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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

Senior Theater Majors Debut Capstones

BROOKE SPONZO
STAFF WRITER

The truth. It's something we search for all of our lives. I know it's something I search for in my writing, and I know it's something The College Voice aims to report in its newspapers. But it's also something that theatre is very, very good at communicating, especially when that communication brings to light issues that are normally kept in shadows.

This week, I attended rehearsals for two of the Theater Department's senior capstone projects, and while the storylines featured in each could not have been more different, they both had quite a bit to say about not only being true to oneself, but also about being truthful to others and a world which might not always accept the truth.

The first capstone was titled *firefly: a foreigner's tale*. Written by Misao McGregor '18 and directed by Trevor Bates '18, this production told the story of a single, immigrant family across multiple generations, where each family member had to come face-to-face with the issues of the generation in which they lived. It was a story of society's outcasts,

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A Conversation with Editor-Turned-Commencement Speaker Jazmine Hughes

MAIA HIBBETT
EDITOR IN CHIEF

During her time at Conn and in the six years since, Jazmine Hughes '12, has been a witty and prolific writer and editor. Now, she's earned a new platform for her words, as Hughes will deliver the 100th Commencement address on May 20. Currently an editor for *NYT Magazine Labs*, Hughes previously worked as a contributing editor at *The Hairpin*, a fact-checker at *New York Magazine*, and editor in chief of *The College Voice*. Outgoing Voice editor in chief Maia Hibbett caught up with Hughes as she reflected on her years at Conn, her past six years in media, and her thoughts Commencement, both in 2012 and 2018.

The College Voice: Looking back, your first job out of college was at *New York Magazine* as a fact checker. What was that like?

Jazmine Hughes: I interned at *New York [Magazine]* during my CELS summer, and it was the greatest time of my life. I don't think I took the CELS money—I ended up getting paid minimum wage at that job. And I was like: I'm rich. I'm gonna live in Brooklyn and make nine dollars an hour, and this is just going to be my life; it's gonna be incredible.

I was doing a lot of research, and just hanging out on the Internet. So I was like, I get paid for this! This is amazing. And then I graduated, got a job back there, and thought it would be

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Young Alumni Trustee Race Narrows to Three

HANNAH JOHNSTON
NEWS EDITOR

In the minds of many students at Connecticut College, the Board of Trustees (BoT) is something of an enigma. They're known as a group of distinguished alumni who meet on campus three times a year and who occasionally set up lunches with different groups of students (i.e. students who work in admissions, international students etc.). This is a sentiment that is most likely shared by many undergraduate students at colleges around the country, but Conn actually has something that many other higher education institutions, including all of the other colleges in the NESCAC, do not: Young Alumni Trustees.

Young Alumni Trustees are recent Conn grads who have been elected by other students to serve on the BoT. There are always three YATs serving on the BoT at a time, and the YATs hold the exact same power and weight in decision-making for the College. The recent grads currently serving on the board are Eleanor Hardy '15, Chakena Sims '16, and Maurice Tiner '17. Now, with the end of AY 2017-2018, Hardy's position on the board will be filled by a new YAT—a yet-to-be-determined member of the class of 2018.

Every year YAT elections are run concurrently with class council elections for non-graduating class years, and only the graduating senior class is able to vote for who they wish to fill the position. Because there were six people who nominated themselves this year and the results of the initial vote were very close, a runoff

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TUESDAY, MAY 1, 2018

NEWS

Alex Klavens investigates federal demographic categories and the way Conn reports them on page 10.

OPINIONS

Lauren Baretta discusses Conn's adopted Costa Rican Forest on page 12.

OPINIONS

Max Whisnant envisions a better future, post-Trump on page 13.

ARTS

Max Amar-Olkus risks his stomach to review Harris' new sushi on page 18.

Letter to the Editor

Conversations have been happening around campus surrounding sexual misconduct and the resources available to students. From on-campus events to word of mouth, there has been a distribution of misinformation, thus perpetuating a sense of worry about the current state of Title IX at Conn. As the interns for the Office of Sexual Violence Prevention and Advocacy, we have decided to present an explanation of the current practices for students who experience sexual misconduct at Connecticut College. We feel it is important to clarify that the Title IX Coordinator is mainly responsible for overseeing policy and coordination of the investigation process, whereas advocacy and support services are largely provided by the confidential advocates that we detail below.

First and foremost, Connecticut College offers several choices for students who have experienced sexual assault, dating violence, domestic violence, and/or stalking. These options allow students to decide the level of support and reporting that they feel comfortable with. These are not mutually exclusive and students may pursue none, any or all options available. It is significant to note that Connecticut College has expanded our confidential resources available for students and now students have multiple options. The following offices help students with support and advocacy, regardless of whether the student wishes to pursue the Title IX complaint process or file a criminal charge.

Confidential advocates specifically trained to help anyone experiencing interpersonal violence are Heidi Freeland-Trail, CC Curtis, Truth Hunter, and Erin Duran. The college has additional on campus resources that remain confidential are The College Chaplains, Student Counseling Services and Student Health Services.

If a student decides to file a formal complaint, it may be filed in person, or in writing with John McKnight, acting Title IX Coordinator, or Campus Safety. Complaints are resolved through the Title IX Complaint Investigation Process. Dean McKnight may seek assistance when appropriate from one of the following deputy Title IX Coordinators: Eva Kovach and Cheryl Miller. Cases are attended to with care and dedication.

Currently, there is an active search for a Director of Equity and Compliance Programs who will oversee Title IX on our campus. This position will serve as an expert on civil rights and non-discrimination compliance, which includes, but is not limited to, Title IX. Responsibilities include: maintaining oversight for the College's response to reports of interpersonal violence, integrating best practices when conducting and coordinating anti-discrimination investigation, and working with campus advocates to ensure referral of cases to appropriate grievance procedures. These processes are articulated in the student and employee handbooks as well as in information for faculty.

We hope that this article clarified the extensive resources (confidential or not) present on this campus. Although this campus has a progressive approach towards sexual misconduct, we recognize that there is still a long way to go. We acknowledge the current response from students, indicated by varying levels of interest and outrage, as an inspiring catalyst to this movement. Let us keep the conversations going, but let's incorporate the factuality of our resources in order to grow as a community.

Teodora Mavrokordatos
McKenzie Griffith Potter
Emma Riggs
Interns with the office of Sexual Assault Prevention and Advocacy

THE COLLEGE VOICE

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

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Outgoing Editor in Chief

MAX AMAR-OLKUS '19
DANA GALLAGHER '19
Incoming Editors in Chief

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On Learning to Talk—and Talk Back

MAIA HIBBETT
EDITOR IN CHIEF

When I arrived at Connecticut College in the fall of 2014, I was terrified of speaking. I used to get a red hot face and cold, sweaty palms when I made a comment in class, which I reserved for times when I was certain my thought was dead-on and original. I've always been this way: one of my best friends in the world, whom I've known since we were five years old, once told me that when he met me in kindergarten, he thought I was completely incapable of speech. Now, he struggles to get me to shut up.

I signed up to write for *The College Voice* almost out of obligation. I knew that if I wanted to make friends in college—which, I admitted reluctantly, I did—I should join some clubs. I've never possessed talent or interest in sports or music or most other things, but I've always loved to read and write, so I thought a student newspaper might be the right group for me. Turns out I was right.

Before I realized just how right I was, I encountered a menacing obstacle: interviews. I signed up for my first article, a news piece about the People's Climate March, and realized it actually required talking to people. I was terrified, but I did it, and the editors put my story on the front page. For a person who hates being the center of attention, this kind of approval was confusing: simultaneously I felt mortified and fulfilled.

Clearly I got hooked on the whole student-newspaper thing, because I went on to become a section editor (Opinions, which I loved), and then to run the paper for a year and a half—or, to resort to the cheesy joke I make too often, let *it* run *me*. I've gone from a quiet, anxious, unobtrusive little first-year to one of the most obnoxious people on this campus, if I do say so myself.

Although I was freaked out by all the talking, when reporting, I found solace in fact. I'm so logic-minded that four years ago, when I was leav-

ing high school for college, people told me that I would switch from my intended English major to a STEM field, like physics or math. Instead, I discovered a field that doesn't even exist as a major at Conn, and I cobbled together my journalistic path. The goal at the end of it has always been, and will always be, truth and accuracy.

My commitment to factuality is what makes the letter to the editor on the adjacent page so concerning to me. We've never, at least in my time as editor in chief, stated or implied that the resources to which Emma, McKenzie, and Teo refer don't exist on this campus, but we have critiqued them, pointing out the many areas where the resources at Conn could use some work. I understand that the interns want to make the available resources clear, and I value that objective; but to broadly dismiss critical conversations on this campus and in these pages as "misinformation," rather than pointing to specific factual corrections, tacitly devalues the process of critique. To conflate critique with falsification is rape culture in action.

Rape culture persists for a lot of reasons, a big one of which is the bind in which victims find themselves when they point out a problem, and people don't believe them. While the letter cedes that "although this campus has a progressive approach towards sexual misconduct, we recognize that there is still a long way to go," its effect is the opposite. I don't think that the students who wrote the letter were actually trying to further a culture of silence by writing it, nor do I think Assistant Dean of Student Life Sarah Cardwell and Director of Sexual Violence Prevention and Advocacy Heidi Freeland-Trail wanted to do so by screening the article they originally submitted, (which we didn't run, for that reason, and because it complied with neither our minimum word count nor our basic style guidelines). I think they were just trying to advocate and share information, and while I think most readers probably know about the

services the letter outlines already, if anyone didn't, and now they get the help they need, that's good. I hope the letter can fulfill that intention. But in writing and publishing, intention matters less than effect. The intention may have been to save face, but in its tone and effect, the letter discourages students at this college from critiquing our sexual violence prevention resources. And that's bogus, because let's be honest: Green Dot hasn't solved rape culture.

I get that trying to provide a good service and being told that what you're doing is insufficient is frustrating. We face that all the time at the Voice, and though I pride myself on being able to take criticism, getting it still sucks. But being raped sucks more. This is just an opinion, but it's one I can hold with authority, because I've experienced both.

Sexual assault is a topic that I like to give a wide berth, assigning its coverage to other writers and editors because for me, it's too personal. I like to write about things about which I feel passionately but can still treat with some distance, keeping my work on the stronger, logic-focused side of my brain. Sexual assault isn't something I've worked hard to uncover and understand. Sexual assault is just something shitty that's happened to me twice—once here at Conn, once in my tiny hometown.

I don't blame a lack of education, resources, or infrastructure for the things that have happened to me. I don't blame drinking or hookup culture or, as one of my rapists cited as a catalyst, my "little shirts." I don't blame anyone but the boys who did what they did, and even to them, I'm not certain of how to properly assign blame. But I do find it pretty infuriating to be accused of printing and perpetuating misinformation just because this paper recognizes that the problem hasn't been eradicated.

I appreciate that we have an Office of Sexual Violence Prevention and Advocacy. I think that comprehensive education about consent and

trustworthy resources for victims do help us fight this problem. But I'm sorry: I don't feel any safer when I see an athlete in a green jersey, and if I said that I did, *that* would be inaccurate.

Like I said at the beginning of this extra-long editorial, it's never been easy for me to speak up. In fact, as I'm writing this now, I'm both cold *and* sweaty. But I also know that I wouldn't be writing it at all if it weren't for this paper. *The College Voice* has taught me so much—about everything from AP style, to tenure processes, to peer leadership—but most importantly, it's taught me to be brave. Like Emma, McKenzie, and Teo said, there's still a long way to go, but compared to four years ago, I think I've gotten pretty far.

I want to thank the whole Connecticut College community, for reading and writing, for taking photos and drawing pictures and, most importantly, for creating the news that we report every two weeks. Thank you to all the editorial and managing staff of *The College Voice* for your hard work, support, and tolerance for my lengthy, frantic text messages. Thank you to my best friend and unofficial roommate Eleanor, for making crosswords by hand all year and listening to me rant about the *Voice* constantly for the past four, as well as to any number of my other friends who have listened to any number of my rants. I owe thanks to lots of amazing professors, including Aida Heredia, who reads every issue; Blanche Boyd, who assures me that I'm doing a good job; and our adviser, Petko Ivanov, who I know is always in our corner. And I must both thank and encourage two of my favorite juniors, Dana and Max, who took the lead on this issue's production and will run the paper like pros for the next twelve.

Over the years, this publication has come to mean more to me than I ever expected it would. Thank you for reading it. I hope you're as excited as I am to see where it goes next.

•

A Reflection on Sobriety in College

JAMES MURRAY
ARTS EDITOR

The last time I had a beer was 2014, and I didn't even finish it. I stopped drinking it after maybe four sips. I can still remember the odd heavy feeling the bottle had when I went to the bathroom, poured it out in the sink, and chucked it into the recycling. For me, that was the beginning of an up and down journey over the subsequent four years to maintain sobriety. A significant portion of that journey has taken place at Connecticut College, the past two and a half years to be exact. Although, it's not as if I got to Conn after making this decision and chose to completely remove myself from social situations in which drinking was present. In that way, my life has not actually changed that much. I am a sociable, outgoing person who likes to make people laugh, and so I gravitated towards other people like that as I always have. I didn't want my decision not to consume alcohol to dictate everything about my life at college. I didn't want to think anything had that much power over the people I chose to spend time with, and the events I chose to attend.

My friends on the whole have been extremely supportive and in an important way never pressed the issue unless I brought it up to them at a time when I was struggling. There are plenty of times when I feel very obviously left out, but that's my choice, and not the decision of others to actively exclude me from anything. It's something that I don't always love but it's a part of college life that I am used to, and pretty soon a part that I won't miss too much. I've also become a master of the Irish exit. There have been plenty of times in my college career and young adult life when I walk into a party and decide immediately that nobody in that room is on my wavelength or in a comparable state of mind. As much as I love sweaty people bumping into me, spilling drinks on my shoes, and then repeatedly asking me why I don't drink and

insisting that we had a class together or that they love me all of a sudden, it can be hard to "get on their level" so to speak. On the plus side, sometimes it's nice to be at parties and breathe a huge sigh of relief, watching people interact with one another in absurd, embarrassing ways knowing there's no way I can be doing that, because I'm totally self aware. But then I pause for a few seconds and remember that I do that already in social situations without the excuse of being under the influence.

Stepping back from being an active participant in the party scene or drinking in general has meant ample time for me to reflect, but also inevitably given me a new perspective on alcohol. Even after four years of choosing not to drink, it's been hard on so many occasions to truly understand my feelings around alcohol and its impact on my relationships with people close to me. To be sure though, it now annoys me when I think about how much of my social life used to revolve around alcohol or gaining access to it, and I now feel hyper-aware of the way its presence influences social events. I feel like I'm constantly rolling my eyes when I'm at family gatherings or with a group of friends, listening to people make a show of opening a bottle of wine, or talking about the hoppy undertones of a craft IPA that's really just dark brown, bitter water produced by anheuser busch. But if I say something it would probably come across as crass, judgmental or bitter. Even though I so badly want to stand up and do an entire bit about how you could probably hold a glass of Franzia under the nose of your most pretentious friend who would tell you it's a hauntingly subtle red, with hints of hibiscus and gold dust. It's funny to me, and maybe just a result of my situation wherein I've gotten a unique opportunity to step back from something, scrutinize it from afar, and start to develop a new outlook.

However, before I verbalize these aforementioned feelings, or roll my eyes at the dinner table, or launch into a tangential stand up routine about the arbi-

trariness of wine or beer tasting, I pause and ask myself some questions. If I start to resent someone for drinking is it simply because I'm jealous of their situation, while I selfishly puzzle over my own struggles and wish that I didn't have to deal with them? Am I the only one who feels like sometimes there is a distance between myself and my friends because of it? Does it annoy me that so few people actually know why I don't drink or maybe assume that I do? Am I bitter because I've had difficult relating to people about this quirk?

In a very broad sense, living life in the real world means being exposed to temptation and vices, and growth comes from the ability to step out of our comfort zones and make mistakes. Very few people can lead lives completely absent of these things, as part of being an adult is learning to live with your imperfections and practice moderation. It doesn't mean pretending said temptations or vices don't exist or living a life where you're petrified of ever slipping up again and maybe disappointing someone. Taking the latter perspective can work in the short term, and maybe even lead to some measure of success, but it's an unsustainable means of navigating a complicated and unforgiving world. Thoughts like this are what sometimes lead me to wonder if a complete cessation of drinking was the right choice for me. There were too many times in recent years when my guiding philosophy was to walk on a tightrope, ignore feelings that made me uncomfortable, and cower in fear at the possibility of disappointing myself or others, bringing anxiety, negativity and pressure. Ultimately though, I can't say that I regret my decision, or wish I could go back to that day four and a half years ago when I was sitting in a psychologist's office with an overwhelming sense of fear and uncertainty about what lay ahead. Regret doesn't usually bring much progress, and in this case it would probably just lead to a never ending game of what ifs. At this point, I'd rather just make the most of the next few weeks. •

All It Took Was Blood, Guts, and Bad Poetry

LAUREN BARETTA
OPINIONS EDITOR

In tenth grade, I was given an assignment to finish the story *The Lady or the Tiger* by Frank R. Stockton. For those of you whose memory of the work might be a little hazy — mine certainly was before I decided to reread it for this editorial — the basic premise is that a young man is imprisoned for loving a barbaric king's daughter. The young man appears in a public trial where he must decide to open one of two doors. Behind one is a beautiful lady. Behind the other is a vicious tiger that will kill the young man. The story ends with the king's daughter — a princess — glancing toward the door on the right. Her subtle gaze is noticed by her lover and he opens this

I sat in my tenth grade English class — tapping my foot — nervously awaiting the moment I would be asked to read my ending aloud. Up until this point, a few students had done so — telling PG stories of the young man opening the door to find the young lady. The princess was so in love that she wanted the man she desired to

be happy. One student wrote about a friendly tiger who decided not to kill the man after all.

Finally, it was my turn. I took a deep breath and described an ending complete with blood, guts, betrayal, and murder. The princess, so overcome with grief at not being able to marry her true love, sent him to the tiger. Then she killed her father for forcing her to make this choice. She lived happily ever after as the ruler of the kingdom.

When I finally looked up from my sheet of paper, I saw looks of horror, shock, and disgust on the faces of my classmates. They weren't quite ready for all the gore. It was in this moment that I realized my words had incredible power and also that most tenth graders don't understand the intricacies of true love.

In some ways, I've spent the last four years — three years at Conn (fun fact: I'm a transfer!) — running away from my identity as a writer. I declared as an Interna-

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To Be Liked or Not To Be; I No Longer Give A Shit

HANNAH JOHNSTON
NEWS EDITOR

I cannot remember a time in my childhood and early adulthood when I did not care about whether or not people liked me. I spent the first nineteen years of my life trying to express myself and my opinions without giving cause for people to feel animosity toward me. There are definitely many people whose opinions I truly don't care about, and this is all not to say that I don't hold to my convictions and (often) share my opinions, but I've gotten really good at tactfully and carefully communicating with all sorts of people. It's a useful skill, and I'm happy I have it, but when I got to Conn, I realized it was also holding me back. A lot.

There will always be people who don't like you, no matter how radically you empathize or how much assertiveness you hold back. When I first became a News section editor for *the Voice*, I was terrified to write anything that might rock the boat. The most substantial news piece I produced that semester was an in-depth interview with then-Chair of Student Activities Council Jeff Celniker '17 about the many exciting facets of that year's Florialia. I was afraid to put myself out there and ask questions that people might not like, or to present an issue that many people felt strongly about. Then, I lost the SGA election for Vice President (after having served all year as Chair of Academic Affairs), and while I was disappointed, I was also very relieved. Holding a position on student government had been rewarding in many ways, but it had also been stifling. I felt that I was too focused on remaining likeable to most people to be able to make the impact I really wanted to make.

Most likely, with any other EIC, I would have continued to avoid difficult subjects in my News articles, despite my newfound liberation from Conn's bureaucracy. Maia is a goddamn force, and her writing and commitment to truth above tactfulness inspired me to try and make a change for myself in a way that I could not as a member of the SGA executive board. Over the past year, I've written about a lot of difficult topics - from campus safety crackdowns to controversial hiring decisions - and it's been terrifying. On an episode of Aaron Sorkin's *The Newsroom* (which can be watched on your complimentary HBOGo subscription, courtesy of Conn), the journalists and producers working at the series' fictional news network decided that they were going to present issues truthfully, as opposed to pretending that every side to an argument always holds the same level of factual authority. It is this sentiment, and the constant support, patience, and listening from my fellow editors, especially Maia, that have helped me overcome my fear of being unliked and produce some of the best work I've ever written.

I still care that people like me, but I'm no longer afraid to potentially sacrifice my urge to find truth, however ugly, and my near-pathological desire to seek fairness in everything I see and do. I think a lot of people deal with these feelings to different degrees, and my advice to them would be to find people who get it, find the best vehicle through which to affect change, and remember that, if someone doesn't like you for presenting the truth to the best of your ability, you probably don't want to spend time with them anyway. •

Blood, Guts, and Bad Poetry

CONTINUED FROM PAGE 4

tional Relations major, tried to learn Spanish, and pretended that I would work for the foreign service or become a lawyer. But instead here I am as a senior, writing religiously for *The College Voice*, taking English classes for fun, and attending NYU's Summer Publishing Institute in June.

Though our futures are as uncertain as the ending of *The Lady and the Tiger*, I think that with a little luck and a lot of support we end up where we're supposed to be. Tenth grade was the first time that I felt proud of my writing, but fortunately for my self-esteem, it wasn't the last.

Writing for this newspaper has given me the courage to interview people I would normally be too shy to talk to. It has given me a platform to write creatively. It has opened up a space for me to inform the Conn community about our environmental initiatives and connections with New London.

There have been bad poems, scrapped articles, late nights, blank screens, and fair amounts of critique along the way, but I'm here now. I have an answer to the dreaded question: What are you doing with your life?

Writing doesn't always come easy to me, but it is what I'm supposed to do. Without this paper and the people who run it, I probably still would have figured this out. But it might have been ten years down the road, while reading the *New York Times* on a flight or preparing court notes. •

Filling Big Shoes

DANA GALLAGHER AND MAX AMAR-OLKUS
INCOMING EDITORS IN CHIEF

As incoming editors in chief, we have big shoes to fill. Maia made *The Voice* top notch by recruiting new writers, increasing the paper's visibility on campus, and overseeing the reportage of sometimes controversial yet important topics on campus. Her leadership and dedication to *The Voice* have made our experiences meaningful, and we hope in the upcoming year to improve the paper as much as she has. We are ready and excited for a year filled with late night in-design sessions, newspaper sponsored events, and hearing about the stories you think are most relevant to the College.

We hope that *The Voice* will serve as a archive of both student activity on campus and of developments in the New London community. We plan to pitch more articles related to New London and its relationship with Conn. We have featured a number of articles in the arts section that review exhibits or restaurants in New London, and we look forward to using our financial resources to get more students into the city for ops and news focused stories. You can expect an increased social media presence, as well as a revamped website, next year. With journalism moving toward a more digital presence, we will expand *The Voice's* platform to increase our audience.

The Voice is only as good as it's contributors, readers, and supporters. We would like to thank everyone who has picked up an issue, shared their thoughts, or alerted us to important stories. Petko Ivanov has served an invaluable advisor and asset to *The Voice*, and we look forward to working with him next year. Professor Downs worked as an advisor to *The Voice* in the past, and because he been a great mentor to both of us, we would like to give him a shoutout. The most important thanks, though, goes to Eleanor Knauss for consistently producing super fun crossword word puzzles and being a great addition to *The Voice* team since she joined last year.

We are excited for what next year will bring, but in the meantime, we are proud to show you this last issue of the semester. •

Community Bulletin

City Zoning Board Approves New Amphitheater at Hygienic Art Garden

New London's zoning board unanimously approved a new version of a plan for Hygienic Arts' outdoor amphitheater project. The Hygienic said the amphitheater will have an occupancy of about 350 and will triple the amount of programming that can be offered on Bank Street.

Walk to End Homelessness Raises \$35,000

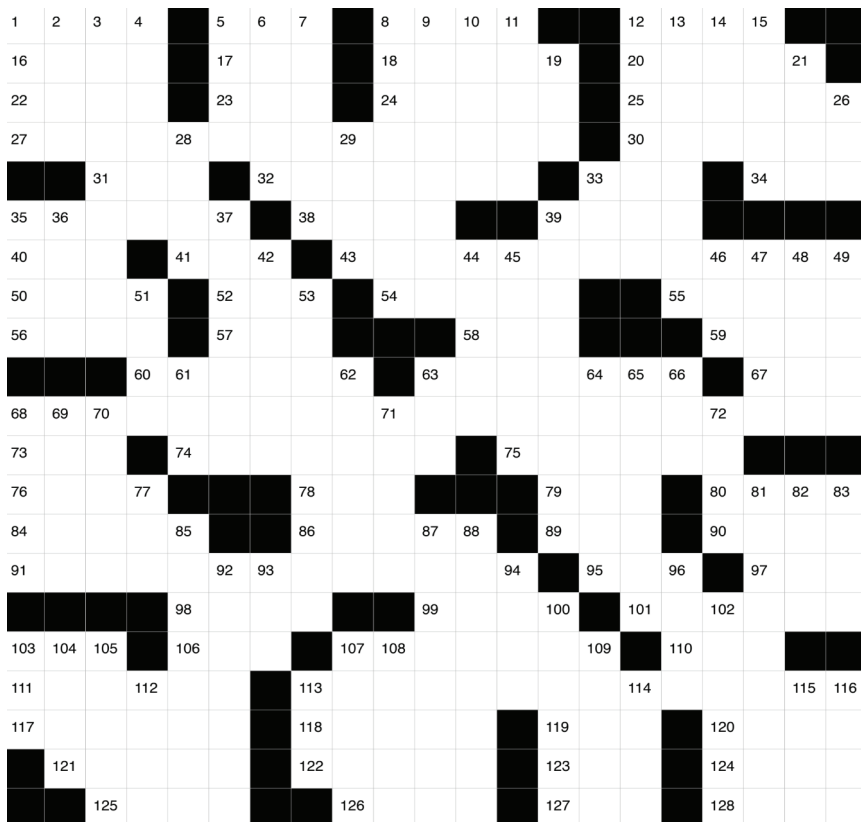
Connecticut College students, faculty, and staff joined members of the New London community on Sunday, April 22 for the 11th annual Walk to End Homelessness. Organized by the Homeless Hospitality Center and the Holleran Center for Community Action and Public Policy, over 500 people participated and more than \$35,000 was raised.

Nominee Could Be First Black Chief Justice in Connecticut

On Thursday, Gov. Dannel P. Malloy nominated sitting Supreme Court Justice Richard A. Robinson to become the state's chief justice. If approved by the state's lawmakers, Robinson would become the first African-American to lead the state's Judicial Branch. "I am confident that as chief justice, his tenure will be marked with distinction and his leadership will prove to be invaluable, should he be confirmed," said Gov. Malloy.

The College Crossword

BY ELEANOR KNAUSS



ACROSS:

- 1. Baseball player, Boggs
- 5. Cellular energy
- 8. Noise made before passing a note in class, say
- 12. Shut forcefully

- 16. Rodriguez of the Yankees
- 17. Homer's exclamation
- 18. Forum for LSD tips
- 20. Staffs
- 22. Reason to want an invitation, casually?

- 23. Dined
- 24. _____ Rock
- 25. Objective
- *27. Lacking depth
- 30. One who makes cuts, perhaps?

Sports Spotlight

BY GEORGE GROTHEER

Featured Team: Men's Tennis

4/22 Trinity (at Conn) L, 3-6

4/24 Wesleyan (at Conn) L, 0-9

4/28 Hamilton (at Hamilton) L, 2-7

Seniors:

Patrick Farrell

Ethan Hecker

Ben Sachs

Coaching staff:

Chris O'Brien, Head Coach

Huan Nguyen, Assistant Coach

Upcoming Matches:

4/29 at Ithaca College

- 31. Regurgitated food
- 32. Like one whose loved one just died
- 33. Weekend NBC show
- 34. Pig pen
- 35. Girdle
- 38. Star Wars princess
- 39. Fashion mogul, Chanel
- 40. Basketball league circa '75
- 41. Bro or sis
- *43. A one strike policy, say
- 50. Photos, informally
- 52. Recent
- 54. Actress Silverman
- 55. Screwdriver alternative
- 56. Eye infection
- 57. Southern constellation
- 58. Adidas competitor, abbr.
- 59. It may be made of coral
- 60. "_____ running out!"
- 63. Connoisseur
- 67. 106 to Caesar
- *68. Who will be missed next year, or what the beginnings of the starred clues hint at
- 73. Largest owner of sport teams and events in the world abbr.
- 74. Jump further than
- 75. Irritates
- 76. Pink, as meat
- 78. Teaching without recordings, abbr.
- 79. Tariff on investment and property, abbr.
- 80. "Smack That" artist
- 84. Eco-friendly
- 86. Skids
- 89. Football player, Manning
- 90. Laughter in Paris
- *91. Like many a late night encounter
- 95. 3 hours ahead of PT
- 97. Feline zodiac sign
- 98. It comes after dos
- 99. Time after le soleil sets
- 101. Strand
- 103. Farms, abbr.
- 106. Competed in a marathon, say
- 107. Withdraw, as an army

- 110. Beret
- 111. Rhyme or _____
- *113. Hit by the Beatles
- 117. It comes before violet
- 118. "_____ say it"
- 119. Investment aid, abbr.
- 120. James of jazz
- 121. Artist's tool
- 122. Used, like a plate
- 123. Site for IMing
- 124. Alone, to Pierre
- 125. Singer Turner
- 126. Taiwanese power co.
- 127. Tiny colonist
- 128. Digital tree

DOWN:

- 1. Travel, as smells
- 2. "_____ blow"
- 3. Representative government
- 4. It comes after Genesis
- 5. Singer Levine
- 6. _____ pole
- 7. Like cannabinoids or salicylic acid
- 8. Grasslands
- 9. Japanese goodbye
- 10. Make a _____: Pitch a fit
- 11. Throwing, in Lima
- 12. Word before fair or fiction
- 13. One who collects rent
- 14. Against
- 15. Encounters
- 19. Cable alternative
- 21. Boogers
- 26. Attempt
- 28. _____ of March
- 29. Egyptian canal
- 33. Miguel's sun
- 35. Hats
- 36. Death notice, for short
- 37. Central American bird
- 39. What a rambler's story lacks?
- 42. Lacking
- 44. "Ready _____, here I come!"
- 45. Japanese actor, Kimura
- 46. Reach the destination, abbr.
- 47. Cousin, to father
- 48. City of the Cavaliers, for short

- 49. Impish
- 51. Lays out
- 53. Doesn't admit right away
- 61. International body to enforce quality, abbr.
- 62. Grows
- 63. Econ. determinant of growth
- 64. Mix
- 65. Excessive self-obsession
- 66. Your, to Shakespeare
- 68. Word before pants or load
- 69. Master
- 70. See eye-to-eye
- 71. Fall, colloquially
- 72. Russian emperor
- 77. Even, literarily
- 81. Unit of many races
- 82. Cookie sandwich
- 83. Glowing substance in many signs
- 85. 7th element
- 87. Collection of gods
- 88. What pigs might be doing
- 92. Oaty breakfast option
- 93. Chick mother
- 94. Passed away
- 96. "_____ for now!"
- 100. The Noisy Lion
- 102. Least cooked
- 103. Journalist Melber
- 104. Actor Wilder
- 105. Former president of Egypt
- 107. Lasso
- 108. Heron
- 109. Mike of boxing
- 112. Current president of Egypt
- 113. U.S. department behind investment policy, abbr.
- 114. Sediment
- 115. Case for needles
- 116. Leafy green

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Young Alumni Trustee Race

CONTINUED FROM FRONT

election has begun. Patrick Farrell '18, Catherine Rockett '18, and Adam Goldberg '18 have been eliminated from the race, and now seniors will choose between April Anderson '18, Yoldas Yildiz '18, and Paolo Sanchez '18. The Voice communicated with all three of the finalists in order to get a clearer idea of their platforms and why they think they'll make a good trustee.

Anderson, Yildiz, and Sanchez have all been heavily involved students throughout their four years at Conn. Sanchez has served on the Student Government Association (SGA) executive board for almost a year and a half (first as Chair of Residential Affairs in Spring 2017 and all of AY 17-18 as Chair of Equity and Inclusion), a position from which he has developed a lot of experience, "I've served on a bunch of committees and I kind of understand the structure and the bureaucracy behind it." In addition to the experience Sanchez brings to the table thanks to his SGA position and long history working for Residential Life (he is currently serving as the Independent Living Coordinator for the River Ridge Apartments), he believes he has the right interpersonal skills for the job. "I want to be YAT because I have grown and really developed the ability to empathize with people," Sanchez said. Sanchez considers himself to be a very honest person, adding: "I always say I'm an open book, you just need to ask the right questions and I'll turn to the right page."

Yildiz also has experience with SGA, having served as a house senator for AY 16-17 and as Vice President on SGA's exec board for AY 17-18. In a written statement, Yildiz talked about his other involvements on campus, "I think my involvement within Unity House since my freshman year and more recently my involvement with the LGBTQIA centre has highlighted to me the importance of representation on the Board of Trustees. I want to represent communities I am part of and communities that have made the most impact for me—ensuring that these communities are supported in years to come so they can continue to support students like me."

Anderson, for her part, has served on honor council every year she's spent at Conn since her first, and, according to her, this has helped her to become more qualified for a leadership role. "Working on honor council you kind of have to be able to defend your beliefs because it is for the betterment of the school, but you also need to know when to be less rigid and accepting and understanding of other people's viewpoints... My decision-making process is a lot stronger because of [working on honor council]" said Anderson. In addition, she feels that her role as a member of the Women's Varsity Water Polo Team has taught her valuable lessons about networking and advocating for communication and support. Anderson also said that her passion for Conn and her ability to reach out to people for feedback contribute to her ability to do the job well, adding, "another value of mine is tenacity. To get things done

you need to be able to advocate for them year, after year, after year."

Both Sanchez and Anderson were eager to discuss advocacy regarding student athletes. Sanchez explained, "very little attention, if any, is given to athletics as a whole, and already being removed from campus on the other side of the road, I can see how that can be a very isolating factor." Sanchez also criticized the lack of a Chair of Athletics on Conn's SGA. Anderson used Women's Water Polo and the Women's Ice Hockey team as examples of an important part of the Conn that is not advertised enough. "I spoke with the Board of Trustees earlier [this year] and we discussed issues we're facing as student athletes and they were incredibly sympathetic. They were like, alright, how can we support aquatics? How can we support women's ice hockey? So supporting the student athletes on campus [will be important to me]," Anderson said in her interview.

Another issue important to both Sanchez and Anderson is physical accessibility on Conn's campus, or rather, a lack thereof. Sanchez explained that he and other members of SGA have tried to install an accessibility ramp at the LGBTQIA Center, but that the effort was stifled in favor of more expensive, longer-term projects. "I think that the mentality of, 'well we're not going to do it because we would have to change it later' is just disregarding the students that are experiencing that right now," said Sanchez. "I have a cousin with cerebral palsy who can't come to my graduation because there is no accessibility for him on the level that he needs," said Anderson. She added, "the decision to renovate Bill Hall is obviously huge, but I think there are small parts of campus that go into everyday life that also need to be addressed."

Both Sanchez and Yildiz talked about their interest in examining equity at Conn. "DIEI is just a division that's seen a lot of new faces because of other loved faces [leaving]. So I think that making sure that the school pinpoints that division as a major priority [is important], because their work is actually very impactful here," said Sanchez. Yildiz, on the other hand, wishes to focus on improving financial aid for students. He wrote, "financial aid is a huge focus point for me. Without Financial Aid I would not be at this institution and I would not have become the person I am today without Connecticut College and the people at this institution and I know this narrative is similar for many folks," adding that he wishes to allow access to financial aid for international students like himself.

Sanchez and Anderson also both expressed their desire to facilitate more transparency and better communication at Conn, and Yildiz wrote that he wants to provide support in the school's plan to double financial assets for student clubs and organizations. All three candidates for the position have strengths that could make each of them a great addition to the Board of Trustees, but it's ultimately up to the class of 2018 to determine the winner. •

Meeting and Yielding the Class of 2022

JACEE COX
STAFF WRITER

Another year has flown by and Conn is preparing to welcome the incoming Class of 2022. This year, the College received its highest number of applicants in the school's history: over 6,400. Conn received around 5,400 for the Class of 2021.

The information on the school's website regarding this year's application process points to the Connections curriculum as a large factor in the surge of submitted applications. However, it is also important to note that the school dropped their application fee this year. In addition, Conn does not require students to complete any supplemental essays.

One admitted student visiting for Camel Day said she was interested in Conn during her application process, and particularly incentivized to apply because the application was free. In 2017, Colby College also removed its admission fee and received 11,190 applications, a remarkable increase from its previous numbers. The correlation between cost of applying and applications received is quite visible, but Conn will likely not advertise this a main contributing factor to their applicant pool increase.

The 2017-2018 statistics on other NESCAC schools indicate that increasing applicant pools is not exclusive to Connecticut College in this most recent college application process. 9,722 applications were sent to Amherst. The college also claims this is the largest and most diverse pool of applicants it has ever seen. Bates drew in a record number of applications, with 7,688. Bowdoin saw 9,081 applicants, and issued its lowest ever acceptance rate at 10.3%. 12,313 students applied to Colby. Hamilton faced its largest applicant pool of 6,238 applications, marking the first time since the school was chartered in 1812 that over 6,000 people applied. Middlebury brought it a record-high number of applications with 9,230. Tufts reviewed 21,502 applications, the school's largest number thus

far, and accepted 14.6%. 12,788 applications were seen by Wesleyan, which accepted 17.0% of students. Williams received 9,559 applications. Numbers for Trinity's total applicant pool could not be found. Five out of 9 NESCAC schools with available data saw record numbers of interested applicants.

It is interesting to compare this data to the application fees at the various NESCAC institutions. Hamilton requires applicants pay \$50 to apply. Williams's price is set at \$55. Bates's fee is \$60. Applications for Amherst, Bowdoin, Middlebury, Trinity, and Williams cost \$65. Tufts is the most expensive NESCAC to apply to at \$75. While there does not appear to be any direct and obvious correlation between application fees and schools which received record numbers of applicants this year, Colby and Conn's experience with sharp hikes in applicants since dropping their fees is noteworthy, and perhaps foreshadows a growing trend among NESCACs in an attempt to bring in more applications.

Of course, the most important factor to focus on when considering what large applicant pools mean for schools is selectivity. Most of these schools receiving increasing numbers of interested students are not concurrently expanding the sizes of their student bodies by any significant margin. With more applications and relatively the same number of available spots, schools acceptance rates are getting lower. As a result, schools are beginning to look more and more selective.

While most of these schools continue to see growth in their application numbers, it will be interesting to see how long this trend can be sustained, and if these shrinking acceptance numbers will eventually reach a turning point where they begin to turn away the interests of students.

In the past few weeks, Camel Days were flooded (sometimes literally) with prospective students and families parading around campus on tours and at the academic fairs in the library. As always, Conn will likely see a diverse, talented, and excited incoming Class of 2022 commit by the beginning of next month. •

Conversation with Jazmine Hughes

CONTINUED FROM FRONT

the same thing. But a fact checker is a much, much different job and opportunity.

I was a restaurant fact checker. It wasn't like I was in the room with the writer of the cover story and their editor being like, 'this is what you got wrong!' I had to call restaurants and ask them if the chicken was still \$15.99, or ask: 'are you still next to a liquor store?' Nobody wants to talk about that shit. They just want to take orders and get off the phone. I'm able to talk to anybody on the phone now. I have zero fear.

It's a tough and often an incredibly boring job, but it is a very important one. I think for so many writers and editors in magazines, jobs like fact-checking and copyediting can be seen as sort of a nuisance, like they're stepping on the beautiful majestic work—the jewels that have been put upon this page—and I'm really happy that I started out as a fact checker because you really get to see that it is very much the foundation of every story. It doesn't matter how beautiful your turns of phrases are if you're wrong.

TCV: So now, you edit and write for The Talk and the Letter of Recommendation sections of the *New York Times Magazine*—

JH: No, I don't.

TCV: You don't?

JH: I used to, but now my job is something very new. The *Times Magazine* has a "Special Projects" section. It's called NYT Mag Lab, and we do special inserts in the newspaper, which are controlled by the magazine. I started doing it in February. It's a 12-page newspaper insert, but with like 30 stories, sort of like a mini magazine that comes with your newspaper, in addition to the actual two magazines that come with your newspaper. It's kind of arcane.

That's what my job is. But you're right, I also am writing for the Magazine.

TCV: Of the pieces that either you've edited or written, do you have a favorite story you've worked on recently?

JH: The thing I wrote that I liked best in the Magazine was a very short essay for the music issue on sex playlists.* I thought it was going to be funny. And it was. Funny and mildly disgusting is generally the cross-section of my interests. I enjoyed working on [the sex playlist essay] because the strengths of my editor really came in. That was a story

that could easily have gotten unnecessarily intimate, or cavalier, or gross, or sexy. But I really liked the outcome, in heavy part because my editor was so skillful.

TCV: And how would you say that your time *The College Voice* prepared you—or maybe didn't prepare you—for the career you've had since then?

JH: I found out was a newspaper was, which was super helpful, now that I work at one. Both working at the Voice and, I have to say, taking classes with Blanche, really hammered home that a story had to have a beginning, middle, and end. Just because you have a point, or a joke, or an anecdote that you want to relay—that's not a story. And the collaborative environment of being on the Voice—it was really cool to get ideas and to learn stuff from my peers. My interests are varied, but not as multitudinous as one might hope, and I remember legitimately learning a lot from *The College Voice*. When you're on a college campus with a bunch of people who aren't like you, you're going to find out all this stuff that you would never discover on your own.

TCV: You've recently gotten a lot of attention for being named one of *Forbes* 30 Under 30. What was that experience like? Is there a special induction ceremony?

JH: I found out on Twitter. Somebody tweeted at me like, "congratulations!" and I was like, "what?" and they went "you're on this list!" and I was like oh, cool. I mean, it's a distinction. I'm incredibly flattered and super happy that I got it, but that doesn't mean that the quality of my work is gonna be any better or I'm going to get any smarter or wake up the next day and be a better editor or writer. It really doesn't matter if *Forbes*, or another publication, thinks that you are god's gift to the world; if you are not doing good work, then it truly doesn't matter.

TCV: Now I want to ask you now about an aspect of your work that I think has gotten a little bit less attention. You're a founding member of this website Writers of Color—could you tell us about that?

JH: It arose out of a brunch. Maybe three or four years ago, I was having brunch with some of my friends, and another woman of color named Durga Chew-Bose and I were talking about how full of bullshit it was to go to these parties or into these editorial meetings

and hear snippets of conversations in which editors claimed that they weren't able to find any writers of color. They just *had* to keep hiring the same white guys to write the same stories. And we were like, that's insane, because we were at brunch with a couple other female writers of color and we thought, well there's five of us right here.

We wanted to make a database so that you truly couldn't say: 'I don't know where to find these people.' Part of the work of being an editor is not just working with what's in front of you, it's reaching out to people to find new voices. The Twitter account Writers of Color, which is the most active part, is just like, retweeting job opportunities for writers of color. It's a jobs board.

TCV: That sounds like a really great resource. And right now, who are your favorite writers writing?

JH: I always ask people this question, and nobody's asked me in a while! Rachel Kaadzi Ghansah just won the Pulitzer Prize for the *GQ* story that she did on Dylan Roof after the church bombing. I've read a lot of her work. When I got the job at the *Times*, I was really nervous, and the cover story in the *Times Magazine* that week was this piece that she had written about Toni Morrison. I was like, ah, I made the right decision.

My friend who started Writers of Color with me, Durga Chew-Bose, has this book called *Too Much and Not the Mood*, which is absolutely brilliant. She is the editor of this magazine called *Ssence*.

Arielle Levy is a writer for *The New Yorker*; she has this profile on Nora Ephron, who is my favorite writer—she's dead now, so you know, she stopped writing. But she is my OG, and Ari once wrote a profile of Nora Ephron which I considered to be like my two greatest interests in one. Do I read men? That's the question that I'm leaving myself with. I'm sure I have!

TCV: That's okay; enough people read them. So you graduated from Conn six years ago, and now you're coming back to give the commencement speech. What new impression do you think you're going to get? What do you think will have changed in the six years?

JH: I don't know what to say, so I'm scared! I wanted to be my graduation speaker when I graduated, and I was not, and now I am that. I don't want to mess this up at all.

I'm not quite sure how the College

has changed. When I started, there were kegs. And then I think they went away after my freshman year, and the seniors could not imagine a world without kegs. The scene of the College is ever-changing. It grows; it changes; it's like a person. Like a hundred-and-six-year-old-person. Insofar as graduation, I will definitely wear a more conservative outfit, because I wore a short dress that day. Obviously it won't be as emotional for me as it was that day, where I felt like I was being ripped from the clutches of everyone I had ever loved. But I'm really excited. Six years is a long time, and I'm going to take stock of everything that's happened to me in that time. What I was able to achieve at Conn—those things were the building blocks for my career. I don't know; I'll probably be crying.

TCV: Rather than asking you for a cliché piece of advice for impending graduates, do you remember any advice that you got when you were on the verge of your graduation, particularly good or bad?

JH: No! I don't remember anything. I remember waking up and drinking a bottle of champagne with my roommates and singing the Dixie Chicks, I don't know why. When I think about graduation, I don't even remember if my family was there. I'm sure they were—I've seen pictures. But I remember being with my roommates—I lived in 360 as the time—being with my boyfriend, being with my friends. About so many people, I remember feeling like: 'I want to take you by the face and kiss you all over and tell you how much of a great time I've had with you for the past couple of years.'

Getting my diploma, and seeing my professors cheer for me, I remember thinking yeah, I really did something at this school. And it really sunk in that I was leaving while I was walking across the stage to get my diploma, and I had like 20 minutes left of my time at Connecticut College. Better late than never.

TCV: Definitely. So do you have any advice for graduates?

JH: I've got to save that for my speech, girl! I can't be giving you previews. But you'll hear it, don't worry.

***Editor's note:** The essay, titled "Sexy Songs to Have Sex to," appears in "25 Songs that Tell Us Where Music Is Going," in the *New York Times Magazine*. It's track number six. •

The Hiring Freeze: A Common Campus Myth, Busted

JOZETTE MOSES
STAFF WRITER

Conn students have unintentionally spread a rumor of a hiring freeze on campus, but what may merely have resulted from failed attempts at eavesdropping has convinced some students of significant misinformation. Robert Rustico, a dining services supervisor, was not familiar with rumors of a hiring freeze on Conn's campus and claimed that he was not among those who had heard of these claims. He referred to his familiarity with the federal government issued hiring freeze carried out in 2017, and while Rustico knew nothing of a "hiring freeze" at Conn, he offered, "It's always good business to promote from within." While it may be good business, the recent rumor ignited fear among students concerning the recognizable consequences of a hiring freeze as it would directly affect academics as well as student living at Conn.

The hiring freeze to which Rustico referred was not Conn-specific at all, but rather designated a cessation of hiring under the Trump administration in January 2017, when the executive branch aimed to reduce government spending and lower the annual budget. Yet on April 18, just a few months after its initial commencement, the hiring freeze was revoked by the administration, which retreated from its original budgeting solution to formulate "a more strategic plan."

Rich Madonna, Vice President of Finance and Administration, rejects claims that there is a hiring freeze occurring at Conn. The use of the term seems to be a misrepresentation as the formal modifications within staffing are being administered and reviewed by the Strategic Position Review Committee, referred to as the SPRC. The SPRC was created in May 2017 with intentions to become more cognizant of positions filling within staffing. The committee was constructed under the SPC (Strategic Planning Committee). The organization established in 2015 comprises of students, faculty, and staff who worked to identify the college's "goals and priorities" for next five to ten years. The SPRC is currently composed of the Senior Director of Financial Planning and Strategic Analysis Mary Calarese, Vice President of Finance and Administration Richard Madonna, Assistant Vice President of Human Resources and Professional Development Cheryl Miller, Associate Dean of the Faculty and Professor of Anthropology Jeff Cole, and Director

of Institutional Research and Planning John Nugent. The committee objective is to find solutions to fill staff positions without mindlessly reposting vacant positioning, while also examining solutions to cross collaborate between departments. Consequently, internal hiring is recognized as an effective solution to assigning open positions.

Madonna concentrated on the committee's objectives in reducing spending and continued to identify the system's impact in enhancing departmental efficiency. The composition of the committee is equally associated with the college's finance, so there is an obvious focus on spending. As salary-infringe is 70% of the operating budget, the SPRC is attempting to reduce the increasing percentage. "It (SPRC) maintains affordability and reduc[es] cost structure" says Madonna. Madonna acknowledges the SPRC's motivation to enhance the student experience which can only be achieved comfortably with increased and diversified revenue. He referred to the financial aid of the Class of 2021, and summer working programs as beneficiaries of raised funds.

The minimalist hiring structure of the SPRC directly affects staff individuals as the positions are shared and restructured; therefore, a staff individual may be performing two workloads for a significant period of time. In a Jan. 28 reassessment of the federal hiring freeze, which also adopted a shared position system, published for NPR article, Brian Naylor notes the low morale and increased workload among federal employees. While Conn's community environment makes it less likely to endure an unresolved lack of morale, it still remains a potential effect of work distribution.

Under terms defining a hiring freeze there is restriction of all non-essential hiring; subsequently, the actions of the SPRC parallel this defining section of a hiring freeze supporting the evaluation that in every rumor there is always an atom of truth. Although, the College does not refuse to fill vacant positions, but instead will search thoroughly for a substitute retainer prior to seeking outside employment. Regardless, the SPRC is receiving formal recognition and approval through the NEASC reaccreditation. Since 2017 the creation of SPRC has made engaged attempts to reduce structural financing all the while improving the student experience at Conn. "It gives departments a chance to think about what they need," says Madonna in reference to the SPRC system, which seems to directly to benefit the Conn Campus. •



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Where Do You Fit? Understanding Demographic Categories

ALEX KLAVENS

CONTRIBUTOR

The federal government requires colleges and universities to report their race, ethnicity, and gender demographics as a set of fixed categories. These distinctions make a variety of assumptions about race and gender: “white” refers to people of European, Middle Eastern, and North African descent; gender encompasses only “male” or “female.”

Connecticut College uses federally-recommended categories for its official datasets that are published online and are used internally by the Office of Institutional Research and the Office of the Registrar. These distinctions define the College’s demographics, and mean that the college only officially knows the identities of its students, faculty, and staff based on these federally-determined categories. The College is unable to identify cases where race or gender identity may deviate from or contradict official categorizations.

Director of Institutional Research John Nugent says the College’s demographic alignment with federal categories can complicate efforts to accurately identify certain groups. For example, Nugent says the count of “U.S. Students of Color” — a designation listed on the College’s demographics site — is an aggregate of those who identify with the non-white federal categories, rather than a self-reportable identity. According to the College’s demographics report, this includes “American Indian or Alaska Native, Asian, Black or African American, Hispanic, Native Hawaiian or Other Pacific Islander, Two or more races.” But the categorization of “Students of Color” does not include those who are officially categorized as white but might identify as persons of color or simply non-white.

The definition of “white” used in the 2010 census, as well as that used by the Department of Education, is “a person having origins in any of the original peoples of Europe, the Middle East, or North Africa.” But a 2017 U.S. Census Bureau report found that “it is optimal to use a dedicated Middle Eastern response category.” Part of the study found that “when no MENA category was available, people who identified as MENA predominantly reported in the White category, but when a MENA category was included, people who identified as MENA predominantly reported in the MENA category.”

Nugent says the automatic categorization of people of Middle Eastern or North African descent as white can create “a vacuum of our under-

standing” at the College. He says in cases when his office might get a request such as, “can we have a list of students of color so we can email them when there’s programming,” there isn’t official data on who makes up students of color outside of the combination of those who identified with federally-suggested non-white categories.

Issues of gender raise similar concerns. Nugent says that on the matter of sex, “the federal government is unyielding. You are male or female. There’s no third category.” Colleges must report 100% of their student body as male or female. An IPEDS frequently-asked-questions page says that institutions may decide how they report students who do not self-select a gender, but suggests a common method: to allocate students with gender unknown based on the known proportion of men to women. The College’s demographics reporting does not recognize non-binary gender identities, meaning that from a data standpoint, the College has limited ability to reach out to such students.

There is little indication that official means of surveying race and gender will adapt to fit changing definitions. Nugent says that while internal institutional knowledge is important, much data collection serves the purpose of complying with federal demographics data requirements.

He notes that there have been efforts to get more information through questionnaires, like a college-wide housing survey, but that these attempts are not entirely reliable. “If you want to be reporting things, like how many self-identifying Arab students do we have, or how many self-identifying LGBTQ students do we have, if you have a 30% response rate, and the numbers are pretty small. Chances are you’re just going to miss a bunch of people.” He says that incomplete or wrong data “is almost worse than not having it.”

There appears to be similar stagnation at the federal level. The census bureau announced in January that it will not follow recommendations for a MENA category and will wait for more research. National Public Radio reported that many advocates of a MENA category are frustrated that 2030 would be earliest possible census with such a category.

Those who identify with categories not officially designated by the College may still find significant support on campus through offices and student groups like Institutional Equity and Inclusion, the LGBTQ center, Unity House, and more. But at an institutional level, the College’s use of federal race and gender categories for demographics reports may limit its ability to better understand its community. •

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From the East to the West, an Odyssey

JING LIANG
CONTRIBUTOR

I was born and raised in Northwestern China, a quintessential region of the Silk Road Trade, where caravans coming from the East and the West converged. My first-year seminar “Socrates” with Professor Tobias Myers highlighted the fact that both ancient Chinese and ancient Grecian cultures are seen as two major influences throughout the course of world civilization. I immediately thought, now that I have a basic understanding of Chinese civilization, why not study Western civilization? As an international student pursuing a degree at a Western institution, it made sense for me to make comparison between my home country and the country where I was living. Thus, I became a Classical Languages major. As I embarked on my own odyssey of cultural exploration, I began to recognize both my conscious and unconscious habits of comparing differing cultures in and outside of classroom. This quest for comparative learning was highlighted by a class trip with my Classics Professor, Nina Ppathanasopoulou, to Greece over Spring Break.

In Ppathanasopoulou’s Ancient Greek class, we approach Homer’s *Odyssey* with philological and analytical skills to gain a better understanding of the hero Odysseus himself and of the ancient Greek culture. Seeing the archaeological sites in person was an exciting experience which helped us contextualize the ancient texts we had read in class. The places we visited—including Athens, Mycenae, Epidaurus, Olympia, and Delphi—all related to our Ancient Greek course in intricate ways. For instance, the Palace of Agamemnon, which I am especially fond of and is fortunately very well-preserved, helped me visualize the episode where Agamemnon tells his own tragic story. It was quite an experience entering into the palace from the main entrance, as we were welcomed by two austere-looking

lion statues, while promenading our way up the winding road into Agamemnon’s house. We ended up near the bathroom towards the back corner of the household where he was killed by his wife Clytemnestra. The passages described by Agamemnon whom Odysseus met while traveling in the underworld were immediately put into perspective — a great man’s homecoming clothed in honor and majesty, ends in a shameful death at the hands of a woman in the most intimate space of his house. This tragedy, when read, evokes sympathy and a sense of wonder. While I explored the palace where Agamemnon’s death occurred, these feelings only got stronger. Little did I know, there was so much more to come.

As far as my interest in comparative studies is concerned, this trip allowed me to find similarities between the *Odyssey* and a classical Chinese work, the *Classic of Poetry*. The *Classic of Poetry* is a collection of verses from the Zhou Dynasty, which conquered the Shang in 1045 BCE. It celebrates the rule of Zhou and looks retrospectively upon the early years when the first Zhou founders possessed charismatic virtues. The vision of the past foretells the unfortunate truth that all powers and dynasties decline, of which Zhou power is no exception. Both the *Classic of Poetry* and the *Odyssey* are responses to the political turbulences of their times. In the *Odyssey*, Homer describes the disastrous effects of the Trojan War on the cities whose rulers were forced to leave in order to fight for Hellas. Homer places a heavy emphasis upon the case of Ithaca and on the post-war effects of the social and familial orders of the kingdoms. Our visits to the different palaces that appeared in the *Odyssey* all point to the strategy of building geopolitically well-situated palaces for military success. From Cape Sounion at the temple of Poseidon, one can see seafarers approaching from afar—this is the same viewpoint the Athenians had as they deter-

mined how they should receive these xenoi, “strangers.” Furthermore, the palace of Nestor is situated on the top of a mountain with a view of the ocean. Odysseus is known as the man of much suffering. He survives many visits to the islands of ill-wishing creatures, escapes Poseidon’s persecution, and perseveres through precarious situations. Yet, despite his suffering, Odysseus finally reaches Ithaca. Ithaca, however, is infested by social disorder at the hands of the suitors who defy and scorn the tradition of human decency established by Odysseus.

Traveling with Ppathanasopoulou and my classmates was the best part of my Greek Trip. We visited museums and historical sites, which stimulated reflections on different elements of the antiquity we came into close contact with. We were able not only learn to together about the Ancient Greek civilizations, but from each other through sharing our different observations. This adventure of collective learning further enriched our academic experience. For instance, my friend Jai Gohain ’19, was particularly interested in the influence of the Roman Empire in Greece. Whenever we came upon a statue of a Roman emperor or the Hadrian Library in Athens, he would share with us his insight about the emperor as well as how the Greek and the later Roman civilizations clashed against or were interwoven into each other.

My trip to Greece was marked by a deeper appreciation of *The Odyssey*. The collection of concrete historical evidence that I encountered highlighted similarities between Homer’s *Odyssey* and certain ancient Chinese literary works. The agreeable company of my classmates and the few Greek locals who hosted us with hospitality were added bonuses of the trip. Their sense of pride over their own civilization was contagious. I am thankful for this opportunity provided to me through the Travel, Research and Immersion Program. What a way to finish my Classical Languages major at Connecticut College. •

The Arbo Is More Than It Seems

PRICE DAY
NEWS EDITOR

The portion of the Connecticut College Arboretum located across Williams Street is simply known as “The Arbo” by most Conn students, and while it is a large and popular piece of the Connecticut College Arboretum, there is much more to the Arbo than this well-traveled section. The entire College campus is technically a continuous piece of the Arbo, and so is the Village section across Route 32. Also included is the area behind the Athletic Center out to and including Mamacoke Island, the Goodwin Natural Area, or Fire trails, across Gallows Lane, and the pine forest trails behind North Lot.

Blake O’Neal ’19, a student employee at the Arboretum, said that “there are 750 plus acres total, if you include the main campus and everything.” Looking at a map of the Arbo, which can be found on the Connecticut College website, the campus itself makes up less than a quarter of the total land area. The rest of the Arboretum surrounds campus and is begging to be explored.

Of the Williams Street Arboretum, which is divided into the Native Plant collection around the pond, and the Bolleswood Natural Area behind it, O’Neal said: “It goes back pretty far past the cliffs, I know there’s another gate eventually, but it’s out there.” O’Neal also encouraged students to explore the outer reaches of the Arbo, which extends out almost to Bloomingdale road in Waterford. I have tried to reach this other gate, and let me tell you there is a lot of open forest and other mystical stuff out there (deer, sea serpents, etc.) before you get anywhere near the back fence.

The largest piece of the Arbo is the Goodwin Natural Area, extending north from Gallows Lane around two miles to past Dunbar Road. The trails in this area are great for walking or jogging, and include some colonial foundations and old rock walls. When I asked O’Neal about his favorite part of the Arbo, he advised me to “Not sleep on the CBG (Caroline Black Garden). I have great memories there of waking up before class and taking a stroll when the sun is coming up, it’s very beautiful.” The Caroline Black Garden along Route 32, a common nightly shortcut between the Ridge and Winchester apartments, is truly much more than just a shortcut, and students are advised to visit the area during the daylight hours.

Mamacoke is another part of the Arbo that is commonly slept on. While it is a walk to get there, the island, a remnant from the glaciers that chewed up the land in the last ice age, is a gorgeous place for walks and any number of walking related activities. The cliffs are great for climbing, the bog is great for hiding bodies, and the trees are also great for climbing. The island is only marred by the large submarine facility across the river that ruins the scenic view, and though I worry about the resultant potentially radioactive fish, this is a small asterisk on an otherwise beautiful habitat.

O’Neal says his job in the arboretum staff is a very enjoyable one. Although he cannot do homework on the clock as many students do at their desk jobs, he appreciates that

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Compensation or Cop Out? Understanding Conn's Partnership with Reforest the Tropics

LAUREN BARETTA
OPINIONS EDITOR

Our Crozier-Williams (Cro) Student Center produces 593 tons of carbon dioxide a year. A 37 acre forest on the Las Delicias Farm in Costa Rica absorbs 22 tons of carbon dioxide annually. But what do these two seemingly juxtaposed locations have in common?

In 1999, Conn became the first college in the US to sponsor a forest through an organization based in Mystic, CT called Reforest the Tropics (RTT). For a \$30,000 price-tag came 25 years of sequestration, a sigh of relief that we had compensated—at least partially—for our Cro emissions, and the promise that we had invested in “the most transparent carbon offsets possible.”

RTT works with both businesses and universities to offset carbon emissions by planting forests throughout Costa Rica. Their model emphasizes the role of local farmers, who are paid to maintain the forests and in return sell a percentage of the trees grown for profit. The sponsors of the forests do not have a direct role in their preservation. Though I was initially critical of a profit-driven forest model, RTT does have clear boundaries in place. The thinning does not start until a forest is ten years old. From here, 20% of trees are cut down for lumber every four years. RTT argues that this thinning is both necessary for the health of the forest—intermediate disturbance, disturbance that is neither frequent nor rare, allows strong plant life to survive while eliminating weak plant life—and for incentivizing landowners. The organization claims, “The RTT model strives for permanent carbon storage by creating a financial incentive for farmers to maintain and profit from their sustainable forests.” Essentially, the lumber production model ensures that farmers will not sell their land or use their land for an alternate activity.

Though my concerns about thinning forests for profit were mainly mitigated with an exploration of the RTT website, I stumbled upon another bit of information that stood out to me—a list of the businesses that sponsored forests through RTT. The list includes: Torcon Inc, Superior Nut Company of Cambridge, Loud Fuel Company, New London Public Schools, and the Connecticut Municipal Electric Energy Cooperative (CMEEC). From my research, the CMEEC seems to be the only business that highly prioritizes a sustainable model as one of its major goals. This made me question whether these companies were sponsoring forests because they believed in protecting the planet or rather because they wanted a positive public environmental image.

Loud Fuel Co. was in my opinion the most problematic sponsor. According to its website,

“We are a family owned business and have served customers on Cape Cod, with delivery of home heating oil for over 35 years.” As the daughter of a small-business-owner, I have no interest in undermining small businesses. As an environmentalist, however, I do have to recognize the



Photos courtesy of Reforest the Tropics

negative impacts of the oil industry on global temperatures, rising sea levels, habitat depletion, deforestation, and more. It seems wrong that an oil company is sponsoring a forest in far-away Costa Rica as a way of mitigating the large-scale environmental damage perpetrated by oil giants. Director of the Arboretum, Glenn Dryer, commented on Conn's involvement with RTT, “Outright reduction of carbon emissions is obviously a more direct way.” Yet, he also stood up for offsetting emissions through sponsoring carbon sinks. “But in the meantime, absorbing the emissions is very appropriate,” he continued.

Overall, I am torn in my assessment of our RTT partnership. On the one hand, I want our earth to be blanketed with as much forest as possible. Forests act as natural carbon sinks, meaning they sequester the excess of carbon dioxide we produce without chemicals or human interference. Other carbon sequestration techniques, as detailed by RTT, include “fertilizing the oceans, a risky method that will exacerbate the problem of an already too acidic ocean [and] smokestack scrubbers, which are estimated to remove and store CO₂ for a price of approximately \$200 per metric ton.” For-

ests are clearly the most environmentally friendly and cost effective model of carbon sequestration, so should the companies behind their sponsorship really matter? If the outcome is a forest, is it important that the corporate intention is advertising, saving face, or greenwashing?

As the idealist I am, I have to argue that it does matter—that RTT's relationship with Loud Fuel Co. does detract from my belief in the organization. Although I want to support the preservation of forests as much as possible, I think a more important problem to look at is whether the companies that are sponsoring forests are not only offsetting their carbon emissions, but actively trying to reduce them. Office of Sustainability Fellow Grace Berman '18 related RTT back to Conn's involvement in environmental issues by commenting, “I think what we should really be doing is investing in renewable energy on our campus so we're producing less carbon ourselves.” She further stated, “I don't think our environmental sustainability can be dependent on us preserving a forest that we have no connection to.”

Though I have offered some critiques throughout this article, I do not aim to dissuade Conn from partnering with RTT. I think that generally the organization intends to help the environment. I think that it is an organization that takes into account local communities and farmers living in Costa Rica. Without RTT, 138 hectares of applied research forest would not have been planted. I simply encourage all of us to recognize our role and our privilege. Our college was able to sponsor a forest for \$30,000 in order to make our Cro emissions disappear without so much as looking at our campus and the changes we could make here. I heed Berman's warning on this one: “It's kind of a cop out.” •



Envisioning Life After Trump: An American Renaissance?

MAX WHISNANT
STAFF WRITER

Let me set the scene. It's just before the election in November of 2024 and President Trump, after running away with a re-election victory in 2020, is poised to complete his eight years as President effectively unscathed. His advisors are finally able to convince him to allow Special Counsel Robert Mueller the space for his investigation. Their gamble with the law pays off, big-time. Not only is Mr. Mueller continuing his investigation without worry of losing his job, but the inquiry seems to have lost much of its firepower and headline-grabbing clout. In the beginning, it seemed that Mueller was destined to find his smoking gun. He has yet to uncover anything that could prove troublesome for the President and serve as impeachment bait for liberals everywhere. Even the frequent and crippling editorials like ones written in *The New York Times* and *The Washington Post* have no effect on "Teflon Don."

One positive that Democrats manage to scrape together is a majority in both houses of Congress, ever since the 2018 midterm elections. The resurgence of Democrats allows them to pass significant legislation, aiding millions of Americans. But their dream of Trump's removal from office remains elusive. With election day looming and a first-time candidate in a young, no-name liberal upstart, re-taking the White House seems all but doomed to fail. They struggle to unify, still reeling from Trump's 2016 victory over Hillary Clinton. It's an absolute nightmare for Democrats who long for a party leader to emerge from the shadows. So, where do we go next?

There are those who look to the future and see only bleak darkness ahead of us. I respectfully disagree.

The path towards that future may be one untraveled, untested, unexplored, but that doesn't make walking it absurd. Moving forward, any newly anointed liberal savior must not doubt that America after Trump exists. There will be life after Trump. He's all but ensured it. By tweeting and saying whatever is on his mind, the President has given people on both sides of the political aisle headaches. Even his allies flee. With nearly 30 major staff departures, his own appointments have sent the President a vote of no-confidence. His unpredictability and inclination to show disdain for anyone who looks at him the wrong way does not compare to the anger and resentment he breeds daily within the hearts and minds of liberals everywhere. They take no comfort in a man who openly brags about sexually harassing and assaulting women. To them, he is a morally corrupt narcissist who must be stopped, if only for the sake of our country. Likewise, people around the world can only shake their heads in solidarity with fellow American dissenters, wondering to themselves, "what happened?"

However, Trump is not synonymous with our country's downfall. On the contrary, he will be the catalyst for an American Renaissance. The end of his presidency, whenever that might be, will provide us the prospect of re-branding our image in the eyes of the world. After he is gone, we the people have a remarkable opportunity to remake American morality. But, if we are to truly move past our 45th President and into America reborn, we must be wary of focusing on an outcome unlikely to happen. Impeachment cannot be seen as a safety net that will catch us. We have to actively prove to the rest of the world that we deserve to be taken seriously again. But our work cannot wait until after Trump leaves office. Preparations for a post-Trump America need to start now. The counter-revolutions that came out in full force on Jan. 20, 2017

and haven't stopped since, have to continue. It's simple physics—every action has an equal and opposite reaction. Protests like the "Women's March," the "March for Science," and the "March for Our Lives," that are in response to legislation passed by the administration, are vital to surviving post-Trump America. They serve as a way for us as Americans to push across a message that there has to be a better way forward. Therefore, their voices cannot be quashed, nor can they fall silent out of complacency or fatigue. It's a sprint to the finish line, and we need a second-wind.

In addition to continued civil disobedience, the term "non-voter" should be eradicated from our post-Trump's America vocabulary. It is a term coined to describe those who are registered to vote, but choose not to. A civic duty of all of ours is to vote, if possible. This is the only way that meaningful change can be affected. One would hope, and even assume, that Trump's divisive rhetoric and actions, from even before he took office, have made apathy impossible. It must awaken our sense of duty and call to mind the immortal words of President John Kennedy: Ask not what your country can do for you—ask what you can do for your country. There is simply too much at stake for us to wait on the sidelines for someone else to take charge. We have to do it ourselves.

Even more importantly, the standard to which we hold ourselves can fall no further than it already has. Our moral footing has only fallen in the eyes of countries around the world. Trump has made deflection of criticism the new normal. Instead of taking on several different opinions, we take the easy way out and follow the example of our President. We are now apt to lob insults back at people with whom we take issue. If we

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World War III: Is It on the Horizon?

EMIR KULLUK
BUSINESS MANAGER

The conflict in Syria has lasted almost a decade, and there seems to be no resolution in sight to resolve the issues that led to such a violent environment. The last couple of weeks have been especially critical to the civil war in Syria. People are now seeing it as the possible inception of another world war, as British tabloid *The Sun* asks: "Will There be a World War 3 and who would win?"

The conflict started when several protesters took action to state their pro-democracy stance and were killed by the military. As more took to the streets, a civil war broke out between those for and against Bashar al-Assad. The conflict has thrown the country into a state of chaos. Within this unstable environment is an intense conflict between as many as 1,000 opposition groups, as the *BBC* reports. These formations prompted nearby countries, as well as intercontinental allies and enemies of Syria, to take action. All of these factors brought Syria to the global stage, with Assad being brought to question by the United Nations for perpetrating war crimes.

With these recent events, the United States, together with the United Kingdom and France, suspects that Syria attacked its own citizens with chemical weapons. In response to this attack, these three nations initiated missile strikes on specific targets within Syria. Despite the fact that the US warned Russian officials about their attacks beforehand, so as not to harm any Russian assets in Syria, the Russians were furious at the US. Russia retaliated at a UN meeting that took place afterwards. It demanded that the UN condemn the missile attacks but after a vote, Russia's request was rejected. During this vote, China supported Russia's decision and seemed to be siding with Russia. It was after this meeting in which theorists started to speculate whether a new world war would break out, and who the participants may be on each opposing side.

Even though the United States, France, and the UK seem to be on one side—and Russia and China seem to be on the other—there are still many unknowns that prevent people from calling this situation an all-out war. Turkey has been placing more and more troops on its southeastern border as situations continue to escalate and has taken a stance against Assad by providing arms to rebels named the Free

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Theater Capstones

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and of a struggle to preserve culture in a new nation and time where the traditions and customs of the past no longer felt applicable. The show centered around racism, sexuality, and the indomitable way in which the human spirit can persist despite the world rising to become its opponent.

I had the opportunity to speak with McGregor and Bates about why they choose to adapt this subject material into a play and what they believed the role of theatre was in presenting such a tale. For McGregor, “theatre is a platform that can be used to tell one’s truth” and, in doing so, it is able to create something outside of the narrative told by the majority; it can make “space for those who are not included in that narrative.”

To McGregor, this has been the result of a project spanning a year and a half, and culminating into what Bates describes as, “a show that crosses borders between what we know of 1940s immigration and prejudice along with modern day ideals of sexual orientation.”

The duo also reflected upon their years at the College and what the Connecticut College Theatre Department had taught them. McGregor said that “projects that have been challenging here have ultimately shown me what values I hold in theatre. I value being valued in the room, having a voice in the room, [and] being able to collaborate within a process.”

I also sat in on the dress rehearsal of *In the Spotlight*, which was written by Lindsey Ruzza '18, directed by Conn alumna Lana Richards '17, and

featured actresses Lizzy Moreno '18 and Dara Pohl Feldman '18. This show was based off of a real-life abuse scandal that happened in 2010 at the Profiles Theatre during that theatre’s production of the play *Killer Joe*, although names and locations have been changed within the context of the play. The story centers around the victims of an abusive artistic director who physically harms and endangers the actors during the show’s fight scenes, unbeknownst to the audiences who made the play a huge ticket seller on account of what they felt was “authenticity.” While the material of *firefly* and *In the Spotlight* differed dramatically, both resonated a strong message on the importance of the truth.

In the Spotlight’s message is about how the truth can be easily blurred and how situations are often not what they seem, by being based on unreliable information or an inability to see the entire picture. For example, in *In the Spotlight*, all of the characters believe that Feldman’s character, Violet, is going insane based on misinformation about events that happened to her. In reality, she is falling apart as a result of a toxic relationship.

The show also bends reality in other ways. The setting of this show is actually a black box theater, just as Tansill is. In that respect, when characters come onto the stage from different parts of the theater or when sounds are heard coming from backstage, it gives the impression that the audience is fully immersed in the setting. At different parts of the show, the characters pray or speak to what they call the ‘theatre gods,’ and that, added to the campus rumor that Tansill is haunted, makes the whole experience seem very real.

Moreno and Feldman are excellent in this production, and it’s not hard to see all the experience they have had from their years at Connecticut College. Moreno acts as the show’s narrator, a younger girl new to the troupe, slowly becoming immersed in its abusive nature. She’s very much like Calogero from the musical *A Bronx Tale* in that she is a part of the story but is also removed from it in order to form a closer connection with the audience. Feldman plays a very defensive character who tries hard not to let people see that she’s hurting. Viewers will really root for her character at the end when she stands up to her abuser and gains back the power she has lost.

Seeing the senior theatre capstones each year is highly recommended, as you really get to see a joint effort of experienced actors and creative teams who are bringing something completely original into view. To end with a quote from *firefly’s* director Trevor Bates, paying homage to what will soon be his alma mater: “This [theatre] department has allowed us to express our ideals, express our beliefs and show who we are as people and how much we’ve grown as actors, as playwrights, as directors, and as makers of theatre”.

Two other capstones, *in the ribs* devised by Catherine Healey '18, Gabrielle Schlein '18, and Katie Soricelli '18 and *The Nether* by Jennifer Haley under the direction of Jason Karos '18 and the design of Rebecca Brill Weitz '18, will play alongside *firefly* and *In the Spotlight* the weekend of April 27 in a showcase of senior talent in Tansill theater. •

Science Saturdays at Lyman Allyn

EMILY RUBIN
STAFF WRITER

The art studio on the second floor of the Lyman Allyn is airy and open, with light streaming in from countless windows. It’s quiet now, but on weekends it’s packed and bustling with the noise of children. Science Saturdays, a program emphasizing the interaction between art and science, takes place here the third Saturday of every month from 11am to 1 pm. All programs are free with museum admission. The program is geared toward kids ages 7-11, but Caitlin Healy, the Director of Education at the Lyman Allyn, stressed that all are welcome, regardless of age.

The Lyman Allyn, founded in 1926, is home to an impressive collection of over 10,000 objects ranging from European and non-Western art, American paintings and contemporary pieces. Their American

paintings, notably works by Thomas Cole, Frederic Edwin Church, and Winslow Homer, are extremely popular and frequently requested for reproduction and loan exhibitions. The Lyman Allyn is a great resource for Connecticut College students—often utilized by art history classes and professors, and offers free admission to students.

Science Saturdays are run by Healy, who comes up with all the projects, but were started by her predecessor, Mollie Clarke, who spearheaded the idea, along with the current External Affairs Officer, Vera Harsh. Healy inherited the project, which hadn’t yet gotten funding, when she became the Director of Education. After applying for numerous grants, funding ended up coming from local companies: Pfizer Inc. and Groton Laboratories, a pharmaceutical company located in Groton, CT.

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Speak Out Creates Space for Personal Expression and Advocacy

GRACE AMATO
STAFF WRITER

In observance of Sexual Assault Awareness Month, the Office of Sexual Violence Prevention and Advocacy holds a multitude of events to spread awareness and education surrounding sexual assault and violence. Among these events is Speak Out, an opportunity for students to “share poetry, songs, and readings to express their thoughts on interpersonal violence,” as stated by the posters hung up around campus. However, performances are not limited to those about experiences with sexual violence, but instead welcome any pieces that reflect on power, such as women’s empowerment or the unbalanced power dynamic in an act of assault.

Speak Out was held on April 17 in Coffee Grounds, a small space that created an intimate and casual atmosphere. The plush couches and chairs, which were usually set up into circles of 4 to break up the space, were arranged into rows to create a small stage in front of the mosaic wall. “The space that’s chosen is also very intentional,” commented Director of the Office of Sexual Violence Prevention and Advocacy, Heidi Freeland-Trail. “It is not something I would ever see being done in an auditorium, it’s supposed to feel close and casual enough that it feels soft.” There were free baked goods and drinks being served and the crowd, which consisted of mostly women of different class years, waited anxiously for the event to begin. A student assistant at the Office of Sexual Violence Prevention and Advocacy, Emma Riggs ’18, invited anyone to come perform as they wished, without pressure or a structured order.

The event felt disorganized, as anyone could go up and begin reading their piece, even those who had not prac-

ticed, and there was no order for performances, which left a lot of pressure on the crowd to decide when to perform. However, Freeland-Trail felt that “you have to be really delicate with how you want to advertise an event like Speak Out. It’s important that people feel like they want to do that and they’re ready to do that.” It is not easy to organize an event like this as, “we put a lot value on the fact that people would be willing to say those things to us. I felt that they would trust us with those experiences and those feelings.” It is important to Freeland-Trail that those participating do not feel forced to do so, and instead feel completely safe in the space to share their experience, whether they had experience in performing or not.

Due to the freedom of coming and going to perform throughout the event, there was a mix of amateur and experienced performers, all of whom read poetry. After a few moments of silence, as no one wanted to be the first to go, an audience member went up—after applause for being brave enough to begin the event—and read a Rupi Kaur poem. The message of the short poem was not related to sexual assault but instead recognized the power of women.

Next, there was an original piece by Kaitlin Reagan ’20, the president of RefleXion, the performance art club on campus. Hers focused on the aftermath of sexual violence on a college campus. She described the feelings of anxiety when seeing a group of men walking towards Harris, when in the past she would not have felt pain but instead excitement. During the reading, the crowd became emotional, as her words were relatable and captured the confusion and fear that many women feel after sexual violence.

The emotional tone continued throughout the night, with the performance of an original poem by Em LaL-

iberte ’20 about the unconditional love they and their mother share for each other. Their tone was soft as they described how their mother would have wanted to keep them innocent as they were as a baby and to give them the tools to face the horrors in the world, “to ensure that the first word to pass through them would be a resounding ‘NO’—the undeniable kind, so loud and so sure of itself that maybe, just maybe, this time they’d listen.” This line stuck out to me the most as it touches upon the fact that mothers understand what their children will go through and want to teach them how to fight those battles, especially against sexual assault and violence. Em’s mother is full of hope as she teaches her child to fight back, but they realize that “No” sometimes isn’t enough. This narrative seemed to affect Freeland-Trail deeply, since she recently gave birth to a little girl and was brought to tears by the performance.

This annual event is something that students look forward to and remember the impact it has on them each year. One speaker prefaced her performance with the fact that she heard the poem she would read at Speak Out a few years ago. The poem is entitled, “For women who are ‘difficult’ to love” by Warsan Shire. It was touching to see the impact of an event on people that lasts, as a first-year, not truly understanding what this event means to people. Freeland-Trail stated, “That’s what’s really powerful about it, that it’s a space to share experiences it’s a place to have support and it’s a space also to have an outlet to be creative in expressing your experiences.”

Looking forward, Freeland-Trail is excited to work on this event again next year and possibly expand it. Students should be given the opportunity to express their work and experiences, in order to have the access to resources that allow them to heal. •

An Excerpt of “Dear Mother,” Performed at Speak Out

EM LALIBERTE
CONTRIBUTOR

dear mother,

once, i was a seed.
you were the soil i clung to.
i took refuge in your warmth, your solitude,
never questioning,
never realizing
that your body - the first home i ever knew - had once been a battleground.

i was grown and cultivated in the space that exists within your rib cage,
tended to with a soft, purposeful care.
it was there that i first formed
hands, for holding;
a mouth, for smiling.
i knew no fear. no worry. just love.

mother, i know you wanted so badly to keep me that way - innocent, untouched.
i know you wish we could have stayed like that, sometimes.
but i outgrew your body far too soon,
so eager to see the world i’d only heard about in stories, and so i went.

i went, and it was loud.
i went, and there was a whole universe outside of you, patches of soil far less rich, and yet -
well, they were new.
they were exciting.

you tried your best to prepare me.
you taught me that my hands weren’t just for holding, but for fighting back, too.
it was you who first molded my smiling lips like wet clay, squeezed them into a tight, neat circle -
all to ensure that the first word to pass through them would be a resounding “NO”

mother, it’s not your fault that they don’t always listen.

Lyman Allyn

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The main idea behind creating Science Saturdays, was to expand the STEM programs in schools (Science, Technology, Engineering, and Mathematics) to STEAM (Science, Technology, Engineering, Art and Mathematics), to show the public that the arts and sciences are

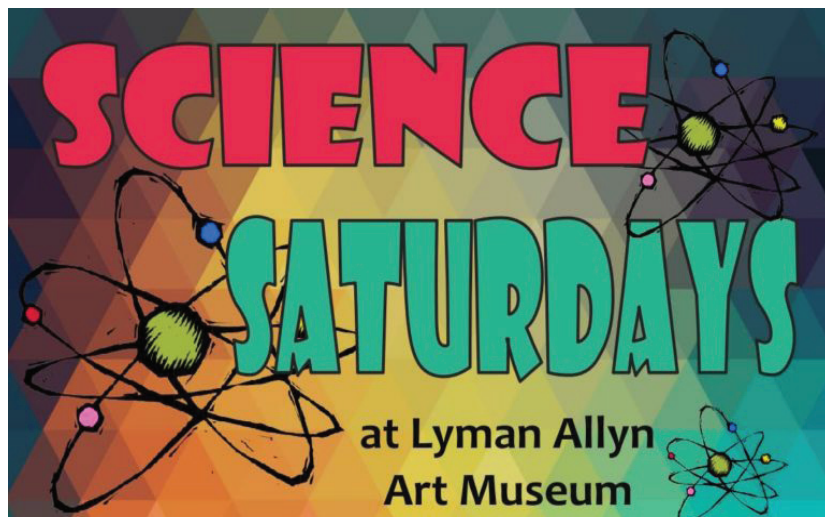


Image courtesy of the Lyman Allyn Art Museum

deeply intertwined and interconnected. “STEM education” was a term coined in 2015 by the U.S. Department of Education. STEAM incorporates the arts, and recognizes the influence and importance art has in the sciences, and in the understanding of our world overall. While there is some debate over whether the arts belong, Healy strongly believes they do. Every Science Saturday includes a gallery learning session, where kids are introduced to real pieces created in the style they’ll be copying, a mini-experiment and finally, the hands-on art project. Healy particularly tries to stress the science behind the art.

Healy aims to tie current exhibitions on view at the Lyman Allyn into Science Saturdays whenever possible. Recently, the museum had an exhibition on coral called “The Coral Reef Project” where, kids created coral reef prints that month at Science Saturday. In December, when the museum had a show titled “On Another Note,” featuring more than 40 works of art, all inspired by music, kids made their own musical instruments. Healy uses the Connecticut education standards for children ages 7-11 to decide on the science topics used. Some of the future events include cubic bubbles—kids will create a 3-D bubble wand—watercolor sun prints, and How Shocking! experiments with electricity, and magnet paintings. The rest of the upcoming Science Saturday agendas are listed on the Lyman Allyn website, through December.

Science Saturdays have been a staple of museum life for over a year—the first was in October 2016, and since then, they’ve remained popular and well-attended. The funding from Pfizer Inc. and Groton Laboratories lasts until the end of the year, but the Lyman Allyn plans to continue hosting Science Saturdays for as long as possible. They are a “...really important aspect of the arts that not all art museums have,” says Healy. “The evolution of man is the evolution of art, and that is all science.” •

Dance Department Dazzles with “Degrees of Disarray”

ELIZABETH VAROLI
CONTRIBUTOR

The Connecticut College Department of Dance recently presented “*Degrees of Disarray*,” a series of senior capstone performances. The performance was a culmination of a semester-long senior capstone for dance majors. Dance majors had the option of either having a piece set on them by a choreographer of their choice or of choreographing a piece on a cast of their peers. The dance majors, under the guidance of their senior faculty adviser David Dorfman, produced the show. Those who chose to choreograph their own pieces held auditions, created ten minutes worth of choreography, and designed their sets and costumes. Together, the nine graduating seniors named the show. Initially, they considered “*Entropy*” but decided the term was too obscure. Eventually, they decided on “*Degrees of Disarray*,” a reference to the wide array of movement the show included.

The show featured student choreography and performances by Grace Bradley, Kelli Carlson, Emily Chin, Marissa Chura, Maddy Dickey, Kelley Fairman, Emily Green, S nait Judge-Yoakam, and Augie Sherman; guest choreography by Kellie Ann Lynch, Derrick Yanford, and the Kate Weare Company; and faculty choreography by Shani Collins-Achille, David Dorfman, and Truth Hunter. Their per-

formances embraced a wide array of artistic expressions. Through original soundtracks, spoken word, lighting, costume, and, of course, movement, these performances embodied all that the Connecticut College Dance Department has to offer. The assortment of choreography enabled the dance majors to make political statements, to question themselves and their environments, to dream and to remember, and to enjoy movement. In a description of her piece, titled *Hive X*, Kelley Fairman explained, “this piece emerged from apprehension. Where are we headed? What will we be when we get there?” Fairman used her capstone project to explore the concept of surveillance societies to create a high-intensity, erratic piece. In comparison, S nait Judge-Yoakam choreographed *To Whom it May Concern* as a “love postcard/letter/note to many different people, places, and moments.” In the question and answer session that followed Friday evening’s show, Judge-Yoakam explained that her capstone performance was, in part, inspired by an injury she suffered last semester. Fairman, Judge-Yoakam, and others used their performances to further explore or channel different aspects of movement.

“*Degrees of Disarray*” also featured a piece choreographed by Professor Shani-Collins Achille and Truth Hunter. Achille and Hunter choreographed

We are Sons and Daughters of a Slave, But Children of the King for the students of West African Dance Repertory. The class travelled to Senegal over spring break to train and perform at the Ecole Des Sables and with Bakalama Dance Company. In the piece they performed, the dancers utilized images from the transatlantic slave trade, student and professional percussionists, and Contemporary and West African Dance to recognize the marginalized experiences of enslaved Africans during the Transatlantic Slave Trade. This powerful piece complemented the senior capstone performances and added greater meaning to the show’s title, “*Degrees of Disarray*.”

For some of the senior dance majors, their capstones served as their final choreographic contributions for the foreseeable future. Some of the majors plan on going into admissions, event planning, interior design, computer science, environmental economics, and research. For others, their capstones provided a step towards their future dance careers after graduation. Some plan to pursue professional dance careers, while others hope to earn masters in dance therapy, choreograph, or open studios and teach. After four years of rigorous dance, development, and exploration, the dance majors deserve a final round of applause for their incredible performances. •

A Dangerous Game: Sushi in the Dining Hall Wows Some, Disappoints Others

MAX AMAR-OLKUS
CREATIVE DIRECTOR

When I opened my phone and saw the multi-colored, overly-excited email from my SGA dorm representative saying that Harris dining hall would be serving sushi after spring break, all I could think was, “Oh dear god, why?”

My initial reaction wasn't in response to the presence of raw fish—I love sushi, it's one of my favorite meals—it was more so about the setting. “Harris?” I asked myself. “The same place that serves those weird little circles of bacon and gives me food poisoning from fully-cooked meats?”

It's no stretch to say I was not optimistic about sushi coming from the dining hall, but I did try to challenge my own ways of thinking. “It's time to decolonize my sushi-mind and think about the cuisine outside of the realm of swanky, dimly lit sushi lounges,” I told myself. Gone are the days of quality sushi being limited to pricey and exclusive restaurants in New York City and Los Angeles. In fact, some of the best sushi spots in Japan, such as Sukiyabashi Jiro, are 10-seat bars located in subway stations, and, since late 2017, some of the best sushi on the East Coast can be found in the Newark, NJ airport at the Tsukiji Fishroom, a mini version of Tokyo's world famous Tsukiji Fish Market. These places challenge both the industry notions of what it means to be a “good” sushi restaurant, and the customer perceptions of where one can and can't have fresh, delicious sushi.

In today's hyper-globalized food system, it's become easier than ever for unorthodox places to access high quality seafood for sushi-making purposes. Keeping this in mind, I decided that I had to overcome my fear (or, perhaps, snobbishness) and give the sushi from Harris a chance—maybe I'd be pleasantly surprised, and I've definitely had sushi from more questionable places. More important-

ly however, I felt it was my journalistic duty to sample the newest and most eye-catching addition to Conn's food scene, even if it meant countless hours of intestinal distress and regret.

When I walked into Harris the Tuesday after we returned from spring break, the first thing I saw—after, of course, being hit with the wall of hot, stagnant air the dining hall is so well-known for—was two employees diligently crafting maki (sushi rolls) in the area where they'd normally be assembling Italian sandwiches. While I was searching for a place to sit, I saw a four person booth with what had to be a stack

a b o u t
15 mini
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“This could be a good sign,” I assured myself, before heading over to the brand new sushi bar.

The miniature plates, usually used for desserts, were arranged on top of a blue tablecloth—a classy touch—and were topped with three unevenly cut pieces from one of the day's two options: vegetarian and not. The vegetarian option that first day was a sweet potato roll with chives. It was good, if not a little bland, but was a solid vegetarian roll.

The non-vegetarian option that day was the spicy seafood roll. Rolled up with chives and cucumbers and coated with orange tobiko and sesame seeds, this roll looked beautiful from afar. When I got closer and saw the blend of mayo, crab mix, and cured salmon that filled them, I had to hes-

itate. “Is that cream cheese?” I overheard someone ask their friend. “Is it?” I found myself wondering, despite standing directly in front of its list of ingredients which had no trace of cream cheese on it. The spicy seafood roll was heavy on the mayonnaise, and not quite as spicy as I was expecting. I thought the chives were a strange choice, and overall this roll was kind of gross, but edible.

The next time they had sushi at Harris, the vegetarian option was the same. The seafood option that day was a spicy shrimp roll, again coated in orange tobiko. Every good sushi

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The spicy
shrimp
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didn't have a particularly appealing look, but it was edible.

After eating sushi three times that first week—on Tuesday for lunch, on Thursday for lunch, and on Friday for dinner—I was conflicted. “It's not great,” was my initial thought. But, keeping in mind that dining services had just begun this endeavor, I decided to give Harris more time to refine its craft. This way, the dining hall could work out the process and I could eat much, much more sushi—for research purposes, of course.

As the next few weeks went by I sampled all of the rolls they offered, many of which repeated. The spicy seafood mixes were common, much to my dismay. One day, there was a spicy scallop roll. This one that made me stop in my tracks. Some people

love scallop sushi, but that population is very small, and preparing a seafood as niche as scallops at the Harris sushi bar was cause for concern. Most sushi restaurants don't even serve spicy scallop mixes. “No one has ever wanted to order this,” I told a friend of mine as I attempted to chew through the rubbery bits of scallop in the roll.

The hibiscus cured salmon and cucumber rolls were good, and seemed very popular with other students. The shitake mushroom roll was another delicious vegetarian option. The best one I tried, to my surprise, was the teriyaki tofu roll with cucumbers, carrot sticks, chives, and sesame seeds. The tofu was well seasoned, and the cucumbers and carrots gave the roll a great look, in addition to a robust crunch. “They're like air, they're so light,” Mark McPhillips '20, an occasional vegetarian, enthusiastically said of the ubiquitous sweet potato roll, “I could easily eat 16 pieces. The chives are a good touch, too.”

Overall, I think the sushi experiment at Harris has been executed with valiant effort. And while I give the dining hall an A+ for effort, I think I would have to give it a B-/C+ for quality. It's definitely not the best, but I have had worse sushi. “I mean, it's not great. I think in terms of investing their money they could be doing something better. After the first piece I was like ‘I'm good,’” Olivia Parnell '18 eloquently put it.

Experiencing sushi at Harris is definitely something everyone should do at least once. For most people though—including me—once should be enough. Overall, sushi at Harris is about what you'd expect. It's ambitious and creative, but that doesn't necessarily make it good. Curious about what the youngest students at Conn thought of the endeavor, I asked a first-year friend of mine for her opinion. “I would rather them get rid of the sushi and replace it with a smoothie bar. I'd rather have a good smoothie than mediocre sushi any day,” said Sydney Lamb '21. •

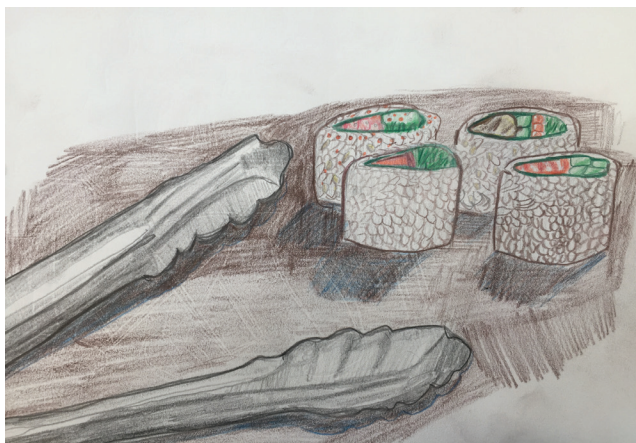


Illustration courtesy of Hannah Capucilli-Shatan

Olio: A Quality Restaurant without a Clear Culinary Theme

HANNAH JOHNSTON
NEWS EDITOR

I am a proud Mainer. I love the ocean; I love whoopie pies; I love pine trees; I love moose. But it's time that I finally admit one thing from Maine that I do not like: lobster. At Olio, a sit-down restaurant right off the highway in Groton, I very much enjoyed my crab cakes. They were crispy and large (but not too large) and they had just the right meat-to-breadcrumb ratio. That being said, I did not enjoy the lobster cream sauce that was poured on top in a generous amount, though I had ordered it hoping I would. I even tried a piece of lobster from a companion's meal, just to see if perhaps I had somehow developed a taste for non-sauce lobster, but I did not love it.

It was a night of multiple discoveries for me at Olio. My friends Summer Wrobel '19, Rose Montero '19, and I ordered lamb lollipops wrapped in bacon to start, which I'd never tried before. I'm not sure that I like lamb—it was a little too fatty for me—but Rose and Summer assured me that it was impeccably cooked. As I said before, I had crab cakes with scalloped potatoes and green



beans in a creamy lobster sauce, and I was pleased to discover that I still really like crab, even though I hadn't had it since I was a kid.

Summer was able to order seafood pasta with gluten-free penne, which makes Olio an ideal

stop for people with a gluten allergy or intolerance. When I asked Summer about her meal a few days later, she said that “the gluten free pasta with mixed seafood was absolutely delicious! Most people overcook gluten-free pasta (leaving it kind of mushy), but their penne was more al-dente.” The pasta, like most of the dishes on Olio's dinner menu, had multiple kinds of protein, including lobster, scallops, and shrimp; “[You'd never have] a boring bite!” added Summer. There were, in fact, so many elements to each dish on the menu



that it took us quite a while to figure out what we wanted.

Rose opted for two starters instead of one entree—the mediterranean plate and the Burrata salad. When I checked in with her after she'd had some time to digest, literally and figuratively, she said she enjoyed the filling portions, nice presentation of dishes, and “tacky ambiance” of the restaurant.

After our delicious and lively meal, we ordered two desserts to share: strawberry shortcake and a trio of fruit-flavored creme brulees. Initially I wanted to order the sea salt caramel creme brulee, but the waitress, with a serious and warning tone of voice, told me it was “very, very sweet” and it really made me backpedal. Maybe she secretly works for a produce company and it's her job to persuade people to eat only fruit-based desserts.

The strawberry shortcake came in a huge serv-

ing with soft, sugared, almost sauce-like strawberries, homemade whipped cream, and vanilla ice cream. The bread base was a biscuit, another New England culinary tradition that I'm not a



Photos courtesy of Hannah Johnston

fan of, but it was quite good; it being pretty difficult to mess up strawberry shortcake. The trio of creme brulees were definitely too fruity for me with a key lime, a mango, and a blueberry flavored dish. I've never been a big fan of key lime pie so it's no surprise I wasn't a big fan of key lime creme brulee. The creme in the brulee was also way too soupy, as opposed to the thick, custard-like consistency of most that I've had in the past.

Overall, Olio is not the best restaurant I've ever been to. I think there's something to be said for simpler dishes and less overall richness, but it was still a very good meal. This is a great place to go when your parents visit (the average entree is \$25) or for appetizers and drinks with friends. Even though I didn't order one, there were several cocktails on the menu that sounded like they were worth trying. The service was great, our waitress was attentive and welcoming, and if we hadn't taken so long to order we would have been in and out in a pretty short amount of time. So I'd recommend checking out the menu online beforehand. Also, as I'm sure most people would like to know, they do provide baskets of fresh bread and a parmesan/olive oil dip, which was tremendous. •

Student Debuts Coming of Age Story with a Supernatural Twist

ELIZABETH BERRY
STAFF WRITER

In the cramped room 202 within Palmer Auditorium, audience members were transported to a familiar setting: high school hallways, where a love story unfolds. However, in this particular story, there is a supernatural twist. Written by Erin Fagan '19 and directed by Fiona Noyes '20, *Away with Words* tells the story of a senior named Hope, played by Colleen Feeney '19. Hope is any average high school student in the sense that she has two amazing friends, Sam, played by Myrta Asplundh '18, and Jamie, played by Julianna Goldfluss '20. She also has a crush on Lydia, played by Jenna Berloni '19. However, Hope has one secret that sets her apart: tattoos of words appear on her body to symbolize her "first words" at certain moments in her life, such as the first words she ever said or the first words that came out of her mouth after her eighteenth birthday. The story shifts between the perspective of Hope's life and a supernatural world where the Editor, played by Sophie Bardos '20, and the Assistant, played by Margot Weiss '20, watch Hope's life from a far and record it in a book. This Wig & Candle production was simple in terms of scenery, costumes, and props. But the humor and hidden meaning in the script, as well as the superb acting of all cast members, made me forget I was in an intimate setting rather than the grandeur of the main auditorium in Palmer.

In the first scene of the play, the audience meets Hope, Jamie, and Sam—all dressed in everyday high school attire. The audience remains initially in the dark about the identities of the two women lurking on the outskirts of the stage, sporting business suits and wearing no shoes. Carly Sponzo '21 remarked that the lack of shoes "on the supernatural characters made them appear not grounded in this world." The audience knows something is afoot, but it isn't until Hope's eighteenth birthday party that we are informed of her supernatural ability: tattoos of her "firsts" that appear on her body after significant life moments, and the role of the Assistant and Editor in Hope's life.

After this plot reveal, the perspective switches to the Editor, played by Bardos in the first act and Noyes in the second act in the Saturday performance. Fagan used lighting to separate these two worlds; she explained that she "tried to make the editor's world very cold," while in contrast "Hope's world [is] a little bit warmer." Additionally, the worlds were separated by strategic positioning of props to create an invisible diagonal line splitting the stage in two sections. The Editor's office was



Photo Courtesy of Katie Rooney

composed of a simple desk, several books, and a yoga mat against the wall, while a couch and tables distinguished the world of Hope.

The lines between Weiss and Bardos are fast-paced and humorous, making the audience burst into laughter on numerous occasions. Bardos lunges around her office and lays on her desk to stretch due to her new hobby of yoga, all adding to the comedic element of the show, while also making intense eye contact with the audience. Weiss brilliantly performs the frantic decisions her character must make in order to fix Hope's world after finding out that the Editor purposely allowed for words to appear on Hope's body, while still carrying the humor of the play at the same time. The fantastic performances of the characters of this now human world at times eclipse Hope's storyline.

However, Feeney provides an equally brilliant performance. She perfectly portrays a shy girl crushing on someone who may not love her back, all the while dealing with a huge secret that cannot be explained. Feeney said in an interview that she related to Hope which helped her with her performance. The most intense and heartbreaking moment of the entire play is when Hope scratches at her forearm and stomach in desperation to remove the tattoos from her body. Feeney revealed that it was difficult for her to prepare for this scene and she had to psych herself up before going onstage. She said "there was lipstick under [her] nails and on [her] fingers" to indicate scratch marks. In addition, they used liquid col-

lagen to emphasize the scarring from the scratch marks. The lights dim reflected the depression and loneliness into which Hope falls. At the end of this scene, I was worried that the play would have an unhappy ending, but by the end of the act two the characters received a happy ending: Hope and Lydia become a couple and the Assistant is promoted to Editor.

Although humorous, *Away with Words* also alludes to important themes such as language, mental illness, identity, and empathy. In the playbill for the show, under the director's note, Noyes explains that this play is "a story about the power of language, both for good and for ill." Sponzo felt the play achieved this goal as well as deal with self harm as Hope "undergoes the same symptoms of a mental disorder even when her condition is supernatural." Through the character of Lydia, Fagan was able to play around with empathy - "she's a very empathetic character" she said, "whereas Sam really struggles because she kind of sympathizes, but she doesn't really get it," and "has a lot of anger and frustration that kind of clouds her." Feeney remarks that Noyes said the most important scene is at the end when Hope is fighting with Sam because, although Hope becomes Lydia's girlfriend, the most important relationship for Hope is her friendship with Sam. Fagan wants to see more female representation, sexuality, and queer women in theatre, so she decided to make this happen at Conn. By all means did she achieve her goal, and more. •