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# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER

## An Emphasis on Process

### *A peek inside the senior art studios*

MELANIE THIBEAULT  
EDITOR IN CHIEF

On the second floor of Cummings, tucked away through a series of doors, are the senior studio spaces: a hidden world to those unfamiliar with the layout of Conn's arts building. As someone who has had multiple classes here, I still had to zip around the printmaking studios and galleries before ducking through the right combination of doors to find the place that looks like a second home to many of the Art majors. Here in the studios, a handful of the 19 senior art majors have their supplies and projects set up in individual workspaces, decorated with inspirational quotes and touches of their personalities. Coffee cups, laptops, paintbrushes, and prints ornament the desks and walls. On a nice, finally-spring day, sunlight pops in through a wall of windows facing Palmer Auditorium, making the space feel bigger than it actually is.

Hallie Selinger has a space in the back of the studio. A few of her paintings hang on the wall, two unfinished frescoes resting underneath. Selinger is doing an honors thesis, which includes her artwork along with a writing component. All of the Art majors' final theses consist of art pieces that will be exhibited in Cummings beginning May 2. Honors is not required of the majors, but some, like Selinger, chose to go a step further with their work.

Selinger's art focuses around the theme of cancer through the lens of the temporality of human beings. On the paradoxical nature of the disease, she said: "I'm interested in...how cancer can break down the body yet be growing separately from it."

She has spent her year researching and thinking about cancer, and the attitude that humans have toward illnesses and things that can threaten our existence. "I'm looking at the fear aspect," she said, "in a psychological, philosophical way."

Her studio space is covered with images of brains: sketches, scientific diagrams, and even medical definitions. *Hemangioblastoma. Anaplastic oligodendroglioma.*

"These are two different types of brain tumors," Selinger said. "I was particularly interested in the word 'anaplastic' which is used to describe tumors that are malignant and have a tendency to grow very quickly and spread to other places in the body."

Medical terms have played an important role in Selinger's art. "My paintings combine both recognizable elements which, I have meticulously rendered as well as layers of pigments that react with one another and create a formlessness," she explained.

Selinger began experimenting at the beginning of the year with painting techniques. Through a series of contrasting colors and forms, a lot of her work "has some kind of concrete

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MIGUEL SALCEDO

## Anything but *Convention*

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## TEDxConnecticutCollege 2014: Allowing Everyone to Wander

JULIA CRISTOFANO  
MANAGING EDITOR

"With a single Rubik's cube there exists 43 quintillion different combinations [to solve the puzzle], but for over 300 million Americans, the media propagates very few ways in which to achieve success," asserted Mia Hass-Goldberg '16, addressing the attendees of the third annual TEDxConnecticutCollege Conference this past Saturday. However, the ideas, discoveries and life journeys shared at this year's conference sought to open our eyes and imaginations to the plethora of ways to succeed and to measure this success.

This year's theme, "Not All Who Wander Are Lost," lent itself to several dichotomies of experience and wisdom. Theories on the value of wandering fell into two main camps: those who saw value in the destination and those who saw value in the path itself.

John Cohen '83, the Principal Deputy Under Secretary for Intelligence and Analysis for the

U.S. Department of Homeland Security, fell into the former category. Cohen had always been intrigued by how he would respond to "mortal danger, paralyzing fear and placing the good of the people over himself." But he took an unconventional route to the place he is now. From a History major focusing on the role of women in American history to a street cop in Los Angeles to US Counterterrorism Coordinator, Cohen is a strongly believed that "the path you take is less important than the conclusion of your journey."

Similarly, Priyanka Gupta '06, Executive Director of MPIL Steel Structure Ltd. in India, presented innovative means to an end by describing the success of her family's company through employing jugaad. Jugaad is the concept of an improvised solution to a problem when resources or scarce by doing more with less. Despite her strong urge to apply Western practices to her family business, Gupta realized that these were not feasible for her company and learned to embrace jugaad. By abandon-

ing the path she thought she ought to take, Gupta helped lead her company to become one of the most successful, increasing sales by over 500% in her first three years on the job.

Yet, in contrast to those speakers who had a concrete goal regardless of the means to the end, there were many others who clearly placed priority on the journey. In his talk on underwater archeology, Robert Ballard reminded the audience, "Life is the act of becoming, you never arrive." He described his life's work as a series of evolutions, beginning with his hands diving explorations, to subsequent work with robotics equipment to map the ocean floor, to his educational programming to inspire the future generations of wanderers from "K to infinity and beyond."

The second dichotomy of the conference was the actual act of wandering, physically and mentally. From Cason Crane hoisting the first LGBTQ flag atop Mt. Everest to Robert Ballard discovering the

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## On Endorsements

Some readers may have noticed that, over the weekend, The College Voice released endorsements for select candidates running in the SGA elections. Though the article originally presented the recommendations as unanimous choices made by the editorial board, it was quickly amended to make clear that the candidates named were selected by our Managing Editor, based on careful evaluation of the candidates' platforms and their speeches given on Friday night.

Though the endorsements sparked some controversy and push-back, The College Voice stands by its decision to endorse candidates, and I personally hope that editors will continue to do so in the future. The purpose of giving recommendations is not to convince the college community that any given candidate is the right choice; rather, they aim to encourage readers to think critically about whom they choose to lead our student government, and to encourage voter turnout on the whole.

-Dave

### Contact

## THE COLLEGE VOICE

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

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

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

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

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

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

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DAVE SHANFIELD  
&  
MELANIE THIBEAULT  
*Editors in Chief*

---

JULIA CRISTOFANO  
*Managing Editor & Business Manager*

---

### EDITORIAL STAFF

AYLA ZURAW-FRIEDLAND  
*Senior Editor*

MOLLY BANGS  
DANA SORKIN  
*News*

MADELINE CONLEY  
SAM NORCROSS  
*Opinions*

CHIARA CAFIERO  
MATTEO MOBILIO  
*Arts & Entertainment*

ELEANOR HARDY  
LUCA POWELL  
*Sports*

HALLIE GROSSMAN  
*Head Copy*

---

### CREATIVE STAFF

MIGUEL SALCEDO  
*Photo Editor*

---

**This Week's Copy Editors:**  
Charlotte Peyser, Jack Chory

---

*Thank you for reading  
&  
Thank you for writing*

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### CONTACT US

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



## TEDxConnecticutCollege 2014: Allowing Everyone to Wander

**JULIA CRISTOFANO**  
MANAGING EDITOR

remains of the RMS Titanic some 12,000+ feet below the sea, the speakers have certainly done their fair share of wandering across the globe.

But we were also reminded of the discoveries to be had by simply exploring the space around us. Mike Wipper '17, encouraged everyone to engage in "urban exploration" by discovering the world around us. An avid photographer, Wipper is inspired by the abandoned building and man-made structures that have been abandoned.

Similarly Professor of Psychology Stuart Vyse recalled a childhood roaming unsupervised with the neighborhood kids catching snakes and dissecting unfortunate animals that had fallen to prey to the family cat. The highlight of these halcyon days was the construction of a small, rickety roller coaster in his back yard from scrap wood he and his friends collected. While Vyse did not grow up to become an architect (thankfully one might add, judging from the photos of the roller coaster), he attributed this freedom to explore as a child to the intellectual wander-

ing he does now as an adult.

Vyse's talk fused the importance of physical wandering and the need for intellectual wandering. With such structured childhoods and constant focus on education as just a stepping stone to a career, Vyse stressed that we don't "call the mind to play" as much as we should. Professor of English Courtney Baker echoed this call in her talk on wandering through literature. When we wander through literature, said Baker, "we turn inward, we become better people – it is an exercise for the mind."

TEDxConnecticutCollege itself is a tremendous example of the power of intellectual wandering. With 22 speakers, over 300+ people in attendance and live-streaming of the conference online, TEDx challenged all those who watched to step outside of themselves and consider the world beyond what we think we know. As Baker pointed out, "Wandering [the world] is a privilege. Marked by class, race, gender and sexuality, we need to think about who can wander and who can't." The discussion at TEDx, the conversations ignited by the videos and the ideas presented were a foray into wandering in which we can all be involved. •

## Connecticut College Water Polo Coach Arrested, Placed on Administrative Leave

**MOLLY BANGS & DANA SORKIN**  
NEWS EDITORS

On Apr. 10, 2014, the New London Day reported that JJ Addison, the head coach of Connecticut College's men's and women's water polo teams, was arrested by the New London Police Department on charges of drug possession. Police found substances in his vehicle that tested positive as crack cocaine and oxycodone pills. Conn has placed Addison on administrative leave.

Addison was also charged with driving with a suspended license due to his earlier arrest on Dec. 28, 2013. At that time, he was charged with driving under the influence of alcohol and/or drugs and generally, the failure to drive correctly.

Addison was in his 11th season as the head coach of the men's and women's water polo teams. The men's team finished their season in the fall, and the women's team is in season. They currently have a 14-7 record and last season were the 2013 Collegiate Water Polo Association (CWPA) Division III Champions.

A member of the men's water polo team, speaking under anonymity, told *The College Voice* that the team found out about Addison's arrest through the New London Day's report, just as the rest of the campus community did. The men's team finished their fall season with a 3-26 record.

The women's team declined to officially comment. However, a former member of the team, also speaking anonymously, commented on the fact that Addison is currently going through a divorce. "He's a really great person, and everyone goes to him because he treats us like his own kids. But because he's been having so many problems at home, that

became a distraction," she said, adding, "and you could tell that he couldn't pay attention to us because he was dealing with his own issues." The former team member said that it was only recently this year that the team could tell something was wrong.

On Wednesday, April 8, the women's team had just loaded onto a Brown University-bound bus for a game when Athletics Director Fran Shields got on board. The former team member commented that Shields reportedly said, "JJ's on administrative leave right now, so I'm coming along for the game. [The team] didn't know for what reason it was, and everyone was trying to find out what had happened online, but *The Day* hadn't published anything yet [at that point]."

Water Polo Assistant Coach Ryan Pryor, who has held his position since 2011, has been named acting head coach, as the women's water polo team headed to the Collegiate Water Polo Association (CPWA) Division III championship meet at Macalester College in St. Paul, Minnesota this past weekend. The women were seeded first entering the weekend, as they won the championship last year. On Saturday, the team beat Monmouth College, with a score of 19-4; the team also walked away victorious from their match against Macalester (W, 14-3) later that day. On Sunday, they faced off against Washington and Jefferson College for the Division III Championship match, and took the championship title with a win of 7-3. As of April 25, the team will head to CWPA Championships at Bucknell College, where they will face Division 1 and Division 2 schools.

Addison will appear in New London Superior Court on April 22. •

*Additional reporting by Dave Shanfield*



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# LACKING LEADERSHIP:

## *Seymour Hersh on U.S. Foreign Policy and the Role of the Press*

**MELANIE THIBEAULT**  
EDITOR IN CHIEF  
&  
**LUCA POWELL**  
SPORTS EDITOR

"I think we are a lost country," renowned investigative journalist Seymour Hersh said during a recent talk at Connecticut College. "At least in Washington...we lack the leadership."

Hersh's lecture, titled "This Day in History: Reflections on U.S. Foreign Policy and Human Rights Practices," marked the end of a two-year Human Rights Lecture Series and quickly turned into a grim spiel on the shadowy nature of U.S. foreign policy.

The funding for the lectures, donated by an anonymous family, was designated to bring a series of human rights activists to the College. Inspired by the funds, Dr. Tristan Borer, Professor of Government and International Relations, galvanized a group of students to take advantage of the opportunity to bring the discussion of human rights back to campus. The group began with the re-introduction of an official Amnesty International chapter.

In years past, Conn used to have an Amnesty group, but according to Borer, it morphed into STAND, a student-led initiative focused on ending atrocities in Darfur. What Conn lacked was a student organization dedicated to human rights issues in general. "The unintended effect of this gift was the reinstatement of an Amnesty club," said Borer, adding that the club is "a highly recognizable, multi-issue human rights organization."

Amnesty scheduled Hersh's talk

around the tenth anniversary of the Abu Ghraib scandal, which he broke in May 2004. Co-president of the club Molly Bangs '14 explained how the talk was supposed to capstone the events that Amnesty held on campus throughout the year: "Amnesty International focused a lot of our events on raising awareness specifically on Abu Ghraib, torture and the military."

Students, as well as Professor Borer, were excited to hear Hersh's thoughts. "He's one of the best investigative reporters in recent U.S. history," Borer said. "He's built his career around exposing U.S. government errors."

As a freelance journalist, Hersh plays an important role in democracy. "People should know what the government is doing," Borer said. "And someone needs to say when the government is doing something wrong. The role of the press is to hold their government accountable."

But, even the press isn't completely objective. In a phone interview, Hersh pointed out that places like *The New York Times* are more liberal-leaning, and thus lenient toward President Obama and his administration.

"It's a great idea to be a journalist," Hersh said. "But to work for a major news source is limiting yourself to be a mouthpiece."

It also means that you need access. And to compromise that access by publishing critical articles means missing out on important future press events.

"If you're assigned to the White House beat, you have occasional interviews with the President," Hersh explained. "The White House can punish you by excluding you."

Hersh has made a successful career by bypassing these structures, though he admits that it was easier to be published during the Bush/Cheney administration. When he wrote for *The New Yorker* in the past, he said there wasn't such a worry about being critical. And *The New York Times*, according to Hersh, is committed to the President's policies.

Hersh is more than skeptical of the U.S. government — that much was obvious from his lecture. After opening with, "There is nothing good to say about U.S. foreign policy," what followed was an honest dissection of our contemporary political state. Points of interest included: Obama's foreign policy and the U.S. handling of tensions in Crimea, Syria, Iraq and Libya. Hersh pointed to a lack of transparency inside /and/ outside the White House.

In mentioning one of his most recent pieces, "The Red Line and the Rat Line," Hersh illustrated how the United States narrowly avoided war in Syria due to miscommunicated evidence. His point: we've been shown the agenda, of our administration, regardless of the fact that a war with Syria never occurred.

The piece, published in the *London Review of Books*, has been receiving attention from the foreign press, while media outlets in the U.S. have remained quiet, choosing not to comment or even acknowledge Hersh's claims. When pitching the piece, he was denied by both *The New Yorker* and the *Washington Post*.

"This is the way it goes," Hersh said. "It hurts my feeling in a way... There's no love for me among my colleagues. The main thing that

we've been reporting for months, [Syria] is suspect. I'm not claiming that I know it happened, but that the evidence we have is crappy."

Hersh continued: "I could be wrong, but I'm not. I know more secret information than I wrote. If I'm right, Obama [and/or] the people around him are being really reckless."

In his talk, Hersh bemoaned the "irony of America," saying, "We give [the government] the right to send us to war and yet [they] don't give us the integrity we expect from a President."

Speaking on the failed launch of the Obamacare website, Hersh further claimed that the notion of morality is virtually absent from the White House, and that fault was not laid solely on the president but on the nature of his administration and its conjunction with the press.

"I'll tell you the solution," he said in an interview with *The Guardian*. "Get rid of 90 percent of the editors that now exist and start promoting editors that you can't control. The role of the journalist is to be an outsider."

Bangs remarked how it was "refreshing to hear someone so respected speak so freely about the dire situation Washington is in." Yet, she was disappointed that the talk lacked a "common thread." If there was a denominator to Hersh's whirlwind of socio-political divulgements, it was that the world today is rapidly approaching "hopeless."

"Want to hear something cheery?" he asked the audience. "There's 3,000 miles of water on either side of us."

Although perhaps not to the caliber that Amnesty had hoped, Hersh did, in passing, mention the scandal at Abu Ghraib. In what

was quickly being understood as "Hersh" fashion, the journalist posited that military torture problems come down to the identity of the U.S. army. The soldiers are "ghetto kids," said Hersh, while "the officers get promoted for keeping their mouths shut."

"Depressing" seems to be the most-used word to describe Hersh's lecture. "Controversial" is another fitting descriptor.

While the attendance at Hersh's talk was the highest of the whole lecture series, according to Borer, "Hersh seemed to be a bit polarizing. People either really liked his talk, or were turned off. Half the audience gave him a standing ovation; half left scratching their heads about 'what the big deal was.'"

But that didn't bother Borer. "We don't always have to agree on everything and having someone say fairly controversial things that get people thinking is really what we tried to do with the series," she said. "Some people thought his delivery was a little 'rough around the edges.' That didn't bother me. This is a man who has spent his career trying to speak truth to power [and] expose government lies and atrocities. I think it was an amazing opportunity for the community to hear him share his insights."

•After a dinner with Professor Borer and a few select students, Hersh traveled back home to deal with the controversial response of his latest article on Syria. Despite his notoriety, he's a down-to-earth guy used to the resistance and opposition. "It happens," he said. "This is the way it goes." •

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# Working At Home, Abroad:

## *International student center provides community space for students from outside the country*

**DANA SORKIN**  
NEWS EDITOR

Following the opening of the Zachs Hillel House as the center for Jewish life on campus, the international students' organization ATLAS has officially opened their own International Student Center in the basement of Harkness Chapel. Just as Zachs Hillel House is truly a community center open for all members of the Connecticut College campus, the international student center will also be a space that can be utilized by all members of the College. The large space, which is painted a bright orange, has a number of chairs and sofas, posters, maps, a piano and a coffee station for students to enjoy. A large flat-screen television is also being installed.

While creating a space for international students on campus has been on the table for a number of years, the work truly began

in March 2013. Around this time, Vladimir Chlouba '16, president of ATLAS, and the rest of ATLAS's leadership began to research if this idea was still popular amongst the student body. The group tabled outside Harris to get input and signatures from the students who supported the idea and found that they had an overwhelming amount of support from the student body. Chlouba talked to Assistant Dean of Studies and International Student Advisor Carmela Patton, and she assisted ATLAS in looking for potential locations last summer. The group "[formed] a task force," explained Chlouba, and a group of around six or seven people would meet to do research. The group finished their initial work in October of 2013.

Chlouba told *The College Voice* that ATLAS was originally told they would need around \$10,000 to complete the project. Chlou-

ba felt that this number was too high of an estimate, and that ATLAS could reach their goal with less. Dean of the College Carolyn Denard contributed \$1,000, and Dean of Religious and Spiritual Life Claudia Highbaugh (whose office is now down the hall from the new space) matched that donation.

At the same time, the College was looking to get rid of old furniture in a different space that was still in good condition, and that furniture was donated to ATLAS, as well. In the end, the \$2,000 was spent on posters and decorations for the room, as well as the television and a new sound system.

The International Student Center will have many uses, ranging from being a safe and comfortable space for international students to an open study space next year when Shain Library goes under renovations. Amanda Sun '17, vice president of ATLAS, said that

with the installation of the new TV and sound system ATLAS is planning to hold movie nights, along with their usual programming. Chlouba added that having a set space will allow for meetings for when the international students need to meet about visas and other paperwork, to go more smoothly and without the stress of having to find a space to meet in advance. Murat Edin '17, treasurer for ATLAS, said that he is most looking forward to seeing how the space can bring together international and domestic students. Shatrunjay Mall '17, cultural affairs chair of ATLAS, echoed Edin's excitement in bringing all students together.

According to the Admissions website, international students make up around 6% of the student body at Conn. For many international students, home is too far away to go back every break, and some students can only re-

turn home every couple of years. International students are one demographic that's had a particularly high rate of transfers within Conn's generally low retention rate. Sun explained that this space will hopefully give international students a place in which they feel comfortable and can further form a bond with each other and the College as a whole.

For Chlouba, this project was a way of giving back to Connecticut College. He explained that one of the unique aspects of admissions at Conn is that the College gives financial aid to international students. For him, he considers this to be the College "[making] an investment" in him, and helping to found the International Student Center was his way of giving back.

The International Student Center is currently open, but an official opening ceremony will take place on April 22. •

# Camels, Cardinals & Bantams

## *Distance-learning enhances course offerings*

**ISHTIAQ MAWLA**  
CONTRIBUTOR

Last October, Associate Professor of Neuroscience Joseph Schroeder emailed all Psychology and Behavioral Neuroscience majors at Conn, informing us about a potential new seminar for the spring semester, which would focus on schizophrenia. The course description immediately sparked my interest, but what made it different from any other class at Conn was that it is a distance-learning course being taught by a faculty member at Wesleyan with five students from Connecticut College, Trinity and Wesleyan (CTW).

Many of us at Conn know that the CTW consortium provides an excellent interlibrary loan service between the three schools. In addition, students at one college are able to take classes at another college within the consortium without having to file a formal study away application. For instance, a Conn student could take a class at Wesleyan every semester in conjunction with taking three other classes at Conn. However, the biggest drawback of this system has been the challenge of traveling from one college to the other. New London is at least an hour away from both Middletown and Hartford, and very few students would spend the time or gas money driving back and forth from classes. This makes the distance-learning approach unique. According to Professor

Schroeder, "The current telepresence collaboration was initiated by Wesleyan to capitalize on the three-school consortium to experiment with the new approach, offer different courses and also to eliminate the travel problem."

Being able to take a seminar at a different college without worrying about travel logistics was extremely appealing to me. The class, titled Schizophrenia and its Treatment: Historical, Neurobiological and Phenomenological Perspectives, is taught by Dr. Matthew Kurtz, Associate Professor of Psychology at Wesleyan. Dr. Kurtz's research focus is on the treatment and cognitive deficits of schizophrenia. Conn has never offered such a course so this was a remarkable opportunity to take a class with an expert on schizophrenia. However, I signed up for the seminar with a fair amount of skepticism on how the distance-learning telepresence approach would work.

My skepticism quickly dissolved, and I was knocked off my feet. Every Tuesday and Thursday morning, five of us go to a classroom in Olin where two large screens, a video camera and a state-of-the-art teleconferencing system via Jabber have been installed. On one of the screens, we see Dr. Kurtz and the rest of our classmates at Trinity and Wesleyan. On the other screen, Dr. Kurtz displays his powerpoints, video clips and other course material. I did not recognize the potential

of this videoconferencing system until I first started participating in class. Simply raising a hand from Conn is enough to grab Dr. Kurtz's attention at Wesleyan. Class discussions count for 10% of the grade and I never expected to have such smooth and fulfilling conversations via a videoconferencing system with students from Trinity and Wesleyan. One must encounter the system in person to truly appreciate its versatility and power.

The semester has been divided into four parts, each covering one major topic in understanding schizophrenia as a disorder, including the basic symptomatology, history, cognitive neuroscience and treatment of the disorder. We also had the rare opportunity to visit the Connecticut Valley Hospital (CVH) as a field trip for the class. At CVH, we met a staff psychologist who gave us a historical tour of the treatment facilities and buildings. In addition, we were able to meet with a schizophrenia patient who agreed to talk about his personal battle with the disorder. It was an enlightening moment during my educational experience at Conn.

Conn has a very limited number of upper-level course options in certain departments compared to larger colleges and universities. For instance, Conn only has two Behavioral Neuroscience faculty members that cater to the course and research needs of a large and growing number of majors. Dis-

tance-learning can expand course options and afford students less limits in their learning experience. As Dr. Kurtz said, "I think it can be very helpful when you have groups of students interested in more specialized academic topics with limited access to this material at their home institution. It has the potential to work synergistically to group students with similar academic interests who would not in any other way be able to connect with one another."

My field of interest, the science of the mind, is becoming increasingly interdisciplinary - scientists are mathematically modelling neural activity, understanding economic decisions through brain scans and using lasers to control genetically sensitized neurons. As a senior in the sciences, I constantly have to justify to potential employers and graduate schools the value of science education within the liberal arts as opposed to those within larger research institutions. Distance-learning can mutually benefit students across the CTW colleges to be educated in these new fields of research by taking courses with prominent researchers.

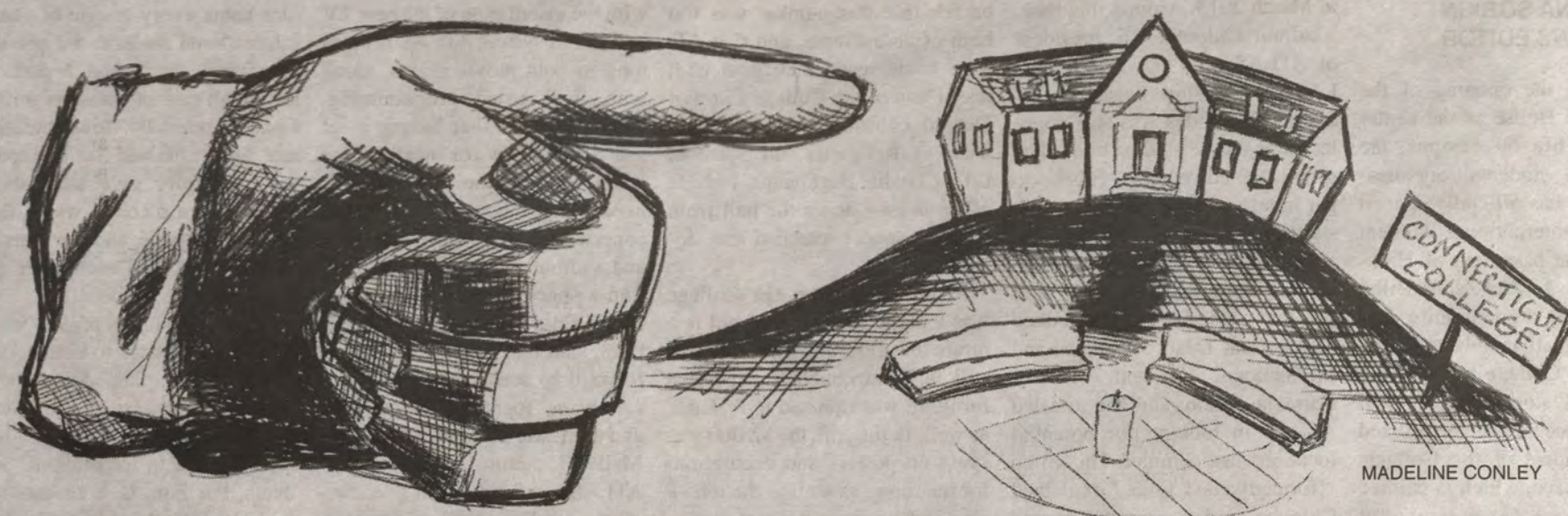
This does not just apply to the sciences, but also to students in the humanities and arts; we all can immensely strengthen our liberal arts experiences through an influx of innovative and novel ideas. Professor Schroeder added, "Today's students are shaping the emerging

'digital information age,' so designing learning strategies that are aligned with how young people access information is critical to a productive learning environment. So, if we have the opportunity to collaborate with some of the country's best teachers and brightest students, why not use the technology to our advantage?"

Distance-learning is the future of liberal arts education. In the recent discussion of revamping the General Education requirements at Conn, I feel that distance-learning across the CTW colleges should be one of the leading topics of discussion. We can fill gaps in our liberal arts education system by allowing courses and ideas to flow across colleges. This format of learning is not difficult to implement and has been working already this semester with the schizophrenia seminar.

According to Professor Schroeder, Trinity College is already planning a telepresence seminar next year on neurochemistry, a course that both Conn and Wesleyan do not offer. As of now, the respective colleges are using the current schizophrenia class to evaluate the success of the system. I strongly believe that the distance-learning approach to teaching and learning will build strong relationships across the CTW colleges and will prosper if fully implemented. •





## Shooting Back from Our “Gilded Enclave”

*A Response to David Collins’ “Shame on Connecticut College”*

**SAM NORCROSS**  
OPINIONS EDITOR

Last time I checked, my dorm room walls were not coated with gold but rather with peeling paint, off-white and revealing a sickly shade of yellow underneath. But according to columnist David Collins, I must be mistaken, because apparently the College I attend, Connecticut College, is a “gilded enclave of arrogance.”

The quote comes from Collins’ article entitled “Shame on Connecticut College,” published last week in the New London newspaper *The Day*. What follows the strongly worded headline is an ineffectual and uninformed attempt to lampoon President Bergeron (who had yet to be inaugurated at the time of the article’s publication) through a knee-jerk reaction to an interview she gave at the beginning of the month. The contention is about how much money Conn donates to New London each year.

Here’s the situation: because Connecticut College is an academic institution that provides social and economic benefits to the surrounding community, it is not required to pay property taxes to the city of New London. In lieu of these taxes, the school pays \$12,500 per year directly to the city. Bergeron met with the Mayor of New London early this year, and on the topic of increasing this payment she said, “the College is not looking to revisit it.” Or so Collins writes in his article.

In reality, the quote that Collins directly attributes to Bergeron comes from an article published in *The Day* one day prior to his own. He might have taken notice of an actual quote of Bergeron’s directly following that sentence, in which she states that discussion of the \$12,500 payment “will be an ongoing conversation.” But erroneous quotations aside, the point remains. New London wants Conn to increase its dona-

tion to the city, and President Bergeron isn’t prepared to fulfill the request. This made David Collins mad, and thus he has called shame upon our entire school, the school from which he graduated.

His anger is not entirely unfounded. If Connecticut College’s tax-exempt status were removed, the school would be required to pay New London \$5.8 million per year. This sum would no doubt be a massive help to New London’s struggling economy and when compared to a yearly donation of \$12,500, Conn comes out looking a bit thrifty. But only if that comparison is made in a vacuum. There are reasons that the state has laws in place to protect academic institutions from property taxes, reasons which Collins avoids in his narrow consideration of the issue.

Conn is one of New London’s largest employers, with a payroll that re-invests \$65 million into the city’s economy annually. The College also spends \$30 million per year on goods and services, the majority of which is spent on local vendors. Local contractors are also often utilized in the building and renovation of campus facilities, which the school has spent \$70 million on over the last five years. On top of all this, the College draws nearly 8,000 visitors per year who are likely to stay in local hotels, eat in local restaurants and spend money in local shops. There’s also the money that we Conn students frequently spent in New London. And, although admittedly more intangible, Conn does provide many social and cultural benefits for the surrounding community, such as concerts, plays, lectures, events and access to facilities such as the Arboretum, library and Athletic Center.

But according to Collins we are “a social predator on a poor city.” I’m not exactly sure how. I’m not even sure what Collins thinks he means when invoking that phrase “social predator.” He doesn’t really explain, except to mention two isolated inci-

dents through which he suggests that Conn wasted tax dollars when calling upon New London police officers—incidents such as “when a cafeteria worker [was] accused of sexual assault”. Yes, I suppose in that example he is correct. We cost the city money in order to investigate a potential sexual assault. How dare we prey on a poor city like that. Shame on us.

Perhaps if Conn were more similar to the super-rich institutions to which Collins compares us, we wouldn’t be such a disgrace. These schools are Brown and Yale, which Collins upholds as shining examples of universities that put Connecticut College to shame in their support of their host cities. “Clearly, the stewards of [these] more enlightened institutions understand 21st century economics and the challenges faced by the small impoverished cities that have hosted them all these years,” he writes.

I would guess that it is not a better grasp of economics that allows Brown and Yale to lend such strong fiscal support to their host cities, but more likely their immense endowments, which are, respectively, 10 times and 100 times larger than our own. You would think that as a Conn alumnus himself, Collins would realize how ridiculous it is to compare the financial stability of a small liberal arts school with that of two Ivy League megaliths, but he couldn’t help sneeringly remarking upon what he found to be the grand irony of a president emerita of Brown delivering a key-note speech at Bergeron’s inauguration.

What’s actually ironic is Collins praising former Conn President Claire Gaudiani and criticizing President Bergeron in the same breath. “Gaudiani was roundly criticized for her interference in New London politics and investment of college money in the city,” he writes. “But who can’t respect her often-repeated goal of social justice and improving life in an impoverished city.” Apparently Collins can’t, for these goals

of Gaudiani (whose actions resulted in her resignation at the hands of a faculty petition and left the school with a sizable debt) are those of Bergeron, who has time and time again declared commitment to improving relations between Connecticut College and New London.

“The connections between Connecticut College and the city of New London go back a century...I look forward to nurturing this historic relationship, and deepening our educational involvements, to the mutual benefit of both our students and our community partners,” said Bergeron in an open letter to the community. It’s true that, for now, these are just words, but it is also true that Bergeron has been president for a grand total of twelve weeks. She will most certainly be judged on the actions she takes to achieve these goals, but the judgment should probably come after she has had time to act.

Although Collins’ criticism of both Bergeron and the College as a whole is preemptive, unnecessarily aggressive and myopic, there’s something important to be gleaned from his article. The relationship between our campus and New London is far from perfect. The perception of Connecticut College as “a gilded enclave” is not an original one and is in fact present throughout our surrounding community. And even if this perception comes from a place of misinformation, it’s our responsibility to show New London that our walls are not covered in gold, and our gates are not sealed shut. There will need to be a lot of change to bring Conn and New London to a place of fully productive and positive coexistence. But with a new President dedicated to the cause and a massive reinvention of the college underway, I believe we might be on the precipice of that change. •



# Serious Ramblings about the Joke that Is SGA Elections

APARNA GOPALAN  
STAFF WRITER

SGA elections. I like to think of them as Prom Queen elections. How Much Beer You Bought People Over The Last Semester elections. Best With Photoshop elections. Would-be Best Salesman In a Perfectly Competitive Market elections.

It wasn't always like this. First semester elections happened back in the days of the bliss of ignorance. I was excited about shared governance. Excited! But soon I took a bite and tasted the bogey.

I remember promotional posters covering the bathroom mirror. Inside the stalls. On wet floors. Raunchy smiles and jovial hashtags filling my vision in every direction, face after face after face as I stood there with toothpaste in my mouth. Posters of people in mid-jump without their pants on. People holding a telephone and saying "I'M LISTENING TO YOU, CLASS OF 2017!" People with thumbs up or peace signs and plain ol' close ups for people with attractive smiles.

I waited patiently for the real election promotion to begin. I didn't realize at the time that at Connecticut College, this was it.

Speech night was a thin strand of hope that quickly faded into the horizon of silliness. All anyone was trying to do was sound confident and make the crowd chuckle a few times. No one had an "agenda" because no one had any clue what they could "fight for." At a rich, upper tier school in Connecticut, there are only so many things that are wrong enough to make people passionate about them, and no one really knew what to say other than "accountability," "together we will..." and "I'M LISTENING."

But they could have been reciting The Iliad in Greek for all the difference the content made. The

people who had managed to socially blossom in the first few weeks of our freshman year got all the applause and screams their hearts could desire. At a time when literally no one was more qualified for anything than anyone else, no one had any sort of vision and no one cared. "Elections" happened and the social-butterflies with the least annoying posters and most catchy campaign slogans won. (The ones from the bathroom mirror didn't make it.)

I was scandalized. This was the shared governance Conn advertised so loudly? How did these people decide that the person with his pants off was better than the person with the alliteration in his slogan? Was there a secret I was missing? Was it an American thing?

What I didn't realize back then was: it didn't matter who was better.

SGA elections, my friend Scott recently explained to me, are a role playing game. I had been talking very seriously about how SGA positions should be given to the winner of Camel Bingo, or better yet, split by lottery. Nothing differentiated any candidate from another, (in a perfect competition, all the goods are the same good) so we could save time and money by just chucking the facade. "But you're missing the point," Scott said with a grin. "It's fun to do it this way! To dress up and make posters. It's still random like a lottery, only funner. Like an elaborate, resume improving role playing game!"

The 2014-2015 academic year SGA elections which took place this last week began playing out immediately after the distressing warning email. Candidates began to make their appearances on posters, this time variously on a boat, with a bowtie, with a "sexy librarian" theme and completely in the nude clutching a fishbowl for dignity. (Of course what I need

in SGA president is the ability to cover his privates effectively with household items in any and all situations. I would never vote for someone who couldn't do that.)

Facebook pages began popping up. Friends began polarizing. The only difference was that this time, I saw the entire college and not just lost freshmen taking part in the madness. This wasn't a one time hazing ritual or recruitment for a silly club, but the actual way the student body in power was selected at this place.

talking about why people of color are acceptable because there is research that proves that their presence benefits the other students, the use of claims that skills learned from "attending and studying the workings of music festivals across the US" would be helpful as SAC Chair, etc. But I got little insight into who these people were.

However, I did learn that candidates' agendas were to "innovatively increase the number of diverse students" at Conn (whatever that means), "facilitate real

best qualified for the position lies with the students," Dean Cardwell stressed. Student participation and interest in SGA is abysmally low relative to this expectation. Post speech night I met a freshman in the Larrabee common room who told me, "I don't even know what is going on. I don't know anyone who is running." When I asked her why knowing someone was important, she said "It's not like they have a platform or anything. I usually vote for my friends." Another sophomore jokingly added, "Or whoever bribes me best".

Past experience and credentials mean very little to the average student who doesn't know a) what any past SGA position actually entailed and b) what experience would make someone the best person for the current job. This is how it comes down to eye grabbing poster.

One can see clearly that students don't care and elections are a joke because the system is broken at both ends, and my rudimentary knowledge of economics tells me that perfect competition is intolerant of change. The administration says, "anything students can do to get students involved in the elections is a good thing for the process and for SGA," but I think the problem is infinitely more structural than this.

Namely, why does SGA need elections?

These are tough questions to think about, considering the intense pressure to democratize every activity (and make it about power and hierarchy) that I've witnessed even in my short stay in America. But sometimes, what matters is that the job is done, not who does it. The least that can happen is a dialogue can begin now about the vacancy and idiocy of this practice. There are many role-playing games more fun and less wasteful than SGA elections.

*There are many role-playing games more fun and less wasteful than SGA elections.*

"I don't think SGA focuses on the most popular people for the positions. Anyone can run and I've witnessed many conversations in SGA over the years where the body has worked hard so that positions have multiple candidates," opined Sarah Cardwell, Associate Dean of Student Life. But how did candidates do anything to make sure that popularity wasn't the sole sorting factor? Even SGA minutes from 2009 record proof that this reasoning isn't right: "But all elections are essentially popularity contests."

"The current election process, by including an opportunity for candidates to give speeches and articulate these things, provides students with some insight into who the person is," Dean Cardwell further explained.

I was at speech night and some groundbreaking things happened: the use of the words "passionate" and "promise" with record-shattering frequency, the irony of candidates for "Diversity and Equity"

conversations in the community" and "represent" particular groups better than any competitor of theirs could. Shatrunjay Mall '17 later told me, "I listened to the first few, but then I went on Twitter. I like knowing what is going on in the world better than listening to bad rhetoric."

Mall's disillusionment spoke again of the perfect competition I had come to expect. Same product, different sellers. The complete absence of a platform seemed to plague the broader positions, but even in specific ones like Chair of Residential Affairs or SAC where people had managed to find concrete issues to latch onto, there were only slivers of a real election manifesto, usually things students working independently with SGA could set into motion. Nothing made any given candidate irreplaceable.

But one can't blame the candidates, they're just 'playing' along. "The responsibility to be informed and vote for the person they feel is

## How Far Does Our Commitment to Diversity Extend? Questioning Conn's Choice of Commencement Speakers

DAKOTA PESCHEL  
CONTRIBUTOR

Harvard Law Professor Noah Feldman is slated to speak at the 96th Connecticut College Commencement in a little over a month. While I am certainly excited to hear his speech addressing the graduating class of 2014, I do have qualms with the fact that it seems little has been done in bringing a more diverse speaker to commencements past and present. Feldman brings a lot to the table and has an impressive résumé when it comes to publications. That being said, he is another straight, white man who will deliver this speech, following two others speakers (Howard Gordon in 2013 and Louis B. Susman in 2012) who were in a similar social location. In light of this, I wonder if Conn's commitment to "diversity" permeates every aspect of campus, or whether it is limited to faculty

and the student body.

"Diversity" is a huge buzzword on campus these days. Conn is really trying to address issues of race, class, gender, sexuality and the intersection thereof on campus. I have heard talk of incorporating a diversity requirement in the General Education reform, emphasizing inclusive excellence and have attended numerous events and lectures where diversity was the hot-button topic. The College is also one of the leading members of the C3 program, which aims to create more access to higher education for underrepresented, high-achieving students. Regarding diversity on campus, it is evident that Conn has taken the initiative to make important changes.

Personally, I feel the word "diversity" falls flat of the goals that our institution wishes to accomplish. One of my favorite professors, Professor Harris of the Sociology

department, suggests that diversity is not a strong enough word when addressing issues of power and privilege in contemporary American society, or the microcosm that exists on our campus. She suggests that these issues be dubbed "power and privilege" because the phrase more accurately reflects systems and structures of power that are in place that limit those who are underrepresented. It goes without saying that Professor Harris has left a lasting impact on me and my sociological lens has been polished thanks to her. Nevertheless, I will use the word "diversity" because I do believe it pertains to this issue, which our commencement speakers these past few years significantly fail to represent.

As someone who was on the commencement speaker committee this past fall, I could not help but see these issues in the way the meetings were run. While I cannot

go into too much detail regarding the process or what was said in the meetings, I will say that I believe that those who were involved had the best intentions. Regardless, I understood little of the politics that went on behind these types of decisions, but did recognize that the list of potential names was barely diverse.

One thing that truly struck me was that both student feedback and the interest of potential donors (namely family members attending commencement) were considered; I was under the impression that the commencement speaker was chosen solely based on the former. The College acknowledges that student interest is key, but it also does not want to make potential donors feel uncomfortable by having a more "controversial" speaker. This is not to say that having a "diverse" speaker would be controversial, but rather that there importance

was placed on how the speaker would look to outsiders.

I will admit that my invisible class status impacted my perception of what unfolded, and my sociological insight might have driven me a little mad. I am unsure if the marginalization I felt skewed my perception, but the politics of the Commencement Committee left a bad taste in my mouth nonetheless. Regardless of his social location, Noah Feldman will be a wonderful and articulate speaker for the Class of 2014's commencement. He truly seems to make ethical choices and is aware of his own privilege and position of power, and will no doubt deliver an amazing speech and impart wisdom to the soon-to-be graduates. Moving forward, though, I believe Conn should extend the commitment to diversity by taking steps toward finding a more diverse speaker for future commencement addresses.



# *When One Door Closes, Another is Held Open:*



KRISTIAN MAESTRI / ZANDER ASPLUNDH

## Conn and the Zen & Art of Door-Holding

SARAH HUCKINS  
STAFF WRITER

As the old fable goes, a student entering the library sees another student exiting Branford and waits to hold the door open for him or her. Although clearly hyperbolic, it does seem to be based upon a true phenomenon. Outside the library, in particular, it is difficult not to notice the prevalence of individuals holding doors open for others who are doing an ambivalent walk-jog-shuffle to cross the courtyard that separates them. Door holding, although on the surface a simple gesture of kindness, is fraught with serious moral dilemmas. The root of which is the controversial question: what is the defining line at which we stop holding the door?

The answer to this question can divide friendships. Talking to roommates Jackson Murphy '14 and Evert Fowle '14, the tension was palpable. While Murphy maintained that "the door holding radius" is generally 15 feet, Fowle rebutted that this was "absurd" and that 10 feet was his threshold. Both acknowledged, however, that there is a large gray area, especially when individuals are on crutches or are carrying something. Murphy ultimately came to the conclusion that "you just have to go with your gut." Fowle went on to point out that the efficacy of door holding is undermined if you exceed the appropriate door holding radius, expounding his "Jogging Theory."

In sum, the Jogging Theory postulates that holding the door when someone is at such a distance that they feel compelled to jog negates the fundamental goal of door holding. Fowle argues that at this point holding the door "is no longer an act of decency." Speaking from the perspective of the individual who is having the door held for her, Hilary Nigrosh '14, pointed out the burden of discomfort. Supporting Fowle's thesis, she explained, "It's really awkward when someone holds the door and you're far away enough to feel that you are obligated to jog up to the door to catch it."

So the question remains, how do we assess when the distance is too far? Nigrosh asserts that it really is up to your intuition. Sal Bigay '16 suggests that it might be a public service to paint a yellow line in front of the library to demarcate the point at which door holding is acceptable, saying, "We should make a task force for this." Although reaching a definitive consensus on such a contentious debate seems nearly impossible, almost everyone agreed that it was in fact a disservice to hold the door so long that the individual who it was intended to benefit feels pressured to alter his or her pace.

Others highlighted more specific difficulties inherent in the door holding interaction, such as, what if there are two doors in a row like in the library or in Cro? Some raised the issue that they were unsure whether two "thank you"s (one for each door held) were necessary, or if one would suffice. Others said that they dashed in front to return the favor on the second door. Others nuanced the distance issue by building, saying they were more apt to wait if it was a dorm, lest another student have to fish in their bag for their Camel Card.

After grappling with these challenging questions, it became clear that, despite there being no clear "door holding radius," the act of door holding is an important microcosm of Connecticut College culture. Even if we may be a smidge overeager, it only symbolizes our willingness to go out of our way to make life a little easier for one another. •





ILLUSTRATION BY KRISTIAN MAESTRI

# The Necessity of Need-Aware

## *Looking into Tough Decisions in Admissions*

KYLE SMITH  
STAFF WRITER

The saying goes something like this: "If you like sausages, it is best not to see them being made." The same might be said about college admissions policies. You like the results you've gleaned from them, but finding out what happens behind the scenes might leave a bad taste in your mouth. Perhaps no single policy seems to fit this metaphor better than need-aware admissions, a little heard of and little known practice that often becomes highly controversial when brought to the light. Against the better wisdom of one of the Internet's best misattributed quotes I recently decided to unravel the mystery of Conn's own need-aware admissions standard, and pleasantly found nothing at all akin to a meat factory.

Martha Merrill '84 just oversaw the admission of her final incoming class as the Dean of Admission and Financial Aid, and I met with her to discuss need-aware admissions and the way that admissions as a whole fits into the greater goals of an academic institution like Conn. Need-aware, which began at Conn in the mid-1990s, is a term that simply means that admissions officers are allowed to view financial data on applicants and their families when deciding whether or not to admit them. Unlike at their counterpart need-blind colleges, prospective students that apply to need-aware institutions can theoretically be denied for not being able to pay as much tuition as the school would like. Given the simple facts, it's easy to see why need-aware policies can put people off. Based on the most informal polling techniques, I was able to arrive at a sort-of-consensus on the way most Conn students feel when they hear our college weighs financial factors when deciding whether to admit students: "That sucks."

But before lashing out with too much criticism, it's important that I also describe a few other things that dictate decisions made both at Admissions and around the College. The first is the budget, which often becomes the target of ire any time a student believes that \$60,000 of tuition money should provide more exotic nuts in the dining halls or a retina scanner for entry into dorm rooms. In reality, the budget is a tightly defined group of constraints on expenditures, set annually by the Priorities, Planning and Budget Committee. It includes things like salary for faculty and staff, spending on a variety of projects and services around the College, as well as the financial aid budget. Ergo, when the Office of Admissions sets out to identify, recruit, admit and enroll a new class of students, the amount of money it is allowed to spend on those students is already set.

While a similar process goes on annually at every college around the country, other factors determine where the budget comes from, and, consequently how much freedom exists within it. These include things like tuition and charitable contributions, but perhaps most defining is the endowment. The endowment is essentially how much money the College has put away in savings and investment, and there is usually a very limited percentage that is annually allotted to spending. At Conn, this is the spend rule, which is traditionally

5%. An interesting thought experiment is to consider the functional difference between an endowment like ours, which was the 258th-largest in the country, at 237 million dollars in 2013, and an endowment like Harvard's, the largest in the country, at around 32 billion dollars. Assuming that these endowments grow just on pace with the rest of the American economy in 2014, Harvard can expect to add, give or take, another billion dollars to its endowment while Conn can count on about seven or eight million. These differences are obviously vast, and explain a major difference between need-aware and need-blind colleges. It is no coincidence that the majority of schools that are need-blind are also those with large endowments; they're able to cover a large majority of their financial aid budgets with endowment spending alone. Conn's relatively small endowment means that we draw a much larger portion of our annual budget from our annual revenue, which necessarily puts more constraints on what can be spent.

*Maybe at some schools, admissions policies are like sausages, and it's best not to look too closely at them if you want to keep your appetite, but, honestly, this doesn't seem to be the case at Conn.*

Despite all of these understandable limitations, there still is some way in which our need-aware admissions seems, well, wrong. It conjures up images of students at the end of the admissions process being put on a scale and weighed next to one another, where one rich kid is equal to two poor kids and inevitably it has to be one side or the other, or where a student applies to the college of his or her dreams, only to be denied because he or she couldn't fork over the cash. It seems diametrically opposed to everything people in our generation heard growing up: if we put our minds to it we could do anything we wanted if we put our minds to it. The older one gets, the more one realizes that statements like that come with asterisks, normally referring to the fact that they're truer for kids who went to elite prep schools, who come from wealthy families and who have parents that went to college. Need-aware admissions seem to add yet another asterisk to the series—one that is especially unsavory.

I don't necessarily disagree with those characterizations, but I think to end the discussion there would do a great injustice against the reality of the situation and the careful steps that are taken to minimize these unwanted results. As Dean Merrill explained, the Col-

lege takes careful steps to ensure that the admissions process is fair to everyone. "I ask my staff to read my files need-blind, and it's fairly easy for them to do that because they don't have any financial data in front of them. They can see that a student has applied for aid, but in many instances you really don't know a family's resources even if you know what their job description is. So I just ask they read a file with the idea that you admit who you believe deserves to be admitted." After all applications are read, they end up in one of three places: admitted, denied, or in committee. Committee is generally where the most difficult decisions are made and discussed.

"Many of our applicants are in this middle zone... Where we know they can do the work and they're desirable for one reason or another...but they may not be as strong as the group we've already admitted. And so in committee, on occasion, we have to ask—do they need aid? And if so, how much? And is that a worthy investment? As crass as that sounds, it's probably the most distasteful part of our jobs," Dean Merrill explained. Furthermore, the nightmare scenarios of above aren't really applicable to the process that the Office of Admissions follows, and the integrity that Dean Merrill stresses throughout. "We never pit just one student against another. It's one student against 5,399 other students. Ultimately, you go through the process and you have to give every student that opportunity. Let's say your application is the last one I read; well, I may have already spent the budget, but I have to give you every chance that I gave the first 5,000 that I've read."

If I make any unqualified criticism of our need-aware admissions policy, it's that Conn is selective in the policies it chooses to reveal publicly, highlighting policies like SAT-optional—which carries a definite element of being for the social good—while tending to hide the need-aware part. Even this decision, however, could have its reasons. Throughout our conversation, Dean Merrill emphasized that the job of Admissions staff is to attract the best-and-the-brightest from across the country and around the world. Need-aware admissions, despite the small role it ultimately plays, could dissuade attractive students from applying to Conn out of fear that they can't afford it. Dean Merrill points to the fact that Conn promises to meet the demonstrated need of all accepted students as a point of pride—something that most colleges around the country aren't able to do.

"You want to support every student for a variety of reasons, but we are a selective institution and we have to say no to some, and in fact we say no to the majority. And that's hard, but you have to wear both hats." Maybe at some schools, admissions policies are like sausages, and it's best not to look too closely at them if you want to keep your appetite, but, honestly, this doesn't seem to be the case at Conn. Almost everything in life comes with a downside; I think that's something that's easy to forget as a dewy-eyed liberal arts student. More than anything, I think the story of need-aware admissions at Conn shows that much of life is a balancing act, and luckily we're in good hands. •



# Introducing the Power Plate

*The workout of choice for Madonna, Versace & Soviet Astronauts*

COLIN LANG  
STAFF WRITER

Nothing really ever changes at the Ann and Lee Higdon Fitness Center. The same people go at similar times of day, except right after winter break. New Years resolutions and whatnot, and while the coveted blue floor mats might be shuffled between the two floors there are always the same number of mats. However, this past fall a new piece of equipment appeared right next to the free weights on the second floor.

People were nervous; what is this elevated platform with an elongated, elegant sliver control pad? From just giving it an awkward glance to circling it to actually jumping up on the Power Plate, it took gym-goers quite some time to trust this stranger. At first, many were unsure of even how to turn the machine on, but eventually, either through button mashing or patience, the

machine would begin to vigorously vibrate. The movement would rattle the brain of the user and cause, what Julia Cristofano '14 described as a "small earthquake."

The technology was developed in the Soviet space program as a way to preserve bone density and muscle mass in astronauts. First marketed to the masses in the 1990s, the Power Plate's popularity spread throughout Europe and has casually made its way across the pond in recent years. According to the company's website, the Power Plate machines use the "principles of Acceleration Training to stimulate the body's natural response to vibration. These vibrations transmit waves of energy throughout the body, activating muscle contractions between 25 and 50 times per second, enhancing overall performance in sessions."

The vibrations are considered a relatively low-impact way to effectively spread and completely excite

muscles during short sessions; therefore the plate is often used in physical therapy to achieve more with less overall physical effort and time.

two of the older models to help strengthen our Athletic Center and program." Balkin, who plays on the Women's Volleyball team, believes the plate has

one is currently out for student use, a move she considers "a complete waste." Still, Balkin remains optimistic: "I think [the Power Plate] is an incredible piece of technology that, if used correctly, can help improve the sports teams here at Conn."

This dated yet seemingly advanced technology in our collective possession, which celebrities like Madonna and Donatella Versace swear by, is considered a great supplement to a regular workout routine. Many upscale gyms offer classes and training sessions with the Power Plate where clients use the machines for up to 30 minutes. While Conn does not offer such programs (yet) the Power Plate website offers a wealth of knowledge where beautiful people with vibrating buttocks jump back and forth between two plates. Check it out, and find the right exercise for you. Meanwhile this writer will continue to do his static squats at 40 vibrations per second. •

*The technology was developed in the Soviet space program as a way to preserve bone density and muscle mass in astronauts.*

Jamie Balkin '16 and her family were instrumental in bringing the Power Plate to campus: "During my summer internship I asked the President of the company, a close friend of ours, if he would be willing to donate

been well-received and has been working with the College's fitness staff and coaches to try to incorporate the Power Plate into regular workouts. However, she is frustrated that although the College owns two plates, only

## GOODBYE TREADMILL, HELLO OUTDOORS: 4 TRAILS TO SPRUCE UP YOUR WORKOUT ROUTINE

ELEANOR HARDY  
SPORTS EDITOR

**1. Fire Trails: .57 miles from Chapel to start of trails (trail mileage varies)**  
Set off the right side of Gallows Lane, the Fire Trails allow for a variety of distances and terrains. After heading down the initial path, the Fire Trails allow you to embark in any direction. Highlights include a wider path following along telephone wires and rolling hills.

**2. Pine Forest Trails: Outer Loop .76 Miles from North Lot**  
Set directly across the street behind the Plex, the Pine Forest Trails are a bit less hilly, but offer shady trails. A general loop surrounding the outside of this wooded area, it's easy to add mileage by looping within the trails.

**3. Campus Loop: 1.43 Miles**  
An easy loop for people just starting out, the campus lap allows for a relatively flat, quick run which can begin anywhere on campus. The loop takes you along the road, behind the Plex, past the tennis courts and down Cro Boulevard. The acquaintances you bump into along the route also make for a great excuse to stop a take a breather.

**4. Lower Trails/ Mamacoke: 3.17 mile loop starting at the A.C.**  
Set behind the A.C. the Mamacoke Trails are beautiful and breezy. Flat and scenic, the trails start just to the left of the A.C. and continue across Benham Ave. The trails take you along Mamacoke Cove and the Thames. Train tracks are there to guide you along if the numerous turns throughout the woods cause you to get lost. •



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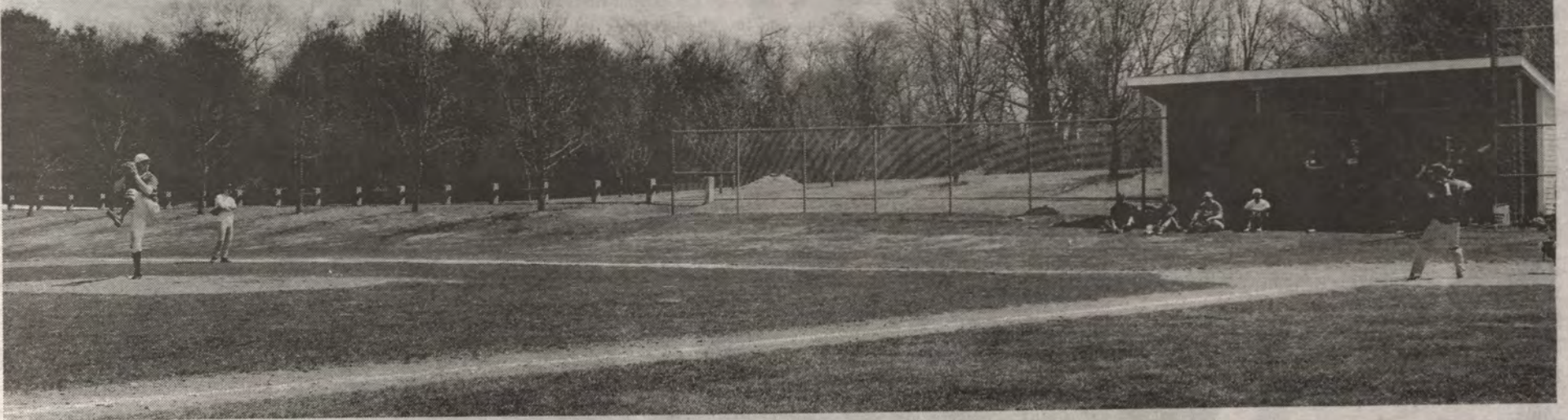
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# "FOURTH IN WINS, FIRST IN FRIENDSHIP"

Why you should become a fan of club baseball



**SARAH HUCKINS**  
STAFF WRITER

You don't need to be a fan of baseball to be a fan of the Club Baseball Team. Indeed, the heartwarming camaraderie of the team has succeeded in winning over those who were previously unlikely to watch a game. Noëlle Surprise '14 admits, "Nothing really seems more uninteresting than baseball." But reminiscing on attending a game back in August, she illustrated her change in heart: "That quintessential summer day when we chose to cheer on our friends was the first time I can honestly say I truly enjoyed the experience."

The importance of this camaraderie to the team's identity is embodied by the their posters that read "Fourth in wins, first in friend-

ship." Captain Jackson Murphy '14 explains, "I've met some of my closest friends through club baseball, and this poster was a way to highlight that important aspect of our team." Jackson's co-Captain, Ted Steinberg '16 elaborates on the message behind the posters, saying that even if the team is losing, "when we look across the diamond, it always seems like we're having more fun than the other team." Both captains emphasized that creating a fun atmosphere is an integral part of being on the team.

And while team bonding and sportsmanship are important constants, Murphy, a team member for four years, highlights that the club is becoming increasingly competitive, and reports that last Sunday the team beat Yale in a career defining victory. The team won by

scoring three runs in the last inning, with Alex Apkin hitting a two run single to tie the game, and Steinberg hitting a walk off double for the win. Looking back on his experience with the team, Jackson says, "It has been amazing to be a part of the growth of club baseball over the last few years, and I have full confidence that our team will continue to succeed in the future."

For fans present and future, it seems as if Club Baseball has something to offer for everyone: competitive games, but also a good time, and according to Steinberg, souvenirs. So regardless of whether you are a die-hard baseball fan or you have an aversion to organized sports, Club Baseball may just be the team for you to cheer on this season. •



Members and alumni of the Connecticut College Club Baseball team during this year's annual alumni game on Sunday, April 13<sup>th</sup>.

## PLAYER PROFILE: CHAD SAWYER '15

**DYLAN STEINER**  
CONTRIBUTOR



Chad Sawyer is a chief contributor to the Connecticut College Men's Lacrosse team. A junior Economics major and Sociology minor, he strives to represent the team at the top of the NESCAC and on the NCAA Division III level. Sawyer has excelled in the Division III athletic environment.

"The NESCAC is the most competitive conference from top to bottom in Division III, and that was a deal breaker in picking Connecticut College," said Sawyer. "Knowing that any team in the conference can win on any given day keeps it ex-

citing."

Sawyer hails from Chicago, IL and has wanted to play lacrosse in college on the East Coast since his lacrosse career started ten years ago. Division III men's lacrosse has the largest amount of participant schools across all divisions with 189 teams, providing a competitive and rigorous challenge to rise to the top.

"Our goal since before the first time I stepped on the field here has been to win a NESCAC Championship. It has never been accomplished in our school's history, so it's definitely the paramount goal we have each and every season," said Sawyer.

That goal is far from unrealistic. Last season alone, the team made an impressive run on the national scene, qualifying for the semifinals and finishing the regular season with a 12-4 record. This season the team is up 8-5 with only NESCAC games ahead of them, providing the opportunity for a solid NESCAC seed.

"Very similar to the teams of the past few years, we have tons of talent," said Sawyer. "We have come

out to a hot start this season and look to continue that success."

Throughout his lacrosse career, Sawyer has always held an offensive position as an attacker; his primary job of scoring goals ensures the Camels end the game on top. However, before his blue and white debut, Sawyer participated in a variety of sports he recognizes as solidifying his threat on the lacrosse field.

"You name it, I've played it: anything from tennis to hockey to basketball. The more sports you play growing up, the better," said Sawyer. "It helps build character, mental toughness, and discipline, which ultimately help in any sport you play."

These qualities are consistently tested and redefined in a fast paced lacrosse match. Sawyer, number 32, describes the most challenging game this season as a 13-21 loss to Tufts University.

"We came out to a flat start and dug ourselves a huge hole that we couldn't get out of. We've taken lessons from that game and learned from them so we don't make similar mistakes going forward," said

Sawyer.

A defining component of any athlete's success is the ability to play presumed weaker opponents with the same tenacity as stronger ones, a skill that head coach Dave Cornell emphasizes.

"We need to stay level-headed and focused," said Sawyer. "Our coach always tells us, 'Don't play up or down to your competition, just play great lacrosse.' That is what we try to do each game regardless of the opponent."

This past fall Sawyer studied abroad, proving with 19 goals this season that his time away from campus did not hinder his lacrosse abilities.

"The off season is a huge contributor to an athlete's success," said Sawyer. "Even while I was abroad in Cape Town, South Africa, I was able to participate in CrossFit four to five days a week. Despite not playing any lacrosse I was still able to stay in shape and become more athletic, so putting the work in the off season absolutely makes a difference to on field performance."

Sawyer has fond memories of his three years at Connecticut College,

with a few outstanding season highlights. Freshman year in his first collegiate competition he scored on his high school lacrosse goalie, an exploited opportunity that he has not let his old teammate forget.

"Sophomore year, I once again scored the game winner against my old high school goalie with eight seconds left," said Sawyer. "The next game I scored six goals and we beat our big rival Tufts who we hadn't beaten in many years. This year the rest is still unwritten."

"Chad has been a hard working guy since he arrived on campus as a freshmen," said Cornell. "He has earned the respect of his teammates and coaches."

As the season continues Sawyer and the men's lacrosse team will continue to strive for Connecticut College's coveted first NESCAC championship.

"Without a doubt we are the biggest team on campus," said Sawyer. "Everyone from top to bottom is fun and outgoing - always keeping a mentality to work hard, play hard." •



# Boys to Men

## Mickey Rooney's Teenage Years and Mine

MATTEO MOBILIO  
ARTS EDITOR

There's a moment in *Midsummer Night's Dream*, as there often is in many of Shakespeare's plays, when a single character addresses the audience. In *Midsummer*, that moment comes at the end of the play in an epilogue delivered by the mischievous sprite Puck. I played Puck as a sophomore in high school, garbed in nothing but sparkling gold spandex and a shitload of hair spray. "Gentles, do not reprehend," I announced, the stage completely mine, "if you pardon, we will mend. And, as I am an honest Puck, if we have unearned luck... Give me your hands, if we be friends, and Robin shall restore amends." The curtains come down. People applaud and I take my bow.

It's a moment I look back on with great fondness: the peak of my modest acting career. The role of Puck came at a transitional time for me; puberty was almost done shaping me into the cynical asshole I am now—yet the character of Puck exhibits carefree childishness. Without gender or age, Puck isn't subject to the demands of either category; his sole task is to entertain.

At the time I was struggling to stifle the teenager in me who thought only in terms of social status and, instead, embrace Puck. In our production's first performance, during that final scene, I did feel the character and my own juvenescence coalesce. I was in control of how the audience perceived me yet I felt in control of my performance. My character and I found unity—I was in control of my own adolescence as well as Puck's.

Perhaps this was how Mickey Rooney, who passed away last week at the ripe age of 93, felt portraying Puck in Max Reinhardt's 1934 Hollywood Bowl production of *Midsummer*. The production was a hit and adapted into a film in the following year. You can see in Rooney's eyes an awareness of his own image; through his acting, he directs us to see youth embodied in his performance.

Rooney soon landed bigger roles, for instance the lead in *Boys Town* (1938). In *Boys Town*, his portrayal of youth is different; he plays a neighborhood bully who finds redemption from a priest played by Spencer Tracy. Rooney has learned the power of intimidation and his character uses it menacingly. If his presentation of youth was untroubled in *Midsummer*, it has become a struggle between childhood and adulthood in *Boys Town*. For a portion of the film, Rooney's character, Whitey Marsh, struts around in a suit, ignoring the fact that it's a couple of sizes too big. Standing on the precipice of adulthood, Marsh is tasked with real-life responsibilities, yet he is not a man. The characterization illustrates an internal battle that is familiar to all teenage boys.

The iconic teenager Andy Hardy was Rooney's next big role in a series of films that spanned 1937 to 1946. In these films, adolescence looks simpler, but rough around the edges. The model of Andy Hardy—at turns, brash, chivalrous, daring, and dutiful—provided the generation of men who would defend their country in the Second World War instruction on how to move, act, and speak.

While Rooney gained fortune and fame, it became clear his characters' battle for maturity was unsettling his personal life. He was married three times before he was 30, marrying the indomitable Ava Gardner at a tender 21. That marriage dissolved quickly. (In re-

pain. At 5'6", I know what it means to be limited by height. I imagine the conversations between MGM studio head Louis B. Mayer and a Rooney weary of feeling emasculated by his boyish roles in which he pleads to be released from the Hardy series and to be given something substantial, something adult. Rooney reflected upon his own image in his 1991 memoir, *Life is Too Short* (see what he did there?), describing himself as: "a gnomish prodigy—half-human, half-goblin, man-child, child-man." In her own memoir, Gardner explained how she would reduce Rooney to tears by calling him a "midget." I've heard that before but, then again, I don't have Lana Turner, Esther Williams, and

Booth (played by teen queen to his teen king, Judy Garland) asks him, "Don't you feel glad just to be alive?" Rooney's reply is witty, yet dry; his desired maturity evident: "I've never before really appreciated the advantage of being dead." His performance is an outward projection; his surface charm and wit defined adolescence for the pre-rock-n-roll decades. Only a powerful actor could wield both the dispiriting realism of adulthood with an adolescent's optimism. There's a reason Rooney was at the top.

Depictions of adolescence are different now. Excluding teen heartthrobs like Taylor Lautner, Zac Efron and Liam Hemsworth (#dreamy), no one is ever as loud as Rooney was. Better actors like Michael Cera and Jesse Eisenberg are known for portraying teens, yet their performances demonstrate how much the depiction has changed. Every line Rooney delivers feels like a clear and proud statement, while actors like Cera and Eisenberg mumble their way through scenes, twitching or scratching their head only when necessary. Part of this change is just the long shadow cast by Marlon Brando and James Dean on generations of actors. But another element is the ambivalent situation of the contemporary adolescent male. No guy today can be as sure as Rooney that his advances will be met with smiles and a song.

Looking back at Rooney's career and personal life, I can see why he didn't get the chance to do that: his babyface and adorable smile were responsible for a significant portion of MGM's gross. As is the case with many child stars, Rooney's staged adolescence overtook his real life.

For me, playing Puck was a moment of personal triumph, a moment of balance and synthesis between me and my character. But as I think more about my performance, I realize I only consider it a success because I could leave the character—and his carefreeness—behind the curtains.

When I watch Rooney's early films, I struggle to see that conflict. His cheery, confident mask is seamless; it never cracks. But do I really want to see what's behind? His projection of adolescence appears disconnected from reality. There is no ambivalence or hesitation in the way he moves and speaks. That's probably the reason why Andy Hardy doesn't connect to us

millennials. It's painfully obvious that his life and career were full of doubt, but perhaps it's best that he hid it so brilliantly. Sitting down with Garland at the ice cream parlor, she asks him about the girl he's taking to the dance. "Well," he starts, chuckling along, "even if she dances like a horse, it's an awful long ride home in the dark!" The scene ends. People laugh. The world feels at order, and Rooney—gloriously beaming—sits sipping his malted at the center of it. •



A young Matteo and a young Rooney look on in a photo composite of their portrayals of Puck.

turn for her not naming other women in the divorce papers, the studio gave Gardner's career a boost.) When he wasn't busy sleeping with Hollywood's finest, Rooney must have felt anguished. His babyface, while iconic, was holding him back from more manly roles. At 26, he was still playing the teenage jockey, his short stature and sweet features making it difficult for him to land roles as a leading "man."

Even though this was in a different time, a different America, I can still feel Rooney's

Donna Reed warming my bed. Few of you are going to know who these women are, but the point is the guy got laid a lot. Like, a lot a lot.

In those Hardy pictures you can see Rooney fighting against the role's constraints, attempting to make Andy more of a man. It's in the comic but heartfelt way he compares himself to Ulysses S. Grant: "He didn't have trouble like I got, all he had on his hands was a civil war." In *Love Finds Andy Hardy*, Hardy's love interest, Betsie

MATTEO MOBILIO



## Louise Nevelson's *Untitled, Unkempt*

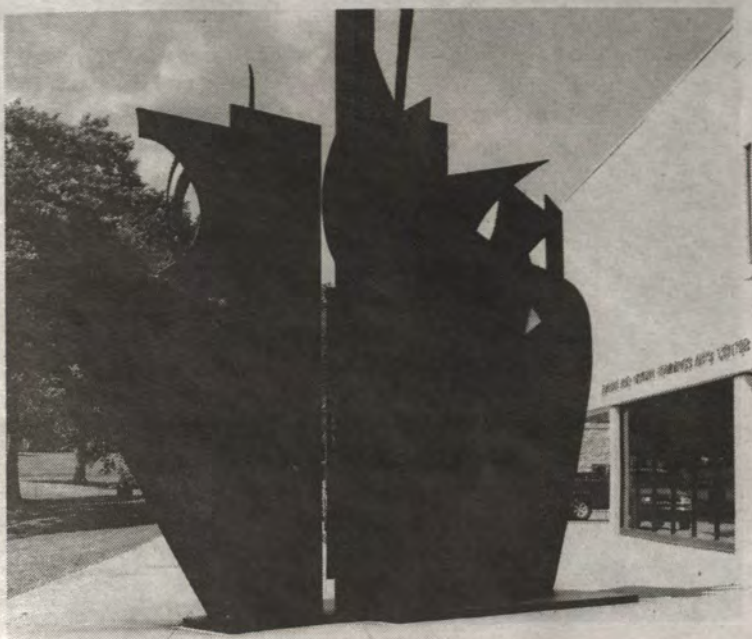


PHOTO COURTESY OF CONNECTICUT COLLEGE

PAIGE MILLER  
COLUMNIST

Louise Nevelson (1899-1988) was an Abstract Expressionist and conceptual artist who emigrated from Russia to the United States in 1905. Living in New York City, Nevelson connected with key art figures over the course of her education and career, including Kenneth Hayes Miller, Kimon Nicolaides, Hans Hoffman, Diego Rivera and Chaim Gross. These artists exposed Nevelson to new methods and ideas that influenced her own practice, exposing her to a variety of medium, and ultimately inspiring Nevelson to develop her personal investigations.

Her focus on three-dimensional works flourished during the 1930s, when she produced puzzle-like monochromatic wooden assemblages. In the late 1960s, Nevelson was commissioned by Princeton University to create her first major outdoor piece. According to curator

Brooke Kamin Rapaport, after the completion of this outdoor sculpture Nevelson said, "Remember, I was in my early seventies when I came into monumental outdoor sculpture...I had been through the enclosures of wood. I had been through the shadows. I had been through the enclosures and come out into the open."

Over the course of her career, Nevelson had several solo and group art shows at major museums across the globe and is deemed as one of the most important figures in 20th century American sculpture. Connecticut College is the lucky recipient of one of two of her monumental outdoor sculptures in the state. *Untitled* (1976) was originally created at the Lippincott Foundry in North Haven, Connecticut and arrived at Connecticut College in 1995 under a loan after the Foundry closed. Comprised of large pieces of black geometric and curvilinear steel shapes, the monochromatic *Untitled* occupies the west patio of

Center.

The sculpture was restored once in 2006. In 2009, the Sculpture and Decorative Conservation Services LLC assessed the high priority piece and noted its current condition as "Poor due to graffiti but otherwise excellent." After a personal investigation of the base's condition, many areas of the base are peeling away and evidence of rust is present. The company recommends, "The graffiti should be removed and the scratches inpainted to become as invisible as soon as possible. It would be worthwhile asking the firm that did the restoration in 2006 to send a small quantity of the paint formulation to Connecticut College for use by a conservator." From afar this Abstract Expressionist assemblage of large, black steel shapes bears no visual decay, and consequently looks solid and relentless. Only when one approaches and pays attention to the massive piece does the damage and deterioration become discernible. •

## Staying a Night in *The Grand Budapest Hotel*

CALI ZIMMERMAN  
STAFF WRITER

Our story, rented from the Wes Anderson Library of Quirk and Imagination, begins with a trip to a cemetery. The physical book, true to Anderson form, opens to a chapter detailing an author's first arrival at the Grand Budapest Hotel in 1968. Layered throughout these fictitious pages is a story about Zero Moustaga (F. Murray Abraham), his adventures with the concierge Gustave (Ralph Fiennes), and how he obtained the Budapest Hotel.

Welcome to the sophisticated interior of Anderson's mind. To understand the inner workings, it is essential to read the manual of Anderson's precocious board game. The *Grand Budapest Hotel* is structured like a Clue-Candyland hybrid. In fact, many elements in Budapest are similar to the childhood games. Both are woven around a storybook plot with a race to the finish (in this case hotel). The pieces, or Anderson's actors, are always the same even though they can perform different actions (different characters movie to movie). The winner is predetermined in the beginning, since the film is told in a murder-mystery flashback. The color palette of both are heavy on pastels and influenced by sweets, leaving the viewer hungry and happy.

Perhaps it is best to equate this film to making a French macaroon. The Anderson recipe calls for the ubiquitous casting of Jeff Goldblum, Edward Norton, Harvey Keitel, Bill Murray, Bob Balaban, Tilda Swinton, Owen Wilson and Jason Schwartzman. It is also det-

perimental to nod to Ralph Fiennes' acting which excels in the Andersonian utopia. These cookiecutter characters fit perfectly into the Mendel Bakery in Grand Budapest. Though their confection are commendable (specifically Swinton's with heavy prosthetics), the sweetly-colored pallet does not lean on the actors for performance but rather for additional backdrop.

Those who are not a fan of Anderson's gratuity might find this film nauseating. The laissez-faire plot revolves around Mr. Mustapha's character telling his nostalgic tale of his time at the Budapest Hotel. The backdrop of the film is serious and historical (flashback to 1932), but in true Anderson form, the aesthetics are light and glamorous.

*Grand Budapest* is designed for any fan of the zany auteur. Anderson takes elements previously seen in his other films to new heights in terms of mise-en-scene. The camera movements are motivated by Anderson's showy hand and circumnavigate the central story to fixate on the darker underbelly typical in Anderson's films. The comedic elements of *Grand Budapest* are juxtaposed with dark enigmatic moments, like Willem Dafoe's turn as a crazed bodyguard. These elements are not unique to the Anderson viewer, but still equally as enjoyable. Even if you are not used to Anderson's style, this film is worth seeing. The aesthetics alone will transfix the viewer even if the plot lags at certain points, and leaves them wanting nothing more than a macaroon. •

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# Anything but *Convention*

SEAN FELTON  
CONTRIBUTOR

This past weekend, you might have heard rich sounds of salsa music flooding South campus. The source? Mayra Valle's senior thesis, which kicked off three beautiful Palmer performances with an interactive Salsa Casino dance in Castle Court. Ticket holders and passers-by could wander through a sea of vibrantly dressed dancers and become a part of a carefree and feel-good site-specific piece.

The dynamic work of ten other graduating dance majors came to fruition soon after on the Palmer stage, coupled with pieces by guest artists Kyle Abraham and Paul Matteson and Conn's own Shani Collins-Achille, Kellie Lynch and Derrick Yanford. "Convention," this year's Senior Thesis Dance Concert, offered audiences stylistically diverse choreography and a broad spectrum of theme abstraction; some pieces told stories, some held specific symbolism, while others exemplified a whirlwind of non-figurative movement left open to interpretation.

Not only did each show give viewers an engaging variety of movement qualities and themes, each piece had contrasting im-

ages, idiosyncratic quirks and nuanced tones. Shani Collins-Achille's "Sacred Womb" paired a rich red color palette with a smoky stage, setting up an interesting dichotomy between the power and vibrancy of movement and the mystical quality of the space. Amelia Taterka's "Almost Alice" invited the audience to enter an eerily childlike world. The choreography was dynamic and precise, but totally void of emotion. And though the dancers were stripped of expression, the strength of this piece lay in the creepy tone they established.

"Esprit de corps," choreographed by Sierra Adams and Kellie Lynch, set up a similarly stark emotional quality. The dancers, all in black, were minimally lit in simple white light, and completed a series of sharp phrases in perfect unison throughout the piece. They broke off in solos, duets, and trios but never lost their sense of whole. This made the movement powerful and memorable.

Meredith Friedman's "It's Up To You To Do The Stitching" expressed a different aesthetic and vibe; eight dancers took the stage in floral dresses, all unzipped—an interesting choreographic choice with a number of personal interpretations. This piece was musi-

cally varied as well. It began with a TED talk and advanced into famous tunes by Aretha Franklin, Solomon Burke and Otis Redding. This piece struck an emotional chord, but in an unassertive fashion; it successfully exhibited both drive and tenderness.

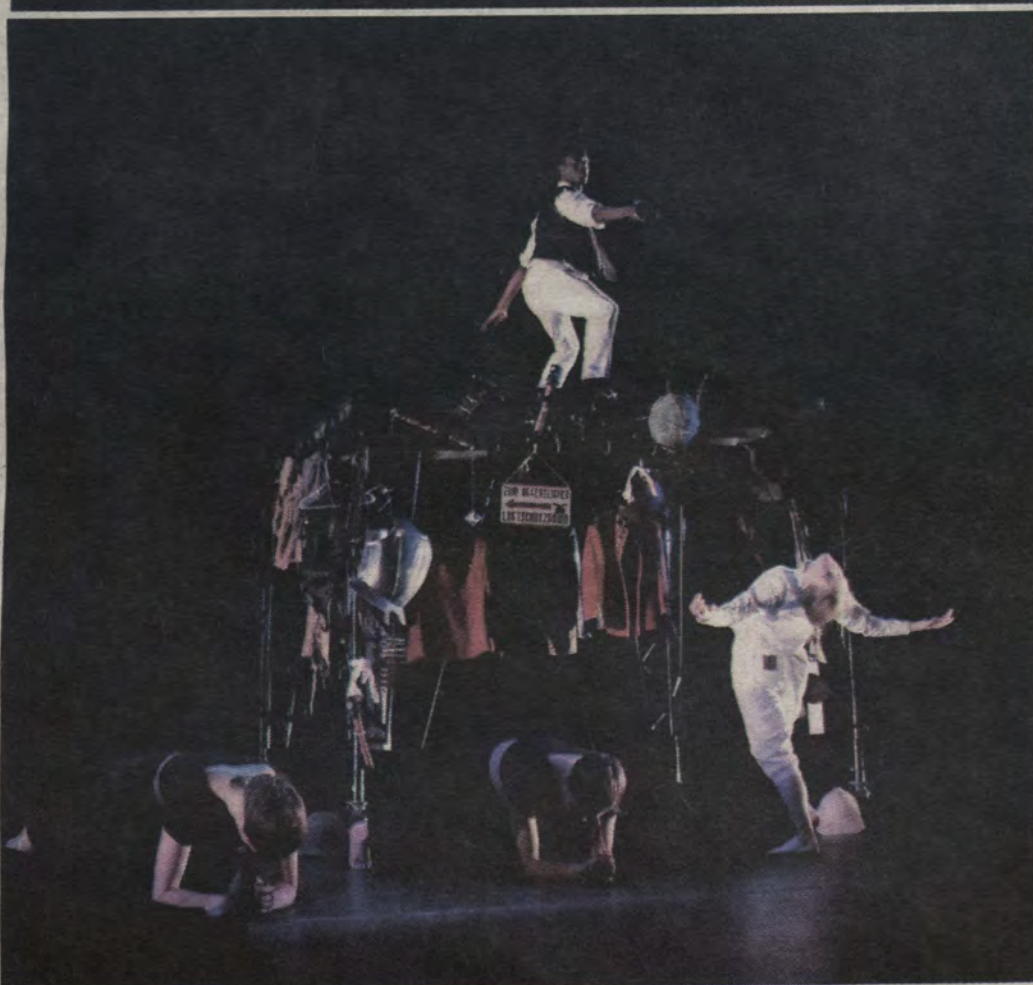
And there was no shortage of emotion in Jillian Wiseman's "Love: Once Upon The End," a string of vignettes that followed four famous historical love stories: Rhett and Scarlett of *Gone With The Wind*, Hades and Persephone, Johnny Cash and June Carter and the infamous Bonnie and Clyde. The fast-paced storytelling, diversity in song choice and movement quality, and thoughtful use of props made this piece entertaining, smart and engaging.

Though most pieces employed the use of many bodies, Nicole Witko's senior thesis, choreographed by Derrick Yanford, was a beautiful solo. Witko's movement and strength was graceful and expressive. Aesthetically, this piece was minimalistic yet unique. Witko danced with a light beam lowered and exposed to the audience. At the end of the piece, the light beam rose, signifying a greater finish. The most stunning image came in the final moments, as Witko, having held up a part of

the curtain as the rest fell around her, slowly brought this fabric to the ground in perfect synchronization with a blackout. It presented modest symbolism and simple beauty. Until watching that moment, I had never considered how infrequently dancers interact with the architecture of their dance space.

These works were performed among other beautiful pieces by Marisa Cohen, Carter Goffigon, Imani Loudon, Allyn McNerney

and Aaron Davis. Both shows closed with an aesthetically stunning work by guest choreographer Kyle Abraham who beautifully reinforced the true range and talent of Connecticut College dancers. These seniors will be greatly missed as they travel out into the world, but what they've left on the stage and in the hearts of friends and fellow dancers will always be remembered at Conn. •



PHOTOS BY MIGUEL SALCEDO



## An Emphasis on Process

defined element, as well as pure abstraction." The materials — different types of paint, alcohol, paint thinner and chemicals — react to one another.

"All of my work is related to life and the processes of life," Selinger said. "It's where my work finds itself. I was more inspired by researching than art itself. I've struggled with reconciling the difference between art and biological and chemical science. I want to bring those two things together in a hopefully beautiful way."

Downstairs in the basement of Cummings — another labyrinth of music halls and studio spaces — is the ceramics lab, filled with big machines and shelves of student work.

On a Wednesday evening, Georgia Naumann places three abstract porcelain sculptures on a table. Inspired by her family's history of jewelry making (her great-great-grandfather founded a company in Providence called B.A. Ballou), her pieces are modeled after vintage jewelry patents.

Her work focuses on the functional (often hidden) parts of jewelry, like clasps and the backs of earrings. "These are the parts that hold [the jewelry] together, not the ones on display. I'm taking these parts and making them the ornaments."

"I explore the relationship between handmade and machine-made art objects," Naumann continued. "Drawing on Pop style and steampunk personality, my work explores the role of technology in both enhancing and transforming the artist's definition of craft."

As part of the Ammerman Center for Arts & Technology, Naumann has combined her senior thesis for art with her senior integrative project for CAT. She uses a 3-D router and powerful 3-D modeling software "to resurrect a piece of fading history — artifacts of a creative transition — and to re-envision them through a lens, one generation removed."

After the molds are produced, she fires, glazes and assembles each sculpture in a unique way.

"The steps have taken me a long time to perfect, not that they're perfect," she said. "It's different than how people think of this technology — that it's quick and simple and perfect each time. It really is quite a lot more complicated than that."

Taking a less personal approach to art, Dave Shanfield has created a project driven by the role of the gym in the context of human evolution. He's interested in the transformation of Darwinian fitness and applying natural selection to how we view and approach fitness in contemporary society.

Like Selinger, Shanfield is doing an honors thesis, which is highly interdisciplinary. His sources are "all over the place," from Darwin to Camus and French existential philosophy to the myth of Sisyphus, "this weird book on the gym" and theories on simulation and the hyper-real.

"These totally different theories are coming together," Shanfield said. "It's neat seeing how they play off of each other."

During his time at Conn, Shanfield has worked a lot with ceramics and sculpture. He's expanded on that in his thesis, while incorporating a performance art piece, found objects and prints. For his sculpture pieces, he's used 600-lbs (or more) of cement, concrete and steel. "Manly things," he laughs.

I watch as Shanfield works on laying 40-plus bricks made of porcelain, which he plans to encase in cement and stack as two towers, each one feeling like pieces of a wall.

"It's a brick wall that's not a brick wall, but that's acting as a brick wall," Shanfield said. "This is how I see the gym."

The gym "acts as a simulation of nature in term of presenting obstacles for us to complete that keep our bodies in shape. It's presented as natural, but it's very clearly not...it's artificial."

Shanfield argues that gyms present physical activity more as leisure than a product of labor — they compartmentalize fitness. "We drive to the gym, that's kind of funny," he said.

"It's tempting when talking about the gym to criticize gym culture," he continued. "That's not at all what I'm trying to do. I'm trying to approach fitness and the gym from an evolutionary, philosophical standpoint."

As part of the performance aspect of his thesis, Shanfield had 16 participants cycle on stationary bikes for 30 minutes each, as he recorded through time lapse on a GoPro. The artwork, Shanfield said, lies in those hours biked.

"It's the accumulation of distance in a single space," he said. "Seeing those people cycle nonstop illustrates the transformation of physical reality into an abstract concept."

In the primitive world, for example, distance existed as the physical reality between two places. "Traveling from A to B involved experiencing the terrain, climate, elements and obstacles encountered on the traverse. Saying 'I biked 10 miles today on the stationary bike' doesn't translate as well as we'd like to believe," Shanfield said.

The concept of the stationary bike is actually quite paradoxical, considering that bicycles were made to move us from place to place.

Shanfield turns around and points to a deconstructed stationary bicycle that he bought on Craigslist and refurbished. "I think I'm going to hang that from the ceiling," he says. "The bicycle exists first and foremost as a vehicle of transportation — a stationary bicycle negates this exact purpose. The next step is to hang it in mid-air. It becomes aestheticized. It's beautiful."

Back upstairs in the senior studios, Julia McGinley expresses her fascination with figure painting. She sits, surrounded by her canvases that incorporate printmaking and oil painting, and explains her work: "I've let my process drive the meaning of the work. I'm exploring our relationships to our environments. The human body is a sponge that soaks up its surroundings but influences them to the same level. I've used printmaking to start with an image that is clear, and then obscure it through painting."

McGinley begins with photographs of people she knows, situated in interior places that feel comfortable to them. Some of these faces may be familiar to you as well, recognizable as students around campus.

After a printmaking process, McGinley pours oil paint on the prints, which seeps into the canvas, bringing the figures to the surface. "There's a balance between realism and abstraction. The viewer can get lost in either. We always tend to see things that we recognize in abstraction...I think that speaks to the relationship between humans and environment."

Colors play an important part in McGinley's paintings. "Light is important," she said. "It really emphasizes the internal and external experience in the environment. I like when you look at a painting and feel like it happened all at once. Then, there are these minute details that make you want to look more."

When viewing McGinley's pieces, human figures are easily recognizable, but there is so much more happening on the canvases that further perusal is necessary. She said, "You recognize that there is something under there that is giving life to the pieces." •



## DINING



DANA SORKIN

# \$1 Sushi? Not as Scary as it Sounds

**DANA SORKIN**  
NEWS EDITOR

There are some meals for which I expect to pay more, and others for which I expect to pay less. A breakfast sandwich and a drink from McDonalds on an early morning drive back home from college doesn't break the bank, but too many fancy dinners in downtown Mystic just might. All students occasionally feel the need to eat off campus, whether it's to take a break from dining hall food or to try something different. Conn students love their Mirch Masala, Jasmine Thai, Golden Wok and the always-there-when-you-need-it Dominos. But in the search for good food at a low cost, sometimes you have to get a little adventurous.

Sushi is the kind of food that is almost always expected to be on the more expensive end. Fresh fish isn't something you can just pick up at a gas station, and a really good sushi restaurant is the kind of place you only go to once in a while for special occasions (despite wanting to

eat it all the time). When I order sushi, I order it in bulk. I want to eat sushi for dinner, and then save the leftovers for lunch the next day, making one of my favorite meals last for as long as possible. I expect to spend a little over \$20 whenever I decide to order sushi, and I make up for this blow to my college-student budget by eating on campus for the next couple of weeks after—until I'm dying for off campus food, and then the cycle repeats.

\$1 Sushi, located in Groton, is a drive-up restaurant in a strip mall parking lot. If you want to eat right away, there are plastic tables and chairs on the grass next to it—the other option is to take your sushi in a Styrofoam box and eat in your car. The menu promises fresh ingredients at cheap prices, but the name was enough to make me nervous.

Like all good wannabe-food critics, I turned to Yelp in hopes that some of the comments would give me a better idea of what to expect. For the most part, the reviews calmed my fears. People praised the chef's knowledge of his food and his reasonable prices.

On the downside, someone wrote about seeing the chef's dog in the kitchen, and as much as I love dogs, I don't want dog hair in my tuna roll. In the end, reading Yelp was enough for me

When I finally got there (after

*“Fresh fish isn't something you can just pick up at a gas station, and a really good sushi restaurant is the kind of place you only go to once in a while...”*

to commit to the trip out to Groton. The fact that it was a beautiful day didn't hurt.

It's easy to miss \$1 Sushi. If you've ever been to the Starbucks in Groton, then you'll know its general location. Still, there's only a small sign in the

front of the parking lot for \$1 Sushi, and it's all the way in the back of the strip mall parking lot. Unless you've been there before, it can be easy to miss. When I finally got there (after

sides of such a small restaurant is that it's likely they won't always have all the ingredients in stock. I wanted to order a piece of white tuna nigiri, but they were out of white tuna. Feeling pressured by the line beginning to form behind me, I ordered a piece of avocado nigiri (still delicious, but relatively boring). Along with that, I had a tuna nigiri and a shrimp nigiri. Altogether, I spent less than eight dollars.

For true sushi connoisseurs, \$1 Sushi might not have the selection you're used to. However, if you're craving sushi and don't want to break your bank, \$1 Sushi is a great option. The service is a little slow, because there's only one chef and he fills the orders one at a time, but the food you get is definitely worth the wait. If you're looking for something a little outside the box that's sure to get your friends asking, “Did you get food poisoning?” then \$1 Sushi is definitely the place to try. And no, I didn't get food poisoning. Just the happy feeling you get after a good meal. •