



The College Reporter

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Asylum-seeking families face tear gas at US-Mexico Border

BY AMANDA LEONARD

Copy Editor

On the afternoon of Sunday, November 25th, Central American migrants seeking asylum in the United States were met with tear gas fired by the U.S. Customs and Border Protection Agency.

The incident occurred at the port of entry in Tijuana, Mexico that leads into the San Ysidro district of San Diego. In the ten days prior, thousands of migrants had been staying in a sports complex turned makeshift shelter where conditions have been described as “unsanitary” and “squalid.”

When the migrants began their march to the border, they were stopped at a bridge leading to the border crossing where Mexican federal police officers carrying riot shields formed a blockade. Many then attempted to cross through the nearly-dry Tijuana River, but were halted by barbed wire fencing and tear gas released by United States Customs and Border Protection Agency officers. A smaller group faced tear gas and additional law enforcement at a set of nearby train tracks.



Photo courtesy of Reuters

Mother and two barefoot, crying children in diapers running away from the tear gas

In response to the migrants’ march, the U.S. closed the Tijuana port of entry for several hours on Sunday, before it was re-opened later that day.

President Trump has since strongly defended the border patrol’s decision to release tear gas, asserting to press that officers were “being rushed by some

very tough people.” In addition, Chief Patrol Agent Rodney Scott told CNN that his agents were “assaulted” by rocks thrown by migrants and that they “deployed tear gas to protect themselves and to protect the border.” At the same time, Scott admitted that only three agents were confirmed to have been struck, none of

whom were seriously injured.

The tear gas used was also claimed to have been “a very minor form” and “very safe” by President Trump. This was later contested by the U.S. Customs and Border Protection Commissioner Kevin McAleenan, who told CNN that the CS gas deployed that day was standard law enforcement equipment.

McAleenan additionally told CNN that the people throwing rocks were adult males, and that it is “very unfortunate that parents are putting their children at risk and bringing them into that situation.” President Trump made a non-evidential claim that some of the asylum seekers in similar photos were “grabbers:” non-parents who appear at the border with a child hoping that they will be granted a different status.

Reuters photojournalist Kim Kyung-Hoon’s image of a mother and two barefoot, crying children in diapers running away from the gas circled widely around the internet after the incident. The individuals in the photo,

see **BORDER**, page 2

Russia opens fire on Ukrainian ships off Crimean Peninsula; Tensions rise

BY JEREMY MAUSER

Staff Writer

On Sunday, November 25, Russian border guards opened fire on three Ukrainian ships off the Crimean Peninsula. They then seized their crews and further agitated tensions between the two European countries.

According to the Ukrainian government, the Russian guards confronted the Ukrainian vessels and sparked a “lengthy stand-off” that resulted in the Russians ramming into the other country’s ships before taking the crews and departing from the scene.

The incident occurred on the

Kerch Strait, which separates Russia from Crimea and connects the Black Sea to the Sea of Azov. Crimea is a territory that Russia controls, albeit one that international parties recognize as a part of Ukraine.

Tensions have been particularly high since the Soviet Union’s collapse and the formation of the Russian Federation in the 1990’s, with each country acting hostile toward the other on multiple occasions.

In 2014, conflict broke out as a Russian-back rebel army battled the Ukrainian army in eastern Ukraine. They agreed on a cease-fire in 2015, but Ukraine

later ceased diplomatic relations with Russia and advised that none of its citizens visit the other country for any reason.

Pursuant to a 2003 agreement, both Russia and Ukraine are free to move in the Kerch Strait as they wish. However, Russia claims that Ukraine was in fact trespassing into their own waters, although Ukraine disproved this argument with a map of the locations of each vessel.

Further, Russia argues that Ukraine organized the clash to provoke the Russians ahead of Ukraine’s upcoming presidential election.

Petro Poroshenko, president of Ukraine, ordered martial law across the country’s borders for a thirty-day period. Additionally, he enforced restrictions on Russians living in Ukraine in a myriad of aspects, including bank withdrawals and international travel, as well as requesting that NATO send ships to the area of conflict.

However, Russia challenged the country’s usage of martial law over a “border incident.” Because Ukraine did not impose martial law during past conflicts that they believe to be more extreme, the Russian govern

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Border: Trump denies the use of tear gas on children seeking asylum despite photographic and video evidence;

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Honduran migrant Maria Meza and her twin daughters Cheili and and Saira, were later identified. “I thought I was going to die with them because of the gas,” Meza told Reuters reporters. Trump later denied tear gas being used on children at all, despite photographic and video evidence. The Associated Press reported children screaming and crying as the wind carried fumes to people who were “hundreds of feet away.” In the aftermath of the situation, the American Academy of Pediatrics released a statement showing their support for “special protection and humanitarian assistance” for children seeking asylum. “The use of tear gas on children—including infants and toddlers in diapers— goes against evidence-based recommendations, and threatens their short and long-term health,” it reads.

Russia: Controversy about involving NATO; Merkel doesn't think military involvement will solve tensions

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ment views this decision as unnecessary and overly dramatic. Regardless, German Chancellor Angela Merkel places all blame regarding the incident on Russia. Specifically, Merkel accused Russia, particularly its president, Vladimir Putin, of violating the aforementioned 2003 agreement by building a bridge over the Kerch Strait that limited access to the Sea of Azov. Even though Ukraine wishes for NATO to involve itself in the issue, Merkel does not believe that military involvement will do anything beyond increasing tensions. This is because no military ship can enter Russia’s and Ukraine’s shared waters without the consent of both countries, and it is highly unlikely that Russia will welcome NATO into the territory.



Photo courtesy of bbc.com
Russia accused the Ukrainian ships of illegally entering its waters and traffic has been suspended for security reasons

While it is legal for police and federal law enforcement to use tear gas for riot control, many lawmakers and organizations have questioned its justification in this particular scenario. Reuters reported that Babor Baloch, spokesperson for the U.N.’s refugee agency, emphasized the universal rights of asylum seekers during a Geneva news briefing. “Any person whose life is at risk in their country of origin must be able to access territory and request asylum in a safe country,” he said. “We believe governments have the right to defend their borders and should do so responsibly,” Baloch added. “We also think migrants certainly should have the expectation that there be an access that is legal and safe for them to at least seek to cross a border.”

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United States President Donald Trump also inserted himself in the issue, electing to cancel his December 1 meeting with Vladimir Putin at the G20 summit. Trump revealed his decision on Twitter on Thursday, November 29, by sharing the message, “Based on the fact that the ships and sailors have not been returned to Ukraine from Russia, I have decided it would be best for all parties concerned to cancel my previously scheduled meeting...” At the time that this article was written, the G20 had not yet started. However, tensions between Russia and Ukraine were set to be a topic of interest at the summit.

Sophomore Jeremy Mauser is a Staff Writer. His email is jmauser@fandm.edu

CRIME WATCH

Saturday, November 17, 1:38pm - The Department of Public Safety (DPS) received a report from neighbors of Shadok Stadium about loud music with profanity

Saturday, November 17, 10:33pm - DPS responded to a fire alarm at Harbaugh after the pull station was activated

Saturday, November 17, 10:57pm - DPS cited a student for underage intoxication and carrying a fake ID in the Quad

Sunday, November 18, 1:28am - DPS received a noise complaint from Bonchek College House

Sunday, November 18, 11:15pm - DP's responded to a fire alarm at Ware College House after the pull station was activated

Wednesday, November 26 - DPS received a report of a bike stolen outside of Barshinger Hall between November 25 and 26

Thursday, November 27, 8:23pm - DPS responded to a report of two people verbally fighting on the 700 block of College Ave

Friday, November 28, 12:51am - DPS received a noise complaint and cited a number of students at College Hill for underaged drinking, carrying fake IDs, and furnishing alcohol to minors

Friday, November 28, 1:07am - DPS responded to a report of a fake ID found on a shuttle

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Transparency. Accuracy. Credibility.

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The College Reporter was formed in 1964, as a successor to The Student Weekly, which was formed in 1915 by the union of The F&M Weekly, founded 1891, and The College Student, founded 1881. The crest of The College Reporter was designed in 2004 by Kim Cortes '05.

The College Reporter is a weekly student-edited newspaper, published every Monday except during exam and vacation periods. The website was created by Tim Jackson '12, Christian Hartranft '12, Joshua Pinski '15, and Lauren Bejzak '13. The subscription rate is \$51 per year.

The Editorial Board, headed by the Editor-in-Chief, has sole authority and full responsibility for the content of the newspaper. The College Reporter and its subsidiaries are designated public forums. All content is selected and printed by a board of elected or appointed students. The Mashhead Editorial is the majority opinion of the Editorial Board. No other parties are in any other way responsible for its content, and all inquiries concerning that content should be directed to the Editor in Chief. All opinions reflect those of the author and not that of The College Reporter, with the exception of the Mashhead Editorial.

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Opinion & Editorial

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Staff Writer Commentary

California wildfires: contributing writer offers anti-capitalist view

BY SARAH YE
Contributing Writer

From a general perspective, the California wildfires are a tragedy. When analyzing the disaster closely, the wildfires are indicative of climate change’s dangers and capitalist corruption in America. Despite how vehemently the Trump administration denies the reality of human-exacerbated climate change, the negative effects are felt most intensely by marginalized communities, both globally and nationally. First-world nations’ massive rates of energy consumption and waste contribute the most to increasing carbon dioxide outputs and temperatures, yet we are also the most able to defend ourselves against climate change because of our control over wealth and resources. Marginalized nations which are exploited and oppressed by American imperialism and past colonizations do not have the same capabilities of defense and are the most vulnerable to climate change’s dangers.

On the micro-level of the wildfires, the poor people of California are unable to gain their safety as readily as the wealthy, despite celebrities and the rich gaining a lot of media sympathy. The Wool-

sey Fire is concentrated in Ventura County and upper-class suburbs in Los Angeles, where many celebrities live. As of November 21, there have been three deaths (fire.ca.gov). No civilian death should be taken lightly, but when compared to the Camp Fire’s 85 deaths as of November 25, the difference is staggering (fire.ca.gov). The discrepancy in suffering lies primarily in class. The Camp Fire ravaged through Butte County, which is considerably less well-off than Ventura and Los Angeles. While rich people like Kim Kardashian can use private firefighters to protect their homes, impoverished people are left to die because they cannot afford to buy their safety.

Just like the global north’s massive consumption damaging the global south’s environmental safety, the richest Americans generate significantly more carbon emissions than the poor. And yet, it is the wealthy who are the least vulnerable because of environmental classism, because under American capitalism, price tags are put on human lives. The rich may cry about losing their homes as much as they would like, but they are the ones who can and will rebuild, those who will be encouraged to

restore their mansions in excess glory. Meanwhile, the residents of Paradise fear that their town is permanently destroyed. Most of the town is gone, and though officials have promised to rebuild, it will be an arduous and gargantuan task to bring back Paradise. The town was notorious for being very susceptible to wildfires, so not only would thousands of homes have to be rebuilt, but they would have to be redesigned for greater fire resistance.

Slave labor is another horrifying and capitalist aspect of the wildfires. While the wealthy received private firefighters from their insurance companies, most of the inmate firefighters were sent to Camp Fire. Prison labor is slave labor. Inmates are barely compensated for their time, they are forced into unhealthy and life-threatening occupations, and they are exploited and abused by the prison-industrial complex. And according to our Constitution, prison labor is perfectly ethical, considering slavery is acceptable “as a punishment for crime whereof the party shall have been duly convicted.” Prisons may claim that forcing their inmates to work discourages recidivism, yet why does America have one of

the highest recidivism rates in the global north? Prisons exploit their inmates for profit, not for some greater good of rehabilitation. The inmate firefighters in California were sent to die for a few dollars a day because they are not human beings, they are a commodity.

The California wildfires are a product of the country’s nightmarish state. Climate change is a real and current threat, although America does not seem that keen on combating it. Instead, we and the rest of the global north will continue spewing out carbon emissions and sucking in resources wastefully and needlessly. Wildfires will continue growing worse and poor people will bear the brunt of the pain, as they have always done. The best solution to combating climate change is to abolish capitalism, which produces environmental classism and racism. The right to live should not be a product available for purchase. Poor and marginalized people are human beings with inherent value, but as shown by the California wildfires, capitalism disagrees.

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Home for the holidays; sophomore contemplates family, college transition during Thanksgiving

BY SAMANTHA MILOWITZ
Staff Writer

Thanksgiving. A magical time of the year when all of your family members are gathered together to eat mashed potatoes and discuss your relationship status. A time when massive balloons are the cause for chaos on the streets of New York. A time when college kids from all across the country gather in train stations, bus stations, and airports to be home for the holiday, only to return to school one week later.

Any college kid will tell you that going home for Thanksgiving has its positives and negatives. A positive being you get to eat non-dining hall food and a negative being your high school life coming back to haunt you (you know). Being home for me becomes an odd mixture of resorting back to being a child while playing a game of “who’s thriving the most?” with people from my high school. I’ve noticed that when one comes home from college they are doing either of the two: hanging out with their friends like they are still in high school or dodging them like the plague. There is no in between. In New York City, where I’m from, dodging people is not much of an option since you are guaranteed to bump into someone you know at

any time, making plans to hang out but not wanting to follow through.

Coming home presses the resume button on high school, as gossip erupts with who’s flunking out and who’s doing well. Some people go back to high school and look around, trying to spot what is different or if there are any pictures of them still left on the wall. When I went back to my high school last year, I couldn’t help but think that the building got smaller while I had been gone and I started to feel claustrophobic. I looked at my old school pictures, trying to see if I looked like the adult that I thought I would grow up to be, but still nothing yet.

The fascination of college life, though, doesn’t come as much from other people our age but from the adults who are more removed from the college days. Every person I come into contact with when I’m home asks me about college: “How’s college?” “What are you majoring in?” “Isn’t it the best?” Then those questions become rhetorical as they start to reminisce about the “good old days,” and the questions become less about you and more about them. I often wonder if during their college days they thought this incessant questioning was as fun as they think it is now.

I’ve forgotten what people used to quiz me about: what other aspects of my life did people ask me about before I started college? I mean, even when I wasn’t in college, the questions concerned where I was going to go to college. Coming home, I could see it in my family friend who had applied ED and is refusing to tell anyone where she applied; but that’s all they want to know. Why do we care so much? As I asked, my brain was telling me not to hound her, to remember how I felt then and still feel today.

Being home brings college more into focus for me than being at college. Once I’m home, I can understand how I don’t live there anymore; that I spend more time somewhere

else, alone, than I do with my family. In high school, I couldn’t fathom what life would be like on my own, and now, I’m on my own. When you watch as college students pile into trains with backpacks and homemade sandwiches their mother’s make them for the train, you can see that we’re all still kids. That we haven’t exactly begun to “adult” yet, that we’re still figuring it out. I think the fascination of college stems from how none of can believe we are doing it, or attempting to do it.

Sophomore Samantha Milowitz is a Staff Writer. Her email smilowit@fandm.edu.

Photos courtesy of Variety

Thanksgiving takes on a new meaning in college. What used to be a time for togetherness is now a designated period for incessant questioning and contemplation.

Campus Life

Dance Company performs Fall Dance Concert, encourages self-interpretation

BY ABIGAIL SOKOLSKY
Arts & Leisure Editor

This year’s *Fall Dance Concert 2018* featured a number of talented dancers in an array of different pieces. Beginning with *Progress*, dancers moved across a stage with an eye-catching geometric backdrop and paper covered stage. As the dancers moved across the stage, their feet disrupted the carefully laid sheets of paper, creating paths of disruption and making for an unusual and striking visual effect.

Next came *Machina*, a dance characterized by a sense of urgency, wide reaching full-body movements, and synchronicity. In *Out of the Void*, smoke clouded the air as dancers emerged to the sound of a static soundtrack, an eerie atmosphere befitting the rolling of prone bodies across the stage.

The following piece, *Continuous Replay* (1977, Revised 1991), juxtaposed dance styles, including what appeared to be tribal movements as well as some more classical elements. The *Wisdom of Quiet* then began with the sound of flutes as dancers slowly emerged onto the stage as if mesmerized. The concert closed on a hip-hop number, *Intuitions*, to great applause as music by Dua Lipa, Bruno Mars, Lauv, and Tyga accompanied this universally loved style.

To an eye unaccustomed with dance, some of the pieces were admittedly difficult to interpret. What was the meaning behind the carefully laid paper in *Progress*? The disturbing and broken static-ridden music of *Out of the Void*? The dismissal of one dancer by another at the close of *Intuitions*? The note from the artistic directors at the beginning of the program addresses this question, approaching the matter head on: “A response we sometimes hear from the audience members attending a dance concert is, ‘I didn’t get it’... there is no right or wrong answer to what a dance ‘means’ or how it should make you feel; rather, each person sees something for him/herself.”

The artistic directors of the performance thus invite the audience to glean meaning subjectively, arriving at their own interpretation. What was the meaning behind the carefully laid paper in *Progress*? To one member of the audience it was a statement on chaos, to another a comment on race. The disturbing and broken static-ridden music of *Out of the Void*? An interpretive simulation of a country experiencing war. The dismissal of one dancer by another at the close of *Intuitions*? A pithy representation of a girl dismissing male attention in favor of spending time with her friends. Thought provocative and an im-

pressive display of physical ability, the *Fall Dance Concert 2018* was a success.

Senior Abigail Sokolsky is the *Art & Leisure Editor*. Her email is asokolsk@fandm.edu.



The Fall Dance concert happened this past week at F&M. It was a great performance in which many F&M students took part.

F&M A Capella Groups Perform at Common Hour



This past Common Hour, all four F&M A Capella groups, including the Chessmen, Sweet Ophelia, Poor Richards, and Kite and Key performed, previewing some of the songs they will sing at their upcoming concerts.



Arts & Leisure

Contributing Writer Interview

An interview with local filmmaker Zeke Zelker on upcoming film *Billboard*

BY TORI SHAW
Contributing Writer

Zeke Zelker is a critically acclaimed and award-winning filmmaker known for his distinct approach to storytelling, which he calls “cine-experiences.” This approach encourages the audience to become both part and parcel of the story, leading to an experience that reaches beyond the bounds of entertainment. Zelker produced the first transmedia project at Sundance, and is also credited with writing, directing and producing the 7th most-viewed drama on Hulu, *InSearchOf*.

His latest film, *Billboard*, will be previewed in PA before its April release. The film focuses on an entrepreneur struggling to manage his late father’s radio station. To save the station, he hosts a billboard sitting contest where four people must outlast each other living on the billboard. The film features John Robinson, who starred in Gus Van Sant’s *Elephant*, and Eric Roberts, a 1986 Academy Award nominee for best supporting actor in *Runaway Train*.

I recently spoke with Zelker to discuss his background in film, the creative process and everything in between. This interview is edited and condensed for clarity.

You originally went to college to study finance, but left before graduating in order to become a filmmaker. What drew you to making films as opposed to working in finance, and what would you recommend to students at F&M who are worried about the practicality in pursuing a career in the arts?

I actually went to the University of Maryland to study economics and finance, and then I went to grad school for film and left before finishing that. My family background is a bit different; my family started Dorney Park. So I was exposed to amusement entertainment since I was a kid, and over time grew an affinity towards it. When I was in undergrad, I ended up working with Merrill Lynch and analyzing entertainment stocks. I kind of had a hard time with that -- I loved it but it wasn’t creative enough. However, my business background has definitely helped me as a filmmaker. I tell anybody that wants to do stuff like this that it’s going to take at least seven years or so to get on your feet. It does not happen overnight; even overnight successes take quite a bit of time. I suggest that people follow their passion, and not do the same thing over and over again just because there is a lot more gratification for it.

What led you to continue making films in the Lehigh Valley as opposed to moving to LA or New York? Do



Photo courtesy of princetheater.org. Zeke Zelker’s film *Billboard* comes to Lancaster City, starring John Robinson and Eric Roberts.

you think there is a level of authenticity captured in staying in one’s hometown and telling stories that reflect your community’s experiences?

I truly moved back home to make films. I really wanted to contribute to making the Lehigh Valley a better place and for others to highly respect it. When I was younger and traveled a bunch everybody would say Allentown was a run down town and I completely thought otherwise. With regard to authenticity, staying in a smaller town and using it as a backdrop definitely breathes this idea of authenticity into a project through osmosis for the most part. We don’t pretend to be something we’re not, and there are a lot of pretenders in LA and New York.

Was there ever a time when you thought that perhaps you wouldn’t make it as a filmmaker and if so what led you to overcome those feelings of doubt?

Failure is not even in my vocabulary. You just keep on working and working until you become successful; that’s been my modus operandi. The people I work with end up keeping me inspired, so I have never thought that I was not going to make it. I’ve been making films for over twenty years now and all my projects have returned resources, so I haven’t even thought about that. Failure is not an option!

When inspiration is waning, when you feel creatively sapped, what do you do? Do you ever engage with other artistic mediums in order to improve your craft?

I’m very big into food, so I’ll do a lot of culinary activities to keep me going. I also don’t watch films when I’m involved in the writing aspect of a project because I don’t want to be influenced by that. What I end up doing is going to art museums and finding inspiration there.

You’ve invited your audience to interact with the characters from *Billboard* via a mobile app. What

do you think distinguishes this approach to filmmaking from mainstream narrative arcs? What does the audience get out of this that they wouldn’t from simply being entertained by the work itself?

We’re telling the story from two different vantage points. One time the story is about the radio station hosting the billboard sitting contest and there is a 30-episode web series that is solely on the four people living on the billboard. The *Billboard* web series will be released February 1st and then the mobile app will be out shortly before that. People can engage with the characters via social media and get deeper into the story world. We’re kind of breaking down that fourth wall where the story becomes a part of life, instead of it being linear or outward facing. We’re trying to get the audience to look inward.

This film is inspired by a real billboard sitting contest you recalled from your youth. How do you think this film speaks to the relationship between fact and fiction, and do you think giving your audience the freedom to impact the storyline contributes to disrupting the rigidity of these categories?

Totally, and I remember the contest as a kid so this is not based on any hard facts. It’s not a representation of that contest; I’m playing with the idea of narrative and community engagement. In terms of storytelling and the arc thereof, we did a test of this as an interactive play through the mobile app that we created and it was very fascinating to see a mob effect develop. When people would latch onto one thread of the performance, others would follow. So we start to worry about the psychology of audiences, and how with social media when one person says something negatively all of a sudden twenty people are saying something negatively. It’s fascinating that once you turn something over to the audience, you have to be willing to throw it into the ether world and see how people respond to it. Getting into story mechanics, you also

cannot play God in that aspect, meaning that if I turn something over to the audience I have to let it run its course.

What emotions do you feel this film brings forth in its audience and what is the message you hope they take away from it?

People have said it’s a very authentic story, which is something that any filmmaker strives to be. A lot of people have been touched by the storyline, especially those people who have ever tried to do anything hard. And I encourage people to do hard shit. Doing something easy and simple does not get you anywhere. Also, there’s this idea of community and how media affects somebody’s success or failure. I’m not talking specifically about news media; I’m talking about media in general. We all create media everyday, through social media and through writing. It’s just a matter of how we can affect a business or something based off of what we do ourselves.

Can you give me a brief overview of what to expect from the Q&A?

We want to hear what people think and have to say about the film. I’m not one of those holier than thou filmmakers; I really listen to my audience and make adjustments accordingly. We have time to make edits because the film is going to be released nationally in April. We’re also hosting local entrepreneurs and I’ll be asking them questions based on the content of the film.

Why did you choose Lancaster and specifically Zoetropolis to preview this film?

I have to show at Zoetropolis! It’s part of the course. I chose Lancaster because it’s a trending city, meaning that it’s on the up swing and there are a lot of makers. I feel that this idea of authenticity and people who appreciate something that is *made* is definitely there. It’s important to share with an audience like that so we can have that parallel audience somewhere else in the country that we then know how to market to.

Billboard will be showing at 7 PM on November 27th at Zoetropolis. A Q&A panel will follow, with local entrepreneurs from Auntie Anne’s, Fig, and Slate Cafe. To purchase tickets, please visit: <https://ticketing.us.veezi.com/purchase/875?siteToken=nz9d0gpqj0c5x4k770arskvwz4>.

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Arts & Leisure

The final pizza showdown: Rosa Rosa Pizzeria takes on Steel Peel Pizza for the title

BY DANIELLE RICE
Layout Assistant

For years, F&M students have debated which of the two local pizza restaurants, Rosa Rosa Pizzeria and Steel Peel Pizza, is superior. As a first-year with a fresh perspective, having not tried either one, I decided I needed to test them both and form my own opinion.

I first went to Rosa Rosa, which recently reopened in October after being closed for two years due to a fire in November of 2016. It's located on Harrisburg Avenue, past Turkey Hill, just a short walk from campus.

Walking in, I immediately noticed the clean, homey feel of the restaurant. There were pictures on the walls of places in Italy. There were also multiple large televisions, and the restaurant was full for an important sports game. There was a large amount of seating, so it would be a great place to host a post-game dinner or a large group hangout.

Through the window, I could see many large, appetizing pies of all kinds. I chose a slice of the white tomato pizza and a slice of the veggie pizza. They were reasonably priced, and the employees were helpful and friendly. When they delivered the slices to



Photo courtesy of lancasteronline.com.

Rosa Rosa returns to Lancaster after experiencing a fire in November of 2016 and competes with Steel Peel for the title of best F&M pizza spot off campus.

my table on white paper plates, the pizza was warm and dripping in oil – in the best way. I bit into the white tomato slice, topped with tomatoes, basil, garlic, and cheese, and it was doughy, cheesy, and the perfect temperature. I like my pizza crust on the softer side and Rosa Rosa definitely delivered. The veggie slice was just as good, with perfectly-cooked veggies, although the crust was a bit more crispy. Still, both slices tast-

ed fresh and were cooked to perfection. If you go, try the house specialty, the spaghetti pizza.

My next stop was Steel Peel, who had to beat my great first impression of Rosa Rosa. The interior was a little smaller, with an industrial atmosphere created by white tile and steel accents, the opposite of the inviting wood accents of Rosa Rosa. The pizza didn't look quite as appealing on display, but I kept an open mind, know-

ing taste was the deciding factor.

I was unimpressed with cashier, who didn't have much knowledge about the pizzas on display, which was frustrating for a new customer like me. The price of a slice was a little less expensive than at Rosa Rosa. I decided on a unique slice that seemed to be their specialty – ricotta and honey. With the first bite, I could tell that the quality of the pizza was notably inferior to Rosa Rosa's. I loved the unlikely, yet ingenious combination of ricotta and honey – it made for a interesting sweet and salty taste that I hadn't experienced before, but the pizza itself did not taste as fresh and the crust was much crunchier, possibly overcooked.

Both restaurants had their benefits but Rosa Rosa won the debate for me, in terms of the taste and quality of the pizza, and the overall restaurant experience. I did enjoy Steel Peel's originality, and would still go back to it. Both are inexpensive ways to eat off campus during the middle to end of the year, when you start to get a little sick of Dhall. Try both restaurants if you haven't already and decide for yourself (or just take my word for it and go to Rosa Rosa!)

First-year Danielle Rice is a Layout Assistant. Her email is drice1@fandm.edu.

Full Staff Opinion

With only two weeks left in the semester things can be stressful. As finals get closer it's important to schedule in time between studying to relax. For some, that might be taking time to see friends or getting off campus, but it's important to note there are activities on campus that serve as great de-stressors.

F&M offers a variety of different options for students in order that they may relieve stress and enjoy great food and fun events.

During finals week, there are certain days and times for therapy dogs (and occasionally a therapy mini-horse named Peanut) to come to the library. Students are invited to take breaks from their studying and paper-writing to come pet a dog (or mini-horse). This is a great, furry way to relieve some of that finals-week tension.

Another great option to destress on campus is to attend one of the upcoming acapella concerts. The Chessmen and Sweet Ophelia have their winter concert on Saturday, December 9th, Kite and Keys is on Friday, December 7th, and Poor Richards is on Sunday, December 10th.

Additionally, F&M hosts Flapjack Fest at the end of each semester. This is an event where everyone is invited to DHall around 9pm, and there is ample breakfast food, including pancakes, sausage, eggs, donuts, hot cocoa, pastries, hash browns, and many more. Professors also attend and serve the food to students. There are paper tablecloths and crayons on the tables, so students can draw as they eat.

Surf'n Turf is another event hosted by DHall during which students can get a variety of different seafood including, TCR's personal favorite, lobster!

Additionally, *The College Reporter* Editing Staff recommends that students attend Mindfulness Sessions at the Wellness Center. These are also great opportunities for students to relieve stress and connect with others and with themselves.

So everyone, study hard and don't procrastinate. But leave a little time for these amazing F&M traditions that we all look forward to. Everyone needs to take a break and relax sometimes.

Sincerely,
TCR Editing Staff

Jamie Belfer recaps the F&M Men's Basketball game against Dickinson. Read more below...



Sports Editor discusses College Football Playoff possible outcomes. Read more below...

Franklin & Marshall Sports

F&M Men's Basketball defeats Dickinson, first conference win

BY JAMIE BELFER
Layout Assistant

The Franklin & Marshall men's basketball team started off the 2018-1019 season on fire with three straight victories against Albright, Alvernia, and Hobart. Their 85-84 victory against Hobart earned them the championship title of the William Marshall Tip-Off tournament. However, the Diplomats fell to their next two competitors, Gettysburg and York. F&M lost to York in a crushing 74-78 overtime thriller. Nonetheless, the Diplomats bounced back this past Thursday, November 29 to defeat the Dickinson Red Devils in a strong 67-53 victory, making them 1-1 in the Centennial Conference.

Diplomat starters included sophomore Matt Redhead, senior J.C McGrath, sophomore Justin Kupa, junior Mike Rice, and junior Ignas Slyka. Starting for the Red Devils were freshman Chris Bates, senior Elijah Wright, senior Mike Hinckley, junior Bryce Allen, and freshman Adam Drummond.

Dickinson jumped out with a 2-0 lead from a layup made by Wright.

Franklin & Marshall responded with a layup by McGrath, assisted by Kupa. The Red Devils led the Diplomats by a range of one to three points in the first four minutes of the game. Matt Redhead was able to tie the game up at 10-10 with a layup. The Diplomats took their first lead (12-10) of the game at the 14-minute mark with a layup from Kupa, but the Red Devils reclaimed the lead with a three pointer from Drummond. The lead between the Diplomats and Red Devils went back-and-forth in the middle of the first half. Redhead put the Diplomats ahead at the 10-minute mark with two made free throws, making the score 17-16. Franklin & Marshall went on a 12-0 run to put themselves up 29-16 with 5 minutes remaining in the half. Redhead scored 11 out of these 12 points. The Diplomats maintained their lead, going into the second half up 10 points with a 36-26 lead. F&M shot 68% from the field while Dickinson shot a low 33% in the first half.

Franklin & Marshall held a steady lead against Dickinson throughout the second half. McGrath scored the first 4 points of the half with two

layups, assisted by Rice and Kupa. After a few Diplomat turnovers, the Red Devils were able to narrow the gap to 8 points, making the score 40-32. However, the Diplomats never backed down and maintained their lead with some aggressive drives to the rim from Kupa and sophomore Les Thomas. The Red Devils were able to close the gap to 7 points after a layup from Michael Jurzynski, making the score 38-45. Dickinson increased their backcourt pressure in the latter part of the second half, but F&M was unphased. F&M's Slyka dominated offensively and defensively in the last 10 minutes with 9 points and four steals to help stretch the Diplomat lead to 17 points with the score

of 64-47. Kupa made the final two Diplomat points of the game, totaling 14 points on the night. After a Slyka steal, the Diplomats held on to the ball for the final 10 seconds, securing a 67-53 victory.

Redhead led the Diplomats in scoring with 18 points. McGrath led the team with 10 rebounds. Kupa led with 4 assists. Slyka led with 8 steals.

The Diplomats will have to build off of this impressive performance when they face off against No. 8 Swarthmore this Saturday, December 1 at Swarthmore.

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Photo courtesy of godiplomats.com.

In a Centennial Conference game against Dickinson, the Dips beat the Red Devils 67-53 in their second in conference game of the season. F&M is now 4-2 overall.

College Football Playoffs, potential outcomes after conference championships

BY GABBY GOODWIN
Sports Editor

In the College Football Playoffs right now, the only team that has a little bit of time to relax right now is undefeated and No. 3 Notre Dame. With no conference championship game to play this week, the Irish can just sit back and wait for the selection committee to confirm their spot in the semifinal on Dec. 2. Meanwhile, however, No. 1 Alabama, No. 2 Clemson, No. 4 Georgia, No. 5 Oklahoma, No. 6 Ohio State, and No. 8 UCF all can still lose a spot in the CFP as a result of their conference championship games.

As history has shown, conference championship games can, ultimately, prove to be detrimental for some teams. In 2015, Iowa dropped from No. 4 to No. 5 after losing the Big Ten championship game. In 2017, Auburn dropped from No. 2 to No. 7 after losing the SEC championship game. And that same year, Wisconsin sank from No. 4 to No. 6 after losing to Ohio State in the Big Ten title game (espn.com).

If Alabama, Clemson, Ohio State, and Oklahoma all win their respective conference championship games, which seems to be the most likely scenario at this point according to ESPN's Football Power Index (which predicts

that there is 38% chance they all win their respective conference titles), then it would come down to Ohio State and Oklahoma for the fourth spot. Though the Sooners have been ranked ahead of the Buckeyes in all of the past 5 CFP rankings, Ohio State, after beating Michigan last week, significantly closed the gap.

At the moment, Ohio State currently leads in strength of record, while Oklahoma leads in FPI--both which are virtually ties. Thus, the committee could go either way.

If Alabama loses, the Tide would most likely drop down to the fourth spot. The Tide have been the committee's No. 1 team all season, and their only loss would be to the No. 4 team. A one-loss Alabama, however, would then enter a debate with other one-loss contenders. Then, it would depend on how Alabama loses.

When asked a few weeks back about what is keeping Notre Dame from the No. 1 or No. 2 spot, Mullens said the committee viewed Alabama and Clemson as "more complete teams." Therefore, if Alabama loses to Georgia, the committee members would have to conclude that Alabama was still one of the four best teams. If Georgia truly stuns the Tide, then

the committee would be forced to defer to its tiebreakers: strength of schedule, head-to-head competition, results against common opponents and conference championships.

Finally, if Clemson loses, they would still have two wins over ranked opponents--No. 19 Texas A&M and No. 20 Syracuse--but it would have lost to an unranked, five-loss Pitt. While comparable

to Ohio State's loss to Purdue, the Buckeyes would have a better win against Michigan and a conference title. Oklahoma would also have better wins against West Virginia and Texas and a conference title (espn.com).

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Photo courtesy of theplayertribune.com

While No. 3 Notre Dame is the only team guaranteed a spot in the CFP, teams such as Alabama, Clemson, and Ohio State have to clench a conference championship win first.