At-Will Clause Discovered in Tenure Contracts Sparks Serious Concerns

Catja Christensen
Opinions Editor

Tenured: Of an official position, usually one in a university or school: carrying a guarantee of permanent employment until retirement. -Oxford English Dictionary

“A tenured appointment is an indefinite appointment that can be terminated only for cause or under extraordinary circumstances such as financial exigency and program discontinuation.”
- American Association of University Professors (AAUP).

Tenure is a vital aspect of higher education that is key to ensuring academic freedom. Therefore, when faculty at Connecticut College discovered that their contracts had been revised without their knowledge, they were outraged. Exactly a week into spring break, Professor of Sociology Afshan Jafar, who is the Chapter President for the AAUP, received an email from a prospective faculty member who was about to sign a tenure-track contract but wanted clarity about some concerning language that was included. That language read:

“While it is our expectation that you will work throughout the term specified in this offer, your employment will be at will,” meaning you are free to leave your employment with the College at any time. Similarly, the College may terminate your employment at any time, for any reason, with or without notice. At will status may only be modified via a written agreement that is executed and signed by the President of the College.”

Similar language was later found in the Coaches’ Appointment, Promotion, and Review Procedures (APRP) from October 2018: “The employment relationship which exists between the College and each of its non-tenured or tenure-track employees is employment-at-will… the College may at any time, decide to end an individual’s employment at any time for any reason or no reason, with or without cause or prior notice and at its sole discretion. No representative of the College is authorized to provide any employee or employees with an employment contract or special arrangement concerning terms or conditions of employment unless the contract or agreement is in writing and signed by the President or the Dean of the Faculty.”

Coaches sign their reissued contracts every few years after reviews, so they caught this change in 2018. The tenure contract changes went unnoticed for so long because they are only signed once at the time of appointment and are not reissued. Therefore, professors who signed their contracts before the change would never have an opportunity to see the at-will addition. As news of this discovery spread, more professors realized that their contracts included the same language. Faculty and coaches questioned the administration about the cause when they were appointed and were told that “the language was standard contract language,” which Jafar says is not true.

Whether or not this was a “copy/paste error” as some claim or a change kept under the radar, the College gave itself the power to change contractual language without notice in this case, which undermines the entire shared governance system and the Employee Handbook and Policies and Procedures (IFF), which includes a section on termination and its conditions, due process, which committees are involved, and the appeals process. Jafar says that the at-will clause “was entirely in violation of that.”

Although most states, including Connecticut, are “At Will States,” meaning employers have the right to terminate contracts at will across industries, this is not the case with tenure contracts, which, by definition, are permanent except for “extraordinary circumstances.” President Katherine Bergeron denied having knowledge of this contractual language, which Jafar estimates to have occurred around 2017 after surveying faculty members. Though Bergeron apologized and took full responsibility for this failure, it is still unknown who is responsible for this change.

Tenure is an incentive for professors to pursue university positions: “What reason do you have to give up, you know, a salary that could be double, triple what you’re making in academia if you were in the corporate world? Tenure,” she says, “was supposed to offer economic stability for people who are willing to pursue a Ph.D. or any other terminal degree.” Additionally, she says tenure is “a bedrock of academic freedom” that “ensures you are able to say things without repercussion.” In a time when Critical Race Theory is criticized and controversial legislation, like Florida’s “Parental Rights in Education” aka “Don’t Say Gay” bill, censors sexual orientation and gender identity education for young children in public schools, upholding academic freedom is more important than ever so that professors can teach about these important subjects without fear of being fired at will.

“If my working environment doesn’t support academic freedom, that means your learning environment doesn’t support academic freedom either,” says Jafar, noting that even untenured, long-term appointments are still considered to have academic freedom. This raises concerning questions about how this massive change could go undetected for so long, especially given the serious implications of censorship, loss of academic freedom, and loss of confidence in the shared governance system. Some professors confess that it feels like this discovery is “hanging over their heads” or that they are “on pins and needles” teaching now, which severely limits the breadth of research and education faculty feels comfortable teaching. Jafar compares it to student life: how would you feel if you had to sign a contract that says you could be thrown off campus at any time.

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Letter From the Editor

This week, along with 39 other students, I tested positive for Covid-19. That tickle in my throat wasn’t allergies, or the camel cough I had believed it to be. Instead it was the beginning of several days of isolation in my dorm room in Freeman watching television, Zooming into class and struggling through the book of puzzles my mom had sent me.

While I had expected the coughing, headache, and fever that are offered up as options for symptoms on CoVerified, I was pleasantly surprised by the outpouring of support offered to me by my community. This support ranged from a soup delivery from a friend to nice words six feet away from a classmate who noticed my absence in class to the kindness of the staff in the Testing Center when I came by for my isolation kit.

The College’s Honor Code turned 100 this year and the campus community celebrated that this week on Founder’s Day. This covenant, which every student signs at the end of Orientation, asks us to “uphold standards of behavior governed by honor,” and to conduct ourselves “with integrity, civility, and the utmost respect for the dignity of all human beings.”

While not written with Covid-19 in mind, (although we were at the end of the influenza pandemic), this code of conduct asks us to be not only honorable in behavior, but to be respectful and thoughtful of those around us. The campus community I’ve experienced throughout the past four years, and especially the last six days, has been one such community.

That being said, it is the job of students, and The College Voice, to ensure that all such members of our community are treated with equal respect and civility. It was recently learned by the faculty that in their tenure contracts was an “at will” clause, totally negating the point of tenure and forcing them to refrain from signing the Covenant of Shared Governance. Opinions Editor, and one of next year’s co-Editors-in-Chief, Catja Christensen spoke to Professor Afshan Jafar on the subject in one of this issue’s most important stories.

On the same line of community, The College Voice attended the first annual fashion show put on by the People of Color Alliance. The show highlighted not only the diversity of Conn’s student body but also the talent of the students who put it all together. Read our coverage of the event on pages 12 and 13.

Spokespeople, a club on campus dedicated to bike repair and sustainability, is also working to uphold such standards through their commitment to accessibility to transportation for all students. News Editor Keri Krasnoff breaks down the future of their operations on page 5.

Stuck in quarantine like I am? Puzzle your way through our College Voice crossword on page 14. It’s sure to keep you busy.

As I edit and isolate in my room, I am content in the knowledge that the students of this College look out for one another. It is something that makes Conn special. I hope you enjoy this fourth edition of The College Voice this spring.

Interested in joining us? We’re always looking for writers, artists, people interested in layout design, and photography. Come to our Sunday night meetings at 8pm in Cro’s Nest, follow us on Instagram @the_collegevoice, find us on Connquest, or email us. All of us at The Voice can’t wait to hear from you.

As always if interested in offering a correction or if you have further questions please email us at eic@thecollegevoice.org.

Very Best,
Amanda Sanders
Your Editor-in-Chief
At-Will Clause Discovered in Tenure Contracts Sparks Serious Concerns

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Article continued from page 1.

with or without reason? How would that impact how you act? What would that do to your sense of freedom in interacting with people or pursuing a certain line of questioning?

"Despite the years and years of love and labor and sweat and tears that we have poured into [the shared governance system]," she says, "it is just so incredibly disheartening. There was a covenant that was supposed to be signed on shared governance that SGA had been working on that had been postponed. Maybe the students don't understand from the faculty perspective why that happened, but I hope that we can all agree that we should never be doing things just to be performing, just for the performative aspect of it." She adds, "This is just the latest and most egregious example of broken governance at Conn. It is not an issue to be understood in isolation. It is rather, the straw that broke the camel's back."

The alarming implications of this discovery are worse still. Over the past decade or so, the College has disproportionately hired more BIPOC and women professors because of their commitment to recruiting and advertising positions to underrepresented groups of people. For example, of the 2019 tenure-track hires, 8 hired are women, 3 are men, and 7 are women of color. Currently, faculty of color are overrepresented in the newer and junior ranks, which will eventually even out in higher ranks as these newer hires continue their careers. However, it is concerning that the at-will clause entered contracts as employee demographics diversify.

On top of that, Jafar and the faculty learned that the College is represented by the law firm Jackson Lewis, whose reputation is infamous for its employee relations and rights. They are known as a "notorious union-busting law firm" and are employed by some of the biggest systems in the country, including major universities. "We cannot be unionized by federal law," Jafar explains. "We cannot be unionized at a private institution like ours. So why are we retaining a law firm that fights some of the biggest union battles out there?"

The faculty met on Apr. 6, 2022 and approved a new resolution by a vote of 112-6:

"Therefore be it: Resolved, That, The faculty* denounces the unapproved changes in faculty contracts that bypassed provisions laid out in IFF and finds such acts, whether deliberate or not, to be a fundamental breach of trust and good will between the faculty and administration. *The term “faculty” refers to all members of Connecticut College holding faculty status, which includes head coaches (who have faculty status and voting rights)."

It is easy for an administration to sow dissent among people, especially between faculty, staff, and students, to maintain the status quo, which helps people in power stay in power. "When [faculty, staff, and students] become united over a common cause... that would be a force that could question the status quo," Jafar explains. This is why it is vital that the student population and greater campus community gain this knowledge and remain unified to hold our institution accountable for its treatment — or rather its mistreatment — of our faculty, staff, and coaches, who are the lifeline of our academic integrity and free pursuit of knowledge. Actions like this cannot happen again in the future. •

Speed Dating: LIVE! At the Garde

On Friday, April 22nd at 8 pm, the Garde Arts Center in New London, CT will be introducing Speed Dating: LIVE! The event will be held on stage in the Garde's Oasis room and hosted by local New London comedian and magician Elijah Pysyk. Twenty, brave, single strangers will be matched on questionnaires and video submissions, or randomly. The matched couples will then, after being introduced by Pysyk, take turns in the spotlight on stage. Sitting together, the paired couple will have a conversation the event's audience will judge for compatibility.

Pysyk and event co-creator Sophie Walsh will pair couples off based on the participant questionnaire which asks questions such as "how do you feel about change?" and "what is a good date night?" as well as general questions about age, gender, preference of partner and type of relationship desired.

If the dialogue runs dry, Pysyk will guide it to a more entertaining place by using conversation-starting questions he comes up with similar to those of the game We’re Not Really Strangers.

Pysyk and Walsh were inspired to come up with the idea for the event from popular dating shows such as Love is Blind and Too Hot to Handle. While Pysyk "loves the idea of someone getting married because of Speed Dating: LIVE! on stage," the ultimate goal is to give everybody a good "belly laugh." The whole night is guaranteed by Pysyk to be a "great time you're not going to want to miss," with the hope of the event going so well that the Garde will host more repeat Speed Dating: LIVE! Events in the future.

All participating contestants will receive a $50 Northern Gem Lights voucher, a $10 Hot Rod Cafe voucher, and a split of champagne. The winning couple will receive a Joshua's Limousine ride, a three-course meal for two at Hot Rod's, as well as a bottle of wine from Northern Gem Lights.

There will additionally be an afterparty after the show where "singles are welcome to mingle."

People can still apply to be a participant in the event that includes these great sponsored prizes. Participants must be at least 18 years old, single, and vaccinated. Just email or text Sophie Walsh at swalsh@gardearts.org or (860) 859-7713.

Tickets to attend the event can be purchased in advance for $12 or at the door for $15. COVID-19 vaccination or proof of negative test and masks are required. •
Win $3,000 If You Read This Article

After completing LA 103, students are eligible to apply for $500. Thereafter, students can apply for $500 on fulfilling each ACE requirement (consisting of two experiences) and an additional $500 after completing and reflecting on all of the ACEs. This fund can be used to apply for internships, career-related programs, training, or courses not available at Connecticut College.

To receive funding, students need to submit a proposal via Google Forms, explaining their interest in the internship and rationalizing their budget. In addition to completing the form, international students also need to satisfy legal requirements and apply for Curricular Practical Training (CPT) that is any internship or practicum, related to coursework, which is offered by sponsoring employers through cooperation with the College. “Applications are processed once a week and usually, the students receive funding within 10 days of applying,” stated Finefrock. When the application is approved, the requested amount is either directly deposited in the bank account or it is sent as a check to the applicant’s permanent address.

As a rule, the career funds can fully subsidize an internship only if a student is paid $0-$2000 by the internship site. If the student is paid $2000-$4999 by the internship organizer, then they may be partially funded by the College. In the case that a student is paid $5000 or more by their organizer, then they cannot receive funding.

Though most students wait until the summer before their senior year, the Career Fund can be used at any time of the year as long as the requirements are completed. “Start early, enroll in LA 103, read the Career Newsletter and meet the career staff by either making an appointment through a handshake or using the drop-in hours,” advised Hall. •
If you have been in the graffitied basement that connects KB and Larrabee at all this semester, you have probably noticed the plenty of bikes currently occupying the space. These bikes belong to Spokespeople, a student-led on-campus sustainability group. The main goal of Spokespeople is to create a bike rental program that makes bikes more accessible for students and lessen the need for cars on campus while also teaching students how to fix bikes.

"Spokespeople has actually been around for a while, but was always more of a casual thing," says Spokespeople president Alice Ball '22. Since the majority of Spokespeople members have graduated, it was a challenge for the club to keep going, especially in regard to skills. "Students who have graduated really had the necessary skills to fix bikes, but those skills were not passed down."

This time, Ball and six other students want to give the program more structure, for sustainability purposes. Most of the bikes have been donated by professors or from Niantic Bay Bicycles, and students are in the process of learning how to fix up the bikes to be ready for rent. "I'm hoping that this time we can learn the basic skills together and then teach one another so that the program can continue," says Ball.

In fact, Spokespeople has partnered with Bike New London, a bike shop located on Williams Street, to learn proper bike maintenance and how to repair bikes. "A lot of us don't have those basic skills, so it's nice to form that connection with Bike New London and to be able to come back and apply what we learned to fix up the bikes," Ball states. Spokespeople is also in the process of getting their Sustainability Projects Fund (SPF) approved to also have skateboards and scooters available for rent in the near future. Spokespeople is also planning to spend this funding on buying an outdoor bike toolkit so that students can fix their own bikes.

Ball hopes the initiative will expand to offer biking trips for students around New London. "There are a lot of really great biking routes around New London that not a lot of people know about." While the program is still getting reestablished at the moment, Ball encourages people to still reach out if they are interested in renting a bike. By the time that rental program gets organized and gathers a lot of bikes to rent out, Ball hopes that the graffiti room becomes an informal space for people to have fun and to work on bikes.

If you are interested in joining Spokespeople, Ball encourages you to join even if you don't have any biking experience. You can reach out to her via email at aball@conncoll.edu. Come learn to fix up a bike! •

Activate Your WSJ Membership

Access to The Wall Street Journal is free for everyone at Connecticut College. Go to wsj.com/conncoll to register. Brought to you by Information Services.
An assortment of research completed by Connecticut College students for Professor of Architecture Anna Vallye’s 2019 seminar “Urban Renewal In America” has been published by the New London County Historical Society. Edited by Vallye herself, the book Urban Renewal and Highway Construction in New London, 1941-1975 details major changes in city infrastructure and their roots.

The book tracks New London infrastructure following the city’s acquisition of over $12 million dollars as a part of the total $13 billion dollars eventually given out to municipalities through the United States Housing Act of 1949. The Housing Act of 1949 was passed as an effort to address the influx of people moving from cities to suburbs because of greater access to automobiles following World War II. In New London specifically, the money allowed for pre-existing narrow cobblestone roads meant for horse and carriage to transform into new highways and bridges. While undoubtedly necessary from a practical standpoint for the greater population of automobiles on the road, the renovations were also controversial because of the “slum” areas targeted for renovation, which displaced many New London families who never received proper compensation.

An expert in urban planning, Vallye was immediately fascinated by the history of New London, and specifically, the transformation of the city when she first arrived on campus roughly five years ago. With the help of colleague Rose Oliveira, formerly a librarian at the Connecticut College Linda Lear Center for Special Collections and Archives, Vallye and Oliveira discovered a research grant through the nonprofit Council of Independent Colleges to fund “a collaborative faculty-student research project that highlighted the rich archival resources of local institutions and served the community.”

After receiving the grant in the spring of 2019, Eve O’Brien ’21, who received a research grant herself through the CONNSHARP program, was the first student to join Vallye in her research beginning in the summer of 2019.

Then in the fall of 2019, Vallye taught 18 students in her four-credit seminar course titled “Urban Renewal in America.” It was from this course that the chapters of the book were written, by students in the class. The nine chapters fell into four main categories: highway vs. renewal; the planning process; demolition, construction, and preservation; and environmental impact.

Sifting through the abundant historical resources made available by The Day allowed Vallye and students to understand the transformation of the city on a nearly “day-by-day” basis. Additionally, The Day shared New London residents’ personal accounts of living through the renewal project with her class. By conducting this thorough research, Vallye and her students were able to understand not only the impact of the construction on an infrastructural level but the social implications as well.

Matthew Baronas ’21 wrote a chapter titled “A Quest for Efficiency.” His work focused on the gradual construction of the four-lane Thames River Bridge, eventually part of I-95, that connected New London to Groton. Additionally, Baronas looked at the social implications of this construction, a project that forever changed parts of New London, such as Perry’s Pond, a favorite local swimming spot that was filled for the construction of the Thames River Bridge.

“The Mapping Urban Renewal in New London project connected me with the history of our college’s host city, giving me a deeper appreciation for the consequences of infrastructure decisions” shared Baronas. “It was a powerful experience that led me to pursue a career in urban and environmental planning where I hope to advocate for infrastructure that supports the natural environment and brings people together.”

In spring 2020, Vallye taught another seminar course, called “Mapping Urban Renewal in New London.” The enrolled 26 students would once again conduct research on the effects of urbanization, this time intended for the online public history website also titled “Mapping Urban Renewal in New London: 1941-1975”. The website breaks down the urban renewal project, showing the transformation of the city on a year-to-year basis. There is also an Instagram account for the project under the username: CCUrbanRenewal.

For both the book Urban Renewal and Highway Construction in New London, 1941-1975 and the website “Mapping Urban Renewal in New London,” Vallye and her team of student researchers were aided by Connecticut College Professor of Art Andrea Wollensak. Wollensak and her team of student graphic designers played a key role in data visualization, creating easy-to-understand graphics of the gradual transformation of the city as highways, roads, and bridges were built.

Vallye intends to teach the seminar course titled “Mapping Urban Renewal in America” again in the upcoming fall 2022 semester. This course will continue the work to fully understand the effects of this urban renewal project, with an acute focus on the social impacts of the project. “One of the assignments will likely be taking interviews with people who lived through the renewal area in New London and continue to build stories from these interviews with longtime local residents for the website “Mapping Urban Renewal in New London: 1941-1975.” The course will be open to all Connecticut College students without the requirement of any prerequisite courses.”
Have you ever mysteriously been charged $12 after taking a five-minute Lyft ride from Conn to the New London Train Station? Have you had to wait almost an hour for an Lyft driver to pick you up? Or have you wondered why you need to pay out of pocket for rides to your regular off-campus doctor appointments?

The new Camel Ride by Lyft program, which replaced the Camel Van program in the fall of 2020, has not been living up to the needs and expectations of Conn students. First-year students are not permitted to have cars on campus (unless they have an exemption), and certainly not every sophomore, junior, or senior owns a car either. Many students rely on Conn’s transportation services to get to the train station, airport, doctor’s office, pharmacy, supermarket, and other off-campus locations. However, the new Lyft program has turned out to be more of an inconvenience for students than an easy transportation method.

In an October 2020 message about the new Lyft program, Dean of Students Victor Arcelus wrote, “Students will be able to order rides on demand rather than waiting for the Camel Van to complete its route. As a result, it eliminates the need to have a large van unnecessarily driving a predetermined loop without passengers.” Clearly, the old Camel Van program was not ideal as students could not leave campus whenever they wanted.

The new Lyft program gives students four free rides per month (two round trips) for up to $12 per ride. The free service is available from 9 am until 10:30 pm each day of the week. Students can only be picked up and dropped off at the campus Lyft stop (the benches in front of Smith House) and at a limited number of approved locations in New London, Waterford, and Groton. The eligible locations include the New London train station, the Crystal Mall and New London Mall, the Waterford Commons shopping center, Target and Walmart in Waterford, Harkness Memorial State Park, Ocean Beach Park, the Social Security Office, and eight churches/religious centers in the area.

Students who want or need to be dropped off anywhere else must pay full price for their ride. Lyft rides can be expensive, especially when there is a limited availability of drivers in the area (which happens quite often). One student shared that their free Lyft passes did not activate during the first semester and they ended up finding out from their bank statement that they were charged for all of their rides.

Personally, at the beginning of the school year I was not aware that I could get a free Lyft ride if I was picked up from the Smith benches. My Lyft app automatically set my pick-up location to my dorm building (Larrabee) and I did not change it because I thought I could be picked up anywhere on campus. I later realized that I was charged almost $13 for a 5-minute ride to the New London train station just because my driver picked me up about 1000 feet from the Lyft stop. I contacted Conn transportation services but was not offered a refund.

The specific drop-off locations are annoying to students who just want the freedom to leave campus and go anywhere without restrictions. Skyler Kar-dell ’25 said, “The areas [Conn] choose[s] are too small and sometimes inaccessible.” Alex Jutt ’24 explained, “When I have to get a prescription from CVS pharmacy, I go to the Social Security office because that’s the closest covered destination, about a 10 minute walk from CVS.” He continued, “I suspect that the walk could be difficult for someone physically disabled, as there are large stretches of no sidewalks/busy crossings and most of it is uphill.” It is a problem that the free Lyft service does not cover rides to pharmacies. And, according to the Conn website, rides to urgent care are only covered when the Student Health Services office is closed or when students get a referral from SHS.

Any other doctor appointments (specialists, etc.) are not covered. Elena Crowell ’25 shared, “I have to go to physical therapy twice a week which means I have to use a Lyft four times a week. The cost really adds up.” Further, Abby Dawson ’25 commented on the difficulty of getting to pharmacies: “I hate how [the Lyft service] does not cover stops to Walgreens or CVS for us to pick up prescriptions, so that the college can profit off of their prescription program...[The service] is incredibly inaccessible and expensive to get anywhere that is not covered.”

The time constraints of the Lyft service are also an inconvenience for students. Anyone whose train gets into New London after 10:30 pm has to pay for a ride back to the college, and they may have to wait for their Lyft to arrive because of the limited number of available drivers late at night. Victor Alayande ’25 said, “I was stuck in the Amtrak [station] as my train came in at 10:30 p.m.” Similarly, Amelia Greenwald ’25 shared, “When I came back from spring break I arrived at the New London Amtrak station around 8 pm and wanted to use my free Lyft pass to get back to campus. When I requested a ride, nothing was available and it was taking forever to process, estimating I wouldn’t get a ride until 8:45 pm. It was a Sunday night and I was alone and did not feel comfortable waiting that long and that late to get back to campus. I ended up having to download the Uber app and pay almost $30 for a ride back to campus.” Clearly, the time constraints and overall lack of available rides make the Lyft experience very frustrating for students.

The Camel Ride by Lyft program would serve students a lot better if it allowed for more free rides per month, supported rides later than 10:30 pm, and included a wider range of eligible locations. Students should be able to be picked up or dropped off anywhere on campus and anywhere in New London, Groton, or Waterford for free. Students should not have to pay for rides to the pharmacy or outside doctor appointments. Additionally, if Lyft Shared rides were available in New London (according to the Lyft website, this service is only available in certain cities), the lack of available drivers would not be as much of an issue because students who are traveling to the same place at the same time would not have to wait for separate Lyfts. These steps would make it more accessible for students to leave campus and fulfill their needs without facing unnecessary challenges with the Lyft program.

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South Carolina Wins the First Official Women's March Madness

Hannah Foley
Staff Writer

In the first official Women’s March Madness Tournament, the South Carolina Gamecocks were named the 2022 National Champions, but there was more madness to be had this March.

First announced in September 2021, the 2022 tournament would be the first year the women’s tournament would be allowed to use “March Madness” in branding, advertisements, merchandise, and even on the courts. This was a huge step from the NCAA that was the result of the backlash they received after the blatant differences between the tournament “bubbles” in March 2021. And while this is something to applaud, there is much to still be corrected when it comes to valuing women’s basketball the same as men’s. Just a few of the issues still yet to be resolved include a lack of financial bonuses (called The Unit) to conferences represented in the tournament, the NCAA actually disincentivizing companies from sponsoring women’s college sports, and travel accommodations are staggeringly inequitable. Much of this is covered by Lindsay Gibbs in her “no-bullshit newsletter about sexism in sports” called Power Plays – a subscription I highly recommend if you are looking for more information on gender inequalities in sports. But I digress, let’s get to the games...

Round of 64

Usually one of the less shocking rounds, this year was different. The Cinderella stories of #12 Belmont, #10 Creighton, and #10 South Dakota started with wins over #5 Oregon, #7 Colorado, and #7 Ole Miss, respectively. Other big upsets included #12 FGCU over #5 Virginia Tech, #11 Princeton over #6 Kentucky, and #11 Villanova over #6 BYU. This year, the top 16 seeds hosted the two rounds of the teams in their respective region, giving the host a home-court advantage. Some argue that the host teams are less likely to lose in their home arena, and they’re probably right, but the stands were packed at nearly every single game because at least one team’s fans didn’t have to travel to the games. And while there were no host upsets in the first round (which is rare with the top 16 teams anyways in the first round) there were some surprises in the second round.

Round of 32

Now we get to the good stuff. 5 of the 16 host schools were upset in the second round. #2 Iowa led by sophomore phenom Caitlyn Clark, lost to #10 Creighton by 2 thanks to a go-ahead 3 from Iowa transfer Lauren Jenson to secure the upset against her former team. #4 Arizona was last year’s runner-up, but they lost to #5 North Carolina by nearly 20 points despite the sold-out crowd in Tucson. South Dakota continued their improbable run with an upset against #2 Baylor, ending the Bear’s 12-year streak of Sweet 16 appearances. #6 Ohio State joined the upset party, taking out #3 LSU and their coach, the mighty Kim Mulkey. Finally, rounding out the excitement of the second round is #5 Notre Dame’s dominance over #4 Oklahoma, beating them 108-64. The Fighting Irish were led by freshman phenom Olivia Miles, who is also the first freshman to record a triple-double in the NCAA Tournament.

Sweet 16

The Sweet 16 consisted of four #1 seeds, two #2 seeds, three #3 seeds, two #4 seeds, two #5 seeds, one #6 seed, and two #10 seeds. Who said Women’s March Madness is boring?! There were some phenomenal games in this round, including a 3-point victory for NC State over Notre Dame for the Wolfpack’s first Elite 8 trip since 1998. The Irish appeared to have the game locked up behind 21 points from Miles, but a steal by NC State’s Raina Perez with 18 seconds left in the game put the Wolfpack up by 1. Perez sealed the deal 15 seconds later by hitting 2 free throws to give her team the win. South Dakota gave Michigan a scare, but the Wolverines squeaked out a 3 point win, ending the Coyote’s historic run. The only team to continue their upset streak was the Creighton Bluejays with a 76-68 win over Iowa State.

Elite 8

This was one of the more predictable rounds, but that doesn’t mean the games were competitive. South Carolina, the number 1 team overall, continued their dominance by ending the Cinderella story of Creighton, 80-50. The Louisville Cardinals secured another Final 4 berth behind the leadership of sophomore Hailey Van Lith and coach Jeff Walz, beating the Michigan Wolverines. Michigan’s Naz Hillmon ends her career as “the greatest player in Michigan women’s basketball history” according to her teammate, Danielle Rauch. The defending champion Stanford Cardinal clinched their 9th Final 4 appearance with a 59-50 win over the Texas Longhorns. In a matchup of legendary coaches, Tara VanDerveer of Stanford and Vic Schaefer of Texas battled it out, going punch for punch, only to have the Cardinal make a series of free throws towards the end to secure their win. Even without looking at the score, this game was full of future and current stars: Rori Harmon and Aaliyah Moore are sure to make some noise at Texas next year, and Stanford’s all-star lineup of Anna Wilson, Fran Belibi, Haley Jones, and twins Lacie and Lexie Hull are names you’ll want to remember for the future. And the final game of the Elite 8 was NC State versus the pride of Connecticut, the UConn Huskies. An instant classic, the UConn Huskies beat the NC State Wolfpack in a double-overtime championship game. National sensation Paige Bueckers scored 15 of her 27 points in the overtime periods and added a few clutch shots at the end of regulation as well. Freshman Azzi Fudd played all but one minute of the game, adding 19 of her own points. NC State had 5 players scoring double digits, but it wasn’t enough to overcome Geno Auriemma and his squad.

Final 4

Four teams left led by four of the best coaches of all time – Dawn Staley, Jeff Walz, Tara VanDerveer, and Geno Auriemma – met up in Minneapolis, Minnesota for the 2022 March Madness Final 4. No surprise four of the best teams all season made it this far, but now they needed to figure out who would fight for the championship. The South Carolina Gamecocks put on a defensive clinic, holding Louisville’s Van Lith to just 9 points. National Player of the Year Aiyah Boston showed us all why she deserves that award, recording 23 points and 18 rebounds in just 35 minutes. The consistent #1 team in the country, the Gamecocks maintained their dominance and punched their ticket to the championship with a 72-59 win over Louisville. The highly anticipated matchup between the Stanford Cardinal and the UConn Huskies did not disappoint. The game was neck-and-neck and with 20 seconds left in the 4th quarter, the Huskies were up by 2. In what felt like the longest 20 seconds of all time, some key free throws by UConn’s Christyn Williams and Aaliyah Edwards secured a 63-58 victory and sent the Huskies back to the championship for the 12th time in the last 30 years.

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### Sports Spotlight

#### Featured Team: Women's Tennis
- Upcoming Events:
  - 4/3 vs Tufts L, 0-9
  - 4/9 vs. Colby L, 0-9

#### Coaching Staff:
- Jakob Klaeson, Head Coach

#### Featured Team: Men's Tennis
- Upcoming Events:
  - 4/3 vs. Tufts L, 0-9
  - 4/9 vs. Colby L, 0-9

#### Coaching Staff:
- Jakob Klaeson, Head Coach

#### Featured Team: Women's Lacrosse
- Upcoming Events:
  - 4/6 vs. Trinity L, 7-13
  - 4/9 vs. Tufts L, 7-21

#### Coaching Staff:
- Lisa Vogeley, Head Coach
  - Liz Cahn, Assistant Coach

#### Featured Team: Men's Lacrosse
- Upcoming Events:
  - 4/6 vs. Trinity W, 7-6 (OT)
  - 4/9 vs. Tufts L, 14-21

#### Coaching Staff:
- Jim Nagle, Head Coach
  - Nate Babcock, Assistant Coach
  - Nate Wheeler. Assistant Coach

#### Featured Team: Women's Water Polo
- Upcoming Events:
  - 3/20 vs. Grove City L, 12-16
  - 4/9 vs. Washington and Jefferson L, 9-17

#### Coaching Staff:
- Matt Anderson, Head Coach
  - Jeff Passwater, Assistant Coach

#### Featured Team: Men's Track and Field
- Upcoming Events:
  - 4/2 vs. Tufts, 5th/16 Teams
  - 4/9 vs. Coast Guard

#### Coaching Staff:
- Luke Maher, Head Coach
  - Emily Mauro, Assistant Coach
  - Laura Nadelberg, Assistant Coach

#### Featured Team: Women's Track and Field
- Upcoming Events:
  - 4/2 vs. Tufts, 4th/18 Teams
  - 4/9 vs. Coast Guard

#### Coaching Staff:
- Ned Bishop, Head Coach
  - Emily Mauro, Assistant Coach
  - Laura Nadelberg, Assistant Coach

#### Featured Team: Coed Sailing
- Upcoming Events:
  - 3/26 Friis Trophy, 7th/9 Teams
  - 4/2 Marchiando TR, 12th/16 Teams

#### Coaching Staff:
- Jeff Bresnahan, Head Coach
  - Emilie Blinderman, Assistant Coach

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**Why *Else* Was the Oscars Weird This Year?**

**Eli Christopher**  
**Jimmy Cork**  
Editors

Yeah, yeah... Will Smith smacked the s**t out of Chris Rock. Did you know that?? Did you HEAR?? But before that happened, this year's Oscars was plenty weird. The Oscars have been culturally and financially in decline for a long time now, so besides "The Slap," what was weird about this year's Oscars, and what does it mean?

Eli: Like it or not, nobody watches the movies:

The growing disparity between the types of movies that audiences actually go see and the types of movies that Oscar voters deem worthy for their highest honors has been a worsening issue for the Academy in the past 15+ years. And in a post-pandemic world, that disparity has gotten bigger. Even as the Academy has gone back and forth in recent history, trying desperately to make space for films that don't fall under their traditionally, old, white umbrella of "Oscar Bait" (even upping the amount of Best Picture nominees from 5 to 10, to up to 10, back to a firm 10), it has still become more of a struggle to include blockbuster, genre, or even just "popular" entertainment. In fact, the only movie nominated for Best Picture this past year that was a legitimate financial success was Denis Villeneuve's *Dune*, which still landed just outside the domestic box-office top 10. Everything else was either sent straight to streaming, or was a financial loss, regardless of how good, or how much big screen spectacle they provided. While it's not a shock that smaller or less accessible films like *Belfast* or *The Power of the Dog* didn't do Marvel numbers, it's somewhat sad that even movies like Spielberg's *West Side Story* or high energy crowd pleaser *King Richard*, types of flicks that seemingly could have been mega-hits even 15 years ago, now fall short of the likes of *Venom 2*. What does and doesn't deserve to be nominated for Best Picture is rightfully going to be a debate so long as the Oscars exist, but the difference of opinions between the mainstream audience and the Academy voters has never been so far. The mainstream audience's obsession with formulaic, intellectual property based event cinema, seldom, if ever, seems to intersect with the Academy's obsession with the movies they blindly love.

Jimmy: The Strange Inclusion of Twitter Polls:

While some of the classic hallmark awards of the ceremony were given out before the live broadcast, two brand new awards were announced during the telecast, though they did not come with trophies or acceptance speeches. These awards, "Oscars Cheer Moment" and "Oscars Fan Favorite", were not decided by voting members of the academy but rather, twitter users. These categories seemed to be created in response to complaints that the list of best picture nominees did not reflect the films general movie-going audiences had enjoyed or even seen in 2021. One of the most prominent critics of the Academy's choices was former Oscars host and late night icon Jimmy Kimmel, who began his monologue the night after the nominees were announced with jabs like, "The Power of the Dog" got twelve nominations – one for every person who saw it. Kimmel's biggest gripe, however, was that the Academy did not nominate 2021's highest grossing film, *Spider-Man: No Way Home*, for best picture. "Here's what happened," he said to his live audience, "the Academy voters, they looked at the list, they saw the names Leo DiCaprio, Meryl Streep, they checked that box then they put their kids in the car, and they went to see the movie *Spider-Man*." While Kimmel's monologue was done in tongue and cheek, it touched on a very real fear the Academy has in losing its relevance.

Less than a week after Kimmel's monologue, the announcement was made that two polls that would allow people to vote through Twitter or the Academy website would be conducted and announced during the ceremony. Both categories seemed all but designed for the newest Spider-Man entry to win. Being the highest grossing film of the year, it was a shoo-in for "Oscars Fan Favorite" and considering that many videos of opening night audiences breaking into frenzied applause and cheers had gone viral, it seemed like a no-brainer for "Oscars Cheer Moment". The internet, however, is a hard thing to predict or control. While *No Way Home* placed 2nd and 4th in the "Cheer Moment" and "Fan Favorite" categories, respectively, it was bested by some baffling entries. The actual head scratching winner of the "Cheer" category was "The Flash Enters The Speed Force" from the 4-hour Zack Snyder director's cut of the 2017 *Justice League* which was released on HBO MAX in April 2021. Director Zack Snyder has a strangely powerful online presence. His legion of fans bombarded Twitter and even purchased billboards and flew banners in order to pressure Warner Brothers into releasing "The Snyder Cut" of *Justice League*. Even after achieving that goal, Snyder-heads have nevertheless seized every opportunity to get their favorite director's name into as many people's mouths as possible.

Placing right above *Spider-Man* at the number three slot in the "Fan Favorite" category was *Minamata*. This historical drama starred Johnny Depp but was buried by its studio MGM after Depp's controversial relationship with ex-wife Amber Heard led to a very public legal dispute. Depp, who was accused by Heard of domestic violence, began to be shut out of the high profile studio roles he was once known for. Depp insisted his innocence and alleged Heard to be the abuser instead. Many took Depp's side, with an especially passionate online base posting hashtags like #JusticeForJohnnyDepp. It is improbable that most, if any, of the people who voted for *Minamata* actually watched the film. Its presence in the category is purely a byproduct of Depp's diehard fans. In the number one spot, Zack Snyder once again reigned supreme with his Netflix zombie heist flick *Army of the Dead*. Both categories seemed to be met with a muted and confused response from the audience at the ceremony and lampoonery on social media. The awards seemed like a failure to accomplish the extending of the olive branch to general audiences the Academy was hoping for but a major victory for obsessive fans of Snyder and Depp.

Eli: Despite efforts, the ceremony is brutal

The Oscars are all about celebrating cinema so it makes sense that this year’s broadcast included tributes to two of the most respected film franchises of all time, *James Bond* and *The Godfather*, which were celebrating their 60th and 50th anniversaries, respectively. A host of legendary players have been involved in the Bond franchise, from Billie Eilish, who won an Oscar for her original song for the franchise’s 25th film this year, as well as Oscar winning actors like Javier Bardem and Judi Dench, who were both present at this year’s ceremony. None of these people were involved in the tribute, however, which was instead introduced by extreme athletes Tony Hawk, Shaun White and Kelly Slater. Three people who notably have nothing to do with James Bond. What followed was a two-minute montage of moments from the series, that while entertaining, did not feel too different from the compilations people throw together on Youtube. One would think the Academy would have the pull to create a tribute that showcased their ability to put icons of the film industry in the same room. Imagine if every living actor who had played James Bond (George Lazenby, Timothy Dalton, Pierce Brosnan and Daniel Craig) came out on stage instead of three randomly assembled athletes. The *Godfather* tribute at least pulled off something closer to that sentiment. Though it began with an inexplicable introduction from rapper Sean "P Diddy" Combs, followed by a montage of the trilogy of films that was oddly set to a medley of rap songs, the tribute culminated with an appearance from director Francis Ford Coppola, who gave a short but heartfelt speech, and stars Al Pacino and Robert DeNiro, who said absolutely nothing. While it was impressive to see this trio together, why stop there? Why not include James Caan, Diane Keaton, Robert DuVall, Talia Shire, Sofia Coppola or Andy Garcia? It’s only going to be possible to get these people in the same room for so long. If the Academy wants to make these tributes worthy of the broadcast time it supposedly values so much, they could work a little harder to make them memorable.

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Why *Else* Was the Oscars Weird This Year?

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Article continued from page 10.

duce and fix the cause of this steady decrease in popularity. People theorize that its because its gotten too political, or because they don't pick the right nominees, or the host was wrong, or because its not on streaming. I find that the fall of the Oscars is something that people tend to attribute to a singular cause that fits their own agenda, where in reality its likely the amalgamation of all of these reasons and more. While it's not the reason I most agree with, I can't fully refute that some people may not want to watch an event where celebrities wearing clothes that cost more than most people's houses accept statues made of gold they decided to give out while speaking on world issues. More in my wheelhouse is their ongoing bias as to which films they nominate, and the fact that so few people watch them (read more below), and to boot, the event is not streaming. In order to watch The Oscars live you still need to have cable and tune in to ABC. As fewer and fewer people each year watch any television that isn't online, it's shocking that the Oscars have been unable to adapt. If I can watch March madness live via WIFI, it seems absurd I can't watch this without a cable box.

However this year, in an effort to assist with their other most received complaint (the interminable runtime of the show), ABC elected to announce the winners of multiple awards before the telecast began and broadcast an abbreviated version of each live. Not only did this infuriate movie fans, somehow, miraculously, from the GOD D*MN bleachers, the show was LONGER than last year at 220 minutes. This was also the first show since 2019 to feature hosts, this years being Regina Hall, Amy Schumer and Wanda Sykes. Maybe if the broadcast was intended to be 2 hours we'd be more willing to put up with comedy bits, but intertwined with the excruciating length of this whole ordeal, the attempts at laughs came across as painfully lacking in self awareness, as well as inherently awkward and unfunny.

But the biggest reason to me why the Oscars have lost viewership, is because of social media. I don't even say this with anger or confusion either. It makes perfect sense. The Oscars used to provide a very rare look into the lives of your favorite celebrities, and now that you can find your favorite stars online, every day, this isn't a special thing. Watching an almost four hour broadcast, on cable tv (if you can find access), about movies you didn't see, filled with comedy bits you don't find funny is not worth it if all you want to see is what dress Zendaya wore. You can just look it up on Instagram. If you want to know if this person won or not, it will be on Twitter the second it's announced. If all you want to see is your favorite actor make an acceptance speech, it'll be on Youtube in an hour. More people have watched the slap online than caught it live. The celebrity experience is not only no longer "special" enough to merit watching the Oscars, but it takes 4 seconds in your hand, compared to 4 hours on your parent's TV.

Rosanne Cash Delivers the President's Distinguished Lecture

Jackie Chalghin
Managing Editor

Haven't heard from me lately? That's because Rosanne Cash told me to stop answering my emails.

On April 4, singer-songwriter Rosanne Cash was the first speaker to grace the stage of the new Athey Center at Palmer Auditorium. After a two year delay due to the ongoing pandemic, Cash was thoughtfully interviewed by President Katherine Bergeron for the President's Distinguished Lecture Series. The Grammy award winner shared her thoughts on artistry, activism, and even theoretical physics.

As a person, President Bergeron is immeasurably composed, sharp, and grounded, yet even she seemed—if only a little—startstruck by Cash. Her foot tapped along to the careful meter of her speech as she conducted the interview. Still, when it comes to music, Bergeron is an expert. After posing one series of interrelated queries, Cash said, “Jeez. I didn’t realize you’d be asking me hard questions.”

In her artistry, Cash is wary of labeling songs as “activism.” She grapples with themes such as white supremacy, racial violence, and their vast temporal landscapes, but she is not under any illusions about the song as a vehicle to fix these things, or even inspire others to fix them. Cash steers away from pontificating: “People don’t like to be told what to do.”

“The Killing Fields,” a track on her most recent album, explores the aforementioned themes. In conversation, Cash confronts her racist familial history head on. She is a Tennessee native, a Southerner born into a lineage of Southerners, and this history creeps into her songwriting: “There was cotton on the killing fields / It blows down through the years / It sticks to me just like a burn / Fills my eyes and ears.”

The intergenerational resonances of racism are permanent, and rather than obscure these histories, Cash confronts them: “The blood that runs on cypress trees / Cannot be washed away by mothers' tears / And gasoline and secrets un-betrayed.” While she is honest about the racism prevalent within her own—and by extension, the nation’s—lineage, the song ends on a sentiment Cash believes, which is that there is a way for generations to instate reparations: “And goodbye to the killing fields / I'll break every single bow / 'Cause all that came before you / And all that came before me / And all that came before us / Is not who we are now.”

“Doesn’t need to be who we are now” seems to me a more fitting final line, but that would break the poetic meter, which is of utmost importance to Cash. The infrastructure of her songs are sturdy, and she has high standards for her lyrics. Nothing is sloppy, everything is intentional; she expects for lyrics on the page to read as would a poem.

Cash also has an interest in theoretical physics, which she approaches with a poet's sensibility. She finds beauty in the scientific language. Dark matter, refraction, the novas, all hold a rich capacity for metaphor, and she mined this capacity in her song “Particle and Wave.” When pressed on her interest in physics, Cash said she is drawn to its unknowability, a quality it shares with music.

Decades ago, Cash drove down from her home in Malibu Canyon with her then newborn, to the Pepperdine admissions office, and asked to be enrolled in an astronomy course. She was turned away. When Cash received an honorarium from Harvard, the university offered her an introduction to the top scholar in a field of her choice. This is how Lisa Randall, Guggenheim recipient and Professor of Physics at Harvard University, became a friend of Cash.

When asked about her ideal audience, Cash says there is one imaginary person to whom she writes and attempts to please. She can almost see what this person looks like, but not quite. Her perfect listener is a “tough mistress, but not punitive.”

At this point in her life, Cash knows the process of artmaking is more discipline than inspiration. She describes self expression without discipline as like “a toddler's finger painting,” messy and unfocused. She assures the young artists in the audience that insecurity never fades, even admitting she sometimes wonders why make music if it will never be Bob Dylan?

Though she still might get caught in the cycle of self doubt, Rosanne Cash has been writing with a certain urgency. She quotes a proverb: “When an old woman dies, a library burns to the ground.” While mortality is intimidating, it is also motivating. Her most recent release was in 2021, and she has been at work on a musical for the past few years. She feels an unsuppressable need to get it all out.

“I won't get to the end of my life and wish I had written more emails.”
POCA’s Multicultural Fashion Show Leaves Audience Awestruck

The People of Color Alliance (POCA) transformed Cummings Arts Center into a runway with “The Beauty in Culture,” their first annual fashion show. Countless white floral garlands hung from the second floor, and a wall of white roses with “POCA” in gold letters hung at the head of the runway. Students strutted down the runway decked out in clothes that expressed their personal style, traditional dress, and clothes made by Connecticut College students.

POCA burst onto the scene in August 2020. President Lyndon Inglis ’24 started his first year in the midst of a pandemic when events were small-scale to minimize health risks. “What we knew were things that we heard about that happened in the years before us, like Eclipse,” he says. COVID limitations made Lyndon and his peers feel disconnected from the BIPOC community, and they wanted to create a space to bring people together. Supported by President Katherine Bergeron, Director of Race and Ethnicity Programs Maurice Tiner ’17, former Dean of Equity and Inclusion John McKnight, and Genesis Program Coordinator Clayton Potter, POCA was officially approved as a club in the spring of 2021, and they immediately accomplished huge goals.

POCA’s In Color Magazine was released on Apr. 25, 2021 and was the precursor to “The Beauty in Culture” fashion show. Akwaaba Magazine preceded them to empower BIPOC students, but POCA thought “the more the merrier” when it comes to providing creative ways to bring together multicultural communities. After setting a precedent for presenting big events, such last year’s ”Taking Up Space,” a celebration of interconnected culture through live music and food, Inglis with fellow directors Elani Colon ’24 and Karla Ramirez ’24 started planning the fashion show in Aug. 2021, wanting to make a historical event and start a new tradition for BIPOC students. Inglis says they focused intently on professionalism and attention to detail, “down to the RSVP, the drinks being laid out for everyone [and] being ushered to their seats.”

The College Voice editorial staff had the honor to sit front row and watch models, poets, and a dancer perform down the runway. The RSVP-only event was packed, and the high-energy show was supported by cheering crowds and head-bopping music.

The event was sponsored by the Connecticut College Government Department, the Ammerman Center for Arts and Technology, CISLA, the Holleran Center, the Office of Admissions, the Office of the President of the College, and the Office of the Dean of the College. POCA also collaborated with the International Student Association whilst planning the event.

In the future, Inglis plans to add the fashion show to Conn’s list of traditions and will begin planning and casting for next year’s runway show this semester.

All photos courtesy of Moises Chiquito ’24.

Left to Right: Directors Elani Colon ’24, Lyndon Inglis ’24, and Karla Ramirez ’24

Shawnia Yon ’24
"The Beauty in Culture": Scenes From the First POCA Fashion Exhibition

Left: Jasity Mena ’24 proudly strides down the runway holding the Dominican flag and Brianny Gonzalez ’24. The show was divided into three rotations of clothing styles: Personal Culture, Designed Pieces, and Traditional Culture. The show displayed individual style along with student design.

Left and above: Models, Wonkyung Lee ’25 and Eunseo Han ’25 (above) and Shaffaf Tariq ’25 and Leila Hernandez-Webster ’25 (left), playfully interacted with each other while representing their cultural heritage on the runway. Countries including South Korea, Puerto Rico, and Pakistan.

Right: Fashion designers also took to the runway, receiving rounds of applause and cheers. Five student designers contributed to the show, including Charmaine Chau ’24, Caleb Griffen ’25, Noa Schmid ’25, James Serhant ’25, and Malachi Ward ’24.
A Second Big Announcement

ACROSS
1 Four in Baguio
5 Spore producing plant
9 Intls. of school nicknamed "ooey poeoy"
14 Titular character in Dreamworks film, __ mind
15 Sigh of frustration, "it's been ___"
16 Center of Europe's first advanced civilization
17 Make money
18 Island home to the patron saint of lighthouse keepers
19 Sign up for a contest (in)
20 Banner at the bottom of CNN TV
23 Drink container for college parties
24 Country intls. of East Berlin
25 Doctor's safety garb, for short
28 Conn's 2021 BIG ANNOUNCEMENT
32 Virginia state food
35 Home to Machu Picchu
36 Name given to series of US space missions
37 Holy Saturday, Mischief Night, December 31st
39 GenZ middle schoolers expressing affection
41 A person in the Irish ethnolinguistic group
42 Controversial Apple product
45 "Yours, Mine, and ___" starring Dennis Quaid
48 Approver of covid vaccines
49 Only a tourist does this in Hyde Park
52 Sketch comedy show on NBC
53 Kanga's baby in Winnie the Pooh
54 Mythical water nymphs
58 Something you might ask your friend for to get to the Conn gym and when put together with the other theme clues will make sense of the circled letters
61 School of thought influenced by Socrates and created by Antisthenes
64 Zawistowski, CT state rep for District 61
65 Official language of Pakistan
66 Brazilian midfielder for Tottenham
67 Factories ___ greenhouse gases
68 Small amount
69 American suffragist ___ Anthony
70 Neighbor of GER and BEL
71 Scottish girl

DOWN
1 Tiny creature: Var.
2 June birthstone
3 "Aye"
4 Godzilla creator Tomoyuki __
5 Burnout
6 Niklas ___, only curling skip to win three Olympic medals
7 Called
8 Lupita ___, shocked actress behind Will Smith at the Oscars
9 Muscle ache treatment
10 Eternal resting places in the home
11 Cat, for example
12 Indigenous tribe of the Great Basin region
13 Happy, happiest
14 "I never look back darling, it distracts from the now," animated fashion icon
15 Rice dish
16 Propelled, as in a Venetian gondola
17 Youngest sibling in the Sherlock Holmes family
18 Scan for a torn ACL
19 Farquaaq's lordship
20 "Get Into It (___)", Doja Cat
21 Seaweed
22 "I never look back darling, it distracts from the now," animated fashion icon
25 Rice dish
26 Propelled, as in a Venetian gondola
27 Youngest sibling in the Sherlock Holmes family
28 Conn's long form comedy group
29 Scan for a torn ACL
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31 Outdated slang for dress (up)
32 Loads
33 Bird like
34 Streep, actress with the most Academy Award nominations
35 Blvd. crossers
40 "Get Into It (___)", Doja Cat
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48 Approver of covid vaccines
49 Only a tourist does this in Hyde Park
52 Sketch comedy show on NBC
53 Kanga's baby in Winnie the Pooh
54 Mythical water nymphs
58 Something you might ask your friend for to get to the Conn gym and when put together with the other theme clues will make sense of the circled letters
61 School of thought influenced by Socrates and created by Antisthenes
64 Zawistowski, CT state rep for District 61
65 Official language of Pakistan
66 Brazilian midfielder for Tottenham
67 Factories ___ greenhouse gases
68 Small amount
69 American suffragist ___ Anthony
70 Neighbor of GER and BEL
71 Scottish girl
OUR STAGE LIGHTS ARE SHINING BRIGHTLY WAITING FOR YOUR RETURN!

NEW LONDON BIG BAND
“Social Hour!” Album Premiere
SAT., APRIL 16, 2022 | 8 PM
One of the best big bands in all of New England, in a premiere concert of their new album “Social Hour.” SPONSORED BY LIBERTY BANK

CONNECTICUT STORYTELLING FESTIVAL
SAT., APRIL 30, 2022
Join Headliner Bill Harley and a diverse group of amazing storytellers when they take New London by storm.

THE CARLEANS
FRI., MAY 6, 2022 | 8 PM
Local acoustic-based quartet, The CarLeans, takes the stage in the Oasis Room. Sponsored by the Mohalowski Family

SPEED DATING LIVE!
On Stage In the Oasis Room
FRI., APRIL 22, 2022 | 8 PM
Join us as we cheer on new love and create an unforgettable evening watching 20 strangers speed date live on stage. The audience will get to “swipe left” or “swipe right” on each date. Together we will decide who is ready for love and special prizes! Co-sponsored by DAVID NEUSNIER & LINDA MARIANI LIBERTY BANK

B - THE UNDERWATER BUBBLE SHOW
SUN., MAY 1, 2022 | 3 PM
Bubbles, lasers, juggling and flying foam meet Cirque du Soleil. Sponsored by: Oldie Mistick Village and RB KENT & SONS, Inc.

JOAN OSBORNE & MADELINE PEYROUX
FRI., MAY 13, 2022 | 8 PM
Performing Relish and Careless Love Albums
Co-presented with The Kate
Two world-acclaimed singer/songwriters return to the Garde stage for the first time together.

WHOSE LIVE ANYWAY?
Like the TV show only LIVE!
SAT., APRIL 23, 2022 | 8 PM
Prepare to laugh until you cry when four of the world’s most masterful improv artists Ryan Stiles and Greg Proops, both seen on ABC’s Whose Line Is It Anyway? and Jeff B. Davis and Joel Murray take the Garde stage.

WEIRD AL
With special guest Emo Philips
WED., MAY 4, 2022 | 8 PM
Weird Al” Yankovic: The unfortunate return of the ridiculously self-indulgent ill-advised vanity tour.

ANOTHER TEQUILA SUNRISE
SAT., MAY 14, 2022 | 8 PM
Songs by the Eagles, Joe Walsh, Glenn Frey and Don Henley provided the soundtrack for the 1979’s.

For full calendar listing: www.gardearts.org

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