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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977



Image courtesy of CC Divest - Graphic designed by Mei Refsin

Students Seek Divestment from Fossil Fuels

LAUREN BARETTA
CONTRIBUTOR

Ethical policy lies at the heart of environmental activism, and Connecticut College reflects this principle through tradition. The College has repeatedly proven itself an environmental innovator, with efforts ranging from the revolutionary Goodwin Niering Center for the Environment to our 770-acre arboretum. To continue the College's historical commitment to protecting the natural world, divestment from fossil fuels is a logical next step. A small group of SGA members and environmentally conscious individuals have recognized this and taken the leap, dubbing their movement "CC Divest."

Despite a seemingly clear path to progress, other environmentally aware NESCACs—including Tufts, Williams and Amherst—have continuously advocated for divestment and failed in their attempts. The narrative here at Conn is not much different. In 2008, for example, three faculty members proposed a general financial plan for clean investments that aimed to foster justice on campus. The coalition of professors brought in high-profile speakers, presented a report to the faculty and distributed information to the president for review, but ultimately walked away unsuccessful. Professor of Government and Environmental Studies Jane Dawson, a member of the faculty divestment movement, reflected on the shortcomings of the proposal.

"One, it was 2008, so the College was very worried about the financial situation and what was going to happen to our investments in general," she said, adding, "A second reason was that socially responsible investing was fairly new, and the third was there were members of the administration, who are no longer here, who strongly opposed bringing these kinds of principles into our investment decisions, saying that investment decisions have to be made purely on the basis of what we think will make the most profit for the College."

Dawson referred to a notion that remains unknown to

CONTINUED ON PAGE 8

Imminent Danger or Meddlesome Distraction? Russian Spy Ship Off Coast of Groton

JOHN SARGENT
CONTRIBUTOR

Last week, a United States defense official identified the Russian spy ship Viktor Leonov 30 miles off the coast of Southeastern Connecticut, prompting a wave of concern that swept through local residents and reached national politicians. While it is not uncommon for foreign vessels to be spotted along American coasts, this incident comes during a particularly sensitive time of growing political tensions between Russia and the United States.

Since concerns arose around the possible hacking of the DNC during the 2016 general election, Russia has received heavy exposure in the media. In the case of the Viktor Leonov, however, Russian activity of the sort has roots in the not-so-distant political past. Throughout the Cold War, it was not uncommon to see Soviet Ships lingering off American waters and vice versa, but sightings of Russian ships in this particular region is unusual.

"Not off the shore of Connecticut," said Petko Ivanov, Professor of Slavic Studies, "It happens quite often near Florida, but very rarely this close to shore."

The Viktor Leonov, a Vishnya-class intelligence ship, is designed for non-violent operations that include acquiring information on communications and other forms of radio correspondence, but Ivanov thinks that the Leonov has a different objective.

"They could be here to look at the sub base, but I don't know why they would want information from such dated technology," Ivanov added, "This is rather a tactic for scaring us, not collecting intelligence."

Local residents of New London feel the same way.

"The Russians are good people, I've met them. Putin is just trying to make a splash," commented Steve, a 60-year-old retired antique dealer who has traveled across the globe in his line of work. He added, "the real issue here is people are trying to make Russia into an enemy that it's not. We need to try and give Trump a chance to make things safe for all of us." Political opinion aside, this sentiment recurred among people who work and live in New London.



Viktor Leonov near Havana, Cuba (2015)
Photo courtesy of AP/Desmond Boylan

Shian, an employee at Slice Pizza, voiced similar opinions. "I moved to New London about 11 months ago from Charleston when my husband got transferred. I feel safe here," she explained. Her husband, a member of the Navy currently working at the submarine base in Groton, called to reassure her when the news reported on the Leonov's proximity to the shore.

"He said that if anything was to go really wrong, the base would have been shut down. It was just a spy ship, they don't have anything to hurt us with," Shian reported, continuing: "In all honesty, I think we need to be talking about healthcare and a way to replace Obamacare. It's too expensive."

It soon became clear that many New London residents did not feel too threatened by the presence of a Russian ship so close to American soil, and rather feel that Russia should not be the focus while there are so many other important political topics. Ivanov disagrees.

"In terms of national security, Russia is a threat," said Ivanov, "They are engaging in anti-American propaganda. We need to focus on Russia, but in a different way. Not because of the Trump administration, but because of Russia itself."

Ivanov, who was born in Bulgaria but has spent significant time in Russia, believes we need to consider the Russian government a true threat because Putin and others are not friends of the U.S. He emphasized that the more Russia is discussed as an asset to Trump, the more the threat that Russia poses becomes obscured.

"In a way, Trump is making everything possible to make Russia great again," Ivanov warned. •

IN THIS ISSUE		MONDAY, MARCH 6, 2017	
NEWS	PERSPECTIVES	ARTS	ARTS
Alexander Mintz sheds historical light on peace accords in Colombia on page 4.	Jennifer Skoglund details the rise and implications of Attorney General Jeff Sessions on page 8.	Chloe Ford reviews political and collaborative efforts by the dance club in "Quick Turnaround" on page 10.	Maia Hibbett profiles Expressiones' new artist-in-residence, Carlos Lamothe of Honduras, on page 12.

Threats too Absurd to Ignore

Just when I worry that I’ll run out of things to say, something new and newly absurd happens. On a national scale, there was Donald Trump accusing Barack Obama of wiretapping, Mike Pence using a private email and Jeff Sessions surreptitiously meeting with the Russian ambassador. On a local scale, there was debate over whether Aaron Carter’s support of Donald Trump makes him condemnable (it does) and whether his renunciation of said support makes him redeemable (it does not).

All of this absurdity means that we, as a press, have a lot to cover. It also makes coverage efforts themselves feel futile, as correcting blatant falsities gets exhausting when the figures being corrected invert the truth to say “no, *you’re* lying.” But if we give up, we allow a crazy spectacle to serve its purpose as a distraction, and we get so caught up in the obfuscation of truth that we lose track of indisputable realities.

One of the realities that seems to have gotten lost in the tangle of headlines is an inter-state legislative crackdown on civilians’ right to organize. *The New York Times* reported on March 2 that “Republican legislators in at least 16 states have filed bills intended to make protests more orderly or to toughen penalties against ones that go awry.” These newly proposed restrictions include classifying the obstruction of a high-speed road as a felony in Iowa and an allowance for cities to sue demonstrators “for the cost of policing their protests” in Minnesota.

Since the *Times* identifies these as Republican-led charges, students who feel cozy in their so-called “liberal bubbles” might not detect an immediate concern, but the article mentions two more states with protest-restricting bills headed for legislative floors: Massachusetts and North Carolina, the former of which some residents regard as a utopian liberal exception. It’s not. Any space, from a nation to a classroom, can foster one sort of perspective or ideology while still giving to influences from another. People can laud or lament ideological isolation all they want, but the exceptions don’t really exist.

This mentality is dangerous because the illusion of exceptionality can easily lead to a lack of concern. In this vein, I remember a snippet from my conversation with Patrisse Cullors, when she made the unforgiving assertion: “There’s no reason why students should be apathetic in this time.” It’s a shame, I should note, that Cullors was not able to come to campus and invigorate the student body, and I look forward to running coverage of her promised eventual visit in the *Voice*, but whether she was or will be here or not, Cullors’ words remain true and pertinent. Among all the injustice and absurdity that surrounds us, there’s still a lot of apathy at Conn.

There are times when I’m amazed by passionate student efforts, but sometimes, I’m in awe at the apathy on campus. I guess that sense of awe comes out in my writing, as Blanche Boyd recently told me that my written voice resembles someone “sarcastic and detached” due to being “surrounded by absurdity, and furious.” Blanche was referring to how I write fiction and creative projects far unlike what you’ll see from me here, where I’m not too sarcastic and almost never detached. But to a degree, Blanche’s comments translate. For the *Voice*, I keep it together and mostly serious, but not everyone has to.

From contributors, we want to see critical and creative work; we want to see hilarious and enraged and above all, passionate work. Send us your tragic stories, your bizarre poems, your cutting satire. Do not send us your screenplays. But do send us your insightful essays on the state of the world right now, whether your world fits within this oblong little campus or stretches around the globe. One of the biggest misconceptions I hear about the *Voice* is that it’s a newspaper focused only on reporting on-campus news and events, and that is not the case. We do cover the local stuff—because if we didn’t, no one else would, and because hey, sometimes our community is interesting—but we’re really about sharing the voices of students, faculty and staff, whether by reporting what they’ve done or displaying their thoughts on a topic.

In this editorial, I threw you a piece of bait: your right to organize is in danger. So if you think that or anything else is notable or question-worthy,—which you should—let us know. In the meantime, read this issue and listen to us think.

-Maia

CORRECTION: Due to a copy error, the last issue of the *Voice* incorrectly credited the article and photo spread about the work of Ivan Toth Depeña on page 12. The article was written by *Voice* creative director Sophia Angele-Kuehn ‘20 and the photos were taken by Emma Schlichting ‘17, not vice versa.

THE COLLEGE VOICE

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

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Thank you for reading



Thank you for writing

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Community Bulletin

CSA Holds First “Colors of the Caribbean” Gala

The Connecticut College Caribbean Students’ Association capped Caribbean Heritage Week with their inaugural gala, “Colors of the Caribbean,” on March 3. The gala followed a week of events inspired by diverse Caribbean cultures, including a Flag Day celebration on March 1 and a critical discussion on the meaning of culture on Feb. 27.

WE Initiative Resurges with “She Is a Tempest”

Conn students performed an Eve Ensler-inspired but progressively-reformed set of original monologues, “She Is a Tempest,” on March 4. Formerly known as “As Told by Vaginas,” this was the effort’s second incarnation as the “WE Initiative” and a unique production of “She Is a Tempest.”

Theater Department Performs “The Cradle Will Rock”

Theater students and faculty put on “The Cradle Will Rock,” a critique of capitalism and corporate greed set in the fictional town of “Steeltown, USA.” The show ran from March 2 to March 5.

Conn Named Top Fulbright Institution

Using data from the U.S. Department of State’s Bureau of Educational and Cultural Affairs, *The Chronicle of Higher Education* listed Connecticut College as a top producer of Fulbright scholars. Conn was ahead of Williams, Vassar and many other colleges on the *Chronicle’s* annual list.

Body Pulled from Thames in Groton

Behind Puffins Restaurant on Thames St., Groton, local police pulled a woman’s body out of the Thames River on March 3. According to a friend of the deceased, the woman had announced via text that she was going to drive into the river just before 2 p.m., and her body and car were recovered just after 2 p.m. following reports of a car in the water. The woman was taken by ambulance to Lawrence & Memorial Hospital, where she was pronounced dead.

Fire at New London Home

Eight people were displaced by a fire at 47 Summer St., New London, on March 3. The residents of the house included five adults and three children, none of whom were injured.

Federal Protections for Transgender Students Reversed

The federal protections for transgender students put in place by Barack Obama have been reneged by President Donald Trump. The guidelines protected transgender students from discrimination and specifically made it possible for transgender students to use the bathroom best corresponding with their gender identity in school.

Pence Used Private Email as Governor

Vice President Mike Pence was exposed on March 2 for using a personal AOL email to discuss matters including the resettling of Syrian refugees during his tenure as governor of Indiana. According to CNN, Pence claims there is “no comparison whatsoever” between his private email use and that of former Secretary of State Hillary Clinton.

Protestors Fired after a Day Without Immigrants

Following the Feb. 16 Day Without Immigrants protest, many participating employees were fired for missing work. The protest’s intention was to send a message about the importance of immigrants in the work force by making their temporary absence felt.

Sports Corner

An update on the end of the winter season and a first glance at the spring!

Women’s Ice Hockey (15-8-3)

Williams W 5-2
Amherst L 2-0

Men’s Lacrosse (0-1)

Middlebury L 8-6

Women’s Lacrosse (0-1)

@ Middlebury L 19-4

Story Search

Do your best to fill in the blanks, then look for the answers scattered throughout the paper!

- 1) Originally sentenced nine to 33 years with parole in 2008, _____ will most likely be released from prison for good behavior in July.
- 2) By the year 2030, _____ will be the first demographic group to reach an average life expectancy of over 90 years, the World Health Organization predicts. At the same time, the United States is expected to have the lowest life expectancy of any other country of the same economic standing.
- 3) TV comedy writer Patric Verrone sells Trump-themed _____ for \$100 each.
- 4) Tufts University professor Moon Duchin is applying _____ to critically understand gerrymandering.
- 5) The States of Change project anticipates that the presidential election set for 2020 will be the first since 1978 in which a majority of voters are not _____.

Staff Picks

Art, literature and journalism recommendations from the staff of *The College Voice*.

- Articles:** “Trump, Putin and the New Cold War” by Evan Osnos, David Remnick and Joshua Yaffa in *The New Yorker*—recommended by Dana Gallagher, Perspectives Editor
“Decolonizing Obama” by Aziz Rana in *n+ 1*—recommended by Maia Hibbett, Editor-in-Chief
Book: *Milk and Honey* by Rupi Kaur (poetry)—recommended by Hannah Johnston, News Editor
Short story: “Crazy They Call Me” by Zadie Smith in *The New Yorker*—recommended by Maia Hibbett
Art exhibition: “Light Reignfall” by James Turrell at LACMA—recommended by Hannah Johnston

Peace Accords Reached in Colombia

ALEXANDER MINTZ
CONTRIBUTOR

Colombia is a nation marked by the violent nature of internal conflict. Throughout the 19th century, Colombia experienced a multitude of civil wars, often fought along party lines, that led to political, economic and social instability as well as significant loss of life. While the first half of the twentieth century was relatively peaceful, the period from 1948–1958 was disruptive enough to earn the popular moniker *la violencia*, and subsequent decades have been characterized by a protracted civil war and the proliferation of leftist guerrilla movements alongside the presence of vicious right-wing paramilitary groups. The nation's increasingly autonomous military apparatus, millions of internally displaced refugees and expansive drug trade have caused Colombia to come under considerable pressure by the international community—especially the US—to pursue aggressive anti-drug and economic restructuring campaigns.

Scholars and analysts suggest various reasons for these issues' manifestation in Colombia; ranging from the state's historical weakness and inability to enforce the rule of law to the entrenchment of the two-party system. Over the years, however, many of these issues have been mitigated or become less of a threat to democratic governance due to the sustained efforts of recent administrations to de-escalate tensions as well as neutralize threats. Beginning in 2012, the Colombian government and the Revolutionary Armed Forces of Colombia (FARC)—Colombia's largest guerrilla group—initiated peace talks which have since

culminated in a series of significant accords. The ratification of these accords by Congress on Nov. 24, 2016 seemed to mark a historic achievement: an end to the longest enduring armed conflict in the Americas.

After decades of insurgency, armed violence and terror, the ratification of the peace accords brings hope for a long-divided Colombia and enhances prospects of a fully-fledged democratic regime. However, the process has not been without extensive criticism. Until April 2015, the FARC had been conducting military operations in the midst of negotiations, facilitating public backlash. As a result of public pressure, the pace of negotiations accelerated, with the framework of a transitional justice agreement announced in September. The reaction to this agreement was varied, with the political right equating the accords to blanket amnesty for the guerillas.

Regardless of its various criticisms, this agreement, the product of lengthy negotiations earlier in the year, was reached by President Juan Manuel Santos and FARC commander Timoleon Jimenez "Timochenko" in Dec. 2015. Receiving international acclaim, this agreement on transitional justice paved the way for a final agreement achieved on June 23, 2016, when the government and the FARC signed the historic peace accords that officially ended the approximately 50-year long internal conflict that claimed anywhere from 200,000-300,000 lives, injured 600,000-800,000, and displaced 1 million others. The only hurdle that remained was a plebiscite which would be utilized for the ratification of the final agreement.

This plebiscite, however, was narrowly defeated on Oct. 2, 2016, with 50.2% percent of voters

against and 48.8% supporting the agreement. The results of the plebiscite represent a clear rural-urban divide in the electorate, with many of the cities (the capital, Bogotá, being the exception) voting against the agreement and a majority of the rural municipalities (again with limited exceptions) voting in favor of the ceasefire. This has been attributed primarily to the disproportionate influence that guerilla groups such as the FARC have had in rural as opposed to urban areas. Moreover, less than 40 percent of Colombians voted in the plebiscite, following a general trend of abstention that has been a characteristic of Colombian political competitions over the last few decade, perhaps indicative of widespread dissatisfaction and disillusionment with the political system held by much of the Colombian electorate.

Forced to return to the drawing board, President Santos and the FARC leadership have, as of Nov. 29, pushed a new peace accord through Congress, this time bypassing a nationwide referendum. With a final agreement officially in place, Colombia can now start the lengthy process of institutional reformation and political restructuring as to bolster democracy and ensure a stable and lasting peace.

As always, opposition to the peace process is fierce, and as such, the process itself remains a salient point of controversy within the nation. At this juncture, however, what is important is that Colombia is on the fast track toward a peaceful and hopefully prosperous future that will allow the nation to heal and overcome its violent past. •

1) O.J. Simpson (*USA Today*)

Calhoun College to be Renamed for Grace Murray Hopper

RILEY MEACHEM
CONTRIBUTOR

After decades of dispute and controversy, including a recent protest by hundreds of students, faculty and staff, Yale University has finally confirmed the name change of Calhoun College, one of the twelve residential colleges on campus. The residential complex currently known as Calhoun will soon be called Hopper College after Yale graduate and esteemed mathematician Grace Murray Hopper. The change could not come soon enough for many of the students, faculty and staff, who notably filed a report against the building with the Witt Committee (a Yale honor and conduct organization) and launched a petition last year to have the building renamed given that it bore the agnomen of a prominent white-supremacist and avid proponent of slavery, former Vice President and Secretary of War John C. Calhoun.

"Calhoun was undeniably

on the wrong side of history," Chasan Hall '18, a resident of Yale's nearby Trumbull College, told *The College Voice*. "I mean, he advocated state's rights, loved slavery, changed the way and the occasions people could talk about slavery, and was just generally bad. I think it's really cool we got rid of him, and that the building is now named after a woman."

"There's a huge sense of relief and celebration," agreed Rianna Johnson-Levy '17.

Previously, Yale's president displayed reticence about changing the building's name, citing the need to understand the complexity of history. "At that time, as now, I was committed to confronting, not erasing, our history. I was concerned about inviting a series of name changes that would obscure Yale's past," said President Peter Salovey. "These concerns remain paramount, but we have since established an enduring set of principles that address them. The principles establish a strong presumption against

renaming buildings, ensure respect for our past, and enable thoughtful review of any future requests for change."

Grace Hopper was chosen instead of Calhoun, Yale claims, not merely because of her affiliation with the university, but because she worked on and helped develop one of the earliest prototypes of the computer, initially used during World War II by the Navy. "An extraordinary mathematician and a senior naval officer, Hopper achieved eminence in fields historically dominated by men," said Salovey, continuing: "Today, her principal legacy is all around us—embodied in the life-enhancing technology she knew would become commonplace. Grace Murray Hopper College thus honors her spirit of innovation and public service while looking fearlessly to the future."

It remains unclear when the official name change will take place. The official process has already begun and has been un-

derway since August, when the school's trustees, president and the Witt Committee began talks about the efficacy of having a building dedicated to Calhoun. While this change is certainly a gesture of goodwill and a sign of some national progress, however small, on matters of race and tolerance, this does beg the question of why Calhoun, a figure widely reviled both presently and during his lifetime, was given such high respect and prestige by the institution in the first place. Given Yale's history as an abolitionist school and an institution concerned first and foremost with human dignity, it is troubling that a rich white male was able to carve his name so indelibly into the academy—and perhaps more troubling that the building was given this moniker to begin with.

It is perhaps most fitting to end on a quote from Hopper herself: "Humans are allergic to change. They love to say, 'We've always done it this way.' I try to fight that." •

Catching Up with Ski Team Seniors

ALLIE MARCULITIS
NEWS EDITOR

The Connecticut College Ski Team is defined by long-standing tradition and team mentality. As an alpine ski racing team, the ski team participates and competes in numerous USSA/USCSA competitions across Vermont, New Hampshire and Maine. The team is also affiliated with the Thompson Division of the United States Collegiate Ski and Snowboard Association. This season, the ski team's hard work and dedication paid off when it qualified for Regionals at West Mountain. The team is lead by four senior captains: Lexie Volpe '17, Matt Lau-Hansen '17, Mike Reilly '17 and Ethan Feldman '17. For an in-depth look at the specifics that make the team what it is, *The College Voice* spoke with the four captains about their personal experiences and perspectives regarding the team.

The College Voice: How long have you been on ski team, and why did you decide to join?

Lexie Volpe: I have been on ski team for four years and have been the captain for two. I decided to join because I wanted to try something new when I came to college and had never skied in a competitive setting.

Matt Lau-Hansen: I joined ski team my freshman year. I was sailing in the fall and spring and I needed a way to round out my winter. Plus, my brother raced on the ski team when he went to Conn, and I really wanted to be able to compete against him.

Mike Reilly: I joined my sophomore year. Coming into college, I hadn't skied in a long time, and I had certainly never raced. I knew that ski team would be a great way to get back into skiing, while pushing my ability to new heights.

Ethan Feldman: Four long years.

TCV: How do you train for races and how long is your season?

LV: We have a training week over winter break where we have coaches at the mountain who help us with racing and skiing techniques. This year, we started practicing one night a week during the semester at a nearby mountain named Powder Ridge. Our season is usually 5-6 weeks long.

MR: Every year we have a training week over winter break. It's the first thing we do together as a team. By the end of the week we have all grown as racers and people. This year we also started training every Wednesday at Powder Ridge, a local ski area. These sessions were a big part of our winning this year.

TCV: At which mountains do you usually race?

LV: We race at Sunday River, Bromley, the Arbo, Dartmouth and Jay Peak. This year we qualified for regionals, which was held at West Mountain.

TCV: What made this season such a success?

LV: Our success this season had a lot to do with the young talent combined with the new training we incorporated this season. Plus we finally figured out what kind of wax to use.

MR: We tuned our skis!

TCV: How has ski team changed or grown over the years? What do you think it takes to continue to have such success?



Photos courtesy of Lexie Vogel

LV: Over the years the team has definitely increased in size. However, our traditions and fun team dynamic have remained the same, which is a huge aspect of our continued success. And of course, everyone knows ski team never ends.

ML: I think a significant part of our success comes from not having changed very much over the years. We have a strong culture on the team that has been in place for longer than any of us have been at Conn, and our ability to stay focused on fundamentals allows us to succeed on the mountain.

MR: Ski team never changes. It's forever. If we continue to schralp the way we schralp we will continue to have success.

EF: The people have changed, but the team is fairly similar. Ski team continues to be a haven away from the social cliches of Connecticut College. We're all weirdos.

TCV: What is one of your favorite memories from ski team?

LV: One of my favorite memories from ski team is probably the team dinners we have in our ski houses every weekend after races. It really brings us all together in a relaxing and cozy setting that is hard to replicate anywhere on campus.

ML: I think the memory that will stick with me the most is probably my first race weekend ever. I'd never skied in a competitive setting before, and it was an incredibly intimidating to be in the start gate with almost no experience. I crashed that first race, but I still knew immediately that I loved the competition and I loved the rush.

MR: My last race ever, I cut a gate too close. My ski ejected and I ate it. Luckily, Gibbs was able to record the whole thing on his phone. It sums up my ski racing experience perfectly, and the video evidence we have will show generations of future racers what not to do.

EF: My favorite memory of ski team is singing Pistol Peter, a song we wrote [for a teammate] while sitting in the circle of kindness on Peter appreciation night. Be on the lookout, E.P. Is dropping soon.

Considering increased interest in the team and success at competitions, the ski team will likely continue to thrive on campus and on the mountain. Ski team has been able to establish a niche group at Conn while also performing remarkably well at races. New captains will be elected in the coming weeks, and, to use the team vernacular, new members will be able to join in on the "schralping" next year. •



2) women in South Korea (*The Guardian*)

Club Sports Thrive at Conn

GEORGE GROTHEER
SPORTS CORRESPONDENT

From skiing to baseball and rugby to ultimate, club sports are flourishing at Connecticut College. While they aren't touted as highly as the school's varsity programs, club sports account for a huge part of the campus community and student life as a whole.

"Conn, as a whole, has an amazing club sports environment, and there's a club sport interest for any sport on such an active campus," said Jake Muhlfelder '17, captain of the club baseball team.

The club baseball team is one of the lesser-known organizations at the College, but it has a close-knit group of players who keep the rich tradition of the team thriving throughout their four years on the squad.

Muhlfelder also described the environment of a club team as far more relaxed than a varsity team, commenting that "The varsity experience is far more vicious and competitive, and full of politics and a lot of other factors other than who puts in the most time and who cares the most, which is what club is all about."

Andrew Godwin '19 of the club hockey team shared that sentiment. "I think that club teams have a better perspective on playing the sport for fun, I definitely appreciate being on the ice way more often," he said.

The Conn club hockey team, most notable for its recent victory against the Coast Guard Academy, is among the more popular student-run sports teams at the College. "We've got so many kids that we might do two teams next year," Godwin emphasized.

Another of Conn's most popular club sports organizations is club soccer. With several dozen people in connection to the team, club soccer

is blossoming as another non-varsity opportunity for student athletes.

"I was recruited by a bunch of different schools for soccer, and I came here looking to walk onto the varsity team at a good school," commented Brie Duseau '19. "The coach didn't want walk-ons, so I joined the club team." Like with the club hockey team, membership in club soccer increases along with cuts from the varsity squad.

Of course, those cuts don't happen with teams lacking a varsity option at Connecticut College. Ultimate and rugby are offered only as club sports but still have immense appeal.

"We went to nationals last year," said Skylar Levey '19 of the ultimate team. "We didn't do so well going up against some of the best teams in the country coming from a small school with not a lot of funding," he admitted, adding that "We're hoping to do well again this season and to get back to nationals."

Ege Sakirt '19, a member of the rugby team, noted the draw of his sport. "The best part of playing on this team is the camaraderie both on and off the field," he said, "It's a great sport to play, and everyone who gets involved likes playing it. It really pulls you in to come to more practices. I love the sport."

Both Levey and Sakirt agree that, while club teams do not operate on as strict a practice schedule as varsity organizations, getting people to commit to practice strengthens their personal relationships as well as their athletic performance.

While many of the aforementioned players had former athletic experience from high school or varsity careers, Fiona Kinmonth '18, president of the figure skating club, says that the environment for club sports has improved this year. "[Dean of Student Life] Geoff



The men's ultimate team
Photos courtesy of Brian Ward

Norbert is totally involved in club sports, and he's really taking the initiative to make sure that we're getting involved and keeping up with monthly captains' meetings, maintaining membership, etc.," Kinmonth said.

Jackie Hiner '19, a dedicated member of the ski team, also discussed how interactions with administration and the student government association have helped her team this year. "We've got a big team, and with help from SGA, we're able to get funding for coaches, housing for meets, and dues for lift passes and races." She also mentioned how, as such a large team, "sometimes it's hard to take in so many new members," while noting that the team is "always looking for new members, no matter what the race experience is."

Each of these student athletes agreed that one of the best parts of playing on a club team is being able

to play the sport they love without having to deal with the rigor of a varsity schedule. "There's definitely more involvement from everyone, with the club team being less intense," said Kyle McNamara '19 of club basketball, "It's great to be able to play pickup basketball year-round, too, without being confined to just winter for a varsity team."

Maximizing its wide spread of players of different backgrounds and abilities, the club sports environment at Conn has improved over time. With ample opportunities for new members to become involved and successful seasons, meets and competitions, the club sports environment at Conn promises to improve moving forward.

"I didn't want to stop playing [baseball] after high school," said Muhlfelder, "Joining the club team has allowed me to continue playing the sport I love." •



Concerning Coke at Conn

RILEY MEACHEM
CONTRIBUTOR

Rumors regarding the use of cocaine by Conn students have recently been circulating throughout the student body, making students increasingly aware of cocaine's presence on campus. Some students have become interested in knowing more about it, how it got here and what it does to users.

Cocaine is extracted from the coca leaf and has been used and abused for millennia. Known by many names in popular culture, including coke, powder, Eric Clapton's breakfast and blow, cocaine is exceedingly popular and equally addictive. According to rehabs.com, many users become addicted after trying the substance only one time.

Cocaine works as a stimulant, meaning it increases heart rate and causes a rush of dopamine to the user's brain; it's platonic instant gratification. However, this euphoria is much like Joss Whedon's *Firefly*: sublime, but over way too quickly. Within 15 minutes to an hour, the energy and ecstasy provided from cocaine consumption dissipates, leaving a pleasant but tired sensation that an anonymous Conn user described as leaving one with a floppy and free-form feeling, as if embodying "a boneless chicken tender."

Even in the short term, however, unpleasant consequences of the drug may manifest themselves. According to the ever-trustworthy drugabuse.gov, cocaine can cause extreme paranoia and terror, as well as irritability and "bizarre, unpredictable, and violent behavior."

"Death from overdose can occur on the first use of cocaine or unexpectedly thereafter," says drugabuse.gov. To make matters worse, many people who use cocaine pair it with alcohol, increasing the risk of overdose. Some of the most frequent and severe long-term health consequences of an overdose include increased susceptibility to seizures and strokes. Long-term users also frequently develop Parkinson's disease.

So why is it here?

Unlike meth and heroin, or its crystallized cousin crack, cocaine is extremely expensive, generally about \$60-\$80 a gram. Compare this with a gram of

heroin, which *The Washington Post* recently described as costing "less than a pack of cigarettes," and the steep price might seem a like deterrent to many, but it has in some cases had the opposite effect. Partially due to the high price and to its frequent and public abuse by celebrities and Wall Street businessmen, cocaine has contracted a reputation for being a glamorous "rich man's drug." It is then perhaps less surprising then that there has been such an influx of "snow" here, even during our mild winter, given Conn's history and reputation as an affluent institution and the considerable wealth possessed by the student body.

But just how prevalent is coke use at Conn? This is where things get tricky. Algorithms measuring a drug's availability exist and operate by weighing the number of deaths and drug arrests against the percent of cases unsolved, but this formula isn't available to us here. While we could estimate coke use in New London, there are no reported deaths on campus, and the school does an excellent job of expunging and concealing charges and records of drug-related incidents. Thus it is nearly impossible to discern how much enters the school, how much is consumed and how those amounts stack up against past years and other schools. People generally tend not to start clubs and organizations publicly celebrating illicit drug use, and thus these details are necessarily opaque. All we really know is that it is on campus and remains intrinsically dangerous.

How can we stop it?

We can't. All we can do as a school is focus on individual cases of addiction and abuse and try to provide help and support. If you or someone you care about uses cocaine, do not ignore it. Do not let a user suffer alone. Talk to the person about drug use, and if the behavior continues, contact the school or the authorities. Avoid places where the drug frequently appears and people who have access to it as much as possible. Lastly, don't blame your friend or yourself. Instead, find and create a support network made of friends and family. •

Have a Heart, Harris

MAIA HIBBETT
EDITOR-IN-CHIEF

Have you ever spotted an open and suitable table in Harris and, upon approaching it, found it to be covered in refuse? Of course you have. While this question has a unanimous answer, the ensuing options offer more variety: do you abandon the table in search of another, cleaner one? Do you tentatively reach over the mess, pluck a napkin out of the holder and with it, sweep up the collection of crumbs, rice or other hopefully non-liquid items? Do you sigh, sit down, and live amongst the filth?

Though cleaning the table yourself is the most proactive option, there's no right approach to this problem, because the truth is, it shouldn't be a problem. We talk a lot about the ignorance that the staggering overall wealth of Conn's student body generates, but it seems that our institutional efforts toward consciousness are never enough. We recognize that an inability to do laundry or a propensity for gratuitous breakage of property are symptoms of overwhelming privilege, but guess what: so are bad table manners.

When a person walks away from a table, the law of inertia ensures that none of the objects left on that table will go into motion unless interfered with by another agent. This translates to: if you leave waste on a table, another person will have to clean it up. That person will most likely be a dining hall worker who has their own life to be tending, a life whose events are just as important as your overdue paper or sports practice.

I don't know how to fix this problem, but I do know that we can't start fixing it without acknowledging it, so I'll provide two salient examples of dining hall destruction I've witnessed.


First, I watched a boy consume a heaping plate of plain penne—or rather, consume about half of it. The other half he threw all over table, leaving, upon clearing his plate, a halo of naked yellow pasta tubes around the space where the plate had been. My question: why bother taking the plate?

Second, I sighted an entire head of lettuce discarded yet mostly intact on a Harris table. What amazed me about this was the fact that Harris does not, in fact, provide entire heads of lettuce. If a person had gone to the trouble of acquiring that complete head, why would they abandon it in public? Did they forget?

In terms of a solution, I have a mere two suggestions to offer. If your dining companion leaves food or trash on the table, tell them to pick it up. If you leave food or trash on the table, don't. •

International Women's Day

Wiki Edit-A-Thon



Wednesday
March 8
5-7pm
Advanced
Technology Lab

The gender gap in Wikipedia is well known...
Let's Change That!
More info:
<http://conncoll.libguides.com/wikiedit>
NO PRIOR EXPERIENCE NEEDED
Food Provided

A History Lesson on Jeff Sessions

JENNIFER SKOGLUND
PERSPECTIVES EDITOR

Jefferson Beauregard "Jeff" Sessions III emerged as a recent figure of public attention in Feb. 2016, when he became the first sitting US Senator to endorse Donald Trump's presidential bid. One of Trump's "earliest and most loyal supporters," the former Alabama senator served as a crucial link between Trump and the Republican establishment, galvanizing support from within the Party and helping to craft the campaign's national security policy.

Sessions was described affectionately by Trump as a "highly respected member of the U.S. Senate" and a "world class legal mind...Jeff is greatly admired by legal scholars and virtually everyone who knows him."

On Feb. 8, 2017, after 30 hours of debate, the Senate confirmed Sessions' appointment to the office of US Attorney General, which has been controversial since it was first announced. In January of this year, a sit-in in Sessions' Mobile office protesting his nomination ended in the arrest of 6 members of the NAACP, including its President, Cornell William Brooks.

During the Senate debate in February, Senator Elizabeth Warren read from a 1986 letter from Coretta Scott King, opposing Sessions' appointment to a federal judgeship.

"Anyone who has used the power of his office as United States Attorney to intimidate and chill the free exercise of the ballot by citizens should not be elevated to our courts," Warren read. She was accused of impugning Sessions on the Senate floor and was forced to sit down.

In order to understand the danger of putting Jeff Sessions in charge of upholding civil rights, and why he has consistently received "F" ratings from civil rights groups like the NAACP, one should to know the history of his career-long opposition to voting rights.

Indeed our Attorney General has done everything in his power to oppose the Voting Rights Act and to make voting more difficult for disenfranchised black voters. One of the most notable instances of this, and that which King refers to in her letter, was a 1985 "voting fraud" case in which Sessions falsely prosecuted black political activists.

In the Democratic primary of Sep. 1984, FBI agents hid in the bushes at the Perry County post office, waiting for Albert Turner and fellow activist Spencer Hogue to mail 500 absentee ballots on behalf of elderly black voters. When Turner and Hogue left, the feds seized the envelopes from the mail slots. Twenty elderly black voters from Perry County were bused three hours to Mobile, where they were interrogated by law-enforcement officials and forced to testify before a grand jury. Ninety-two-year-old Willie Bright was so frightened of "the law" that he wouldn't even admit he'd voted.

In January 1985, Jefferson Beauregard Sessions III, the 39-year-old US Attorney for the Southern District of Alabama, charged Turner, his wife Evelyn, and Hogue with 29 counts of mail fraud, altering absentee ballots, and

conspiracy to vote more than once. They faced over 100 years in jail on criminal charges and felony statutes under the VRA—provisions of the law that had scarcely been used to prosecute the white officials who had disenfranchised blacks for so many years.

The trial was held in Selma, of all places. The jury of seven blacks and five whites deliberated for less than three hours before returning a not-guilty verdict on all counts.

In 1986, just four months after the travesty of that unsuccessful conviction, Ronald Reagan nominated Sessions for a federal district judgeship—a lifetime appointment requiring Senate confirmation—and was vetoed by the Senate Judiciary Committee due to a history of dubious prosecution of civil rights activists and testimony by former colleagues as to racially insensitive comments Sessions had made while US Attorney in Mobile.

Former assistant US Attorney and deputy to Sessions Thomas Figures told Congress that he had been admonished by Sessions to be careful about what he said "to white folks" after he got into an argument with a white colleague.

Figures also provided details of a conversation Sessions had with two fellow prosecutors concerning a brutal case: the retributory abduction and lynching of a young black man by two members of the Klu Klux Klan. Upon finding out that the KKK members had smoked marijuana on the night of the murder, Sessions purportedly said that he thought the KKK was "okay, until I found out they smoked pot."

Gerry Hebert, a colleague of Sessions' in the Department of Justice's Voting Section, testified that Sessions had called the NAACP and ACLU "Communist-inspired" and "un-American," and labeled the white civil-rights lawyer Jim Blacksher "a disgrace to his race."

Sessions admitted at the Senate Committee hearing, "[I] may have said something about the N.A.A.C.P. being un-American or Communist, but I meant no harm by it."

Sessions has "meant no harm" in spending his career opposing voting rights. That includes cheering when the VRA was gutted in 2013 and awarding the Congressional Gold Medal to the foot soldiers of the Selma movement while working to destroy the measures many of them died fighting to instate. But it doesn't stop at threatening civil rights: Sessions could also pose a potential threat to national security. With rumors about Russian influence in Washington abounding since the beginning of Trump's presidential bid, Sessions' decision on Thursday to recuse himself from a Justice Department investigation into the campaign's Russian ties raises questions regarding the extent of his involvement and the longevity of his role as Attorney General.

The decision to recuse came after evidence surfaced of the Attorney General twice having met with a US Ambassador to Russia last year, after denying any such communication while under oath and in a written statement

CC Divest

CONTINUED FROM FRONT

some students: colleges, like businesses and private individuals, invest in order to make money. The College's funds are not only sourced from tuition, fees and donations, but also from endowment funds invested with the intention of a profitable return, which ideally results in endowment growth. CC Divest hopes that the College will cease to invest its endowment in the fossil fuel industry, an endeavor which formerly high profit margins in fossil fuels made difficult.

Despite past challenges and backlash associated with divestment, the students leading the movement remain refreshingly optimistic. Biology and Anthropology major Moriah McKenna '17 distinguished between past divestment attempts and the current movement by reflecting, "Now is the perfect time to do it." In addition to the current financial sense of divestment, she highlighted present administrative support, commenting, "The Vice President of Administration and Finance [Richard Madonna] seems to be on our side, which is kind of a huge deal. I think that makes it crucial to take it when we can."

Student organizers of CC Divest emphasize divestment as a moral issue. McKenna noted, "There's a lot of social justice issues surrounding fossil fuels. A lot of times people who have a lower socioeconomic status basically end up having to live in areas where they're facing the brunt of fossil fuel waste and toxicity. These low-income areas also tend to be minority neighborhoods, which makes this an issue of race. Divestment goes along with our social values as a school to promote an equal environment for everyone." The College touts community service, environmental stewardship, equity and diversity as core values, and it has a responsibility to demonstrate these principles in action with conscious investment.

Luckily, the economic circumstances for investment in fossil fuels finally seem to be turning in CC Divest's favor. The College contracts an investment consulting company called Cambridge Associates which directly involves itself in the placement of investments. As a worldwide agency with trillions of dollars in assets, Cambridge Associates has a financial package available for just about everything, including ethical investment.

According to Dawson, "It is simply smart economically to be working to get the fossil fuels out of the system. Even if you look at the Bill and Melinda Gates Foundation, they have taken everything out of BP, everything out of Exxon Mobil, and they haven't done it for principle. They've done it because they see them going downhill in terms of returns. It is pretty arguable that fossil fuels are a dead end investment."

It is 2017. Ethical investment is becoming increasingly mainstream, and the Connecticut College financial administration is open to suggestions. As Environmental Science major Gloria Miller '18 said, "I'm not a financial connoisseur or anything, but it makes more sense to invest in the future than invest in the past." The students have spoken; an ethical standard has been set, and it is Connecticut College's responsibility to meet it. To show support for the movement, students can sign a petition, which is circulating online and will be out in print in the coming month. •

3) plastic figurines (*The Atlantic*)

to Congress. In his Senate confirmation hearings in January, Sessions was asked what he would do if he was made aware of evidence that anyone affiliated with the Trump campaign had contact with the Russians. "I'm not aware of any of those activities," Sessions said. "I have been called a surrogate at a time or two in that campaign and I did not have communications with the Russians."

Sessions met with the Russian ambassador Sergey Kislyak once in July at an event at the Republican National Committee and once in September while Sessions worked on the Senate's Armed Services committee. Kislyak, whom US intelligence considers to be "one of Russia's top spies and spy-recruiters in Washington," has been named more than once in connection to Trump's administration. Former National Security Adviser Michael Flynn was already forced to resign because of revelations of his own conversations with Kislyak.

The Attorney General now faces calls for resignation and criminal investigation for lying under oath. As Senate Minority Leader Chuck Schumer said, "The information reported last night makes it clear, beyond the shadow of a doubt, that Attorney General Sessions cannot possibly lead an investigation... with these revelations, he may very well become the subject of it."

"(That) the top cop in our country lied under oath to the people is grounds for him to resign," House Minority Leader Nancy Pelosi said on Thursday. "He has proved that he is unqualified and unfit to serve in that position of trust."

Sessions claims he met with the ambassador only in his capacity on the Armed Services Committee. He says he plans to "submit a supplement" to the record of his Senate testimony for correction.

"My response went to the question indicated about the continuing surrogate relationship that I firmly denied and correctly denied, and I did not mention in that time that I had met with the ambassador," Sessions told Fox News on March 2. "So I will definitely make that a part of the record as I think is appropriate."

Trump has declared that Sessions "did not say anything wrong. He could have stated his response more accurately, but it was clearly not intentional."

Sessions is not the first Trump appointee to perjure himself on the stand—Betsy DeVos, Scott Pruitt, Steve Mnuchin and Tom Price have all been accused of giving false testimony at their confirmation hearings. It is unclear whether Sessions will continue to serve as Attorney General, given an offense this serious. •

Music for a Restrictive Regime: Shostakovich’s “Leningrad”

SAADYA CHEVAN
STAFF WRITER

Beethoven is the only composer whose name is honored by an inscription in Boston’s Symphony Hall. According to legend, when Symphony Hall was built in 1900, the Boston Symphony Orchestra’s (BSO) Board of Directors could not agree on featuring any other composer’s name. Perhaps, if Symphony Hall were being built today, some might consider the name of Soviet composer Dmitri Shostakovich (1906-1975) as meriting an inscription.

Shostakovich has brought great acclaim to the BSO in recent years. Under the young Latvian music director Andris Nelsons, now in his third season leading the symphony, the BSO has embarked on a multi-year recording project with Deutsche Grammophon to record all fifteen of Shostakovich’s symphonies. The first two releases won consecutive Grammy Awards, and in a recent series of concerts, one of which I was fortunate enough to attend, the symphony continued its recording project with performances of Shostakovich’s monumental Symphony No. 7 “Leningrad” (1942).

In Shostakovich studies, one of the most difficult questions to answer is what music the composer would have written had he not been forced to compose according to the political demands of the Soviet government, particularly under Stalin. One example of how Shostakovich’s creative output was affected by politics is the fact that he never wrote another opera after his “Lady Macbeth of the Mtsensk District” (1934) was denounced by the Soviet press in 1936, supposedly on Stalin’s orders. However, I find that the power of Shostakovich’s music comes from his creative ways of composing under the rules of the Soviet regime. Much of his work is a great example of how in this case “[deadly] restrictions breed creativity.”

The Leningrad Symphony was composed a few years after the denunciation of Lady Macbeth. By this time, Shostakovich had been rehabilitated with the premiere of his Symphony No. 5 (1937), an immensely popular work that was billed at the time as “a Soviet artist’s response to just criticism.” More recent critics have suggested it contains various subversive elements, including references to then-politically controversial lyrics contained in some of Shostakovich’s “desk drawer” compositions, which were not discovered until after the fall of the Soviet Union.

Shostakovich composed the Leningrad Symphony between the spring and winter of 1941. In that time, Hitler invaded the USSR and put the composer’s home city of Leningrad (now Saint Petersburg) under siege. Shostakovich and his family were evacuated from the city, and he wrote the fourth movement in cramped conditions in Kuibyshev (now Samara), but much of the population of Leningrad was not as lucky as Shostakovich. An estimated one million people died in the 900-day siege due to exposure, starvation and constant attacks by Nazi forces,

and some of those who survived even resorted to cannibalism. Stalin did not trust Leningrad due to its decadence as the former tsarist capital of the Russian Empire and saw the events of the siege as necessary for the triumph of Communism over Fascism. There is an interesting comparison, I should note, that can be made between Stalin’s views on the people of Leningrad and some current world leaders’ views on refugees.

The Leningrad Symphony quickly gained popularity with performances throughout World War II in both the USSR and the West. It was seen at the time as a deeply patriotic symphony emblematic of the moral superiority of the Allies over the evils of the Nazis and Fascism. After the war, as US-Soviet relations decayed, the Leningrad Symphony began to receive criticism in the U.S., as did much of Shostakovich’s work, for its apparent support of the brutal Stalin regime.

Since Shostakovich’s death and the dissolution of the USSR, the symphony has again been reinterpreted as a protest against all types of totalitarian regimes. The work contains possible parallels to both Hitler and Stalin. For example, the prominent first movement invasion theme quotes what was allegedly Hitler’s favorite song, Franz Lehar’s “Da geh ich zu Maxim,” and the final seemingly-victorious strains of the fourth movement sound inconclusive to my ears and make me wonder whether the symphony is really about good versus evil.

To a viewer unaware of recent events, the BSO’s performances of the Leningrad Symphony might have seemed like an ordinary subscription concert with masterful playing ending in a lengthy and well-deserved standing ovation. Historically, however, the great difficulty of playing Shostakovich’s works in the U.S. has been that most players lack first-hand experience with the atmosphere that the music describes. Nelsons, who grew up in the USSR in the years leading to the iron curtain’s fall, has in the past expressed the difficulty he has experienced in getting the BSO’s players to understand how Shostakovich’s environment plays into his music because of their lack of experience with it. One can detect similar sentiments in a bonus track of a rehearsal from a 2001 recording of the Eighth Symphony made by fellow Latvian Mariss Jansons with the Pittsburgh Symphony Orchestra.

This performance seemed like the antithesis of the American Leonard Bernstein’s 1959 recording of the Fifth Symphony with the New York Philharmonic, in which Bernstein handles the deeply passionate third movement incredibly but delivers a controversial, and in my opinion poor, reading of the fourth movement by significantly increasing the tempo in its final minutes. Perhaps the playing of the BSO signals a new era of Shostakovich performances in the U.S., one in which our conductors and orchestral players perform with a greater understanding of the meaning of the music. Personally, I found that the BSO and Nelsons handled the incredibly lengthy crescendos of the first and fourth movements

stunningly, yet less impressive were the second and third movements, during which I found my concentration slipping. Overall, the orchestra seemed better prepared to handle the concerted maniacal upward trends of the first and fourth movements at a broad tempo than the almost bipolar highs and lows of the second and third.

I wish to reinforce this was an exemplary performance of the Leningrad Symphony, and one that I would not be surprised might assist with another Grammy win in the near future. Hearing Symphony Hall ring out with

the intensity of these sounds from the height of World War II is an experience that will linger with me for a long time. If Beethoven can be considered the timeless revolutionary composer of the past, perhaps Shostakovich might become the timeless revolutionary composer of the present.

The BSO will also be performing Shostakovich’s Sixth Symphony in subscription performances at Symphony Hall April 27-May 2 and the Suite from the Incidental Music to King Lear May 4-6. •

A Playlist for Achieving Late-Night or Early-Morning Bliss

HANNAH JOHNSTON
NEWS EDITOR

1. Lay All Your Love On Me - ABBA: It doesn’t get much more blissful than ABBA, and this is by far one of their most exciting songs. Guaranteed to rouse your spirit.

2. 1901 - Phoenix: I understand that this song has been used in half-a-dozen ensembled romantic comedies, but sometimes you have to reclaim really great songs from oversaturation.

3. Little Lion Man - Mumford & Sons: It has finally been long enough since this was on the radio every three songs! It’s not constantly stuck in my head anymore! I can enjoy it again! We can all enjoy it again!

4. Come Sail Away - Styx: This is a classic sweeping ballad; I recommend allowing it to inspire the viewing of the Freaks and Geeks series pilot episode, which is even better after 11 pm.

5. With You ft. Drake - Lil Wayne: A pretty, soulful song that still has all of the usual characteristics of a Lil Wayne number. It will be impossible not to sing along to the oohs after the first verse.

6. When a Man Loves a Woman - Percy Sledge: This is romantic. I recommend this song to people who want to have blissful romance. Blissful, late-Saturday-night-early-Sunday-morning-at-college romance.

7. If I Ain’t Got You - Alicia Keys: This is also romantic. So romantic. Also really fun to sing. If there were more karaoke here I would probably be singing this.

8. Wasting My Young Years - London Grammar: This is one of the slower-tempo songs that I think is really joyful; it’s particularly excellent to listen to while you’re driving.

9. Superstar - Lupe Fiasco: My best friend calls herself Lupe Fiasco’s official hype woman because of this song.

10. Dancing in the Moonlight - Toploader: This one serves you best on temple green or somewhere else outside where you can actually potentially “dance in the moonlight.”

11. I and Love and You - The Avett Brothers: Okay so, there are songs with chords that make it impossible to not feel uplifted and this is one of them, but The Avett Brothers are entirely not-obnoxious about it.

12. Take a Bow - Rihanna: This song is not romantic. So not romantic. I recommend this song to people who want to feel blissful about their break-up. Also really fun to sing. If there were more break-up karaoke here I would probably be singing this.

13. San Francisco - The Mowgli’s: It’s impossible to listen to this song and not feel the urge to dance, and dancing is scientifically proven (probably, because of endorphins, right?) to make you happier.

14. Ain’t No Mountain High Enough - Marvin Gaye & Tammi Terrell: I know there doesn’t need to be an explanation for this, but I will say that this is bright and unaffected and the perfect duet.

15. Can’t Fight This Feeling - REO Speedwagon: This song is perfect for when you’ve had a few and are trying to decide whether or not to tell that special someone you have the feelings.

16. Oui - Jeremih: This might be the most intimate song I’ve ever heard. I actually feel like I’m intruding every time I listen to it, but damn, it’s so good.

17. Fooled Around and Fell in Love - Elvin Bishop: I know this song is on the Guardians of the Galaxy soundtrack, but there’s a reason: it’s so shiny. I think if songs could display physical properties, this one would be shiny.

18. Rather Be ft. Jesse Glynne - Clean Bandits: The double beat before the chorus breaks has often proven to create some of the most blissful moments of my life. This song is also perfect for driving.

19. You Make My Dreams - Hall & Oates: This song will make you nostalgic for the 80’s, especially if you were not born before 1990.

20. Sunday Candy - Donnie Trumpet and the Social Experiment: I dare you to listen to this song and not become giddy. I dare you. •

A “Quick Turnaround” with Political Force

CHLOE FORD
ARTS EDITOR

The Dance Club presented their show “Quick Turnaround” last weekend at the Myers Dance Studio. With few seats left open, the space was filled with students, faculty and families. It was filled also with the excitement and energy that always surfaces before a show begins. As Dance Club shows are student-run and student-choreographed, a few choreographers were seated in the audience, waiting to watch their dancers carry out what was once merely a vision. Behind the audience lay the light and sound booth, occupied by students eager to demonstrate the skills they have mastered over their years at college, and backstage were still more students, dressed in black, working to ensure that the show would run without glitches or difficulties.

The lights dimmed, and the show began with an upbeat number choreographed by Augie Sherman '18 titled “Pink Havana.” The dancers bounced from stage right to stage left, stomping, clapping and finding joy in the movement. Their joy radiated out to the audience, spreading even to the back row of chairs. This piece welcomed the audience in, creating an atmosphere of warmth and acceptance. Many dances in the show carried with them this same light and warmth—Kelli Carlson '19 and Emily Green '18 choreographed a humorous piece set to three versions of the song “Crocodile Rock,” and Teddy Nguyen '20 explored the concept of love, and the many joys and sorrows it carries, through a hip-hop work entitled “One Quick Turn Around.”

Other pieces in the show, however, were a bit heavier. Some stu-

dents chose to use dance as a medium for expressing their political views. In a country now divided by politics and in a time fraught with controversial statements, silence, for many, does not feel like an option. Art is an effective and impactful way to make a difference.

Sophomore Rachael Lieblein-Jurbala's piece, “...and I will never, ever let you down,” focused on female and male roles in so-

as an individual, but because of the broader significance of those words and actions for the general public. As a woman, it is chilling to watch videos of the ‘leader’ of our country using sexist, misogynistic language about beauty standards and gender roles, and boasting of sexually assaulting women... I knew I wanted to make a piece in response, as a representation of the emotional and visceral feelings that this situation has provoked.”

This piece shed light on the power of dance as a form of protest. Dance can convey inequality and injustice; it can serve as a means of fighting back against multiple forms of oppression and discrimination. Bodies can speak as loudly as voices, and through dance, human beings are able to explore ideas too

large to fit into the walls and boxes of language. Lieblein-Jurbala stated, “Art can be an incredibly powerful channel of activism, both as an emotional outlet and as way of making social change.”

The power of this show also lay in the collaboration involved. Students worked together, using their bodies and minds to make larger statements which could be shared with people of all ages and from all backgrounds. Through their pieces, students told important stories and asked complicated questions. They challenged each other as well as the current system that tugs at all of us, whether we are aware of it or not.

Being a college student involves purposeful exploration of our society's complex rules and its impact on human beings. In a similar sense, being a citizen involves a concern for contemporary political affairs, legislation, and how government policies threaten basic human rights. The students in this show not only brought insight and knowledge to an enraptured audience, but they also embodied the core values of democracy. •



Above: Kelli Carlson '19 (left) and Emily Green '18 (right)
Below: Ensemble
Photos courtesy of Sydney Bryan



in this piece, Lieblein-Jurbala replied, “It was important to me that text was incorporated in this piece; there is something incredibly powerful about hearing words initially spoken about women re-articulated by women themselves, and I wanted to play with what meaning that produced.”

She went on to say, “Throughout Trump's campaign and election, I felt, first and foremost, furious, not only because of the words and actions he displayed

“You’ve Never Been?” My Engine Room Encounter

HANNAH JOHNSTON
NEWS EDITOR

Since my first year at Conn, I've been chastised for not having been to the Engine Room, a popular, rustic-hipster-but-actually-fancy restaurant in Mystic, CT. This past week, I at last seized my opportunity by undertaking a restaurant review for the *Voice*. My friend Phoebe Masterson-Eckart '18 and I traveled to Mystic on a foggy Wednesday evening for an early dinner at the widely recommended food hub. The restaurant sits right near the waterfront in Mystic, and if it had been a nicer evening, it would have been the perfect occasion to sit on the wide, darkly wooded porch and enjoy the view.

Upon sitting down, I did what I often do first at restaurants of a caliber high enough to warrant cloth napkins: order a Shirley Temple. The server brought one in a pretty mason jar, and I wished I hadn't taken such a big gulp as I did, because it did not taste like an average Shirley Temple made of ginger ale, grenadine and cherries. Instead, the drink tasted like some kind of fruit-infused iced tea, and while I was bitterly disappointed in the results of my drink order, Phoebe was able to enjoy it by mixing water in to cut the concentrated flavor. I was disheartened at first, but the rest of the meal proved to be well worth the 15-minute drive to Mystic and back.

For an appetizer, we ordered the Carolina hush puppies with jalapeño mayo, and we were not disappointed. The hush puppies were soft and hot on the inside and crunchy on the outside, with flecks of jalapeño baked into the cornbread balls. The jalapeño mayo provided the perfect balance between cold to offset the heat of the hush puppies and spiciness to sharpen the mild corn flavor. For our entrees, I had the buttermilk fried Baffoni farm chicken sandwich and Phoebe had the chicken burger. My sandwich was big and hot and would have been a perfect piece of southern-inspired cuisine if there had been less of the chipotle hot sauce, which soaked the bun and covered the taste of homemade smoked ranch dressing.

Phoebe's chicken burger was very good, though also too large a portion to finish, and for our sides we chose the tangy potato salad and the macaroni salad. The macaroni salad was excellent. It reminded me of elbow macaroni salad from home with its mayo and cucumbers, but the added spices and seasonings elevated the dish to restaurant-worthy cuisine. Likewise, the potato salad was a simple base with a few extra flavors added in to make it special. I think this is the best way for a trendy restaurant to tackle comfort food: stay true to the original, but make sure there's something special that can't necessarily be duplicated easily at home or in the supermarket.

By far, my favorite part of the meal was my chocolate malt milkshake. Phoebe had a maple vanilla milkshake, and they both came at the end of our meal in tall, skinny mason-jar style glasses with thick straws. The chocolate malt was rich and creamy, and the hand-whipped cream that topped both of our treats had the benefit of freshness while still maintaining a settled kind of sweet flavor. To cut the intense sweetness of the milkshakes, my chocolate had bits of salty, chocolate chip cookies and Phoebe's vanilla had roasted, salted nuts. It was the perfect balance of sweet and savory, and it was the perfect serving size. I am very excited to go back to the Engine Room for a second milkshake, and I highly recommend the restaurant. It's a great spot to celebrate something, have dinner with your parents or even just to get away from Harris for a night with a good friend, though it's a few rungs pricier than Groton Townhouse. •

4) metric geometry (*The Chronicle of Higher Education*)

Artist Lecture: Ivan Toth Depeña on “Interconnections”

SOPHIA ANGELE-KUEHN
CREATIVE DIRECTOR

Ivan Toth Depeña’s ability to seamlessly incorporate the environment, technology and storytelling into his artistic creations was made clear during the lecture he gave to a packed room of students on Feb. 22 in Cummings.

Studio art produced by Depeña, a Miami and Charlotte-based artist holding a Master’s Degree in Architecture from Harvard University, was showcased in Cummings through March 3. The main focus of Depeña’s lecture, however, was not his displayed studio art but rather his public art projects and the interconnections made behind their design.

The lecture started with an introduction by Assistant Professor of Art Pamela Marks, who credited the Weissmann Visiting Artist Program for Depeña’s visit. She summed up the artist’s background and achievements, which include being awarded the prestigious Knight Arts Challenge Miami Grant for his augmented reality public art projects throughout Miami.

“If you’re not familiar with [augmented reality], it’s essentially what Pokémon Go is,” explained Depeña with a smile. The project, called “Lapse,” involves real murals and sites dispersed throughout Southern Florida, but an app found at www.lapsemiami.com overlays the real scene before the user with artistic technology and supplements it with sounds. For example, if a “Lapse” user were to ride Miami’s downtown MetroMover, a musical composition based on GPS location would accompany them. The music from the app should “build and build and crescendo as you get to the end.”

“Lapse” is a new chapter of “The Fallen Sky Chronicles”—a narrative project designed by Depeña—which creates a surreal, Matrix-like perspective through interactive storytelling. The premise is that “The protagonist made a drastic mistake... data from the web was infused into their perception. All of this info converged.” One can even read the protagonist’s writings in one component of the tour located in Museum Park called “The Writings.” It’s a virtual walking prose experience where human and machine are melded into one.

Another project that was detailed during Depeña’s lecture was “Towards a Fading Sign”—a nine by 21-foot display board featuring flip-dot technology, as seen on old-school bedside clocks. The piece is part of the Quantum collection designed for Royal Caribbean Cruise Lines. Printed in blue, Haiku-inspired phrases meant to poetically capture the natural world—such as “water on my skin” and “vastness appears”—surface and wash away on the black screen, some-



Students examine Depeña’s work
Photos courtesy of Sophia Angele-Kuehn

times accompanied by aquatic patterns appearing on the background or ocean sounds playing. To capture the sonic and visual transitions, Depeña embarked on scuba diving excursions and visited science museums, both of which experiences he recorded for his work. He personally thinks of the phrases as “messages from a secret ship” and, somewhat ironically, “people’s emotions and life after drowning.”

A similarly nature-themed project called “Surface” in Cornelius, NC is still under construction, but when finished will act as a bus stop and art piece in one. Depeña designed a white, modern building to surround the piece, which he dubbed the “‘jewel box’ for the colored art piece on top.” The piece itself is a transparent, ocean-colored roof, onto which Depeña mapped a captured section of Lake Norman, a landmark in the area. “Surface” will mimic what happens when a swimmer looks up from underneath the surface of water.

Even more science and nature-oriented is Depeña’s swooping, stainless-steel sculpture “Arc,” which he modeled after the wind patterns of Hurricane Wilma, a storm that struck Miami in 2005. That piece sits in front of the newly rebuilt public library that was formerly destroyed by the hurricane, communicating a sense of rebirth after destruction. The sculpture was designed using data from the storm’s speed, direction and duration in a certain timeframe. Additionally, the piece lights up at night and changes color based on local wind speed, which is measured by an anemometer, or wind sensor, on the library’s roof.

“If it’s a lighter speed it’ll turn a cooler color, say less than 6 to 8 knots,” noted Depeña during the lecture. Stronger winds equal a warmer spectrum. And “if you look at different angles, the piece sort of folds and unfolds” as one walks around it.

This mixing of light and perception defines Depeña’s “Color Field” sculpture in Lakewood, CO as well. The walkway to the town’s train station curves around the tree-shaped sculpture, forcing passerby to walk around it and witness the merging and unfolding of its transparent colored-glass panels, backlit at night by LEDs. Using parametric modelling software, Depeña strives to make no two light-pieces the same.

After Depeña’s talk ended, an audience member asked why he cares so much about preventing repetition in his works. Depeña answered that he wants his pieces to be dynamic, not static. He strives to “create living pieces” and take his “ego out of the process—let [the art] work and live on its own.”

With a follow-up question, another attendee asked whether Depeña preferred bigger public art projects over his solitary studio work. He admitted that he often feels doubt as he plans his pieces, as they are never like anything built before. There’s a risk, then, that the whole project might not work.

“It’s moments like these where I’m like, ‘Man, I just want to make paintings,’” Depeña sighed. He was met with many nodding heads.

Depeña can be found on Instagram @depenastudio. •



Depeña converses with a student

5) baby boomers (*The Atlantic*)

Creating Through Political Turmoil: Honduras to New London-Based MOTHE

MAIA HIBBETT
EDITOR-IN-CHIEF

Editor's note: The following article was written from an interview conducted in Spanish. All quotations were translated by the author.

Unsuspecting visitors be forewarned: at Expressiones cultural center in New London, attendees at off times might be greeted by two English Shepherd dogs with voluminous hair, one large, young and sourced from Indiana, the other smaller, older and traveled all the way from Chile.

The dogs belong to Expressiones executive director José Garayocha, who will surely remove them for official Expressiones events, like the gallery opening that will welcome Honduran artist Carlos Lamothe on March 17. For his work, Lamothe goes by the

tion of society in the streets, logically, architecture as well—and the history that there is here.”

Lamothe clarified that observers should not look to directly identify his themes and influences in his work, explaining that “those aren’t specific points that are going to print directly onto my works.” Instead, he elaborated: “I had some points of artistic and personal curiosity that I wanted to bring here, so there are details that I’m incorporating...experimenting, perhaps, along with the change in space and people and all of that.”

As Lamothe spoke about the importance of space and society in his work, it became clear that he recognizes art as a political concept. On what he hopes to bring to New London, Lamothe said: “perhaps in general, the artistic development that is manifesting in my country.” He connected the artistic scene in Honduras to its

current political status by noting: “Honduras is having a politically difficult moment... since the coup we lived through in 2009, the society has entered a state in many ways full of intensity, so in the artistic community, art expresses [that].”

While tumultuous, this political energy, according to Lamothe, has invigorated the artistic community and inspired support for it. “I believe and feel very positive that currently, the artistic movement is revealing itself with greater force,” Lamothe explained, “society is no longer taking it so much as something banal; they’re viewing it as something that truly must be supported.”

Like Lamothe’s artistic concepts, this notion also relates to the idea of space. Lamothe said that while there is still progress to be made,

“artistic creators have more bravery to leave their creative space and, perhaps on a public or private wall, put up their works.” He added that beyond this first step, government intervention is still needed, as government support could allow artists to occupy “expositional spaces with specific requirements, not just a wall of a bar or a restaurant.” That, Lamothe said, is part of why he appreciates Expressiones so much.

“Spaces like this offer themselves to [artistic development],” Lamothe noted. He highlighted the difficulty of “making it so that your artistic expression complements your lifestyle in a way that is efficient and not disproportionate.”

“As an artistic creator,” he remarked, “well, I have to eat, right?”

Regarding the clear relevance of supporting the arts in the current U.S. political climate, Lamothe said: “I think in these moments, we’re see-

ing something significantly similar. So I think we’re understanding each other more... I see that in the work of local artists, these political or general situations are directly expressing themselves.” But, Lamothe clarified, the treatment of political turmoil is not the only concept that Latin American art has to offer.

“Specifically, color,” Lamothe said with a laugh, “Latin America has so much color... I know these spaces [like Expressiones] are so developed that the notion is more specific and a little more conceptual [than ‘color’]... but it’s always interesting to present an example that’s more direct, not so minimalist.”

Lamothe’s own work, he said, has been developing in a more technical direction, evidenced as he said that, “We can see examples of mine from past years that perhaps have more spontaneity in experimentation. Currently I have more studies; I have more analysis.” He laughed and added: “I have more headaches. Sometimes I miss being a little more like, ah—there it is.”

In his artistic concepts and development, Lamothe referenced “a personal investigation of the history of Latin American artists,” naming Rufino Tamayo (Mexico), Frida Kahlo (Mexico), Diego Rivera (Mexico) and Oswaldo Guayasamín (Ecuador). Outside of Latin America, he listed Jean-Michel Basquiat, a U.S. artist of Puerto Rican and Haitian descent, as well as Pablo Picasso (Spain), Le Corbusier (Switzerland and France) and Marc Chagall (Russia and France) as influences. But above all, he referred to the importance of architecture.

“I always try to [incorporate] architecture at the base of everything, because it’s like life, right? The architecture of life—we need to know how to organize ourselves in order to be able to move,” Lamothe said.

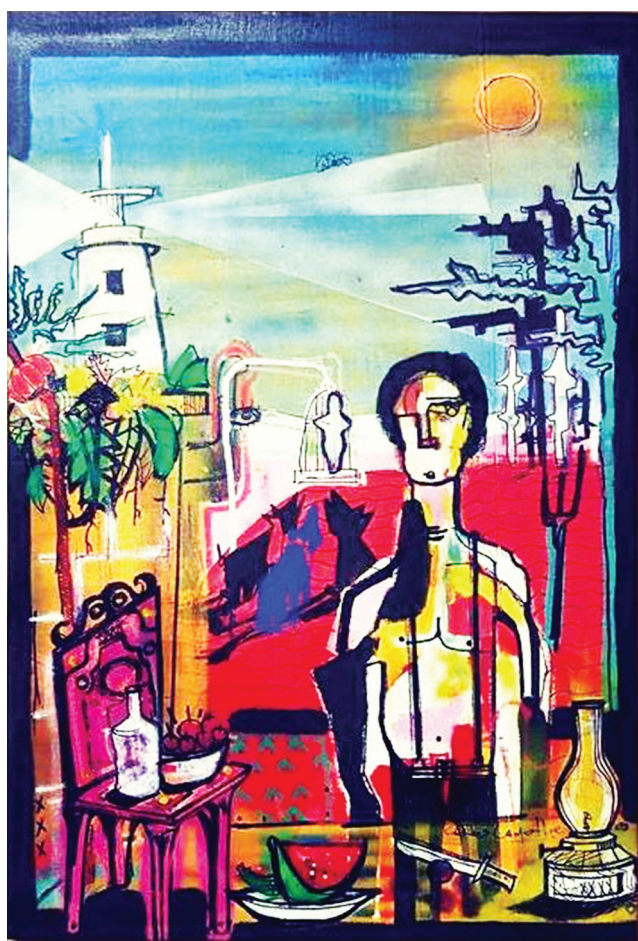
Brought to New London by a fellow Latin American artist himself, Lamothe is the third artist-in-residence from Honduras at Expressiones. Lamothe explained that Luis Landa, a friend of



his, traveled to Expressiones for a residency from Tegucigalpa, the capital of Honduras, and endorsed the experience in casual conversation.

“[Landa] sent in my information,” Lamothe said, “I had faith and confidence and well, Expressiones contacted me.”

For those who wish to learn more about Lamothe and his work as MOTHE, his March 17 gallery will take place at Expressiones at 84 Bank St., located near Exchange Bar & Grill and Hygienic Art Gallery. Anyone who cannot attend is invited to view Lamothe’s work on the Facebook page MOTHE. •



Above: *El Obrero* (2016)
Top right: *Barra Vieja Charter City* (2014)
Bottom right: *Paisajes de la Noctambulidad* (2014)
Photos courtesy of Carlos Lamothe

pseudonym “MOTHE” and, having arrived in New London just over a month ago, will be the artist-in-residence at Expressiones through March. Despite this title, Lamothe told the *Voice*: “I don’t present myself as an artist—more than anything a creator. I’m an experimenter.”

To carry out his experiments internationally, Lamothe came to New London from San Pedro Sula, the second-largest city in Honduras near the country’s Caribbean coast. A graduate of University of San Pedro Sula’s Faculty of Architecture, Lamothe said that cityscapes and city life inform his work, which at the moment largely consists of painting.

“First of all, I’m considering the effect of cohabitation in this new space,” said Lamothe, speaking to how the move from San Pedro Sula to New London is affecting his work. He added that he is influenced by “the observa-

