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Mount St. Mary's faculty fired by president after opposing retention rate plan

BY STEVEN VIERA
Senior Editor

At Mount St. Mary's University in Maryland, faculty opposition to a plan to improve the school's retention rate has led to multiple firings by Simon Newman, president of the University. These firings have drawn national attention, prompting a debate on the importance of tenure and inspiring protests by members of the higher education community.

David Rehm, provost at Mount St. Mary's, was dismissed from his duties as provost on Friday, February 5, although he retained his faculty position. According to the article "Provost Loses Job After Opposing 'Bunny-Drowning Plan'" published on *Inside Higher Ed*, Rehm challenged Newman's plan to bolster the University's retention rate. While Mount St. Mary's retention rate sits above the national average—66 percent graduation for six-year full-time first-time students and 78 percent of first-year students return for a second year—Newman aimed to increase those numbers



photo courtesy of fredericknewspost.com

Simon Newman, president of Mount St. Mary's University, dismissed three faculty from their jobs over criticism of his plan to boost retention rates.

so that they aligned more closely with other small, liberal arts colleges. His plan included distributing a survey to first-year students, who would be told there were no wrong answers, then using their responses to determine which first-years to encourage to drop out early.

"My short-term goal is to have 20-25 people leave by the 25th [of September]," Newman said in leaked emails to the Mount St. Mary's faculty. "This one thing will boost our retention rate 4-5 percent. A larger committee or group needs to work on the details but I think you get the ob-

jective."

Rehm and others raised issue not only with the plan itself, but also with the language that Newman used to describe struggling first-year students.

"This is hard for you because you think of the students as cuddly bunnies, but you can't," Newman said to the faculty. "You just have to drown the bunnies...put a Glock to their heads."

Following Rehm's dismissal, two other faculty were fired, including Thane M. Naberhaus, former professor of philosophy at Mount St. Mary's University; Naberhaus was a tenured professor whose firing came without any advance notice or professional review. Newman, in his message firing Naberhaus, accused him of disloyalty to the University for speaking out against the president's policies and forbade him from re-entering the campus.

"I love this institution and what it's been and what it could be," Naberhaus

see FIRINGS, page 2

National stipulations, confusion mark controversy over Debate on Fraternities

BY JULIA CINQUEGRANI
Editor-in-Chief

The national headquarters of several fraternities and sororities at F&M have discouraged their members from attending the "Debate on Fraternities" that is being hosted by F&M's Debate Team and will be held on Tuesday, March 1.

Stuart Umberger, director of Fraternity and Sorority Life, and the presidents of the Interfraternity Council (IFC) and the Panhellenic Council (PHC) cited concerns about the structure and content of the debate as the reasoning behind some Greek organizations' discouragement of members' participation in the debate.

In an email sent on Monday, February 8 by Umberger to sorority and fraternity leaders, he wrote that events of this nature require review and approval from an organization's nation-

al headquarters and that individuals should not be signing on to participate without the appropriate permissions.

The national headquarters of three of F&M's seven social fraternities have prohibited their members from participating in the debate.

"It's not really an issue of whether individual people on this campus do or do not want to be involved, but the [fraternity] national headquarters saying no," said James Galasso '17, president of the IFC.

The IFC, which is comprised of leaders of F&M's fraternities and promotes fraternal best practices and enforces policies, has not reached a decision yet on how involved they want to be in the debate. The Debate Team has invited fraternity members to participate in the debate's pro-fraternity side

see DEBATE, page 2

Fair Practices Committee explores bias reporting system during forum

BY ERIN MOYER
Senior Editor

On Tuesday, the Committee on Fair Practices hosted a forum about bias reporting. The forum, held in the Weis Great Room, explained the Committee's current work in exploring whether or not the College should have a bias reporting system, and if so, what it should be like.

Douglas Anthony, associate professor of history and chair of the Committee on Fair Practices, mediated the forum. He began the discussion by explaining the Committee's current work. As Anthony explained to those in attendance, the College does not have a formal system in place with which members of the campus community may report incidents of bias. The Office of the Provost had asked the Committee to survey the bias reportings systems of other colleges and

make a recommendation based on their study. The questions the Committee was currently exploring, Anthony said, were the pros and cons of a bias reporting system and how one would be created.

Anthony then outlined the Committee's process in preparing a recommendation for the Office of the Provost. Over Winter Break, the Committee assembled a group of 30 schools comparable to the College who do have bias reporting systems in place. The Committee members then distilled the list of 30 colleges into a list of ten worth examining in more depth. The Committee has since begun to interview the colleges whose systems they are studying. As of Tuesday, the Committee had had several substantive conversations with the other

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Hunt's Crime Watch

This week, The College Reporter was unable to secure the crime logs from the Department of Public Safety (DPS). We apologize for the inconvenience, and we will have the logs published as soon as possible!

The College Reporter Corrections Policy

The College Reporter welcomes comments and suggestions, as well as information about substantive errors of fact that call for correction. Contact us via email at reporter@fandm.edu or at (717) 291-4095.

The College Reporter Story Idea Submission Policy

The College Reporter welcomes story ideas from the college community. If you have or your organization has an idea for a Reporter story, email it to us at reporter@fandm.edu with the subject heading "Campus Story Idea" by Monday at noon the week before publication. Story ideas will be accepted at the discretion of the Editorial Board.

Are you interested in writing about events on campus, ?

Then write for *The College Reporter!*

Email reporter@fandm.edu or come to our meetings to learn more!

Forum: Attendees discuss benefits, drawbacks of anonymous bias reporting system

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colleges in consideration.

One factor involved with creating a bias report system would be how the College would define "bias," Anthony said. Anthony featured two examples from two schools whose systems the Committee is exploring, Williams College and Skidmore College. Williams, Anthony said, had interpreted bias in an expansive way and had a long list of acts and protected groups that would constitute an act of bias. Skidmore College, alternately, has a bias system with a fairly open interpretation of bias's meaning.

Much of the forum's discussion centered on whether or not the College's bias reporting system, should it be created, would allow reporters

to remain anonymous. Members of the Committee had sampled schools with systems that had the option for anonymity, should reporters choose it, and schools whose systems were only confidential. Some in attendance questioned whether or not an anonymous reporting system would lead to misuse or abuse. Committee members said that at colleges they have interviewed, misuse of their bias systems never emerged as an issue.

Other attendees at the forum noted that perhaps a system with an anonymous option would help members of campus feel more comfortable bringing matters of bias forward. Anthony said that the bias reporting system would, ideally, have to do with getting a clearer, more comprehensive view

Debate: Greek-affiliated students may be unable to attend, pending national approval

continued from page 1

and provide statistics and information about fraternities, but the IFC has not yet decided if they want to participate.

The PHC has not reached a decision yet on whether they will support the debate or if they will discourage sorority members' participation in it. The PHC hopes to be unified in its decision to support or not support the debate, and is holding votes regarding whether to support the debate and if they will contribute information for the debate about sororities.

Some of F&M's fraternities and sororities are still waiting for a decision from their national headquarters about the extent to which their members may participate in the debate. Katie Carrier '17, president of the PHC, which is composed of representatives

from their national headquarters approving their sorority's participation in the debate.

Sorority headquarters and F&M sorority leaders are concerned that issues raised at the debate may go against the best interests of their organizations or interfere with their bylaws governing the publicity that sorority members should attract. As a result, sorority members have been discouraged from attending the debate or advertising it until their national headquarters reach a decision.

Although the debate will only discuss the merits of fraternities, Carrier said it is difficult for sororities and the PHC to quickly decide whether they should support the debate because of the plethora of opinions and rules that are pertinent.

"We can't really tell people what to do or not to go to the debate, but we have best practices, and some of our best practices are to avoid negative

Firings: Professors overwhelmingly call for president's resignation, faculty reinstated

continued from page 1

said in response, as reported by the article "Purge at the Mount" published on Inside Higher Ed. "I think I've been loyal to the Mount. Who determines that I'm not loyal? And how? How can you fire someone this way?"

The other individual fired was Edward Egan, an alumnus who had been serving as faculty adviser to Mount St. Mary's student newspaper, The Mountain Echo. According to "Purge at the Mount," last month, The Mountain Echo published details surrounding the debate over retention rates along with Newman's comments. The nationwide Student Press Law Center condemned this firing, citing concern over Newman's apparent attempt to censor and control the discourse on campus.

Faculty at Mount St. Mary's recently founded a chapter of the American Association of University Professors (AAUP) with a total of 12 members, but the firings brought its membership

down to 10. On F&M's campus, the local AAUP chapter drafted a petition and called for professors to sign it.

"As a university, it is bound by the standards that govern any such institution in respect of its faculty," the petition reads. "We call for these faculty to be reinstated immediately, and the administration held accountable for this violation of their rights."

However, in the week following the firings, Newman reinstated the faculty he dismissed, although Rehm will not return to his position as provost and Naberhaus has vowed not to return as long as Newman and other administrators remain at Mount St. Mary's. Furthermore, according to The Baltimore Sun article, "Fired Mount St. Mary's faculty reinstated after public furor," the faculty of the University voted 87-3 to ask for Newman's resignation.

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of what students' lives are like at the College. Anthony said the Committee had entertained the idea that a system that required students to identify themselves could make them more unwilling to report incidents rather than if they could report and remain anonymous.

Further, others noted that the creation of a bias reporting system could contribute to a campus environment in which it would appear that the College was concerned with transparency and with student well-being. Some in attendance pointed out that though rules surrounding sexual misconduct are fairly explicit in the student handbook, how the College handles acts of bias is not. Creating a bias reporting system could make the College's

stance on, and consequences of, such acts more clear.

Once the Committee arrives at a recommendation, the matter of a bias reporting system will then go back to the Office of the Provost. The other members of the Committee are spectrometer technician Beth Buckwalter, Director of Human Resources Laura Fiore, Facilities Planning and Capital Project's Kelly Ressler, Assistant Professor of Economics Leanne Roncolato, and students Caroline Lawrence '18 and Chan McNamara '16. The forum's stark attendance was comprised of faculty and professional staff and two students.

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publicity on Panhellenic matters and to support fraternities in areas of common concern," Carrier said.

On Monday, February 15, Umberger met with leaders of fraternities, sororities, the IFC, the PHC, and Matt Rohn '16, the former president of the Debate Team and the organizer of the Debate on Fraternities, to discuss the content and structure of the debate and to clarify Greek organizations' possible involvement in it.

Rohn has been organizing the event with the help of Sean Flaherty, don of Weis College House. Rohn believes fraternities are a significant topic to discuss because of the national attention they have garnered in recent years and because of the ongoing conversations F&M has been having throughout the year about inclusivity and diversity on campus.

Carrier, Galasso, and Rohn could not think of a campus event in recent years that has produced the amount

of controversy among Greek organizations that the Debate on Fraternities has caused.

"It would look very bad if we don't show up, because it could contribute to the idea that we're not being open or transparent, and we certainly don't want that," Galasso said. "Debate has a negative connotation attached to it. It is difficult coming from that sense because there is a fear that it will not be an open discussion and it will just be an attack on fraternities."

In the days remaining before the debate, some sororities and fraternities are still waiting for decisions from their national headquarters, and the IFC and PHC will continue to discuss among themselves and with the Debate Team to finalize the extent of their participation in the debate.

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Staff Writer Commentary

Letter to the Editor:

Dean of the College responds to diversity concerns of Greek life

BY MARGARET HAZLETT

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To the Editors of The College Reporter:

As most of us on campus know, the Franklin & Marshall community currently is engaged in many serious, thoughtful discussions about how to become a more diverse, inclusive, and respectful campus. There have been a significant number of positive and substantive conversations around these topics in recent weeks, among them two open meetings in Brooks and Ware College Houses, as well as an additional gathering and "difficult conversations" exchange in Brooks. Earlier this month in Ware, Professor of Sociology Katherine McClelland also updated her long-running study of racial attitudes at F&M and helped moderate a constructive discussion among students, faculty, and professional staff that followed.

At several of these meetings, questions have been raised and comments made about the College's ongoing efforts to encourage greater diversity within our many fraternity and sorority chapters — important work that everyone involved in promoting the social well-being of the entire F&M community takes seriously. We should recognize and appreciate that some of our fraternities and sororities have become more inclusive, a positive trend that we hope and expect to continue for all of our Greek chapters. More can be done, and I applaud fraternity member Douglas Benton for his recent

College Reporter article where he encourages his fellow Greek members to work collaboratively with a broad and diverse group of student organizations across campus, which also points out the value of creating social spaces for all students.

At the same time, it is important, too, to emphasize that the College continues to be open to student interest in establishing a historically black fraternity or sorority, which Chan Tov has called for in his recent article in *The College Reporter*. Although recent steps to establish such a chapter, including exploration of a possible partnership with nearby Millersville University to create a joint organization, have been complicated by one national black fraternity's self-imposed "moratorium" on further expansion at this time, F&M remains ready to assist students and other historically black fraternities and sororities to organize here at such time as they are prepared to set up new colonies.

Franklin & Marshall is eager to help our many fraternities and sororities become still more inclusive and steadfast in its commitment to addressing discrimination in all student organizations, including fraternities and sororities. That is why we have created, through the Office of Multicultural Affairs, our new Diversity Change Agents (DCAs) program, and we are working now to schedule the first meetings between DCAs and representative fraternity and sorority groups later this spring to continue the process of developing more diverse social programming

across campus.

Meanwhile, my door is always open to work with students and these and other issues of diversity and inclusion. Working together,

we can achieve our shared goal of making Franklin & Marshall a more welcoming and respectful environment for all students on campus.

Full Staff Opinion

We Are Who We Are:

Fans of Kesha, Opponents of Rape

There's a soundtrack that comes with a college education, as a quick look at just about any first-year's iPod will prove. For many of us at The College Reporter—in fact, especially for us at The College Reporter—that soundtrack is laden with the poppy rhythms, nonsensical lyrics, and glitter-gasms from our venerable muse, Kesha. And, as many other true devotees will have surely noticed, the college soundtrack has been suspiciously light on Kesha, leading us to wonder how we'll possibly survive our next crush, night on the town, and subsequent hangover. Where, or where, dear reader, has our little Kesha gone?

Unfortunately, she's gone to court. Allow us to explain: Kesha is required by contract to work exclusively with a producer known as Dr. Luke on the record labels of Sony and Kemosabe. The problem? According to Kesha, Dr. Luke drugged, raped, and sexually and emotionally abused her from the time she signed her contract at the age of 18, and now, understandably, she doesn't want to keep working with him. To make matters worse (as if they weren't bad enough already) a judge ruled last week to uphold Kesha's contract, which means that if she wants to continue making music, she has to do so with the man who victimized her for years.

While there's certainly a failure of the legal system here, perhaps the real problem lies within the media industry. Sony has been conspicuously silent throughout the case and has not ended any of its business with Dr. Luke, even though most rational actors try to distance themselves from alleged serial rapists. But that would fly in the face of the media's tradition of protecting the careers of artists who assault women yet remain financial assets—Google "Chris Brown" for more details.

If the bottom line for Sony and Dr. Luke is the bottom dollar and not the emotional well-being of one of their artists, to say nothing of simple morality, then perhaps the public can take action where the court has failed. As Professor Tibbs so eloquently pointed out in his Common Hour last week, consumers can vote with their dollars and their feet to take action against recording companies. You don't like that Sony treats Kesha like this? Neither do we! So don't buy their music. Show them that justice, not the potential for a payout, should be their priority.

And Kesha: We at The College Reporter just want you to know that your love is, and always will be, our drug.



The College Reporter

Transparency. Accuracy. Credibility.

THE INDEPENDENT STUDENT NEWSPAPER OF
FRANKLIN & MARSHALL COLLEGE



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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.

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Academy Awards's all white nominees spark anger on social media: Writer argues that race must be considered in next year's nominations

BY ALEJANDRA BAUTISTA
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Ever since the 88th Oscar nominations were announced on Jan. 14 in the Samuel Goldwyn Theater, social media has blown up with criticism over the lack of diversity among the nominees. Twitter users were especially outraged by the lack of nominations for films with black leads, such as *Creed*, *Straight Outta Compton*, *Concussion*, *Beasts of No Nation* and *The Hateful Eight*; thus continuing the second annual #OscarsSoWhite slogan.

It is safe to say Hollywood can no longer ignore the claims that are being made against them, especially when the board members of the Academy Awards have given their audience sufficient evidence of not only how white the Oscars are, but also Hollywood itself. This year's all white nominees should not come as a surprise because the voters consist of 52 board members, and only one of them is not white (<http://bit.ly/1Qu7f08>).

But why does any of this matter? Why the Oscars, when this issue about race expands beyond Hollywood? It is representation that counts, or in this case, the lack of representation. In America, an Oscar is the highest achievement an artist in the filmmaking industry can obtain. Therefore, winning an Oscar is a symbol of mainstream acceptance of one's craft, and the nomination is recognition for the identity and significance of the artists. Since this year again produced all white nominees, it seems crucial that

race is considered in next year's nominees to produce a diverse group of nominees. Or else we will be in the same place protesting the Academy #OscarsStillSoWhite next year.

Twitter has played a major role in sparking the movement #OscarsSoWhite. The giant social media platform has provided a forum for the audience to project their comments and concerns towards people who work in the film industry. Therefore, twitter is crucial because it has become a tool for holding Hollywood actors, filmmakers, and board members of award shows accountable. In this case, the Academy is accountable for making sure that the nominations reflect the diverse community of people who participate on and off screen. Twitter also brings forth the audience's awareness of how the film industry favors white talent above everything else. Board members have spoken out defending their nominations, and as a result they unintentionally appear to be more racist.

With all the commotion and push towards boycotting this year's Oscars, Academy board members have finally shared their thoughts as to why the nominations came out the way it did. For the most part they were appalled at the accusation of their being 'racist.' There are two arguments board members and actors fall back on. The first is the competitiveness factor of the awards, and the second is not thinking of race when board members vote.

On Jan. 20, *The Hollywood Reporter* released an article of

board member testimonies. Actress Penelope Ann Miller, who starred in the 2011 movie *The Artists* stated, "I don't want to be lumped into a category of being a racist because I'm certainly not... It was just an incredibly competitive year" (<http://bit.ly/1P5SM87>). In an article from *The Guardian*, Michael Caine made a similar claim when he stated, "In the end you can't vote for an actor because he's black. You can't say 'I'm going to vote for him, he's not very good, but he's black, I'll vote for him'" (<http://bit.ly/1Np8u8E>).

In regards to Michael Caine and Penelope Ann Miller, it is insulting to fall back on the assumption that black actors or actors of color are not getting recognition because other actors outshine them. There are many black actors who have been in this industry for more than 20 years who rarely get an Oscar nomination. One actor that first comes to mind is Will Smith, who received high praise from critics for his role in *Concussion*, yet he was not able to secure an Oscar nomination. The same thing can be said for Samuel L. Jackson for his role as Major Marquis Warren in *The Hateful Eight*, who got his first and only Oscar nomination 20 years ago for playing Jules Winnfield in *Pulp Fiction*. There are many other claims that can be argued, but overall they are not legitimate in defending the Academy for the lack of diversity among the nomination for the second year in a row.

Furthermore, on the subject of Academy members not considering race while voting, in the same article from *The*

Hollywood Reporter, the article mentioned that another board member submitted an anonymous statement saying, "I'm very offended by the idea that some people are calling us racists — race was the furthest thing from my mind when I cast my ballot, and in fact I nominated one person of color for an award. Such a sweeping declaration is extremely irresponsible." Partly the reason for not having a diversity of nominations is the board members are less likely to nominate a role that they could not connect and relate to. How can 51 white board members relate to *Straight Outta Compton*? In cases like these, we need to dispel this notion that one is racist if race is on their minds when voting.

It is not racist to think about race, especially if one is trying to promote a diverse group of actors to be nominees. I personally think it is helpful if white board members take into account an actor's race in order to evaluate them on their performance. Hopefully in doing so, the Academy will be willing to nominate someone new so that they may have a chance at winning an Oscar, not only for themselves, but for the community the actor or actress represents. Moreover, we need a diverse group of board members to be able to relate to the performances of actors and actresses of minority groups. Ideally this should remove racial bias as a factor in the nomination. If the Academy can do this then perhaps Hollywood can also promote diversity throughout the film industry and begin to reflect the community films serve.

F&M dance professor presents Common Hour talk on dance lineage, the importance of touch and the senses in learning

BY CHRISTA RODRIGUEZ
Layout Assistant

Professor Lynn Matluck Brooks gave this week's Common Hour talk, titled "Touched by Dance: Lineage and Learning." Brooks is the Arthur and Katherine Shadok Professor of Humanities, director of the Dance Program at F&M, and is Don of Brooks College House. She is also the recipient of the 2015 Christian R. and Mary F. Lindback Foundation Award for Distinguished Teaching. She dedicated her presentation to her current and former students.

In 1984, Brooks founded the Dance Program at F&M. Former Professor of Theater at F&M Gordon Wickstrom hired her to be "the sensual salvation of our students." Her mission was to use pedagogical lineage and sensate learning as essential parts of teaching. Through these methods, Brooks said, "learning becomes deeply personal," especially in dance, where, "I know where I stand because I stand in my body."

Brooks traced her dance history back to 1674, to an archive dance contract signed by a female choreographer, Doña Josefa de Céspedes. Fast forward to Martha Graham, whose 1928 work titled "Steps in the Street" was performed by Brooks and her students during her Dewey Award talk. According to Brooks, this piece highlighted the embodi-

ment of dance. Brooks herself said Martha Graham inspired her to dance in the first place.

Brooks explained that dance is experiential, dialogic, and expansive. It is experiential because dancers "must let knowledge in through the senses." Dialogic refers to the dialogue between the student and the teacher. The expansiveness helps students understand and make connections to other fields of knowledge.

In addition to Brooks' many titles, she is also a Certified Movement Analyst and Dance Historian. She spoke about her lineage of both these titles. Brooks' mentor was Genevieve Oswald, who taught Dance History at New York University, and Curt Sachs was Oswald's mentor. Brooks noted that all dancers can find their dance lineage traced back to the great dance instructors. She went on to trace her ballet and modern dance lineage.

When speaking about teaching dance techniques, Brooks emphasized demonstration and imitation, kinesthetic experience and awareness, ideokinesis, and the importance of touch. Ideokinesis has to do with imagery and ideas. An example of this, Brooks explained, would be imagining a hook attached to the top of your head, lifting your torso to create the verticality that is highly valued in Western forms of dance. Brooks described the "arts as chief

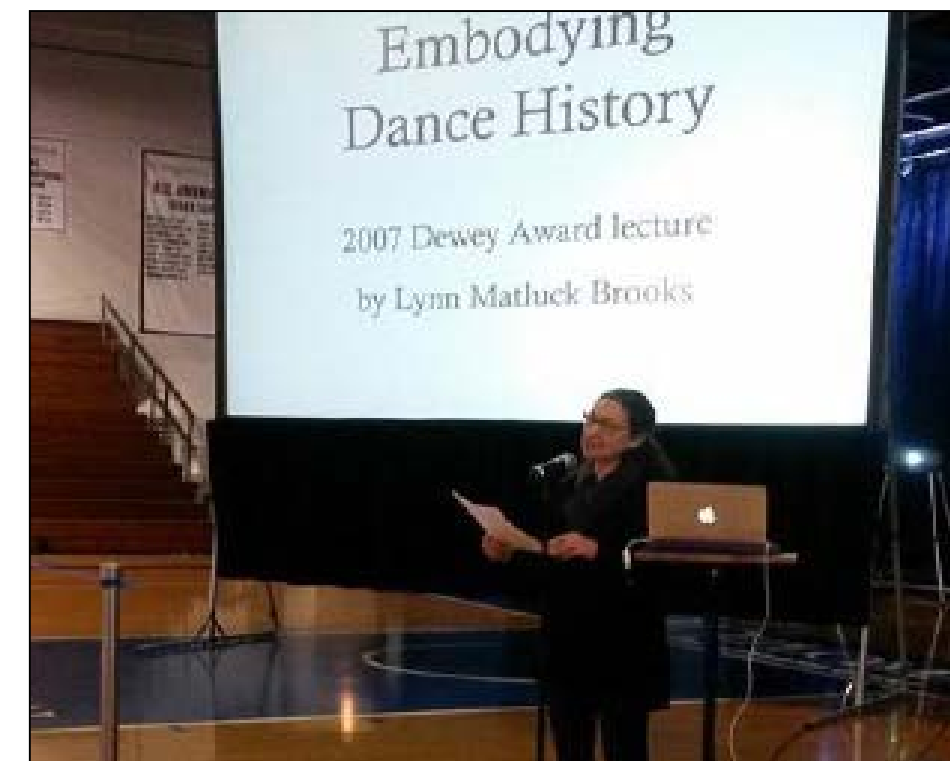


Photo by Erin Moyer

At Common Hour, Professor Lynn Brooks spoke on the power of dance lineage and the senses for learning dance. Dance students also presented excerpts of their own work.

providers of touch." Examples of dance where touch is especially critical are contact improvisation, modern dance (Pilobolus), ballet pas de deux, and ballroom tango.

Brooks said that all learning occurs through the senses. She argued that all the senses have to do with touch, and that even sound waves touch our ears.

"Touch is fundamental to all perception" and thus, fundamental to learning. Touch awakens sensations in a person. Instructors touch students in certain places on the body to help the student feel that sensitive area in relation to their movement in dance. Recently, dance has warned against touch. However, Brooks counters, "fear of touch is dangerous to flourishing and impedes learning."

Brooks outlined three spatial dimensions important to her dance experience. Time, she noted, was vertical, like the ground. It is grounded in her lineage up to her current students. Horizontally, she sees her colleagues at F&M and beyond sharing knowledge of their different fields. Third is the performance and teaching aspect of dance. The F&M dance legacy started with Gordon Wickstrom, then Barbara Barden, Lynn Brooks herself, and continues with Pam Vail and Jennifer Conley, cur-

rent dance instructors at the college. Alumni are a large part of the legacy, as are current students who continue F&M's dance scholarship.

Such students include Emily Hawk '16 and Elizabeth Yutzey '16, both dance honor students who spoke and showed excerpts from each of their own works at Common Hour. Hawk spoke more about the lineage of dance history and stated, "dance reflects the context of the culture in which it was created." She explained how written symbols as well as audience response both contribute to the lineage.

Hawk presented a portion of her independent study, which will be performed in its entirety at the Phillips Museum of Art in the gallery space alongside the River Relations Exhibit on March 4 and 5 at 7:30 p.m. Yutzey spoke about the importance of touch as a "source of information not only for learning, but for watching dance as well." Like Hawk, she showed an excerpt from a piece she choreographed herself. Her full work will be performed Feb. 26 and 27 at 7:30 p.m. in the Green Room Theatre.

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Photo by Erin Moyer

Student dancers performed excerpts of works choreographed by Emily Hawk '16 and Elizabeth Yutzey '16 during Professor Brooks' Common Hour presentation.

F&M Debate Team ascends in national rankings, lacks campus recognition

BY ERIN MOYER
Senior Editor

"Okay, what's the one thing that you want F&M to know about the debate team?"

Without missing a beat, Matt Rohn '16 replied: "That we have one."

Well, there you have it. Let it now be officially, finally known (among my dozens and dozens of readers) that F&M has a debate team. Does it ever have a debate team. And chances are, they're the

most successful F&M team you've never heard of.

For those who don't know-- which, by the Debate Team's estimation, could be a large number of people-- the F&M Debate Team is currently ranked third in the country. Rohn and Edwin Bogert '17 are ranked behind only George Washington University and Yale University. Only two schools in the country have a more successful debate team than we do. Only two. Rohn and Bogert are far, far ahead

of heavyweights like Johns Hopkins, Princeton, and Harvard. Has F&M ever been ranked above them in anything, much less something something as cognitive and challenging and important as debate? I'm not so sure. This past winter, our Debate Team even went to the World Universities Debate Council's Worlds Championship in Thessaloniki. Have we ever done anything on such a global scale? Again, I am not so sure. This paragraph is full of exclamations and

italics because our debate team's situation is a little unbelievable; For any part of F&M to be faring so well is great. But for an organization that runs on a shoestring budget and surprisingly little campus enthusiasm, it's that much more remarkable.

What makes the F&M Debate Team so great? I asked them myself. Alex Mericola '19 summed it up in one word: persistence.

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**Do you have something you want to say?
Do you have something you really want to say?
Is there something happening on campus that you
think needs to be addressed?
Email aschulma@fandm.edu to write for OpEds.**

V-Warriors stage annual *Vagina Monologues*, raise money for Clare House

BY IZZY SCHELLENGER
Staff Writer



Photo courtesy of Natalie Salinaro

V-Warriors presented *The Vagina Monologues* this past weekend. The group set a fundraising goal of \$3000 for Clare House, a shelter for homeless women located in downtown Lancaster. The show celebrates female sexuality and encourages discourse.

F&M V-Warriors hosted *The Vagina Monologues* on Thursday, Feb. 18 through Saturday, Feb. 20 in the Green Room Theatre. Originally written by Eve Ensler in 1996, this piece of political theater has since been performed in February at many different colleges and community centers around the world.

The rights for the show are owned by the V-Day Movement, which is a global non-profit organization founded by Eve Ensler with the goal of raising money to end violence against women. F&M began hosting this show with the help of a student grant, and it has been a well-attended, annual event ever since.

Ceci Plaza '17 has been the student producer and director of *The Vagina Monologues* for the past three years.

"[The show is] based on Ensler's interviews with women around the world and tries to capture the wide range of women's experiences-- the good, the bad, and the ugly," Plaza said. It's about raising awareness about violence against women in all its forms and how it takes place on our campus and elsewhere."

The play consists of a series of monologues that focus on topics such as identity, childbirth, rape, domestic violence, menstruation, orgasms, and sexuality. All these topics illustrate the overarching theme of how the vagina should

be seen as empowering for women. Society has constructed many misconceptions of the vagina that all link to stereotypes about women, such as weakness and fragility. *The Vagina Monologues* gives a voice to the women who have been silenced by our patriarchal society and raises awareness for marginalized and abused groups of women across the world.

The organizers of *The Vagina Monologues* set a goal of raising \$3,000, and as of Thursday they raised more than \$1,000. All proceeds from the event will be donated to Clare House, a domestic violence shelter in Lancaster.

In addition, for the first time the performance included members of the faculty: Jaime Blair, associ-

ate professor of biology, and Maria Flores-Mills, senior associate dean of the College.

Plaza explained the importance of attending the play and the significance of its message.

"There is something for everyone," Plaza said. "By coming to see an amazing show, which I guarantee will entertain you, you're also supporting women right here in Lancaster. We're donating the proceeds to Clare House, a shelter downtown that serves women who are experiencing homelessness, unemployment, domestic abuse, etc. and provides services like job training and child care to help them get back on their feet. Making a difference in our own community reminds us that

these issues of gendered violence apply to us, too. We forget that. We like to think that gendered violence happens overseas, in other countries. But it happens here, too, and this show is about being aware, about actively countering that violence."

Ensler created *The Vagina Monologues* as a way to celebrate femininity, the vagina, and female sexuality. Over the years, the show has transformed into a powerful anti-violence movement that has raised more \$100 million worldwide for organizations that support this cause.

Sophomore Izzy Schellenger is a staff writer. Her email is ischelle@fandm.edu.

Debate: F&M Team surpasses Princeton, moves up to third in the nation

Continued from page 5

To say the team has had a renaissance over the past two years would be incorrect, because "renaissance" means "rebirth." This team wasn't "reborn," because it never really existed quite like this. This team has built itself up from the ground.

The Debate Team is technically a part of Club Council, and they do receive what is a fairly large sum of funding for a group within Club Council. The issue there, though, is that this organization doesn't really function like any other club here. No, the debate team is really that: a team. A competing, travelling team who goes out on the road most weekends.

Rohn said that the debate team attends about 25 to 30 tournaments a year, and what Club Council gives them, as nice as it is, generally only covers the cost of attending three a semester.

The team thus sustains itself on the generosity of others. The College funded the cost of attending Worlds, and the team received a generous donation from the Bonchek family—generous all the more given that Larry Bonchek's son debated at Princeton. The debate team also turns some subsistence profit off hosting its own tournament, as it did this past weekend. The F&M Pro-Ams 2016 Emily Ray Thought, an event that I really hope was officially titled that, actually happened just this past weekend. If you caught sight of dozens of sharp, arguing people this weekend, you got to see the Debate Team at work.

However, you definitely didn't see our own Debate Team in action; when a team hosts a tournament, they don't compete in it. Bogert speculated that perhaps the reason F&M's debate team doesn't have a wider on-campus

following is that the team never really does debate on-campus. You'd have to be a wildly dedicated fan to catch our own Debate Team anywhere. Most tournaments the Debate Team competes in would warrant at least a two-hour drive.

Getting to the tournament may be the least stressful part of the whole weekend, though. The tournaments the team travels to sound surreally intense. You crash on a dorm room floor, you wake up at 8:00 a.m., and the best case scenario is that your next eight hours are spent yelling at strangers. Bogert joked that it makes for a disjointed sort of life: there's "alternate universe" of people you know really well but see in different cities every weekend, all roaming and arguing around the country.

The Debate Team has been receiving attention after its upcoming event, the F&M Debate

on Fraternities, drummed up a maelstrom of controversy. It's a sudden flurry of attention for the team who's mostly just been quietly beating the rest of the country with relatively little fanfare.

The press the team is getting for the Fraternities Debate may signal even more coverage in the team's future. Rohn said that Mericola may be their most successful novice of all time. I say, keep an eye on F&M's best team ever.

Start following this roving band of semi-rock stars on tour. Start watching what may be our most successful thing of maybe all time. By way of closing, I'll let the country's sixth-ranked speaker, Matt Rohn, play me out: "You know what else we're better at than Harvard? Nothing."

Senior Erin Moyer is the senior editor of The College Reporter. Her email is emoyer1@fandm.edu.

Arts & Entertainment

Network serves one cooking channel, hold the diversity Editor offers searing critique of Food Network's slanted programming

Commentary
Food Network

by Erin Moyer

I just spent my morning with the Food Network. Actually, I spend a lot of my time with the Food Network. But it's all becoming so, so sad, and for a reason separate from that whole "staring at food" thing. Allow me to explain.

When you spend a morning with the Food Network, America's go-to channel for those who eat too much, you start your day with Damaris Roberts, a bright-eyed Southern peach who helps you prepare traditional Southern favorites with a modern spin. Half an hour later, you find yourself sipping coffee with Ree Drummond, *The Pioneer Woman* herself, as she cheerily puts together a quick, carbo-loaded feast for her husband Lad and their brood, sure to be starving after an honest day's work on their Oklahoma ranch. Suddenly, you're whisked off to a dewy, mossy-green farm in upstate New York. Nancy Fuller of *Farmhouse Rules* whips up her grandmother's old recipes and smothers a pound cake with cream cheese icing just as liberally as she does a litter of blonde, sticky-fingered grandchildren with love. Midwest bound once more, you're then cooking with self-described "sandwich king" Jeff Mauro, who fills eclairs with cream from a plastic baggie, laughing that you are welcome to use a piping bag "if you're all big and fancy," and jokes that here in Chicago, they measure everything "by how it scales to a hot dog."

And so a day begins with the Food Network: Namely, with a showcase of both the quaint and the antiquated. With mostly matriarchs, nestled into mostly down-home, picture-perfect scenery, leading lifestyles you didn't know actually existed and serving food whose calorie count you're too scared to even guess at. It all makes for warm, aspirational, "real America" viewing: These are not city-slickers, with their showy techniques and fancy clothes and quinoa! No, this is the true America. This is viewing geared toward the common man, the man who will proudly tell you how common he really is. You see where I'm going with this: Food Network's heavyweights seem to almost exclusively be white, middle-Americans with values monochromatic and pure as whole

milk.

The narrative limits of Food Network's programming don't end as the morning does. The same tinge of tokenism lingers in the air like burnt garlic as we turn to the channel's more nebulous, midafternoon offerings. The in-between afternoon hours present us with a similar, equally normative set of hosts and recipes: True, Barefoot Contessa's Ina Garten may be a Jewish woman who spends most of her time drinking, picking on her husband Jeffrey (he loves chicken!), cooking with her gay friends, and generally relishing a child-free life. Yet her subtle railing against the network's norms is sandwiched between more of the same. Food Network has given country music royalty Trisha Yearwood a platform to show us how to make—you guessed it—family-pleasing Southern cooking. Yeah, thank God someone's finally doing that. Giada De Laurentis cooks rich, Italian American food with more fat in it than is probably contained in her body mass. And C-Lister Valerie Bertinelli has recently popped up on the channel, cooking her Italian American family's favorite dishes. I know, I know. It's about damn time.

But humor me, reader. Let's say you're feeling crazy. Let's say you decide to go day-to-night with the Food Network, forsaking all else besides your insatiable need to stare at people eating things. Well, depending on the night of the week, you would pass your evening with a cooking-competition show like *Chopped* or *Cutthroat Kitchen*, which one reviewer expertly pegged as "*Chopped* for sociopaths." But God help you, you will most likely get to hang with the outlandish, seemingly omnipresent host Guy Fieri. As a deleted Saturday Night Live scene once put it, this guy has the sunglasses and spiked blonde hair befitting a fifth-grade play's sun. (And this characterization really suits Guy, as he's normally about as high as one.) He haunts America on his show *Diners, Drive-ins, and Dives* (or "Triple D," for you real fans out there), cloaked in an endless sequence of Hawaiian shirts and showing up in the kitchens of "funky" restaurants that, he warns us, "[he'll] be looking for all over this country." His ostensible endgame is to showcase America's hidden gems of glutinous good eats. It's a goddamn bloodbath every time. Innocent food that was never meant to be

fried is plunged with sadistic glee into beer batter and powdered sugar, and you are forced to watch helplessly and wonder what kind, simple ingredients like watermelon could have ever done to Guy Fieri.

Hopefully my above hit-list left you with several questions: Precisely how many blonde women does America need demonstrating the perfect biscuit recipe before we finally get the picture? How many things can we plunge into vats of hot oil before the buttons of all our jeans pop off at the exact same time, causing widespread destruction and panic? In this, as in *Mean Girls*, here's the answer: the limit does not exist.

But here's another, more pertinent question: didn't that all just bore you? Aren't you tired of this one-note programming? I sure am. Reeling all of that off was exhausting. And yet still I persisted, because I need you to think about this. I bring these shows up because we need to talk about Food Network, reader. Food Network has a glaring issue in broadcasting diversity, and in this failure, it certainly does not dine alone. This channel exhibits, in microcosm, the sweeping problems with our media in general.

We all know Food Network for its fairly recent debacles in public relations. This channel was, as will probably sound familiar to even the most disinterested of laymen, former home to Paula Deen, apparent diva of the two great Southern specialties: frying things and racism.

Though the station no longer seems to employ those who actively drop the n-word, its programming's flashes of inclusivity are nearly always that: Flashes. A brief, tokenistic, ephemeral acknowledgement that there are people in America who do not live on farms. Take, for instance, the smattering of Food Network's non-white hosts: the African-American Sunny Anderson, the Mexican-American Marcella Valladolid, the Indian-American Aarti Sequeira. But Sunny, Marcella, and Aarti are tokens, plain and simple. They are the Black host, the Mexican-American host, the Indian-American host. Though great chefs in their own right, they're on Food Network to insulate from accusations of bias, and it's difficult to pretend that's not true.

Moreover, these shows are never their heavy-hitters, their big ratings-boosters, and they're

never on at prime time. Hey, Bobby Flay cooks Tex Mex. *Chopped* and *Cutthroat Kitchen* often feature chefs of disparate backgrounds, races, and gender identities. And its host, Ted Allen, is a *Queer Eye for the Straight Guy* alum. Perhaps all that's supposed to be "enough." Nevertheless, there's no way to mistake it: Guy Fieri and his frosted tips are Food Network's rule. Ina and Jeffrey, Sunny and Aarti? They're just the exceptions. The person who still makes most of the pico de gallo on this channel is a red-headed guy from Harlem. (That guy being, of course, Bobby Flay. How more prominent people are not riled up about this white dude's career as celebrity spokesperson for Latin-American cuisine further proves our white-washed media).

Even for a viewer like me, who actually *did* work on a family farm, who actually *does* have a mom and a dad who sincerely *do* end each summer's day grillin' up something from the garden, this channel's line-up is insane. It can't not strike you as troublingly slanted. I can't even picture how disturbed I would feel by Food Network's fare if I were born into a Cuban family in Miami or a Black family in Philadelphia. Anyone with a vaguely critical viewing eye can tell you this network does not present us with a balanced take on cuisine—or what cuisine's really about: culture—in America.

We can all agree that yes, Ree Drummond and her farm-dwelling counterparts clearly do not speak to some universally-shared American identity. So, why is our media like this? Where's the show that will teach me how to make pho as good as Rice and Noodles', or curry as creamy as SukhoThai's? Where's the host who goes behind-the-scenes in a restaurant where every dish doesn't have the living hell fried out of it seemingly just because? Why didn't you actually give someone like Arnold from *Next Food Network Star* a show about throwing fashionable parties for you and all your queer friends? Why don't you show me what actual, authentic cuisine looks like in India? Or in Peru? People would watch those shows, you know. We're out here.

Here is, I think, the vital thing to note about this programming:

see FOOD, page 8

Food Network fails to serve up diverse enough plate Editor can't take the heat in Food Network's skewed kitchens

continued from page 7

this clear imbalance doesn't just happen in a vacuum. Nor does it exist because Food Network holds some deep-seated agenda of exclusion, either. No, this channel, like so many other media outlets, is imbalanced in a meticulously calculated way. Food Network parrots the idyllic white American narrative—the beautiful family in the beautiful rural place, served warm, beautiful food by a beaming matriarch—because though most viewers can decidedly not relate to, say, preparing stick-to-the-ribs comfort food for your ranch-tending husband, they can certainly access it. These shows seek to sell you, the viewer, a certain slice of ide-

alized, country-fried life in a certain type of America. This is our national consciousness's dominant, prevailing narrative. That's the brand of narrative that most mid-income, mid-Western Americans are going to buy.

Crucially, that's the sector with the purchasing power to buy. Shows that cater to minority viewers surely can't be as attractive to advertisers. I imagine programs that appeal to lower-income demographics (read: "anyone who isn't white and middle class") probably appeal less to advertisers, like Walmart, whose money the channel needs. Food Network keeps selling these limited narratives because they need the people who watch them, the

people with purchasing power, to keep buying these limited narratives. Not only are bland, doughy white people who tend to like bland, doughy things normally the ones watching, they're who the network needs to keep attracting. They're who the network can't afford to alienate. A show about pho would have some core viewers, perhaps, but why take a chance on a "niche market" (read: "anyone who isn't white and middle class") when you've already struck reliable gold with your current formula? Hence, more Damaris Roberts and Ree Drummond. Hence, more of the same. This network has a business to run. And it's going to run it, by God. No matter how much fruit

Guy Fieri has to fry.

Thus, Food Network presents a crucial, artery-clogging model of why most media is so slanted: It doesn't necessarily want to exclude so much as it wants uncomplicated viewing for its uncomplicated masses. Food Network's skewed programming encapsulates a serious, telling imbalance within our society. Keep its example in mind as you consume (pun very much intended) other media, too. With Food Network, as in all other business and brands, money talks. White privilege talks. Power talks. And here, it even *cooks*.

Senior Erin Moyer is the Senior Editor. Her email is emoyer1@fandm.edu.

Indie horror film builds the horror slowly, masterfully The House of The Devil captures the essence of the classic genre

Film Review

The House of The Devil

by Luke Rosica

If you're a fan of late 70's or early 80's horror films, you should watch *The House of The Devil*. *The House of The Devil* is an independent horror film that came out in 2009. The film pays homage to classic horror movies and recreates the style perfectly. In this throwback film, we follow Samantha, a college student who desperately needs money. She finds a job babysitting for an older couple, whom she has never met, and we quickly learn that not everything is as it seems. A lot of the movie follows Samantha wandering down dark hallways and into mysterious rooms. The camera never shakes violently, the music never blares, there's no senseless gore and there's no jump scares. The film is an ex-

ercise in building horror through tension. It wonders, how long can we leave the audience in the dark until we show them what is going on.

The reason why I love *The House of The Devil* is because it is a perfect recreation of the tone and style of classic horror movies, like the original *Halloween*. The film as a whole, is very pacing. Unlike modern horror movies, we aren't subjected to jump scares or cheap tactics to get a response from the viewer. For most of the movie, the audience has no idea what is going on. Instead, we're forced to wait and anticipate what horrifying thing may be happening in the next room. This really pays off in the long run because, once we reach the turning point of the film, all hell breaks loose. The tension that has been building through this methodically shot film adds to the horror of what happens once we reach the

climax because we've been anticipating it for so long.

This movie also nails the aesthetic. Darkly lit hallways with long, casting shadows create a very tense setting for the film. Additionally, the film has the grainy, almost raw look that many classics like *Halloween*, *Texas Chainsaw Massacre*, or *Amityville Horror* have. One reason for this is the film is set in the early 80's. Feathered hair, walkmans and many other familiar relics from the time are littered throughout the film, much like an actual 80's horror film would be. One of the largest reasons the movie nails the style is that it was filmed with a 16mm camera. The use of actual film stock really helps recreate the style of the classics, many of which were filmed with 16mm, in a way that modern day digital cameras would not be able to recreate. It successfully captures a loveable cheapness and rough-

ness that a digital camera would make look too clean and crisp. Visually, the film matches the era perfectly. There are other small things that add to this style: the look of the credits, the female lead, and the plot. However, I don't want to spoil anything, so, I would recommend checking it out for yourself to see that stuff.

This film is a slow-burn, so I'm sure most people will probably think it's boring. However, if you're a fan of the genre and fan of some of the older horror movies, I can't imagine you won't enjoy this movie.

Sophomore Luke Rosica is a contributing writer. His email is lrosica@fandm.edu.

Review Rating:

A-

The House of the Devil is visually impressive and builds horror masterfully.

Do you love movies? Or music?
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F&M Fitness: The unfortunate reality about F&M fitness centers

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the roads got so bad that CrossFit Lancaster had to be closed for the night. I still wanted to get my workout in for that day, and decided to go to the Pit. I walked in, and the gym was at least 25 students over capacity to start with. The moment I got a rack, I was pestered by several people asking when I'll be done. I felt guilty that doing my actual hang-clean workout (which wouldn't take more than 20 minutes) would bother the six pairs of eyes staring at me waiting for their turn. Then, I had the audacity to attempt some bench-press work. After waiting 30 minutes to get a bench, I called it quits and was filled with the frustration from a dissatisfying workout, a feeling that many feel far too often on this campus.

F&M expects all of its students, in addition to every single one of its varsity sports athletes, to share a hole-in-the-wall facility to lift. If it weren't for CrossFit Lancaster, I would never be where I am now, and I would never be able to reach my goals simply because F&M facilities place so many

limitations on its students.

Yes, fitness is one of my passions, and this topic gets me especially emotional. However, this concern is relevant and present throughout the entire student body. F&M is doing its students a major injustice by not providing each and every student the fundamental opportunity and facilities to pursue their respective fitness goals.

With all of the talk about donors and their importance to the school recently, it is up to them to understand where their money is going. Instead of paying thousands each year to reseed the practice football field, the school needs to start with basic ren-

ovations to the ASFC, and then look to expand and use its excess space for something productive. F&M is a small school, but not small enough that every student, athlete or not, needs to lift rusty dumbbells or feel cramped up in the space the size of a living room. This article is not meant to bash the school or its donors, but hopefully to make all parties aware that fitness is important and needs to be addressed. I know several students who have, like myself, decided to go out into the Lancaster community and pay membership somewhere else. College is expensive enough, students don't want to pay anymore than they have to, especially when we

could workout for free on campus. But, students do this because most times it is impossible to leave the Pit or ASFC feeling satisfied.

Our workout facility won't get us higher on the Forbes list for top liberal arts colleges, so many in academia may see this concern and brush me aside as a fitness junkie looking to complain. But fitness is an essential part of life to help students achieve great things physically, mentally, and even spiritually. It is a safe-haven, a realm separate from the stress of classes that allows us to expel our every emotion in a beautiful symphonic combination of mind and body. Fitness helps students find happiness and maintain mental health, which is something that is not easy. F&M, your students deserve better. Improving the workout facilities on campus, just like improving the body, is a process and hopefully the administration can someday commit to it.

Sophomore Joe Yamulla is the Sports Editor. His email is jamulla@fandm.edu.



photo courtesy of www.regupol.com

The Pit is a quality facility with good equipment and free weights. The problem is that its size makes it claustrophobic, as all students and athletes are crammed into a small space.

Peyton Manning: A squeaky clean legacy is now possibly tainted

continued from page 10

ply because Peyton said it wasn't a big deal. In reality, this is a huge deal and the act and its implications need to be given more attention and discussion.

While I still believe Peyton should be commended for the way he carried himself during his career, his actions in college must be fresh in everyone's minds to show that even he is capable of wrongdoing.

Many kids look up to professional athletes as heroes and in all reality how they appear may not truly be how they are. While for some kids it was Peyton, others could have looked up to other athletes who have let them down and I think this is a sad fact. It is okay to look up to and admire professional athletes for their feats of strength, athleticism, and endurance; however, one shouldn't look to them as personal

heroes. Heroes should be people like parents, police officers, firefighters, and so many others who look to shape the kids' lives for the better.

Even the most seemingly perfect athlete has his or her flaws, and some of this is enabled because we have created a culture in which athletes are respected as untouchable and the top of society. We place more weight on winning and losing

in today's society than on a person's character. It is important that kids continue to find heroes who won't let them down and, unfortunately, until the day comes where society places importance on character over skill, these heroes cannot always be athletes.

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photo courtesy of www.denverpost.com

Peyton Manning has managed to get through his entire career with the good guy image, and as a role model for countless fans. However, this sudden turn in events has tainted his image after a storybook ending at Super Bowl 50. Even though this happened twenty years ago, the concern is still major and will likely affect Manning's legacy in the NFL.

F&M's workout facilities have been the subject of much scrutiny recently. Read more below...



photo courtesy of www.brandsoftheworld.com

Franklin & Marshall Sports

Athletic facilities at F&M receive scrutiny over size and accessibility

BY JOE YAMULLA
Sports Editor

This past year, I've devoted myself to CrossFit after falling in love with the fitness regime over the summer. I came back to campus in the fall and joined CrossFit Lancaster and have been working out there ever since. However, this article is not about CrossFit. Everyone has a preference on how to workout, CrossFit just happens to be mine. This article is about how changing my workout plan this past Summer was a blessing, because I no longer had to struggle to exercise at F&M's extremely outdated, under-

sized, and frustrating fitness facilities.

I hope this resonates in other fitness-loving F&M students' hearts. Let's start with the Alumni Sports and Fitness Center (ASFC). The building itself is massive, and is somehow filled with nothing. Aside from the pool (which I will admit is beautiful), the ASFC is basically comprised of a small workout center, indoor track, and then empty space. If a student is looking to do any sort of lifting, there's no use in walking across campus to come here. The dumbbells are old, rusty, breaking apart, light, and sparse. There isn't a single bench,

bar, or rack. There is only a smiths machine, and some other typical gym pieces like chest press and cardio equipment. All of this is jam-packed into a space that's a fraction of the total ASFC.

So, it seems simple, right? If you like to do mainly cardio work on treadmills, ellipticals, or bikes, then your place is the ASFC. Then, if you are looking to do some strength training and hit the weights, the Pit is the place. I really wish it was this simple, but it's not.

Just about every F&M student who works out wants to work on building

strength at some point. This leads everyone to the direction of the Pit. Unlike the ASFC, the Pit actually has dumbbells without rust and quality bars and weights. However, it is small. Actually, it is comically small in relation to the amount of students who use it. Working out in the Pit is analogous to waiting in line for a roller-coaster. Instead of working out, and doing sets in enough of a rhythm to actually break a sweat, you spend most of the time waiting your turn to get a bench.

With the bad weather last week,
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photo courtesy of www.fandm.edu

The Alumni Sports & Fitness Center is the biggest building on Franklin & Marshall's campus. Despite this, it offers an incredibly small and dysfunctional gym for students to workout in. Its equipment is either outdated or scarce. The space is small, and the only usable equipment there are the cardio machines. The ASFC is filled with excess emptiness.

Peyton Manning now subject of sexual assault claims

BY JOE GIORDANO
Assistant Sports Editor

Last week, I wrote an article praising Peyton Manning for being a class act both on and off the field and that he went out the way he should have, as a champion. However, in light of recent events that have reared their ugly head, it is important to realize that even those who seem perfect on the surface may not be as they appear. Such is the case with the Broncos quarterback.

It has recently come to light that while Manning was in college at the University of Tennessee, he sexually assaulted a female trainer. She has accused Manning of pressing his buttocks and genitals against her face while she was examining him for an on-field injury. Manning denied the incident as a form of sexual assault but rather claimed that it was merely horseplay. The university eventually settled the case brought

against Manning for \$300,000.

However, whether this is a case

of sexual assault or of locker room horseplay is entirely irrelevant.



photo courtesy of www.usatoday.com

Peyton Manning is the former Tennessee quarterback and currently plays for the Denver Broncos. He was recently accused of sexual assault during his time in college.

Men, specifically male athletes, have a duty to respect women and treat them with both class and dignity. Whether Manning claims he was simply fooling around or not, he is still very much in the wrong. Treating women with respect and dignity is something all men should take very seriously. High-level athletes, specifically those of the caliber of Peyton, should hold this to an even higher standard than most.

The main difference between most men and Peyton Manning is that thousands of impressionable kids look up to him. Kids go out in their backyards and pretend to be just like Peyton Manning, mimicking both his passing technique and his post game interviews. If a young boy were to hear that Peyton had done this act to a woman and heard him declare that it was all in fun, the young boy would believe it was acceptable to do such actions sim

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