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### College Voice, Vol. 100 No. 11

Connecticut College

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#### Recommended Citation

Connecticut College, "College Voice, Vol. 100 No. 11" (2017). *2016-2017*. 13.  
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# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER SINCE 1977

## Aminé to Headline Florialia



SHAWN SIMMONS  
CONTRIBUTOR

To say that Florialia has grown since its conception 40 years ago would be too big of an understatement to make. Under the careful control of the Student Activities Council (SAC) and a working group composed of volunteer students, faculty and staff, the planning for each successive festival begins almost immediately after the event, and many attendees speak of how it seems to get bigger and better each year. Since the College is celebrating a substantial milestone of its beloved Florialia this year, the hype has been particularly heightened. We've all seen previews of the festival throughout the year: artist names slowly released in anticipation of the day in early May. But April 8 gave way to the announcement of all announcements at the Florialia Headliner Release Party. As the countdown to midnight approached, students quickly streamed into the 1941 Room to secure a spot. DJ E@ZY spun a mix of Top 40 as eager attendees filled in the space and watched the projector screen slowly descend the wall behind him. A video montage briefly featured each previously announced act until the grand reveal: Aminé will headline the 40th anniversary of Florialia.

As we neared the date of the much-anticipated release, the student body had patiently awaited the headliner announcement.

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Where are the ticket proceeds going?  
Illustration by Amanda Chugg

## Parking Concerns

### “Speaking of Parking” Evidences Faculty Dissatisfaction

MAIA HIBBETT  
EDITOR-IN-CHIEF

With the exception of in-class and in-office laments, faculty concerns tend to be obfuscated from students by a separation of networks, but recently, a public, anonymous and tangible declaration of dissent popped up on campus and disrupted typical modes of communication. Allegedly authored by a member of the faculty, the communication appeared as a pamphlet titled “Speaking of Parking,” and it reminds us that changing parking regulations do not only affect students.

“Speaking of Parking” materialized about two weeks ago, on a rainy Tuesday. Upon dashing into Blaustein soaking wet, I saw a few of the pamphlets sitting on top of a stand for *The College Voice*. At first annoyed, I dripped water onto the stack of newspapers of my own production to select a pamphlet, and as soon as I had it, my annoyance was quelled. Someone on this campus had done something interesting.

The pamphlet is simple yet deliber-

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### Student Perspective: Tired of Ticketing

NICOLAE DORLEA  
CONTRIBUTOR

At the risk of being labeled one of “a bunch of entitled kids,” as Professor Vogel of the Philosophy Department once suggested, I wish that we would all meet on Temple Green and shout what is now only whispered: “parking at Connecticut College is a problem!” Just this week, the campus community received two emails regarding parking, and if I see another one, I might just sell my car and Uber everywhere.

Connecticut College is spending valuable time and resources in pursuit of better ways to penalize members of its own community. Slapping an egregious fine of \$100 or more on a student’s windshield should not be my alma mater’s choice practice for deterring behavior. I’d like to believe that the Connecticut College community is not about crime and punishment. Instead, we should focus on peaceful, harmonious, and democratic cohabitation.

The College is handling the parking problem by setting up brief 5-minute

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## Women’s Ultimate Hosts First Home Tournament



GEORGE GROTHEER  
SPORTS CORRESPONDENT

For the first time in the team’s relatively short history, Alethia, the women’s faction of Connecticut College’s Disc Club, hosted an intercollegiate tournament on April 8. While other teams finished with better records by the end of the day, the tournament marked a milestone for the rapidly-growing Aletheia, whose name is Greek for “truth.” Taking place on the sloped lawn between Palmer and Rte. 32, this was the team’s first-ever opportunity to host a home tournament.

“Everybody was really excited and supportive of each other,” said MacKenzie Orcutt ’19, a new member of the team. “We’ve had a few away tournaments in the past, but not a lot of people have been able to make it to those. Everyone was here this time, and we had some alumni and members of the guys’ team come out to support us as well.”

Playing against Central Connecticut State University, Tufts University and the University of Connecticut before facing off against their own alumni, the team consistently improved throughout the tournament.

“We probably lost more than we wanted to, but it’s all a learning process,” said Katherine Cook ’19, also in her first year on the team. “I believe we got more points each game and played better as the

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MONDAY, APRIL 17, 2017

#### NEWS

Sophia Angele-Kuehn learns about Conn’s TRIP program and recent excursions on page 4.

#### PERSPECTIVES

John Sargent reflects on the surprisingly fruitful ecology found while fishing in the Thames River on page 7.

#### ARTS

Conn alumni disapprove of the Barn’s closure and Maia Hibbett draws historical parallels on page 10.

#### ARTS

Cam Netland highlights Poet in Residence Charles Hartman and poetry students share their work on page 12.



Letter

To the Editor:

I write in response to the article entitled “Camel Chat’ Censored” in the April 3, 2017 edition of *The College Voice*. I was disappointed the Office of Residential Education and Living was not given an opportunity to be interviewed for this piece as we believe there is a broader perspective to offer readers.

For the past four years, the Office of Residential Education and Living (REAL) has led a structured program called Camel Chats that is intended to provide support to first-year students through a series of one-on- one conversations with Housefellows and Floor Governors. I want to clarify that the article does not refer to the program initiated by the REAL office. While we are concerned that a satirical program has used the same name as one of the REAL office’s signature programs, the REAL office did not direct or even suggest a student take anything off of YouTube. If videos have been taken down, it has been through individual choice.

The REAL office has a rigorous staff selection process each year. This year, we received more than double the amount of applications for positions available; decisions were understandably difficult, and we are maintaining a long list of alternates in the event of any open positions for the coming year.

Sincerely,

Sara Rothenberger  
Assistant Dean of Residential Education and Living

Editorial

Regarding the concerns voiced by Dean Rothenberger and REAL Office policies:

For starters, I want to make one thing as clear as possible: Max’s article in the last issue is not a piece of news reportage, nor does it pretend to be. Max’s article is an opinionated piece written through first-person narrative and published in the Arts section. Arts, as I’ve stated before, publishes both opinionated and non-opinionated work. It is a space for student creation and reflection, and Max’s piece embodies that: one student’s reflection on another’s creation. Its placement on the front page is also nothing new. As a small student newspaper not confined to the strict regulations of a larger, for-profit media source, we put content from all sections on the front page, allowing readers to discern their particular sections when they flip to each article’s continuation. If the printed section title in the top right hand corner of the page isn’t clear enough, I’m sorry, but I trust that most of our readers can figure it out.

But yes, Max should’ve contacted the REAL Office. While he would’ve had a clearer picture and a stronger argument had he included more angles, the story wasn’t there yet when it came time to print. That’s why we acknowledged in the editor’s note accompanying “Camel Chat’ Censored” that Max’s investigative work was not done. He had one interview, showing one side of the story, and that side and his interpretation of it were worth getting out. For News, this would not have flown, but for Arts, it sufficed.

We did then ask the REAL Office for a comment or to participate in an interview, hoping to show another angle in the following issue. Dean Rothenberger, however, declined to comment, and stated that her letter would serve as her comment on the matter. She also encouraged me to look up REAL staff’s social media policy, which she claimed was available online. In the *Voice* office, we decided to check.

As Max and I scoured the College student and employee handbooks and searched CamelWeb, ConnQuest and the REAL Office webpage, we failed to find a social media statement. It’s not in the Floor Governor Agreement, and when I asked an anonymous housefellow, they knew of no official social media policy for REAL staff. What Max and I did find, though, was the REAL Office’s constitution, which is available to be viewed by all ConnQuest users under the organization’s “Documents” tab. While student organizations’ constitutions run multiple pages in length and contain at least nine required articles, the REAL Office, though not a student organization, offers their own constitution as a stark contrast. It’s two sentences. It’s in TextEdit. Check it out.

-Maia

CORRECTIONS: The last issue of the *Voice* incorrectly identified Antonio Jefferson as the former director of the LGBTQIA Center in an article by Maia Hibbett. Jefferson was the director of Unity House. An article by Will Kadison mentioned Assistant Dean of Student Engagement Geoff Norbert, but meant Dean of Students Victor Arcelus.

THE COLLEGE VOICE

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

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*Thank you for reading*

✂

*Thank you for writing*

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# Community Bulletin

## President Bergeron Signs “Put a Price on It”

Thanks to the efforts of CC Divest, Katherine Bergeron, representing Connecticut College, has committed to follow the “Put a Price on It” campaign, which aims to increase carbon pricing in order to reduce carbon emissions.

## Sophomore Wali Hairan Sheds Light on Afghan Rug Industry

In his presentation “Refuge, Survival, and Strings of Wool,” Wali Haran ’19 spoke of his family’s experience in the exploitative Afghan rug industry on April 13. His talk complemented the Lyman Allyn Art Museum’s ongoing exhibit “From Combat to Carpet: The Art of Afghan War Rugs,” which will remain open until May 21.

## David Dorfman Makes Broadway Debut

“Indecent,” a play written by Paula Vogel and directed by Rebecca Tai-chman, features the choreography of Professor of Dance David Dorfman. It first premiered at the Yale Repertory Theater in Oct. 2015 and has since moved nationally, now going to Broadway.

## Groton State Senator Seeks Release of City Financial Records

A Freedom of Information Commission hearing determined on March 31 that Thames Valley Communications, formerly a publicly-owned Groton cable company, is not required to disclose its financial records. Redacted information was deemed “trade secret and confidential,” but state Sen. Heather Somers (R-Groton) continues to pursue disclosure. A second hearing is scheduled for April 26 in Hartford.

## National Tax Day Protests Demand Release of Trump’s Tax Returns

Protests labeled the “Tax March” took place in up to 150 cities, including Washington, D.C. and Palm Beach, Fla., where Trump was relaxing at Mar-a-Lago, on April 15. The protests followed the release of a video by U.S. Sen. Elizabeth Warren (D-Mass.) urging Congress to force President Donald Trump into releasing his tax returns.

## Sean Spicer Struggles with Historical Accuracy

In an April 11 condemnation of Syrian President Bashar al-Assad, Conn alumnus Sean Spicer ‘93 claimed that Adolf Hitler “didn’t even sink to using chemical weapons,” evidently forgetting the role of gas chambers during the Holocaust. Spicer’s remark followed the April 7 firing of 59 U.S. missiles on Syria.

## United States Bombs Nangarhar Province in Afghanistan

The United States dropped a GPS-guided “Massive Ordnance Air Blast” (MOAB), nicknamed the “mother of all bombs,” in the area between Kabul and the Pakistan border on April 14. U.S. military had estimated the presence of 600-800 ISIS fighters in the area, but Afghan officials reported the deaths of only 36 members of ISIS.

## Shooting in San Bernadino

Three people, two adults and one child, died in a shooting at a school in San Bernardino, CA. The suspect killed his wife, a teacher, and himself, and shot two children behind her, one of whom died of injuries later that day in the hospital.

## Gorsuch Confirmed via “Nuclear Option”

The Senate confirmed Neil Gorsuch to serve on the Supreme Court on April 7 after congressional Republicans eliminated filibusters for Supreme Court nominees. Gorsuch was confirmed with 54 votes due to Republicans’ changing the confirmation threshold from 60 to 51 votes.

# Sports Corner

## Women’s Lacrosse (1-10)

@ Tufts L 4-17  
Trinity L 9-12  
Bowdoin L 12-16  
Amherst L 2-13  
Hamilton L 2-12

## Men’s Lacrosse (6-6)

@ Trinity W 10-7  
@ Bowdoin L 9-13  
@ Amherst L 14-15 (2OT)  
@ Hamilton W 13-12

## Women’s Tennis (6-6)

Amherst L 0-9  
Colby L 4-5  
@ Bowdoin L 0-9  
@ Trinity L 4-5

## Men’s Tennis (4-8)

@ Roger Williams W 8-1  
Colby L 1-8  
@ Bowdoin L 0-9  
@ Wesleyan L 0-9  
Amherst L 1-8  
@ Trinity L 3-6

## Women’s Track and Field

@ Amherst College Invitational  
5th of 10, 53 points  
Silfen Invitational Connecticut  
College 1st of 19, 107.5 points

## Men’s Track and Field

@ Amherst College Invitational  
6th of 10, 33 points  
Silfen Invitational Connecticut  
College 5th of 19, 67 points

## Sailing

@ Camel Team Race 3rd of 6, 6-4  
@ Dellenbaugh Regatta at Brown (Women) 7th of 18, 138 points  
@ New England Team Racing Championship @ Tufts 11th of 12  
@ Emily Wick Regatta at the Coast Guard (Women) 14th of 20, 326 points

# Story Search

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

- 1) Former NFL player Aaron Hernandez acquitted of charges for a double homicide that he allegedly committed over a \_\_\_\_\_.
- 2) The most recent episode of Saturday Night Live featured Melissa McCarthy-as Sean Spicer-as \_\_\_\_\_.
- 3) Due to recent AI developments, some \_\_\_\_\_ may begin to be replaced by robots.
- 4) Two pastors in Westerly, RI concluded a \_\_\_\_\_ competition on Sunday, which they had waged from New Year’s Day until Easter.
- 5) In Russia, it is now illegal to share an image dubbed “extremist” which depicts Vladimir Putin as \_\_\_\_\_.

# Staff Picks

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

**Journalism:** “DeVos Halts Obama-Era Plan to Revamp Student Loan Management” by Stacey Cowley and Jessica Silver-Greenberg in *The New York Times*—recommended by Dana Gallagher, Perspectives Editor  
“Paleocons for Porn” by Angela Nagle in *Jacobin*—recommended by Maia Hibbett, Editor-in-Chief  
“Nearly 40 Years Later, Jonestown Offers A Lesson In Demagoguery” by Terry Gross on NPR— recommended by Max Amar-Olkus, Arts Editor



# TRIP Courses Contextualize Education

SOPHIA ANGELE-KUEHN  
CREATIVE DIRECTOR

What would you give to travel to the setting of your favorite novel? Or to explore the home of the author herself? At no personal cost to students, this spring break the senior seminar class “Jane Austen,” taught by Associate Professor of English Jeff Strabone, got to do just that, flying to England for an Austen-themed tour thanks to TRIP (Traveling Research and Immersion Program).

TRIP provides full funding for faculty-led trips to domestic or international locations, with the trips typically occurring during spring break. The money is allocated to classes whose professors have specifically applied for it from the Office of Study Away. For example, last year Professor Emeritus Janet Gezari received funding to take her English seminar “The Brontës” to England.

Proposals are reviewed by the Study Away Committee to decide which courses will receive the funding.

“The committee looks for proposals that will actively engage the faculty director and students in exploring the topics they are learning about in their coursework,” noted Shirley Parson, Director of the Office of Study Away. The Office aims to fund trips which will provide hands-on experience to strengthen the class discussions held back on campus.

“Besides seeing Austen’s homes, relevant museums and the real-world settings of her novels, we also visited sites that exemplified period theories of landscape gardening and architecture,” commented Strabone on his seminar’s trip to England. “Our interpretation of Austen’s work since the trip has been richer and deeper for having experienced firsthand the crucial importance of place in her novels.” This was the first time Strabone applied for TRIP funding since he joined the College in 2010.



Jane Austen’s House Museum in Chawton, Hampshire, UK  
Photo courtesy of Hannah Johnston

The TRIP program began in March 1999 under a different name: PEGS (Partners Exploring Global Society). At first it was funded with President Claire Gaudiani’s (1988-2001) discretionary funds until a grant proposal was submitted.

“Jane Austen” was not the only class to receive funding this year. From March 13 to March 19, di-

Studies Professor David Canton and assistant director Professor Andrea Baldwin took the “Introduction to Africana Studies” course to Accra, Ghana. They spent two days in the town of Berekuso at Ashesi University College, where Connecticut College is currently working to develop exchange and SATA programs.

“During the two days at Ashesi students sat in a Ghanaian Popular Culture and Leadership Seminar Class, viewed the movie *Selma* with Ashesi students and participated in a discussion. We drove to Cape Coast, Ghana and visited Cape Coast and Elmina Slave Dungeons where students had the opportunity to see where Europeans held enslaved Africans,” said Canton. The class spent a day at Jamestown and met James Barnor, private photographer for Ghana’s first president, Kwame Nkrumah. Barnor also photographed Muhammad Ali’s visit to Ghana in 1964.

The students toured the beautiful, sculptural Kwame Nkrumah Memorial and met Kwame Ako-to-Bamfo, a Ghanaian artist, who told them about his “Nkyinkyim Installation,” which translates to “journey of Ghanaian An-

cestors.”

“TRIP is one of the College’s signature programs. It provides students an opportunity to visit foreign countries and in some instances prepares them for study away. I would like to thank all of the donors who help make TRIPs possible,” added Canton. The recent voyage to Ghana was his third TRIP experience; in a previous excursion, Canton took his “Civil Rights” seminar to Atlanta in Fall 2014.

Professor Joyce Bennett’s “Anthropology of Tourism” class traveled to a more local location over spring break.

“We went to NYC, where we engaged in different kinds of tourism. We did sustainable tourism by visiting the Highline and investigating the farm-to-table restaurant movement. We participated in and analyzed dark tourism by engaging in a 9/11 tour of the site, museum and the observatory tower. And finally, we engaged in culinary and ethnic tourism through a culinary tour of Chinatown,” explained Bennett. The trip was cut short by a snowstorm, so the class will continue their experience with a culinary tour of Italian food in Federal Hill in Providence.

Nevertheless, the TRIP provided a special opportunity for students to explore the topics they had discussed so thoroughly in class, since as Bennet puts it, “Talking about and experiencing different kinds of tourism are very different things.”

“For example, we know that sustainable tourism is problematic in several ways, but by going, doing, and seeing, we could see how many ‘sustainable’ activities are still harmful and/or exploitative,” she said.

Interacting with the guides and other tourists at the 9/11 site highlighted the importance of memorialization to humans for the students, Bennett added, and talking to company owners during the class’s culinary and ethnic tourism allowed students to question “authenticity.”

“Our discussions are deeper, rooted in real-world examples we all share,” remarked Bennett. “The kind of bonding we did and the ability to draw on similar intellectual materials makes for much more meaningful discussion and allows us to push the theoretical implications of the work we read further than we could before.”

Students interested in TRIPs should check College listings and keep in mind that most TRIP courses require an application. •

## Floralia Headliner Announced

CONTINUED FROM FRONT

This year, SAC took a new approach by announcing an artist in the Floralia lineup on its social media accounts every Thursday at 5:30, beginning Feb. 2 with the announcement of soul-pop artist Mike Taylor. The publicity surrounding Floralia has also been expanded through the use of hashtags like “#experiencefloralia” and “#floraliaturns40.” The official release of Aminé brings the lineup to nine diverse performances that will take place throughout the day.

The hip hop artist, best known for his debut single “Caroline,” has made serious waves in the music industry over the past year, shooting to #11 on the Billboard Hot 100 and amassing over 130 million views on YouTube. The 22-year-old Portland rapper has also gained a substantial online following through his self-released EPs and mixtapes on SoundCloud—other popular singles include “Baba” and the recent “REDMERCEDES” released on March 10.

SAC Chair Jeff Celniker ’17 remains confident that Aminé will continue the longstanding tradition of excellent performances at the festival. Celnicker said: “I hope the stu-

dent body is excited to see the lineup perform this year. We have booked a diverse group of acts and are looking forward to producing a concert that is entertaining from noon to midnight. Floralia has come a long way, and I think the lineup this year shows that.”

Celniker also commented on Aminé’s “unique sound, which separates him from other artists,” an asset he believes will lead to a long and successful career in the industry.

Although the announcement highlights an exciting accomplishment for SAC and the Floralia working group, the work is far from over. The small but dedicated group spends hours allotting appropriate funding, arranging security and preparing the festival area to ensure a seamless event that for many students is a highlight of the year. As small details are currently being finalized, students can expect to receive more information regarding logistics of the festival in the near future. In the meantime, concertgoers are encouraged to dust off their lawn chairs, explore the diverse music of our guests and continue to look forward to a celebration of 40 years of Floralia at Conn. •



# Can You Win the Housing Lottery?

DULCIE EVERITT  
CONTRIBUTOR

In recent weeks, the housing allocations for 2017-18 have loomed and forced students to consider their priorities regarding living on campus. Where we live defines our social interactions, the number of minutes we can leave before rolling out of bed before class and which dining halls we will frequent. In short, housing makes a huge difference to our daily lives on campus. Everyone has their own opinions about which area of campus is best, but does our housing system allow us to realize these preferences?

In an interview with the Voice, Meghan Thompson and Marie Lalor of the REAL Office aimed to shed light on the process we have in place at Conn and to discuss the benefits and drawbacks of the system. The housing lottery here at Conn is not a new system; it was already in place when Lalor came to Conn nine years ago. Unlike the current system, which requires students to log on to MyHousing, the system preceding Lalor's arrival required students to crowd into the mail room to retrieve lottery information and paperwork put in their mailboxes by the REAL Office.

Lalor used one word to describe this system: "chaos." What's more, due to the limitations of such paperwork, housing used to be split by gender and class for ease of organization. Because the slips of paper were arranged by hand, dividing the rooms on campus by gender and class years was the most efficient way to ensure everyone was housed properly. With the new software, the College is able to more dynamically allocate rooms to be either gender neutral or gender dependent, allowing for any gender combination in doubles. Since Conn does not collect information on the gender identity of its students, this is a very useful aspect of the software that allows for non-discriminatory allocation of dorms. Furthermore, changes are made to housing process every year in response to advancements of the software and challenges faced from the year before.

Lottery numbers are assigned as result of a click of a single button on a computer program. Hours, however, are spent on deductions/additions from our individual numbers based on our current living situations. REAL staff members recognize that the lottery is never going to work for every student, but they assert that they do their best to allocate the best housing

possible without bias. Systems that exist at other colleges regularly use information such as GPA and student participation on campus to determine lottery numbers. The only thing that can affect where we live here at Conn is disciplinary action, as disciplinary records can at times prevent students from applying for independent living options.

A key complaint that REAL staff receives from students during housing season is that group housing does not work out, leaving students living farther from their friends than they had hoped. Thompson and Lalor said that this is often the result of missteps on the part of students. According to them, people often do not select their groups correctly and therefore are unable to enter the draw. When I asked about these missteps, Lalor told me that the staff respond by removing the group from the lottery because the office would rather air on the side of caution than enter an incomplete group.

Another aspect of housing that is often confusing, specifically for underclassmen, is common interest housing, but for upperclassmen, this approach to housing is growing in popularity. This year saw the largest group in College history be awarded common interest housing: 16 students will be living adjacent to one another in Smith House in the fall.

Through common interest housing, a group of three-20 students may apply to be given either an apartment or a cluster of rooms on campus which they will dedicate to a cause. To attain common interest housing, groups must recruit faculty advisors to support their causes, then present their ideas to Thompson and Lalor early in the spring semester. A rubric detailing what REAL looks for in common interest groups can be found on the Conn website. Those who are awarded spaces must use them in ways that will productively and distinctly add to the campus community. Every year, students put forward themes related to various political and philanthropic issues, but due to the

selective nature of the application process, many of those with similar ideas are turned down. Thompson and Lalor say they regret that more apartments cannot be given to students with common interests, but they maintain that these spaces must also be made available to students who simply seek independent living.

Some students have suggested that concerns about nightlife on campus often affect who is awarded with common interest housing and apartments on campus, but Thompson and Lalor negated this idea, stating: "we do not socially engineer Ridge or any other apartments in any way." They said that as long as a student has a lottery number and applies correctly, they have an equal chance of being awarded an apartment.

As a first year student, I have minimal experience with lottery numbers, but during conversations with both upperclassmen and fellow first-years about the

housing lottery, I have encountered mixed reviews. Sarah Nappo '18 said: "There's not a better way to do it, but it sucks for some people. I'm not a fan of room allocations though." Hannah Rogers '20 similarly believes that "the beauty of the housing system is that you just accept the number you're given and move on." Danielle Fergus '19 thinks that more of the apartments should be given out for common interest housing, or if this isn't possible, she believes it should either be all common interest or all independent living.

Essentially, the system appears fair in that while there are winners and losers, we are all subject to the laws of probability that dictate the list of our names created by that one button. The REAL staff seeks to assure us all that they are there to make our lives not only easier but better, so they entreat us all to investigate the many housing opportunities that are available to us and to keep the faith. •

STORY SEARCH • PAGE 3

2) the Easter Bunny (*The New York Times Magazine*)

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# Aletheia's First-Ever Home Tournament



Photo courtesy of John Oren via Eleanor Knauss

CONTINUED FROM FRONT

day progressed. Overall, it was a great learning process, so [the tournament] was successful in that aspect.”

Just from observing a few minutes of a game, the camaraderie within the organization became evident.

“In our last game before the alumni game, we had a really nice flow going. It made me realize how much chemistry our team has,” said Cook, who described the frisbee community as “fantastic” and “fun to be around.”

In fact, this team is among the largest that Aletheia has ever had, with upwards of fourteen players regularly participating in games and practices, according to Orcutt. She echoed Cook’s statement, saying that the highlight of her eight-month experience on the team has, without a doubt, been the friendships she’s made.

“Until this year, the women’s team would practice with the men’s team,” Cook said. “This year, we’ve kind of split off and practiced as our own team. It gets stronger with more members every year.”

However, despite a large amount of support from the College’s ultimate community and alumni, the tournament took place on two unconventional fields instead of on Conn’s ev-

er-popular Tempel Green. Games were held on Williams Field, nestled behind Cummings Arts Center and between the gatehouse and the Williams School, and on Chapel Green behind Knowlton and Harkness houses.

“Administration said that it was too wet on the day of the tournament from the rain a couple of days before,” said Cook. Orcutt added, “It had to do with the administration not wanting us to mess [Tempel Green] up with our cleats.”

“It’s frustrating,” remarked Alice Gold ’20, “that when our men’s team had their home tournament in the fall, the administration allowed them to use Tempel Green. It’s not just that those fields are better, but they’re more centrally located.” Regarding the explanation offered about the rain, Eleanor Knauss ’18 said, “I don’t buy it.” She clarified that she believed the decision was made to preserve the fields on Temple Green, but that she doubted the rain had occurred recently enough to have significantly altered conditions.

“It just goes to show that we still have work to do regarding gender equality in sports,” Knauss added, wondering if the men’s team would have similarly been relocated.

Frustrations with field location aside, this was a banner day for Ale-

theia. A sense of team unity surrounded by supporters created a fantastic environment for the team’s first home tournament, just one week out from the first round of the national tournament.

“We’ll be in New Jersey for sectionals the weekend of the 14th,” said Orcutt. “If we qualify after sectionals, we’ll go to regionals the following weekend, and if we move on from there, it’ll be nationals [shortly thereafter]. We’re being hopeful about it, but right now we’re just taking this one step at a time.”

Since the home tournament, Aletheia has participated in the first round of the national tournament, or “section-

als,” as Orcutt noted. This year, they will not move on to the regional phase of the tournament, but members of the team maintain an understanding that the team is a work in progress, with their first home tournament marking an initial step.

For Aletheia, that first step is monumental. •

STORY SEARCH • PAGE 3

3) lawyers (*The Atlantic*)

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# The Thames River: A Hidden Ecological Gem Worth Preserving

JOHN SARGENT  
CONTRIBUTOR

Dusk had just begun to settle as I stepped out of my car on Benham Avenue, and the only sound accompanying my footsteps was the hum of the cicadas in the oak trees. The walk to my favorite spot on Mamacoke wasn't far, but I knew I had to get there before the dark had fully settled in. The night was soft, and despite it being mid October, a warm breeze poured across the face of the Thames, carrying with it the scent of mud and low tide that bled up through the fading water. By the time I had reached the pebbly stretch of beach on the southern tip of the island, I was greeted by the sight I had been daydreaming about since my 9 am class: baitfish. Illuminated by the dancing shine of the lights from the submarine base on the opposite shore, the surface of the bay boiled and rolled as schools of small fish were pushed closer to the beach. Mouth dry with anticipation, I fumbled through my tackle box to find my 1 oz. silver Atom Popper, a surface lure that resembles a dying fish floundering on top of the water as it is retrieved. Not long after sailing my first cast far out into the dark, I began to feel the lure being bumped and missed as the fish began taking notice. Then, five feet from the beach, an explosive slap smashed the water, my lure disappeared and my rod nearly bent in half. I had a fish on. It must have taken about five minutes, but in the surrounding darkness and on such light tackle, the fight felt endless. It was only until I heard the sound of a tail against the stones in front of me that I realized that I had landed the mystery on the other end of my line. Phone light in hand, I doubled over to see a 10-pound bluefish on the beach, my surface popper imbedded deep into its toothed jaws.

Throughout this fall, experiences like this kept me coming back again and again to the shores of the Thames. It seemed as if there was no end to the pursuable gamefish to be caught, and the anticipation of such constant activity kept me distracted during many afternoon classes. Whether it was catching striped bass in the shallow salt flats by Mamacoke or bluefish on outgoing tides beneath bridges, what became clear to me over these past few months is that New London hosts a very healthy and very active fishery.

This was not always obvious to me, and I can understand why it wouldn't be obvious to others. Being a pretty mediocre fisherman for much of my life, I never really considered the Thames to be an option for fishing, mostly because of the tales of horror I had heard as a freshman of it's legendary uncleanness. "I saw a kid come out of there yellow once, head to toe yellow," is a common narrative repeated about the Thames. Despite such extreme stories, most of which were relayed to me late at night over the railings of various ridges, it wasn't until I entered a local bait shop my junior year that I learned the truth.

It was a cold, grey day in early April when I wandered into A W Marina & Bait on Pequot Ave to assess the coming season. Given that I had up until that point spent most of my life fishing in fresh water, I figured that



*Photos courtesy of John Sargent*

now, being as close as I was to the ocean, was the time to get acquainted with fishing saltwater. After paying for a few lures, I asked the salesman behind the counter where the best local spots for fishing were. He rummaged through a drawer, pulled out a map and proceeded to point out every conceivable beach, inlet, and jetty in the surrounding area that might possibly hold a fish. Finally, after poring over the coast, he stopped and said that my best bet for fishing would come out of the Thames. At first, images of deformed, mutated fish with three eyes popped into my head, but the more he spoke, the more it began to make sense.

Southeastern Connecticut and Rhode island are known nationwide by ardent anglers for hosting the most prolific fisheries in the country. This is due to many factors but all starts with how gamefish, like the striped bass, migrate and reproduce. Beginning in the Chesapeake in March, the striped bass migration begins when warming water temperatures send baitfish up the east coast. As the striped bass move farther north, they chase the bait up various tidal rivers along the way, eventually staying in order to spawn, i.e. reproduce. As the water temperatures in the Northeast begin to steady out in the high 60's, usually in June, the larger striped bass move back out of the rivers and into local bays and sounds, searching for deeper water and more prey. During this migration and the months between it, however, the tidal rivers become hotbeds of activity.

In our case, the Thames is not actually a river but rather an estuary: a brackish length of water that extends upwards into the state and rises and lowers with the tides of the sea. Regardless of definition, the Thames remains an active and healthy fishery throughout the fall and summer due to its unique geological make-up and the rich biodiversity it accommodates.

The Thames traces its beginnings back nearly 15,000 years, when the glacier that sat atop southeastern Connecticut finally melted, leaving in its place mass areas of gouged out rock and soft dirt that were soon filled by rising sea levels entering at the mouth of what today is Long Island Sound. From there, the Thames became attached to the cyclical tides and motions of the sea, allowing both marine flora and fauna to populate the growing habitat. Today, the Thames and Long Island sound look a lot different than they did at the end of the last ice age, but the biodiversity is still just as robust. This is part in due to the incredible ecological benefits that are provided to tidal-river habitats by the salt marshes that typically line their banks. Salt marshes are vital players in the health and well being of any marine ecosystem due to something known as microrelief. Microrelief is the change in elevation of a salt marsh's physical layout that provides certain plants and animals space to thrive. For example, the tidal layout of Mamacoke Island provides habitat for over 150 different species of plants and animals. In addition to being nurseries for a host of marine organisms, salt marshes also act as giant sponges that help clean the water of toxins and foreign chemicals.

Given this robust environment, the striped bass are provided a haven in which to breed and gorge themselves all summer long, their stay often extending through the final days of November. While here, the bass

CONTINUED ON PAGE 8





# Hate Speech or Free Speech? Campuses Struggle to Define

CAM NETLAND  
STAFF WRITER

Free speech is a complicated issue for students. Armed with hundred-point words for million-dollar problems, many students sublimate their lessons into a personal duty to denounce and attack all ideologies that enforce discrimination or prejudice. Censorship, despite its controversial reputation, has been especially championed by young erudites as an ameliorating force against hate speech. To the constitutionalists about to tear this *Voice* copy in half, please hold off until you have finished this article, because the students advocating censorship aren't demanding the downfall of free speech. They say that they are merely championing humanity's primary heuristic of interaction, Kant's categorical imperative, the law of reciprocity or put more simply: the golden rule.

But are they? If 'treat others the way you want to be treated' were what students demanded in regard to speech, then hate speech might be more easily defined and understood. If Middlebury students, for example, had been in observance of the golden rule when Charles Murray spoke at their campus on March 2, they would not have degraded themselves to the violent harassment of a speaker. Murray, a libertarian political scientist and author classified by the Southern Poverty Law Center as a white nationalist who uses "racist pseudoscience and misleading statistics," was met with disruption and eventual pursuit at Middlebury, a treatment which alleged a response to hate speech as its cause.

Our misconceptions of hate speech may stem from the context in which we learn about hate and tolerance. Students are bombarded with high-blown and theoretical language when learning about hate speech and the need for censorship. Behind this language, however, are ideas, simple ideas derived from critical thinkers that are then obfuscated by high flowing language which is subsequently weaponized against critical thinkers on the other side, intending to outsmart them.

One effect of this fancy language, ironically enough, is the generalization of certain topics and the villainization of anyone who shares different ideas. Colleges demand that constraints be placed upon rhetoric that strays from liberal values of acceptance and, as a result, students erode any possibility of discourse. This is perpetrated so thoroughly into the liberal arts education that students will refuse to engage with any conservative critical thinker who challenges such values. It doesn't matter how much research or statistics psychologist Murray employed in his book *The Bell Curve* because Middlebury students didn't like that the book argues for a causal relationship between socioeconomic standing, race and class. Rather than engage in critical debate with a pioneer in conservative thought, students took a more dramatic approach and attempted to destroy his vehicle; some students even had alleged intentions to follow Murray to dinner after his talk. This was appalling behavior from students who reacted as if their college had invited Richard Spencer or David Duke as a guest speaker rather than a noted academic with years of experience.

Censoring hate speech presents a serious dilemma, as the definition of what is considered hate speech continues to broaden. Hate speech is defined as "speech which attacks a person or group on the basis of attributes such as gender, ethnic origin, religion, race, disability, or sexual orientation." The definition includes the word "attack" which insinuates a negative and emotional response to a group. Nowadays, even if discourse is substantiated with statistical data, it still has the power to incite riots. If the discourse in any way makes a negative commentary on a group then it must be bad and therefore punished for perpetrating such awful ideas that affect our world so negatively. When any form of racism rears its ugly head, students react as if they can smite it out, but like the Hydra, racist ideology creates additional problems with each head students cut off. After years of academic polarization, students are reluctant to accept the other side. As a result, the students will treat any-

one with such ideas as foul and unworthy of discussion and therefore increase the polarization between liberals and conservatives.

To absolve this, we need as a society to define more clearly what constitutes hate speech and how hate speech should be punished. First off, I would like to specify my own definition of and prejudice against all forms of hate speech that are emotionally driven. An example that us upperclassmen witnessed was Professor Pessin's anti-Palestinian post shared on Facebook in Spring 2015. The post contained no research or proof, but it clearly reflected how Pessin felt about the situation. It was tasteless and accomplished nothing beyond Pessin's eventual leave from the College and the instigation of division within the campus. As for Pessin's punishment, however: I don't believe he deserved one. To have an emotional outburst over an emotional situation is his right as a citizen. If he were rallying Jewish students to kill all the Arabs at Conn, then we would have had a different situation.

So did students at Conn overreact? Well, after witnessing what just happened at Middlebury with Charles Murray or even UC Berkeley with Milo Yiannopoulos (where students caused \$100,000 worth of damages in protest to the speaker), it is hard to say. At least no fires were lit here. All I know is that the United States is becoming increasingly polarized and agitated against those who disagree. As the definition for acceptable language protected under free speech becomes increasingly constrained, discourse and progress will shrink in turn, and civilization will cease to operate efficiently. If we are the free-thinking and open-minded students we claim to be, we must listen to controversial academic speech before we reject it. As long as speech is derived from a logical rather than an emotional background, it has merit and can always be disproven through scholarly debate. However, if we continue refusing to listen, we may find ourselves in the age of Trump for longer than we had hoped as our disunity becomes our undoing. •

## Biodiversity in the Thames

CONTINUED FROM PAGE 7

take advantage of not only the habitats forming on the bank, but the hydrology of the river as well. Because it is tidal, the Thames is separated into two different water columns, the top consisting of fresh water taken from upriver, and the bottom consisting of salt water taken in from the sound. It is in this delicate exchange of water that a food chain is established. On the bottom, crabs, lobsters, flounder and mollusks chase detritus and smaller fish-fry, which too are chased by baitfish such as herring and peanut bunker, which finally are taken by striped bass and bluefish.

So between the physical layout of the Thames itself and the manner in which water navigates its 15-mile stretch, what stands out is that the Thames hangs in a beautifully delicate yet robust balance that allows many different forms of life to flourish.

Yet this delicate balance of life is in danger of being disrupted. The past few years have seen a major decline in salt marsh and tidal river habitats due to pollution and rising sea levels attributed to global warming. The Thames is not immune to these global problems. While it has persevered through the presence of

Electric Boat, the Naval Submarine base and Pfizer Pharmaceutical, the impending issues of global warming remain serious threats to all marine habitats.

As members of the New London community, we must remain vigilant and caring about the local habitats and cyclical nature of the Thames River. Though the river nobly bares the brunt of climate change for the time being, it is up to those who exist in nature to be the whistleblowers when things start to go south. As I sit here and type this, the first schools of striped bass are trickling their way upriver to hunt bait, and following in their wake is another season of excitement.

If you are ever interested in enjoying day of fishing on the Thames, here is a list of supplies that can be cheaply acquired at any local tackle shop in New London:

1. 6'6" medium-heavy action spinning rod
2. A spinning reel that can accommodate 185-220 yards of 8-10 pound test monofilament line (or braided line of the same diameter if you are willing to spend the extra money)
3. Storm Wildeye swim shad 3-inch soft plastic swimbaits
4. Stillwater's Smack-it Jr. topwater lure •

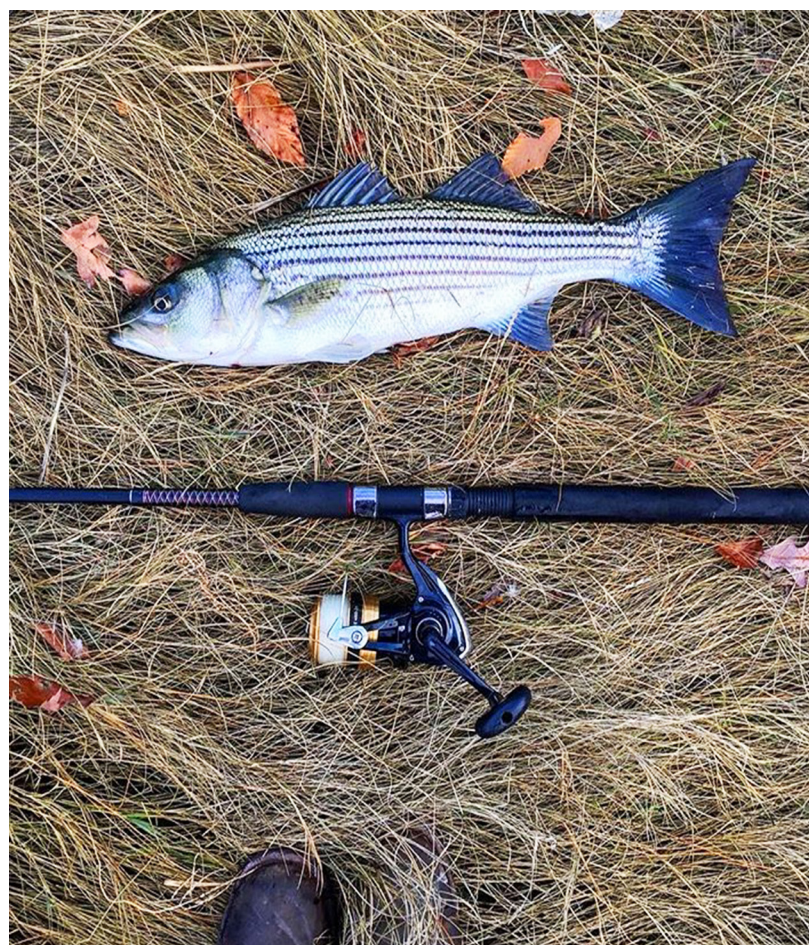


Photo courtesy of John Sargent



## “Speaking of Parking”

MAIA HIBBETT

CONTINUED FROM FRONT

ate: a single piece of printer paper folded in half, with black-and-white photos of Conn parking areas on the exterior and a frustrated open letter on the inside. The writer of the letter seems more exasperated than irate, opening with a question: “Did the faculty and staff just permanently lose another FOUR parking spots?” It proceeds, with erratic variations in font size and spacing, to highlight a series of changes largely unknown to the student body, including “the loss of upwards of TEN SPOTS last semester for the new fleet of vehicles,” the estimation: “Since I’ve been here I would bet over a hundred parking spots have disappeared on campus,” and the declaration: “The real parking problem stems from the ‘secret’ Summer removal of all Faculty Parking on West Campus (South of Harkness Chapel) reportedly because some genius thought it would look nice.”

“Speaking of Parking” mixes frustration with sarcasm, and no singular member of the faculty or staff, to my knowledge, has laid claim to its authorship. It is signed, “Yours sincerely, A concerned motorized member of the faculty,” and a few clues might point us toward its author: the note about one hundred-plus spots indicates longevity, and an anecdote tells us that the writer probably does not work in Fanning: “I walked/slipped and slid over to Fanning for a meeting with the Associate Dean of the College, Jeff Cole. I noticed that the only paths that were salted were those that lead into Fanning Hall.” Twice the writer mentions “women over 60” as a group whose safety should be of concern, though I can’t say that this indicates authorship by a member of that demographic.

From “Speaking of Parking” arise questions beyond the mere identification of the author, most interestingly for me: why did it assume this form? The “concerned motorized member of the faculty” voices two concrete suggestions: “Perhaps it’s time to consider a parking garage behind Hale or Olin?” and that spaces in front of Cro, if lost as permanent faculty/staff parking, “should be dedicated for 10 Minute Parking Only,” allowing faculty and staff to stop briefly in the College Center. But rather than propose these ideas in a meeting, or send them to the faculty listserv, this person chose to remain anonymous when announcing: “I should nonetheless like to declare my interest in voting against this surreptitious sequestration...of parking for faculty and staff.”

Does the writer intend to avoid an electronic record? Have they presented their thoughts before and been ignored? Was this even written by a member of the faculty? The choice in format demonstrates a lack of faith in current systems of

communication.

Upon closing the pamphlet and examining the back, readers find a quotation from the 1999 book *Sidewalk* by Mitchell Duneier, which says, “Sidewalk life is crucial because the sidewalk is the site where a sense of mutual support must be felt among strangers if they are to go about their lives together.” A quick Google search reveals that Duneier is a sociologist at Princeton University, and *Sidewalk* is a nonfiction study of a group of men living in Greenwich Village.

A second interesting back-panel feature is more locally rooted: the well-known CC Divest logo stamped in the bottom-right hand corner. According to Lauren Baretta ’18, student representatives of CC Divest claim no affiliation with the pamphlet, and note that its writer used the logo without their consent. To me, it appears to be a show of support for the cause, though the true purpose of the logo’s placement is unclear.

While administrative efforts have theoretically aimed to improve the parking situation on campus, parking will probably continue to inspire complaints among the Conn community. Considering the issues voiced in “Speaking of Parking,” I wonder also what this disgruntled faculty member and others think of the fact that SGA Executive Board members and housefellows get faculty/staff parking passes, inevitably taking up some of their precious spots. Do they agree with the spots going to those students, but not to students who work as TAs in pursuit of education certificates? And are they aware that students are allowed to park in faculty/staff spots from 5 p.m. to a seemingly arbitrary 2:30 a.m. cutoff? I would bet that there are a lot more faculty members on campus between 5 and 8 p.m. than between 2:30 and 5:30 a.m.

To the faculty and staff members disgruntled about this situation (and others), whether you authored “Speaking of Parking” or not: talk to us. We want to hear you out. •

## Tired of Ticketing

NICOLAE DORLEA

CONTINUED FROM FRONT

meetings with students who have accrued a nice stack of post-cards hand signed by our Campus Safety officers, or as Meghan Thompson, the area coordinator for South campus, called them in an email to me: an “excessive number of parking tickets.” Displaying a complete lack of foresight, the College has determined that future generations of Camels getting tickets will not even receive handwritten notes; instead, their parking citations will be printed instantly, with a complimentary photo of their car to be found online. This new system, announced by the Office of Communications via email on Feb. 23, is dubbed T2, making it sound cute and harmless like our favorite Star Wars robot, R2D2. But in Camel land, T2 will make it virtually impossible for anyone to petition their crime. After all, Campus Safety will have a picture of their car.

The new parking system is a step toward the increased policing of our campus. Of the 21 types of parking violations listed in Sec. 20-27 of New London’s municipal code, only two penalties for parking violations have a fine of \$50. The remaining 19 have a set fine of \$25. On our campus, there are 25 possible parking violations, and only four of them carry fines of \$25: ten carry fines of \$35, five of \$50, three of \$60, and three separate violations respectively amount to \$75, \$80 and \$90. Shall I delve into an analysis on how unjust and unnecessary the fines are? In what world can a college student, working six hours a week on campus, on top of classes, course work, demanding extracurricular activities and a healthy private life, afford to pay these fines? Let me tell you, not in this fine Camel land.

Placing such a high price on parking violations limits parking to students who can afford to pay their fines, neglecting concern for modern students’ lives. The stu-

dent body, and by extension the school, places a large emphasis on sports and staying active. We have athletes who have 6 a.m. practices or have to carry heavy sporting equipment down to the AC, and having a car on campus eases these tasks. It is not more convenient for students to park their cars near their dorms only until 2:30 a.m., so it makes sense that a student-athlete would gamble with the odds of receiving a \$25 fine at 4 in the morning so that when they wake up at 5:30 to make it down to the AC by 6, their car is in a convenient enough place to use.

A parking system that limits students to assigned areas does not make our campus safer. This practice only serves to segregate students living in South campus, a desert when it comes to parking. Many of my friends have expressed concerns walking from South lot to their dorms because the area is poorly lit, and they say that at times, strangers have seemed to be following students in their cars. Instead of trying to make our campus safer by finding new ways of fining members of our community, our resources would be better spent installing surveillance cameras across campus and lighting the pathways.

The new high-tech parking system should be used to monitor unregistered vehicles; after all, those would be the ones to arise suspicion. Taking a picture of a visitor’s car and writing down their information would make it easy for Campus Safety to know who is on campus. Campus Safety would be able to simply prevent students with unregistered cars from returning until their car is registered. Students would avoid a hefty \$75 fine and be tempted to register their cars.

Instead of having assigned parking spots for faculty, staff and particular individuals whose job titles look good on parking signs, we should have a simple first-come-first-serve system. There is no need to have segregated parking favoring professors or other community members. All we want is a hassle-free way of getting from point A to point B. Assuming that we all pay the same price to register our cars, we should all have equal access to the resource. Perhaps the parking utopia that I have in mind is not ideal, but the current state of parking on campus needs to balance the needs of all members of the community equally.

The guiding principles of our campus are shared governance and the Honor Code, both of which should be observed in attempts to reinvent parking on campus. The College already spreads its resources between faculty, staff and students, so maybe it should consider sharing parking spaces equally, rather than selectively. •

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# The Fate of Rock Shows: Barn's Plight Parallels Abbey House History

MAIA HIBBETT  
EDITOR-IN-CHIEF

The first time I heard someone say that a student newspaper serves as an essential institutional record, I thought the statement was cheesy. I thought it was true, but that it conveyed truth in a severe and self-important fashion. The phrase "institutional record" took itself, and by extension the newspaper, too seriously.

It's been over two years since I first heard that phrase, and while I still believe in not taking oneself too seriously, I've realized the true importance of the record we provide. I was reminded of it last week, when I was doing research on the *Voice* itself, and I stumbled across a historical parallel between the Barn and Abbey House. If not reopened, the Barn won't be the first performance space to be lost permanently by the student body.

My discovery started by seeking a clarification, and it's one I'd like to make publicly yet briefly now: *The College Voice's* current correct volume number is 40, or XL, not XXXIX, not C. I noticed upon starting my position as editor-in-chief that earlier editions of this year's *Voice* say "Volume C," in the top right corner, reading below: "Connecticut College's independent student newspaper since 1977." I knew that we couldn't be on our centennial already, so I subtracted and changed us to XXXIX, or 39.

I was off by one. By going into the digital commons — which everyone can access while on campus — I tracked the volume numbering from every past year of the *Voice*, starting in 1977-78, and searched for mistakes. Other than one skip — a jump from 28 to 29 at the semester break in 2004-05 — it appeared to be perfect until 2010-11. That year, the *Voice* started out as 35, though it should've been 34 due to the skip, and switched to Roman numerals for volume numbers halfway through the year. The *Voice* messed up and wrote "XCV," meaning 95, instead of "XXXV" for 35. Following years just went with it.

Findings of my tedious search in my grip, I was triumphant. 2010-11 had given me the explanation I sought, and as I scrolled through the paper, I discovered something else unexpected. *The College Voice* Volume 95 (35), Issue 19 boasts the front-page headline: "Rest in Peace Abbey House Shows."

According to Courtney Townsend, writer of the May 2, 2011 article, the common room in Abbey House was used for

concerts until Spring 2011, when Campus Safety officers discovered a group of students and alumni setting up for a show. They had reserved the common room, giving them rights to the space contingent upon the absence of alcohol at their event. Then, Townsend notes: "In the graffiti room [adjacent to the Abbey common room], [Campus Safety] found two unopened beers. The show began as planned, but Campus Safety informed the organizer of the event that he had not ensured an alcohol-free environment, and thus needed to shut it down."

Townsend attributes the initial misunderstanding to a discrepancy, as she explains that the show itself was sanctioned by the REAL Office, but the Campus Safety officers at first refused to recognize its legitimacy. In light of this event, she says: "the two offices have reconciled that discrepancy: as of Sunday, it is forbidden for bands to put on shows in the Abbey House common room."

Townsend's frustration comes through as she discusses the complacency with Campus Safety the REAL Office demonstrated by ending Abbey House shows. She notes that on a visit to the REAL Office to discuss the situation, an employee said of the shows: "We can't trust students not to drink at these events." Townsend highlights the hypocrisy of the statement by musing: "But Cro is also a common space where the presence of alcohol is rampant, though likewise illegal. When individuals are caught, the event goes on as planned. Moreover, no one would consider making it impossible for events to be held at Cro because of prolific consumption of alcohol."

So what is it about concerts? Townsend is right; not only does the school look the other way when faced with omnipresent inebriation at institutionally sponsored events (e.g. Florialia, Festivus, every form of Cro-or-tent dance), it shuttles students to and from bars in New London. And I get it: heavily policing sanctioned events and limiting transportation on weekend nights ups the number of pre-game-shot-induced alcohol poisonings and drunk driving accidents, but why does the slack have to come out of students' artistic spaces? To this end, Townsend comments: "this new policy is hostile to the musical community at Conn," and adds: "Last year, Barn shows were banned. Now, Abbey shows are banned. Will Coffee Grounds be next?"

CONTINUED ON PAGE 11

# Concerned Alumni Write Open Letter Regarding the Barn's Closure

Dear Connecticut College Administration and Community,

We write to you now as alumni and former members of MOBROC to express our profound disappointment at the news of the MOBROC Barn's closure. We first became aware of this issue thanks to The College Voice's coverage and would like to take this time to share just what the Barn has meant to us and why we believe its closure is both inconsistent with Conn's values and damaging to those qualities that set it apart from other schools.

As a performance space, the Barn is central to MOBROC's identity as an organization. In a club with sparse funding—it was necessary for us to collect dues each semester just to afford our own equipment—having a space to practice, perform and call our own contributed to the sense of community that exists between all members, past and present.

Whether we came to Conn already planning to join or found our way in after arriving, the existence of MOBROC as part of a larger, vibrant music scene gave us something that we simply couldn't have gotten at any other NESCAC school. The Barn gave students a space to express themselves and meet others in ways they might not have gotten a chance to otherwise. Our bands have played at Florialia, provided entertainment at various campus events, built connections with the New London community and hosted many free concerts in the Barn for all students to attend. In that respect, MOBROC Barn shows have frequently presented a welcome alternative to Conn's often-limited social scene. From within that scene have come several successful bands, like Clap Your Hands Say Yeah and Shake the Baron. It seems an insult to their legacy, to Conn's legacy, to shutter the building to popular events.

Practicing, painting the walls and, indeed, playing shows was for many of us a highlight of our college careers. That's why we were so grateful when, two years ago, the college refurbished the Barn with a new coat of paint and some much-needed fixes. It's also why we were so alarmed to hear that it is to be closed to shows indefinitely.

As the Voice reported it, a campus safety officer arrived at the Barn during a show to find it overcrowded and full of people drinking from open containers. We agree that the described situation was unsafe, but we nevertheless question the approach the administration took to resolve it. During our time at Conn we took great pains to self-police, and more than one of us can recall instances in which we've had to bar people from entering if they were too rowdy or if the Barn was already at capacity. After all, it was in our interest to keep the Barn clean and secure. We were the ones responsible for cleanup after a show and who had to come back there to practice the following day. We don't claim to have done this job perfectly all the time, but we always took it seriously.

Alongside other great events like improv shows, a cappella concerts, athletics events, dance shows and Cro dances, MOBROC Barn shows occupy a prominent corner of Conn's social life. But only with respect to Barn shows does the administration appear unwilling to take on a supporting role, choosing instead to employ punitive measures that only serve to dampen the use of a valuable and inclusive environment. It represents an unwillingness to share responsibility for the space, and through that unwillingness the college loses far more than it gains. It seems to us like a more sensible way to solve this problem would be to increase coordination between MOBROC officers and campus safety to facilitate compromises, rather than heavy handed sanctions. To do otherwise implies that the college views members of the club as part of the problem, rather than as people who are both eager and able to help with a solution.

Throughout our careers at Conn, and well before, the Barn has served as an important event space and cultural landmark. It is singled out on campus tours and exists as a strong word-of-mouth selling point for the college. As Conn is taking steps to diversify and deepen its social offerings, the Barn is well-suited to play a role in those efforts. The college benefits from having more social spaces, not fewer. It's worth restating that the pillar of MOBROC's values is community. We would like to believe that Conn's administration shares that focus.

To that end, we implore the administration to reconsider its decision to close the Barn and instead pursue a constructive path forward that does not involve the disassembly of a much-loved campus institution. To quote student body president Ramzi Kaiss, "I think in the future the Barn should continue to serve as a space for students to socialize, make music, and have a good time. Given the limited amount of available spaces on campus, it is imperative to keep the Barn open and operating." We concur.

Sincerely and respectfully,

Cory Scarola '16,  
Michael Amato '16  
Katherine McDonald '16  
Julia Hooker '15  
Liz de Lise '13  
Connor Storms '15  
Jon Markson '12  
Bo Clay '15  
Laura Cianciolo '16  
Matthew Whiman '15  
Nick Fischetti '16  
Drew André '16  
Jake Summers '16  
James Stephen O'Connor '15



# “Assassins”: Sondheim’s Political Warning

SAADYA CHEVAN  
STAFF WRITER

The very billing of Yale Repertory Theatre’s recent production of Stephen Sondheim’s “Assassins,” the classic 1990 musical about nine men and women who successfully and unsuccessfully attempted to assassinate presidents of the United States, resonates with today’s political climate. At a post-show talkback on April 1, a member of the production team pointed out that while the decision to mount the show this past month was made fifteen months prior to the performance, the tumultuous political climate had certainly been an inspiration. Politics were already present even before the lights went down at the University Theatre in New Haven. The program contained an insert asking patrons to keep in mind that the budget submitted by President Trump on March 16, a mere day before the production opened, recommended eliminating the National Endowment for the Arts, from which Yale Rep has previously received funding. The insert en-

couraged audience members, if they felt so inclined, to contact their elected representatives about the matter. A few months ago, the printing of such notices would have been unimaginable, yet in today’s world it is part of the unfortunate war that some officials feel they need to wage against our nation’s culture.

“Assassins” lasts a little under two hours and is performed without an intermission. In that time, one can become bewildered and lost by its text, often based on the assassins’ actual statements and writings, as well as a made up dialogue that imagines potential interactions among the assassins (the possibility still exists since the three characters who are still alive, Lynette “Squeaky” Fromme, Sara Jane Moore and John Hinckley Jr., have all been paroled or released with restrictions). Sometimes I felt as though I were watching a play written and performed by lunatics. Even knowing that Charles Guiteau’s gun isn’t loaded with bullets doesn’t keep one from perceiving a threat when he takes the time to point it at every single audience member. Perhaps a similar

seemingly unending insanity can be experienced through watching act III of Richard Wagner’s “Tristan und Isolde,” but Tristan’s madness comes from the delirium caused by his injuries and is ultimately resolved by his and Isolde’s love death. One also has to sit through several hours of acts I and II before experiencing these feelings. With Sondheim the madness arrives quickly, remains unresolved at the end and is textual rather than musical, which makes the work more accessible.

Blending over a century of American history from 1865-1981, “Assassins” exists within a timeless netherworld in which Americans who have realized that the great freedoms granted to them by their nation enable them to commit terrifying acts of political violence. The musical opens with a mysterious proprietor of a fairground style shooting gallery, bedecked with American flags, challenging the would-be assassins to take their shots at the holder of their nation’s highest office. As the musical proceeds, the assassins are resurrected and enlivened through each other’s acts. The narrative is not chronological; after introducing John Wilkes Booth as the inaugural presidential assassin to the audience, the musical jumps between times as characters plan and perform their successful and unsuccessful assassination attempts. The musical ends with a powerful resurrection of Lee Harvey Oswald’s assassination of John F. Kennedy, the most re-

cent successful presidential assassination, and its earth shattering aftermath. Yale Rep’s production enhanced these earth shattering events by incorporating jumbotron-like screens on each side of the stage that showed newspaper clippings and occasional live camera shots of the performers. One could even draw parallels to reality TV, a genre that did not exist in 1990.

In our time we can see “Assassins” as illustrating not just the danger of political violence, but the impact that deeply destabilizing actions have on our nation and others around the world. When a chief executive acts in an abusive manner, not befitting the position that they hold, then that person must be removed from their position. At the same time, to do so through “[moving] your little finger” is not a way to achieve our aims. We must use the tools of our democratic system as a means to end tyranny. Our own democracy was founded through the radical act of declaring independence from Great Britain, an act some may legitimately claim was unwarranted. If we are to be radicals, we must not be assassins; we must use reasoned arguments to further our case and be zealous in our demands for a different head of government rather than completely destroy our democratic system. •

STORY SEARCH • PAGE 3

5) a gay clown (*The Washington Post*)

## Abbey House Foreshadowed Barn Closure

CONTINUED FROM PAGE 10

This got me searching. Back one more volume, I found no mention of a Barn closure — presumably, the *Voice* didn’t cover it — but I did find an article on MOBROC that appeared to predate the closing. In volume 34, issue 12, Andrew Crimer writes affectionately that “students fill [the Barn] with noise, hoping for art and settling for tinnitus.” He follows with a laudatory picture of MOBROC’s importance on campus, portraying MOBROC shows as free and inclusive spaces for student expression. I’ve never seen anything like it written about Exchange.

Crimer’s enthusiasm for Barn shows reiterates Townsend’s final point, as she notes: “the reasoning behind this new policy belies a fundamental misunderstanding of students’ desires. The assumption is that we have these events in order to get wasted. But, for us, this is not about alcohol...It is about independent creation.”

Maybe I was just sucked into the archives, but the Abbey House story grabbed me, and it did it without a cause for my personal concern. My creative energies have never manifested musically. I probably shouldn’t have passed fourth grade music class, given my failure to master the recorder, and even my writing is somehow anti-musical, consisting only of prose, not poetry. But despite the fact that I’ve never needed an amp or decent acoustics for my creative outlet, it worries me to think that those who do have been repeatedly stifled by the school. I don’t know what the musicians on campus plan to do, but I do know that if someone took away my non-musical keyboards, I would freak out. •

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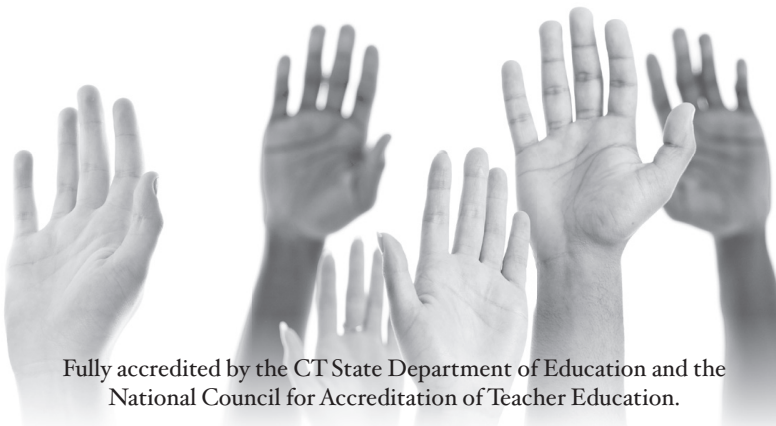
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# Poet in Residence Charles Hartman Gives Endowed Chair Lecture

CAM NETLAND  
STAFF WRITER

After a pleasant reception complete with cheese and crackers (honorary food for an honorary poet) the Connecticut College faculty shuffled eagerly toward the 1941 room to attend Professor Charles Hartman's endowed chair lecture "The Re-Examined Life: Poetry as Memoir as Dialogue." The lecture, which took place on Conn's most recent Founder's Day (April 5), detailed Hartman's life as a poet, jazz guitarist, computer programmer and traveler. Hartman's speech was preceded by an introduction by Dean of the Faculty Abigail Van Slyck and attended by most of the faculty, including President Katherine Bergeron, who honored Hartman's 33 years of service to the College with the Lucy Marsh Heskell award. The lecture was followed by wine, steak and chocolate cake (more appropriate poetry food), during the enjoyment of which guests stood periodically and shared their thoughts on Professor Hartman's life and work.

So who is Charles Hartman?

As the Poet in Residence at Connecticut College since 1984, Hartman has been teaching poetry to generations of students. His pedagogy is inclusive and nitpicky. A sardonic, biting humor accompanies his lessons. He encourages students to write down their thoughts "no matter how stupid" because they can always lead to something interesting, and if they stay stupid, "that's ok too." As a professor he welcomes creativity, spites the cliché and fosters a collaborative environment with his students, as all are allowed to share their opinions about their peers' work.

A celebrated poet and scholar, Hartman has written nine volumes of poetry alongside four critical evaluations of poetry. His work has been published in notable magazines such as *The New Yorker*, *Poetry*, *Carolina Quarterly*, *Poetry Northwest*, *Poetry Now*, *Antioch Review*, *Ploughshares*, *Yale Review* and *TriQuarterly*. As a former computer programmer, Hartman combined his love of computer science with his adoration for poetry by creating a program called *Prose*, which creates random (yet grammatically correct) English sentences that contribute to the world of poetry. Hartman is also infatuated with Greece and has led a SATA trip there. His love for the Grecian language is evinced by his transition into writing poems in the Greek language. Along with his poetry, Hartman is also an avid musician and has composed two CDs: "Plumb" (2000) and "Beside the Point" (2008) that showcase his love for jazz and blues.

Hartman uses his poetry to understand himself. "I am not introspective," he said in his lecture. "Most of what I know about myself, I know second hand, from what I've written." Despite the value that poetry has in helping him understand himself, he nevertheless insists that poetry should not be confessional or autobiographical. "The last confession that impressed me with its originality and insight was St. Augustine's," Hartman joked during his speech. Instead, Hartman insists that poetry should be the language of a moment and a technique for

understanding our lives. When language fails us in its most-needed moments, the poet is the one who can find the words. To Hartman, poetry acts as the purest essence of how humans understand their circumstances. "The universe dictates what we can measure; we just invent the units," he mused toward the end of his speech. To conclude the his oration, Hartman read his poem "Lost On A Road I Know" in which he

concluded, "To have come all this way to be lost, redeems the way."

Charles Hartman will teach English 213: Bob Dylan and English 240: Reading and Writing Poems in Fall 2017 for any who are interested in getting to know the musician, poet, programmer and traveler more. •

## Selected Poems by Students of Charles Hartman

### SISYPHUS

Sitting on a wooden bench  
In April, I consider  
Sisyphus in hell. How hot  
He must be under the gods'  
Persistent hands, and tired.  
Though he is clever and cruel,  
I'd like to take his gray weight  
For a moment. I'd like to  
Use my limbs to urge the stone  
Further, though I know it is  
Futile. Still, I recognize  
Metaphor. (The stars never  
Are merely the stars.) He is  
Doing what we all must do—  
Pushing just to push again,  
Chasing just to chase again,  
Building muscle for nothing.  
We all do and do more with-  
Out progress. No dents in the  
Grass, no horizon. This is  
Living—She writes the same damn  
Poem over and over  
Until there is no poem  
Anymore. But there is still  
A She and a Me who is  
Watching through owl's eyes and  
Saying, "There is no poem  
Anymore." And we can hold  
Each other and take weight. I  
Can push her stone when she is  
Tired, and she can push mine.  
We can forgive and forget,  
As many promise they will,  
But then forgive and forget  
Themselves only. We do not  
Get anywhere, but closer  
To each other, which is why  
We are alive and breathing.  
If Sisyphus had a hand  
In his task, the same futile,  
Endless task of trying to  
Fight the inevitable  
With no weapon, you tell me  
If it would still, then, be hell.

-Chloe Ford

### She Still Gardens

He likes the way smoke curls up and hangs in mid-air,  
but keeps discount sunflowers on the windowsill  
to convince me he doesn't.

I watch my husband from the kitchen  
as he lights another, sitting on the bench in the yard,  
popping daffodil heads from reluctant stems.  
*Momma had a baby.*

I lost my mind last April,  
when I discovered his armchair resting between two clouds,  
He couldn't manage reality.

My yellow and green striped lawn-chair,  
sank to the bottom of a lake I used to visit.  
Children's toys in bright reds and purples bob among the waves.

I planted a tiger lily seed in a mason jar in our bedroom,  
hoping it would rise up tall and smash through the skylight,  
carry me up, up.

Yesterday, I called my mother for the first time in twelve years.  
She still gardens.

-Lauren Baretta

### Spark

Waiting at the cliff jump,  
we peered off the edge  
hoping someone would leap  
but no one stirred.

As we bickered, in the water thirty feet below  
a discoloration erupted beneath the surface,  
expanding until it distorted our reflections  
and we appeared diaphanous.

I knew it was oil that had escaped from the bottom.  
So lighting my shirt aflame,  
I held my breath,  
jumped from the edge,  
and swam in watery immolation.

-Cam Netland