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THE COLLEGE VOICE

CONNECTICUT COLLEGE’S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

Conn Stands on Stolen Land

CLAIRE RAIZEN AND
MORGAN RENTKO
CONTRIBUTORS

When we think about the land on which Connecticut College is located, a few images may come to mind: the trees that have just started to bloom with the arrival of spring, the forests and trails of the Arboretum, the water surrounding Mamacoke Island and the sunsets that turn the whole sky orange and pink. An image that may not immediately arise is the land as a home for indigenous nations. As part of our ConnCourse #BlackLivesMatter, we have studied modern social movements through several critical frameworks, one of which is settler colonialism, a concept inextricably linked to the experiences of indigenous peoples throughout U.S. history.

Settler colonialism is a specific form of imperialism, and current U.S. policies related to indigenous people should be understood in this context. The concept is based on Western ideals of progress and its “intrinsic goodness,” which subsequently justifies the destruction of cultures and people that are viewed as backwards and uncivilized, as was the case with Native

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“Run Toward Fear” Panel Tackles Activism, Injustice

MAX AMAR-OLKUS
ARTS EDITOR

The Connecticut College Division of Institutional Equity and Inclusion (DIEI) hosted a town-hall style gathering called “Run Toward Fear: Millennial Activism in the Trump Era” last Monday, April 24.

Despite the heavy police presence and security checkpoint at the entrance – likely due to a number of death threats sent via Twitter to intended panelist and Senior Justice Writer for the *New York Daily News*, Shaun King – the room was buzzing with excitement.

I got to the event fifteen minutes before the scheduled seven pm start time and was astounded to see the sprawling 1962 room already three quarters of the way filled with people, many of whom were from local community groups that had reserved seats in advance.

At seven o’clock on the dot, Dean of Religious and Spiritual Life Claudia Highbaugh walked onstage to deliver some opening remarks addressing the event before introducing Dean of Institutional Equity and Inclusion John McKnight.

“We are all students tonight,” McKnight said, encouraging attendees to embrace the free exchange of ideas and perspectives brought to the table by the panelists. According to McKnight, this event was important because it aimed to revitalize the energy behind activism and community engagement.

There was an audible gasp when McKnight informed the crowd that he had, “some good news and some bad



Photo courtesy of Olga Nikolaeva

news.” He continued bad news firstly by informing us that Shaun King had come down with an illness last minute and couldn’t attend the event. Miraculously, DIEI was able to replace King in a pinch with Youseff Salaam, an activist and member of the Central Park Five.

In addition to Salaam, the panelists were Tamika Mallory, co-chair of the Women’s March on Washington; Greisa Martinez, Advocacy Director at the United We Dream Network; and Dr. Amer Ahmed, Director of Intercultural Teaching and Faculty Development at the

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Maurice Tiner Elected Young Alumni Trustee

HANNAH JOHNSTON
NEWS EDITOR

Of the ten colleges in the NESCAC, Connecticut College is the only one with a specific election process for young alumni trustees. Other schools have trustee positions that are elected by any or all alumni, but Conn is the only NESCAC that reserves representation on its board of trustees for each graduated class of students within three years. Earlier this month, Conn’s class of 2017 voted to select Maurice Tiner ’17 as their Young Alumni Trustee. Nine students ran for the position, and Tiner won in a landslide with 42.45% of the vote. Though it has been in the past several years’ elections, a run-off was not necessary.

“I knew fairly early on that I was going to vote for Maurice because he’s one of the people whose services to the class and to the college I’m aware of... But I think it’s good that there were more people running because I think it shows that our class is going to remain engaged with the Conn community,” said senior Robert James Jones ’17.



Photo courtesy of Hannah Johnston

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Examining Mental Health Services Abroad

SHAWN SIMMONS
CONTRIBUTOR

For many years, the siren song of the College’s Study Away program has drawn in students looking to expand their educational experiences beyond “the bubble.” It’s not hard to see why — the thought of earning credits while immersed in a new culture, speaking a new language, and interacting with new groups of people is hard to resist. However, there are more parts to the experience than what initially meets the eye, and students who seek mental health services can find themselves left in the dark. In fact, the overwhelming nature of studying abroad often increases the demand for these services. This is where things get complicated. How can we be

certain that students abroad are receiving the quality care they receive on campus from Student Counseling Services?

A recent uproar at Williams College regarding the efficiency of mental health services abroad launched a full-blown investigation into the school’s policies surrounding this issue. Rachel Scharf, a sophomore at Williams, piloted a serial exposé looking at student experiences with study abroad programs both associated with and separate from the College. Each of the programs was officially approved by the College. Speaking with a number of students, Scharf found common shortcomings in nearly every program. Student counseling options tended to have extensive wait-

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MONDAY, MAY 1, 2017

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Allie Marcultis explains the work and goals of the Freedom of Expression Task Force on page 5.

NEWS

Maia Hibbett unpacks efforts to make on-campus bathrooms gender-inclusive on page 7.

PERSPECTIVES

Price Day goes for a run with retiring track coach Jim Butler on page 11.

ARTS

Sophia Angele-Kuehn reflects on author and alumna Hannah Tinti’s visit to campus on page 16.

Letter

To The Editor,

I am writing to clear up some confusion that has arisen as a result of inaccuracies in recent articles about the Barn. The Barn is closed this semester as a venue for hosting events; it remains open as a rehearsal space for all the bands to use. This closure does not limit the students who love being part of a student band from practicing in the Barn and performing in other locations on campus this spring. In fact, Student Engagement has worked with MOBROC to put on performances in Coffee Grounds and is assisting them in putting on an outdoor concert.

I understand the Barn is a special place to many students on campus, just as it stood out to me as a special and unique part of Connecticut College from the first time I set foot on campus. However, there are expectations, policies and procedures for any College-owned property that is managed by students, and the Barn was not in compliance with those expectations, policies and procedures as they relate to events. It also must be noted that the Barn was not designed or built as a concert venue – it is intended to be used as a practice space. The Fire Marshal sets a capacity number based on the size and use of a space with safety as a primary concern. The space is small, and overcapacity was the major concern that led to Barn concerts being suspended for the semester

MOBROC is an important part of the campus music scene. I look forward to working with and supporting MOBROC the rest of this year and well into the future.

Sincerely,

Geoff Norbert
Assistant Dean for Student Engagement and New Student Programs

In Crisis and Conclusion
(Editorial)

I had no idea how to write this last note. Maybe “no idea” is hyperbolic, but while I had compiled a couple of vague anecdotes to throw in, and I knew, generally, what I needed to say, I just couldn’t get the ball rolling.

Then Aparna forwarded me an email. The original message came from bluehost, the web service that runs thecollegevoice.org, and it stated that our account had been deactivated, our website taken down. The offered explanation stated only: “(reason: site causing performance problems).” The parentheses were included, though the phrase they encased had no accompanying sentence.

Naturally, I panicked. I had to finish putting the print edition of the paper together, but I sat staring at its draft on my screen, unsure how to proceed knowing of this crisis. And I remembered, of all things, a fortune cookie.

I got the cookie last week, and it advised: “Cut through organizational impediments and get some real work done.” Bypassing my critique of this and most fortune-cookie messages – that this wasn’t really a fortune, so much as a piece of generalized advice – I thought the cookie had a point, and maybe even exhibited some prescience, in this case. I focused and finished the paper, deciding to worry about the website once the *Voice* was printed.

This semester has been full of organizational impediments, as life always is. I kicked off my tenure as EIC with a pretty big one: I hopped off a plane from Nicaragua and into an almost entirely new staff. They accepted a sudden shift from the dependable leadership of Aparna and Sarah Rose to me, a frazzled new face. ‘I’ve been around,’ I swore to those who didn’t know me. ‘I know what I’m doing, sort of.’

I clearly don’t know what I’m doing in the technological regard – the cause for our site’s deactivation is a mystery likely to be solved only through painstaking customer service calls – but I am proud of what this paper has done over the past semester. We’ve had debacles from unsightly misprints to public administrative disapproval (though come on, Dean Norbert – no one ever said the Barn was closed as a practice space), but with a dedicated, trusting and intelligent staff, we’ve persevered. I’d like to thank everyone on the staff for their contributions, big and small, fluffy and in-depth, timely and otherwise.

And really, none of this is fair. Most editors-in-chief have to conclude their last issue of the year with a goodbye, but since I’m a junior, this is only a ‘see you later.’ That warrants another thank you to the staff, for letting me stick around another year.

So here I am, 12 articles, six editorials and one tanked website later. It’s been nuts. Bring on round two.

-Maia

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.”

MAIA HIBBETT ’18
Editor in Chief

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Head Copy Editor

LEAH JANG ’17
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*Thank you for reading
&*

Thank you for writing

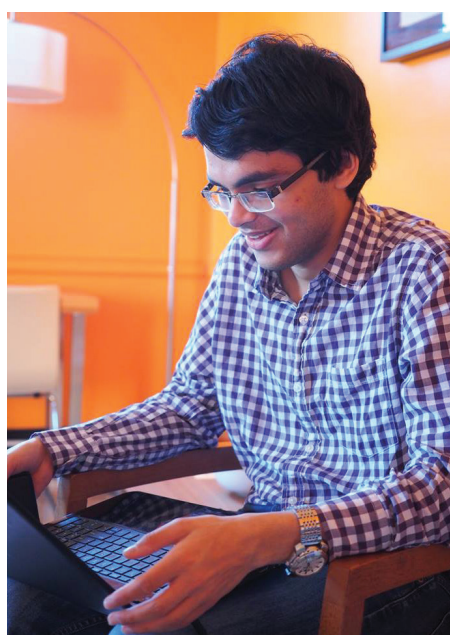
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Senior Editorials

I first attended a meeting of *The College Voice* as a sophomore. It was a Monday evening, and I was in my room, not particularly doing anything. That's when a friend texted me, inviting me to a meeting of the *Voice*. At first I was a little lazy and not too keen to go. But she insisted. Five minutes later I arrived at a room on the second floor of Cro. The meeting had just started, and I was not too late to hear pitches for articles from editors of each section. One of the pitches dealt with the impact of the Shain library renovation. I was immediately interested in the topic and decided to commit to writing about it. With the slogan "No Pain, No Shain," Connecticut College was attempting to convince students that the library renovation was worth it. However, like many others who had usually studied at the library, I was inconvenienced by the lack of study spaces that semester and unconvinced by the school's propaganda. My article explored the alternative study spaces that students used. Since then, there has been no turning back, and I have written about an array of issues with seemingly little in common, on topics like snow days, Fidel Castro, the difficulties of a comedian's art and the Jewish heritage of India, among other miscellaneous topics. There is a peculiar satisfaction to writing about the random.

Writing for the *Voice* over the last two years has provided me with a broad range of experiences that I may not have otherwise had. As a journalist for the *Voice*, I received numerous opportunities to interview a wide range of faculty, students, staff and administration, many of whom I have befriended or got to know better in the process. I enjoyed digging under the surface and learning more about a wide variety of issues on campus and beyond. And although meeting deadlines could often be stressful, writing articles has enabled me to improve my writing skills, and increase my confidence as a writer. For this, I am thankful to all the editors-in-chief and managing editors with whom I have worked closely--Aparna, Dakota, Ayla, Dana, Sarah-Rose, Maia and Luca. I am grateful for their commitment to the paper and their efforts to forge a sense of community among the writers. I am



thankful for the friendly advice and valuable suggestions that I received, especially as I struggled with some of my writing as a sophomore.

After studying away during the spring semester of my junior year, I returned to the *Voice* as a senior with a new role: business manager. I have to be honest: being business manager has had its share of stresses, and I often did not enjoy it. As an anxious person, I would fret over everything that I needed to do, especially since I was responsible for handling money and contacting advertisers. As a natural procrastinator, this has been particularly hard. Despite the difficulties of the job, however, I have learned the trade jargon of advertising and business and put myself outside of my comfort zone: something that I believe all people should attempt to do, especially when they are young. For always being willing and able to help me with all matters related to business, I would particularly like to thank Beverly Lewis.

I would like to end with a direct message to Matt Whiman, the Arts editor from my sophomore year. At the end of that academic year, I had not yet written for the Arts section. Matt would always tease me about it with the question: "Where's my article, Jay?" Well, guess what, Matt, I finally wrote for Arts. Not once, but thrice. Too bad that you'd graduated by then. I hope you are doing well.

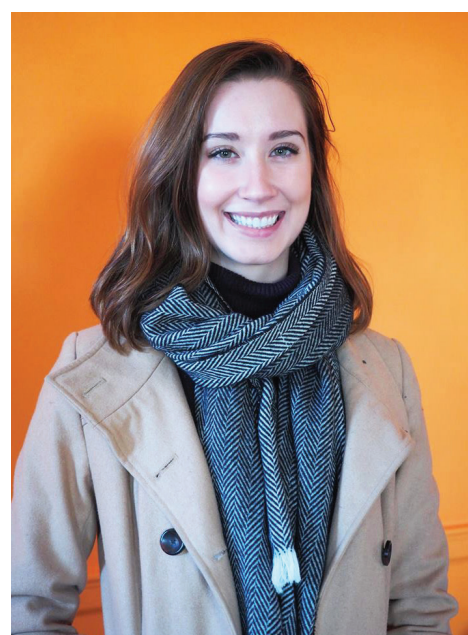
-Shatrunjay Mall, Business Manager

Honestly, I had never written a single article for the *Voice* before this year. I had barely even read five issues consecutively. But, being the good Gov student that I am, I was an avid reader of the *Times*. I discussed "news" in class almost every day. And by "discussed," I mean I mostly listened to my peers talk about their perspectives and would later write about my own. Writing was my medium of choice when it came to expressing myself. Rather than fumbling through almost-coherent statements during class, I have always preferred writing in order to be clear and concise with my thoughts. So, when I saw a flyer advertising Section Editor positions for the *Voice*, I pieced this together and figured I'd go for it. It was going to be my senior year after all; what better time to throw yourself into an organization you've had no previous affiliation with whatsoever?

Clearly, I said something right in my (written) application. That, or no one else applied. Either way, I'm writing this editorial and trying to reflect upon my brief experience with the *Voice*. After I was accepted as a section editor, our first meeting took place in the spring to prepare for the upcoming fall. At this point, most of us were unsure what role we would be assuming for the upcoming year. Aparna Gopalan, the incoming editor-in-chief, had big plans for revamping the paper. She began the meeting talking about said big plan: to change copy-editing processes, meeting times, layout, page numbers, word counts, whole sections, you name it. I tried to keep up, not familiar at all with anything newspaper-production related. She then told us what sections we would be in charge of. Hoping to get the Opinions section, I was designated a News editor. Figures, given my background, I suppose.

That fall, I worked with Peter Burdge as my co-editor. We would exchange pitches every Monday before the Writers' Meetings. I remember scrambling to come up with pitches that would be interesting to our writers, asking friends whether they had heard of any recent scandals on campus. I can still recall my anxiety writing the pitches on the board and even worse, actually pitching them. There were never many takers. I understood it; writing an article is a big commitment, and if you don't know anything about the topic, then it's an even more daunting task. I probably wouldn't have volunteered for my pitches either.

However, being uninvolved and unwilling to accept new challenges is not what I am trying to endorse here. One of the most important things that the *Voice* has taught me is that putting your efforts into something uncom-



fortable and unfamiliar can be the most rewarding. I remember the first time I volunteered (for one of my own pitches.) The thrill and anxiety of publishing an article that some could potentially find controversial was a sensation entirely new to me. My first big article was on a congressional debate that Conn hosted. I basically wrote about how it was a big disappointment. I had all of my friends read it to see if they would be offended by what I wrote. When they said no, I sent it in.

Not quite in the clear yet, the other editors had more than a few issues with it. At first, I was discouraged, and just wanted to wash my hands of the whole ordeal. But then, I considered their comments and realized that their edits would really make my article a piece about which I could be confident. The article ended up being published on the front page, and I obviously sent a copy home to my parents, who were ecstatic to hear my efforts weren't only being put toward drinking beer and flipping cups.

Too often at Conn I have found myself going through the motions. Doing what is comfortable and familiar. Being a good student, but never too involved. However, working on the *Voice* has made me wish that I had been more involved. Being involved takes more guts, more initiative, for sure. But it has been worth getting to know people I wouldn't have otherwise and exposing myself to new perspectives. Working for the *Voice* has been a great opportunity that has allowed me to immerse myself in current events relevant to campus, the local community and beyond. It also hasn't hurt my resume. My experience was short and sweet but full of meaning. In conclusion, I would like to thank everyone I was able to work with this year and the handful of friends (Asaf & Kelso) who never failed to read every issue!

-Allie Marculitis, News Editor

Staff Picks

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

Journalism: "The Climate March's Big Tent Strategy Draws a Big Crowd" by Robinson Meyer in *The Atlantic* – recommended by Dana Gallagher, Perspectives editor
"Trump's Latin American Model" by Erik Loomis in *Boston Review* – recommended by Maia Hibbett, editor-in-chief
"Escaping Poverty Requires almost 20 Years with Nearly Nothing Going Wrong" by Gillian B. White in *The Atlantic* – recommended by Max Amar-Olkus, Arts editor

Literature: "A Litany for Survival" (poem) by Audre Lorde – recommended by Hannah Johnston, News editor

Dog Songs (book of poetry) by Mary Oliver – recommended by Chloe Ford, Arts editor

"Northeast Regional" (short story) by Emma Cline in *The New Yorker* – recommended by Maia Hibbett, editor-in-chief

Entertainment: "The Handmaiden" (2016 film) dir. by Park Chan-wook

"Atlanta" (2016-present, TV series) created by Donald Glover on FX – recommended by Hannah Johnston, News editor

Community Bulletin

Queer Students Honored at Lavender Graduation

On Wednesday, April 26th, students, faculty, staff and administrators gathered to celebrate Connecticut College’s inaugural Lavender Graduation. A Lavender Graduation is a specific ceremony dedicated to graduating seniors who identify as members of the LGBTQIA+ community, and is a tradition currently executed by hundreds of colleges and universities across the country. 23 graduating seniors walked in the ceremony on Wednesday night and, in total, 33 students received cords to wear at graduation. The ceremony also included the bequeathing of a special cord in honor of Anique Ashraf.

College Welcomes Eboo Patel

Eboo Patel, founder of Interfaith Youth Core and author of “Acts of Faith,” “Sacred Ground” and “Interfaith Leadership: A Primer,” visited Conn on Tuesday, April 25th as a part of the President’s Distinguished Lecture Series.

Hygienic Art Gallery Displays Work by Veterans

In its current exhibit, “Journeys Onward,” New London’s Hygienic Art Gallery is displaying over 100 pieces of art done by veterans, active service members and their families. The exhibit will run until May 27.

Opiod Epidemic Worsens in New London County

Fire and police officials in Norwich and Groton report an increase in heroin and other opiod-related deaths in 2017, putting the region, along with other parts of Connecticut, on track to surpass its 2016 records for opiod-related deaths.

Peggy Whitson Breaks Record for Time in Space

Astronaut Peggy Whitson has spent more than 535 days off-planet, meaning that she has broken the world record for most time spent in space. As a biochemist and NASA astronaut, Whitson has served as commander of the International Space Station.

Grindr Used as Tool for Harassment

Matthew Herrick is suing Grindr after his ex-boyfriend created a series of fake profiles under Herrick’s name and sent a total of over 1,000 men to his home and workplace for sex. The ex also told the men to ignore any resistance from Herrick.

Jehovah’s Witnesses Banned in Russia

Jehovah’s Witnesses have officially been banned by the Russian supreme court, which classified them as an “extremist” organization. The group was ordered to disband and forfeit all property to the state, pending an appeal.

Story Search

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

- 1) On a Delta flight, a _____ was returned to an air marshal after being left in the bathroom.
- 2) This week, President Donald Trump called North Korea’s leader, Kim Jong Un, a “_____.”
- 3) Facing criticism from his financial advisors, Johnny Depp defended his right to purchase 15,000 _____ daily.

Sports Corner

Women’s Lacrosse (3-12)

@ Mount Holyoke W 19-4
Western Conn. St. W 17-8
@ Bates L 9-12
@ Wesleyan L 10-18

Women’s Tennis (7-8)

@ Wesleyan L 0-9
Bates L 1-8
Hamilton W 5-4

Women’s Track and Field

NESCAC Championship
@ Bowdoin College
8th of 11, 37 points

Men’s Lacrosse (7-9)

Regis W 16-3
Bates L 14-16
Wesleyan L 8-9
@ Bates L 8-11

Men’s Tennis (6-9)

Bates L 0-9
@ Coast Guard W 6-3
Hamilton W 6-3

Men’s Track and Field

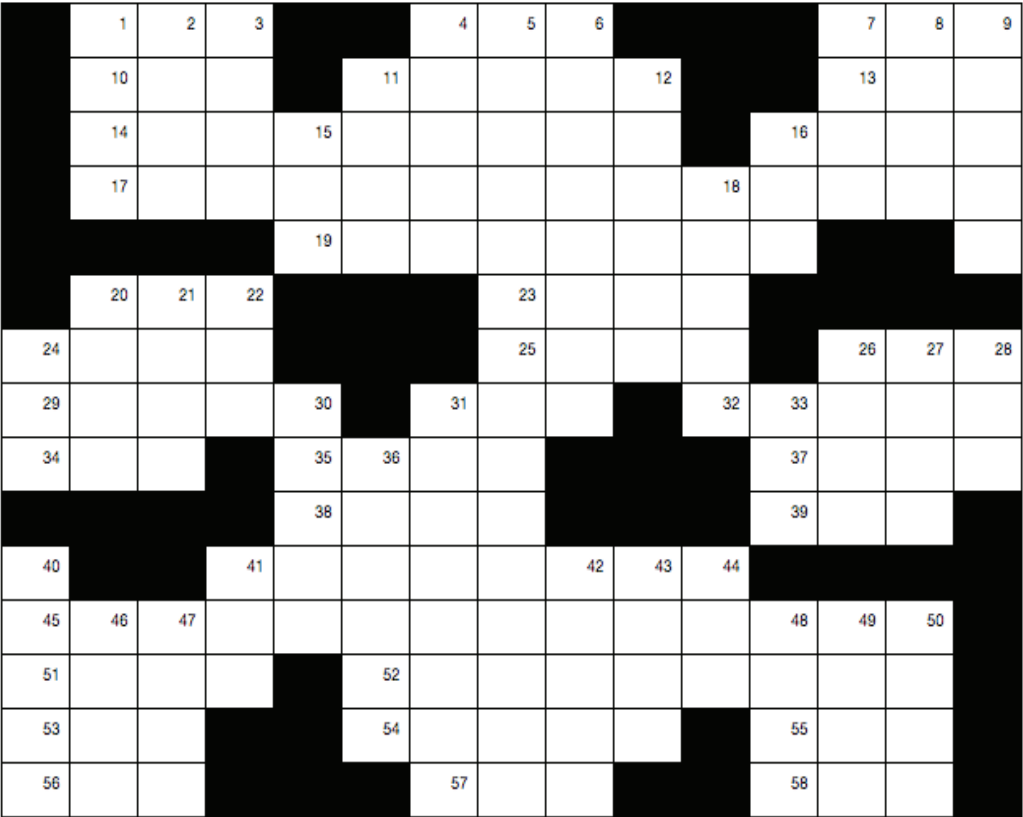
NESCAC Championship
@ Bowdoin College
11th of 11, 12 points

Sailing

@ Thompson Trophy Regatta (Women) 6th of 18, 329 points

The College Crossword

MADE BY ELEANOR KNAUSS; ANSWER KEY PAGE 8



ACROSS

1. Fuel
4. NBC show hosted by Chuck Todd, abbr.
7. Tool for piercing leather
10. Perform on stage
11. Type of camera on Curiosity
13. Cease living
14. Colson _____, 2018 Commencement Speaker
16. Often found in a Tantino film
17. One who manages the Ops. Section (e.g. Dana or Jenn)
19. Aerodynamic shape of wings (British spelling)
20. Auditors, abbr.
23. Series ft. Aragorn
24. Artist behind “Smack That”
25. Group best known for their milk gallon sharp-shooting challenge, abbr.
26. _____ 32, st. between upper and lower campus
29. Kingdom
31. Diamond, e.g.
32. Subject of Jaws
34. Newton of the Panthers
35. Middle child in the Rehcleb family?
37. Fencing tool
38. Grade on a scale from

1-10

39. Born or a word before a maiden name
41. Campaign to end fossil fuel usage at Connecticut College
45. The sexual attraction to serial killers
51. Make, as a living
52. The philosophical theory that humans are animals
53. Before
54. (She) touches, to Maria
55. Boxing great
56. Albany to Ottawa dir.
57. Hair care brand by Chaz Dean
58. Opposite of green

DOWN

1. Ogle rudely, informally
2. Dull pain
3. Mix
4. Bill of Real Time
5. Newspaper wherein you can read about 14-, 16-, 40-, and 44-Across
6. Soap box
7. Fusses
8. Metal thread
9. Team coached by Garry Monk
11. Gene otherwise known as OF45
12. Imbeciles

15. LAX police
16. Mousse alternative
18. Vaccine target
20. Swedish furniture giant
21. Wander
22. Debbie Downer and Gilly show, abbr.
24. Rainbow shape
26. _____seed oil, olive oil alternative
27. Elm or oak, for example
28. Barely make, as a living
30. Thank you, to Jean-Luc
31. “_____, for the low price of \$19.99!”
33. Female chicken
36. Teen subculture in A Clockwork Orange
40. Charlie of Two and a Half Men
41. Number to enter during course registration, abbr.
42. Company that makes car racing parts
43. Ethnic group residing in Myanmar
44. ““_____ we meet again!”
46. Knitting medium
47. Ale
48. One who does not tell the truth
49. Land surrounded by water
50. Surrounded by

Coast Guard Academy Pollutes Thames River

JOHN SARGENT
STAFF WRITER

Over the course of New London's history, the Thames River has had to endure the harsh reality of being a major water source for a growing city. Whether it be from residential homes or Electric Boat and Pfizer Pharmaceutical, the Thames has witnessed its fair share of pollution and mistreatment. Despite its beleaguered history, the Thames has seen a revitalization, a rebirth that comes in the wake of an increasingly environmentally conscious world. However, sometimes mistakes are made, and creeping reminders of the past can come back to haunt the New London community.

About two weeks ago, The Day published an article that shocked the community. Over the course of 20 years, the Coast Guard Academy, a fervent advocate for conservation and green initiatives, has been unknowingly dumping sewage into the Thames at a rate of roughly 130 gallons a day. After the discovery was made, the leak, which came from the institution's athletic facility locker rooms, was

immediately shut off.

"Certainly you don't ever want to see contaminants and raw sewage get into a river, its technically illegal to discharge that into a body of water in Connecticut" Said Dennis Shain, a spokesperson for the Connecticut Department of Energy & Environmental Protection, or DEEP. "But, the Coast Guard is a great partner in helping with waste management and always has been, so surely they weren't aware of this occurrence." The DEEP was notified about the sewage leak immediately after its discovery, but unfortunately was not able to intervene as the investigation fell outside of the organization's jurisdiction. This instead fell into the hands of New London's Ledge Light Health District (LLHD). The LLHD is a special branch of local government that presides over health issues in East Lyme, Groton, Ledyard, New London, Old Lyme and Waterford. So, given their extensive local reach, the LLHD took this matter quite seriously.

I spoke to Ryan McCammon, LLHD's supervisor of environmental health, for some more detail.

"Our first notification was on

the 17th, when we first heard about it from The Day. There was an alleged discharge and we coordinated with the Coast Guard Academy. By this point though, we learned that the issue with the leak was identified back in March, and the CGA had blocked the sewage leak and taken measures such as shutting off the water and even taking the handles off faucets in the locker rooms."

McCammon then informed me that this issue supposedly began in 1997, when the CGA was renovating their locker rooms. A contractor who was fixing some utility lines accidentally hooked up the main sewage line into the storm water drain. As a result, the discharge has been slowly leaking unto 130 gallons a day for nearly 20 years, which adds up to just under 1 million gallons.

However, despite the staggering effect of this number, McCammon informed me that for such a large river, there wasn't much to worry about. "It's a small amount of liquid effluent for the river itself, it looks like a lot but on a daily basis it is fairly minimal. The flow of the river will help with flushing that out."

Due to the massive flow that occurs in the daily ebbing tides, the Thames has a very handy self-regulating ability that helps it clear itself of pollutants. To that effect, the sewage that was mostly being dumped to the river wasn't as harsh as we know it. Instead, it was mostly "grey water," which is the water found in shower drains and from faucets, not the more disgusting "black water," which originates from the toilet.

Despite the embarrassment for the CGA, McCammon says that this in fact is a good thing. "My guess is that we might find more of it as we look at more facilities that might not have been required to assess their stormwater, and from this we can fix more problems," he said.

Starting in July, the DEEP is doing a major assessment of waterside facilities to make sure that their stormwater and sewage lines are properly running. This shocking discovery is the first step of many toward reclaiming the Thames and maintaining that it stays clean and pollutant free for the foreseeable future. •

Freedom of Expression Task Force Presents New Policies

ALLIE MARCULITIS
NEWS EDITOR

The Freedom of Expression Task Force stood before SGA on April 26th to present their tentative policies and direction. The task force has met throughout this academic year, initially with the goal of establishing a philosophical statement about the College's policy concerning freedom of expression. Their work builds on a multi-year process that has involved refining current policy language and developing a new framework for students, faculty and staff to adhere to. The task force is currently in phase one of its mission and hopes to publish its work in the Student Handbook for easy reference.

The task force is chaired by Dean of Institutional Equity and Inclusion John McKnight and Senior Associate Dean of Student Life Sarah Cardwell. Its members are History Professor Eileen Kane, Slavic Studies Professor Petkov Ivanov, Morgan Fowle '19, Mariel Ozoria '20 and Teddy Parsons '18. The task force presented an update on its progress and asked for any feedback from SGA. Members will continue their work next year and plan to hold several round tables to open the conversation up to the campus community.

One of the major issues with which the task force dealt was the Honor Code. The Honor Code presents a certain framework for students while a separate framework exists for faculty and staff. This causes a problem when it comes to freedom of expression on campus, because such freedom affects both populations similarly, and both should be held to equal standards. The task force is looking to find a balance between freedom of expression, full participation and the essential operations of the College. It is not trying to ban protesting on campus, for example, but rather to establish guidelines for protests. The task force wants to put into place certain procedures that would come into play if students were to hold a protest.

While this may sound great in theory, it

will likely prove difficult to execute successfully. At the open forum, students brought up concerns over the nature of protesting, specifically the unlikelihood of a student referring to the handbook to guide their method of protest, and the potential difficulty of working with the administration and Campus Safety to facilitate protesting. As it is, students expressed that correspondence with Campus Safety and other staff has not been efficient, so the idea of involving the administration or Campus Safety in a spontaneous movement seemed like a stretch.

A change that sparked further concern was the addition of the occupation of private offices, work areas, to the current guideline prohibiting certain disruptions on campus. This language alarmed several students who recalled the Occupy Fanning, a movement that occurred last spring when students sat in Fanning to protest the College's approach to bias incidents, multicultural academic programming and transparency, among other grievances.

In light of these concerns, McKnight and Cardwell reassured students that should they want to occupy the halls of academic buildings, they would be free to do so.

Another important development on which the task force has been working concerns procedures for posting and removing posters. As Conn has previously had instances involving posters with controversial content -- including one of Occupy Fanning's inciting incidents -- there is clearly a need for a policy regarding posted content. Under the new policy, anything posted must have the contact information (a valid Conn email or organization name), otherwise the poster will be taken down. Such a policy presents an interesting approach to freedom of expression, for controversial content will not be taken down if there is contact information on

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STORY SEARCH • PAGE 4

1) gun (CNN)

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“Run Toward Fear”

CONTINUED FROM FRONT

University of Massachusetts Amherst. The host of the event, hip-hop activist and scholar Jasiri X, began the discussion by showing the trailer for the documentary *The Central Park Five*, providing attendees with some background information on the infamous 1989 case in which five young black and latino males were wrongfully convicted of the rape of a white woman in Central Park. The case against these men had deep roots in systemic racism and prompted Donald Trump, then a private citizen, to take out full page ads in multiple New York City newspapers calling for the teens to receive the death penalty.

When asked how he feels about seeing Trump as president, Salaam said optimistically, “I realized that as a people, we can buckle down in spite of oppression... We even made the ghetto look fly.” He also revelled in the fact that “the most powerful man in the world wanted me dead,” and continued to offer a word of inspiration, saying: “I can’t hide. I’m very visible. I can’t run away – I have to run towards fear.”

The next speaker, Martinez, was asked to speak about her fight for undocumented immigrants after a clip played showing a recent appearance of hers on CNN. She spoke passionately and candidly about how for her, “election night was the beginning of nearly 100 days of nightmare.”

“The Trump Era is one of criminalizing anyone who looks foreign,” Martinez said, after decrying the creation of negative narratives about undocumented immigrants in the media.

This fabrication of narratives and stereotypes isn’t limited to African Americans and undocumented immigrants, but instead affects people who identify with a variety of groups. Ahmed, the next



Panelists from left: Youseff Salaam, Greisa Martinez, Amer Ahmed, Tamika Mallory
Photos courtesy of Olga Nikolaeva

panelist, turned the conversation toward misconceptions about Muslim communities, explaining that the United States is rife with Islamophobia and religious intolerance. He went on to provide points of historical contrast that highlight the hypocrisy implicit in U.S.-created narratives that portray Muslims as violent.

“You will not find an equivalent to the Atlantic Slave Trade in any Islamic civilization across history,” Ahmed remarked, rejecting the notion that Muslim-majority countries are evil, as they are often portrayed.

“If it were up to people of color to end racism, it would already be over; if it were up to women to end sexism, it would already be over,” he added, encouraging the people not in those groups to stand up, cooperate and use their privilege to reverse the unjust systems that currently stand in place.

Mallory, the next panelist to speak, was asked how we can stop attacks on communities and save people’s lives. She encouraged attendees to, “think nationally,

but play locally,” in reference to the upcoming 2018 mid-term elections.

“We have to live right now in a state of unapologetic truth time,” Mallory said, urging people to have open discussions, no matter how awkward, with their relatives and other members of their community to avoid the spread of ignorant rhetoric and foster civic engagement.

During the Q&A session, a student asked Mallory if true liberation could really happen under a capitalist structure. “Mass incarceration, prison labor – this is all happening because of money... We need to understand our spending power,” she answered, acknowledging the massive amount of money pumped into the economy by people of color. If money is given to companies that profit off of exploitation, that exploitation is likely to continue unhindered.

Two children from a local community group asked the final question of the event: “Does the school to prison pipeline effect multiracial schools?”

Salaam took the question, telling the children: “Even if a student goes to a great, multi-racial school, they still have to leave at the end of the day and deal with the Black experience... When they go home they still go home in their black bodies. They’re still looked at as ‘super predators.’ We have to be conscious, but not let it keep us down.” The crowd was impressed with the children’s question and with Salaam’s response, as a raucous round of applause followed each. •



Host and moderator Jasiri X

Understanding Common Interest Housing

WILL KADISON
STAFF WRITER

During the housing process, students get multiple opportunities to apply for different housing options. One way to get group housing is to apply using the common interest system, through which students can choose to live in groups based on a shared interest. Some students feel that the common interest system can be taken advantage of, but its stated requirements seem somewhat rigorous. During the application process, groups must indicate their shared interest, attend a one-hour info session, identify a faculty adviser, propose their idea and be interviewed by REAL staff in early February. Once a group is living in a common interest space, they must

make an effort to educate community members on their interest, host at least one event per semester and prepare an end-of-semester evaluation.

When I approached the REAL office about common interest, they claimed that the process cannot be manipulated for personal benefit. “The application process creates a system for students to not take advantage of the system,” the REAL Office stated. “Once we receive your application, we also need notification from a Faculty or Staff adviser to the group saying that they support your mission and programming ideas.”

They noted the fact that the application process requires a large amount of motivation; the application has gotten more difficult in recent

years. Unlike in years past, the application is now due earlier in the spring semester, and faculty advisers must now be present for the application interview. While the common interest process gives certain students first priority in choosing houses, the REAL office always saves at least half of the houses for the independent living process, which takes into account lottery number and a paper application. There is a slight issue with favoritism for the common interest program because applicants get first priority. However, because most of the apartments and houses are similar in size and floor plan, saving at least half of them for the independent living process aims to mitigate the problem fairly.

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Students Fight for Gender-Inclusive Bathrooms

MAIA HIBBETT
EDITOR-IN-CHIEF

A majority of bathrooms in Conn's residence halls are labeled only with their purpose, their plaques absent of the typical stick-figure that dictates the gender of intended occupants. But in academic, recreational and administrative buildings around campus, that gender-inclusive accessibility ends. Seeking to change this, a group of students affiliated with the LGBTQIA Center and Center director Erin Duran are working to replace signage, enact policy and raise awareness.

Shay Hicks '18 and Gray McCaffrey '19, two former employees of the LGBTQIA Center and student leaders in the current gender-inclusive bathroom initiative, started the project last year under former Center director Jen Manion. According to Hicks, Manion dubbed them the "Gender Committee" and tasked them with confirming a list of gender-inclusive bathrooms on campus. Duran noted a final count of 45 gender-inclusive bathrooms, though Hicks and McCaffrey highlighted some confusing details that evidenced the need for more.

"Most of [the bathrooms on the original list] were either off campus or just nonexistent," commented McCaffrey, noting that one of the bathrooms on the list, located in Cummings, was clearly labeled "Men's." Another was at 33 Gallows Lane.

"If I'm going to use the bathroom, I'm not going to Gallows," McCaffrey said.

Now, Hicks and McCaffrey continue their work by designing a poster campaign, whose goal Duran defined as, "to start a conversation and remind folks that this issue hasn't fallen off the table." Hicks and McCaffrey aim to include concrete and pertinent statistics. "Like the fact that zero people," McCaffrey offered, "have been assaulted by a transgender person in a bathroom."

The progress has been slow-moving, they noted, due to lack of communication and limitations on local and state levels. On campus, Hicks and McCaffrey attribute a lack of progress in part to the discontinuation of their employment at the LGBTQIA Center in Fall 2016, when Duran chose not to renew their positions.

"I did various projects that weren't really part of the job," said Hicks, explaining that they designed the rainbow-fade insignia which debuted on Spectrum's club apparel last year. Hicks added that under the assurances of Manion, they had anticipated con-



Illustration by Amanda Chugg

tinuing similar work for the LGBTQIA Center and affiliated groups this year.

"Manion's big thing as they were going was like, 'you guys are going to get your jobs,'" noted Hicks. As the current director, Duran was unable to comment on personnel decisions beyond that they "had nothing to do with the bathroom [initiative]."

Hicks expressed perseverance despite the setback, noting: "[McCaffrey and I] have both been doing our best to do what we can for the Center, even though we don't work there." In addition to the poster campaign, these efforts have translated into an initiative to convert all single-occupancy bathrooms on campus into being gender-inclusive.

To achieve this, the working group is developing a gender-inclusive sign for bathrooms, which Duran said requires modification "as simple as removing the human from the sign." Once finalized, the sign will go to Facilities, directed by Trina Learned, whose support Duran, Hicks and McCaffrey all affirmed.

"If we can get the sign to [Facilities]," Duran added, "I'd love to explore with Trina to see if [changing the signs] is something that can get done this summer."

Longer-term efforts toward gender inclusivity in bathrooms will rely on more than just signage. Duran explained that he and the students working on the project drafted language to be incorporated into student, faculty and employee handbooks to ensure

gender inclusivity.

"Essentially," Duran said, "it would be Connecticut College affirming the rights of community members to use the bathroom that is most in line with how they identify."

Language proves key in these efforts, as slight discrepancies in terminology have peppered this and many bathroom conversations. Duran clarified: "I am a proponent of gender-inclusive versus gender-neutral, acknowledging that gender might be a core part of some people's identity."

Another student involved in the initiative, Moll Brown '18, found that state codes prevent some multi-occupant bathrooms from being gender-inclusive, limiting the effort's potential reach.

Despite state limitations, McCaffrey has found Conn administrative reception "pretty positive." Hicks elaborated

that they presented their ideas before Dean of Students Victor Arcelus as the original "Gender Committee" last year. Arcelus voiced support of their cause, though nothing ultimately came of it.

"I think that's the worst of it," McCaffrey added, "things not getting done." While administrative support has been high, a majority of on-campus resistance has stemmed from the faculty, according to McCaffrey, who was informed of faculty skepticism by Manion last year.

With the current state zoning regulations, faculty disapproval of gender-inclusive restrooms is moot in the context of multi-occupancy facilities, but Hicks and McCaffrey continue to express hopes for the future.

"My main thing," McCaffrey said, "is Bill Hall." With three multi-occupancy bathrooms in Bill — two for women and one for men — McCaffrey suggested that one could easily be made gender-inclusive, leaving two gendered bathrooms for those who want them.

"Personally," they added, "I think they should all be gender-neutral, but I'd start with just one."

"Student support is something that could help us too," McCaffrey added. Hicks agreed, hoping that the upcoming poster campaign will raise awareness and garner support among the community. •



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Freedom of Expression Task Force

CONTINUED FROM PAGE 5

the poster. Rather, if the content violates policies of the Student Handbook, a bias incident may be filed so the person responsible for the content may be held accountable. The policy provides the space for statements to be made but also for conversation about such statements to be had.

The task force expresses wishes to maintain transparency throughout its process and invited the community to give their input. The

task force's work takes place in the context of increased freedom of expression issues on college campuses, making it timely and appropriate. The changes that will take place are still a ways off in the future, nevertheless, students, faculty and staff should be aware that conversations concerning freedom of expression are being had on campus, and policies will eventually be put into place. •

Catching up with Maurice Tiner, Conn’s Newest Young Alumni Trustee

CONTINUED FROM FRONT

Tiner ran against eight other students for the position, two of whom were SGA President Ramzi Kaiss ’17 and SGA Vice President Virginia Gresham ’17. When asked about their reasons for running, Kaiss and Gresham both expressed that they wanted the opportunity to continue their work in advocacy for the student body.

“I think that Conn works best when students and alumni are included in the decision-making processes made at this school, particularly at the board level,” said Kaiss. Gresham explained that the Young Alumni Trustee position is “important to the board because those who hold the position provide a different perspective as to how the College could change in the future and don’t have to donate money to be in that decision-making space.” The YATs have the same voting and committee power as every other member of Conn’s board of trustees, which gives them extraordinary influence as young recent college grads in their 20’s.

Many seniors are excited about Tiner’s win. Derrick Newton ’17 campaigned for him and said “Maurice really cares for this space [Conn], and I think he’s the best person for the job. I’ve seen his commitment since day-one and it has been nonstop consistent. I’m so glad that he was willing to continue [his work] post-grad.”

Kaiss and Gresham also voiced nothing but praise for Tiner. “I think we all knew that Maurice was going to win from the minute he announced his nomination. He has impacted our class in the most positive of ways during the past four years, and it’s wonderful knowing that he’ll be representing our class on the board,” said Kaiss.

Tiner’s work as an advocate for the student body is undeniable, and it has been felt by his classmates on both community and personal levels. Luisianny Perez ’17 said of Tiner, “He’s very attentive. He listens a lot to what people need and he, just in in our friendship, is always there to give someone a shoulder and advice.” Perez also expressed her confidence in Tiner’s ability to work hard and keep going, “even if he gets super super exhausted you still see him pushing himself to be involved and make sure the voices of students are heard.”

After hearing this praise from other students, the *Voice* sat down with the winner himself, Maurice Tiner. In the following interview, Tiner discusses his win, his love for Conn and his bright future.

TCV: What inspired you to run for young alumni trustee for the class of 2017?

MT: I think a few things. After having a conversation with Annie Scott, who is a trustee currently [where] she was telling me about the role that she plays as a trustee, one that continues to advocate for the college with donors and other college departments, it was something that interested me. I think junior year when I really pushed for Chakena [Sims

’16, Class of 2016 Young Alumni Trustee] to win, her winning let me know that I could potentially win. But I think ultimately what really made me want to run for YAT [is] my love for the College and wanting to continue to do the work to help Conn become the place it’s been striving to become.

TCV: How did you feel throughout the campaign process? So many people ran!

MT: I really, really do not like campaigning at all. It’s a sense of vulnerability that I’m not necessarily comfortable with - selling myself to people. I don’t like it, but ultimately you have to do what you have to do in order to get the position. So many people ran, I just did what I could to push my face and push my initiative.

TCV: What made you feel like you were the best person for the job?

MT: I think because I have been so involved in so many facets of the campus community. I’ve been involved in student life, I’ve sat on different committees and hiring committees. I think I’ve already started to do the work - sitting in committee meetings to push specific departments to kind of rethink the work they’re doing. It’s ultimately what trustees do, but of course you have a little more power to make decisions about what position the school moves in.

TCV: How did you feel when you found out you had won?

MT: I was excited! But I was also in a financial aid meeting at the time, so I was getting good news and then bad news about paying off my loans. I thought there was going to be a runoff [election] which I wasn’t that excited about, but it ended up not being that, so I was happy about that.

TCV: What goals do you want to accomplish as you enter into your first year on the Board of Trustees?

MT: My first year I want to get acclimated on what specifically a young alumni trustee does. I know I have voting power, I know I sit on committees and give my experiences to help advocate, but I’m setting up meetings with Chakena and Blake Riley ’14 [Young Alumni Trustee ’14] soon to hear their perspective, and I’ll reach out to Eleanor Hardy ’15 [Young Alumni Trustee ’15] too, so when I get there I won’t be uncertain as to what the role will entail. And then, whatever committee I’m on I just want to use my voice and use my experiences to advocate in the best way that I can.

TCV: Last year the board voted not to raise tuition. When more controversial issues come up, how will you handle that - especially issues that really affect students and that they’re passionate about?

MT: I will always advocate or speak up from the position that I’ve been in, so I think that’s important. I can’t speak for everybody, so I will always advocate from my experience and from the experiences that I know about of the students on campus. I think it’s tough to say now how I would handle a [controversial issue] because I don’t know things about the school that I’m sure that I’m not supposed to know because of confidentiality. I have to approach everything from a holistic standpoint so I can’t only advocate for my experience, I also have to understand that this is an institution that’s backed by alumni, parents, families, donors etc.

TCV: If you had unlimited power and resources, what’s one thing you’d like to see change at Conn?

MT: I think I would want to figure out a way in which students that don’t necessarily have the financial backing or the financial resources to be here don’t have to work so hard with other jobs to financially support themselves. I think that’s been the number challenge for me, I’ve had to work so many jobs just to maintain myself at this institution. So if I could advocate or change anything anything with unlimited power and resources it would be to allow students of socio-economic backgrounds not to have to struggle as much.

TCV: Have you figured out what you’re going to do after graduation?

MT: Yeah, so I’ll be going to Yale Divinity school, I got a full scholarship, so I’m excited to begin that work. I want to go into the ministry, but within an academic setting like Conn. I would love to be a school chaplain, dean of religious and spiritual like - something like that. I also want to work with youth directly in the church.

TCV: Are you excited to graduate?

MT: I am, I think I’m ready for the next phase in my life, but I will miss being in direct proximity to my close friends - I think that’s what I’ll miss the most. But I’ll still be very connected to Conn because of the YAT position, so I don’t think I’ll have the opportunity to really miss Conn that much, especially since I’ll be right up the road [in New Haven, CT].

TCV: Any specific message you want to send to students as our new Young Alumni Trustee?

MT: Ultimately I appreciate the votes and the support. I’ll always continue to advocate for the school and push to make Conn a better place for all students, despite race or background. And I’ll continue to do the advocacy work that I always have. I love Conn, but like I said in my campaign speech, with that comes a lot of hard work, sacrifice, and dedication to the school. •

Common Interest Housing

CONTINUED FROM PAGE 6

When interviewed, students who did not participate in the common interest program voiced concerns of fairness. Several opposed the idea of common interest program participants choosing housing first. However, for the most part students were not upset. Lucas Guliano ’17, lives in a Winchester Road apartment through the independent living process. He said, “It doesn’t upset me that they get to pick first, but the odds seem stacked against you when applying through the independent living process.” Students within the common interest program, however, speak highly of it. Nako Kobayashi ’17 has lived in common interest housing for the past two years and feels that the common interest program makes a significant contribution to the community here. “I think common interest is a cool way of getting more people involved, because I never would have organized my own event if I wasn’t in the common interest housing program. Because you are linked with a professor as an advisor, it is easier to get the event promoted and organized.” Kobayashi and her housemates organized an event with Professor Manuel Lizarralde, during which Lizarralde led a group a group of students through the arbo and gave them a chance to try the many edible plants of our arboretum.

The REAL office also feels that common interest housing contributes to the community here, citing the group CC Smokehouse. CC Smokehouse has organized more than their required amount of events, and next year they plan to explore other ways to barbeque and offer vegetarian options.

Common interest housing has developed and become an even stronger program since its realization four years ago. The program has given students an opportunity to organize their own events, and promote their interests on campus. While some students may feel the housing selection process lacks complete fairness, the common interest program has made contributions to the campus community. •

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CC Divest Triumphs with “Put a Price on It”

LAUREN BARETTA
STAFF WRITER

We’ve done it. April 14 marks the validation of student voices and a recognition of the reality of climate change. Connecticut College is one of 22 universities to sign the “Put a Price on It” campaign promoted by both Our Climate, a millennial mobilizing NGO, and the National Geographic series, “Years of Living Dangerously.” The campaign urges politicians to take into account the externalities associated with carbon overuse through cap and trade and tax initiatives. It encourages students to lead the movement, as climate change will impact younger generations most prominently.

It is not coincidental that Moriah McKenna ‘17, a member of the GNCE, and Jillian Ouellette ‘17, Senior Fellow of the Office of Sustainability, led our campaign at Conn. McKenna commented, “As many activists have been saying lately, grassroots change and local level change is very crucial in the environmental movement right now especially with the current state of our political system.” She continued, “Institutions, especially higher-ed institutions signing onto something like this is creating a stronger voice for legislation.” Despite national blockades to environmental progress, we still have a chance. Students, take this article as a personal call to action because, whether we embrace it or not, climate change is largely our fight.

There is always work to be done. Ouellette noted, “I think this step is a symbolic call for more action on the national level, but perhaps more importantly it is also a call for more collaboration between disciplines, departments, clubs, individuals, etc, on campus.” This success story involved the help of the GNCE, the Office of Sustainability, the environmental studies department, faculty, staff and of course students. 500 residents of New London and members of the college community signed the “Put a Price on It” petition that captured President Bergeron’s attention. This type of mobilization across often divisive lines on our campus clearly produces results. The monumental achievement of signing is proof.

Professor of Government and Environmental Studies Jane Dawson remarked, “you’re the ones who are going to have to live through this thing,” testifying to the relevance of young environmental activists. She explained, “the goal [of the campaign] is to get a lot of colleges to sign on and then to keep on promoting this at all different levels of policy. So

city, state, regional, national. We need to start from the people, but we need to focus on policy rather than just saying, ‘turn off your lights.’” Carbon pricing has the potential to turn individual environmental activism into global action. Taking shorter showers and printing less, while appreciated, are simply not going to solve the carbon crisis. If we continue current rates of carbon production, we will reach the safe carbon limit for the century set by the Intergovernmental Panel on Climate Change (IPCC) by 2032. In other words, now is the time to make change.

Most criticism of the carbon pricing movement comes from the economically concerned, however Ouellette offers a rebuttal. “Carbon pricing is effective because it isn’t strictly environmental, it is economical” she said, adding, “there will always be people who don’t care about the environment or combatting climate change, but you learn in any intro economics class that negative externalities, like CO2 pollution, are a burden on the society as a whole, so this is more than an environmental problem, it is a market and governmental failure.”

By supporting “Put a Price on It,” Connecticut College has committed to action. As one of the first colleges to support the campaign, we are a member of the Leadership Circle, meaning it is up to us to further the movement. Earlier in April, the environmental studies department and the Goodwin Niering Center for the Environment (GNCE) hosted Joel Bach and David Gelber, the creators of the “Years of Living Dangerously” documentary and cofounders of the “Put a Price on It” campaign. With help from the Linda Lear Fund, the event fostered conversation about carbon pricing and the role of young generations in the movement. It acted as a catalyst for the events to follow and a model of innovative conversation on campus.

McKenna expressed her overwhelming support of the administrative decision to sign. “I think that is a really important title to add to our legacy because we have a long history of being movers and shakers in the environmental community,” she said. “I think it’s actually going to be really good publicity for our school.” Ideally, the intentions of the campaign signing would be purely environmental. Regardless, we have made progress and this is something to be proud of. It turns out that if student voices and causes are loud enough, administrative change does follow. Let’s keep speaking out. •

Free Speech Concerns Persist at Berkeley

DANA GALLAGHER
PERSPECTIVES EDITOR

A few weeks after the University of California Berkeley Republicans invited Ann Coulter to address the student body, university officials rescinded the invitation amid predictions that her appearance would spur violent protests. With even the subject of her proposed speech yet unknown, Coulter has emerged as a symbol of free speech for pundits on both sides of the political aisle. Senator Bernie Sanders, for instance, has admonished partisan individuals violently opposed to her presence at Berkeley. Senator Elizabeth Warren, for her part, has argued that groups protesting Coulter should “let her speak.” Conservative firebrands have been more pointed in their critiques of protesters. Todd Starnes, a reporter for Fox News, has likened Coulter to “red meat” being

“thrown to a pack of liberal jackets.” Even the ACLU, a group that opposes Coulter’s position on almost every policy issue, tweeted that events surrounding Coulter’s cancellation represent “a loss to First Amendment rights.” Although violent protests have plagued a number of universities hosting conservative speakers this year, the drama at Berkeley is particularly striking given the university’s history as a haven for free speech.

Berkeley emerged at the epicenter of the Free Speech Movement and popularized marches and demonstrations across college campuses during the 1960s. This history is not lost on conservatives angered by the protests surrounding Ann Coulter’s announced appearance at the school. Some argue that, in regard to free speech, liberals hold a double standard. The argument maintains that liberals are willing to protect the speech of speakers with whom they agree politically and silence anyone with alternate views. Ben Domenech, the publisher of the conservative

website “The Federalist,” has proclaimed, “speech has become something [liberals] could not only object to but needed to be stamped out.” This view rings true as violence in response to conservative speakers has played out on campuses across the U.S. For instance, at Middlebury College, a crowd attacked and sent political scientist Charles Murray to the hospital. In addition, a Manhattan Institute scholar who has defended current police tactics was “mobbed” at Claremont McKenna.

The anger and frustration that liberal students feel at the appearance of conservative figures is understandable. Colleges that invite particularly controversial speakers to campus seem to legitimize their views. An attempt to silence incendiary speakers, however, only elevates them. Facing threats to her safety, Ann Coulter becomes a figure of

sympathy. Media coverage surrounding her speech, as a result, becomes less critical. The narrative focuses on the faulty organizing tactics of liberals at the expense of bringing to the forefront Coulter’s offensive political positions. The silencing of Coulter represents a fundamental misdirection of liberal goals to create a more open and accepting society. Coulter channels the political beliefs of a wide segment of the American populace. If liberals wish to change the political climate, they must first acknowledge and engage with ideas that may be contrary to their values. President Trump reached the Executive office precisely because he gave voice to Americans who felt the mainstream media and establishment politicians ignored their concerns. According to Robert Reich, former Secretary of Labor

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Drug Scheduling Does More Harm than Good

RILEY MEACHEM
STAFF WRITER

The United States' so-called "War on Drugs" and its strict prohibition of many psychoactive substances on pain of mandatory prison time has been recognized by many as a means of perpetuating racial and class-based discrimination. But the "War's" consequences go beyond the already magnanimous amount of crime, murder, and de facto enslavement it engenders. Its policies not only harm, but keep many from help.

Despite opposition from lobbies and several state governments, the Federal government still currently considers marijuana a schedule one controlled substance. This is also true of LSD, psilocybin (the chemical compound found in hallucinogenic mushrooms) and ibogaine. The classification "schedule one" in the Controlled Substance Act means that a substance "has a high potential for abuse or has no currently accepted medical use in treatment in the United States." In the cases of all four of the aforementioned substances, however, this is contrary to fact.

This is most easily demonstrable in the case of marijuana. One of the main reasons for the initial push for legalization was because of the medicinal and pain relieving properties the substance contains. Cannabis can be used in order to lessen the pain and swelling caused by glaucoma, as well as improve vision in those who are suffering, as shown in a study done by the American Academy of Ophthalmology. Cancer patients, patients with eating disorders and sufferers from the side effects of medication or surgery often find that certain strains of the drug, particularly indicas, instigate the desire to eat. This can be life-saving in patients on chemo, patients with anorexia nervosa and with stomach cancer or other ailments of the digestive tract. Other studies done by the American Cancer Society and others show that smoking sativa strains of marijuana can actually kill cancer cells in some patients. Marijuana is commonly prescribed in states where it is medically legal in order to help mitigate long-term mild to moderate depression, reduce joint swelling in rheumatic users and alleviate PTSD in veterans and survivors of assault. The US Department of Veterans Affairs even has dispensaries and guidelines for prescribing.

Despite this endorsement, the rest of the federal government has been slow to accept this change. Even though many states have now legalized marijuana for recreational and medical use, because of its status as a controlled substance, it is difficult to grow, buy or travel with marijuana, and one can still be arrested for carrying it into states which ban the drug. In many instances, users such as cancer patients and veterans are forced to purchase the substance illegally to remain healthy and sane.

Draconian as these regulations are, they are dwarfed by the policies in place for psychedelics. The US Department of Justice reports that trafficking any substantial amount of LSD or of mushrooms can result in up to 40 years in prison. Possessing one to three tabs of acid for personal use can result in a three-year prison sentence and a fine up to \$25,000

for a first offense. MDMA and ketamine too hold long mandatory prison sentences for possession, and in many states the length of these sentences rivals that of cocaine possession. But unlike cocaine and despite the apparent condition of their scheduling that they are "unsafe for consumption" and "currently have no medical use in treatment," these psychedelics have demonstrated an untapped capacity for psychological treatment. In studies done largely in Europe and South America, LSD has been shown to reduce symptoms of post-traumatic stress disorder and major depression in studies conducted by dozens of researchers, scientists, newspapers and psychiatrists as far back as the sixties, and it frequently works, often in doses as small as 100-200 micrograms. The same can be said of psilocybin, which in large doses can effectively cure post-traumatic stress disorder and even nightmares. The British Association of Psychopharmacology's Journal has published numerous studies documenting the positive effects of MDMA-assisted psychotherapy on chronic, treatment-resistant PTSD. Doses of LSD as small as 25 micrograms – not enough to have a psychoactive effect – have displayed the ability to cure cluster headaches, a disorder causing excruciating migraines capable of incapacitating sufferers, termed "suicide headaches" by the American Association for the Advancement of Science official magazine. Though each has its dangers if abused, with controlled usage these Schedule I drugs prove as if not more helpful than pharmaceuticals currently used in psychological treatment of stress disorders today. Additionally, it is nearly impossible to overdose on any of these drugs, and users do not become physiologically addicted in the same way that they could to alcohol and tobacco due to the body's rapid building of cross-tolerance between psychedelics. The major threat the consumption of these drugs actually poses to public safety lies in the possibility of their being impurely made — a dilemma which could be negated if these substances were legalized and regulated by the FDA.

Another hallucinogen, ibogaine, has been studied and cultivated for its addiction-curing properties. A 2005 Journal of Neuroscience study in which experimenters administered ibogaine to patients who were alcoholics or narcotics users found that the drug "reduces craving for opiates and cocaine for extended periods of time and reduces opiate withdrawal symptoms," and effectively ends alcoholism. Several studies in the Journal of Forensic Science and Journal of Legal Medicine have concluded that there is almost no administrative risk from the drug, as very few people have suffered any sort of lethal side effect, and it has no physically addictive properties.

It is evident that a significant amount of suffering is caused by the current regulations for drug scheduling. Decriminalizing or legalizing these substances on a federal level could end a significant amount of suffering and even death. We as citizens must push for comprehensive drug reform, in order to make available safe and non-addictive remedies for suffering, particularly during our current opioid epidemic. •

Mental Health Abroad

CONTINUED FROM FRONT

ing lists, offer exclusively short-term services, or simply not exist. In these scenarios, students are forced seek out private practitioners and pay out of pocket.

Upon reaching out to Scharf, I learned that the issue first arose in February at an event held to discuss issues of identity and experience at Williams. "I attended a panel put on by the Mental Health Committee, a group of students that works to foster dialogue and implement change regarding mental health on campus," Scharf said. "Incidentally, multiple panelists spoke about negative experiences with mental health abroad and the fact that they felt that these experiences go undiscussed at the College."

Scharf remarked that she has received overwhelmingly positive reactions to her articles and that they have sparked important dialogues on campus, saying, "for the most part, people at Williams have expressed enthusiasm for the fact that this largely undiscussed topic is being brought out into the open." And undiscussed is an understatement; this issue can absolutely make or break a student's experience studying abroad, yet many don't think about it until they themselves are in need of counseling services. If the weight of an issue like this is felt so heavily by one of our peer institutions, how do we ensure that students are receiving the quality care they deserve?

This raises the question of what counseling services are available for Connecticut College students embarking on a semester abroad. Upon looking into the policies and processes in place to accommodate students abroad, one learns that ambiguity surrounds access to mental health resources. The Office of Study Away does not arrange accommodations for students seeking mental health support. Rather, the individual study away programs with which the office works "have student support systems in place to assist students with various needs," explained Shirley Parson, Director of the Office of Study Away. She alleged that there is a network of communication between various offices on campus to ensure that students plan arrangements for all their needs before departure.

Students are never asked about mental health service needs upon applying for permission to depart from the school, because this is highly confidential information. To protect student privacy, Counseling Services receives a list of students who have been approved for Study Away programs. The counseling staff speaks with students who may request forms as well as students who are already receiving treatment at the College. The Office of Student Accessibility Services also receives the list of approved students in order to broaden the support network. Parson added that students are advised on their options before departing, noting: "[The Office of Study Away]

provide[s] students with information, and I am sure that the offices above do the same, but for more detailed information, [students] would need to contact those offices directly."

To many, this information may seem like a bunch of redundant formalities. But the question still remains whether or not these arrangements match up to the care students receive on campus or whether they are effective at all. Two Connecticut College students who wished to remain anonymous gave insight on their experiences. One of the students, who returned this spring from a semester abroad, highlighted the stark contrast between counseling abroad and here on campus: "the therapists, yes, therapists, I met with were primarily concerned with the short-term aspects of my mental health. If I didn't appear to be an immediate threat to myself, my problems were made to sound trivial. I even switched therapists two or three times because after I had an intake appointment with each one, he or she would conclude that since I wasn't necessarily in danger, I could be moved to the back burner." The student also mentioned sometimes waiting several weeks to get an appointment with a new therapist.

The second student commented on experiencing a feeling of relief upon resuming sessions with their counseling staff member at Conn. "I'm sure everyone feels relieved when they can finally meet with 'their' therapist again, but my experience with therapy was not nearly as constructive when I was abroad, and I really grew to appreciate my resources back at school."

These students serve as individual examples of the large population of students who are overlooked in the hustle and bustle of study away. This takes me back to Scharf's initial article, in which she interviewed a student who did not understand how studying abroad could possibly be a negative experience for anyone, since it is so highly regarded by students and faculty alike. When this particular student started feeling mentally unhealthy, feelings of confusion and guilt quickly arose as she realized this was not the experience she expected.

As students, we are all affected by the College's policies on student counseling. Whether we use the services ourselves or not, it is extremely important to remain vigilant and proactive in order to ensure access to top-notch care during a time that is supposed to be a highlight of our college career. Of course, there are a great deal of variables at play here, such as destination, program, and differences in personal expectations, but the overarching message remains true for all: as a student body, we should continue to de-stigmatize the treatment of mental health both on campus and in the greater world. Starting conversations about this oddly taboo topic is a surefire way raise awareness for the issue and thus improve expectations for solving it. •

Reflections on 30 Years: A Runner's Profile of Coach Jim Butler

PRICE DAY
CONTRIBUTOR

120 miles per week. The rest of Coach Butler's sentence barely registered as I contemplated that statement. I've rarely come close to running 80 miles in a week, while this man has run over 120 miles a week for months at a time. When he made that statement, I was running significantly slower than usual so that Coach and I kept the same speed. I wonder how this run would have looked if the older man were 40, or even 20, years younger. I had a feeling that I wouldn't be the one slowing down.

Jim Butler, head coach of men's cross country and associate head coach for track at Connecticut College, stands at 5'5 or 5'6 and has grey hair with a matching beard. He has a gruff way of speaking and usually has a serious, almost angry, look on his face. Butler is 64 years old, and after 30 years of coaching has decided to retire at the end of this academic year. The team meets with him almost every weekday for practice at the athletic center, but I decided to stay behind when the rest of the guys left for their run and waited as coach changed into his running attire. In addition to his coaching position, Butler has a day job in local town and state government, and he changes from work to training clothes everyday before practice. We exited the athletic center and headed toward the trails behind it.

I ask about his collegiate running career. I knew already that he attended Rutgers University, where he acquired the nickname "Mad Dog," but I do not know that his major event in college was the marathon. "I ran my first marathon when I was 18, and it destroyed my legs. I told myself I would never run one again. I ran my next marathon exactly a year later," he reveals. I didn't even know the marathon used to be a collegiate event, but Coach says that was what he trained for. In his life, he has run over 60 marathons, a number that amazes me. I have never raced more than 5 miles in a single race. "I've done an ultra [marathon] as well, a 50 miler. I never had quick leg speed; for me it was always enduring the miles. I had the determination," says Butler. We're deeper in the trails now, looping through forests and fields. I often run on these trails by myself or with teammates, and it feels strange to be running this trek with Coach instead, almost as if he is out of place, but then I realize he has been running these trails for 30 years. To a tree in the forest, I am the out of place one, not him.

We crest a small ridge, and I can see houses on the other side of the Thames River, which is now also in sight. I can see these same houses from my room in Larrabee, and it's also strange viewing them from this new angle. Coach Butler and I discuss how track has evolved in

the 30 years he has coached it. Long story short: it has changed massively. "Everything has changed, shoes, uniforms, timing. Even the ideas behind becoming a better runner have changed," says Butler. By this, he means that most coaches have moved away from training athletes for heavy mileage, as it leads to more injuries – a good change, from my point of view, because 120-mile weeks sound completely awful. Running in NCAA Division III New England has changed as well. 30 years ago, the NESCAC was one of the worst leagues in New England, some NESCAC teams not even having head coaches at all. This past year, by contrast, NESCAC schools took seven spots in the top 10 and 10 spots in the top 15 at the New England Division III Championships. With 56 total schools competing, this is an impressive feat.

Much like the evolution of track in the NESCAC, the Connecticut College team itself has also improved greatly, in number and in quality of athletes. "We didn't have talented guys like you coming in every year. The guys we did have had to put in more work than I make any of you do nowadays," Butler says. I'm flattered by this off-handed compliment of course, but I see the truth in it. Many of the runners on

our the cross and track teams were successful in high school, which would not have been the case a few decades ago. This school, like others in the league, now attracts runners of a higher caliber, which I'm sure is true for other sports as well.

We are now running up a gravel path through a muddy field. I begin asking Butler about his other job, something I know vaguely is in local government. "I majored in government at Rutgers, and I've been in town and state government planning for 19 years," he says. Butler has always stressed his point of being "New London born and raised." Now I see that, while both his jobs are in New London, one them requires that he actively serve the city.

Butler's official job title is Executive Director of the Southeastern CT Council of Governments. He explains, "It's not exactly town planning. I've always been terrible at drawing, but architecture and town planning have always been my interest. What I do in my job is look over the plans of town governments and approve them. So I still see all the architectural plans, without messing them up with my lack of drawing skill." We cross a street on the way back to the athletic center. His job originally centered on serv-

ing New London exclusively, but he has since branched out to many more towns and now works on behalf of 27 communities.

Another phrase repeated throughout the interview was "I feel like I'm rehearsing my retirement speech." With so much of our talk centered on the cross country team and running in general, I could definitely see why he felt that way. I ask him if he's giving me any spoilers of the official speech, to which he replies, "I haven't written it yet, but this is giving me some good ideas." We share a laugh at that.

Though he maintained an image of authority and professionalism throughout our interview, running with Coach helped me understand him better and grow closer to him, a bittersweet realization considering this is his last year at Conn. He concluded our conversation by reminding me that we had only run for 20 minutes. He advised that I needed to complete "40 more and six hill repeats. And pick up the pace for the rest of it!" I completed the rest of my run, contemplating what I gleaned from the interview; slightly too much contemplation, though, because I entirely forgot about the six hills. •

Stolen Land

CONTINUED FROM FRONT

Americans. However, the genocidal project of settler colonialism is not the mainstream narrative of European arrival in the New World. Instead, the myth of the "doctrine of the discovery" persists. This idea purports that Europeans had a right and even a duty to settle the land that became the United States. Central to the logic of settler colonialism is a project of erasure, maintaining access to Native American lands, and keeping Native Americans out of view, silenced and factionalized. The fact that we don't think of ourselves as occupiers of Pequot land points to the success of the structure of settler colonialism. Settler colonialism is a part of hegemonic systems of power that operate as common-sense logic within U.S. society. For example, at the foreign policy level, the U.S. invasion of Iraq in 2003 was justified under the guise of the United States' duty to spread democratic and Western ideals. Therefore, global manifestations of settler colonialism include U.S. military intervention around the globe and U.S. support for the settler-colonial state of Israel.

On a local scale, there are four Native American nations that inhabit New London County: the Mohegans, the Niantics, the Mashantucket Pequots and the Eastern Pequots. Most archaeological and linguistic evidence reveals that these nations were indigenous to the area before Europeans arrived, and the New London County region is thought to have had the most concentrated population of Native Americans in Connecticut. The land and resources of these indigenous nations are inseparable from Conn students' extracurriculars and social life. When the rowing team trains on the Thames, they are on what was formerly known as the Pequot River. Similarly, when groups of students gamble or go out to clubs at Foxwoods or Mohegan Sun Casinos, they are on the reservations of the Mashantucket Pequot and Mohegan nations, respectively. These serve as just a few examples of how we may not realize the ways in which the Conn community is complicit in the process of settler colonialism, as we occupy Native land.

At the "Run Toward Fear" talk on April 24, one of

the panelists, Amer Ahmed, recognized that the event was being held on Pequot land, exemplifying a process of acknowledgement that is beginning to spread throughout institutions of higher education. Bates, Bowdoin and Colby Colleges now offer full tuition scholarships to Native American students, although debates remain about whether Native American students have access to the admission process in the first place. Student protests at Amherst College prompted the Board of Trustees to remove the school's mascot, Lord Jeffrey, who distributed blankets laced with smallpox to Native Americans. Various student demands at Columbia University to recognize the Lenape people, who once lived on the land where the campus is now located and were subjected to destructive removal processes, have resulted in the installation of a plaque on campus.

What has Connecticut College done to acknowledge this land as belonging to Indigenous peoples? In November 2016, Native American Heritage Month was observed by the College with three events: a performance by an intertribal powwow drum group Fort River, a concert by Grammy-winning Native American flutist Rober Mirabal and an event titled, "Ninniwonk: We Belong to the Land," featuring Deborah Spears Moorehead, a descendant of the Massasoit people from the Seaconke Pokanoket Wampanoag Nation. The College also sponsored transportation to the Pow Wow festival at the Mashantucket Pequot Museum in Mashantucket, Connecticut. Outside of the month of November, the school has hosted several teach-ins about the Dakota Access Pipeline.

But clearly, there is more to be done. Plaques and free tuition won't right violences of the past, but they are considered by some to be an important step toward acknowledgement. However, central to the justice tradition of Native Americans is the restoration of their land relationship. We must remember that projects of acknowledgement, therefore, only go so far. In the future, Connecticut College should not only acknowledge its occupation of Pequot land but work to reconcile the violent structure of settler colonialism that this institution bears complicity in. What this will look like exactly requires a radical imaginary of the future of a liberated world, led by Native people themselves. •

Reflections on Hybristophilia: Investigating Dangerous Affinities

JOHN CHATIGNY
CONTRIBUTOR

When I first heard of “people attracted to serial killers,” I thought the idea to be preposterous. “Sexual attraction to murderers,” I thought to myself, “that can’t be a real thing, can it?” Well, dear reader, I’ve done the research. I can say without a doubt that it is, indeed, a real thing. It’s called *Hybristophilia*, which is defined on Wikipedia as “a paraphilia in which sexual arousal, facilitation, and attainment of orgasm are responsive to and contingent upon being with a partner known to have committed an outrage, cheating, lying, known infidelities or crime, such as rape, murder, or armed robbery.”

In the opening paragraph of its page on the subject, Wikipedia coyly states that “Hybristophilia is accepted as potentially lethal.” It was a fun touch, I thought, that the only remotely negative line to be found on this page about sexual attraction to serial killers was that it “could kill you.” My reaction to this sentence (after the initial “no kidding”), was who “accepted” hybristophilia as “potentially lethal”? After a brief time spent musing over the potential existence of the “fetish police,” I dug a little deeper and discovered that it wasn’t accepted by an almighty being who decides what does/doesn’t go in the Big Book of Things People Find Hot. Instead, Gordon, Wilbert Anthony and James E. Elias present some clues in their 2005 paper “Potentially Lethal Modes of Sexual Expression.” Unfortunately, there is no 2017 version. If only all people were as accepting of paraphilias as these men are. My mother once spent ten minutes on the phone with me expressing the distress she felt about the fact that my older brother was dating a girl with “tattoos.” While her reaction was a little extreme, I can only imagine what the three authors of this paper would be like as parents.

“Hey, Dad. I’m going on a date with this person I met at Trader Joe’s earlier. They’re super cute. By the way, they’ve killed like thirty people. Is it cool if I borrow the car?”

“Sure thing son, just as long as you know that it’s potentially lethal. Make sure you’re back by midnight!”

After reading the article, I viewed hybristophilia in a slightly more positive light. My initial dismissal transformed into extreme interest. Now, don’t get me wrong, I still think sexual attraction to criminals because they are criminals is entirely absurd. But what began as a simple quest for evidence to use in the lambasting of those who romanticize mass-murderers quickly transformed into a far deeper, more serious search. “Okay, hybristophilia is a thing after all. But why?”

The Wikipedia article was good, but I wasn’t willing to end my research there. I needed something more. I needed primary sources. So I went to the only place on the earth where erotic fanfiction starring the Lorax coexist with serious discourse on the social issues of our time. I went to Tumblr.

I wish I could say “What I found on this website

was truly shocking,” but to be entirely candid with you, going to Tumblr expecting anything less than shocking material is like stepping foot into a public pool not expecting it to be full of urine. So, to quote my father, I wasn’t shocked by what I found on Tumblr; I was “only disappointed.”

The #hybristophilia tag page on Tumblr is a true sight to behold: Courtroom photos of Ted Bundy and Richard Ramirez appear next to gifs of Dylan Klebold and Eric Harris, perpetrators of the 1999 Columbine High School massacre. The majority of the posts are accompanied by text, usually consisting of the original poster declaring their love for the killer in question. The page is littered with usernames such as “columbine420” and “whatsonelessperson.” Every killer and lethal incident has its own tag, and every page is full of posts. If you’re so inclined, go to Tumblr, type “hybristophilia” into the search bar, and see where it takes you. I would summarize more of the pages here, but this article is already running fairly long. Keep in mind, though, that the content of these pages is very unsettling.

Once I had evidence that hybristophilia was not only a real thing, but a popular thing, my desire to find the root cause became stronger than ever. I headed to the website Owlcation, which provided me with a more in-depth analysis than I previously thought possible. I don’t want to summarize an article written by somebody much smarter than I am, so instead I’ll list a few points I found to be especially edifying.

Hybristophilia takes two forms: Passive and Aggressive.

Passive Hybristophiliacs feel as though they can save their lovers from themselves. They believe that, through the overwhelming forces of love and romance, serial killers such as Charles Manson will abandon their murdering ways, and live happily ever after. The passive hybristophiliac is attracted to criminals, yes, but not to crime. Aggressive hybristophiliacs, on the other hand, are totally down with committing crimes. They are willing to do whatever it takes to get the murderer to love them. As for the causes, well, “Many hybristophiliacs seem to be attracted to men behind bars because of their fame and notoriety in the media. Some believe [they] are living vicariously through the men and like the thrill and attention.” Additionally, “Women equate forceful and aggressive men, who are also charming, to an ideal masculini-

ty based on power and roughness.” In other words, these people are attracted to men who are more or less the opposite of me in every way.

When looked at through these lenses, Hybristophilia seems, to me at least, a little less ridiculous. Serial killers are the apex predator, people who act on sheer impulse with no regard for the outside world. As much as I hate to say it, there is something slightly sexy about that. Like a “rebel without a cause,” except the rebel has a cause, and the cause is murdering people. I mean, Christian Bale was in *American Psycho*, and he’s one of the best looking people on Earth. The motive of “saving” the killers is also an honorable one, though thinking that somebody who believes killing and eating people is a normal thing to do can be changed through the power of love is a bit naive, in my opinion. I am not trying to shame anybody based on what they find arousing, nor am I trying to make light of the tragic events that these psychopaths perpetrated. This article is a simple narration of my journey from ignorance to enlightenment. I thought my brief sojourn down the hybristophilia rabbit hole, while unsettling and slightly disgusting, was very interesting. Hopefully you feel the same. •

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Free Speech at Berkeley

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under President Clinton, “the narrative assumes a cultural plot against the free expression of right-wing views in which academe, mainstream media—every facet of the establishment—is organized against them.” Ultimately, by acquiescing to the demands of protesters, Berkeley played into the right’s narrative.

Disagreement, voiced through peaceful means such as debate and protest, sustains our democracy. Some liberals’ inability to tolerate differing and offensive viewpoints without resorting to violence represents a troubling political development. Violence, by further fanning the flames of partisan divisions, reflects a breakdown of efficacy in government. If we cannot respectfully voice disagreement, then we undermine the sense of mutuality that binds citizens to their government. Referencing the threats levied against Ann Coulter, Senator Elizabeth Warren advised liberals to make their views known through channels more powerful than violence. In an interview with Jake Tapper, Warren noted that if protesters “don’t like [Coulter], don’t show up [to her speech].” By denying Coulter an audience, and therefore an opportunity for media coverage, college students would set the tone for the political climate they wish to see on the national level. •

Nature and Composition: A Conversation with Robert Honstein

SAADYA CHEVAN
STAFF WRITER

Robert Honstein is a Boston-based composer whose work has been performed by ensembles including the American Composers Orchestra, Cabrillo Festival Orchestra, Albany Symphony Orchestra and New York Youth Symphony among others. He is a founding member of the New York-based composer collective Sleeping Giant.

Honstein's piece "This is Not Mother Nature" will be performed by the Connecticut College Orchestra on May 4 at 7 PM in Evans Hall in a program that also features Maurice Ravel's Mother Goose Suite, the first two movements of Ludwig van Beethoven's Symphony No. 6 in F Major "Pastoral" and two arias from George Frideric Handel's Giulio Cesare sung by Stephanie Foster '18.

In the following interview, *The College Voice* discusses the upcoming performance of Honstein's work with the composer himself. The following is an excerpted version of the interview; for the full text, visit thecollegevoice.org.

The College Voice: So I've read your blurb about the background of the piece, but could you just reiterate it for our readers?

Robert Honstein: Well, I wrote it in 2011, and during that summer I was inspired at an artist residency in Nebraska. There was major flooding of the Missouri River. It was really dramatic. When I flew into Omaha, the plane was able to land, but when you looked out of the plane, as far as I could see, there was water everywhere. Parts of the highway were submerged. You could see roofs peeking out, and these fields that were clearly covered because once in awhile there would be a little tree that would pop out. It was a dramatic sight. I had never seen flooding on that scale before, so that really got my mind thinking. Then coincidentally that was the summer of Hurricane Irene on the East Coast, and I spent a lot of time in Upstate New York. My family has a little place up there. Even though the hurricane didn't hit Upstate New York, the heavy winds and rains got really far north and caused a lot of flooding in Upstate New York and Vermont. Some friends of ours who own a family business marina, their whole place flooded out, so we spent time helping to clean that up.

Anyway, that whole summer, there were lots of floods, and it got me thinking about flooding and natural disasters and sort of became inspiration for the piece. And the title, "This is Not Mother Nature," actually when I was researching the flooding that was going on in Nebraska, I came across a YouTube video of a farmer who was up in a plane surveying the damage, and he was saying a bunch of stuff. At one point he was saying, "This is not Mother Nature, this is not Mother Nature." What he was referencing was that, there are a lot of potential causes. Obviously, there were heavy rains and blah, blah, blah. But I mean, the literal cause, it kind of gets complicated, there are a lot of dams and stuff on the river, and it was in South Dakota, the Army Corps of Engineers decided they needed to release one of the dams, or else risk the dam flooding, which I guess would have been even more catastrophic. Because they released the water up north that directly caused the flooding further down south in places like Nebraska. Technically speaking, the flooding down in Nebraska was man made because the Army Corps decided they needed to release some of the water, but the Army Corps only did that because it was the lesser of two evils I guess. It was just interesting because that phrase was literally referring to the actual reason of the flooding, but also it kind of speaks to the larger issue of the storms and the flooding and whatnot potentially being caused by climate change or manmade causes. It's an evocative phrase, and I took it as the title of the piece.

TCV: I find it interesting how you're talking about the flooding in Nebraska being man made by the Army Corps, but also stemming from natural causes. That dam is manmade but at the same time if there weren't dams up in South Dakota, what would happen

to South Dakota? Do you have any ideas?

RH: I'm not an expert and I couldn't tell you all the reasons why they did what they did, but what I understood is that their job, the Corps, is to manage the water system through their system of dams and levees and whatever else they have. They're trying to manage a water system. From their perspective, if there wasn't anything then there would have been big problems up where they decided to release the water. It's kind of like a damned if you do, damned if you don't once the flooding has already happened. I don't know you could go deeper into whether or not the dam is needed or whether or not that was the correct choice at the time; if that was the best way to actually manage the crisis. I don't know. I wasn't so interested in the specifics of that decision, I was just more interested in the larger issue of our environment and how we relate to it, and the potential sort of crisis that can happen from that relationship.

TCV: And you've talked about climate change quite a bit. How do you think that fits into the piece? Do you think this is more a piece about man-made natural disasters, and that some of this flooding ultimately can be traced back to changes in the climate that have been happening? We can look at this winter as a bit of an example.

RH: Yeah, February was pretty clear. Then we got all this snow in March. I do think in some regard, the piece is about climate change, in the sense of it's a real thing that's happening, and we are a part of the cause. It's going to have a big impact, and that's definitely something that was on my mind. You know music is abstract, so I'm not sure what exactly is happening in my music to say that. I think I'm more in the music painting narrative about a specific kind of experience, but it's all in the context of these issues. These are the things that are sort of swirling around in my head while I'm writing it. You know what I mean?

TCV: So thinking about other pieces on the program, are you at all familiar with Ravel's Mother Goose Suite?

RH: Yeah—I actually have no idea what else is on the program. But I love that piece. It's a great piece.

TCV: [The concert's program is] the five movements of Mother Goose Suite, first two movements of the Pastoral Symphony. When I was preparing for this interview, I was actually thinking of the Storm Movement, which we're not doing.

RH: Oh, funny.

TCV: Yeah it certainly fits right in!

RH: So my movement can kind of function as a storm, I guess.

TCV: Yeah. Also thinking of the Mother Goose Suite, I would say it's like what you're doing. It's very abstract, but at the same time, it gives very specific storylines that remain unclear when you listen to it, especially in the fifth movement: The Fairy Garden; no one's quite sure what that's about. Some people say that's when Sleeping Beauty awakes and all the happy endings magically follow.

RH: Yeah, I love that Ravel piece, and [his] idea of having a story behind the music but not necessarily spelling it out every step of the way to the audience. Leaving a bit of abstraction or a bit of room to kind of guess, that's definitely what I'm doing. I think Ravel is emblematic of that kind of impressionism, and lots of Debussy pieces too. Strauss wrote all those tone poems, like Don Juan and Don Quixote. Those, I think, are more literal: here's a hero scene, here's a love scene. It's almost like film music without the film. The music itself is so clear in telling the story, and that's amazing. That's not at all what I'm trying to do. It's more of an impressionistic thing where I want to create a feeling and I want to create a sense of a narrative, an arc. There's clearly a beginning, middle and an end. Stuff happens, but it's not so-so literal that you're told and know exactly what's happening in every step of the way, which is fun actually because when it's played, different audience members will concoct their own stories. Sometimes people will tell me what they heard, and I'm like, "That's amazing. That's not at all what I was thinking,

A Brief Preview: Film Department's Screening Festival

JENNIFER SKOGLUND
PERSPECTIVES EDITOR

It's that time of year again: time for the Film Department's Screening Festival. This spring's exhibition features short documentary and narrative pieces made by students in upper-level film classes. I talked with Carson Bloomquist '18, a Film Studies major and the co-director, writer and producer of a babysitting short horror flick to be shown at the festival.

When asked why I or anyone else should care about his film, Bloomquist explained the parameters of the assignment: to pick an underrepresented or misrepresented theme and represent it positively in a short, 10 minute film. Bloomquist chose the trope of "the woman in a horror movie."

"I've wanted to do something in the vein of *Scream*: horror slash mystery slash slasher, for a long time," he said with stars in his eyes, "the babysitting horror trope is my favorite and I love to bend genre."

Making a film is an exhausting and exacting process, one with which philistines like myself aren't familiar. Bloomquist explained that his class partnered up and wrote scripts over winter vacation to be ready for January. "It's been an immense undertaking," he said, "but ultimately rewarding. It's satisfying to see something you've conceived come to fruition."

While last semester's film exhibition featured shorts from introductory and experimental films classes, the upcoming exhibition will feature shorts from both a documentary films class and a class on ideological representation in cinema.

"This screening will apply to a larger demographic simply because of its diversity in genres," Bloomquist said. "It's got something for everyone: horror, sci-fi with time travel, comedy, drama, action. You name it. And there's a lot of playing with genre."

Playing with genre? I asked ignorantly. Isn't it better if genres just stay rigidly defined and prohibitive of creative experimentation?

"It gives the ability to have a smaller scope with bigger stakes," Bloomquist answered thoughtfully, "Quote me on that."

This spring's festival promises to showcase the talent of Conn's film department more than ever before. "The level of advanced production work will be better than years past," Bloomquist said. "It'll be one of the best exhibitions we've ever had. I think people will be impressed by the quality of work that was produced." The screening will take place on May 11 at 7 pm in Olin 014. •

but I love that you have that idea. That's great.

TCV: Do you have any good stories from audience members?

RH: Oh. The only one that sticks out in my mind was that someone came up to me like, 'I thought it was a Star Trek movie, and there was the fight scene, and then they were in outer space.' I was like, "That's so great. I used to watch Star Trek when I was a kid. That's not at all what I was thinking about when I was writing this, but so glad you heard that."

TCV: So what do you think about coming to Conn?

RH: I've been to the campus a couple times and I'm excited to go back. I always love working with college orchestras. I think it's really fun to work with students because there's usually great energy. Usually the people who are doing it they really want to be doing it. I have fun with that and I'm really looking forward to seeing you guys too. •

“Circuits” Artistically Engages New London Community

DYLAN O'HARA
CONTRIBUTOR

The Marquee Gallery filled with Conn students and faculty and New London community members on April 14, as observers gathered to celebrate the opening of the show “Circuits: A Community Exhibition” curated by Bianca Scofield '17. The Marquee Gallery space is slim and long, aiding the cohesive appearance of the pieces. Upon entering, my eye was immediately drawn to the white casts of various busts hanging from the ceiling in the middle of the gallery space, made by Anna Peterson '17. On either side of the hanging casts were a projection made by Noah Landy '17 and a transparent box holding an at first unrecognizable figure by Donglin Li '17. At once, the variety of the art forms jumped to the forefront of what made the exhibition fascinating and beautiful.

Scofield is part of The Ammerman Center for Arts and Technology, an academic center that seeks to explore the connection between the arts and technology. The required senior capstone project includes the creation of “innovative and engaging exhibitions, performances, publications and public presentations.” “Circuits” was just that. The title of the exhibition, a reference to the neural circuits of the human body and the construction of electrical circuits, perfectly embodies the ways in which the human body and technology interact with one another. Scofield says that the name came to her one night as she was drifting to sleep, and it stuck.

The pieces submitted showed off the different ways in which artists understood Scofield's unique curatorial statement, which sought expose the ways in which technology is “empowering our abilities while simultaneously shaping our perceptions.” One of the successes of the show is this call to action, which neither restricted the kind of work Scofield was looking for, nor the ways in which each artist was able to bring to life how they felt the human body's connection to our technological world should externally manifest itself.

Jill Yaun '17 produced a print, which was comprised of four layers, each a different letter. All together, the piece was colorfully illustrated with the interlocking letters “P,” “T,” “S,” and “D,” corresponding to the

piece's title. The final product was a technicolor soldier, his arm raised in salute. Yaun is one of many artists who chose a two-dimensional medium like printing or photography, but about half of the show also included various forms of sculpture and projection.

Li's work featured a ceramic infant. An unearthly light blue color, it

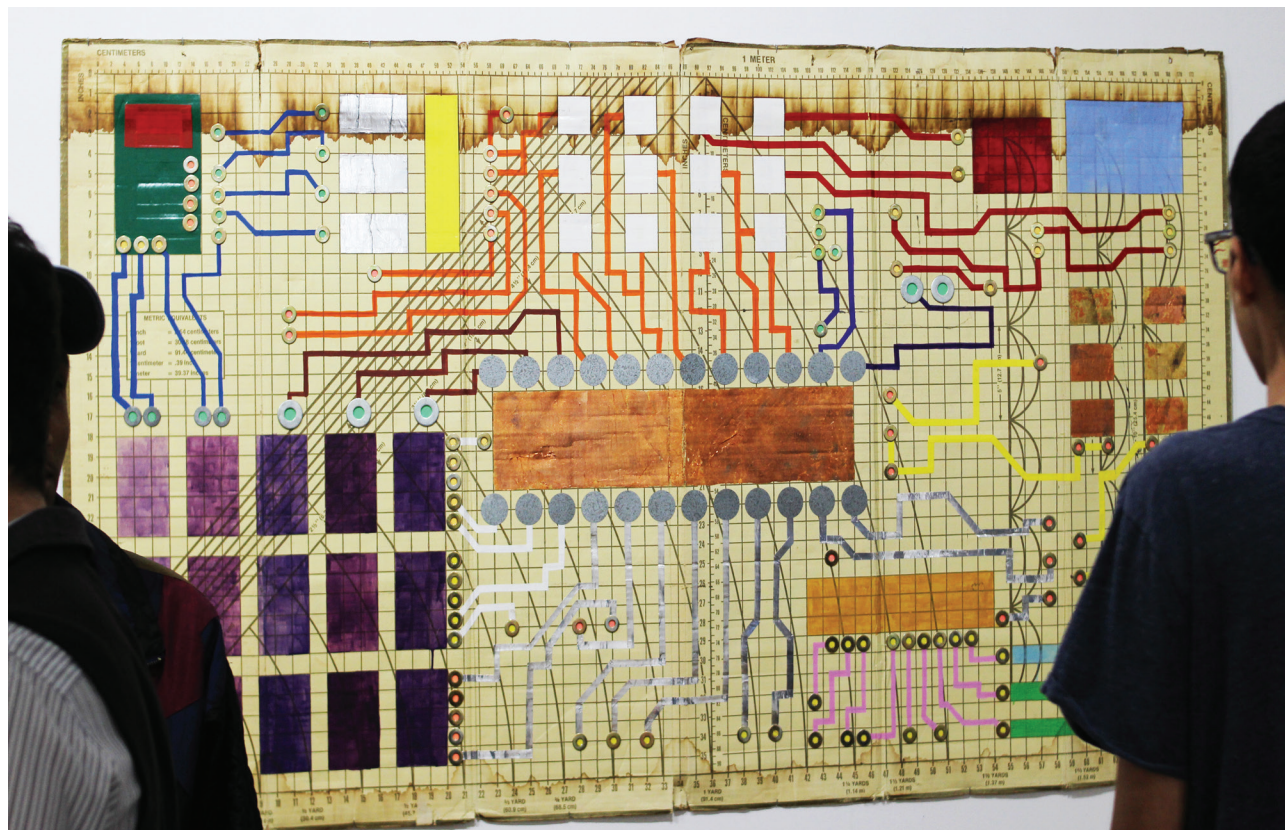
rability of Life and Death' is my one and only work that takes a more 'traditional' form, all of my other works are either performance or installations. This piece was very much inspired by my experience of engaging in Buddhist philosophies and practices, more specifically by the notion of rebirth. I have done other iterations of the same idea through-

received from the New London High School, she did receive submissions from Connecticut College, The Williams School, The Lyme Academy College of Fine Arts and local artists from New London.

Connecticut College's involvement with the greater New London area has long been a pressing discussion both on campus and within New London itself, as *The Day* notes in an article published in early January. President Bergeron's decision not to reconsider the amount of money Connecticut College pays to the City of New London annually was cited as an obvious misstep. Scofield placed herself in this discussion as an agent of artful change, both using New London's Marquee Gallery and asking for submissions from a much more diverse group of artists than just lie within the bounds of campus. The high school artists from The Williams School got their own exhibition room in the back of the Marquee Gallery, making the age range of featured artists wonderfully wide.

The five interdisciplinary centers on campus pride themselves on connecting their students to the wider intellectual landscape outside of the school itself. While some centers like The Holleran Center for Community Action and Public Policy (PICA) are quite well known on campus as being a hub for the generation of proactive response to social injustice, the Ammerman Center may be less well known in this arena. However, Scofield's exhibition does just this. In seeking out submissions that were created by and represented the communities where they were produced, Scofield's “Circuits” stands out as an example of the ways in which art can make a statement.

Scofield, in her words at the gallery opening, tearfully thanked her professors and those at the Ammerman Center who continued to push her. Deserving of her applause, Scofield's show integrated many communities in a beautiful way, allowing a guided expression of creativity to unite a diverse array of artists and art-goers. When asked about the most memorable part, Scofield said “Just how many people showed up... That was the very best part.” Let's hope that more academically-sponsored events like this one can continue to attract crowds and integrate Connecticut College with the richly talented and diverse greater New London community. •



Photos courtesy of Max Amar-Olkus

laid on its side on a bed of sand surrounded by mirrors on three sides. As I walked past Peterson's white busts hanging from the ceiling, my eye was drawn leftward, toward the figure from afar, whose color calls for closer inspection. The reflection of this pseudo-alien representation

out last semester, and this is one of them.” The scope of artistic influences represented at “Circuits” was a hallmark of this gallery experience.

If one success was the creation of a fascinating curatorial statement, the other surely was the involvement of the various communities that



of the infant goes on as far as the eye can see in the three mirrors that surround its sides and back. When asked why he submitted to “Circuits,” Li addressed his deep respect for Scofield as an artist and a curator, saying, “the least I can do is to submit work for her exhibition.” Li's work is a nuanced exploration of the modern conception of humanity in our current cultural moment.

Li remarked that, “The Insepa-

submitted to “Circuits.” In an effort to utilize the incredibly artful community that is New London, Scofield put one of her biggest concerns in the very title of her exhibition. “I wanted to connect our campus community with the local New London artist community. I looked for local high school artists, New London local artists, other local colleges' artists and then artists here on campus to submit.” While no submissions were

Senior Dance Majors Conclude with “Proximity”

CHLOE FORD
ARTS EDITOR

The Dance Department’s Senior Capstone Performance, “Proximity,” swept students, families, faculty and staff into Palmer last weekend. The show featured choreography by senior dance majors Ashley Barattini, Marisa Bryant, Marina Gearhart, Danielle Kaplan, Erika Martin, Emilie Stoll, Brooke Ross and Ruy Zambrano as well as choreography by faculty member Lisa Race and guest artist Shen Wei Dance Arts. Students of all class years participated as dancers, as well as on the student production staff as light and sound board operators, stage managers and ushers. The production staff was guided and trained by Shawn Hove, the production manager and member of the Dance Department faculty.

The show opened with Lisa Race’s piece, choreographed on all senior dance majors, titled, “What’s The Alternative?” The lights came up on one dancer running in place, his face frozen in a smile. He ran as though he did not know where he was going, or if he was going anywhere. Every few moments, he turned his head abruptly to the side, looking toward the wings, in search of something or someone. After many cycles — looking forward with a smile, head turning, looking forward, head turning again—other dancers joined him onstage. He then stopped running and whispered, “Sometimes, I get sad.”

He proceeded to describe his

sadness, its depth and its causes. He spoke of current events, of politics, and how the weight of it all can drag one down. But he then made contact with another dancer onstage, and stated, “This makes me feel better.” After he pause, he continued with, “They make me feel better.”

Race’s dance explored the power of human interaction. There were moments in the piece when the dancers paired up and embraced, and they would remain in embraces for long stretches of time. The dancers held each other up, took weight, lent strength. It was quite beautiful to watch.

This theme bled into the works of students. Each work explored, in some sense, the concept of relationships, touch, interaction, support. Danielle Kaplan’s piece, “How Far Will We Float? An Autobiography,” explored, as she stated in the program, “the emotional turbulence that is the undergraduate experience.” Though her piece was non-narrative, the dancers used each other onstage for support and contact was a big part of her work. In Marina Gearhart’s piece, “Is This Fleeting? Or Will It Last?” the dancers, dressed all in white, limbs and faces streaked with paint, collaborated and shared energy as they moved through the space.

The movement each choreographer crafted was powerful on its own. But underneath the movement, propelling the movement forward, were

the relationships between the human beings onstage, between the choreographer and the dancers, between those backstage and those performing, between those in the audience and those involved in the show.

The relationship between the faculty in the Dance Department and the student choreographers was also evident. It was clear that each student had found his or her own choreographic voice through studying with professors at Conn. There was a clear connection between the movement of Lisa Race and the movement in the student’s pieces, though it was also clear that each student had tak-

en the knowledge provided here and stretched it in his or her own direction, made it personal.

Being in the audience at a dance performance at Conn means that you will be asking questions; you will be moved; you will be thinking about the power of the human body and the power of creating through contact and interaction. You will leave the show considering how movement can be used to tell stories, but also how much strength it holds even when it does not represent anything larger than itself. •

Trials of “Our Trojan War”

SAADYA CHEVAN
STAFF WRITER

I don’t like arriving at the theater late or leaving early; I know from personal experience that it’s disruptive. I faced great discomfort on a recent field trip with Professor Nina Papathanasopolou of the classics department to see Aquila Theatre’s production of “Our Trojan War” at the Brooklyn Academy of Music when I found myself sneaking into a performance already in progress. Unfortunately, it couldn’t be helped—we had endured over an hour of traffic on the New England Thruway before crossing the Whitestone Bridge en route to Brooklyn. Fortunately, the ushers at BAM were gracious enough to allow us to enter the auditorium.

“Our Trojan War” uses the setting of a raid by American soldiers on a home in a remote Middle Eastern village to draw parallels between the Greek classics and contemporary wars in Afghanistan and Iraq. The home contains a mysterious collection of some of the great works of the ancient Greek, and indeed Western, world. A character in the play later notes that some Greek texts only survived because Medieval Islamic scholars translated them into Arabic. The discovery turns the play’s search from a raid of a house to a search for parallels between the actions of the Greeks in the Trojan War and Americans in the Middle East.

The play was created with input from members of Warrior Chorus, “a national initiative that trains veterans to present innovative public programs to Americans based on classical literature.” Several of the cast members were veterans, and one could sense through their performances the influence of their experiences overseas. One of the more powerful stories that was shared was a reworking of the Odysseus-Circe myth from Circe’s perspective. In this story Odysseus and his men are reenvisioned as lost soldiers, unable to return home because they’d grown too accustomed to being in a state of war. Circe claims she turned the soldiers into swine in order to give them needed rest and help them forget their troubled past. In a talkback following the performance, actress and former US Air Force journalist and combat videographer Adrienne Brammer, who portrayed Circe, explained that the reinterpreted story had its roots in the current opioid crisis, which affects many veterans.

We were also able to engage in conversation with Aquila Theatre founder Peter Meineck who adapted the texts for the production. Meineck had previously given a lecture on campus in Fall 2015 during which he discussed his work with veterans. Given the nature of “Our Trojan War” as a piece devised by veterans collaborating with Meineck, I asked him whether the election has encouraged performers to react by creating their own works of theater. I was thinking back to the concluding piece of this year’s WE Initiative show “She Is a Tempest,” which was created by its performers as well as other discussions I’ve been privy to among various campus performing arts groups about the possibility of producing pieces created by their performers next season. Meineck pointed out to me that the great controversies of the election are something we all need to react to and encouraged me to produce something that can represent what I stand for.

What I enjoyed most about “Our Trojan War” was that it gave me and others in the audience who aren’t aware of the issues that confront veterans a chance to understand what it means to have served our country, and why we need to honor and support the soldiers in our land. There is a great difference between the large amount of support we give to people who we send long distances to fight for us overseas and the disappearance of those support structures when they return home, a disconnect that “Our Trojan War” highlights.

While I certainly can’t compare my own experiences to the brutality of serving in a war zone, I see an interesting parallel between taking a long journey on a bus with terrible suspension along I-95, which is hands down the worst part of the Connecticut shoreline, and seeing a play about people who journey to fight in foreign lands far from home. •

Eclipse Impresses for the 42nd Time

CAM NETLAND
STAFF WRITER

There are memorable performances every year at Conn. Recitals, dances, capstones, bands, films and more.

And then there is Eclipse.

Profound is an understatement for how I feel every year, walking out of Palmer main stage after Eclipse. Without fail, the multicultural dance show re-instills the pride I have to be a Camel and share a campus with such incredible people. It is powerful, technically stunning, and visually without rival – and it is here to stay. If you failed to see this year’s show, then I, as a person who does not always gravitate toward expressions of racial or cultural identity, challenge you to go. It is breathtaking.

Eclipse is the most tasteful expression of race and identity at Conn. The rhythms, stage lighting, poetic interludes, and the dancing – oh lord, the dancing – are all professional and beyond powerful. From exciting and fun pieces such as Welcome to Our Kiki to performances issuing political statements such as Stand Our Ground, in which dancers wore various Trump blasphemies – Eclipse performers stared their audience unflinchingly in the eye with triumphant smiles, letting us know their empowerment is just as fun for them to perform as it is for us to watch. This year showcased 23 dances (13 in the first act, ten in the second) that honored the variety of identities at Conn through the theme of one’s Roots. From “Por un Segundo la Vida Es un Carnaval,” a dance honoring Latinx culture, to “Ur Waist,” a West African-inspired piece, we witnessed unique performances that added variety to the various tap, jazz, hip hop and contemporary dances that Conn’s dance department performs so flawlessly. This year there were rappers, poets, and drummers alongside the dancers, which further augmented the message and overall flow of the show. Eclipse was seamless and sensible, as it has proven each year I have seen it, and it served as a further reminder of the incredible cast of players and roots we have at Conn.

As mentioned before, if you missed this year’s Eclipse and have yet to go to a show, make sure to attend the Spring 2018 performance. It will be my final one as a Conn student, but with luck, I will be able to attend many more in the future. Next year marks 43 years of Eclipse; let’s dance to many more. •

Tinti Was Here, at Conn

SOPHIA ANGELE-KUEHN
CREATIVE DIRECTOR

"I'm going to try something new," announced Hannah Tinti to the small audience assembled at her public reading event in Ernst on April 17. Her statement the crowd with a cliffhanger that would go unresolved until the end of her reading. Tinti '94, a Conn alumna and an award-winning author with a new novel titled *The Twelve Lives of Samuel Hawley*, waited to reveal her surprise until she'd explained the inspiration behind her latest novel.

Earlier in the evening Tinti and Professor Blanche Boyd held a public conversation that introduced Tinti's book. Boyd, an award-winning professor of English and writer-in-residence at Conn, has recently submitted the draft for her latest novel. Both writers, though at different points in their lives and careers, were ready to share their similar advice and experiences with writing at the event aptly titled "Writers Helping Writers." The audience seated in Ernst Common Room was indeed eager to learn, yet sat away from each other, hesitant.

"Everyone who moves up one seat gets a tattoo," said Tinti, waving a stack of custom-designed temporary tattoos in her hand. It was black and white, featuring a hand-drawn whale with an arched back under a sky of stars and "TINTI WAS HERE" written down its spine. Students quickly got up. Even Boyd offered her arm.

The tattoo references a whale that makes a sudden appearance in *The Twelve Lives of Samuel Hawley*. Worried that the whale would seem like a cliché, Tinti said she had temporarily removed the whale from her story, at first thinking: "You're not a good enough writer to have a whale in your book; you're not Herman Melville." But she realized she could disrupt expectations and fix the cliché by having the main character shoot the whale with a handgun, ending its appearance.

"Keep the whale," Tinti told the crowd, smiling.

At Conn, Tinti similarly trusted her impulses by featuring taxidermy animals in her short stories. She is a former student of Boyd's, though at first she had been on track to becoming a biology major. "But then I signed up for [Boyd's] class, and realized [writing] was the coolest thing you could do... I wouldn't be here without Blanche."

Since her graduation from Connecticut College, Tinti has made significant achievements in the writing world. She co-founded the groundbreaking literary magazine *One Story* eight years after leaving New London. The magazine boasts more than 15,000 print subscribers, making it one of the largest circulating literary magazines in the country.

"[The founders of *One Story*] wanted something

One Last Playlist for the Seniors (and Those Will Miss Them)

HANNAH JOHNSTON
NEWS EDITOR

1. **Setting Sun** - This, the Silent War
2. **Lot to Learn** - Luke Christopher
3. **Roots** - The Melodic
4. **So Far Away** - Carole King
5. **Finish Line** - Chance the Rapper
6. **Stand By Me** - Ben E. King
7. **If You Leave** - Nada Surf
8. **Don't You (Forget About Me)** - Simple Minds
9. **Higher** - Rihanna
10. **A Little Bit of Everything** - Dawes
11. **I'll Be There** - Jackson 5
12. **Time After Time** - Cyndi Lauper
13. **Rivers & Roads** - The Head and the Heart
14. **Shine** - John Legend & the Roots
15. **I've Got a Crush on You** - Ella Fitzgerald
16. **Perfect Day** - Lou Reed
17. **Birds Fly South** - The Mastersons
18. **I Try** - Macy Gray
19. **December, 1963 (Oh, What a Night)** - The Four Seasons
20. **Holy** - Jamila Woods
21. **Nothing Can Change This Love** - Sam Cooke
22. **Livin' Thing** - Electric Light Orchestra
23. **Our Own House** - MisterWives
24. **Buy U a Drank** - T-Pain •



Tinti tattoos Boyd; photo courtesy of Sophia Angele-Kuehn

fun and easy and not intimidating to read, something you can tuck in your pocket and read anytime," explained Tinti. "Someone said to me, 'It's the only literary magazine I end up reading.'"

The modest paper magazine publishes only one short story a month. Once an author is published, he or she can't be in the magazine again. This "puts the focus on short fiction" and lets new voices get their chance to be heard in the challenging field of writing.

"A reader is just trying to get all of their thoughts down," explained Tinti. "Add road signs so readers won't get lost in the story, but can just enjoy the scenery."

Due to her experience at *The Village Voice* newspaper, Boyd takes a different approach: "Write for the smartest people in the room, and everyone else will follow."

Tinti also gained valuable insight after she interned at *Boston Review*. After realizing that their headquarters was less top-notch than expected, she was assigned to dig through "the slush pile" of mailed-in manuscripts to decide which of them was worth another shot at consideration, which made for depressing work. "I learned a lot by seeing what not to do," she said, "I even rejected famous people, which was nerve-racking."

Tinti claims that now the writing business is no longer the shark tank it used to be. People can cobble together their own writing program, or swap work with other writers for feedback. "It's a lot of trial and error. Instead of competing, it's just better to surround yourself with other good writers. It is catching – like a cold, you can catch good writing."

"If your writing gets weak," she suggested, "put the binoculars on – put in enough detail that it's real to you. Get so close to it that you make yourself believe."

During the public reading, Tinti explained how she literally took out the binoculars at the place where the idea for *The Twelve Lives of Samuel Hawley* was born. She witnessed the "greasy pole" contest that takes place every year in Gloucester, Massachusetts. Drunk men get on a slicked pole and try to get the flag tied at the end to win. As Tinti watched, one of the men took off his shirt, and she saw that he had multiple physical scars on his body. Upon closer inspection, they turned out to be bullet wounds. It was here that she realized a body could be a map of life. Her fictional character Samuel Hawley has twelve bullet holes – each with its own story – that he carries in his life.

The Twelve Lives of Samuel Hawley took Tinti almost ten years to write. At its inception, the author said she was in a "dark place... Everything I wrote felt dead and not alive." Several of her family members were diagnosed with cancer at the same time, and Tinti herself had just gone through a bad breakup. She was working

multiple low-paying jobs and was ultimately T-boned in a rented car, a life-threatening accident that caused her to "wake up."

During the Q&A portion of the event, a question arose on the importance of prizes. Tinti admitted that she thinks differently about them now after working in the writing business. Once she was on the committee for the PEN Literary Awards and realized how biased judges can be in selecting an author to award. "Don't take it seriously when you get rejected," she said.

Boyd stressed, "If you get the award, you deserved it. If you don't get it, you might have deserved it... You're the one to decide if you're getting any better. If it's good writing, they will find you."

As the public reading concluded, Tinti revealed her big surprise. She stood up and explained that she had taught herself how to play the ukulele, which she usually brings out during these events, yet because of the small group size, she'd go solo this time.

"Can you guys do this for me?" she asked, snapping with a slow, steady rhythm. The audience imitated her. The sounds pierced the air of Ernst Common Room.

"My love, my love is a mountain side / So firm, so firm it can calm the tide." It was Little Willie John's soulful 1960 song "My Love Is." Tinti easily kept up with the rolling notes: "My love for you is a mountain side / Stand so firm it can calm the tide / That's why my love, my love is a mountain side."

At the end everyone applauded, surprised and slightly stunned. Tinti sat down, relieved. She admitted to being terrified because it had been the first time she had sung a cappella at a reading event, which was precisely why she had done it. •



Image courtesy of Hannah Tinti via Sophia Angele-Kuehn