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The Berkeley Beacon

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With WERS cuts, urban music community loses major platform

Jackie Tempera, *Beacon Staff*

After WERS staff cancelled two popular urban music shows in August, students raised concerns about a lack of diversity in the station's programming and its listeners.

The two programs—Rockers, a reggae segment, and 889@Night, a hip-hop show—made up WERS' Urban Department. When they were on air, these programs added variety to the station and provided an outlet for the small Boston urban music community, according to a former Urban Department on-air talent, who asked to remain anonymous for job safety. The source plans to continue working at WERS.



The cancellation of two urban music shows, Rockers and 889@Night, caused controversy among student staffers and Boston listeners. • *Evan Walsh/Beacon Staff*

"We got to play little, underground artists," said the source. "It was really cool, and now they completely took away our platform."

Before the cuts, the station dedicated weekday daytime programming—the airtime between the hours of 2 a.m. and 7 p.m.—to a mix of indie rock, alternative rock, reggae, blues, and some rhythm and blues, according to Jack Casey, the station's general manager.

At 7 p.m., Urban Department staff would take over the airwaves with reggae music from Rockers, and from 10 p.m. to 2 a.m., 889@Night would play hip-hop. Both programs were on the air for 35 years. Rockers

was started by Doug Herzog, an Emerson alumnus and the current president of MTV Networks. He declined the Beacon's request for an interview on the changes. In an August Boston.com article, Herzog said the cancellation represented a sad change for the Rockers community and legacy.

Now, the daytime programming runs until 10 p.m., when Secret Spot—a show formerly scheduled for weekend nights—plays slow R&B music.

"It's mostly love songs," said Casey.

This change was based on information the station gained during listener focus groups in the spring. Participants said they wanted to hear what the station considered daytime music during the evening hours, according to Casey.

However, student staffers said the reason Rockers and 889@Night were cut is because their listeners did not donate enough money.

Kelshe Woodard, a junior visual and media arts major, used to be a disc jockey for 889@Night, and she said the two shows always raised less money during the station's biannual fundraising drives. All members of the station help with the fundraiser, known as Live Music Week, she said.

She attributed the lower donation levels to what she understood to be the listeners' demographic.

Woodard said the show mostly appealed to minorities, which was something she observed while interacting with listeners outside the station and accepting callers.

"Generally speaking, think about the people listening to reggae and hip-hop," said Woodard. "Of course they're not going to donate; they don't have the means."

Casey confirmed the urban music programming often raised less money for the station, but said this was not a factor in the cuts, and that fundraising details and listener demographics are confidential.

Demographics are catalogued through Arbitron Inc., which was recently purchased

See *WERS*, page 2

In class, language joins workers and students



Tamera Marko teaches a group of students and maintenance workers English. • *Maya Rafie/Beacon Correspondent*

"You could not be in that room without being moved by the honesty, sincerity, and power of their work."
— *Sylvia Spears, vice president of the Office of Diversity and Inclusion*

Christina Bartson, *Beacon Correspondent*

Students sit shoulder to shoulder around a long table, each holding lyrics to "Here I Am," a song the group wrote about immigrating to a new country.

The music's composer, Sandrayati Fay, a sophomore performing arts major, strums her guitar.

In a fusion of Spanish and English, they sing, "It's not our tongues that need to be tamed, it's our ears that need to be tuned. Learning is easy, aquí."

On the 10th floor of the Walker Building each Wednesday, seven Emerson maintenance workers and nine undergraduates meet with Tamera Marko and Eric Sepenoski, professors in the writing, literature, and publishing department, to learn and teach each other English and Spanish.

During its weekly meetings in the conference room, the group speaks, writes, and sings in English and Spanish in a curriculum they created themselves, said Marko.

The English class is in its fourth year, and
See *English class* page 3

Student's leg art receives national attention

Kendall Stark, *Beacon Staff*

Whoever said doodling during class is counter productive hasn't met Jody Steel.

The senior visual and media arts major's drawings have been making headlines since last year. But it was just recently that her sketch of Walter White from "Breaking Bad" went viral on imgur.com, boasting a whopping 54,000 views. What makes Steele's work so noteworthy? Perhaps her preferred canvas: her own legs.

Hailing from Hollywood, Florida, Steel said she has been drawing since she was a child. Having no formal training up until high school, Steel is self-taught and attributes her creativity to her mother, who she said allowed her to explore different forms of art at a young age.

"I didn't take any art classes until I was in high school," said Steel. "I feel that practice is much more important."

Although she said she has explored several different realms of art, Steel admits her original career aspiration was to become a painter. However, it wasn't until she arrived at Emerson that she began using her legs as a canvas.

"I would be actively engaging and writing notes in class with no space to draw because of the tiny desks," she said. "I looked down and saw my legs and knew I could draw on skin already, since I had drawn on my friends in high school."

Surprisingly enough, Steel's professors said they were not at all bothered by her artistic ventures during class time. Professor Cynthia Miller, who taught Steel in her Making Monsters course, said she noticed Steel's drawing right

away.

"In a class of 20 or so people, it was easy to see what every student was doing," said Miller.

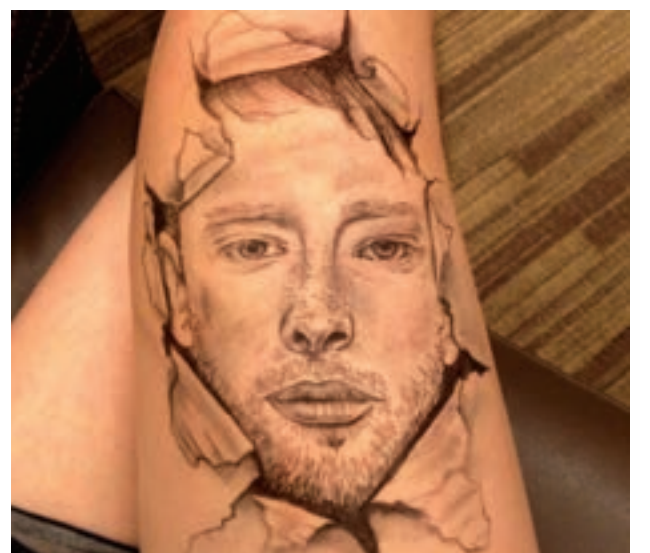
Miller also expressed her fascination with Steel's work.

"I found that she actually processed the material better while she drew," said Miller. "So I made a deal with her—as long as she kept her grades up, she could draw."

Steel's professors weren't the only ones who took notice of her leg designs. Donnie Welch, a classmate of Steel's, observed her sketching during Resident Assistant orientation.

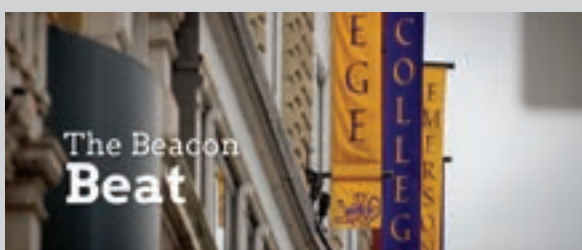
"During training sessions, I noticed Jody was constantly working on her art," said Welch, a senior writing, literature and publishing major. "Her sketches

See *Student Drawings* page 9



Jody Steel, a senior visual and media arts major, doodles on her leg.
Photo Courtesy of Jody Steel

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news

Students say vending push carts make walk to class challenging

Angelica LaVine, *Beacon Correspondent*

As students cross the intersection between Boylston and Tremont Streets between classes, a new obstacle will stand in their way—three vending push carts.

On Sept. 19 the carts, which sell food and baseball hats, moved from Downtown Crossing to 180 Tremont St., right outside the Ansin Building.

According to Margaret Ings, Emerson's associate vice president for government and community relations, the carts' sponsoring corporation, Downtown Boston Business Improvement District, moved them out of their previous location on the corner of Franklin Street and Washington Street because of construction at the old Filene's Department store site.

The Boston Business Improvement District, which manages the independently-owned vending carts, has been working to find temporary locations for the vendors while the construction is in progress.

Ings said that the new locations, including spots on Winter Street, Summer Street, and Tremont Street, were chosen for their proximity to the business improvement district in downtown Boston. The Tremont Street carts are not considered to be on Emerson property because they are on the sidewalks, which are owned by the City of Boston, said Ings.

Omar Lobez, owner of the Best Caps cart now located on Tremont Street, said the new location has caused a significant decline in his business. Lobez, who said he has been working as a street vendor

in Downtown Crossing for 15 years, said he and the other vendors are missing out on the heavy foot traffic from tourists in Downtown Crossing.

Lobez said his business could benefit from tourists if his cart were located on the Boston Common side of Tremont Street; however, he said that only carts operating through an affiliation with the Boys and Girls Club of Greater Boston are permitted to be there.

According to Lobez, Emerson students most frequently pass his cart on the way to class. Lobez said that because of this, the only cart of the three succeeding in the new locale is the food stand.

"College kids like to eat, but don't have money for—or interest in—merchandise that is sold at my cart," he said.

He said he is hopeful that with the Red Sox entering the post season, more people will be encouraged to buy some of his hats.

According to Rosemarie Sanstone, the president of the Downtown Boston Business Improvement District, her group made adjustments after the first week of operations on the Tremont Street location.

She said one stand there has already been set to close and another will soon be moved to a new location. Only one vendor, the food cart, might remain on Tremont Street until the end of March.

"Right now," she said, "[Tremont Street] is still a wait-and-see test location."

Presently, students said they must migrate toward the exterior wall of the Ansin Building in order to enter the building for class, as nearly half the sidewalk is now oc-

cupied by carts. Some said this poses a challenge when trying to get to class on time.

Katie Graham, a junior writing, literature, and publishing major, said she travels between the Walker and Ansin buildings multiple times each school day. She said before the carts arrived, it was already crowded outside Ansin at peak times, like at noon, 2 p.m., and 4 p.m., but now it is even worse.

"I understand that students are probably a great target group for the vendors to sell to, but they make getting to and from class even harder than it already is on a pedestrian sidewalk in the city," said Graham.

Lauren Vislocky, a senior communication disorders major, said she was puzzled when she first saw the pushcarts near Emerson.

"They showed up out of nowhere, and they are taking up too much space on the sidewalk," she said.

Hannah Kole, a junior visual and media arts major, wondered if the vendors came to campus with the direct intention of selling their merchandise to Emerson students.

"I kind of understand the food vendor, but I don't get why there is a person selling hats," she said. "No one is going to want to buy a hat in the middle of their school day, especially since we aren't a big sports school."



Vending carts were moved to Tremont Street because of construction in Downtown Crossing. *Evan Walsh/Beacon Staff*

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WERS cancels urban shows

Continued from WERS page 1

by Nielsen Audio, a marketing and media research firm, said Casey. Donation information is obtained at the time of the gift, he said.

However, in a previous interview, Casey said the changes in programming were motivated by the station's goals of pleasing listeners and gaining higher ratings through more consistent music, which he said will lead to more underwriting opportunities and greater financial sustainability.

These adjustments came after the college urged the station—which operates with a \$1 million annual budget, over half of which is provided by Emerson—to become more financially independent, according to Casey.

The anonymous source said a demographics packet identified 889@Night's main listeners as African-American males, ages 18 to 29. The source said on-air hosts receive this breakdown during Live Music Week, so staffers know how to focus their pitches. Rockers had a similar breakdown, said the source, just a slightly larger age range.

With the cuts, WERS lost that base, said the source.

"Now we have a homogenized station that plays all white music all day long," said the source. "Apparently we care so much about diversity at Emerson College, but that's not what I'm seeing, and it's not what I'm hearing."

Casey said these student claims are inaccurate.

"While hip-hop originally comes from the African-American community and reggae from Jamaica, both genres of music now have a much broader appeal," he said.

But this business move leaves a hole in Boston's small hip-hop community, said former Urban Department listeners and staffers.

Tim Larew, a 22-year-old living in Boston, said he manages small artists around the city, including Michael Christmas and Cam Meekins, two up-and-coming Boston performers. He frequently met with graduate student Malcolm Gray, the shows' assistant programming director, to help promote his artists, he said.

On Aug. 19, the day the cuts were announced, Gray took to Twitter to voice his disappointment.

"Spend two years of your life building

something to shine a light on an underrepresented community. just like that. gone," read one tweet.

Gray declined to be interviewed, citing his continuing work with the station doing programming for the Secret Spot.

Larew also felt Gray's disappointment, and said the community is suffering without WERS.

"My experience with the Boston hip-hop scene is there is no support at venues," he said. "What 889@Night did was give artists a good, dependent, consistent outlet and marketing platform."

Without 889@Night, Larew said the only potential outlet for local artists is JAM'N 94.5, a Boston-based station dedicated to hip-hop hits, according to the station's website.

But the chances of lesser-known artists getting played on 94.5 are slim, he said.

Greg Valentino Ball, a 42-year-old urban music blogger from Dorchester and long-time listener of WERS' former shows, agreed.

"If you're a kid from Dorchester, or Mattapan, or Jamaica Plain, and you're just starting out, there is no way you're getting played on JAM'N," he said. "It's not because JAM'N is an evil empire, it's just designed to play more popular music."

Brandon Matthews, a 32-year-old marketer for Showoff Marketing, a company with clients ranging from local artists to clothing brands, said that instead of the hours of potential exposure WERS gave locals, artists now have to fight for airtime on The Launch Pad, a novelty show on 94.5 that plays small artists from 10 p.m. to 12 a.m. on Saturdays.

Matthews, Valentino Ball, and Larew all agreed Boston's minority listeners lost a significant piece of culture when 889@Night and Rockers went off the airwaves.

"[Rockers and 889@Night] were a staple in [the Boston] area," said Matthews. "You had people locked up, people in the streets all listening."

But Matthews said if former listeners and artists look at the issue from a business perspective, they shouldn't be angry.

"For years and years, [performers on the show] used and abused this system of exposure," he said. "And they didn't donate money. So as much as they're annoyed, it's kind of their fault."

Casey said he believes the station will not lose these listeners, because hip-hop



Changes to WERS programming leave some hip-hop artists without a platform for their work. • *Evan Walsh/Beacon Staff*

and reggae songs are still played during daily programming. The anonymous source said this is not enough.

"They're not going to listen to showtunes or the Playground [a weekend program dedicated to children's music] or whatever the hell they have out there to get two songs they like," said the source.

Woodard agreed, and said she's only heard one or two hip-hop or reggae songs during the newly-extended daytime programming block.

"WERS and 889@Night were a part of the Boston community," she said. "It was bigger than Emerson—we were one of the few independent hip-hop outlets that actually brought in local artists. Now that's gone."

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Fire on Boylston

Laura Gomez, *Beacon Staff*

A cigarette butt that fell through a hole in the sidewalk in front of 140 Boylston St. caused a small fire Wednesday, Oct. 2 according to Steve MacDonald, spokesman for the Boston Fire Department. The Emerson Police Department sent three emails updating the community on the situation.

At 2:07 p.m., city firefighters responded to the fire, breaking the sidewalk to extinguish it, said MacDonald.

"[The fire] took about five minutes to put out," he said.

According to MacDonald, this sidewalk—like others in downtown Boston—is hollow underneath and supported by wood beams. A segment of the wood caught fire from the cigarette butt, he said.

John Mullaney, the supervisor of the highway construction division for the city's Department of Public Works, was present at the site of the damage after responding to a 2:37 p.m. call from the fire department. The call notified the Department of Public Works of the need to repair the damaged location.

Mullaney explained that portion of the sidewalk is hollow because it used to be a coal chute—where coal was dropped into the basement—for the building's heating system.

The structure, where the restaurant Troquet is located, suffered minor damages, according to Mullaney.

For two hours, workers from the construction division of the Department of Public Works laid asphalt and a steel metal plate as a temporary repair to the hole, said Mullaney.

The owner of the 140 Boylston St. property is now responsible for making permanent repairs to the sidewalk, said Mullaney.

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"[The fire] took about five minutes to put out." — Steve MacDonald, spokesman for the Boston Fire Department

Corrections & Clarifications

The Sept. 26 article "Vandalism found in library" failed to mention that Assistant News Editor Martha Schick contributed to the story.

SGA votes on sustainability

Kathryn Bennett, *Beacon Staff*

Eric Van Vlandren, the college's first campus sustainability coordinator, spoke with members of the Student Government Association about ways they can get involved in his new programs during the meeting on Tuesday, Oct. 1.

Van Vlandren graduated from Emerson in 1990, and said he had worked with several nonprofits before coming back to his alma mater this year to head new sustainability initiatives. Van Vlandren said he approached the college about creating the sustainability coordinator position and worked with them to design it.

During his presentation to the SGA, Van Vlandren said he wants sustainable decision-making to become a bigger part of Emerson's culture, offering his personal definition as a framework.

"Sustainability isn't just about turning off lights, recycling, and composting," he said. "It is a three-legged stool that also involves social justice and community service."

He discussed several of the initiatives he said he has been working on this semester, the most substantial of which is a community garden that would be scattered across campus.

In recent years, several students have tried starting a rooftop garden at Emerson, but according to Van Vlandren, that is not possible for Emerson's current buildings because of safety regulations. He said, though, that a rooftop garden would not be impossible for future dormitories, because they could be designed with safe rooftop access.

Instead of one centralized garden, Van Vlandren, along with students like Lindsay Geller, the SGA sustainability commissioner, is coordinating a series of small gardens to be set up in south-facing windows

on campus. The first gardens, which will be in the Walker Building and Piano Row, will go up sometime this semester, according to Van Vlandren.

There is currently an online petition that allows community members to pledge their support to—and spread the word about—the cause. Any office or dormitory can participate in the garden project, said Van Vlandren.

Van Vlandren said he hoped the SGA would do whatever it could to support sustainability at Emerson, which could include providing funds for students to attend sustainability conferences or to help sponsor events. His college-provided budget for this year is \$25,000, according to Van Vlandren.

Other items on Tuesday's agenda included approving the midterm elections timeline and changing the name of Candidate Speech Night to Press Night. The midterms elections will take place in November. Freshman class officers, positions up for re-election, and posts not filled by the recent special elections will be selected during this time.

Freshman visual and media arts major Emily Solomon was also appointed to executive assistant.

The Fall 2013 Special Elections results were released to the Beacon Wednesday night. Alicia Carroll will serve as the new visual and media arts senator, April Newell will be the journalism senator, and Rebekah Brinkerhoff will be the performing arts senator. Jessica Slavin will serve as the class of 2014 secretary.

According to Jasmine Reyes, the SGA elections commissioner, there was a write in candidate elected for the class of 2014 treasurer, but he has not formally accepted the position.

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"Sustainability isn't just about turning off lights, recycling, and composting."
— Eric Van Vlandren, campus sustainability coordinator



SGA members will work toward a number of sustainability initiatives. • Maya Rafie/Beacon Correspondent

Elevators continue to run safely despite missing tests

Martha Schick, *Beacon Staff*

While jammed in an elevator, awkwardly squeezed against the seven other students trying to get to class in the Walker Building at 8:27 a.m., the color of the slip of paper allowing the elevator to run may not cross the mind of a student running late to class. However, the difference between blue and white licenses is the difference between having passed all of the tests required by the state, or only four of the five.

Of the 51 elevators in Emerson's nine campus buildings, seven have blue licenses instead of white, signaling that all safety tests have not been run or passed, according to Duncan Pollock, director of building operations. The Union Bank Building and the Walker Building both contain elevators with blue licenses.

All elevators in the four dorm buildings have white licenses, as Emerson gave residential buildings and high rises top priority, according to Pollock. To pass inspection, a private elevator company must perform a series of tests on the elevators with a state inspector present, said Walter D. Zalenski Jr., the Department of Public Safety chief of inspections for elevators in Massachusetts, in a phone interview.

Inspections are completed by Delta Beckwith, a private company, Pollock said. Emerson's current contract with the company began in 2011 and will end in 2016, according to Pollock. He declined to comment on how much the company is paid to complete these tests.

Pollock said the state was running five to seven months behind on inspections, so some elevators in buildings that contain classrooms and offices are not fully tested. However, the state is only running 90 days behind on inspections, according to Zalenski. He attributed the backup to having over 40,000 elevators to inspect and only 50 inspectors.

"We've been trying to clean up the number of backups, but the numbers of elevators keep increasing and my number of inspectors don't," Zalenski said. The inspections go by the date the state receives the application, he said.

Blue licenses still allow elevators to run in full compliance with the state for 90 days after they are inspected, as long as any issue is non-life threatening, according to Zalenski. Blue licenses in Walker date back to April and an elevator in Union Bank failed inspection in February. However, Pollock said that Emerson is still allowed to run them, although they are well past 90 days.

"As long as [Delta Beckwith] submitted the paperwork [within the 90 days]... we're still in compliance," Pollock said.

These elevators have been tested for safety, but are missing a test that must take place after midnight with all fire alarms going off. All dorm buildings have passed this fire elevator recall test, Pollock said.

Delta Beckwith is responsible for inspections, and maintenance when needed, plus night and weekend emergencies. It also provides a certified mechanic on campus for 40 hours per week.

"If an elevator is out of compliance, they shut it down right away," Pollock said.

When a Piano Row elevator was found to have frayed wires over the summer during a routine inspection, it was immediately shut down and reported to the state, and left out of use until it passed inspection, said Pollock.

Elevators that pass inspection and get white licenses are inspected once a year on the elevator's birth date, according to Zalenski.

Allie Gibbs, a freshman musical theater major, didn't feel that four out of five was good enough Emerson.

"They should have elevators that pass all inspections, especially in an educational institution," she said.

Nikki Stein, a sophomore writing, literature, and publishing major, also felt that problems with the elevator reflects poorly on the school and how it spends money.

"With the amount of money that we pay to come to Emerson," she said. "There's no reason why everything can't be 100 percent safe and 100 percent done."

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All of the elevators in residence halls passed inspection. • Jackie Tempera/Beacon Staff

Class creates community

Continued from English Class page 1

in that time they've published two books, *Aquí No Hay Vergüenza*, which is the class's mantra, meaning "Here there is no shame," and *English Conversation and Writing Class*, said Marko.

Students have given readings of their work at cafes in Boston, and the group was recently accepted into two national academic conferences on writing studies, said Marko.

The project began when maintenance workers approached Emerson's Office of Diversity and Inclusion and requested English language classes. Marko said she was the only professor to reply.

Marko, who teaches the first-year translingual writing course at Emerson, grew up on the Tijuana/San Diego border speaking Spanish with her peers, she said. Later, she taught English in that region for years, mostly with Spanish-speaking immigrants,

she said.

Within one week of the original request, Marko said she hosted the first English class. The group didn't have any funding or a permanent class space, but attendees forfeited their lunch hour to meet weekly and begin learning, said Marko.

Two years ago, Marko opened the class up to undergraduates in her first-year translingual writing course. The dynamics of the class changed positively, she said—the students teach the workers, but the workers also teach the students.

"It's a true exchange of ideas, perspectives, and lived experiences," said Marko.

This year, Sylvia Spears, the vice president of the Office of Diversity and Inclusion, recognized that this program needed to be fully supported by the school.

"An institution cannot be excellent unless it embraces diversity," said Spears.

Spears found the group a permanent meeting space and the Office of Service Learning and Community Action gave the group a \$750 grant, which paid for the student's books, publishing costs, and a couple of meals they shared, said Marko.

Last spring, Spears said she sat in on a class when the maintenance workers were reading some of their own writing.

"You could not be in that room without being moved by the honesty, sincerity, and power of their work," said Spears. "There's a language of the heart that's sometimes more useful than words."

Marko said she believes the most important thing the class has done is transform the workers' experience in the community at Emerson.

Maria Gutierrez, an Emerson worker in the class, has been living in the U.S. for 17 years since she moved from El Salvador, she said.

"I feel happy when I go to the classes because I can meet with the other people, and

share with the other people, and it's really nice," she said.

Natalia Menses, a sophomore performing arts major, joined the class this September after being in Marko's translingual first year writing course, she said.

"This class is a little piece of home," Menses, a Colombia native, said.

Sepenoski, who teaches the first-year translingual writing course and graduated from the college with an MFA in poetry in 2012, said the ethos of the class should be translated into the world: the diversity of a community, and on a broader scale, the country, should not divide it, but strengthen it.

"We cannot afford to live in a world where we don't recognize everybody as a part of the community," said Sepenoski. "We're living in a world of diverse people and diverse languages. I think that class reflects that and honors that."

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Ryan Catalani, the managing editor for news, did not edit this story because he works with Marko.

editorial

Black your lungs, not the block

At issue:
Cigarette causes fire near Piano Row

Our take:
Emerson should enforce its own smoking policies

College rules and regulations handbooks are much like those online Terms and Conditions boxes you blindly click: No one really reads what they say. However, that doesn't mean there is no onus on the college itself to enforce its own rules.

Emerson's student handbook clearly outlines the parameters of smoking on its block of Boylston Street. The policy unambiguously prohibits smoking in and around all of the college's buildings and properties, and also outlines specific regulations for smokers on the sidewalks outside of Emerson-owned properties. And students, if not familiar with the exact policies, are briskly reminded of its broad mandates when ECPD officers ask them to step outside of Emerson's defined non-smoking boundary. In short, the college's rules concerning smoking on Boylston Street are nothing new.

It is, of course, not illegal to smoke in public; smoking is a personal choice. However, Emerson has the right and

responsibility to restrict the activity on its property; the administration should be working to enforce its own rules. A plaque in Emerson school colors prohibiting smoking does not stop someone from smoking right in front of the sign. It's incumbent on Emerson—not the smokers—to reinforce the college's policies. There needs to be a stronger effort to reduce the amount of smokers outside Emerson buildings to eliminate the health concerns and safety risks.

On Wednesday, we saw another reason why smokers should be attentive. A cigarette butt, still aflame after being tossed away, fell through a hole in the concrete and ignited one of the wood beams that support the sidewalk.

While the bulk of responsibility falls on the administration, student smokers can take an easy step to reduce risks. Don't just flick your cigarette after you've taken your last puff: Put it out. Cigarette disposals outside Emerson buildings, while convenient, wouldn't square with the school's policy. And

while only a few unextinguished flicks will result in some actual damage, the two seconds it takes to stomp it out, and the resulting ash on the bottom of your shoe, is a very small price to pay. After all, you are smoking a cigarette to begin with.

It's incumbent on Emerson—not the smokers—to enforce the college's policies.

The editorial is written solely by the Editor-in-Chief Evan Sporer, Managing Editors Ryan Catalani, Andrew Doerfler and Trelawny Vermont-Davis, Opinion Editor Hunter Harris, and Assistant Opinion Editor Liana Genito without consultation from other staff members, and does not influence any other stories. Op-Eds reflect the view of only their authors, not the Berkeley Beacon.

Letters

If you want to respond to, or share an opinion about, an article in the Beacon, you can write a short letter to the editor. Email it to letters@berkeleybeacon.com. Please note that letters may be edited. Submissions for print must be shorter than 250 words.

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opinion

In defense of entertainment journalism



Journalism comes across many mediums, including entertainment. • Photo illustration by Evan Walsh / Beacon Staff

Madelyn Abry
Abry is a sophomore journalism major & Beacon correspondent.

When my journalism professor asked me what I want to do for a career, I lied. I lied because I knew my teacher wouldn't respect the professional path I have chosen, even though she has taught numerous students who work and have been successful in that field.

I want to be an entertainment journalist, something I feel like I've had to hide. One of my braver classmates proclaimed that she wanted to report on entertainment. The class grew quiet in an almost nervous way, while our teacher laughed. She went on about how underappreciated hard news is by our generation. I was upset because this is not the first time this has happened.

The majority of professors I have had are successful print journalists who subscribe to the old school of journalism. This entails print-heavy stories about issues such as conflicts in the Middle East or impending fiscal problems. Learning the fundamentals from them has been inspiring. However, the media landscape is changing. The world is no longer driven by just hard news and print journalism. I gravitate towards enter-

tainment news because it comforts me, allowing me to stay in the lighter side of life rather than wallowing in the bad.

Entertainment journalism covers all content pertaining to television, movies, music, books, and the celebrities who participate in these activities. There is a distinction between paparazzi photograph blogs like TMZ and news sites like Entertainment Tonight. TMZ and bloggers like Perez Hilton focus on celebrities' personal lives and report on rumors or tips they receive. Shows like *E! News* and *Access Hollywood* conduct interviews, write stories backed up by reputable sources, and don't solely focus on the personal lives of celebrities.

I look up to people like Maria Menounous, a former Emerson student, co-host

of *Extra*, and a hardworking journalist. I followed Pulitzer Prize-winning movie critic Roger Ebert's reviews religiously for years. I worked with Nancy O'Dell,

co-anchor of *Entertainment Tonight* and Emmy award-winning entertainment journalist, this summer. O'Dell, who's been in the business for over 20 years, taught me how important and relevant entertainment news is. No story is beneath her;

she reports on the stories the viewers care about. These journalists, although reporting through different mediums, all contribute to the global conversation about entertainment.

We care about celebrities, television, movies, and music because we care about human-interest stories. Entertainment journalism is not something to be

ashamed of or embarrassed about. It should be respected among faculty and old-fashioned journalists. Hard news will never go away and gaining an understanding of hard news is valuable for any journalism student, no matter his or her niche beat. However, entertainment news should be more respected and integrated into the Emerson curriculum for students who are interested. There is currently one class at Emerson that covers the topic of entertainment, among other things, called Topics of Cultural Affairs. Adding more comprehensive, in-depth entertainment journalism classes to the course catalogue could further Emerson's goal of being a school at the forefront of the changing media world.

I don't want to lie to my teachers or feel embarrassed about a topic I am passionate about. The news we encounter every day can be abject, with no solution in sight. Sometimes we need to bury our head in the sands of Hollywood and enjoy a little *Extra*.

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Entertainment news should be more respected and integrated into the Emerson curriculum for the students who are interested.

Wary of a nuclear Iran

Tyler Deffebach
Deffebach is a junior journalism major & Beacon correspondent.

We must continue to press, perhaps even intensify, economic sanctions against Tehran until there is clear evidence that they have abandoned all WMD ambitions.

At the United Nations General Assembly last week, recently elected Iranian president Hassan Rouhani made remarks that referenced the Torah, condemned a chemical weapons attack conducted by a fellow Shiite ally, and said that Iran was open to crafting a framework to ease its tensions with the West on its nuclear ambitions.

Iran-watchers here in Lebanon and back home in the U.S. praised these statements, but the world must meet Iran's apparent ideological shift with cautious optimism. We must continue to press, perhaps even intensify, economic sanctions against Tehran until there is clear evidence that it has abandoned all nuclear ambitions.

The U.S. and the Middle East should not blindly embrace a reformer who has not yet reformed, and we should certainly not expect a U.S. embassy to open in the Islamic Republic anytime soon.

Since taking office in August, Rouhani, a former nuclear negotiator for Iran and a lawyer by trade, has sent Rosh Hashanah greetings to Israel and condemned the Holocaust. He has also released political prisoners, agreed to nuclear negotiations with the International Atomic Energy Agency, and even had a brief telephone conversation with President Obama, breaking a political silence of almost 40 years. These

were all unthinkable under his predecessor, Mahmoud Ahmadinejad, who frequently used the General Assembly to deny the Holocaust, detained an unprecedented number of political prisoners during the Green Revolution in 2009 following his disputed re-election, and often referred to the U.S. and Israel as the "devil nations."

Rouhani is certainly an upgrade, but we must be extremely cautious. Despite his claim that Iran's uranium enrichment is purely for infrastructure development and domestic energy production, many continue to speculate that Iran is growing closer to producing weapons-grade uranium at its Fordow facility, which is buried underneath a mountain, making it almost impossible to attack. The regime also remains on schedule to open a new nuclear facility next year that could give it an alternate route to a plutonium-based nuclear bomb.

A nuclear weapon in Iran would further destabilize the region and trigger the parameters for a war that President Obama and the American public do not want. Obama was called on his bluff to strike Syria and was able to clumsily scramble a diplomatic bailout, but the same cannot and will not happen if Iran obtains a weapon of mass destruction.

All indicators in the Middle East point to Iran continuing its suicidal march to-

ward nuclear weapons. Syrian President Bashar al-Assad, Iran's only regional ally, will eventually be disposed of one way or another, thus isolating Iran on the geopolitical stage. This would leave Iran as the only Shiite government in the area, and the regime will respond by accelerating its nuclear weapon production as it competes against a rising tide of Sunni-Arab influence in the region.

On top of this, Iran's economy has been decimated under eight years of international sanctions aimed directly at curbing its nuclear ambitions. It would be incredibly naïve to think a newly elected president would ignore a domestic political threat coming from a population with a history of social revolution. Rouhani is going to seize any opportunity to remove economic pressures against his country, but he is also not going to abandon his nuclear program.

Rouhani will instead take a page out of North Korea's playbook. He will agree to talks with nuclear inspectors and will temporarily suspend uranium enrichment on the surface until the international community lifts major components of its sanctions. He will then press the restart button on the reactors and resume the enrichment process.

In the end, Rouhani is the puppet taking orders from Ayatollah Khamenei, the true head of state in Iran. Khamenei

has been anti-Western since the 1953 coup, orchestrated by the U.K. and the U.S., that overthrew democratically-elected Iranian Prime Minister Mohammad Mosaddegh and placed Shah Pahlavi in power. Pahlavi was later overthrown in 1979 during the Islamic Revolution — and you wonder why they hate us. As long as Iran maintains an anti-Western doctrine within its top-down style government, there will always be a desire in Tehran to pursue nuclear weapons.

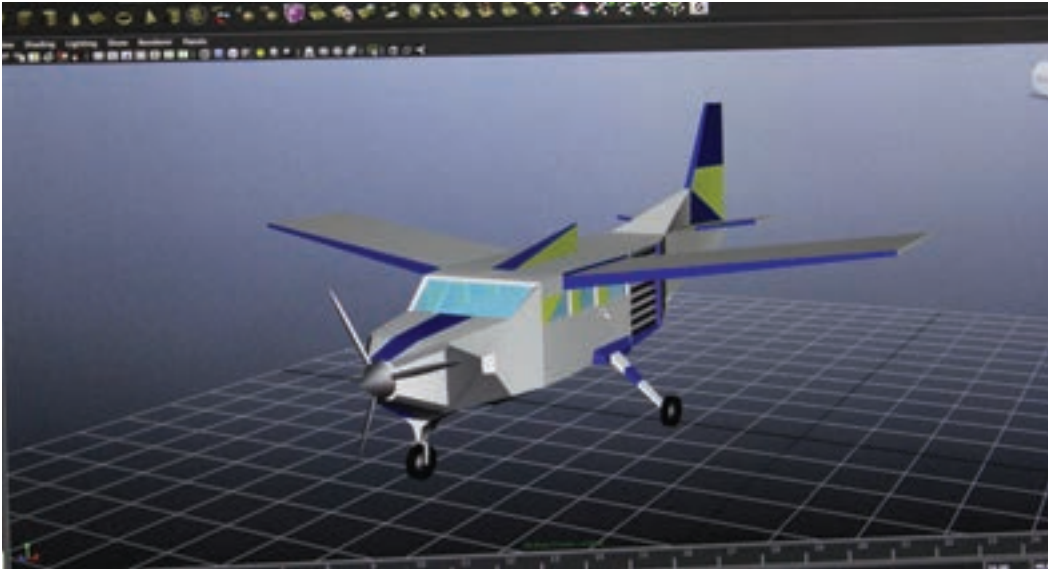
However, if Iran is serious about turning the page on its nuclear ambitions and becoming a transparent country, as Rouhani has suggested, he should comply with the Nuclear Non-Proliferation Treaty. This would give IAEA officials expanded rights of access within Iran to see if Rouhani is actually being truthful.

I certainly hope he is telling the truth. As much as we cannot afford to have a nuclear armed Iran, no sane person would promote a war with that nation — all the more reason why President Obama must maintain economic sanctions and continue to be cautiously optimistic about Rouhani's intentions.

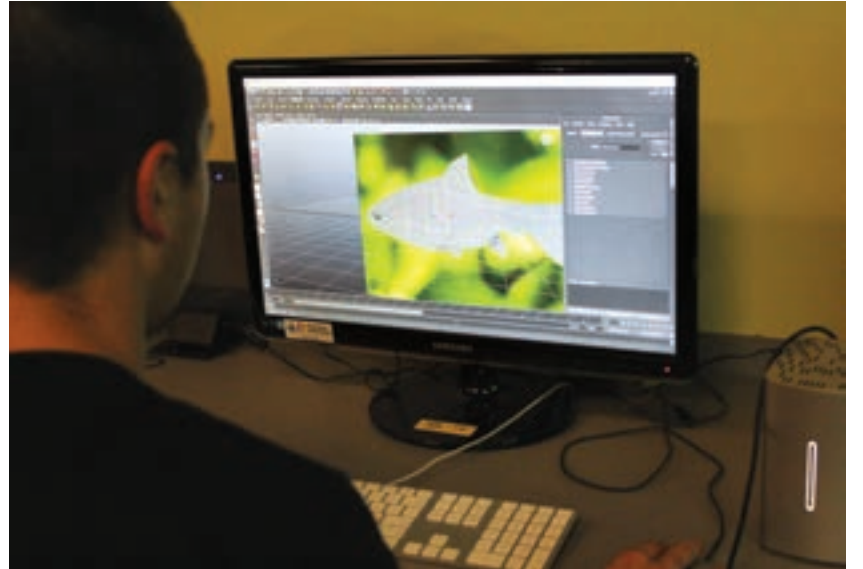
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arts

Drawn that way Animations students on their passion, academic hurdles



An airplane, in the process of being animated by an Emerson student. • Andrew Harwood / Beacon Staff



A student works on animating a fish in the classroom. • Andrew Harwood / Beacon Staff

Erica Mixon, Beacon Staff

Though animators focus on perfecting the art of the animated short, their work is far from brief. A one-minute-long video can take over a month to create, due to the tedious and intricate nature of the process. That's why producing a community in which animators can support each other is essential.

Fortunately for those studying animation at Emerson, they don't need to look far—there's only 39 of them.

"The community is so small and there's so little of us," said Hayley Garden, a junior visual and media arts major with an animation focus.

Many of the animators at Emerson are involved with Sweet Tooth, the only on-campus organization that specializes in animation. The club screens animated shorts and provides tutorials for students.

Kelsey-Anne Jance, a Sweet Tooth officer and a junior visual and media arts major, said this semester, the members plan to work together to create three animated projects.

"The thing about Emerson is that we only have a very limited amount of animation courses, so it would be really nice if a bunch of us could come together and make an animated short," Jance said.

She said the organization has been an

important tool for her to connect with other visual and media arts majors with an animation focus.

"If I weren't involved with the group, it would be very difficult to find those people," Jance said.

Emerson doesn't technically have an animation major—it's a visual and media arts major with a concentration in animation and motion media. For these students who specialize in animation, coursework they select from is limited.

"The way our major is structured is absolutely a disadvantage compared to the kind of education that my peers at different schools are getting because [Emerson] tries to lump us in with film majors," Garden said.

Garden explained that Emerson requires those focusing in animation to take prerequisites that teach film, like how to hold a camera and use Final Cut.

"That's nice to know, in theory," Garden said. "But it would be much more beneficial if our foundations course was more suited towards animation majors."

John-Craig Freeman, a professor of 3D computer gaming and computer animation, pointed out that the animation department's uniqueness was also what made it advantageous.

"In the department, we try to take a convergent approach to everything we do, so we try to allow students as much flex-

"The way our major is structured is absolutely a disadvantage compared to the kind of education that my peers at different schools are getting."
-Hayley Garden

ibility in and around the curriculum that they need," Freeman said.

Freeman himself is an accomplished inventor and public artist. He works with emerging technologies to create Imaging Place, a visual reality art project that combines satellite imaging, panoramic photography, and 3D technologies. This project allows people to explore the whole world while sitting at their computers. He said his public art background is essential in teaching animation students.

"In order to become artists, [animation students] need to reach a certain level of fluency," Freeman said. "For me, that's the most important thing: they can turn their attention from the technical training to the creative self-expression."

Before animation students can get creative, they need to master the computer software central to the animation world, or more specifically, Maya. A type of complicated 3D animation software, Maya is widely used by professionals in the industry, including the animators of *Avatar*. It allows those who know how to use it to create realistic, three-dimensional works of art.

Students learn the basics of Maya in Computer Animation I and continue working with it in advanced courses. In the program, users are able to create characters and make them move realistically, a technique called rigging. The process is

extremely intricate and time-consuming, since users work with a digital skeleton, in which all of the joints and bones must move properly for the character to move fluidly.

"Maya is nothing like I've ever seen before, and I'm pretty computer savvy," Garden said. "I learn something new every day when I open that program. It's actually pretty incredible."

Once animation students become proficient with software like Maya, they have the ability to become truly creative.

"They're using this technology to express themselves as artists," said Freeman.

After they've honed their craft, animation students have many career options in an industry that's always expanding, from working for large, Los Angeles-based corporations, to smaller, independent companies, to even opening up their own production studios.

Freeman said he's seen many students meet in his class and go on to work together in the field, which is why having an academic community of animators is so crucial.

"We all know how time consuming animation is," Garden said. "So we all try and help each other as much as we can."

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Not caring is caring: refusing music awards

Nina Corcoran
Corcoran is a senior writing, literature, and publishing major & the Beacon music columnist.

Canada takes pride in its music scene; you would too if you were home to Arcade Fire, Feist, Crystal Castles, and Drake. In 2006, Canada created the Polaris Music Prize to recognize the best full-length album of the year—separate from genre, sales, or label—from its country. It's an award Canadians have begun to admire, and critics have taken note. This year's winner, however, didn't see the need to celebrate.

Despite being around for 14 years, post-rock group Godspeed You! Black Emperor was one of seven bands nominated for the first time. After beating out the nine other candidates—including Purity Ring and Tegan and Sara—with 2012's surprise release, "Allelujah! Don't Bend! Ascend!," they bashed the event. In fact, they didn't even show up.

What's the point? If award shows like Polaris exist solely to give respect and draw attention to the hard work musicians put in, it seems pointless for them to bail on their own celebration. This isn't the first time we've seen musicians turn up their noses at award shows, and it isn't the first time media outlets and fans have reacted negatively. Blowing off praise is

rude, at best.

While the band did accept the award (donating the \$30,000 prize to musical education and instruments in Quebec prisons), they posted a letter online that explained why they were absent.

After thanking local music writers—giving their respect and showing their gratitude for the acknowledgement—they listed their three gripes ("that anyone could agree on maybe") about Polaris: the weirdness of holding a gala "during a time of austerity and normalized decline," organizing an event "just so musicians can compete against each other for a novelty-sized cheque," and asking companies to cover the event's tab when that money could have helped the suffering environment.

Okay, so those are some valid points. But in the case of Bon Iver—who won 2012's Best New Artist and Best Alternative Album Grammys—the band's frontman, Justin Vernon, showed up to accept the awards, only to give a speech that trivialized the event.

"We should not be gathering in a big room and looking at each other and pretending that this is important," he said,

stunning the audience. "Why don't we just have music?" His not caring, much like Godspeed's, was actually a result of caring too much about music.

Just like artists before them, Godspeed's mission isn't to humiliate the music prize or hold their chins higher than everyone else. If anything, their absence and online letter are steps to right the world, one wrong at a time. The Knife stuck the middle finger up in protest as well, sending two representatives of the Guerrilla Girls to the 2003 Swedish Grammys in their place, the number 50 (for 50% male, 50% female) written on their costumes as a protest against male dominance in the music industry.

Will Smith and DJ Jazzy Jeff refused to attend the 1989 Grammys, protesting because the rap portion of the show wouldn't air on TV. They then went on to win the award for Best Rap Performance. Musicians can make noise apart from their own music, and Godspeed definitely aren't the first.

For all of the anger over their actions, there should be double the applause. The band shows an impressive streak of integrity for sticking to its word over the years,

fighting for social activism, political stability, and peaceful equality through example, not mass marketing or celebrity endorsement. They stood up for their beliefs at an event where setting them aside is not only easy, but the normal thing to do. Smile, nod, and read off the thank yous.

The refusal of, or hesitant acceptance of, music awards is growing at a steady pace. With reasons stemming from cash grabs to misplaced attention, the musicians going out of their way to not care aren't being rude. There's more on their minds than chords, and they're hoping the same is true for everyone else. Music is the method of transporting your beliefs and ideals to others nearby, so if they don't speak up, who will? Maybe Godspeed put it best when signing off their letter, an unremitting determination resulting from sadness:

"we love you so much / our country is fucked,
xoxoxox
godspeed you! black emperor"

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The Father Of Trash TV: Morton Downey Jr.



A candid of Downey with friend Al Sharpton. • Courtesy of Magnolia Pictures



The wild Morton Downey Jr. on his self-titled television show. • Courtesy of Magnolia Pictures

Jason Madanjan, *Beacon Staff*

Abortion, rape, and neo-Nazis. These were just some of the controversial issues the conservative nutjob Morton Downey Jr. loved to tear apart in his unique, obnoxious, and politically incorrect manner.

After debuting at the 2012 Tribeca Film Festival the documentary *Evocateur: The Morton Downey Jr. Movie* made its Boston premiere on Tuesday, Oct. 1 at Emerson College's Bright Family Screening Room. The film revolves around the life and death of one of the 1980's most bombastic television personalities: Morton Downey Jr. Often in the shadow of his famous father, who was an Irish tenor, Morton Downey Jr. was the precursor of television programs like *The Jerry Springer Show* and conservative media personalities like Glenn Beck.

The documentary enthrallingly chron-

icles his rise as a loudmouthed, argumentative "blue collar hero", to his fall as a womanizing, lying media whore. As one newscaster put it in the film, Downey "unleashed rage into unlimited ratings."

Evocateur cultivates an astounding variety of personal home videos, footage from his infamous talk show, and other media appearances by Downey— an appropriate technique for a film about a man who lived his entire life in front of a camera. And these videos effectively complemented newly recorded interviews of everyone from Downey's best friend to comedian Chris Elliott.

Although Downey died in 2001 of lung cancer, his onscreen persona comes alive throughout the entire film. While the documentary highlights his many flaws (he staged an incident where he was beaten up by skinheads in an airport bathroom for publicity), the film also shows a man who loved his daughter and became an anti-

tobacco advocate in his last few years.

For television fans, the film is a fascinating history lesson, because as quickly as Downey rose to fame, he was abruptly forgotten. The documentary is a fantastic chance to delve deep inside the psyche of a television pioneer who became known as the "Father of Trash TV."

Archival VHS footage gives the film a soft, warm television glow. It adds to the grunge and is a perfect visual companion to the star of the film, Downey. Animated sequences help showcase scenes that couldn't be caught on film, like one of an angry Downey in his dressing room. While a tad cheesy, the animation also adds a vintage '80s vibe.

The score, used to highlight some of the more dramatic or comical moments, doesn't quite work, often pulling the viewer out of the experience. It simply sounds too similar to the music found in those horrendous cable TV shows where actors

recreate real life crimes. It feels out-of-place in a documentary that walks a fine line between biography and the hokey cheese of its subject matter.

But overall, the documentary is exceptionally entertaining, thanks in large part to Downey himself, who acts like an even more bigoted, politically incorrect version of Archie Bunker. While the film does drag toward the end of its 90 minute runtime, exhausting its audience in the same way Downey overexposed himself in the media, it's a near definitive take on an overlooked television personality who was just crazy enough to change American television. Whether that change was for better or worse all depends on the opinion of the viewer. Downey wouldn't have had it any other way.

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"The doc is exceptionally entertaining, thanks in large part to Downey himself."

A sit-down with Emerson alumnus Graham Wright



The documentary's poster. • Courtesy of Magnolia Pictures



2010 Emerson alum Graham Wright. • Portrait by Jason Madanjan / Beacon Staff

Jason Madanjan, *Beacon Staff*

On Tuesday, Oct. 1, associate producer and 2010 Emerson alumnus Graham Wright, 28, whose most recent work is the new documentary *Evocateur: The Morton Downey Jr. Movie*, sat down with the Beacon for an exclusive interview about his role on the film, the finished product, and his future aspirations.

The Berkeley Beacon: How did you get involved with this film?

Graham Wright: I got contacted by Ironbound Films. Before I could even get a job in LA, I found one in New York. I went to work with them full-time in the fall of 2010.

BB: What did your role of associate producer entail?

GW: I got thrust into watching hour after hour of footage [from *The Morton Downey Jr. Show*]. There was 400 hours of show footage. At one point [the production team] was going toe to toe to

see who could watch the most episodes in a day. But being able to log one of the most raucous television shows was a lot of fun. I also gripped interviews, did a lot of research with NBC and CNN archives, and arranged interviews. I touched pretty much every level of production

BB: What was your favorite experience working on this film?

GW: Because of the sheer amount of show footage, it was interesting to manage it all. The best part of watching archival footage is finding the spark that opens up the story. Finding them and knowing how to use them in the story was great to see come together.

BB: Were you familiar with Morton Downey Jr. before this project?

GW: I knew very little about him. I was three years old when the show came out. I remembered being terrified of him as a kid. But the three directors [of *Evocateur*] grew up watching the show.

BB: What was your biggest learning experience with this movie?

GW: Learning to show only what is absolutely necessary is interesting. You have to mold [the documentary] into what you want. You need to find just the right stuff at just the right moment.

BB: What are you working on next?

GW: We're working on something called *The Anthropologist*. Ironbound Films got a grant from the National Science Foundation. It's a documentary about an anthropologist and her daughter going around the world to document climate change. And it's a coming-of-age story for the daughter. It's in post-production and we are hoping to have it finished by the beginning of next year.

BB: Where do you see your career going forward?

GW: My ultimate goal is feature films. It's what I went to school for and it's still my first love. I'm still learning how to create something you can't build yourself. I will be with [Ironbound Films] for a few

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lifestyle

College collaborates with Colombian university

New program breaks down cultural barriers

Jennifer Dill, *Beacon Correspondent*

As a school that strives to produce leaders in communication and the arts, Emerson is bringing that innovation to Colombia as part of an ongoing arts, writing, teaching, and global awareness collaboration.

Dr. Tamera Marko, director of Emerson's first-year writing program, has been working with professor Edgar Arroyo Castro, dean of the Universidad Nacional de Colombia in Medellin, through a program called Proyecto Boston Medellin, which connects Emerson and other schools with Colombia. The project, Marko said, is an ongoing effort to bridge Emerson with the Colombia institution and, further on, develop the possibility of a dual-degree program between the two institutions.

"[They have] such a rich culture," said Marko of Colombia. "We want to open up that opportunity [to share their culture and stories]."

For now, the program, which began four years ago, consists of student exhibitions and collaborations, funded by an Emerson College Presidential Curricular Innovation Fund Grant. Seven emerging artists and two faculty artists from the Universidad Nacional de Colombia, Marko said, will exhibit their work at Emerson this November.

Among the artistic mediums will be photography, video, architecture, animation, and sound or public performance. The projects are all focused on specific themes—such as water scarcity and the

"They have such a rich culture. We want to open up that opportunity [to share their culture and stories.]"
-Dr. Tamera Marko

sexualization of young girls—that represent the issues they face in Colombia on a daily basis. The work will be on display at the Office of Diversity and Inclusion at Emerson and at the Fredric Jameson Gallery at Duke University, according to Marko.

The collaboration between Emerson's first year writing program, The Office of Service Learning and Community Action, and the Department of Art and Architecture at the Universidad Nacional de Colombia will also, hopefully, bring Emerson faculty and students to Medellin in the summer of 2014, Marko said. She said they hope to bring those who want to teach, research, or do documentary work in Colombia, and she welcomes all disciplines and specializations.

Marko said she hopes to clear up misconceptions students often have when interacting with other cultures.

" Oftentimes, at first, students don't want to work with students in Colombia, because there is the stereotype surrounding drugs and cocaine use," Marko said.

In the past, the project allowed 150 Emerson students to use social media to bring 11 young artists from Colombia to exhibit their work at Emerson and other Boston institutions. Last summer, several students also travelled to Colombia as part of the collaboration to create documentaries on local issues, Marko said.

On Sept. 24, the campus welcomed Castro with a reception at the Office of Diversity and Inclusion.

Marko's passion for bridging cultures



From left to right, Dr. Tamera Marko, Edgar Arroyo Castro, Dr. Sylvia Spears, and Suzanne Hinton at the Sept. 24 reception. • *Courtesy of Tamara Marko.*

and sharing stories from them stems from her childhood, growing up on the Tijuana-Mexico border surrounded by different people, she said.

"My neighborhood was largely Mexican and...working class, with lots of incoming immigrants," she said. "They were excluded from educational opportunity and never got to share their culture."

Marko also said the goal of the program is to provide a creative outlet for students and faculty from both institutions to learn from one another.

"Students [and faculty] realize they

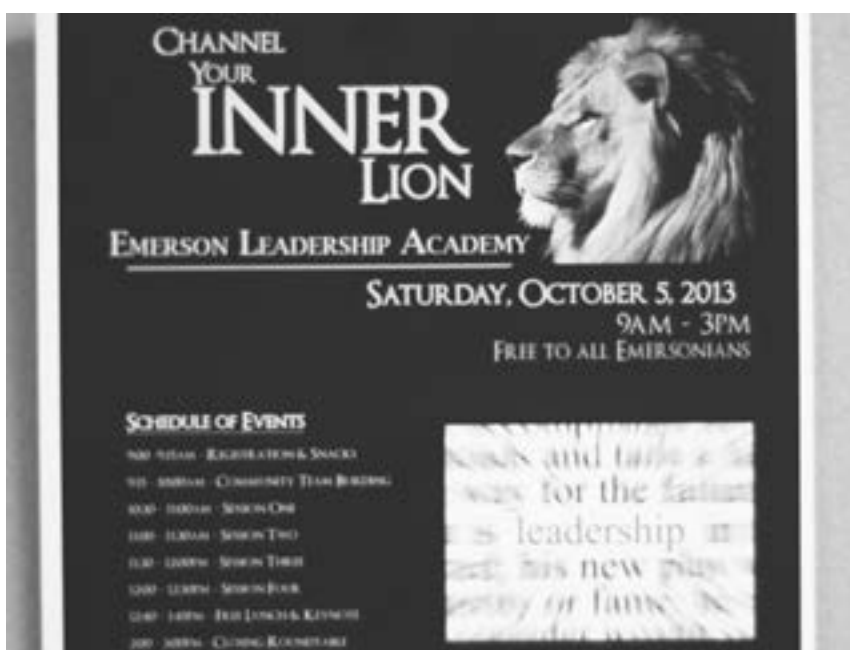
have common interests, such as art or music," she said. "There is no better way to connect than that."

Katy Rushlau, lifestyle editor, contributed to this article.

Ryan Catalani, the Beacon's managing editor and design director and Proyecto Boston Medellin assistant director, did not edit this article.

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Students learn how to be better leaders Emerson to host annual leadership academy



The ELA schedule of events is posted around campus. • *Evan Walsh / Beacon Staff*

Aishwarya Ramani, *Beacon Correspondent*

Emerson College is sometimes said to be overflowing with take-charge students who love to steal the spotlight. On Saturday, Oct. 5, beginning at 9 a.m., those students will have an opportunity to hone their leadership skills at the annual Emerson Leadership Academy in the Cabaret.

According to Director of Student Activities Jason Meier, the daylong event will consist of interactive group sessions, lectures, and keynote speakers,

all of which will address essential aspects of being a better leader. Inspired by TED talks, Meier said, the various events will also aim to promote discussion and interaction among some of Emerson's active students. The activities will be broken down according to skill level, he said, with sessions ranging from beginning to veteran leaders.

The ELA, which is organized by Student Life, Student Activities, Multicultural Student Affairs, Off Campus Student Services, the Office of Housing and Residence Life, and Counseling and Psychological Services, has been hosted

two previous times, in March 2012 and October 2012. According to Meier, this year's event attendance will likely surpass last year's, which was roughly 45 students.

Throughout the day, attendees will hear from keynote speakers on pressing social issues. Christina Marin, an assistant professor in the performing arts department, for example, will discuss social justice.

According to Tikesha Morgan, director of multicultural affairs and LGBTQ student resources, understanding the diverse issues facing students today is a critical component of being a good leader.

"[You need to know] how to stand up for yourself and other students," she said. "A say-something [and] do-something attitude, and making sure our campus is a safe and inclusive for everyone [makes someone a good leader]."

Meier said the goals of the event are to start the year right and provide both new and returning students with an opportunity to experience leadership training.

"You never know what skills you need to be successful in the real world," said Meier. "Learning these things now is vital [and I hope students who attend will] go out there and do good things."

Morgan also said that the benefits of taking part in the ELA will go beyond a student's college years.

"The way students are active on campus really leads to their career," said Morgan. "[This event is designed to get students] ready with the skills they need."

"You never know what skills you need to be successful in the real world."
-Jason Meier

Moving ELA to the fall semester, according to Meier, will hopefully inspire new students and first-time attendees to give the workshop a try. Megan Kay, a sophomore writing, literature, and publishing major, said she is planning on attending the event for the first time after hearing from people who participated in previous sessions and enjoyed it.

"I love holding leadership positions," said Kay. "[I want to learn to] better stand out in a group environment."

Jessica Slavin, a senior writing, literature, and publishing major, and former Orientation Core Staff member, said she attended last year's ELA and learned invaluable lessons on how to encourage and motivate her peers.

"I gained some new insights on how to lead," she said.

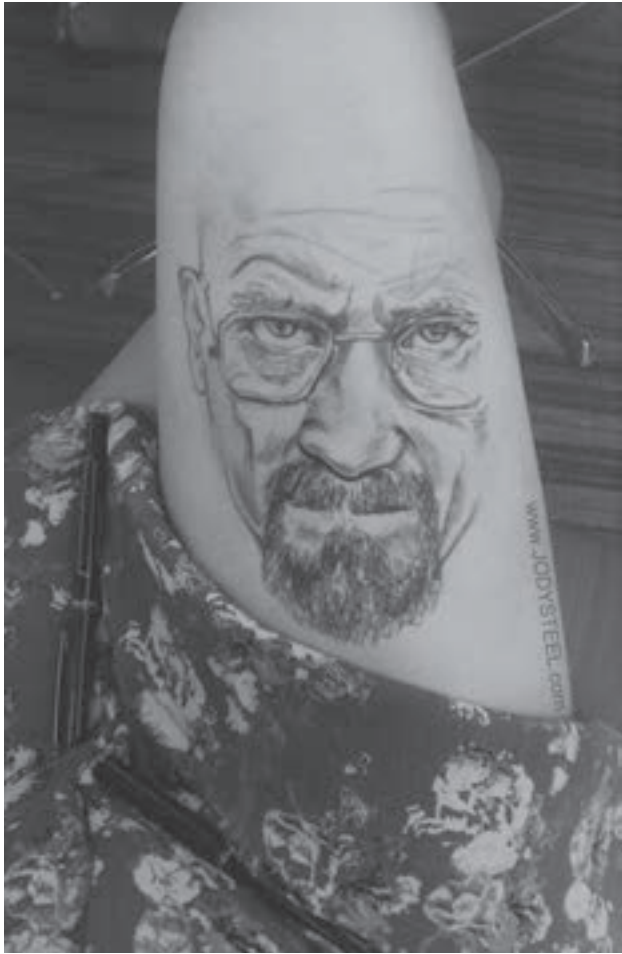
Having also attended similar workshops throughout her high school years, Slavin said what distinguishes Emerson's event is that it teaches individuals to embrace their strengths. She said she is hoping to attend the session again and encourages those who have not been before to sign up.

"If you want a leadership role at Emerson, get involved where your passions lie," she said. "One of the most important skills a leader should have, especially in a group, is to know the strengths of the people [they are] leading."

Katy Rushlau, Lifestyle editor, contributed to this article.

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Student drawings attract national media attention



Left: One of her most well-known doodles, *Breaking Bad*'s Walter White. Right: Steel also experiments with artistic perspectives of her own anatomy. • Courtesy of Jody Steel

Continued from page 1

arduous as one might think, according to Steel. She said a typical piece usually takes about 45 minutes to an hour and rubs off easily in the shower.

"Skin is a fun medium to work with because it's flexible," said Steel. "Plus, I'm white like paper, so it works out."

As for her influences, Steel credits her own personal experiences and her penchant for film and television as inspirations.

"I admire artists like Salvador Dali and Banksy," said Steel. "But my main inspirations come from traveling, the environment I'm in, and personal experience."

Steel said her hobbies and interests in different mediums reflect in her style.

"I also want to do concept work and production for film, and that's definitely

translated into my artwork," she said.

All of Steel's leg art is produced using only thin-tipped Pilot pens and a hefty amount of hand-eye coordination, she said. Some of the subjects she's sketched include

actor Joseph Gordon-Levitt, musician Thom Yorke, famed villain Freddy Kreuger, and, most notably, *Breaking Bad*'s Walter White.

"It wasn't until recently that I got recognition for the Walter White sketch, because originally my name wasn't printed on it," said Steel. "It was amazing to finally get the credit."

Steel said she draws mainly for herself, but that will most likely change due to the media attention she's received. Recently, Steel's art has been featured on major news outlets such as CNN, the

New York Daily News, the Boston Globe, and the Guardian.

The recognition has already paid off, she said, as several companies from around the world have contacted her asking for company

designs and logos. In addition, Steel said she has also been offered a tattoo apprenticeship.

Steel said she's grateful for having so many directions she can choose from, since many artists take years to get their big break.

"I have options, which is lucky for a young artist," she said. "I don't limit myself."

As for her future aspirations, Steel said she hopes to continue with concept art, and production design, and will embrace any opportunities that might come her way.

Steel said she has already worked on several student thesis films as a production designer, concept artist, set dresser, makeup artist, writer, editor, and director. Most recently, she was hired by Miller as an illustrator for *Steaming into a Victorian Future: A Steampunk Anthology*, which was awarded a pop culture prize.

"[Steel's] art is very flexible, and although she's multi-talented, I'd love to see her continue with illustration," said Miller. "The work she contributed to my book [*A Steampunk Anthology*] was fantastic."

Steel's advice for aspiring artists is a lot less complex than her intricate thigh portraits. "Have faith in yourself," she said.

"Confidence is key," said Steel. "Don't get discouraged by other artists, only encouraged."

"My main inspirations come from traveling, the environment I'm in, and personal experience." -Jody Steel



Aside from faces, Steel frequently sketches stills, from flowers to animals. Courtesy of Jody Steel.

Across the pond Overcoming obstacles

Ryan Smythe

Smythe is a junior journalism major & one of the Beacon travel columnists.

I have taken home for granted for my entire life. Sleep-away camp, boarding school, and even college never fazed me because I always knew I simply had to open my phone, select the contacts named "Momma" or "Popsicles," and I could hear what I considered home. Studying abroad in Europe has changed that dynamic quite a bit. The internet is spotty here, international calling costs more than a meal, and the time difference makes everything complicated.

I used to think homesickness was something felt by other people, but never by me. I was always the one called into a friend's room at 2 a.m. to console them. A hug, a heartfelt conversation, and then, once their door closed behind me, the homesickness stayed cooped up in their room. That's why, when I started feeling a tugging on my heart, I panicked, confused about what was going on.

It all started the morning we left for the first group excursion to Amsterdam. Waking up at the crack of dawn, wildly throwing together what I had neglected to pack the night before, and rushing down the stairs to grab a bite to eat before being crammed in a seat for hours is how I grew up going on trips. Such a familiar routine, one usually coordinated by my dad, threw my mind back across the Atlantic Ocean and into the arms of my

family, with no physical family to hold me. That one thing reminded me of everything I left behind to live in Europe for three months. As excited as I was to visit Amsterdam, my mind was stuck back home, looking for anything to settle my racing thoughts and aching heart.

I flew across an ocean to live in a castle and experience European life, and I was met with the realization that all people, no matter what continent they're found on, appreciate greasy late-night food.

Once our bus pulled up at our hostel, we hopped on a tram to visit the Rijksmuseum downtown, but that wasn't the important part. The important part was when we got to Dam Square, the concrete-covered, Boston Common-esque central point of Amsterdam.

It always seems to be the strangest things that spark memories of home. The comparison

to the Common is easy, but it was the pigeons that really made it feel similar. The pigeons with no fear. The pigeons that waddle up to tourists' feet and try to take the food from their hands. The way they swarmed the entire area, essentially claiming the square as their own, made me feel like a piece of home had shown itself to me, almost like a response to my homesickness.

When it was finally time to go off for lunch, my friends and I headed out of the square, and passed the one thing I absolutely did not expect to see: a New York Pizza. A real, live New York Pizza. That greasy, probably-not-actually-made-of-pizza pizza, open until 4 a.m., insane place that I've spent more money than I'll willingly admit was staring back at me from across the street. It's hard to explain exactly what I felt at that moment. But my only reaction after staring, stunned, was laughter. My homesickness melted away, leaving behind nothing but love for this new city. I flew across an ocean to live in a castle and experience European life, and I was met with the realization that all people, no matter what continent they're on, appreciate greasy late-night food. It was such a solace.

Sometimes it's the little things that get us through the challenges we have in our own minds. Other times it's eating nasty pizza after the sunsets with your best friends.

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sports

Women's volleyball loses to Springfield

Senior Alyssa Thorne leads Lions with 15 kills

Carl Setterlund, Beacon Staff

Springfield College went to the NCAA Division 3 Tournament last year and was ranked number one in the New England Women's and Men's Athletic Conference preseason coaches' poll, so Saturday, Sept. 28 was an inopportune time for Emerson women's volleyball head coach Ben Read to be absent from the match.

With Read away attending his sister's wedding, top assistant Ryan Berning and first-year coach Megan Kaplon took over the reins as the Lions put on a strong showing against a team ranked 31st in the nation in the latest American Volleyball Coaches' Association Division 3 poll, which was released on Wednesday.

Emerson fell in straight sets, 3-0, to the visiting Pride, but dropped the match by close set scores of 26-24, 25-19, and 25-21 at the Bobbi Brown & Steven Plofker Gym, continuing to earn respect in the school's first year in the NEWMAC.

"They've got a lot of talent, but personally I think we could have beaten them if we just played our A-game," Berning said. "There were a couple service receiving errors on our part. It's a mental game when you get to this level."

Senior Alyssa Thorne has been the Lions' top hitter this fall and she came through again with a match-high 15 kills, tying for her second-best output of the season. Thorne pounded home a key point late in the first set that gave Emerson its first lead, 20-19, as they rallied after having gone down, 15-8, to Springfield.

"We were really excited to play them because they're ranked as the best in our conference and they're nationally ranked," Thorne said. "It was a big game to come into and we were all really nervous, but I think we pulled together really well. This was by far the best we've played, even though it's frustrating to lose."

Springfield's go-to outside hitter Tessa Smolinski (13 kills) and 6-foot-2 middle blocker Lauren Holt (12 kills) paced the Pride on offense. Both were named NEWMAC Women's Volleyball Player of the Week during September.

Springfield had six straight points to make it 13-7 in the first set, and soon after the visitors took their largest lead of the opening frame, 15-8.

Emerson rallied with a four-point streak to draw it back to 15-12. After being tied, 24-24, the Lions surrendered consecutive points to drop the opening set.

Berning said lapses in service receiving played a factor in their first set loss.

"It was a lot about mental toughness and keeping it together even though we were playing a team that, on paper, was better than we are," Thorne said.

The Pride reeled off seven straight points to take a commanding 10-3 lead in the second set, and Emerson never got any closer than three points back of the visitors, squandering what Springfield head coach Moira Long said was a strong second set performance by freshman middle blocker Julianna Augustine (nine kills).

"They play outstanding defense and that's what we really expected from them, to be super scrappy," said Long, whose team moved to 12-1 overall. "They started to get their middle established, which we needed to make adjustments to. They're really well-balanced, so they're definitely going to be competing."

The final set was close in the mid-



Senior outside hitter Alyssa Thorne sets up a teammate • Andrew Harwood / Beacon Staff

dle portion, but Springfield eventually pulled ahead to a 23-16 lead. As opposed to their earlier struggles toward the end of the first set, the Lions played gritty defense until the final whistle and scored four straight points with several rally-saving digs from the defensive specialists.

"It's hard playing a team that's a lot bigger than us because they get a lot more action in the back row, but they held together," Thorne said.

Star sophomore setter Juliana Tucker returned in a limited role Sept. 24 in a 3-2 win over Worcester Polytechnic In-

stitute following a six-game injury hiatus.

Tucker, the reigning Great Northeast Athletic Conference Rookie of the Year, was closer to her usual self against Springfield with 37 assists and 11 digs.

"It's great to have her back — she runs a really excellent offense — but [sophomore Giuli Frendak], who filled in for her when she was out, did an amazing job," Thorne said. "It's really great to get both of them on the court now."

Frendak led the Lions with 12 digs, playing most of the match on the back row.

After a 3-0 loss away to NEWMAC opponent Smith College on Tuesday, Emerson (10-6, 2-3) will head to the Johnson and Wales Invitational in Providence, R.I., to play at least three games this weekend starting on Friday.

Connor Burton, assistant sports editor and a member of the men's volleyball team, did not edit this story.

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**"This was by far the best we've played, even though it's frustrating to lose."
—Alyssa Thorne**

Women's Volleyball			
To Date		Road Ahead	
Aug. 30	Suffolk W, 3-0	Oct. 4	Plymouth St.* 2 p.m.
Aug. 30	Fairleigh Dickinson W, 3-0	Oct. 4	Regis (Mass.)* 4 p.m.
Aug. 31	Salve Regina L, 3-1	Oct. 5	Coast Guard* 12 p.m.
Sept. 6	Elms* W, 3-0	Oct. 8	Wheaton (Mass.) 7 p.m.
Sept. 7	Western Connecticut State* L, 3-1	Oct. 10	Brandeis 7 p.m.
Sept. 7	Western New England L, 3-0	<i>Dig Pink Game</i>	
Sept. 10	Amherst W, 3-1	Oct. 15	Babson 7 p.m.
Sept. 12	Lasell W, 3-1	Oct. 19	St. Joseph 12 p.m.
Sept. 14	Lesley W, 3-0	(Conn.)	
Sept. 14	Wentworth W, 3-0	Oct. 22	at Coast Guard 7 p.m.
Sept. 17	at Wellesley L, 3-0	Oct. 29	at MIT 7 p.m.
Sept. 19	Simmons W, 3-0	Nov. 2	Clark (Mass.) 12 p.m.
Sept. 21	at Mount Holyoke W, 3-2	Nov. 2	Colby-Sawyer 4 p.m.
Sept. 24	WPI W, 3-2	*Denotes Johnson & Wales Invitational	
Sept. 28	Springfield L, 3-0	Bold denotes NEWMAC opponent	
Oct. 1	at Smith L, 3-0	Record overall: 10-6 (2-3 NEWMAC)	

Next Match

Men

Soccer: WPI vs. EC at WPI 10/5 1:30 p.m.

Cross-Country: Runnin' Monks Invitational at Saint Joseph's College of Maine Standish, ME 10/12

Women

Soccer: WPI vs. EC at WPI 10/5 4 p.m.

Volleyball: JWU Invitational at Johnson & Wales 10/4 7 p.m.

Tennis: Johnson & Wales vs. EC at Johnson & Wales 10/4 4:30 p.m.

Cross-Country: Runnin' Monks Invitational at Saint Joseph's College of Maine Standish, ME 10/12

Women's soccer pockets first NEWMAC victory

Coach Suvak: Giannone goal best I've seen at Emerson

Connor Burton, *Beacon Staff*

Emerson College left back Riana Odin was fouled 10 yards to the right of the 18-yard box early on in the Lions' match against Mount Holyoke Saturday afternoon at Rotch Field, earning Emerson the best scoring chance the team would have the entire game.

As Odin lined up to deliver to serve the ball in, sophomore forward Alyssa Giannone turned to freshman midfielder Courtney Major and began to organize a play.

Odin's set piece delivery curled into the box and Giannone connected on the other end, heading home a memorable 10th-minute goal into the upper left corner to secure a 1-0 victory for the Lions.

Women's soccer head coach David Suvak said Giannone's goal was the best he's seen at Emerson since he began coaching the team in 2010—not least because it gave Emerson its first New England Women's and Men's Athletic Conference win in program history.

"She is a very dangerous player. She's super athletic and a huge threat to other teams because of her technical ability," said Suvak, calling Giannone's winner "the best Emerson girls' goal that I've seen in my history here."

Giannone said Suvak has made set pieces an emphasis during practice recently.

"I told [Major] to do the play where she stands offside and it confuses the defense," Giannone said. "She ran up as the ball was kicked and I ran in and there it was."

In the NEWMAC preseason coaches' poll, Emerson (6-5, 1-1) and Mount Holyoke (4-4, 1-2) were ranked ninth (Emerson) and 10th (Mount Holyoke) out of 11 teams.

Suvak said this victory was important for the team's confidence, especially after losing its first NEWMAC matchup against the Wellesley Blue, 2-0, on Sept. 21.

"It's important for the girls to see what NEWMAC teams can do," Suvak said. "They were a good team and we struggled to hang onto our early lead, but the girls did a nice job."

Despite scoring early, Emerson maintained its aggressive mentality, controlling possession and keeping the action in the offensive third for most of the first half.

Giannone nearly scored again the 56th minute after chasing down a pass on a breakaway toward the Lyons' goal. She placed a slow, rolling shot past Mount Holyoke keeper Zoe Marshall only to watch it clank away

"[Giannone is] super athletic and a huge threat to other teams because of her technical ability."
-Women's soccer head coach David Suvak

off the right post.

Emerson's defense gave up three shots on goal and held the Lyons' top goal scorers Ashleigh Hartsock and Kara Singleton to one shot on target each.

The back line was bolstered by a strong performance from freshman goalkeeper Melanie Escobar, who made three saves in her first conference start. Escobar was called in after injuries to senior goalie Marissa MacDonald and junior Allie Altman.

"I'm very confident in [Escobar]," Suvak said. "She is a very smart goalkeeper."

Giannone said Escobar's performance helped her team secure a win she hopes will be a turning point for their season.

"We really needed her energy and we really needed that win," said Giannone. "We were coming up on .500 record and we want to be better than that because we are better than that. This [NEWMAC] win is a huge push for us."

The Lions' next matchup will be on Saturday, Oct. 5 when they play on the road against conference opponent Worcester Polytechnic Institute (6-3-1, 0-2).

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Alyssa Giannone sends in a shot. • *Ally Chapman/ Beacon Archive*



Junior cross-country star Ali Dokus. • *Ally Levitt/ Beacon Correspondent*

Dokus emerges as Lions' frontrunner

Junior breaks through for first race victory

Connor Burton, *Beacon Staff*

Running too fast may not seem like an obstacle for a cross-country athlete, but for junior Ali Dokus, this problem has already cost her a victory this season.

Dokus took an early lead at Emerson's first meet of year, the Mass Maritime Invitational on Sept. 7, but after running too far ahead of her competition, Dokus—who donned her trademark purple shoes—took a wrong turn and finished eighth.

"We usually go into a course with an individual strategy for [Ali]," said John Furey, head coach of both the men's and women's cross-country teams. "For certain courses we tell her to slow down and run with a pack just to make sure she doesn't get lost."

Six days after her opening race mishap, Dokus competed in the Daniel Webster Invitational 5K in Nashua, N.H. This meet had a very different ending.

Dokus, a junior writing, literature, and publishing major from Littleton, Mass., secured her first collegiate win and helped Emerson finish second as a team, coming in with a time of 20 minutes and 35 seconds, a full 11 seconds ahead of the next-closest runner.

"I really want to get into the 19-minute realm for the 5K races," Dokus said regarding her goals for this season. "It felt really good [to win at Daniel Webster]; it felt like justice. I worked really hard this summer and it was nice to see that pay off."

Furey said he knows his team will face tougher competition in the New England Women's and Men's Athletic Conference, but said he's confident the hard-working Dokus, who finished fifth in last year's Greater Northeastern Athletic Conference Championship, will be a top contender.

"[Dokus] has improved tremendously each year," said Furey as he watched Dokus sprint around the Boston Common softball fields at a 7 a.m. practice last Thursday. "She's a grinder, a fighter and really mentally tough. We haven't run a course this year that has shown me really how fast she is. [Dokus] will probably be top ten in the NEWMAC this year."

According to Furey, a top NEWMAC runner will finish a 5K race—roughly 3.1 miles—in 18 to 19.5 minutes.

Furey said Dokus' all-around perfor-

mance this fall has been impressive, but especially so during interval training, which involves several sprints in succession that vary in length and gradient. The Lions run intervals every Tuesday and Thursday morning soon after sunrise on Boston Common, sprinting on the dimly lit, dew-covered grass.

"We run flats to hills, two 800 or 1,000-meter intervals... and 2,000-meter intervals," said Furey, who has been head coach since 2003. "These runs get longer and harder over the course of the year. They're important because they build on the continuum of strength, stamina, and mental toughness."

During each of the intervals, which total over 4,000 meters in just over 45 minutes, the blonde-haired, 5-foot-6 Dokus set the pace for her teammates.

"[Dokus] pushes everyone the hardest, but she does it all with a smile on her face," said junior teammate Leeanne Dillmann. "She is a great teammate."

Even though Dokus' training is relentless, she describes running as therapeutic. "It's my thinking time," Dokus said. "I would be angry after working at Subway all day and then I would just start running."

Furey said his team's strong start to the season, led by Dokus, has been uplifting after graduating former Emerson standouts Heather Høglund and Lauren Cortizo.

"We have a big female roster this year, and with Ali it's a really good team," said senior co-captain Megan Seabaugh. "Ali is always really ready to go and seems cheerful."

Dokus, who said she wants to be a college professor when she graduates, said that as the season progresses, she needs to work on her stress level before a race.

"I get really nervous because you know going into it that it is going to be painful either way," said Dokus. "But I'll also try not to go too fast."

The Lions' next meet will be on Oct. 12 when they travel to St. Joseph's College in Standish, Maine for the Runnin' Monks Invitational.

Dokus, humbled by the twist and turns of the race trail, will try not to get lost.

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Women's Soccer

To Date

Oct. 5	at WPI	4 PM
Oct. 12	Smith	1 PM
Oct. 15	at Wheaton (Mass.)	3:30 PM
Oct. 19	at Springfield	TBA
Oct. 22	at Babson	4 PM
Oct. 26	Coast Guard	1 PM
Oct. 29	MIT	6 PM
Nov. 2	Clark (Mass.)	12 PM

Bold denotes NEWMAC opponent

Road Ahead

Sept. 3	at Wentworth	W, 2-0
Sept. 7	Lesley	L, 2-0
<i>Charles River Cup</i>		
Sept. 10	Mount Ida	W, 5-1
Sept. 12	Wheelock	W, 5-0
Sept. 17	at Simmons	L, 3-0
Sept. 19	Suffolk	W, 3-2 (2 OT)
Sept. 21	Wellesley	L, 2-0
Sept. 24	Emmanuel (Mass.)	L, 2-0
Sept. 26	at Regis (Mass.)	W, 1-0
Sept. 28	Mount Holyoke	W, 1-0
Oct. 1	at Gordon	L, 3-1

Bold denotes NEWMAC opponent
 Record overall: 11-5 (1-1 NEWMAC)

'Roads is where the heart is

Neighborhood pub kept alumni coming back

Andrew Doerfler, *Beacon Staff*

When news broke in June that Emerson College would be expanding into Boylston Place, many students and recent graduates cried foul — but not necessarily over the dormitory the college plans to build. They were more worried about what the expansion would mean for Sweetwater Tavern, the Emerson-favorite bar in the Boylston Place alley.

But Sweetwater-goers are not the first Emerson contingent to face losing a beloved campus-adjacent watering hole — not even the first this year.

On April 12, alumni gathered to drink, reminisce, and find themselves in the pictures on the walls of Crossroads Irish Pub, which would close a week later. From 1978 until the college left Back Bay, 'Roads was an Emerson fixture. Students looking to get a cheap beer, meet someone new, or hang out with friends would make their way to the Beacon Street bar, just a few stumbles away from the Charlesgate and Fensgate residence halls.

"From my sixth floor dorm window, I could look down and see when they flicked on the light that said 'Cross-

roads,'" said Andrew Fone, a 1988 alumnus, in a phone interview. He didn't make it to the alumni event in April, but Fone said during his time at Emerson, and for three years after graduating, he washed dishes, worked the door, tended bar, and managed at Crossroads.

The pub made it easy for a college kid to fall in love with the place: Along with the convenient location, it was affordable — a free pizza came with a \$5 pitcher on Wednesday nights. And with two floors, Crossroads hooked younger students by opening its lower level to the under-21 crowd for reasonably priced food.

The relationship with Crossroads was near-official: Fraternities and sororities held events there, and college yearbook *The Emersonian* dedicated spreads to the bar for years — in its 1993 list "20 Perfectly Logically Ways to Deal with Stress," number 17 was simply "Crossroads."

Emerson students would filter through the bar so often that, lacking the methods of instant communication available today, they would leave messages with the bartenders to pass along to their friends, said Margie Sullivan, a former Crossroads waitress and president of Emerson



The 1994 edition of Crossroads Irish Pub's yearly group photo, which included staff, patrons, and family members, hung on the bar's wall. Michael Donigan (front row, first from right) owned the building from 1978 to 2005. • Courtesy of Jonathan Satriale

Alumni Boston Chapter.

"Everyone would stop in there at some point," Sullivan, a 1981 graduate who helped to arrange the event in April, said in a phone interview. "We spent so much time there. It was kind of like home."

Jonathan Satriale, a 1994 Emerson grad and technology director for Emerson's School of Communication, said the love was reciprocal between Emerson and Crossroads: Students kept the bar busy, and the bar would employ students looking for work.

Michael Brodigan, who owned the bar from 1978 until 2005, said it just worked out that way — Emerson kids happened to ask for jobs, which would attract their friends to apply, too.

"The BU and MIT kids weren't really looking for jobs," Brodigan said in a phone interview. "I don't know why. The MIT kids were probably busy studying all the time."

Before Brodigan bought Crossroads, it was known mainly as an Italian joint — Sullivan referred to it as a "mob hang-out." While Crossroads under Brodigan was nominally an Irish pub — all four of his grandparents were from Ireland — he didn't force the theme (though Crossroads did serve free corned beef and cabbage on St. Patrick's Day).

Instead, he modeled the place after the neighborhood taverns he saw growing up in Dorchester. He arranged a yearly group photo of patrons, staff, and family members, hoping to build not only a sense of community, but also a loyal base of customers.

"Come here to get your picture taken," Brodigan remembers saying, "and you'll hang here forever."

And for years, it seemed like Emerson alumni might do just that.

"Alumni weekend, all you had to do was go to 'Roads and you'd pick right up where you left off," said Satriale.

Despite the appeal of having a place for Emerson folk to gather, part of its allure was the diverse crowd, both at the bar and behind it.

"The whole thing about Crossroads was the gestalt of the place. It wasn't just Emerson," said Sullivan, recalling a kilt-wearing bartender and Palestinian cooks ranting about Israel. "No one was afraid to say whatever they wanted to say."

Fone, who now works as a producer for Fox News, said the scene at Crossroads helped him in his career.

"I learned to speak a handful of Arabic words working in the kitchen," he said, "and later in life, those few words would become extremely important getting out of jams when I was in Baghdad."

Crossroads has a few claims to fame, as well. The bar gets a shout-out in the book *Bringing Down the House*, which later became the movie *21*, as a frequent haunt of one of the card-counting MIT students. And Richard Yates, the late author of *Revolutionary Road*, spent many a rough night at Crossroads. For a while he even lived right above the bar, and

later about a block away.

"I knew by Dick's face what he wanted to drink, whether it would be a beer or a bourbon," said Sullivan. Sometimes it wouldn't end well: "I'd go over and say, 'I think you'd better have something to eat,' then walk him to his apartment."

Whether it was the diversity, the community, or the colorful characters, something about Crossroads kept Emerson students coming back.

"I was on a first name basis with most of those kids. Some of them I knew for six or seven years," said Brodigan, who said he now helps run a bar with his son in Canton, Mass. "I couldn't tell you their last names, but I could tell you their first names." ***

The 1986 *Emersonian* predicted that Crossroads would be an essential part of Emerson as long as the school remained in Boston, probably alluding to the college's plans, later scrapped, to move to Lawrence, Mass. But the writer might not have anticipated that a move *within* Boston might diminish the connection, too.

Aubrey LaDuke, a senior visual and media arts major, had no idea of Emerson's history with Crossroads when she was hired to waitress there in the fall of 2011. But she soon noticed that patrons would bring up the history when she mentioned her school.

"I'd tell them, 'I go to Emerson,'" she said, "and they'd say 'I remember when this was Emerson.'"

LaDuke, who left the job at the end of her sophomore year in spring 2012, said she saw the group photos lining the hallway to the bathroom. But by the time she stepped foot in the bar, that tradition had ended since before Brodigan sold the place to a restaurant group in 2005.

"It kind of felt like it was past its prime," LaDuke said, though she said she loved the food. "There were Guinness decorations on the walls, but we didn't have Guinness."

Looking back on its heyday, though, regulars couldn't help likening their experience to the massively popular sitcom *Cheers*. Some parallels are obvious: Crossroads is on the same street as Bull & Finch Pub, which the show's bar was based on, and the program's 11-year run roughly aligns with Crossroads' time as an Emerson mainstay. But more than those reasons, alumni said it really was a place "where everybody knows your name."

"I used to send Crossroads postcards when I'd travel," said Satriale. "They put them all up on the wall. I just equated them as a second family."

Kelsey Drain, *Beacon staff*, contributed reporting.

'T'd tell them, 'I go to Emerson,' and they'd say, 'I remember when this was Emerson.' —Aubrey LaDuke, senior and former Crossroads waitress

EMERSON stage

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