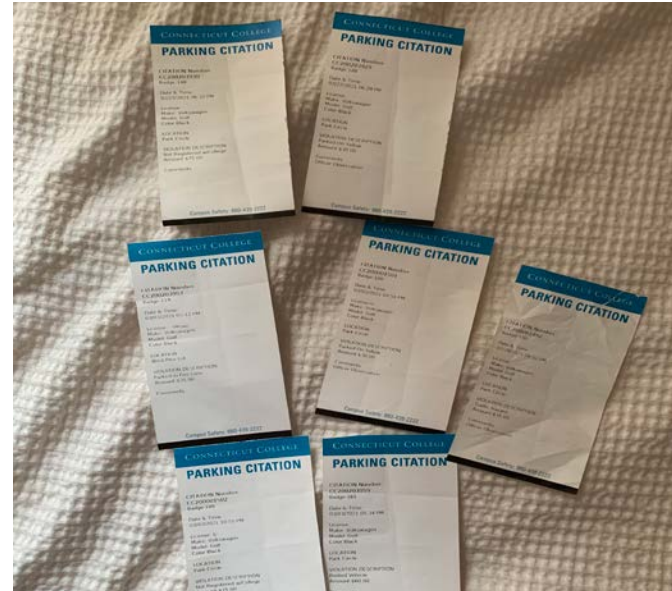
"Dude, Where's My Car?"

Article continued from front page.

“There are better ways to handle a situation like this but towing a bunch of cars and making students pay and find rides to a place off-campus is not it. I was disappointed with Campus Safety and the Deans of the school. At the time, no one was coming on to campus for tours so the Admissions lot was empty. I acknowledge that we received notices not to park there, but I don't think anyone expected the school to start towing us,” stated Yeonas.

Since the towing on March 11, the Admissions lot has remained mostly clear of student cars. Campus Safety has also given out many tickets this semester. “I've been ticketed a couple of times and they've booted my car,” said Katie Gunderson '23. Some students have found ways to laugh about their bad luck, however. Camels love to make an Instagram page for everything, and this was no exception. On March 16, Instagram account @bootedconn began to post photos of cars with wheel clamps, dozens of parking tickets, and even a video of the March 11 towing. Is a ticket worth being featured, however? “I'm not parking in the Admissions lot again,” Kuhlmann said.

Mary Savage, the director of Connecticut College's Campus Safety team, did not respond to our requests to comment. •



Katie Gunderman

Inequity in Times of COVID

KERIN KRASNOFF
STAFF WRITER

The difference between cases and mortality rates in communities of color and white communities shows the injustice in the United States that has been exposed by COVID. These cases and deaths are disproportionately higher in communities with a large Black population. Since the start of the pandemic, 1 in 555 Black Americans have died from COVID as compared to 1 in 665 white Americans. Specifically in NYC, African Americans and Latinos had 1.6-2 times higher mortality rates than white people. These statistics come from a long history of racist policies created to hurt minorities, especially now in COVID times. It is important to address these factors and policies as vaccines are distributed, and to prevent another epidemiological disaster.

Environmentally racist policies that purposely target communities of color have caused these communities to be more vulnerable to COVID-19. As a matter of fact, lower-income communities of color are disproportionately located near incineration sites and busy roads which has placed minorities at a higher risk of respiratory illnesses. One example is asthma: in 2018, it was reported that 40% of non-Hispanic Blacks are more likely to have asthma than non-Hispanic whites. In connection, Catherine Flowers, founder of the Center for Rural Enterprise and Environmental Justice stated in an interview that “African Americans are 79 percent more likely than whites to live in neighborhoods where industrial pollution is suspected of causing the greatest health dangers.” Now in the time of COVID-19, the disproportionate exposure to health dangers has made communities of color increasingly more vulnerable. Asthma in particular has been labeled as a possible “increased risk” for severe COVID-19 symptoms by the Center for Disease Control and Prevention (CDC).

Additionally, there are economic hardships during the pandemic. Before the pandemic, marginalized groups have disproportionately struggled with poverty--the pandemic has exacerbated this vulnerability. In a survey conducted by the U.S. Census Bureau in August 2020, while people from all races had high concerns with “lost employment income,” “food insufficiency,” “worries about upcoming rent,” and “worries about upcoming mortgage payments,” African Americans and Latinx were consistently higher in all four categories than white Americans. When looking at food insufficiency pre-pandemic, 37 million Americans suffered from food insecurity with Black and Hispanic people being twice as likely to suffer from insecurity when compared to white families. One month after the nationwide lockdown in April, food insecurity rates reportedly doubled, affecting more than 20% of households. Unfortunately, people of color are more vulnerable to chronic diseases due to food insecurity, which in turn makes them more vulnerable to COVID-19.

Even while the economy is bouncing back, African Americans are still being left behind since they are the group with the largest unemployment rate and even more so, women of color have been suffering with the brunt of nationwide job losses. Com-

pared to white women, women of color are more likely to work in industries such as service, leisure, and hospitality--all of which have been most affected by the pandemic. While there has been an approximate 7 percent decrease in employment among Black men, Black women have around 10 percent of a decrease in employment. A decrease in jobs creates concerns about how people can provide for their families.

Another issue is the location of the test sites. Usually, test sites are located in places that are out of the way for lower-income communities. Since there are far fewer testing sites in communities of color and impoverished areas, the demand for a few of these sites are greater. In July 2020, it was reported that testing was “more scarce in poorer areas, with fewer sites per person and sites located farther away.” While public transportation is an option, it places people in direct contact with one another and becomes a safety concern. Also, most people cannot afford to take off work to go and get tested. If people from minority groups are to be tested, there must be better access to tests. Immediate remedies have been recommended to fix the issue, however they do not address long term solutions. Some include direct communication via trusted community members, safer transportation to testing sites, and access to treatment. The good news is that COVID-19 tests are free to people (insured and uninsured) nationwide under the Families First Coronavirus Response Act., allowing more people the option to get tested.

As vaccines are distributed nationwide, there is still a disparity between white affluent communities and minority groups regarding access to the vaccine. Besides the health care system's lack of accessibility and the mistrust people feel towards the health system, many also struggle with language barriers, especially when it comes to information about the COVID-19 vaccine. In California, there is a large language barrier for conveying the message of vaccinations to Indigenous communities with several different languages: Zapotec, Mixtec, and even Spanish. An indigenous women group called Indigenous Communities in Leadership (CIELO) is tackling the issue of language barriers and lack of accessibility in times of the pandemic through spreading the truth of COVID-19 through “word of mouth and social media campaigns” in the midst of false information. In February 2021, CIELO started a vaccine outreach campaign that was funded by the Los Angeles Department of Public Health in order to help indigenous groups get vaccinated.

Overall, the social and economic impacts of COVID-19 have unveiled structural racism that has been set up since the beginning of the United States. By recognizing the problem of inequity, we are one step further to fixing the problem. Even after the pandemic, it is important to continue having conversations surrounding structural racism since the structure cannot be changed overnight. It is also important to remember that serving the needs for only one group leads to more harm than good. •

Amidst it all, WEI is Resilient

storms titles that thematically relate to the pieces; leadership then discusses the options and votes.

Zoe Honigberg '21 and Sydney Lamb '21 are Co-Presidents of WEI this year, producer and artistic director respectively. As producer, Honigberg facilitates communication between committees and works with Lamb and Associate Director of Student Engagement and New Student Programs, Jeanette Williams, to plan the show. While Honigberg does the behind-the-scenes logistical work, Lamb conceptualizes the creative integrity of the performance. This year's show is titled "Roots of Resilience." Honigberg explains "the arguments made for it are that resiliency has been so incredibly important for individuals in some way or another [this year]." "Roots" alludes to moving forward, a tone that is present in multiple monologues, according to Honigberg.

As with pretty much every student organization on campus, WEI has had to make significant changes due to COVID-19. Perhaps the biggest obstacle the presidents had to confront was the format of the show. They ultimately decided that groups will be recorded live in Evans Hall while socially distanced, which meant that remote students would not be able to perform in the show. Remote students were also not able to submit a monologue in full anonymity.

When accepting monologue submissions in fall 2020, Honigberg says they took extra precautions, asking students to indicate if they were comfortable having their monologue put on the internet. Sarah Lawler '21 is the Writer Liaison and Director of Ideology for WEI which means she bridges the gap between the monologues, Reading Committee, and Directors, as well as makes sure WEI upholds their mission and values. Part of her role is organizing the publication and distribution of the Anthology which includes all of the submitted monologues.

When it came to promoting the club, WEI faced another obstacle: how to reach first-years and sophomores who do not necessarily know what WEI is, or what it looks like in a normal year. Honigberg says that their "numbers have declined significantly this year than previous years," which is in part because many "first-years and sophomores are in the same spot of: 'I'll watch the show this year and join next year.'" In some ways, the virtual show will be a means to promote the club for years to come.

Despite these setbacks, WEI was able to host in-person auditions. With smaller monologue groups, rehearsals have been able to continue relatively normally. Payton Ferris '23 is directing four monologues this year, as well as performing in one. She explains that it can be difficult to find a location that lends itself to privacy given the often sensitive topics monologues address. However, smaller group sizes create a more intimate experience, allowing members to connect with their piece. Last year, Ferris was cast in a monologue about being in a plus-size body. All students in the piece were plus-size women and Ferris explains this experience was incredibly influential even though she was not able to perform. WEI was "a no-brainer club" Ferris wanted to join as a first-year; "this club means so much to me," she says.

Christina Tougias '21 is a co-chair for the Events Committee this year and explains that they have been working to plan COVID-safe events in order to engage on- and off-campus members. "WEI is always special, but during COVID especially it emphasizes the importance of unity and

strength as we go through challenging times," explains Tougias in an email. She adds that "While I'm sad we can't all be together like usual, I'm really excited that we are still able to bring these monologues to life this year." Rather than a full, chaotic week of late-night rehearsals, tech-week will last only two days. Regardless of these changes, "the message of the show and the monologues themselves have not suffered from these changes," explains Honigberg.

A huge part of WEI is their partnership with Safe Futures, a non-profit which provides housing, counseling, and other programs to those impacted by domestic violence in southeastern CT. Erin Greatorex '21 is the Safe Futures Liaison. Her position involves facilitating communication between the Director of Development & Communications at Safe Futures, Melissa Zaitchik, and members of WEI. Since WEI will not be charging for tickets this year, Greatorex has provided members with ways to donate to Safe Futures. Those involved are encouraged to donate the typical ticket price (8 to 12 dollars) and to reach out to staff, faculty, family, and friends to donate, as well. WEI's donations to Safe Futures are imperative towards their yearly budget so it is vital that we donate, especially during the pandemic when domestic abuse rates have increased. On March 23, cast

buddies were encouraged to meet and order from Coffee Grounds, which gave 15% of their profit that day to Safe Futures. This event was very successful and prompted WEI to organize a similar event on March 31 at Coffee Closet, which donated 50% of that day's earnings to Safe Futures.

While WEI is a fundraiser for Safe Futures, the history of the club has been criticized, and rightly so. Honigberg explains WEI stems from second-wave radical white feminism, exemplified by the former title "As Told by Vaginas." While the intentions behind "womxn" were meant to make the org more inclusive, trans women are *women* so the "x" is not necessary, and non-binary individuals identify as *non-binary*. "There

has been a sentiment that WEI should be scrapped entirely," says Honigberg, but it also "provides closure, [and is] part of the grieving process for many students," explains Honigberg. Lawler explains in an email, "I think that simply because it exists within a PWI (predominantly white institution), it's going to have a difficult time with being diverse and intersectional." She goes on to say that "there needs to be more dialogue around this issue and leadership needs to do more to promote inclusivity and work to change the structure and attitudes that have caused the sense of exclusion felt by non-binary individuals as well as women and nonbinary people of color." Honigberg agrees and explains that WEI hopes to rework leadership and potentially partner with other affinity groups to establish mutual support. "You can say it is open to all, but people don't feel like it is open to all," says Honigberg.

WEI is an annual tradition that holds great meaning for many, but its future will respond to this year and the criticisms it has faced, hopefully making it an inclusive space for BIPOC and LGBTQIA students. "Roots of Resilience" will be released on Youtube on April 17 at 7:30 pm EST. To donate to Safe Futures, visit their website safefuturesct.org/donatenow/.



Morgan Maccione

Article continued from front page.

Zack Snyder's Justice League

EMILE SMIGIELSKI
STAFF WRITER

A month ago, I opened HBO Max and saw *Zack Snyder's Justice League*. Who is Zack Snyder? More importantly, why should I care? After a few minutes of hasty research, I quickly moved from laughing at the title

to being intrigued at the idea of it.

For those who don't know about *Zack Snyder's Justice League*, I'll do a brief recap. In 2017, the original *Justice League* movie came out. It had a very poor reception by critics and fans and ended up costing Warner Brothers, an anomaly for a superhero movie, which usually has a broad audience. In other words, it was a flop. This was largely credited to Snyder being forced to leave during production for personal reasons. A different director, Joss Whedon, came in, added almost 80 pages to the script, and, according to some reports, used less than 50% of the footage that Snyder shot. Due to these reports, and the horrid status of the theatrical version of it, a #ReleasetheSnyderCut movement grew and mounted more pressure on Warner Brothers studio until March 18, 2021 when *Zack Snyder's Justice League* was released in its 242 minutes of glory.

The directorial cut was critically praised by film critics and audiences for its creation of complex characters. Yet, I found most of the characters to be simplistic. Aquaman, played by Jason Momoa, is essentially just a grumpy, old guy who, for some reason, is unable to do much. Cyborg, played by Ray Fisher, and his character is the most fleshed out of anyone's, yet it is still incredibly simple, epitomized by his quote at the end of the movie: "I'm not broken and I'm not alone." I mean, come on! You'd be hard-pressed to find a quote more explicit. I liked Flash, played by Ezra Miller, and the apparent simplicity, shown by his corny jokes, which alluded to a much more complex, interesting character. Wonder Woman, played by Gal Gadot, was simply portrayed as a good person. Batman, played by Ben Affleck, and similarly to almost all of his previous roles, plays an old, grumpy man. Henry Cavill's Superman, character was perhaps the most interesting, due to his resistance to helping the world, a trait not found in any of the other characters.

Halfway through the movie, I found myself detached from the plot. I didn't understand what was going on, and, in all honesty, I didn't care. Zack Snyder failed to show how Steppenwolf, the movie's villain and played by Ciaran Hinds, would impact the world by achieving his goal of mass destruction. Additionally, Steppenwolf did not have a clear motive for this violence aside from pleasing his boss.

I expected a movie that ran 242 minutes to create a complex story due to the extended runtime. Surprisingly, this movie was simplistic and,

despite this, was still able to confuse me about the narrative. Likely, the runtime is so long to entice viewers who had watched the theatrical cut to watch the directorial version under the pretense of new footage. This leads to many irrelevant scenes that are never followed up on. It also leads to the addition of a slow-motion shot of a sesame seed slowly getting closer to the camera. On a larger scale, it means that getting through the movie required three separate viewings.


One negative aspect of the genre of superhero team-up movies is that it inadvertently leads to comparisons between the superheroes. I found myself attempting to determine who was the strongest superhero, which is much more difficult to do in solo superhero movies. *Zack Snyder's Justice League Cut* takes this to a whole new level. Much of the first three hours of the movie are filled with the five members of the Justice League – Batman, Flash, Aquaman, Cyborg, and Wonder Woman – fighting Steppenwolf to a standstill. This all changes when Superman arrives. He crushes Steppenwolf in two minutes on his own. By doing so, he, and Snyder, make the entire past three hours of the movie irrelevant. What's the point of the Justice League if they only needed Superman? What's the point of the past three hours of getting the Justice League together?

The movie wasn't awful in every regard, even though it may have been close. The visual effects were quite fun to watch. Steppenwolf had a very cool sheen of armor. The slow-motion was used far too much, but at points it added a sense of epic-ness to the viewing experience.

With all this being said, it's important to give some context. Who defines what a good movie is? It's an individual decision due to everyone's personal values. I believe that superhero movies are not movies, but rather money-making devices for large production studios. Despite believing this, I thoroughly enjoyed *Infinity War*. It had a compelling narrative, was able to create a sense of true epic-ness through all of its heroes, and I had a connection to some of the heroes from watching Iron Man and Spiderman movies. Which brings me to my next point: if you have some connection to the DC Universe, it's possible you would enjoy it to see your favorite superheroes battling bad guys. At some point, it doesn't get better than that. Yet, even if I had such a connection to these characters, I don't think I could find a way to get past the multiple issues with it.

Zack Snyder's Justice League failed to live up to the hype created. It had a boring, unclear narrative, it destroyed the value of the *Justice League*, and was far too long. If '*Zack Snyder's Justice League Cut*' is truly much improved from the theatrical '*Justice League*', I shudder to think what such a movie might contain. •

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Sports Scoreboard Updated as of April 1st

Women's Basketball

3/27 at Sarah Lawrence, W 69-34
3/28 at Sarah Lawrence, W 71-39

Women's Tennis

3/27 at Trinity, L 1-8
4/3 at Tufts, L 1-8
3/7 vs. Mitchell W, 76-43
3/12 vs. Sarah Lawrence L, 52-66
3/14 vs. Sarah Lawrence L, 49-57

Women's Lacrosse

3/27 at Trinity, L 2-19
4/3 at Tufts, L 5-17

Women's Squash

3/27 at Mount Holyoke, W 7-0

Women's Hockey

3/27 at Trinity, Tie 1-1
3/28 at Trinity, W 2-1

Men's Tennis

3/27 at Trinity, L 3-6
4/3 at Colby, L 0-9

Men's Hockey

3/27 at Trinity, L 3-4
3/28 at Trinity, L 2-6

Men's Lacrosse

3/27 at Nichols, W 19-10
4/3 vs Lasell, W 20-9

The Million Dollar Trading Card Market

JOHNNY ALEXANDRE
STAFF WRITER

I loved to read growing up. Sports and fantasy stories were some of my favorites. Dan Gutman's *Baseball Card Adventure Series* had both. The first book in the series, *Honus and Me*, introduces the reader to the main character, Joe

“Stosh” Stoshank.

Joe is an easy character to root for. All he wants to do is be good at baseball, but he's the worst player on his team. One day when Joe is cleaning out his neighbor's attic to earn a little money, he comes across a 1909 T-206 Honus Wagner baseball card. What happens next is unbelievable. Joe starts to feel a strange tingling sensation that gets stronger and stronger. All of a sudden, Joe is transported back in time to 1909. Who's there to greet him? None other than Honus Wagner himself.

The most recent T-206 Honus Wagner card to sell at auction sold for over \$3 million dollars in 2020. Only 50 to 200 Wagner cards were ever produced, and only 57 are still accounted for today. In 1909, baseball cards were acquired from cigarette packs, similar to the way toys are given as a part of Happy Meals and wizard cards found through the purchase of Chocolate Frogs.

Immediately after the initial production of the T-206 Wagner baseball card, Wagner himself ordered that the tobacco company, Sweet Caporal Cigarettes, stop including his card in the packs. He didn't want to encourage smoking. As a result, less than a hundred Honus Wagner cards were ever produced, resulting in his card having a mystical value for sports card collectors today.

It isn't just the Wagner card that holds tremendous worth. This January, the previously held record for the most expensive sports card ever sold was shattered in the \$5.2 million dollar sale of a 1952 Topps Mickey Mantle Rookie Card. The card was purchased by entrepreneur Rob Gough who believes he got “a steal” of a bargain.

If history is any indicator of the future, Gough might be right. 20 years ago, the seller of the most recently sold T-206 Wagner card stated that he had bought the card for \$130,000 in the year 2000. That's an over \$3 million dollar profit. To prove this point further, Vegas Dave, an internet celebrity, swears by the buying and selling of baseball cards. Just two years ago in 2018 Dave bought a Mike Trout rookie card for \$400,000. Two years later in 2020, Dave flipped it for a whopping \$4 million dollars.

It isn't just baseball cards that are running the market. In March 2021, a Tom Brady rookie card sold for \$1.32 Million dollars. A few weeks later, on Friday April 2nd, a Tom Brady card from the same production series sold for \$2.25 million. Both cards were a part of the “2000 Playoff Contenders Championship Rookie Ticket Card.” Only one hundred of the cards were ever produced

with all one hundred coming with Brady's signature on it.

A large determinant in the value of rare cards like the Wagners, Trouts, and Mantles are their condition. All cards that go to auction are graded on a 1-10 scale. When a card is being “graded,” it's centering, corners, edges, and surfaces are all considered in determining its final value. A card that receives a rating of 9 or 10 is considered to be in “Mint” condition and will therefore fetch the most money.

Only time will tell if highly priced trading cards are an anomaly or an indication of a whole future market of selling cards. These recent sales of trading cards may be pointing to a potential industry similar to that of the respected fine art business where paintings that sell for tens of millions of dollars at auction are considered to be sound investments.

What will the next most valuable cards be? Next time you look back at your old collection, put a pack of trading cards into your cart at the store, or come across a card lot at a yard sale, keep in mind what you might find. •



Tyler Clark

Club Sports Find Success in Spring Season

JOHNNY ALEXANDRE &
CATJA CHRISTENSEN
STAFF WRITERS

As warm, spring weather becomes more frequent and Conn remains in its seventh straight week of Alert Level Green this semester, more outdoor activities have begun. Notably, many club sports have been allowed to start practicing, and teams

can be spotted on every grassy space around campus.

In order to keep this privilege, there are certain protocols that club sports must follow. Each week, team captains submit their weekly practice schedule on ConnQuest, stating the time and location of the meeting. The captains will then send out messages in the respective club sports' chain of communication, collecting a roster for the week based on participants' RSVPs. There is a limit to how many people can participate in a certain club sport depending on the amount of space available and whether the practice will be held indoors, like Club Hockey, or outdoors, like Club Soccer and Ultimate Frisbee. The first people to respond to the messages from the captains asking for RSVPs will secure their spot for weekly practice.

The roster of people who have RSVP'd for practice is then sent to Anthony Turon, Assistant Director of Student Engagement, typically 24 hours before the date of the practice. Turon will confirm that the practice is good to go, and then it is up to team captains to plan the details of the practice, similar to the responsibility a teacher has for creating a lesson plan. The captains are key players in making sure the weekly practices go smoothly.

Players will then show up to practice each week. The procedure to be cleared to participate is a simple one. Each student must show their "Cleared" status on CoVerified and then have their temperature checked by Turon.

Despite students' arguments that certain sports like baseball could be played competitively this semester, Conn once again is taking the cautious route. Per their recommendation from Hartford Healthcare, Conn had to suspend intercollegiate play until next semester for the sake of everyone's health. In addition, certain adjustments have been made in weekly practices for higher risk sports such as rugby, prohibiting scrums and other close contact.

All in all, Connecticut College offers 16 club sports teams, with half of them being coed. One of the coed teams, Ultimate Frisbee, which formally divided into a men's team (Dasein) and a women's team (Aletheia) in spring 2019, has held coed practices more regularly this semester than last. Affectionately calling themselves Dasletheia, a name reflecting their continuing unity and camaraderie, both teams are divided into four practice pods of ten players of mixed genders, class years, and experience levels. One of the four captains living on campus organizes each pod. In Level Green, two pods can practice at a time within COVID-19 regulations on their designated Chapel Green playing field.

Since intercollegiate competition likely won't be possible until the fall, team leaders have been more focused on teaching players, especially the ones who are new to particular sports, the basics of each game. For example, baseball has put an emphasis on the fundamentals of fielding ground balls and teaching situational knowledge of how to react to certain in-game scenarios, like what to do on a ground ball with less than two outs and a runner on first (turn the double play). For frisbee, the fall semester is usually focused on teaching new players how to play, emphasizing spirit and skill-building, with a few mixed

tournaments off-campus to put their training to the test. The team had to refocus their spring practices on teaching and training while preparing for an unusual 2021-22 season, as both the fall and spring semesters will be full of new players to train and more tournaments to compete in.

Student club leaders have always been vital to their respective teams' success, but especially now, as they take on further safety responsibilities in addition to planning COVID safe practices and fostering community. Frisbee has twelve leaders in all; each team has a President, Vice-President, three Captains, and a Treasurer who all work together to plan out practices, drills, community-building activities, and club administrative business. They value their close community as much as their athletics, and the leaders expressed their desire to encourage bonding and friendship on and off the field. Aletheia Captain Jaycee Cox '21 says that for many, the team is a "soft spot to land on:" a safe, caring, welcoming community for students especially after a year of isolation and hardship for everyone. The club prioritizes its familial sense of sportsmanship, and those values have persevered despite students being remote, on leave, or new to the team.

Two of the most important roles for every club sports team are the Team President and the Treasurer. In normal times when intercollegiate games would be occurring, the Team President would be responsible for creating a competitive schedule of intercollegiate games. In a similar fashion to the way varsity teams have a conference of NESCAC opponents they face most frequently, so do club sports teams. For example, Club Baseball competes in the New England Club Baseball Association (NECBA) where they would typically face opponents like Brown University, The University of Vermont, and Yale University to name a few. The Team President is also the primary contact for all members of the team, responsible for clearly communicating with everybody involved.

The Team Treasurer is responsible for managing the budget determined by the Student Government Association (SGA). They are also responsible for allocating the funds, which can be used to buy team equipment and expenses that come with competition in the form of league dues. The relationship between the Team Treasurer and the SGA is key in determining how to allocate funds each semester.

Despite the teams' successes in holding practices this semester, COVID-19 has made many annual intercollegiate tournaments and competitions impossible. For example, spring is the Frisbee team's primary competitive season, and they look forward to their three-day-long Spring Break tournament in Myrtle Beach, South Carolina. Spring is a prime time for team bonding and long days of competing, as well as postseason sectionals and regionals. The men's and women's tournaments are staggered throughout the season, and they often travel to support each other at the various games. This year, most of the tournaments were canceled or postponed to fall 2021.

Looking forward, if COVID cases remain low and vaccinations become more readily available, club sports can plan for future practices and tournaments, though intercollegiate competitions will likely still not be possible until the fall. Dasein Frisbee President Brendan Stiltner '22 hopes to postpone elections for future leaders until the fall to provide the fairest opportunities for all members, especially for students who took a leave-of-absence this year and are ineligible to run this semester. Even with a year full of setbacks and safety regulations, club sports are proving that they can persevere safely and successfully. •



Connecticut College Rugby Connquest Page

Live While We're Young: Wig and Candle Makes the Most of the Pandemic

BROOKE SPONZO
STAFF WRITER

"I think if One Direction saw this, they would be both horrified and thrilled," comments Payton Ferris '23 of Wig and Candle's recent production *No Control*, a satire based on the members of the smash hit 2010s boy band. The show, written by Martha Kenyon '21 and Emma Niiler '20, was structured as a murder mystery in which Ferris' character Zayn went missing in the aftermath of an unexpected plane crash.

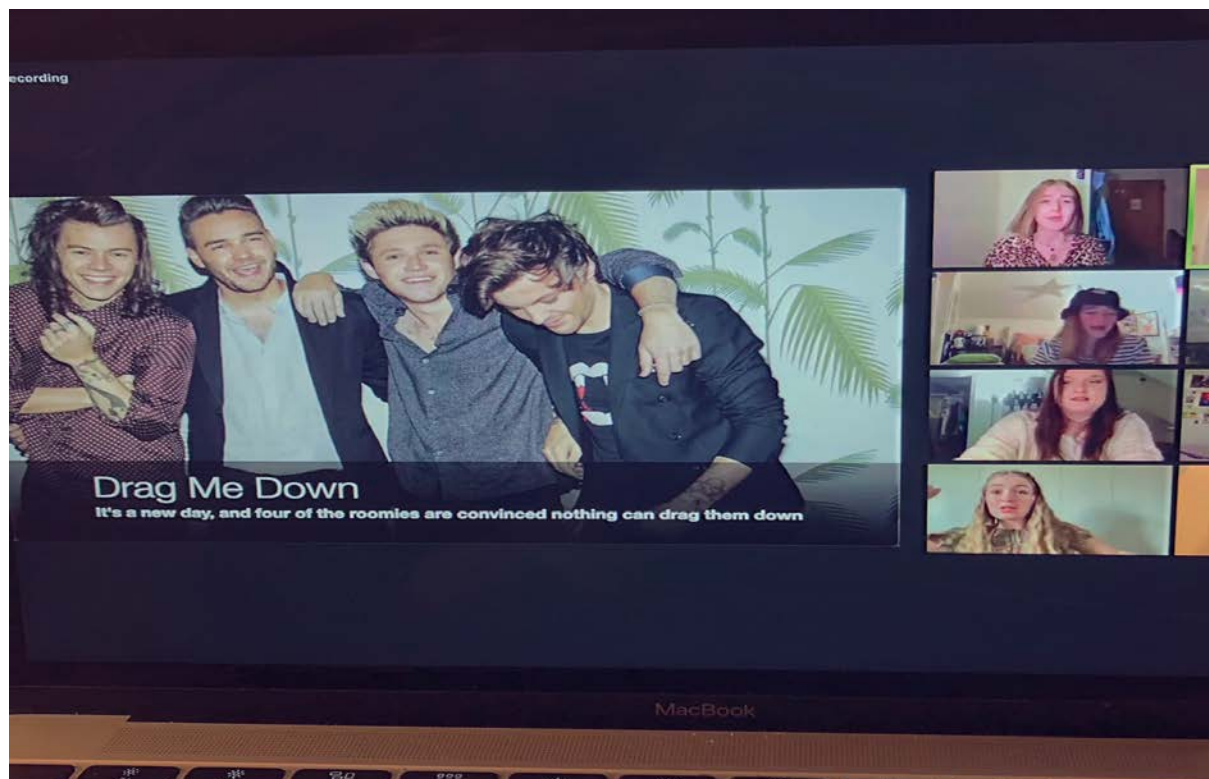
No Control took place over Zoom, with participants receiving special instructions by the crew on how to hide non-video participants (of which there were 71). This digital setup "made the show a lot more accessible to students who are remote, including some of our cast," notes Katherine Hurst '22, who served as the show's stage manager. "Additionally, the show itself is humorous and flexible in a way that lends itself very well to the online format."

And I'd have to agree: the live chat was active and populated throughout the performance, with audience members and even a few actors pitching their thoughts about the plot. "Romeo and Juliet could never" one participant chimed in of the show's Niall/Zayn relationship, while others posted similar sentiments like "#zially #otp" and "Niall fans forever <3."

"I loved the audience participation," says Emily Cowan '21, who took on the role of singer and fashion icon Harry Styles. "It added something that's just not possible (or acceptable) in a staged performance. Some of the comments in the chat were so funny that I broke character a few times."

There were moments built into the story where viewers could take their involvement to the next level too, by turning on their cameras and dancing along to some of the band's biggest hits. Some eager watchers even switched on their cell phone flashlights to wave around, emulating a real 1D concert. Ferris attributes this enthusiasm to the show's unusual platform: "we had to amp up our reactions for the Zoom barrier," creating an energy that participants jumped to mimic in their spirited engagement.

The show also featured a gender-flipped cast, with the band's leading men portrayed as women—Leah Payne, Perri Styles, etc.—as a way to both parody and comment on the female-dominated nature of the musicians' fanbase. "I didn't like 1D because I thought it was 'too girly,'" admits playwright and director Martha Kenyon, "so to take something that's perceived as less-than (because our society hates teenage girls) and reclaim it... I don't know, it's a redemption of sorts."



Brooke Sponzo

I asked the cast and crew what it was about One Direction that helped their music and members remain viable pop-culture references. "It was such a big part of life for our generation for several years," explains Hurst. "From mega-fans to apathetic bystanders, we were all aware of them to some degree."

"People love boybands," remarks Kenyon. "One Direction happened at a very formative time in current college students' lives. Name one person who hasn't heard 'What Makes You Beautiful.'" Cowan argues that it's the idea of a well-functioning team that sticks with people: "there's something

very relatable about a group of people from different backgrounds, or a group of friends, coming together over a common goal—and a mixture of people makes it easier for everyone to find a member to relate to."

"Their songs were, and still are, so catchy," is Ferris' belief; Kenyon adds that "there's something really bonding about laughing with others." And during such a hectic year, Camels are more than happy to turn to nostalgia, to recall the summer jams of 2011 and 2013 and abandon mid-term stressors to sing along to the "Best Song(s) Ever." •



Wig and Candle

The 2021 Oscar Nominations are Here

KELLY WALLACE
OPINIONS EDITOR

It is once again that time of year when the world of film dominates discussions as we begin our speculations about the Academy Awards. This year will be different given the pandemic, and even though our campus is in Alert Level Green, it is not encouraged to go off-campus to see a film. However, that also means this is the perfect time to settle down in a cozy spot with your choice of snack and movie. And really, what better way to relax by yourself or with friends than by watching a good movie? If you want to know some of the best films to check out depending on your genres of interest, keep reading. At the end, I'll note which films can be watched through popular streaming services such as Netflix or Hulu, so stay tuned.

If you're looking for prestige and the best of the best, the most prestigious award in the Oscars is "Best Picture." The nominees for "Best Picture" are: *The Father* (drama), *Judas and the Black Messiah* (historical drama), *Mank* (dramedy), *Minari* (cultural drama), *Nomadland* (western drama), *Promising Young Woman* (thriller/comedy), *Sound of Metal* (drama/music), and *The Trial of Chicago 7* (drama). All of these are films that have been nominated for multiple awards, so if you're someone who wants to watch the *best* films of the past year, or if you just don't have the time to sit through a bunch of possibly-mediocre films, I would check these ones out first, depending on the type of genres you prefer.

If you're interested in the best acting in the Oscars, "Best Actor" and "Best Actress" are probably the best places to start. I'll start with the actresses for a change. "Best Actress" nominees are: Viola Davis in *Ma Rainey's Black Bottom*, Andra Day in *The United States vs. Billie Holiday*, Vanessa Kirby in *Pieces of a Woman*, Frances McDormand in *Nomadland*, and Carey Mulligan in *Promising Young Woman*. For "Best Actor," the nominees are: Riz Ahmed in *Sound of Metal*, Chadwick Boseman in *Ma Rainey's Black Bottom* (posthumously), Anthony Hopkins in *The Father*, Gary Oldman in *Mank*, and Steven Yeun in *Minari*. If you're confused because you have never heard of these films before, don't worry, you're not alone. But that means it is a great time to check them out! I would *personally recommend* checking out *Ma Rainey's Black Bottom*, if not just for the lovely Viola Davis. If you're a fan of more "play-like" films, I would definitely give this one a watch, especially because it can be found right on Netflix. So if you want the best of the best in terms of acting, your first stop might be films in these two categories, as well as best actor and best actress in supporting roles.

For the film majors/minors, film buffs, animation fans, and anyone else who wants to really appreciate cinematography and film dynamics, check out the nominees for the categories "Best Cinematography" and "Film Editing." The former's nominees are as follows: *Judas and the Black Messiah* (Sean Bobbitt), *Mank* (Erik Messerschmidt), *News of the World* (Dariusz Wolski), *Nomadland* (Joshua James Richard), and *The Trial of Chicago 7* (Phedon Papamichael). The nominees for "Film Editing" are: *The Father* (Yorgos Lamprinos), *Nomadland* (Chloé Zhao), *Promising Young Woman* (Frédéric Thoraval), *Sound of Metal* (Mikkel E. G. Nielsen), and *The Trial of Chicago 7* (Alan Baumgarten). If you're looking for animated films, the nominees for "Animated Feature Film" include: *Onward*, *Over the Moon*, *A Shaun the Sheep Movie: Farmageddon*, *Soul*, and *Wolfwalkers*. Out of the animated films, *Soul* has been nominated multiple times. So if you're looking for a really well-assembled film, check some of these out.

For the music majors and music lovers alike, the nominees for "Best Original Song" (which you can usually check out on Spotify or any other music platform) are: "Fight for You" in *Judas and the Black Messiah*, "Hear My Voice" in *The Trial of Chicago 7*, "Husavik" in *Eurovision Song Contest*, "Io Si (Seen)" in *The Life Ahead*, and "Speak Now" in *One Night in Miami*. I would *definitely* recommend checking out *Eurovision Song Contest* in particular because 1) it is hilarious, 2) Rachel McAdams and Will Ferrell are in it, and 3) it's on Netflix. So if you really want to have a laugh and enjoy physical comedy, definitely check that one out. For

entire film soundtracks, the nominations for "Best Original Score" are: *Da 5 Bloods* (Terence Blanchard), *Mank* (Trent Reznor and Atticus Ross), *Minari* (Emile Mosseri), *News of the World* (James Newton Howard), and *Soul* (Trent Reznor, Atticus Ross and Jon Batiste). Out of these, I would definitely check out *Mank* and *Soul* given that the same two artists were nominated for two film soundtracks, so I do not doubt they have some *bops* in those films.

Films are not only a way to relax and enjoy sound or cinematography but can also provide representation for individuals who aren't usually represented, such as members of the LGBTQIA+ community and people of color. **So if you're looking for not only a good film but a film that addresses issues and/or provides representation,** here are some to check out. For discussions and issues regarding race, *Ma Rainey's Black Bottom* is an excellent film on all accounts, as it depicts the story of the titular character finding her way in a predominantly white world. For a film with many Black main characters (which does not occur often, check out *Judas and the Black Messiah*). Both of these films have been nominated for multiple awards so they are definitely worth your time. For female representation, Chloé Zhao has been nominated for "Best Directing" for her film *Nomadland* and Emerald Fennell has been nominated in the same category for her film *Promising Young Woman*. This is noteworthy, for it is the first year in history that two women have been nominated in this category. For LGBTQIA+ representation, there is one nominee who has come out as queer: Sergio Lopez-Riveria in *Ma Rainey's Black Bottom*, who was nominated for "Best Hairstyle and Makeup". So if you're looking for representation in or behind some of these films, these are the ones that might pique your interest, as well as alert you to the lack of representation in the Oscars overall.

There are always some films in the Oscars that receive multiple nominations and generally these are the ones that I check out first. The films with multiple nominations are: *Mank* (10), *Judas and the Black Messiah* (6), *Nomadland* (6), *Sound of Metal* (6), *The Trial of Chicago 7* (6), *The Father* (6), *Minari* (6), *Ma Rainey's Black Bottom* (5), *Promising Young Woman* (5), *News of the World* (4), *One Night in Miami* (3), and *Soul* (3).

Before the weather warms up and we start spending the majority of our time outside before finals, maybe check some of these films out. There are far more nominations than the ones listed in this article, so if you want to read all of the nominations, visit <https://www.oscars.org/oscars/ceremonies/2021>. •

