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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER



PHOTO COURTESY OF OLGA NIKOLAEVA

Students Celebrate Black History Month with Major Kick-Off Event

DANA GALLAGHER
HEAD COPY EDITOR

On Feb. 1, Connecticut College's Unity House celebrated the beginning of Black History Month by sponsoring a "50 years of Black Power" dinner in the 1941 Room for the campus community. The event, which featured a keynote talk on millennial activism, highlighted the role of students as torchbearers of Martin Luther King's legacy. Unity House honored members of the community "who exemplify the legacy of Dr. King's work" with several service awards. There were also artistic performances that sought to promote social change beyond the campus gates.

Jermaine Doris '19, Chair of Students Organized Against Racism (SOAR), started the night with a rendition of Michael Jackson's "Man in the Mirror." The song,

which explores an individual's role in shaping collective consciousness, segued nicely into the event's keynote address, delivered by Dr. Jeffrey Ogbar, Professor of History at the University of Connecticut. The speech, entitled, "It was All a Dream: The Intersection of Martin Luther King's Politics and Millennial Activism," chronicled Dr. King's relationship with the Black Power Movement. History remembers the Black Power Movement as "caustic, causing fissures in society and hardening racial lines," Dr. Ogbar remarked. The "grand narrative" around Black Power, however, stems from a misconception of the Civil Rights Movement.

Students often learn in high school that the Civil Rights Movement featured a

coalition of blacks and whites dedicated to dismantling Jim Crow through non-violent means. By 1966, Nationalists entered the fray "and disrupted [the coalition] with calls for Black Power. There followed a purge of white people from civil rights movements, and riots ensued. The Black Nationalists had mastered rhetoric but lacked substance," according to Dr. Ogbar. But because the Black Power Movement "lacked any institutional legacies, it provided a cathartic space for people to say certain things about white supremacy," Dr. Ogbar argued.

In fact, Black Power provided a common venue for minorities to demand greater cultural recognition. The Black Panther Party, for instance, inspired by

the message of black pride, established alliances with other activist groups. The Chicago division of the Party partnered with both the white Young Patriots and the Latino Young Lords to mobilize more activists. As a testament to the strength of these partnerships, the Latino Young Lords often served as pallbearers at Panther members' funerals.

Although Black Power reenergized civil right activists, Dr. King seemed reluctant to associate with the movement during its early stages.

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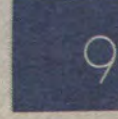
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As Luca, Hallie and I put together this issue, our first of the spring semester, the memorial page for Anique kept being pushed to later and later into the evening. This editorial suffered the same fate. We didn't know where or how to start, how to properly express and show the sadness, confusion and emptiness our community has been feeling since his passing. I don't think it's possible to express it all on one page, but I believe in the power of a newspaper to serve as a archive, a document that stands through time. Anique, your memory will live on in this community, in this newspaper, and through all who had the joy and privilege of knowing you.

-- Dana

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The College Voice meets each week at
9 p.m. on Monday in Cro 224.

Join us.

THE COLLEGE VOICE

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

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PHOTO COURTESY OF HUMANS
OF CONNECTICUT COLLEGE

Remembering Anique



PHOTO COURTESY OF FACEBOOK

The following is an edited excerpt from the short story "How to Be Disagreeable (And Enjoy It)," a non-fiction piece written by Anique Ashraf.

I like my new [high school in Lahore.] I begin to realize that I have a fairly pleasant personality. I come to understand humor, but I put people down with gay jokes. It is a pathetic, internalized, horrible, wormy strategy that works. I float. My raft becomes a boat when I see a therapist in school. I come out to him. I come out to my English teacher in a college admissions essay. She sends it back to me correcting sentence errors with one post script, you are brave, she says. I appreciate her words more than I will ever appreciate any authority figure's. There is no pity, no inquiry, no alarm in her response. She reads my essay and points out that I have horrible punctuation. This is all I needed to know. I am not gay to her. I am her student who overuses

the semi-colon.

There is power in that.

After an arduous year where the US embassy holds my stomach in their hands, I get my visa. I do not cry in the airport, although my sister does. I have come to love her, as has she. It is not understanding. It is not blood. It is a quiet building; a rope woven from numerous broken trusts and promises. It cannot come any other way. I kiss her cheek and depart.

I change my clothes in the airplane. I put on a floral tank top and short shorts. Over the past two years, I have lost two hundred pounds. I am eighteen. In the future, when people ask me about my previous fatness after they look through my old pictures on Facebook, they will say, "How did you lose weight so quickly?" I will jokingly reply, "self-hatred and water" and they will be appeased. They will walk away pleased with themselves, at the barb. They will not have to confront the fact that I have spoken only truth. That will be my

burden, one day.

I am nineteen. I have taken classes. I have felt myself become smarter. I do not watch what I eat any longer. I hate salad. There is power in that. I tell people I hate salad. I have not eaten it in six months. I am no fatter. I am fine. I wear tight pants with a muffin top. Sometimes, the mirror bothers me, so I don't look at it too much. Fuck you, mirror, I grumble, this is none of your business. I drink on weekends. I talk a lot. I tell people I love them sober. I do love them; drunkenness just makes it easier to say.

I am nineteen. I smoked pot once. I will never do it again. It silenced me, making me heady and tumbly. Words and images and sounds and light were building up inside me, and I felt too stupid to say anything. Just like that time my Arabic teacher slapped me across the face in front of the whole school. Just like that time I walked into America and realized I was brown. Just like the time my roommate asked me

if I wanted to discuss Al Qaeda over wine. Just like my friend told me that of course I got into college, I am so diverse. Just like that time I couldn't say anything when my boyfriend of two weeks broke up with me saying I was too immature. Just like that time I had to make three appointments with my therapist before I finally came out. Like that time I watched a man being lynched and didn't tell my father. Like all those times.

So when I am standing outside Abbey and Zieg gives me a joint, I decline. I am nineteen. I smoke my cigarette. It does not silence me. When I am in a certain Government professor's class and he says, "If you are one of those tree hugging feminists, this class is not for you," I quietly pick up my notebook, stuff it in my bag and leave. He is surprised.

Because fuck you too, asshole.

On Nostalgia, by Anique Ashraf

The color of nostalgia is white.

You can't be a writer of color and revel in nostalgia and wanderlust. There's no canon. What past days can you pine for? When you pick up your pen to write, what is it that you look back to? What do you want to go back to? Days of slavery or days of colonization?

There is no great American river of literature for you. There is no international literature because no one cares about international literature. When you hear your white friends say they'd love to go back to the fifties for the dresses and New York and the chain-smoking, you are dying inside.

You can never go back. You can only go forward.

You will try to construct a pre-colonial history for your people.

You will say that you are from the earth, the clay of the Indus.

But really, you have no idea. Your land has been invaded so many times, you are a mutt so many times over, you don't know where you come from. There is no Indus nostalgia for you because the Arabs took it away, and there is no Arab nostalgia for you because the Mughals took it away. And so on and so forth.

You would love to write pages upon pages describing the richness of skin and the feeling of the wind, but something about you is broken. It is your privilege. You need a certain kind of it to be descriptive, to write about things and feelings and not people.

You don't have that privilege.

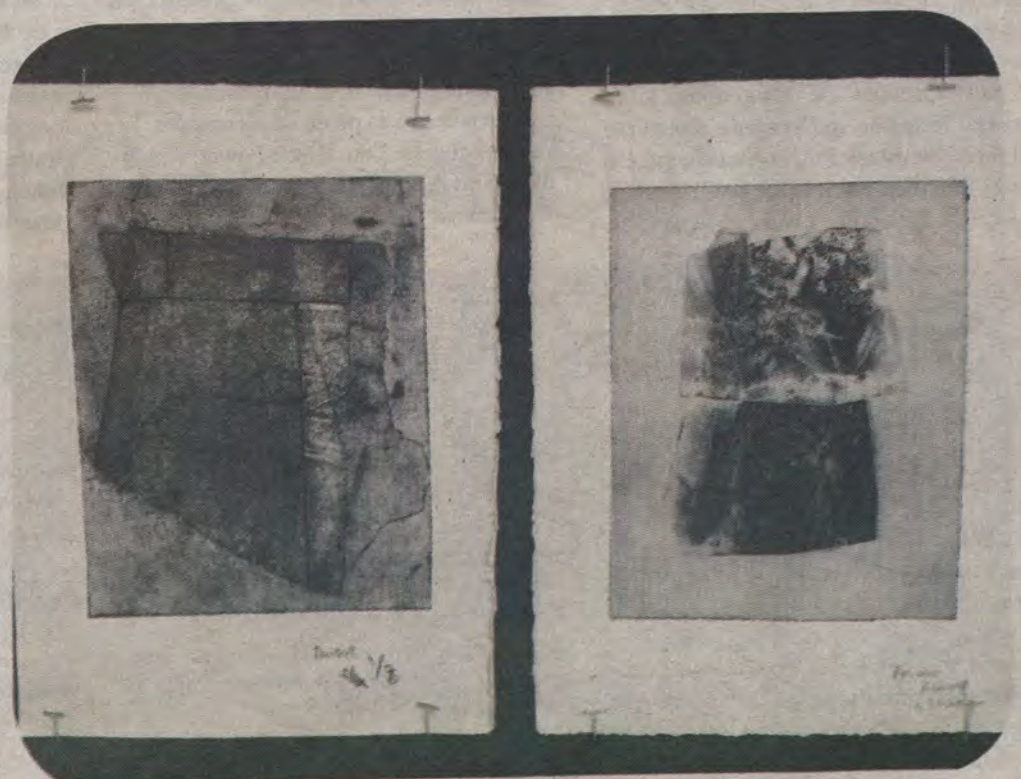
The color of nostalgia is white. You are not white, so you are not literary until you write about blackness or brownness. You are not literary until you write about terrorism or the third world. You cannot capture the beauty of your city because white men will look up to you and ask, without a trace of shame, "but there is so much poverty in your country! So much to capture! You so much material!"

These are the moments you think you could have easily led a life where you burned yourself in front of a landmark to make a point. To show your rage.

Nostalgia belongs to white people. But rage belongs to you.

You will not write about lilies or peonies or wool coats or horse-drawn carriages. You will write about pain. You will write about anger and injustice so that your reader is uncomfortable. You like making your reader uncomfortable. Shocking them. Shaking them out of their belief system. Because you can't make them feel your pain, but you can make them see it.

You have no time for nostalgia. You are too busy making blood.



Anique's sketchbooks and works can be viewed on the second floor of Cummings. Thank you to the Department of Art and Acting Chair Professor Tim McDowell for displaying them.

On the morning of December 18th, 2015, our own Anique Ashraf was killed on Route 32. His presence is absolutely missed, both in the offices of the *Voice*, where he was such a vocal and helpful contributor, and across campus, where so many of us bear evidence of his presence having affected us in some way. Anique was a meteoric intellect and a profoundly kind spirit. An impromptu ceremony was held on that Friday, December 19th. On Tuesday, February 9th, the College will offer a memorial service in the 1962 room. The service will begin at 5:10 P.M.

Anique suggested that we wear pink.

ALL PHOTOS COURTESY OF
OLGA NIKOLAEVA

Professor Provides Alternate View of Black Power Movement, Dr. King

CONTINUED FROM FRONT

A 1966 Civil Rights march in Greenwood, Mississippi, for instance, pitted Black Power factions against Dr. King's Southern Christian Leadership conference. Having witnessed the brutality directed toward the protesters, Stokely Carmichael, a Nonviolent Action Group leader, called for marchers to "stop asking to integrate and instead demand Black Power," Dr. Ogbar said. Dr. King, by contrast, proclaimed, "we need freedom now. Not black power, white power, or green power."

As the influence of the Black Power Movement grew, Dr. King tailored his speeches toward Black Nationalists. In his early speeches, Dr. Ogbar noted, King invoked Jefferson and Thoreau. But at the height of the Black Power Movement, Dr. King "relied on black folks and figures" to provide his orations with persuasive

soundbites.

By 1967, the Black Power Movement had extended the scope of its influence beyond civil rights leaders to black youth. Invoking the ideologies of Black Power, students demanded the creation of Africana departments and black students unions across college and university campuses. Their efforts inspired other students of color to follow suit. For instance, at California State University and at Berkeley, student efforts led to the establishment of Mexican-American and Asian studies departments. Black Power, Dr. Ogbar concluded, "didn't divide people, but brought them together."

The expression of Black Power, for millennials, has evolved to encompass musical genres. Like Black Power, which shifted civil rights dialogues from passive declarations of suffering to militant rhetoric,

hip-hop employs provocative political language. Music, Dr. Ogbar believes, can be a more authentic venue for protesting white supremacy than traditional civil rights catchphrases.

Emphasizing Dr. Ogbar's claim that art raises social justice awareness, a member of New London's "Writers Block" read an original poem, "I Wonder," following his address. The poem, chronicling the African-American experience in modern America, provided appropriate context to distinguish campus efforts to ameliorate racial inequalities.

Unity House presented service awards to a Conn student, professor and staff member based on community recommendations. Jennifer Nival, assistant director of Unity House and an advisor for Conn's Women's Center, was honored for her efforts "to create a more intersectional approach to

women's issues." Conn student Chakena Sims '16 was recognized for organizing such events as "the get out and vote campaign" to combat social injustice. Professor Mohamed A. Diagne, the Oakes Ames associate Professor of Physics and Conn alum of '97, received recognition for stepping up as Conn's Muslim Community Program Leader.

In her remarks, Dean of Religious and Spiritual Life Claudia Highbaugh noted that while the Black Power Movement made progress in bridging socioeconomic inequalities, the campus and wider community "still has work to do. Not all have achieved liberty and justice. We must use our talents to make justice a fully experienced reality." •

Students, Faculty Discuss "Black Rage"

MAIA HIBBETT OPINIONS EDITOR

Jermaine Doris '19, and French and Africana Studies Professor Nathalie Etoke took a multifaceted approach to the issues of race, emotion and progress in their presentation and conversation, *Black Rage: Defined and Refined*. Both Doris and Professor Etoke prompted roughly thirty-five attendees with their concerns and ideas but emphasized the importance of a dialogue rather than a lecture format. Participants sat at round tables to facilitate discussion and were frequently invited to voice their thoughts. To keep the discussion open and accessible, Doris and Professor Etoke maintained some spontaneity by keeping their plans for the event private.

"I had the general gist of what [Professor Etoke] would do," Doris told the *Voice* to explain the presentation's unscripted format. He observed that in retrospect, a video entitled "Black Rage" by Lauryn Hill was among Professor Etoke's most essential content. Doris described it as "very moving and very raw."

Central to the event were the power and legitimacy of the intense emotion that stems from situations of oppression,

which often makes people uncomfortable, particularly those who are distanced from the issues. Doris noted that White college students, particularly at highly privileged institutions like Connecticut College, make up the "future elite" and are offered a relatively gentle approach in gaining awareness of widespread racial oppression. Adding that they then tend to end up "running away from a very low-risk situation," Professor Etoke added that because people so often avoid acknowledging black rage, afraid and uncomfortable participants keep discussions of racism formal and "proper."

"The matter we're discussing is anything but proper," noted Professor Etoke. She used quotations, photos, videos and songs to offer examples of atrocities committed against black Americans ranging from as far back as slavery to as recently as the Flint water crisis. "This is American history," Professor Etoke emphasized, calling herself "politically incorrect" for saying so.

Regarding the importance of emotion, Doris and Professor Etoke resisted the idea that expressions of the intense feelings brought about by oppression must always be "constructive." "Theories aren't going to solve anything. And that's all we do," Doris

pointed out.

Professor Etoke brought up the resonant effects of "prophetic black rage" as expressed in predominantly black churches. She referenced an incendiary sermon given by Jeremiah Wright, former pastor to President Barack Obama, in which Wright cited the expulsion of Native Americans, the internment of Japanese Americans and the ongoing oppression of black Americans as evidence that "God damns America." She explained that media outlets took Wright's words out of context to ignore the darkest parts of American history and condemn Wright for his impassioned speech.

"Why is okay to commit an atrocious act with poise?" Professor Etoke posed, referring to the generous portrayals of murderous White police officers and shooters in contrast to the criticism of black speeches, sermons and riots that express deserved frustration.

Doris noted that the event ended up clearly "showing that there isn't one answer" to racism or the tendency to shy away from black rage. "I don't think [success] is putting a racist in a jail cell... There's no untraining" he commented.

Doris explained that he learned the how

to format the presentation from attending SOAR and Umoja meetings. He noted that "some people aren't going to stand up and talk in front of a whole audience," and he therefore aimed to accommodate those individuals.

At the end of the event, representatives from diversity groups on campus including SOAR, Umoja and MEChA introduced themselves and invited attendees to join them "so that these things could be touched upon in their meetings," said Doris, noting that the presentation was "not an end-all, be-all." CCSRE, SOAR, and the Women's Center sponsored the event.

Doris expressed hope to the *Voice* that members of the campus community would "feel something" and engage with their emotions. "The community is a little disjointed," Doris added, noting that we should be "building that deeper community...then these concepts won't be as lofty." •

OVCS: An Office of Civic Opportunity

ALEXIS CHENEY
CONTRIBUTOR

"A main goal of OVCS is to support the

College's mission 'to educate students to put the liberal arts into action in a global society,'" said Tracee Reiser, Associate Dean for community learning and Director of Connecticut College's Office of Community Learning, known as OVCS. The Office engages in three major activities to meet its goal. First, it builds strong working relationships with people and organizations in New London to strengthen nearby communities. Second, to advising, orientation and training students on how to best work in the community, OVCS connects students to internship, community learning and work-study opportunities available. OVCS staff also work with faculty members to connect them with local organizations and projects that are relevant to their course content and research areas. Third, it works with the college and organizations to develop enrichment programs on campus and in the New London community.

In the fall of 2015, OVCS organized a luncheon for community members, leaders of New London organizations and Connecticut College faculty, staff and students. At the luncheon, the organizations discussed their priorities for the academic year and how Connecticut College students could best collaborate with them on their initiatives. Community leaders also spoke with professors about the new Pathways curriculum, which could draw more connections between the classroom and the New London community. The luncheon was an important forum for communication and sustainable partnerships.

OVCS collaborates with over 50 organizations in the greater New London area. Organizations represent a range of areas:

healthcare (Lawrence and Memorial Hospital, Community Health Center, Inc., Sound Community Services and United Cerebral Palsy); youth advocacy (Higher Edge, New London Youth Affairs and Hearing Youth Voices) and economic development (Office of Development and Planning in New London City Hall and Spark Makerspace). All provide valuable contributions to the New London community. "Although small, New London is a city with a broad range of community learning opportunities," said Reiser.

OVCS works with faculty and local professionals to provide students with innovative educational opportunities in experiential settings and real-world contexts. "We want students to leave Connecticut College with the knowledge and skill sets to fulfill their own potential and to be active engaged citizens working with others towards creating a more just and sustainable world," said Reiser. Students have opportunities to expand learning and gain practical skills when their courses incorporate community learning. Between ten to 15 courses per semester incorporate community learning, such as Professor Wollensak's design course, which collaborated with the local college access and success program, Higher Edge.

When collaborating with organizations, students build on their work ethics, cross-cultural competencies, project/ time management skills, capacity to work with those of diverse backgrounds and a sense of efficacy, asserted Reiser. Furthermore, she said, "Students benefit from interacting with people of varying ages. They connect to the wisdom of the elders and the joy and honesty of children and youth. Often the college students will return to campus describing what they learned and how they

had such fun."

As part of the Expanded Learning Time (ELT) initiative at C.B. Jennings Elementary School, Connecticut College tutors/mentors work with 50 second-grade students on academic content areas and innovative hand-on projects. Projects include building marshmallow towers, creating submarines and making homemade ice cream. OVCS continues to partner with other New London schools, including Bennie Dover Jackson Middle School and the New London Science and Technology Magnet High School, to develop programs such as Kids Books and Athletics (KBA) and ENRICH.

OVCS also supports Connecticut College students with their own creative ideas. For example, OVCS and the Theater department helped Gabrielle Schlein '16 bring seven students from Jackson Middle School's Theater Club to Connecticut College's main stage production *Elephant's Graveyard* in the fall. The Office co-sponsored another artistic event, "Dancing for Degrees," a dancing competition based on *Dancing with the Stars*, where local community leaders are paired with local high school and college students. This is Higher Edge's signature fundraising event. Higher Edge, a New London-based nonprofit that guides low-income and first generation students through enrollment, retention and graduation from college by providing the support and resources needed for success. OVCS works with Higher Edge and also places college student interns at Higher Edge.

OVCS's projects benefit the college campus and New London community alike. This year, OVCS connected Connecticut College to the "One Book One Region" initiative. The initiative, based on the idea of expanding a small book club into a

community-wide events that seeks to bring a community together to discuss ideas, broadening the appreciation of reading and breaking down barriers among community members.

OVCS and other campus centers such as the President's Office, Dean of the College, the Center for the Comparative Study of Race & Ethnicity and the Communications Office has planned a series of events, both on campus and within the community, related Bryan Stevenson's "Just Mercy: A Story of Justice and Redemption," which addresses injustice in the criminal justice system. As part of the initiative, Scott Lewis, an innocent individual sentenced to 120 years in prison for a double murder in New Haven, CT, shared the story of his "Long, Hard Road to Innocence" with the college community last week. Students, staff, faculty and community members filled Ernst Common Room and were captivated by the presentation. The College's website has a section, One Book, One Region, which lists a range of events leading up to Stevenson's speech on April 4, 2016. This event will also be the first Distinguished Lecture in a new annual series initiated by President Bergeron.

OVCS works in partnership with students, the campus and the New London community. "We make connections and develop exciting opportunities to engage in meaningful ways," Reiser confirmed. To get involved through OVCS, students can make an appointment with an OVCS Advisor through Camellink. They will be happy they did. •

Meet Conn's One and Only Arabic Club: Yalla Bina

CAM NETLAND
CONTRIBUTOR

Connecticut College has encouraged a greater awareness of diversity and an expanding cultural knowledge more fervently in the past few years. In lieu of recent crises in the Middle East and Northern Africa, it is imperative that students have the resources to endow them with a knowledge of these cultures. For those students on campus who wish to learn more about Arabic culture, there shines a beacon of hope. Yalla Bina, Conn's only Arabic club, is dedicated to educating students about the unique culture and people from the Arabic-speaking world. With meetings centering around the food, media and current events of Arabic speaking cultures, Yalla Bina is held together by a tight group of close friends who are dedicated to enhancing their collective knowledge of the subject. Two representatives from Yalla Bina, Christine Connolly '16 and Vanessa Correia '16, told the *Voice* about what the club hopes to accomplish over the year and what being a member of the group entails.

The College Voice: First off, what does Yalla Bina mean in English?

Christine Connolly: "Yalla Bina" translates to "Come on, everyone!" We think of Yalla Bina's name as reflective of its mission: to get any and all students excited about Arabic language and culture and to create a welcoming community for Arabic speakers, learners, and enthusiasts on campus.

TCV: Are there any qualifications for being a member of Yalla Bina?

Vanessa Correia: Not a one! All are welcome and we love meeting new members. As long as you've got some curiosity and a drive to learn in you, we would be honored to have you!

TCV: What are some of the goals of the club?

VC: We're always looking to grow. We currently have a dedicated but small group that routinely comes to our meetings (Mondays at 9:30pm in the A9 seminar room in the library basement!). We would love to see some new faces and are always looking for fresh ideas and diverse perspectives that can enrich our programming, so please join us!

TCV: What does a typical meeting usually entail?

VC: A typical meeting involves our lovely members gathering and updating one another on any happenings within the Arabic department or language and culture center. We plan events such as those mentioned and discuss current events. We also love to collaborate with other organizations on campus and are al-



PHOTO COURTESY OF CAM NETLAND

ways inviting other club representatives to work with us on something new, inclusive and exciting!

TCV: What are some of the popular events that Yalla Bina hosts throughout the academic year?

CONTINUED ON PAGE 6

The Right to Reside

LUCA POWELL
CO EDITOR IN CHIEF

One of the decisions Connecticut College has made that I have never been able to support was to restrict off-campus housing. The announcement of such a change, made during my junior year, was almost unbelievable.

The notification itself felt like a sudden act of violence to my class's freshman year ambitions of living off-campus. In the 2012-2013 Academic Year, we had become familiar with seniors who lived in their own houses. The lofty improvement of their living situations, including houses on Gallows, Williams St., Bank St., and my own favorite, a friend's house nestled into the beginning of the Mamacoke island trail, overshadowed the homely living conditions of a freshman year triple.

The juxtaposition brought some balance to the 'Camp Conn' aesthetic of our small campus. As freshman, we could stomach that our lot was a rite of passage, and that one day we'd have the opportunity to live across the street, if we wanted, in something that more closely resembled 'real life.'

That cycle of expectation was broken when off-campus housing vanished. It simply became non-existent, and campus climate adapted, as it always has, to another administrative policy change addressing circumstances that were deemed antiquated and/or unsafe (i.e. Fishbowl, the quintessential 'senior spring' naked run from its namesake to 'The Gong' in Castle Court).

Ridges and Winchesters became a prize to be scrambled over through the Office of Residential Life's selection process, and the option to simply not pay room and board disappeared, unless you intended to be a part-time student.

The gut-reaction of the student body blamed, and continues to blame, an administrative agenda of anti-party reform. This is partially because it's easy to do, and partially because the reason for the decision

has never been well-explained, a fact which only made the issue more vexing to students. Regardless, if the College is interested in preventing the expectable off-campus party and its discontents, then eliminating off-campus housing is a drastic oversimplification of the problem.

Firstly, it bottlenecks a sizeable portion of night-time social life towards the bars (most often one bar). Alternatively, if the

ship to the city, neither Mitchell College nor the Coast Guard students swarm the roadway or Bank St. in such a manner. If it's safety or image that we should be concerned about, such a solution is patchwork at best. There are, of course, other reasons that have been voiced as to why students ought not to live off-campus. It's exclusive. It separates the student body. It would raise the price of living in New London,

they be forced to live anywhere. Across the board, seniors are expected to be independent – they are working on theses, running clubs, engaging and shaping our school. Their being mandated to live anywhere is a disempowerment.

The off-campus housing debate is more expansive than it is a griping diatribe by seniors who want exclusively earned partying privileges. The disallowing of off-campus housing by upper classmen appears hypocritical to a school that claims to enjoy a 'strong and mutual relationship with New London,' as per its website.

Prohibiting students from living off campus is a significant detractor from the type of organic, human interactions that I would categorize as 'strong' and 'mutual.' It feels more like a legislative affirmation of the segregation between the Campus and the City that we so often feel and allude to. Furthermore, concerning housing prices, the number of students that have typically lived off-campus in the past, a figure somewhere between fifteen and thirty students, doesn't feel like it would have the gentrifying impact that some are concerned about.

It may well be that the relevance of the off-campus housing debate will all but evaporate with the graduation of the Senior Class. But there are issues of significance to unpack in undertaking any such decision, specifically that of the relationship between the College's leaders and the region at large. As groups like the Strategic Planning Committee approach the evolution of the College, we should allow space for seniors to be more independent, as most of us already are, rather than do the opposite. And in the future, any decision of such caliber ought to be one communicated more effectively to the student bodies concerned. •

If the College is interested in preventing the expectable off-campus party and its discontents, then eliminating off-campus housing is a drastic oversimplification of the problem.

River Ridges or the Winchesters become the 'it' destination, then student traffic is taking place across Mohegan Avenue. In a perfect world in which students took the windy, inconvenient bridge to cross over the road, that traffic wouldn't be as scary as it is. But in reality it's probably safer for students to be taking Ubers and taxis to the bars rather than have them sprint across Route 32.

In both scenarios, the students that are going out are hardly conducting themselves as the College and Honor Code expects them to, and are doing so in an extremely public manner. As it concerns our relation-

forcing current residents out, or maybe that the College is historically residential, and should therefore remain that way.

The opposing position, espoused by literally every senior I know, is that seniors should be allowed to live wherever they want, while 81.1% of all students think upperclassmen should be allowed to live off campus, according to a recently poll by *The College Voice*. Almost all of us are no longer minors and feel patronized both by the decision and by the lack of dialogue around it. Justifiably or not, seniors don't feel like they should be policed the same way they were when they were first-years, nor should

Trying to be “Successful” on a Sunday

MOLLIE REID
NEWS EDITOR

Like most second semester seniors at Conn and at other colleges, I spent much of my winter break thinking about the abyss that is post-graduation. Questions with which most soon-to-be graduates wrestle—should I do this or that, where will I live and how will I manage my finances—are ones over which I stress about often, perhaps too often. So, in early January, when I received an informational email about the Seminar on Success (S.O.S.), a day-long event sponsored by the Office of Alumni Engagement dedicated to engaging juniors and seniors in career-related workshops, panels with Conn alums and networking with those alums, I momentarily jolted into panic. The email was another reminder of all of the aspects of post-graduation on which I cannot quite get a firm grasp. Nevertheless, I registered, and on Saturday, Jan. 30, I sat through two of the three large events the Office planned.

The first session, “Dining with Confidence! A Business Etiquette Lucheon,” took place at 11:00 a.m. in Cro’s Nest. Jean Papalia, Principal of A+ Etiquette and Director of the Tufts Career Center, led this session. According to the program schedule, soon-to-be graduates should know the rules of professional dining because they are “an essential part of our business culture and a blunder can literally cost you a career or a client.” In between four courses, where students ate using the continental style of eating, Papalia guided students through how one should act during a business lunch or dinner. Many of Papalia’s points of advice seemed to be common knowledge for students. For instance, one should not butter a whole roll and then eat it, but rather break off small parts and then add butter. Napkins should rest to the left side of the plate. Diners using silverware should work from the outside of the place setting in.

The second session, “Alumni Talk:

Careers to Consider & Practical Advice on the ‘Real World,’” featured four Conn alums working in a variety of fields: Will Levith ’02, a freelance journalist and editor; Allison Rudnick ’09, Assistant Curator in the Department of Drawings and Prints and Ph.D. candidate; Nick Sizer ’12, Director of Outdoor Sales at The Madison Square Garden Company (MSG); and Max Sgro ’11, a confidential assistant to the Associate Director for Health Programs at the Office of Management and Budget (OMB) in Washington, DC. The panel was moderated by Maurice Tiner ’17.

It was comforting to hear that Conn alums, some who graduated recently, used their liberal arts experience to their advantage when seeking employment. For instance, Sgro and Sizer did not pursue their fields of study—a double major in biology and Italian and a government major with history and philosophy minors, respectively—professionally, but found that their writing capabilities clearly and effectively served them in their job searches.

When Tiner asked about the different paths students often consider—graduate school, a gap year, employment, etc.—panelists collectively said that students could explore whatever avenues that interest them and make them feel comfortable. For instance, Levith, an English major at Conn, spoke about his time teaching English for a year in Spain. During this year, Levith decided to pursue a career writing for music magazines.

All of the panelists spoke on the importance of keeping in touch with one’s family members, even if work and the job search become incredibly stressful. Many of the speakers call their families at least once a week. In addition, they universally believe that one should maintain one’s artistic passions and dreams, even if financial times are difficult. Losing these interests, even if they are only hobbies, can make job searches more emotionally

straining.

On the subject of “networking and the introvert,” many speakers stated that all employees, from someone in a top-tier position to another intern, were once in the position of applying for jobs. They also once spent hours writing cover letter after cover letter, interviewing and interviewing and perhaps even getting rejected and rejected. These are experiences that almost everyone must endure, and therefore there exists some sympathy among employers. It may not seem

like it by the tenth or twentieth resume sent out, but it does exist. Both introverts and extroverts should network with everyone around them, including professors, former employers, high school and college friends, neighbors, etc. In other words, talk to everyone.

Overall, I found that the first two sessions of the Seminar on Success were somewhat helpful. Because I am more worried about the issues that the speakers raised—finding a place to live, how to navigate different fields and post-grad options and more—I found the second session to be more helpful and informative than the first. That is not to say that the first session was unhelpful. It was, but the prospects of being invited to a business dinner seem less immediate than trying to figure out what I should do in the next few

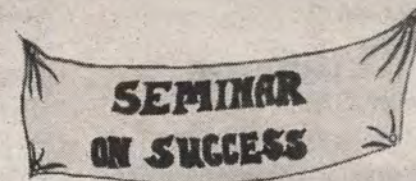


ILLUSTRATION BY ANNA GROFIK

months.

I would encourage Conn students, and any soon-to-be graduates repeatedly asking themselves “what should I do,” “what can I do” and “what will I do,” to take advantage of the sorts of career-focused programs that the Office of Alumni Engagement provide. I have been to several “Sundays with Alumni” talks, and even if I were not necessarily considering a career unrelated to my interests, all of these events have proven to be interesting and worth the time. The information offered during these programs may sound extremely repetitive, stressful and I say this with full respect, even boring. Nevertheless, it does not hurt to take an hour out of a busy day and listen in order to learn something that could prove helpful fifty resumes or interviews down the road. •

THE COLLEGE VOICE
is seeking section editors
for the fall of 2016.

No experience necessary.
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Making the Effort

HALLIE GROSSMAN
BUSINESS MANAGER

From the beginning of my first year at Conn up until the end of junior fall, I worked in downtown New London for a few hours every week. The job fell into my lap as soon as I started school, and it was perfect for me. I sang as a supplement to a church choir at St. James Episcopal Church, which was funny, since I'm Jewish. That said, I have never felt more welcome in a community, and, as I look back on my near four years here, it's one of the parts of college I've valued the most.

In high school, I often felt like I sang more than I spoke. I was nervous to arrive at college and not have enough quality time with classical music, which is how I got involved with the church. When I walked in for the first rehearsal, I stuck out—I have some piercings on my face, which I always assume make me look unapproachable. However, perhaps the starkest difference was that I was about 45 years younger than everyone else in the room, save the few other Conn students I went with. I was greeted by some of the nicest people I've ever encountered, people who were consistently kind to and supportive of me throughout my three years with them.

The downside of my job was waking

up every Sunday morning for the service. Even though I did it for almost three years, each Sunday was pretty brutal. Regardless, I always reminded myself that I loved it and I was getting paid. And at some point, I realized I should make the most of my Sunday after the service and hang out downtown. Each consequent Sunday, if I wasn't able to stay downtown, I felt like I was missing out. It dawned on me that even though it seemed like Conn made efforts to get students downtown, I still felt largely isolated from the community.

Even with the SEAT bus, public transportation between the College and Southeastern Connecticut, the distance between Conn and downtown feels a lot longer and more inaccessible than two miles. The physical separation is exacerbated by the "college on the hill" mentality permeating campus culture. The stratification is significant, and the onus is on students to involve themselves in the larger community: we have moved here, made our homes here, and it only makes sense that we would make an effort to make ourselves less removed.

Making an effort means more than having a meal at Washington Street Coffee House or going to Tiki on a Thursday night. I don't have to list the virtues of downtown

New London, and students should not have to be convinced to make the trip. With all of our living spaces situated so close to one another, community is concentrated around Tempel Green, around the AC, around Cro. How many other spaces are we not accessing?

Living in Smith my first year, even walking down to the Lyman Allyn felt like a trek. I felt like I had everything I needed just feet away from me. Getting off campus each week reminded me that this was a fallacy. Students need more than class, Cro dances and Harris. We talk a lot about the Real World we're going to encounter upon graduation, but does it make sense to ignore the world equally present during our four years at school?

In a conversation with some fellow seniors, we discussed how we've considered the isolation over our four years. Teresa Cruz '16 mentioned the dichotomy that seems to have arisen in the minds of Conn students, with New London existing solely as a "playground"—the bars—or as a community that "needs saving." She described how some students are hesitant to admit they are from Conn when they go downtown because of the way the school is viewed. Mattie Barber-Bockelman '16 expressed, "It's strange that we're restrict-

ed from living there even though there are places that are walkable from campus." Barber-Bockelman added that the highway gives us a sort of excuse to write an entire community off as inaccessible.

Emma Weisberg '16 talked about how interesting New London's history is and how different it is from Mystic, a higher-income area that often draws comparisons. Though Mystic may seem like more of a quaint, New England town, New London receives unnecessary flack. New London does not function as a college town because it simply isn't one. New London is a coastal city with a large artist community and ample opportunities to engage in a productive and interesting way, not only as college students, but as citizens as well.

When I started senior year, I decided to quit my church job. I hadn't considered how much I would feel the loss of a community I had been a part of since school started. Though I appreciate the extra sleep each Sunday, remembering the feeling of acceptance off-campus is bittersweet. My job made it easy to involve myself downtown, and not having it reminds me how it is equally easy to stay on campus. Still, making the effort always proves fruitful. •

Suze Clues

Editor's note: The College Voice is bringing back the classic advice column in a big way! Ask Suze, our in-house relationship and lifestyle guru, all the questions you've been mulling over. Send Suze your questions anonymously at www.sayat.me/ CCCollegeVoiceAdvice.

I keep hearing Coast Guard people say "Go Bears!" What does this mean?

I wish I could tell you. I oft have wondered what the point of this statement is. Their mascot is the Bears but you don't hear us saying "Go Camels" so there must be more to it. From what I understand, they say it as a conversation ender or a way to signify they're finished with whatever's going on. Kind of like how Frank Underwood knocks a table before he stands up from anything in House of Cards. Only not as cool.

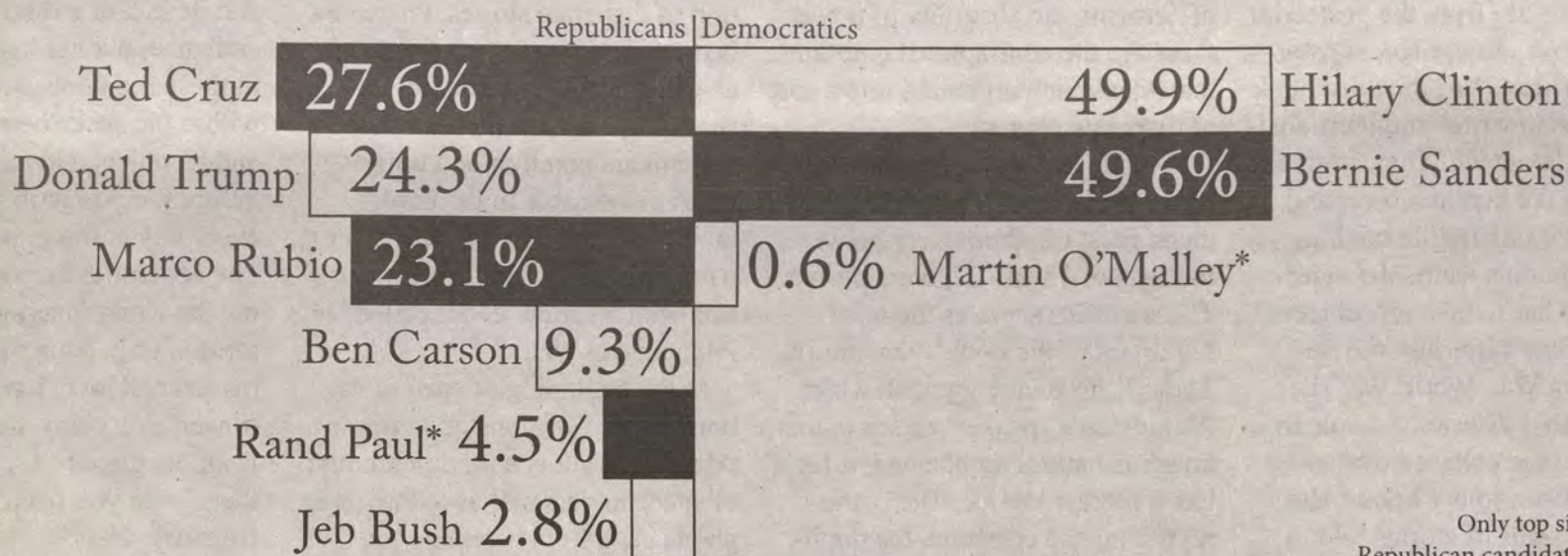
What do I do if he's more into me than I'm into him but I like the attention?

I would have to suggest that you consider the feelings of the other person. It's hard to be in a situation where you like someone more than they like you and this other person might not have realized this. Also if you're not so into this situation it might benefit you to look for someone else you're more interested in. If attention is what you seek perhaps there are other ways you can get that without potentially hurting someone. Then again what do I know? I give advice through a newspaper and haven't been on a date since last year.

What happened in Iowa?

THE CAUCUS

* Has officially since withdrawn from the presidential race



Only top six placing
Republican candidates shown
Source: AP

LUCY WEAVER CONTRIBUTOR

Last Monday, the United States held its first caucus in the 2016 presidential race in Iowa. Though the race was tight in both parties, Ted Cruz led on the Republican side with 27.6 percent of the vote, while Hillary Clinton squeezed past Bernie Sanders with 49.9 percent of the Democratic vote to his 49.6. Clearly, every vote counted. In a race as close as this one, I must stress the importance of the vote. As we head farther into the primary season and the races get closer, your vote matters more than you may think.

Some students have already registered and are prepared to submit their ballots. Alex Klavens '19 said that, for him, voting is "the least one can do to participate in a democracy." For others, however, voting may seem even less important. One student even said that she would vote in the Connecticut primary only "if the College brings it here."

More members of the Connecticut College community may feel similarly, which is why I implore students to really think about the next four to eight

years of their lives and how the presidential candidates could affect this country. 18 to 24-year-olds vote less than any other age group according to the United States Census Bureau, yet young people make up more than a quarter of the United States' population.

Perhaps the lack of voter participation among young people stems from the belief that their votes don't matter. However, looking at the close results from the Iowa caucuses and the polls for the upcoming New Hampshire primary, it's easy to see that each vote is critical to the outcome of the race. And that means your vote.

If you think you can't vote because you will not be home for your state's primary or caucus, or you are not registered to vote, the fix is generally very easy. Connecticut, for example, holds its primary on April 26, 2016, and the deadline for requesting an absentee ballot is April 5. Connecticut's holds a "closed primary," which means that only those registered in either the Republican or Democratic party are eligible to vote.

In Massachusetts, the primary is March 1, and the deadline for requesting an absentee ballot is February 29, but I recommend requesting sooner rather than later. The Massachusetts primary is semi-closed, meaning that voters may participate even if not registered with a party.

Caucuses are a little bit different from primaries; some caucuses require that voters be physically present in order to vote, while others accept absentee ballots. To vote absentee in the Maine Democratic caucus, for example, a voter must fill out an absentee ballot request on the Maine Democratic Party website. All ballots must be received by March 2, 2016 to be considered eligible. The Maine Republican caucus, however, does not accept absentee ballots. If you plan on attending a caucus, keep in mind that you are generally able to register to vote or switch your party at the caucus site.

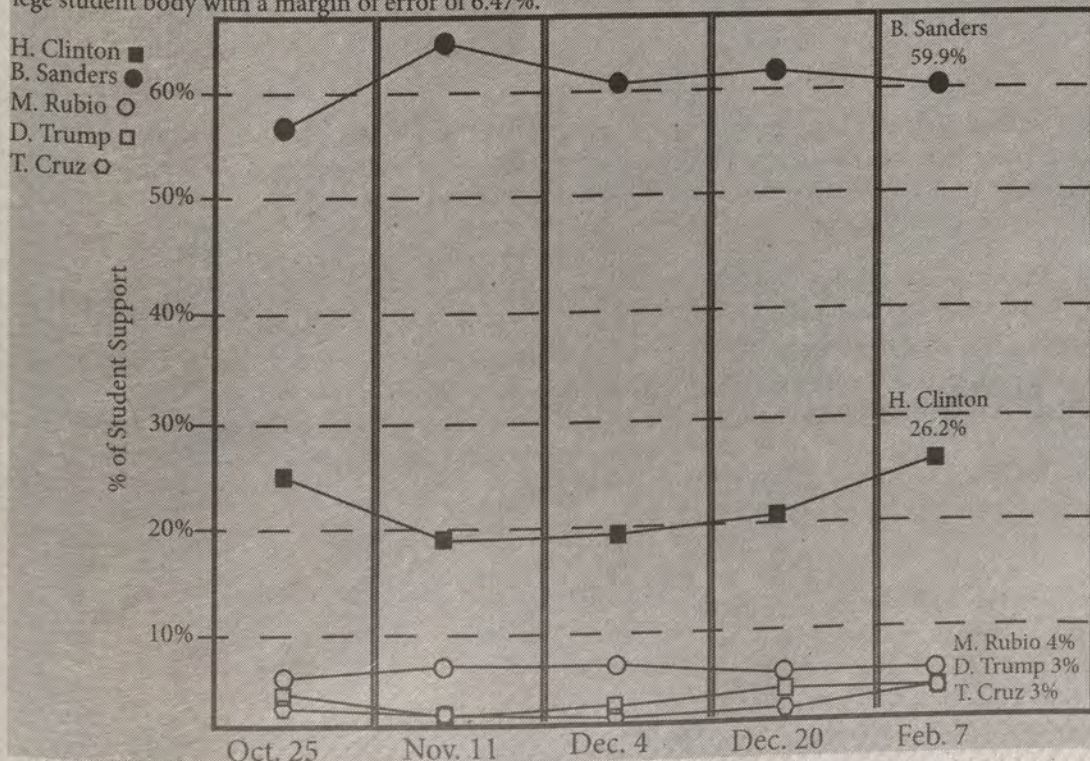
Students who are not registered to vote have the option of using their school address to register in Connecticut. Registering to vote is also

sometimes possible at the primary sites, although not all states provide that option, and rules vary according to circumstance. Connecticut voters must register before the primary to choose their party's nominee, but they may register at the polls on Election Day in November. You can register online at Connecticut's official state website (ct.gov), and the deadline for registering to vote online for the primary is April 21, 2016. The deadline for registering in person at your town hall or registrar is by noon on April 25, 2016.

The stakes are high this election season. The next president will probably appoint three new Supreme Court justices. She or he will also be able to change and enact immigration reforms, as well as reforms that affect college financing. Healthcare, gun control and a woman's right to choose also hang in the balance. Many of these issues affect college-age students. Taking part is the best way to ensure your voice is heard. •

How Does Conn Compare?

Results from surveys sent by *The College Voice* to the Connecticut College student body with a margin of error of 6.47%.



WHAT IS A CAUCUS?

According to *The College Voice's* surveys, 33% of Conn students understand what a caucus is. 40% claim to somewhat understand what a caucus is.

A caucus is a gathering of registered voters to persuade and represent a candidate for their party. Once the caucus has begun, voters cluster in groups for their chosen candidate and work to convince undecided voters. During the vote, the candidate with the most representatives wins the nominee for that location and votes are tallied around the state.

Source: Diffen

A Look at *Zinky Boys*

MITCH PARO
ARTS EDITOR

"I perceive the world through the medium of human voices. They never cease to hypnotize, deafen and bewitch me at one and the same time. These words are from the postscript of *Zinky Boys: Soviet Voices from the Afghanistan War*, the third book of Belarussian writer and journalist Svetlana Alexievich. They attest to her faith in the human voice, and the power of this fragile medium to convey human truth. Her sensitivity leads her to take on subjects of widespread suffering: the Soviet-Afghan War, World War II, the Chernobyl disaster, Suicide in Russia, and the collapse of Russian Socialism. In her books, she recounts dozens of stories told by dozens of individuals, composing something that, in the culmination of its discrete, emotional strains, approaches the vast dimensions and social complexity of the event itself. For her writings, she was awarded the Nobel Prize in Literature in 2015.

The postscript of *Zinky Boys* follows nearly two-hundred pages of stories, from which the voice of the writer herself is nearly absent. It is clear that each story is one half of a conversation (the speakers sometimes address Alexievich directly: "What's the point of this book of yours?" "Stop me. I could go on talking for ever"), though she elects against the journalistic Q&A format in favor of the unbroken anecdote. The effect is to lend greater immediacy and rawness to the story being told. Alexievich provides no commentary, and often the only evidence of her pen is in the laconic title at the head of each story describing the person (i.e. "Private,"

"A Soldier," "Civilian Employee"—again and again "A Mother"). The tug of pity, the despair of loss, the banality of violence, the flash of heroism, the absurdity of power: these are the contrapuntal emotions that Alexievich organizes into a sort of disparate chorus.

The title *Zinky Boys* evokes the zinc coffins in which Soviet soldiers, most of whom were between the ages of 18 and 21, were buried. These coffins serve as the most important of the book's few motifs. Though the frequency with which Alexievich's speakers return to this image is natural, unplanned, it feels like a literary device. The coffin represents the common, the dominating anxiety of both soldiers and families: the former fear to be sent home in a zinc coffin; the latter fear to receive one.

For many of the mothers and widows, the pain is compounded by the inability to see their loved one: you can't open the coffin. Several doubt that the silver box really contains their boy. One mother still waits for her Sasha—"I never saw him dead so I'm waiting..." Others regret, touchingly, the lack of a "little window" for the face. A widow recounts the unnerving moment, shortly after her husband is deployed to Afghanistan, when "a madwoman, a kind of witch," stops her in the street and informs her, "they'll send your husband home in a zinky." The widow tells Alexievich: "After that, I knew something would happen." This encounter shows not the plausibility of this particular widow, but rather just how deeply the image of the zinc coffin had sunk into the common

consciousness. *Beneath* the level of suspicion, of rationality.

Because of the book's method, making counterpoint from a collection of disparate stories, the reader is confronted with such questions as whether there is anything resembling a hero, a plot, a message, a dominant emotion or a unifying ethos discernable in the book's mob of voices. The given answer is pain—*pain* as it exists in connection with a certain event called the Afghanistan War.

At the beginning of each of the book's three sections of stories, Alexievich allots a modest amount of space to personal anecdote three phone calls from a veteran (an *Afganets*) who has the ostensible purpose of sneering at Alexievich's writing. Though his posture of righteous indignation, he can't seem to suppress the need to talk, to tell his story. On the first call, he conveys his frenetic truth and then slams down the phone. Alexievich, hardly shaken, remarks, with both irony and sympathy, "all the same, I'm sorry we didn't talk. He might have become the main character of this book, a man wounded to his very heart." For the next phone call (and a third, increasingly placid, anger modulating into suffering), the man indeed becomes Alexievich's "Leading Character." With his memories, his pain, and his confusion he does embody characteristics typical of the author's interlocutors, any of which we may identify as wounded to the very heart. But there runs through these stories a tenacious strain of vital humanity that one associates with this need to *talk*, to shape one's experience

through the medium of the voice.

Perhaps the most heartrending moments of Alexievich's book are when a speaker addresses not Alexievich or a dimly imagined audience, but her lost. The voice, in these moments, seems to echo within the space between lost love and its object. One mother (the last before the postscript) spends hours every day at the grave of her son. She concludes her story: "Send me the worst imaginable pain and torture, only let my prayers reach my dearest love. I greet every little flower, every tiny stem growing from his grave: 'Are you from there? Are you from him? Are you from my son?'"

The Slavic Studies department will be hosting a series of reading groups and a panel discussion on Alexievich's works. The reading groups, led by the present writer and Aneeka Kalia '16, will discuss Alexievich's two works available in English: Zinky Boys and Voices from Chernobyl, copies of which are available at the Language and Culture Center on the first floor of Blaustein. All are welcome. The meetings will take place on four consecutive Mondays (beginning 2/8) 4:15-5:45 at The Walk in Coffee Closet, with drinks and snacks courtesy of the Slavic department. The panel discussion will take place Tuesday, March 29 4:15-5:15 in Ernst common room. Faculty will be presenting on Alexievich's books available only in Russian. •

CONTINUED FROM PAGE 5

CC: Hands down, our most popular events are those centered around food. We LOVE cooking Middle Eastern food (homemade hummus, anyone?) and breaking bread with many different groups across campus. In the past, we have collaborated with Hillel to put on the "Jerusalem Food Tour," an event that took attendees on a culinary and historical journey through Jerusalem's many diverse neighborhoods. Yalla Bina also often holds screenings of films from and about the Arab world, particularly those that focus on current events. Some of our favorites are "The Square," a documentary about the protests in Tahrir Square that began the Egyptian Revolution in 2011, and "Captain Abu Raed," a feature film produced in Jordan.

TCV: What interested you in joining Yalla Bina?

CC: Before coming to Conn, I knew that I wanted to study both Arabic language and the history and culture of the Middle East. When I arrived, I was lucky enough to find a great group of students who were deeply passionate

about the same things and had created an organization dedicated to sharing those interests with the campus community. Yalla Bina has been a great way for me to explore my academic interests outside of the classroom.

VC: I originally became involved with Yalla Bina after being encouraged to join by our Arabic professor my first year here. Being Lebanese, I was immediately thrilled to become a part of the club and explore the initiatives here at Conn that aim to connect with Middle Eastern culture.

TCV: Are there any upcoming events that students who are not academically involved in Arabic can look forward to?

VC: Absolutely! Stay tuned for film screenings and of course, more food-filled events. Last semester, we were able to do several events at which we raised money for Save the Children, an NGO dedicated to providing all children with basic human rights, which includes the right

to a healthy life. We are certainly hoping to continue that streak, potentially by selling some of our coveted camel scarves, so watch out for those!

For those looking to join Yalla Bina, the club meets on Monday's at 9:30 p.m. in the A9 seminar room in the basement of Shain Library. Or, you can email Vanessa or Christine at their comcoll emails. They are always looking for new members who can help them eat the delicious food, get caught up on current events and enjoy artistic accomplishments from the Arabic speaking portions of the world. •

#OscarsSoWhite

ALLIE KYFF
SOCIAL MEDIA MANAGER

I've always enjoyed awards season. From the Oscars to the Grammys, I find the competition thrilling, as actors, actresses, musicians, filmmakers, and many other distinguished artists vie for coveted titles like "Best Picture" or "Best Album of the Year". You can't help but wonder if that great indie film you saw last summer with your parents will sneak up on America and sweep the Oscars, or ponder if your favorite rapper who was unknown to most just a few years ago will shock everyone by winning "Best Song of the Year." It's a time that reminds us how important film, television and music are to us; we appreciate the way these works bring us together and fuel discussions among friends about what deems a piece worthy of top awards.

The Oscars are in just a few weeks and speculations have been simmering for months.

While the conversations surrounding who may win Best Picture or Best Actor/Actress only vary each year depending on which films and actors are nominated, this year, the conversation has taken a serious turn. For the second year in a row, all 20 actors nominated in the lead and supporting acting categories are white.

The Oscar nominated films released this year with minority actors, *Creed* and *Straight Outta Compton* both picked up

many critics' prizes and guild awards, but only received one Oscar nomination each. In addition, *Beasts of No Nation*, which follows a young West African boy who survives his country's horrific war, was shut out from the Oscars completely. This two-year trend of all white nominations is disappointing and extremely concerning to say the least.

The two-year trend isn't exactly surprising. In the Academy Awards' 88-year history, only 14 black actors have won acting Oscars. Meanwhile, only five Latino actors and just three actors of Asian descent have won prizes.

Fortunately, many figures from the film industry have begun to speak out. Spike Lee announced on Instagram that he and his wife would not attend the Academy Awards due to the homogeneity in the nominations. Actor Will Smith and wife, Jada Pinkett Smith both announced that they would be boycotting the awards. Many other actors and public figures have called for action including, George Clooney, Reese Witherspoon, President Obama and Viola Davis. Their frustration went viral in the form of the hashtag, #OscarsSoWhite.

A week later, the Academy, after receiving major backlash, voted to double female and minority members by 2020. In their statement, the Academy wrote, "In an unanimous vote Thursday night (1/21), the Board of Governors of the Academy of

Motion Picture Arts and Sciences approved a sweeping series of substantive changes designed to make the Academy's membership, its governing bodies, and its voting members significantly more diverse. The Board's goal is to commit to doubling the number of women and diverse members of the Academy by 2020."

To many, this move may seem like a step in the right direction towards equity in the Academy. However, others argue that this change is unnecessary and that the awards are simply given to the most talented. Those arguing believe that when the Academy is augmented in order to increase diversity among Academy members, the new members will simply vote for members of minorities because they are a minority themselves.

Clearly this is a complicated issue reflective of the many racial imbalances America faces every day - the Oscars are just one of many conversations at any given time regarding inequality. In my opinion, #OscarsSoWhite has opened the conversation to another form of systematic racism in America: the media. Popular media, including top TV shows and film, depict predominately white characters. The Academy, which is an offshoot of the film industry, is all-white because they focus on white films. The Academy, and the film industry as a whole, has been a more than predominantly white institution for a long time.

Equalizing the Academy membership is a step in the right direction, but it's concerning that the Academy wasn't already diverse to begin with in 2016. Obviously, the diversification of the Academy will result in the recognition of a more diverse pool of film industry workers, but the Academy can't be diversified until the industry itself is diversified. According to Professor Courtney Baker, "That would mean a concerted effort on the part of executives, unions, writers and other behind-the-scenes folks such as camera crew and casting agents, to employ people from diverse backgrounds," said the Associate Professor of English and Director of the Africana Studies Program. "It is really up to us as film consumers to demonstrate that we are interested and literally invested in hearing different stories and seeing different people than the usual suspects."

Film and television are mediums that in many ways signify the state of the country - socially, politically, economically. When there is such a lack of diversity among the Academy in 2016, it simply goes to show how much racism is still embedded in our world. •

Picking the Big Four

The College Voice's Film Gurus Predict

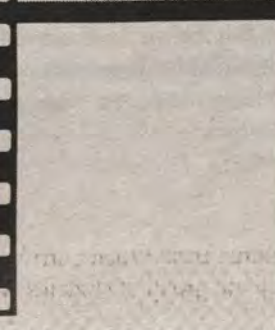
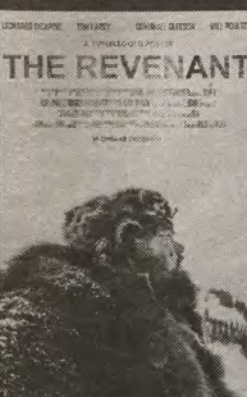
JAMES LAFORTEZZA & THOMAS JANICK
ILLUSTRATION EDITOR & CONTRIBUTOR

Best Picture: *Spotlight*. This year had no clear, stand-out winner so this pick is very speculative. *Spotlight* has been doing very well in nominations during the awards season and that is usually a pretty good signifier of a winner. It may not be as intense as *The Revenant* or have the cast of *The Big Short* but it is a story that we really don't get to see very often and presented in a style that is fresh and different. Coupled with strong performances and great writing, *Spotlight* has the goods to take the statue.

Best Director: Alejandro G. Iñárritu for *The Revenant*. Another win for last years Best Director seems pretty likely to me. *The Revenant* has been all the rage as of late and its unique cinematography and stellar performances continue the style of *Birdman* and although it got very mixed reviews I believe that it has the panash to take home the golden man.

Best Actress: Brie Larson for *Room*. Brie, if I may, was fantastic as Ma in the based-on-a-true-story book of the same name about a mother and son captured by a man and forced to live in a small, 10x10, room and their subsequent re-adjustment to the real world after their release. Not only do I think she should win off of merit as her performance was both raw and touching, she also has taken home the most awards this season of any of the competition and that is usually a good sign for winners. So make room on your bookshelf, garden, beneath your pillow or wherever you keep little golden man statues because one is coming your way.

Best Actor: Leonardo DiCaprio for *The Revenant*. Congrats Leo. You did it. Keep that Oscar safe because who knows how long it will be till he gets a friend.



What Goes Into Making a Musical?

ISABELLE SMITH
STAFF WRITER

"Everyone wants their life to be a musical. They are emotional, exciting and fun!" said David Dorfman, professor of dance and choreographer for Connecticut College's upcoming production of *Carousel*. Every year, the Theater, Dance, and Music departments embark on the intensive, interdisciplinary endeavor of producing a musical. There are two different scales between which the departments alternate. Last year, they produced *James Joyce is Dead and So Is Paris* (2005) in the smaller Tansill Theater, but this year, the performing arts departments are organizing a performance of Rodgers and Hammerstein's *Carousel* (1945) in Palmer Auditorium. Associate professor of theater David Jaffe is the director of the entire performance. Assistant professor of music Mark Seto is in charge of the orchestra, assistant professor of music Wendy Moy is the vocalist coach, and professor of dance David Dorfman is in charge of choreography. Assistant professor of theater Sabrina Notarfrancisco is in charge of costume design, adjunct assistant professor of theater Edward Morris is set designer, and a guest artist, Daisy Long, is lighting designer. And this list of leaders is only a small fraction of those invested in the musical. The total of participants comes out to nearly 80, among the orchestra, cast, and crew. The artists come primarily from within the immediate Connecticut College community, students and professors, but there are also members of the New London community who perform in the orchestra.

But before we get ahead of ourselves, how do the departments even decide which musical to perform? It is quite a process. Each year a Season Planning Advisory Committee made up of performing arts students and faculty decides which kind of musical should be produced. In this instance, they chose to stage a classical musical. For those of you less versed in musical categories, have no fear. A classical musical is a musical composed in the years surrounding the middle of the twentieth century. Richard Rodgers and Oscar Hammerstein II were two famous musical theater writers. Rodgers wrote the music and Hammerstein wrote the book and lyrics. They took already-existing plays (*Carousel* is based on Ferenc Molnar's 1909 play *Liliom*) and made the music tell the story. Up until this point, the music in theatrical pieces was a nice addition, but it did not have the same prominence as Rodgers and Hammerstein gave it. They transformed the whole genre, writing such shows as *The Sound of Music*, *Oklahoma!* and *The King and I*.

Once the board members decide what type of musical they would like to perform, they read a selection of musicals from that cannon. Mark Seto, as the orchestra conductor, is involved to discuss what is musically possible. Which musicals have complex enough music to

make it worthwhile for the orchestra to spend a few months learning the music? David Dorfman, the show's choreographer, has a voice as well. Because the show depicts such issues as domestic violence, *Carousel* was a difficult choice. But after careful consideration, the fac-

row the tables. Now the stage will showcase the real benches! The set will be beautiful.

The set is only a small part of the actual performance, however. In order to be ready for opening night in March, the performers spent the last week of their

said, "Our creativity is actually dependent on really intricate scheduling." Because all the people involved are busy, it can be difficult to have all the time needed. Musicians, dancers, and actors met mornings and afternoons to rehearse. Jaffe smiled, "To have a week where the only focus was creating the world of *Carousel* was a real treasure."

All of this work is only the beginning, however. The three departments and all of their members will continue to strive for success. Their big night will arrive in the middle of March. Palmer auditorium has 1,300 seats, so we hope to see you in the audience.

Carousel will be performed on March 4 and 5 at 7:30 P.M. and on March 5 and 6 at 2:00 P.M. All shows will take place in Palmer Auditorium. •



ILLUSTRATION BY JAMES LAFORTEZZA

ulty involved decided to reimagine the piece so that it would speak to the lives of an audience in 2016. The show many provide an opportunity for critique, commentary, and consideration of such difficult issues.

Dorfman tried to be as active as possible in the audition process, and has helped to select as many performers with strong dance backgrounds as was feasible. He said, "We try to choose the best mix of people," referring to the different roles that needed to be filled in such a large performance. The large pool of female students is proves to be a challenge to showcase all the talents on stage while still following the original script. So Dorfman and Jaffe have accepted some gender-blind casting into their rendition. "In the original show there may have been a dance with only women, or only men, but in our rendition we will choose dancers representing the community of the play at large, not merely based on their gender," Dorfman explained.

The setting was also changed for the Connecticut College rendition. Due to copyright, none of the wording in the script can be changed, but there is artistic license on how the script is interrupted. While the original story was based in a sleepy beach town in Maine, this version will be based in Ocean Beach Park, right here in New London, post World War II. It is a summer resort with a boardwalk, pool, mini-golf, playgrounds and cafés. By using a local and more contemporary setting, Jaffe hopes to make this classical musical, which was originally set in the 1880s, seem more relevant. In trying to create an urban image, the show's set designer, Edward Morris, visited Ocean Beach Park and saw some picnic tables. He sent a picture to Jaffe, and together, they contacted the Park, which is closed for the winter months, and asked to bor-

row the tables. Now the stage will showcase the real benches! The set will be beautiful.

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NHL Enforcer more than just Intimidating on the Ice

JAMES MURRAY
CONTRIBUTOR

A few weeks ago, the name John Scott didn't carry with it much weight or significance. Now, after an old fashioned and extremely public David and Goliath style battle with the NHL, and a storybook All Star weekend, John Scott is somewhat of a cult hero. The story is one that spans from Phoenix, Arizona to Newfoundland, Canada, and finally ends up in Nashville, Tennessee.

A career journeyman and tough guy plying his trade for six different NHL teams over seven years, Scott's skill never really did the talking. Racking up 11 points for NHL superstars like Patrick Kane or Tyler Seguin might mean a hot streak of seven or eight games. For John Scott, racking up 11 points took 285 games and a couple stints in the AHL. That's not to say that John Scott's role on a team hadn't already been firmly established soon after he entered the NHL. The 6-foot-8, 250-plus pound behemoth would have to know (as well as his coaches and teammates) that he would remain in the NHL as an intimidator and an enforcer, if he were lucky enough to carve a niche role for himself on an NHL team. It's important to note that it is becoming increasingly hard to remain in the NHL in this capacity as the league has begun to discourage fighting and put a greater emphasis on player safety.

Nonetheless, Scott has remained in the NHL for several years through working

hard, knowing his role and having the crucial support of his wife and family, necessary for him to live out this unexpected dream to play professional hockey. Scott's meteoric rise to superstardom this year came from a campaign by fans to get him to the All-Star Game. Low and behold, and to the dismay of the NHL, the campaign and the power of the fans eventually voted Scott in and named him a captain for the game.

What happened next was a whirlwind of events that included a NHL attempt to coerce Scott to back out of the game and his unexpected trade to the Canadiens who would immediately send him down to their AHL affiliate. This was clearly seen as an attempt to make it almost impossible for Scott to participate in the game. However, the public responded and the NHL was eventually beaten by the will of the people and Scott's fellow NHL players who had his back.

Scott's ability to play in the game in the face of some significant opposition and frustration from the NHL hinged on a combination of tongue-in-cheek support. But, as the narrative progressed, backlash against what many people saw as harsh and unfair lengths that the NHL went to in order to keep him out of the game propelled Scott's rise.

The biggest inconvenience imposed on Scott was the trade supposedly orchestrated by the NHL that dislocated his family members from Phoenix with very little notice and sent them to a remote location

in Canada while his wife was pregnant with twins. Obviously this put a tremendous amount of stress on his family, which Scott talks about in a piece he wrote for the *Players' Tribune*.

What stands out the most from the article is the sense that John Scott wanted to show people how what he was portrayed on TV, by the NHL and by the media, does not capture his character. He identifies as a father, a hardworking former student who was studying for a career in engineering and a loving husband who understands the stress and difficult circumstances that his family is often in as a result of his profession. There is a sense from his article that it irks him when he gets pigeon holed or identified as an unskilled brute who doesn't have a place in the league. Because, let's be honest, he may not be the most skilled player in the NHL, but he's still in the NHL.

What can be lost in these types of story lines and the ensuing media frenzy, especially early on when the player embroiled in the story hasn't had a chance to give his account, is the humanity of the person involved. A lot of times as sports fans, I think we fail to recognize the fact that at the end of the day professional athletes are regular people with a lot of the same worries that we have. This is especially true when it comes to players who never planned on playing professionally.

John Scott took an opportunity with the article he wrote to give his side of the story and to help people to see him for what

he actually is, which is a hardworking individual who has fought tooth and nail for everything he has. He got a scholarship to play hockey after consistently being discouraged by people that he wouldn't do anything with the sport. At the same time, he was realistic and saw college as a way for him to get an engineering degree and then set himself up with a relatively comfortable job. But he got a once in a lifetime opportunity to play professional hockey and seized it, like anyone else in his situation would most likely do. Sure, it takes hard work, grit, determination and a little bit of luck to make it to the NHL; but it also takes skill, a fact which Scott points out in his article. All the same, John Scott cherishes every night that he gets to put on that NHL jersey and live out the dream of every boy from his hometown of St. Catharines, Ontario.

The significance of this story doesn't just speak to hockey fans. The overall significance of this story as a whole is simple. John Scott didn't think he'd be playing in the NHL but he is. He didn't ask to be in the All-Star Game either, in fact he even agreed with the NHL that he didn't necessarily belong among the NHL's best and didn't want his participation in the game to distract from their accomplishments. But in an unlikely series of events, John Scott got the chance to capture the hearts and minds of hockey fans and prove to the NHL that he does belong, whether that be as an enforcer on an NHL team or a continued inspiration for his kids and for others. •

2016 Men's Swimming Olympic Trials will Feature New Faces, Among Legends

MARC KLEPACKI
CONTRIBUTOR

2016 is shaping up to be an exciting year for men's swimming, as the world's most prestigious meet is fast approaching in August: the Summer Olympics, held in Rio de Janeiro.

But before the main event itself is held, hundreds of men will attempt to qualify for a spot on Rio's roster at the Olympic Trials in Omaha, Nebraska, which will take place at the end of June.

While a lot can happen in the swimming world between now and when Trials take place, there is no doubt that those athletes who qualify will be as fast as ever.

Many familiar faces will be guaranteed a place on the men's rosters, including the world-famous 18-time gold medalist, Michael Phelps; rival Ryan Lochte; distance freestyler Connor Jaeger; and backstroke Matt Grevers. At the same time, several young and new swimmers will be entering the fray, such as Cal backstroke Ryan Murphy; University of Florida freestyler Caeleb Dressel; Arizona breastroker, Kevin Cordes; and 17-year old freestyler, Maxime Rooney, among others.

Keeping in mind that Trials are months away, based on the best times of 2015, here are my early predictions as to what to expect from Omaha and thus the roster for Rio:

Freestyle

The 50-meter freestyle will likely be in the hands of Nathan Adrian (21.37) and newcomer Caeleb Dressel (21.53). Cullen Jones (21.87), the silver medalist of 2012, will be performing at the fastest he has been since London, but it is in question whether or not he can take on Adrian and Dressel.

Both Adrian and Dressel are frontrunners for the 100-meter freestyle as well (48.31, 48.78). Additional possibilities are rookies Michael Chadwick (48.87) and Maxime Rooney (48.87).

Ryan Lochte leads the 200-meter freestyle (1:45.36), along with Conor Dwyer (1:46.62), both of whom are perennial favorites. They will be challenged by Rooney (1:47.10) and Zane Grothe (1:47.11).

In the 400-meter freestyle, Connor Jaeger leads the pack with 3:44.81, followed by Grothe (3:45.98) and Michael McBroom (3:46.69).

Dominating the 1500-meter freestyle is, again, Jaeger (14:41.20). Second place is currently disputed by Jordan Wilimvosky (14:57.05) and McBroom (14:57.07). Andrew Gemmel (15:09.92) and True Sweetser (15:10.73) should not be overlooked.

Strokes

In the 100-meter backstroke, newcomer Ryan Murphy (52.18) will face off with returning gold medalist Matt Grevers (52.54). Murphy goes on to rival Lochte in the 200-meter backstroke (1:55.00, 1:57.96), along with Tyler Clary (1:56.26) and Jacob Pebley (1:56.29).

This year, most of the men's breastrokers have never swam in an Olympic event and will try to fill the shoes of Olympians Eric Shanteau and Brendan Hansen. Currently Cody Miller leads the 100-meter (59.51), closely followed by Nicholas Fink (59.52) and fellow newcomer Kevin Cordes (1:00.27). Cordes is first in the country for the 200-meter (2:08.05), followed by Fink (2:08.89) and Miller (2:09.08).

Phelps is the undisputed favorite in the 100-meter but-

terfly (50.45); he is the three-time Olympic champ in this race. Underneath him is rookie Tom Shields (51.03) and Conger (51.33); Lochte also remains a threat (52.29).

Phelps remains on top in the 200-meter butterfly as well (1:52.94), but is challenged by younger competitors in Conger (1:54.54), Shields (1:55.75) and Clary (1:55.86).

Individual Medley and Relays

Lochte and Phelps will battle again in the 200-meter individual medley, with Phelps (1:54.75) edging out Lochte (1:55.81) at the end of 2015. Underneath them is Conor Dwyer (1:57.96), Josh Prenot (1:58.38) and rookie Will Licon (1:58.43).

In the 400-meter individual medley, Chase Kalisz (4:10.05) and Tyler Clary (4:11.71) are first and second, chased by Jay Litherland (4:12.43) and Prenot (4:13.15).

As for the relays, in 2012, the US took gold in both the 4x200-meter freestyle (6:59.70) and 4x100 medley (3:29.35). They lost only to France in the 4x100 freestyle (3:10.38). The National Team selects six of the top swimmers to compete in each relay, so it is impossible to guess who will top the roster at this point in time.

Over the coming months, it will be increasingly interesting to follow men's swimming as more and more swimmers drop times and make Trials even more competitive.

Many of the younger men participating in the NCAA championship next month are expected to seriously challenge veterans like Lochte and Grevers. These predictions will become more concrete and finalized as Omaha approaches this summer. •



Pictured left: David LaBoissiere goes for the hoop against Mitchell. Connecticut College Men's Basketball took on Williams this weekend, with the final score going their opponent's way. The heated game ended 70-67. Senior Bo McKinley was honored at his last home debut for the Camels. McKinley scored 636 points in the past four years.

Pictured below: Connecticut College Women's Basketball playing against Wesleyan on Jan. 30th. The team has gone 16-5 overall this season.



The Super Bowl Belongs to Denver

COLE MITCHELL
STAFF WRITER

The most anticipated event of the year has come and gone and the Denver Broncos are Super Bowl 50 Champions.

The Broncos' offense was balanced, both in its run game and passing. The team has multiple running backs, C.J. Anderson and Ronnie Hillman, that can burst through holes and pick up big yardage. In the AFC Championship the Broncos struggled to run the football with a total of 99 combined rushing yards among their entire team, including a 14-yard run from Peyton Manning. Emmanuel Sanders and Demaryius Thomas give Peyton Manning both a consistent short route receiver and a deep pass threat all game long. Thomas's story is interesting for a few reasons. First, he has talked about getting nervous before games and has to ease his way into the football game. He has played in a Super Bowl already, so he should have been able to calm

his nerves faster than others, but this game was a little different. His mother was in the stadium.

Thomas's mother was in prison on a 20 years sentence for the conspiracy of helping her mother with a cocaine ring in their home in Georgia. She has been pardoned by President Obama, but going to a football game involves noise, excitement, new areas, and the Super Bowl is no ordinary football game. All the emotions and experiences are heightened. Katina Smith, Thomas's mother, was told by doctors to take it slow. She had re-learn how to live alone, control emotions, and travel. She went from a small rural area in Georgia to a stadium packed with people. Thomas has said that he is very excited for this moment because it will also be the first time she will be watching her son from the stands, not from a cell.

The Broncos' ultimate weapon is Peyton Manning. In the AFC Championship,

Manning outplayed Brady by being smarter with the football and converting on important third downs and in the red zone. Whenever a team is going up against Brady and the Patriots, analysts always say that the opposing team has to score touchdowns, not field goals. Manning did exactly that and earned another ticket to a Super Bowl. So now that the Super Bowl is over the biggest offseason question for him is what he will do next season? Manning is getting old and a few years ago had a serious neck injury that many people thought would end his career. He has come back, but instead of being a small Colt he has come back a ferocious Bronco. He has gone to the post-season and competed in two Super Bowls with the Broncos. He is a guaranteed Hall of Famer, and in his handshake with Bill Belichick, told Bill that this season may be his last. Either Manning will go down as one of the greatest quarterbacks to ever play in the NFL or he will be back one

more season trying to get back to a Super Bowl.

The Carolina Panthers competed in their first Super Bowl since Super Bowl XXXVIII in 2004. In that game they ended up losing to the Patriots 32-29. The Carolina Panthers were led by an overwhelmingly tough defense lead by captain, Luke Kuechly. Kuechly is a linebacker out of Boston College and in 2012 won the NFL Rookie of the Year Award.

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Farewell to Manning from New England

PETER BURDGE
SPORTS EDITOR

This is it. The one final gloriously prophetic storybook fairytale Hollywood ending. The Good Guy riding off into the sunset. The Prince living happily ever after.

In America's eyes, Peyton Manning is a prince. He comes from a royal football family, he excels at America's favorite game and his aw-shucks attitude could charm the most stonehearted curmudgeon. For those living outside of New England, he is everything we want our sports heroes to be. And everything short of an official announcement points to his retirement after Super Bowl 50.

What about those in New England states who have for over 15 years watched, with stomachs lurching, our fellow Americans gush over our biggest rival? How does a Patriots fan say goodbye to Peyton Manning? It's complicated.

I want to quickly address a recent report by *Al Jazeera America* that a shipment of human growth hormone (a substance banned by the NFL) was sent to Manning's wife in 2011, leading many to infer that Manning used the drugs for himself to help recover from recent neck surgery. Whether or not Manning used HGH, and I think it is more than likely that he did, my view of him remains the same. I truly do not think it would be so heinous as to alter my perception of his entire career.

But it bothers me when people use the nonsensical refrain with any fading star: "Hate him, or love him, you have to respect him," as if I'm not allowed to criticize him. Why do I have to respect him? Yes, Peyton Manning was a great quarterback, perhaps in the upper echelon with the

all-time greats, but is it forbidden to point out his flaws? Do I have to abide by some unwritten code that says certain players are untouchable?

Manning certainly did have flaws. Most notably, and what will forever be a dark cloud over his career, were his playoff failures. Of all the quarterbacks in NFL history, he has lost the most playoff games and has won only two as a visiting player. Nine times he has finished the playoffs one-and-done, losing the first game his team plays.

The obvious thing to do, even though I dislike the typical comparison debates, is to publish Manning's career beside Tom Brady's. From the start, the most jarring comparison, as Patriots' fans must always flash like a VIP card, is the gap in Super Bowl wins between the two: Brady's four to Manning's one. Though I generally believe we use championship wins too freely as praise (or criticism) for sports stars, I do not think the comparison here is unfair. Instead of the actual outcomes of these games, it's important to look at how they both played. And neither has been great.

All of Brady's six Super Bowl appearances have been decided by four points or fewer, and really the difference between his having six wins and zero comes down to a handful of plays. But, though not dominant, he has given his team a chance to win. Even in his two losses, he left the field late in the fourth quarter with a lead.

The same can't be said for Manning, whose two Super Bowl losses were not close. His interception to Saints' cornerback Tracy Porter in Super Bowl XLIV took the Colts out of the game, and his Broncos' once-dominant offense was embarrassingly non-existent against the Seahawks four years later. But, one could

argue, Manning has beaten Brady in their last three playoff matchups, an argument that also is not unfair.

And on and on and on. It's not necessarily splitting hairs, but debates like this don't really matter. In essence, Brady controlled the early years of their rivalry, while Manning has made up ground in recent years. The real point, I think, is that both quarterbacks, both giants of the game, played at their peaks within the same era. That is pretty special. And that, as a Patriots fan, is what I will remember about Peyton Manning.

I will remember in the 2003 AFC Championship Game, with heart leaping, Manning's misfire after misfire after misfire, his three interceptions to Patriots' cornerback Ty Law (four in total), pushing New England closer and closer and finally into the Super Bowl.

I will remember the thrill, even giddiness, of the first glimpse of snow falling from the Foxborough sky before the Patriots' and Colts' 2004 postseason matchup, a sign from the Fates that this was not Manning's day, that his notorious weakness in inclement weather would shine through. And I will remember New England's dominance, holding Manning to 3 points and rolling over the Colts to claim its right as the best team in football.

I will remember, again with euphoria, Manning's pass to Patriots' cornerback Asante Samuel, who returned the interception for a touchdown, all but sealing New England's win in the 2006 AFC Championship Game. And then the dread as Manning mechanically charged down the field, one drive after another, unstoppable and perfect, to overcome an 18-point deficit. I will remember most of all the horrible denial,

the how-could-this-happen, the unhappy realization that, yes, Peyton Manning stole sure victory from New England's grasp. That he, and not the Patriots, was going to the Super Bowl.

I will remember him fitting his throws perfectly into his receivers' hands. Picking New England's defense apart. Having way too much protection from his offensive line and having an unfair amount of time to throw the ball.

I will remember my sense of superiority over him slipping away with each of his victories over the Patriots.

When I think of the Patriots' glory days, what first comes to mind is that 2004 playoff game in the snow-globe of Gillette Stadium. It stands out not because of the snow or the dominance or the great playoff victory—I have lived through enough of those. It stands out because New England beat Manning. This, at a time when comparisons of the two quarterbacks were heating up, was the ultimate achievement. To beat the one person who shared the podium of greatness, the one person who had any legitimate claim to the throne, meant New England had complete control of the sport.

When I remember Peyton Manning, through all of the uncontrollable joy and unbearable agony, I will think of him as the Patriots' greatest competitor when they were at the top of the world.

He made victories sweeter and losses more painful. He made the games matter more. Peyton Manning may have been everything America wants in its sports heroes, but he was everything I needed in a rival. •

CONTINUED FROM PAGE 14

In the NFC Championship he intercepted Carson Palmer and returned it for a touchdown. The Panthers would blow out the Arizona Cardinals on their journey to the Super Bowl.

On offense the Panthers have weapons like Ted Ginn Jr. and Jonathan Stewart. They are important pieces to an option-running offense that also throws the ball deep, but it is Cam Newton that runs the show. Along with Russell Wilson, Cam Newton is the only other impressive running-styled quarterback in the NFL. Players like Robert Griffin III and Johnny Manziel have fizzled out within their first two seasons. Newton is an impressive quarterback because he throws a tight spiral, doesn't turn the ball over, and can turn a blown play into a first down. The one factor that Cam Newton and Russell Wilson have in common, and what other running quarterbacks lack, is that they always look to throw first and then run if there are no receivers down field. Cam Newton should be the NFL Offensive MVP because he led his team to

a 15-1 regular season with players like Ginn Jr. and Stewart as his offensive lethal threat.

Super Bowl 50 was played in Santa Clara, California at Levi's Stadium, home of the San Francisco 49ers. The construction of Levi's Stadium started in April 2012 and opened in July of 2014. The stadium was constructed in Santa Clara rather than San Francisco because the negotiations with city officials for the 49ers to build a stadium on top of Candlestick Park fell through. After a few years, Santa Clara voters agreed to having the stadium built in the city and after raising money from private investors construction was underway. Super Bowl 50 was the first Super Bowl Levi's Stadium hosted. •

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For more information or to submit a personal statement, contact Ben Panciera at bpancier@conncoll.edu or x2654.

Seeing Green

*Creator and Executive Director of Green Dot Visits Conn,
Attends Annual Men's Ice Hockey Green Dot Game*

DANA SORKIN
CO EDITOR IN CHIEF

PHOTOS COURTESY OF OLGA NIKOLAEVA

On Feb. 6, 2016, the Connecticut College men's hockey team hosted the fifth annual Green Dot hockey game, taking on Tufts University in front of a full crowd. Tim DiPretoro '16 scored the lone goal for the Camels on a power play in the second period, and he leads the team with 12 goals scored. Tufts scored eight goals, and Conn goalie Tom Conlin '16 stopped 27 shots.

Wearing their special green jerseys, the team helped to raise awareness for Green Dot, a national violence prevention program. The game was part of the larger Green Dot week, featuring events such as the Green Dot Gym Takeover on Monday, Feb. 8 at 4 p.m., the Green Dot Bar Night on Tuesday, Feb. 9 at 9 p.m., and a talk called the "Psych of Bystanders" on Wednesday, Feb. 10 at 4:30 p.m. The week will conclude with a Green Dot training session on Saturday, Feb. 13 at 10 a.m. (interested students should email Darcie Folsom, director of sexual violence prevention and advocacy, to sign up).

This year's Green Dot hockey game featured special guest Dr. Dorothy Edwards, executive director and creator of Green Dot. Dr. Edwards also attended an event honoring Folsom for the work she has done in bringing Green Dot to Conn. Since starting the program at Conn in 2010, Folsom has helped train more than 800 students, faculty and staff.

Dr. Edwards told the Voice that she was especially impressed with the commitment of Conn's faculty and staff, many of whom were trained over the course of Green Dot week, to follow the lead of students who have also undergone training.

The men's ice hockey team "set the stage" for this movement, she said. They are the first team in the nation to host a Green Dot game, and Conn now hosts multiple Green Dot athletic games throughout the semester. The progress and momentum being made at Conn is "rippling," she said, and represents a "true culture change" around the nation.

Dr. Edwards spoke on the significance of the

Green Dot athletic games, saying that athletic teams are social leaders on campus and can inspire change. She said it is about individual members of the team "living it, looking for our each other." More than 70% of the men's hockey team has gone through Green Dot training.

Aly Cheney '16, a member of the women's volleyball team (another athletic team that hosts a Green Dot game), told the Voice, "I really love to see a big turn out at our Green Dot volleyball game, so I love returning the favor every year."

The hockey team will head to New York to take on Hamilton on Feb. 13, at 7 p.m. •



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