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The Berkeley Beacon

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Faculty letter urges college to investigate alleged failures

Laura Gomez, *Beacon Staff*

During a faculty assembly meeting on Oct. 22, professors collectively put out a statement expressing their concern with recent allegations made public by three students who say the college mishandled their reports of sexual assault. The letter also applauds President M. Lee Pelton for seeking a Sexual Assault Advocate, and asks the college to hold accountable whoever erred in the alleged mishandling of the cases.

"We urge the administrators who are reviewing this case to not only consider what can be done better in the future but what failed in the past and why," reads the statement, which Roy Kamada, chair of the Faculty Council and teacher in the writing, literature, and publishing department, shared with the Beacon.

Kamada said professors felt it was very important for the faculty as a whole to make a statement.

"We wanted to reiterate to the student body that we place a very high priority to [reports of sexual violence]," he said.

All 193 full-time professors, and some administrators, are part of the monthly faculty assembly meeting, said Kamada. The Faculty Council is a 12-member governing body that acts as the official liaison between the faculty and the administration, student organizations, and the college community.

At the October meeting, attended by about 130 faculty members, teachers vot-

ed and unanimously approved the statement, said Kamada.

Jerry Lanson, a journalism professor and member of the Faculty Council, said he drafted the letter.

"It's not only important to look forward, but to look back at why and how this happened," said Lanson. "If something was badly mishandled there should be some consequences in order to ensure that doesn't happen again."

According to Pelton, Emerson will seek an external review to evaluate if the college's current policies on sexual assault are in compliance with Title IX, a federal law prohibiting discrimination on the basis of gender in educational programs. He said the external probe will also look at particular cases where Emerson investigated reports of sexual assault.

Pelton, who met with the Board of Trustees on Oct. 23 and 24, said he is working with that group to select a team that will conduct the review. He couldn't provide a specific date of when the review will begin.

Sylvia Spears, vice president for diversity and inclusion, said she was present at the October faculty meeting to inform faculty that if a student reports a sexual assault to administrators, they are required under Title IX to report it to Emerson's Title IX coordinator, Alexa Jackson.

"I'm pleased that the faculty are engaged and took the time to craft a statement that all faculty support," said Spears. "It shows our entire community that our faculty are listening and are interested on making progress in this issue."

The complete version of the faculty statement is available at berkeleybeacon.com. ■

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Student comes forward as part of complaint



Sarita Nadkarni was the third complainant in a federal case against the college to go public. *Evan Walsh/Beacon Staff*

**"I was trying to take my mind off what happened by throwing myself into my school work."
— Sarita Nadkarni**

Jackie Tempera, *Beacon Staff*
Laura Gomez, *Beacon Staff*

Sarita Nadkarni, an Emerson junior, revealed on Tuesday she filed a federal complaint against the college with the U.S. Department of Education's Office for Civil Rights. The document, submitted earlier this month, said the college violated Title IX, a federal anti-discrimination law, while dealing with students' sexual assault cases, said Nadkarni.

She said there are four students involved in the case — sophomore Sarah Tedesco, junior Jillian Doherty, herself, and an anonymous student. Jim Bradshaw, spokesman for the U.S. Department of Education, confirmed to the Beacon that the Office of Civil Rights recently received three complaints involving Emerson College.

Nadkarni, a visual and media arts ma-

ior, said she was raped in her Piano Row dormitory room on March 12, 2013. Her alleged attacker was a non-Emerson student, who her then-roommate signed into the building, she said.

She said she reported the attack two days later to the Emerson College Police Department, after she attempted to go to the Counseling and Psychological Services center, but found a note on the center's door saying the counselors were unavailable.

Nadkarni said she told her story to representatives from ECPD, a Boston Police Department officer, and two BPD detectives. The detectives then took photos of her room and collected some evidence on March 14, she said. This was the last time she heard from them.

Nadkarni said she never followed up with the case, because she wanted to

See *Complaint* page 2

Counseling center struggles to meet the demands of students



Elise Harrison, the director of the counseling center, address students during a Town Hall meeting. • *Andrew Harwood/Beacon Staff*

Martha Schick, *Beacon Staff*

Suzi Pietroluongo, a senior performing arts major, said she saw a counselor through Emerson's Counseling and Psychological Services last spring after going through a traumatic experience, but found herself dissatisfied with the result. She said that while the counselor himself was supportive, she needed more time with him than was available.

"I didn't have any support in a time when I needed a lot of support," she said.

Pietroluongo said the center tried to help her find a therapist off-campus after she said she needed more regular appointments, but that the search was unsuccessful. She said that she decided to stop seeing the Emerson counselor after the search began, and that they gave her a list of social workers and therapists to call over the summer.

One therapist called her back and sched-

uled an appointment, but forgot about it, according to Pietroluongo. She said that after sitting in the office for an hour, she called Emerson Health and Wellness to tell them what had happened and was told she could come to the counseling center and be seen if she needed. She eventually did choose a therapist off the list.

Pietroluongo expressed these concerns at a town hall meeting on Oct. 21, saying the counseling center doesn't have enough resources for students who need them. Elise Harrison, director of counseling and psychological services, agreed, and Ronald Ludman, dean of students, said that there will be an external review of Emerson's counseling services.

While the counseling center doesn't put a limit on the number of times students can use counseling and psychological assistance, it can only provide short-term counseling, according to Harrison.

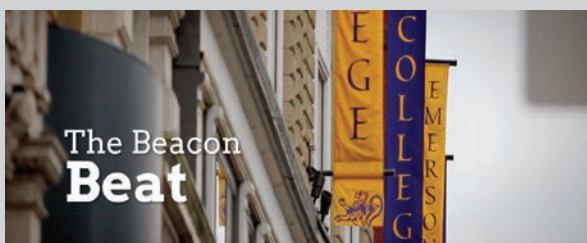
Short-term counseling means that students meet with counselors every two or three weeks instead of more often. It's used to treat specific problems such as difficulties with roommates or grades, as opposed to problems that require more time with a therapist than Emerson can offer, according to the counseling website. Harrison said that the center used to have a session limit, but short-term counseling allows the service to be free without a set number of visits to full-time undergraduates, as well as part-time undergraduates and full-time graduate students who paid the student health fee.

"Our responsibility as a counseling service for Emerson is making sure we can accommodate the student body," said Harrison.

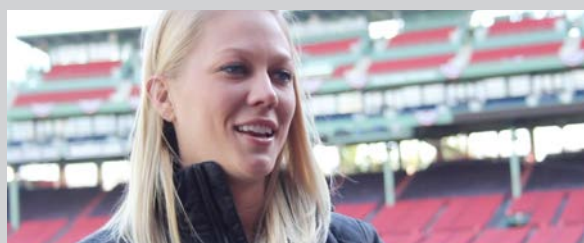
Because of the number of counselors, short-term counseling is the best way to make sure that all students who need it can be helped, according to Harrison.

See *Counseling center* page 3

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news

After original complaint, one more student shares her story

Continued from Complaint page 1
focus on her coursework.

"I was trying to take my mind off what happened by throwing myself into my school work," she said.

By the end of the semester, Nadkarni said she found herself scrambling to finish her work, and her grades were suffering for it. She said she feared she would lose her Dean's Scholarship — a \$14,000 annual academic award that requires recipients to maintain a minimum GPA of 3.0.

To avoid losing her scholarship, Nadkarni said she wanted to receive incompletes for her classes, and finish the work over the summer, when she said she could take her time.

According to Emerson's website, an incomplete grade should be administered when a student has completed most course work, but due to medical reasons or other circumstances, could not finish all of the work before the end of the semester.

To receive an incomplete grade change, a form must be completed by the student, signed by the professor, and submitted to the Registrar.

Nadkarni said she asked three of her professors for the change. Two permitted it, and one asked for a written notice from Michael Arno, the director of student conduct, who met with her regularly and knew the details of the case.

When Nadkarni asked Arno in an email, he told her he was not authorized to do this, according to a copy of the email Nadkarni provided to the Beacon.

"Outside of you communicating your concerns to your professor, I'm not sure what else (if anything) can be done," he wrote.

He then advised her to speak to Ronald Ludman, the dean of students, according to the message.

Arno declined to comment on the issue, and referred all questions to the Office of Communication and Marketing.

The college cannot comment on the specifics of Nadkarni's or any of the other complainants' cases because of the Family Educational Rights and Privacy Act, which prohibits an educational institution from disclosing personal information about students' records.

Nadkarni said Ludman wrote to her professors, and the incompletes were eventually issued. She said she submitted all of her work over the summer, and hoped to start this semester anew.

But on Sept. 11, she said she received the first in a series of emails from the college, informing her she was on academic probation, and was at risk of suspension and losing her scholarship.

"When I got that, it made my heart stop," she said.

Depending on the specific nature of the problem, Title IX allows the school to provide remedies for the victim, like arranging for them to retake a course or withdraw from a class without penalty, ensuring that any changes do not adversely affect the victim's academic record.

"I thought they were supposed to reach out to me to help me," said Nadkarni. "But they didn't."

After arguing with administrators, Nadkarni said she was able to receive grades for two of her three classes. One of her professors still hasn't graded her final project, she said.

Nadkarni is the third public complainant in the case. Tedesco, a journalism major, and Doherty, a writing, literature, and publishing major, first shared their stories publicly in an Oct. 8 Huffington Post article.

In response to that story, President M. Lee Pelton sent an email to the community

on Oct. 9 explaining the measures the college has recently taken, like the formation of a program called Creating a Culture of Consent and launch of the Sexual Assault Survivor Advocate program. He also announced that Emerson will seek to hire a Sexual Assault Prevention and Response Advocate who will commit full-time to supporting victims of sexual assault.

"The college has made it very clear that it takes allegations of sexual assault very seriously and seeks to respond appropriately to allegations by meeting the provisions of Title IX," said Pelton in a phone interview with the Beacon after Nadkarni made her case public.

Pelton said that it is unclear whether the college will receive a copy of the Title IX complaint filed by Tedesco, Doherty, Nadkarni, and the anonymous student.

Bradshaw said the Office of Civil Rights is currently evaluating the three complaints it received to determine if the allegations are appropriate for investigation.

Pelton said he is working with the Board of Trustees to select a team that will conduct an external review to determine if the college's current policies are in compliance with Title IX.

"It's my intent to move forward as soon as possible," said Pelton, though he couldn't provide a specific date of when the review will begin.

Nadkarni said she decided to go public about her case because it shows a different side of the issue.

"It shed a whole new light about how they treat their students academically," she said. "I had to fight to get these incompletes."

Nadkarni said she likes the college's recent initiatives regarding sexual assault on campus, such as the development of the culture of consent, a Town Hall meeting last week, and the college's search for a

sexual assault advocate, but can't help but feeling it is disingenuous.

"I feel like they are doing this to cover their tracks," she said. "It should've been done before the attacks could even happen."

Spears and Lori Beth Way, a senior advisor to academic affairs, will conduct an internal investigation of the current prevention, education, and training programs, and the advocacy and the support services for students who report being victim to sexual violence.

According to Spears, the internal review will be completed by March.

"I think it takes courage for any of these students to express concern about the college's response," said Spears.

On Nov. 13, Way will hold a Lunch and Learn event to discuss myths and truths on sexual assault, and what to say and what not to say to people who reveal they have been assaulted. The event will take place in the Multipurpose Room at noon and is open to the community.

Andrew Tiedemann, vice president for communications and marketing, said that his office, which manages Emerson's website, will launch a new page on the site in two weeks with materials regarding sexual assault, including resources available to the community and tools for creating a culture of consent.

**"I thought they were supposed to reach out to me to help me. But they didn't."
— Sarita Nadkarni**

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Media Services and Emerson Channel to move within Ansin building



Emerson Channel, currently on the seventh floor, will move to the fourth floor of the Ansin building. • Chelsea Roden/Beacon Staff

Agatha Kereere, Beacon Correspondent

Staff from the Media Services Center, which provides audiovisual equipment and technical assistance to the college, and the Emerson Channel, a student-run television station, will change locations within the Ansin Building during winter break, according to Bret Kulakovich, Emerson's director of user services. The move will create more storage space, aid in equipment updates by getting rid of the outdated and allowing room for the new, and provide more classroom space for both organizations, he said.

Currently, Media Services occupies 2,000 square feet on the third floor of the Ansin Building, including media services classrooms and computer labs for use by students and staff. Emerson Channel uses 503 square feet on the seventh floor, according to Kulakovich. The group holds meetings and views rough cuts of shows in that area, and uses studios in Tufts.

After the change, Emerson Channel will take over the former Media Services space, and Media Services will move to a 703-square-foot area on the fourth floor, where some of the old equipment is currently stored.

One element of the Emerson Channel

production mechanism, the master control pane—a piece of equipment that holds archive videos—is housed in the Media Services space, which forces students to navigate between the floors while working.

This back-and-forth process and the removal of outdated equipment prompted the change, said Kulakovich. He said the idea arose in a Media Services staff meeting, during which attendees felt the college wasn't using its space efficiently and that more space could be used for classrooms. That's when he started developing the plan, he said.

The move will also allow old equipment from the Media Services area, like VHS players and overhead projectors, to be discarded and new equipment to be brought in.

"This will help us function more efficiently and effectively," he said.

Kulakovich said he hasn't officially announced the move, because the specifics, such as the exact dates of the move, have not been finalized. The plan will be complete by Thanksgiving break, he said.

Kulakovich said he drafted the plan and academic services signed off on it over the summer. He then contacted Emerson Channel about the move. It was initially scheduled for the summer of 2013 after the plan was approved, but was pushed back to its current

December start date because of the limited time before school started again.

Many Media Services employees said they are displeased with the move.

Briana Burton, a senior writing, literature, and publishing major and media services assistant, said she is frustrated not only with the plan, but with what she sees as a lack of communication. She said the only notice she has received is a formal but vague note that said the office would be undergoing a transition.

"There are about 12 of us working here and none of us know whether or not we'll be here next semester," she said. "No one's answering questions, there are no straight answers, nothing has been said at all."

Things within the office area are already changing, she said. Employees can only rent out rooms that have computers with Final Cut Pro, a video editing program, to faculty, not students, and products like cameras are also unavailable for rental because they're being packed for the move, according to Jackie Blanchard, a junior visual and media arts major and Media Services assistant.

Noah Aust, a senior visual and media arts major and Media Services assistant, also said he wasn't happy about the move. He said it is an example of Emerson putting its image over the needs of its students by focusing on innovation instead of the students' jobs at Media Services and equipment rentals.

"Media Services plays a huge role in keeping the school running in terms of day-to-day workings," he said. "I think this move is symptomatic of some of the greater problems that are at work within the Emerson community."

Aust also said he thought the move to a smaller space will cause cramping within the office.

"The college isn't placing a priority on what we do here at Media Services," he said.

Kulakovich said he plans to officially announce the move in January, after the changes have already taken place, and to send out an email to the student body over winter break explaining where Emerson Channel

and Media Services will be.

He said he feels no one will have a problem with the transition, but said that they are not answering any questions or concerns until the plans are finalized.

Diana Barton, manager of the Emerson Television Channels, which includes Emerson Channel, said many of the students and staff she has spoken to from both Media Services and her organization are excited about the changes.

"Right now only some of the students know—they don't know that it's actually going to take place, they think that it's still a possibility, but it's all been very positive," said Barton.

Senior Ian Steele, a Good Morning Emerson executive producer and sports director, said other Emerson Channel staff met the idea of moving positively, citing the prospect of having everything in one space as the most appealing aspect of the plan.

"Since I heard about the move about two weeks ago," said the journalism major, "the people I've talked to here [at Emerson Channel] seem pretty happy about it"

This project is 100 percent about the students, Kulakovich said.

"We just wanted to start looking at solutions to help students," he said. "[And] help the school."

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Corrections & Clarifications

The Oct. 3 article "Dokus emerges as Lions' frontrunner" said that Ali Dokus got lost at the 2013 Mass Maritime Invitational; it happened in 2012.

The Oct. 24 article "AD search continues" said Dean of Students Ronald Ludman has overseen Emerson athletics since former athletic director Kristin Parnell's 2012 resignation. He took over as overseer in July 2013.

Students say goodbye to set



A student stops and snaps a photo on the Will & Grace tour. The set will be packed up next week. • Andrew Harwood/Beacon Staff

Christina Bartson, Beacon Staff

Josephine Cooper, a sophomore performing arts major, stood in the kitchen of the Will & Grace set in Emerson's Iwasaki Library and, as she pretended to use the sink, flashed a smile for a photo.

Cooper was one of nearly 80 Emerson students and faculty members who stepped behind the glass-enclosed sitcom set for a tour on Oct. 25, as part of Emerson's goodbye before the set is removed on Nov. 5. The original set designers will fly to Boston, pack up the apartment, and set it up again on the second floor of Emerson's new Los Angeles center, according to Kevin Bright, the founding director of the program.

The set has been in the library since 2008, when Max Mutchnick, the co-creator and executive producer of the show, who graduated from Emerson in 1987, donated it to the college.

Andrew Tiedemann, the college's vice president for communications and marketing, said Emerson decided to move the set in an attempt to free up more space in the library. It currently occupies 600 of the library's 22,000 square feet.

Bright announced the move in an interview with the Beacon last week.

"It's no secret there is a problem with library space," said Bright. "And we had a large undedicated space for [the set], so really it's a win-win situation."

Cooper said she was sad to see the Will & Grace apartment go.

"That set was one of the reasons I came to Emerson," said Cooper. "When I found out it was leaving, I was so upset. I'll have to go to the LA program."

During the tours, Emerson students and faculty members were transported into the living space of characters Will Truman and Grace Adler, best friends from college who lived together in New York City. He was a gay lawyer, and she was an interior designer. Will & Grace ran for eight seasons on NBC,

took a week for the props and decorations to be carefully placed.

As students on the tours moved around the back of the blue couch, they got a better view of the scene behind the windows—brick buildings on a residential New York City street. Attendees snapped selfies and shots from new angles, without the glare of the glass that surrounds the set.

"The backdrop is hand-painted," Hirschbiel said during the tour, "something of a lost art these days. Most shows now use digital photography."

On the black leather coffee table, there's a dish with mail in it. Every piece of mail is addressed to either Truman or Adler, at 30 Rockefeller Place, New York, New York. This is something the director did for the actors, Hirschbiel said in the tour, to give their characters authenticity.

To give the apartment a genuine feel, the continuity director instructed Emerson to leave a roll of paper towel hanging in the kitchen and to keep the door of the apartment slightly ajar, Hirschbiel said in the tour.

"People can imagine that Jack is about to bound through the door any minute," said Hirschbiel, referring to a supporting character in the show, "or the characters are going to spill something in the kitchen and need to wipe it up."

After Hirschbiel finished giving the tours, some wandered around the set for a few minutes, capturing moments in a space that hasn't been open to tours for faculty and students since its installation in 2008, according to Fleming. Other than for courses in television set design and stage management, the floors of Will and Grace's apartment haven't been trodden upon, said Fleming.

Beginning on Nov. 5, the space that currently houses the Will & Grace apartment will be a blank slate, said Fleming.

"The moving crew will be photographing, cataloguing, and then wrapping things to put in crates," Fleming said. "In a way, I'm sad to see it go," he said. "We had something unique. A one-of-a-kind that no one else had. That part appealed to me. But on the downside, the library has struggled to provide enough study seats."

Fleming said when the group comes on site to begin packing up the apartment, they will cover the glass encasement with paper. This will allow them to work without disturbances, but Fleming said it will serve a double purpose.

Fleming said he hopes to use this as a "scratch pad" where students can suggest ideas for the space.

"We might invite students who are really engaged in design," he said, "to be involved in a more in-depth exploration of the space later in the fall semester."

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Fraternity wins appeal money for "Movember"

Kathryn Bennett, Beacon Staff

The Student Government Association approved the first appeal of the semester during its meeting on Tuesday Oct. 29. Brothers of the fraternity Sigma Alpha Epsilon requested funds for an upcoming monthlong men's health campaign called Movember.

They were given \$1,510.55 from the SGA's appeals budget, which now stands at \$90,154.71.

Movember, a worldwide campaign, is supported by chapters of Sigma Alpha Epsilon across the country, according to the organization's website. It aims to raise awareness about men's health issues by encouraging men to develop healthy eating habits and a regular exercise routine, and to also raise funds for men's health programs, according to the fraternity's presentation. Sigma Alpha Epsilon first held Movember events at Emerson last fall, according to the presentation, and members hope to make it an annual occurrence.

The fraternity's president, John King—a former SGA member—and philanthropy chair, Andrew Cahill, could not attend, so the appeal was presented by members Benjamin Halls, who is also a former SGA member, and Zach Ellman.

In their presentation, Halls and Ellman gave several statistics on men's health to

emphasize why they felt this is an important campaign to hold at Emerson again this year.

"One in two men will be diagnosed with cancer in their lifetimes," said Halls. "That means, statistically, either me or Zach will get cancer."

Sigma Alpha Epsilon will use the funds it received from the SGA to purchase T-shirts and mustaches—Movember's symbol—to sell at the campaign's three fundraising events and tabling efforts, and entertainment and food at those events, according to Halls. The money raised at the events will go to the official Movember campaign, said Halls, which will allocate the funds to awareness and education programs about prostate cancer, testicular cancer, and mental health.

Movember will begin worldwide on Nov. 3 and end on Dec. 2. The fraternity will hold a kickoff event in the Piano Row Campus Center on Nov. 4, during which the fraternity will provide information about the campaign and Movember merchandise, said Halls during the presentation. Members will also be tabling at the men's basketball game on Nov. 14.

Sigma Alpha Epsilon's final event is a concert in the Bill Bordy Theatre, headlined by the rock band Arc & Stones. Donations will be taken at the door and more Movember merchandise will be on sale,

said Halls.

Several SGA members asked questions about the use of the appeal funds, and why the fraternity didn't raise as much money this year. This year, Sigma Alpha Epsilon is putting \$155 of its own funds toward Movember, according to the appeal application. Last year, the organization ran its Movember events entirely using \$1,327 in donations from the Center for Health and Wellness, The Office of Student Life, the Athletic Department, and friends and family of the fraternity's brothers, according to Halls.

Halls said the fraternity decided to appeal to SGA for funds this year so it could have the resources to do fundraising for Movember, as opposed to using all of their funds for food and T-shirts. He said members have been working with the departments that gave them funding last year to find non-monetary ways they can get involved this year. For example, he said the Fitness Center agreed to create a special fitness plan for the brothers of Sigma Alpha Epsilon, so they can work together on getting in shape.

The appeal passed with 10 SGA members in favor, three in opposition, and zero abstentions.

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Short-term counseling unpopular

See Counseling center page 1

Kenneth Rogers, assistant director of mental health services at Emmanuel College, a liberal arts college of about 1,800 undergraduate students in the Fenway area, said that short-term counseling is the most effective way for Emmanuel to treat its students as well. Like Emerson, Emmanuel does not limit the number of sessions, but the counseling center is mainly used for infrequent visits or emergencies, according to Rogers.

For students who need more time than the counseling services can commit, Harrison said that counselors help find someone a professional therapist off-campus.

"For many students, especially Emerson students who are busy, [they] are very satisfied," she said. "But there are other students who we see that need more help, and we help them find someone to see them more frequently."

A student, who wished to remain anonymous while talking about therapy, said that despite the limited amount of time an Emerson counselor can commit, it has been a good experience.

"They were way better than I thought they'd be," the student said. "I thought they were just going to be like guidance counselors. My only complaint is that they can only meet with you once every other week."

Although some students find the limited time a problem, Harrison said the counseling center is meeting the standard counselor-to-student ratio set by the International Association of Counseling Services. The association says there should be one accredited counselor for every 1,000 to 1,500 students in a college, and Emerson has about one for every 980, according to Harrison.

However, she said there has been an increase in students who want therapy. Last academic year, Harrison said there was a 25 percent increase in the number of students coming in from the year before. She said that 16.7 percent of the school had used the counseling services at least once last year.

Currently, there are four full-time counselors working five days a week; one working four days a week; a substance abuse counselor, who works 12 hours a week; and three doctoral students with previous clinical experience, who see students under supervision from the professional staff, according to Harrison.

By comparison, the Emmanuel staff is made up of the full-time director, two full-time counselors, and two interns who work 20 hours a week and see students under the supervision of the director, according to Rogers.

At Emerson, another position is being added within the next few weeks, according to Harrison. She said that Stacy Taylor, a psychiatrist, will be in the office for part of two days a week to meet with students who could benefit from medication, instead of having to send them to psychiatrists outside of the college to get prescriptions. Harrison declined to comment on the number of students currently receiving medication.

Although there are no immediate plans to hire additional full-time staff members, that may change if the increase in demand continues, and according to Harrison, it appears it will. She said that last academic year, there were an average of 67 appointments a week, and this year, as of the beginning of October, that number increased to 75.

"So many more students are coming in, which I think is really wonderful, because there's less of a stigma and more of an interest in health," Harrison said. "Obviously, as more people want to come in, the more we'll want to expand our staff."

With students complaining about finding consistent appointments, Harrison said that college counseling centers are not equipped to handle intensive therapy.

"In an ideal world, of course I would love to have enough staff to see people every week," she said. "But college counseling centers aren't designed for anything more than short-term therapy."

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"When I found out it was leaving, I was so upset. I'll have to go to the LA program."
—Josephine Cooper, sophomore

"One in two men will be diagnosed with cancer in their lifetimes."
Benjamin Halls

editorial

Counseling center needs clearer communications

At issue:

Students say counseling center doesn't provide enough time

Our take:

The center needs to be clear about its capabilities and limitations

Emerson's Counseling and Psychological Services has a problem. Although students who sought therapy through the school are satisfied with the quality of the counselors, some said they found the counselors' availability lacking.

One simple solution to this problem is to hire more counselors. After all, if the existing counselors can't satisfy student needs, the college should just add more to accommodate the demand. Although the college meets the counselor-to-student ratio set by the International Association of Counseling Services, we shouldn't be getting by with the bare minimum. And Elise Harrison, director of counseling and psychological services, agreed. She said the counseling center will soon add a part-time psychiatrist, and will consider hiring more staff if appointments continue to increase, something she said she expects. Dean of Students Ronald Ludman also said the college will seek an outside review of its counseling services.

But there seems to be a more fundamental issue in play: a critical mismatch in the ways students and staff understand the counseling center's role.

Some students seem to believe that Em-

erson's counselors would be available for weekly, long-term appointments—not an unreasonable assumption. Yet counseling facilities at colleges, including Emerson, simply may not be equipped to provide continuing therapy. Harrison said “college counseling centers aren't designed for anything more than short-term therapy,” a belief affirmed by Emmanuel College's assistant director of mental health services, Kenneth Rogers. Emmanuel's counseling center, said Rogers, generally only sees infrequent visits or emergencies, like Emerson's.

If this is the case, though, the disconnect between the counseling center's role, and how the student body perceives it, needs to be eliminated.

Since some students have expectations that exceed what the center can provide, it is up to the staff to clarify the facility's actual capabilities. It should communicate to students that its services are only meant to treat very specific problems—like with roommates or grades—not those that would require frequent sessions. If students have unreasonable expectations of what the center provides, the college should provide more accessible informa-

tion so students realize the center's role.

Of course, the counseling center should also be open to potentially providing long-term therapy. Students' mental health is paramount to their college success. If the counseling center can somehow better serve students, Emerson can certainly buck the trend of other colleges that only provide short-term counseling. Because for many of us, Emerson is our community, our home—and we shouldn't push away those who most need our support.

But there seems to be a more fundamental issue in play: a critical mismatch in the ways students and staff understand the counseling center's role.

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.

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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.

The Berkeley Beacon

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The *Will & Grace* set moves to an even less convenient location.



opinion

So you call yourself an activist...



Students often become pseudo-activists, more concerned with being the most visible advocate instead of the most informed. • Photo illustration by Evan Walsh/Beacon Staff

Trelawny Vermont-Davis is a senior political communication major & a managing editor of the Beacon.

"When we treat worthy causes solely as the product of hip campaigns, we run the risk of overlooking the qualities that social movements so often need."

"The Government is working for the rich and the poor are getting nothing."

I heard this proclamation in addition to a few other statements about the current American government chanted through a megaphone while walking to the Park Street station last week. Although I essentially agreed with about 80 percent of what the man behind the megaphone said, it almost made me embarrassed to share his beliefs. When I escaped the loud man with the megaphone, I passed him off as one lone pseudo-activist on Boston Common. But the more I thought about it, the more I recognized that my generation is overflowing with megaphone-holding pseudo-activists, galling everyone within Twitter's reach, deterring potential true activists from their cause.

In saying this, I don't mean to dismiss the importance of broadcasting personal beliefs, but there are certainly superior and more effective methods than caps lock Facebook statuses and incessant group invitations. Further, it seems many students join causes their friends or student groups are involved in—regardless of the comprehension they have of the subject. During the Kony 2012 campaign, I wasn't surprised to find that a whole two out of 10 peers who actually donated to the campaign could pinpoint Uganda on a map (yes, I polled them). I wouldn't be the least bit astonished if those two students were in the minority if I polled all Kony 2012 patrons. Yet people donated. This was a reasonable course of action given the compelling nature of the campaign video—however, while bound by our pathos, we often overlook the importance of a com-

prehensive understanding of the issues we're advocating for.

The Civil Rights Movement was successful not only because it had a message that tugged at people's heartstrings, but also because concrete goals and objectives were not only articulated, but were turned into concerted, focused group action that made people pay attention—recruiting more activists to join the campaign over time, reaching a tipping point, and achieving critical near-unanimous agreement on what needed to be done.

When we treat worthy causes solely as the product of hip campaigns, we run the risk of overlooking the qualities that social movements so often need—people who are educated in the subject and who understand how to garner unwavering support to challenge policy.

The women's suffrage movement didn't triumph because it was a sexy online campaign—it was successful because people truly understood the inhumanities that existed, the root of them, and what they wanted. Clear goals were present, laws were studied, and political cases were made.

The achievements of these communities of committed believers willing to put aside whatever else was in their busy lives to pursue justice on a particular issue is the point of effective political or social justice activism.

Perhaps these same unities are why Kony 2012 is the quintessential example of our generation's inverted and destructive form of activism. Invisible Children got something right: The Lord's Resistance Army is a brutal and destructive force. It abducts children and rapes and kills women and men, often

forcing children to kill their own parents. And it's been doing so for 27 years. But will capturing Kony end the genocide? Is Kony even the real culprit? Research from multiple sources, including *The World's Most Dangerous Places* by Robert Young Pelton, says otherwise.

Further, in spite of the campaign and the consequent 100 U.S. troops deployed to Uganda to find him, Joseph Kony has yet to be captured.

Pelton, along with many other historians and African war experts, believes these efforts by armies and do-gooders are misguided.

"All these actors have an agenda and they have limitations to what they are prepared to do, and they after a while start to benefit from the existence of Kony," Pelton told *Foreign Policy* magazine. "It becomes a self-licking lollipop."

But it seems that no one wanted to do the research, and those who showed skepticism were ridiculed by supporters of the campaign. Instead, we trusted an organization whose directors pose for pictures holding enormous guns and get arrested for public masturbation—an organization whose director of ideology confidently stated that "we are an advocacy and awareness organization," not an aid organization. But in their videos, Invisible Children did not direct viewers to an aid organization, and instead asked for donations. And though they claim to spend 80 percent of their money on program expenditures, less than a third of that goes to actual programs on the ground in Africa. The rest goes to travel, salaries, and video production.

Instead of wanting to prove to all of your Facebook friends that you cared about the children in Africa by posting a video, you could have done some research and sent your money to charities that publicize their groundwork as opposed to glamorous shots of ideologues espousing their purpose to wide-eyed children in 1080p.

If you don't know inside and out the root issues of your cause and what exactly you want as the outcome, how can you expect to persuade others? Let us not forget the large scale failure of Occupy Wall Street. Because Occupy was designed to be leaderless and essentially directionless, everyone brought their own understanding of its goals and intents to the forefront, and if everyone has their own unique understanding, there is no way to coalesce and make a change—further proving that knowledge and some degree of unanimity is imperative in any successful movement.

Activism for any cause cannot just be a fad, an equal sign profile picture, a bracelet you wear, or a status update you post. It needs to be a sustained effort by people who are knowledgeable on the subject and truly care. It's certainly not about being the loudest, wearing an insert-cause-here T-shirt in your profile picture, or going to protests every few weeks—it's about doing the hard research and choosing ways to make a difference.

So before we shout into the megaphone, let's listen to the research.

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The revolution is never televised

Hunter Harris is a sophomore visual and media arts major & the opinion editor of the Beacon.

Roots, the ABC miniseries based on the Alex Haley novel of the same name, is nearly 40 years old; a well-produced narrative of the American slave experience is long overdue.

It can only be described as a funny feeling, the devil's cocktail of emotion palpable in an AMC Loews theater during a Sunday matinee of *12 Years a Slave*. The mix—two parts nervousness and anxiety with a twist of anguish—was unmistakable. Midway through the movie, as the neck of the protagonist is deliberately positioned in a noose hanging his body low enough to keep him bobbing in and out of consciousness, director Steve McQueen's camera rests on its subject for an excruciatingly extended take. Each time I assured myself we were nearing a cut, or promised myself the respite of another scene, the shot continued. The room grew more and more silent once it became clear that this specific shot, mere minutes of screen time that dragged on like hours, was not to be ignored.

This was American slavery as presented by *12 Years a Slave*: a veritable hell without any contemporary inkling of justice or fairness, an institution that cruelly traps its victims within the tortuous in-between of liberation and dehumanization.

As I exited the theater, re-entering the blistering cold, surrounded by pedestrians who hadn't just experienced what I had, I was struck by the supreme importance of the film.

"Everyone ever should probably see *12 Years a Slave*," tweeted the friend I saw it with, and I shared her sentiment, though for more reasons than were immediately clear.

Outside of *Django Unchained*, *Amistad*, *Glory*, and *Beloved*, few films in the past 20 years have contributed to an ongoing dialogue about slavery in America. *Roots*, the ABC miniseries based on the Alex Haley novel of the same name, is nearly 40 years old; a well-produced narrative of the American slave experience is long overdue.

Spike Lee and Tyler Perry can no longer exist as the sole members on the shorthand list of African-American filmmakers specifically cataloging the black experience. Despite their talents, their singular notoriety perpetuates the dual misconceptions that they are: (a) the only two talented black directors working today, and (b) that two men can speak about the entirety of the masculinities, femininities, and complexities that comprise the black experience. Just as there is more to being an Italian-American than is recorded by the *Godfather* trilogy or *Raging Bull*, more to the city of Boston than is documented in *Good Will Hunting* or *The Departed*, there is more to being a person of color than is acknowledged in *Precious* or *Slumdog Millionaire*.

With data from the 2010 census listing nearly 80 percent of Americans as identifying as "White Alone," it's neither surprising nor alarming that the majority of new releases star or feature a predominantly white cast. Though Woody Allen's summer hit *Blue Jasmine* featured no actors of color, I identified with its characterization of wealth, consumerism, and constructions of female identity more than I could with *The Help*, a 2011 film with a large number of African-American actresses. Human stories—those that transcend race, class, and sexual orientation—exist and are valuable. The problem is that despite the rightful plethora of movies dramatizing the Holocaust or other genocides, I can count on one hand the number of films that mention, let alone feature, Native American removal, African-American slavery, Japanese internment, and the AIDS epidemic of the 1980s.

For demographics well represented in media, the lack of minority narratives on screen is understandably difficult to notice. When the entertainment industry is dominated by writers and directors who speak to the experiences of those of their status, it's inherently challenging to understand the sentiments of minorities for which this doesn't happen. Still, well-produced and

widely-seen media has a well-documented effect of prompting re-examinations of institutionalized discrimination that can bring about change, which is why more movies that access the causes and effects of current class and racial tribulations are important—it is only in the arts that honest dialogues about difficult topics can exist. President Barack Obama, for example, credited the NBC sitcom *The Cosby Show* for his palatability as a black presidential candidate, recognizing the show's effect in normalizing positive images of black families and black men, not with elaborate rhetoric or sweeping phrasing, but casually and artfully, in living rooms across America.

With a score of 96 on the movie review website Metacritic, *12 Years a Slave* is an incredibly well-received film with themes that transcend ethnic and racial history. It's not only important in the discriminatory realities it depicts, but in those that its release represents. There is a serious dearth of American-produced media that aims to document the wrongdoing and genocide that affect American minorities most personally, and *12 Years a Slave* is an important first step in addressing this deficiency.

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arts

Killin' it: Comedian goes dark in *Murder Fantasy*



Senior Jamie Loftus' stand-up routine served as her honors thesis. • Andrew Harwood / Beacon Staff

Dillon Riley, *Beacon Staff*

"I'm Jamie Loftus, and I love Jamie Loftus."

That's how *Murder Fantasy*, the senior visual and media arts major's first solo stand-up showcase, began.

Loftus left plenty laughing in her wake with her dark humor. Throughout her 30-minute set, Loftus spoke at length about her family and even provided a handy slideshow to illuminate her muses. The slideshow broke down the background of the show, demonstrating the complicated relationship she had with her wolf parents and magic spiritual guide, Jeremy the rabbit. Despite having their riverside home destroyed by a fire, Loftus spoke fondly of her family's weekly dinners amongst the rubble, even if she was now a ghost.

This sort of offbeat humor is typical of Loftus' act.

"I guess my comedic style is sort of 'Sociopath-Next-Door,'" said Loftus. "I like to blend stories that are made up with stuff that's true, and hope that people buy into my half-lies."

Despite coming across as a natural performer, Loftus freely admits it took her a while to really delve into comedy.

"When I went abroad to the castle my sophomore year, I spent the whole time going to comedy clubs in Europe to sort of psych myself into trying it," said Loftus. "The last night of my first semester there, I did an open mic, and it went much better than expected."

While her jokes during her first forays onto open-mic stages were more straight-forward narratives, Loftus quickly became comfortable enough to subvert her formula by adding a surrealist bend on reality. Now, her act revolves around delivering dark material in the "most adorable" way possible, as *Fantasy* proved.

"I thought it was great, very dark in the beginning, but as it went on the tone shifted a bit and became more relatable, which led to more laughs overall," said David Carfagno, a junior visual and media arts major who attended the show. "I loved it all, though."

Good thing, too, as the stakes for *Murder Fantasy* were raised a bit higher than the

average stand-up set. In fact, one could say Loftus' graduation status rode on its success.

"When I was putting the show together, I got to work with this awesome advisor [professor Andrew Clark]," said Loftus. "This was my honors thesis, so I had to do the show and I have to write a paper to graduate."

Those enrolled in the honors program are required to write a lengthy final research paper, or produce a creative project, on a topic of their choice to complete the coursework necessary to earn their degrees.

Having Clark as a playwriting professor pushed Loftus to add performance elements to the show. The culminating moment of the show, featuring Jeremy the spiritual guide's untimely explosion in a microwave, was created at his suggestion, she said.

"[Clark] pointed out that since a lot of my stuff is made up, I should build a show that had some sort of weird climax," said Loftus. "He really wanted there to be some sort of conclusion."

As a veteran member of on-campus comedy troupe, *Chocolate Cake City*, and contributor to the *Anti-Joke Comedy Collective*

at Emerson, Loftus has become a key member of the Emerson comedy scene. She said her experiences with other Emerson comics have been a vital part of her development as a comic.

"The Emerson comedy scene is really cool. It's a great jumping-off point and everyone involved is very supportive," said Loftus. "Ever since I got involved, I feel like it's just continued to grow, too."

In two years, Loftus has gone from open mic newcomer to one of the leading comedic talents on campus. She hopes to continue this success once she leaves Emerson this December, already planning far into the future.

"After this summer, I'm hoping to move to New York to pursue my comedy further there," said Loftus.

Hopefully, it goes better than her last family vacation, or as she dubbed it in the show, "The Loftus Family Farewell Tour '08."

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"I guess my comedic style is sort of Sociopath-Next-Door" -Jamie Loftus

The lost world of horror master Richard Laymon

Blake Campbell
Campbell is a junior writing, literature, and publishing major & Beacon columnist.

Richard Laymon (1947-2001) was one of the greatest 20th century American horror writers, but you won't find his books at your local Barnes & Noble. I discovered him after my sophomore year of high school, at the tail end of his posthumous print publishing career. Leisure Books, his U.S. publisher, switched its catalog entirely to e-books in 2010, and Laymon's mass market paperbacks disappeared from trade bookstores. Fans now have to rely on used bookstores, eBay, and Amazon to get their hands on his work, an unfortunate fate for such a prolific and talented author.

Horror is arguably the least popular strain of genre fiction in today's book market, as consumers rely more and more on thrillers and murder mysteries to get their fix of literary adrenaline. Stephen King's books continue to sell exponentially (*Doctor Sleep*, his recent sequel to *The Shining*, stands as the latest example), but much of King's work foregoes pure horror for a colorful mix of science fiction, psychological thriller, fantasy, and realism, as *The New Yorker* book blogger Joshua Rothman notes in his recent essay, "What Stephen King Isn't." But horror novels can evince feelings in a reader that cannot be found in

any other kinds of books.

Horror fiction imagines people pushed to their physical and psychological limits, allowing glimpses into shadowy areas of human nature. Laymon's work encapsulates this theme. At their core, his novels are painfully human, and his judicious use of the supernatural often shapes his characters and their actions in deeply unsettling and interesting ways.

Laymon understood the darkness of sex, a human desire so primeval, pervasive, and powerful that it often makes monsters of us. His villains are often sexually ravenous, as are his protagonists. The narrator of *Island*, for instance, cannot stop ogling the busty women with whom he is shipwrecked, despite the fact that there is a sadistic killer on the loose, and the narrator of *Bite* confesses that he is jealous of the vampire who enters his old flame's room at night and drinks her blood.

But sex is just one facet of the expansive creepiness that dominates Laymon's writing. His minimalist style perfectly complements the tense, fast-paced action of his novels. His writing is imbued with a witty, dark sense of humor that adds another level of creepiness to his unsettling narratives. And he had a knack for remaking old horror tropes

into terrifying novels; *Bite* and *The Traveling Vampire Show*, for instance, are two remarkable takes on the classic vampire tale, and are still original and frightening, even in a post-*Twilight* literary climate where almost all of the terror has been stripped from the once horrifying monster.

Laymon was also a master of writing endings, and his best novels don't deliver their strongest blow to their readers until the last few pages. Like his forebear H. P. Lovecraft, Laymon had deft control over ambiguity in his fiction, leaving his readers with just enough information to satisfy them, but not so much that every narrative thread is neatly resolved. His greatest works end with shocking scenes that force readers to re-evaluate the events of the book and their perceptions of the characters, as in *The Cellar* and *The Traveling Vampire Show*, novels whose images continue to haunt me four years after picking them up for the first time.

Laymon was considered part of the "splatterpunk" school of horror fiction, a subgenre that includes such writers as Jack Ketchum, Poppy Z. Brite, and Edward Lee. Splatterpunk horror emphasizes detailed descriptions of gore and violence, and, despite all the literary subtlety to which I allude above,

Laymon's novels are no exception. Cannibalism, decapitations, amputations, shootings, maulings, sexual assault, incest, castration, and cauterization stain red the pages of his books, and have garnered him critical accusations of exploitation and misogyny.

Admittedly, Laymon's novels—especially his earlier works—are sometimes needlessly graphic and unrealistically erotic. In *The Woods Are Dark*, for instance, two main characters make love outside a cabin in a cannibal-infested forest, surrounded by human heads mounted on stakes. But for all his drawbacks, Laymon was also an effective writer, creating eerie stories with multidimensional characters that challenge and warp our perceptions of the world. And his books are a lot of fun. So if you're looking for a scare this Halloween, take a trip to a used bookstore, browse through the paperbacks, and see if you can dig up a Laymon book. Just don't be surprised if you have trouble sleeping.

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Changing the channel: Panelists praise new media's potential

Erica Mixon, *Beacon Staff*

It seems like ages ago when buying physical CDs or watching favorite shows without flipping open a laptop were common occurrences. Many Emerson students will enter the entertainment business after graduating, and it's easy to wonder how technology will affect their futures. A panel of five experts in the industry explained how in a lecture titled Netflix, Hulu, Pandora and Spotify: How Digital Distribution Channels Are Changing the Television and Music Industries on Thursday, Oct. 24 in the Cabaret, and gave audience members a glimpse into a surprisingly bright future.

Leading the discussion was Daniel Black, an entertainment attorney with experience in television and motion picture studios, who explained that each speaker was on Emerson's Board of Overseers.

"We want to create opportunities ... where we get to interact with students and provide whatever expertise and experience we have," Black said. "Use us as a resource."

After introducing the four other panelists — Lisa Dollinger, Daniel Cohen, Kevin Bright, and Gary Krantz — Black launched into the discussion.

One thing was clear: the changing industry could benefit new, young professionals.

"There are more opportunities than ever before," said Bright, an Emerson alumnus and executive producer of the highly successful TV series *Friends*.

Daniel Cohen, executive vice president of Disney ABC Domestic Television, witnessed the expanse of opportunities in his own workforce.

"Too many students think that there only four jobs: producer, writer, director, and actor," he said. "But there are 1300 different jobs on Walt Disney Studio's block, where I go to work every day."

Gary Krantz, president and CEO of Krantz Media Group, asked audience members if they ever stay for

the movie credits.

"The credits take a lot longer now than they used to," Krantz said, pointing out that there are many jobs both in front of and behind the camera.

Before getting employed in the entertainment industry, however, it's important to understand how it has changed. Bright said viewers' tolerance levels have decreased because they always crave fresh content. Cliffhangers are becoming increasingly more important. If they work efficiently, they compel a viewer to watch the next episode.

"Netflix is home of binge viewing, and it works well for them," said Cohen.

Netflix does more than provide a way for viewers to immerse themselves in their favorite television series. Bright mentioned that its emergence has allowed the television community to reach specific niche audiences that had previously been untapped.

Similarly, the radio and music industries have seen advantages from the changes in technology.

Though traditional FM/AM radio is dipping in popularity, online radios have created major opportunities for music listeners by allowing them to customize their listening experiences.

"This is the golden age of radio," said Dollinger, a communication and marketing specialist with over 20 years of experience building brands and managing entertainment personalities.

Due to the increasing importance of cell phones and cars, she said today's radio industry is all about being connected, and industry professionals are rushing to make the leap from traditional to technological.

"Right now, there's a race to the dashboard," Dollinger said. With the development of innovative technologies that allow people to do things such as order movie tickets and make restaurant reservations from their cars, companies are looking to take advantage of what the dashboard can do.

When it comes to cars and radios, according to Dollinger, these are the Wild West days.

Though it's easy to think that the



The panel, including Emerson alumnus Kevin Bright (center). • Photo by Andrew Harwood / Beacon Staff

fairly recent emergence of applications like Pandora, Spotify, and Songza deteriorate the radio industry, Dollinger points out that these "jukeboxes" are personalized radios in themselves. She said instead, they validate the powerful value of radio.

"I was half expecting to leave feeling discouraged and like these new platforms were destroying media," said Kara Dodd, a junior marketing communications major who attended the event. "But I left feeling excited to see where platforms like Netflix, Spotify, Hulu, and On-Demand will take digital media."

Whether they were talking about music or television, the experts unanimously agreed that executives were

looking for smart, young people with fresh outlooks.

Dollinger said that Emerson students are especially apt for these kind of positions. Dollinger herself is a Lion. So is her daughter, Callie, a 2010 graduate who found many connections in her field through the strong alumni network.

"If you love what you do, and you have relationships that are built on respect and trust," Dollinger said, "you need to tap into those when you leave here."

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**"There are more opportunities now than ever before."
-Kevin Bright**

The bard meets the boogeyman

Lea LeBlanc, *Beacon Correspondent*

Suspense silenced the dark room as the man on-screen slowly reached for the box. Inside: a fresh human heart.

In its first community event of the school year, Shakesfearl!, Emerson Shakespeare Society hosted a screening of the 1973 horror film *Theatre of Blood* on Saturday, Oct. 26. Room 233 of the Walker Building served as the intimate setting to watch the gruesome, yet humorous, film of revenge, best served Shakespearian-style.

Paul McGlew, a junior performing arts major and the director of programming of Emerson Shakespeare Society, described Shakesfearl! as the organization's first step towards greater community outreach.

"We have the mission statement of delivering classical texts to our company members and to those on campus," he said. "We feel that by putting a creepy twist with this movie we are serving the holiday, as well."

Edward Lionheart, played by Vincent Price, believes himself to be the greatest Shakespearean actor of his time. Upon losing the Critic's Circle Award for Best Actor and realizing that critics have been making fun of him his entire career, Lionheart attempts suicide by falling hundreds of feet into a river. He survives, however, and vows to kill each critic who "deliberately withheld" the accolades he felt he deserved.

The different ways in which the critics are murdered are inspired by the deaths of characters in the Shakespearean perfor-

mances of Lionheart's final season.

The first critic is butchered to death by a mob of drunks (*Julius Caesar*); the next is stabbed and then dragged by a galloping horse (*Troilus and Cressida*). Another murder involves the decapitation of a critic as his wife sleeps soundly next to him (*Cymbeline*).

Lionheart is at the heart of each murder, reciting lines from the play which the slaying was inspired.

Freshman performing arts major Carrie Shannon said she enjoyed the screening, noting the nostalgic feeling of the film.

"The cheesy '70s humor reminded me a lot of movies my dad likes," said Shannon. "I can imagine the movie being scary when it first came out, but now it's fun to just laugh at it."

Guests enjoyed complimentary donuts and coffee from Dunkin' Donuts, plus different varieties of chips. Homemade pumpkin pie was also served, adding to the seasonal atmosphere of the event.

Nicky Maggio, a senior performing arts major and vice president of Emerson Shakespeare Society, said the Emerson community has more to see from the organization in the future.

"We are very excited to have more outreach programs, starting off with more film screenings and more readings," he said.

The next event sponsored by ESS is a screening of Christopher Plummer's *The Tempest* on Nov. 10 in the Tufte Performance and Production Center.

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**"We feel that by putting a creepy twist with this movie we are serving the holiday, as well."
-Paul McGlew**

EMERSON stage

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lifestyle

America's Funniest Home Videos creator returns home



Left: Di Bona came back to his alma mater and chatted with a student after his presentation. Right: Emerson's National Broadcasting Society hosted the event. • Evan Walsh / Beacon Staff

Carl Lavigne, *Beacon Correspondent*

When Vin Di Bona's friend Henry Winkler sent him a script, he passed up a \$100,000 job to take a chance on it. The script eventually became the hit series *MacGyver*. Di Bona pulled a lesson from this experience that he shared with Emerson students: take risks.

"You've got to play with fire sometime," he said.

Emerson's chapter of the National Broadcasting Society hosted a talk with the Emerson alumnus and creator of *America's Funniest Home Videos* inside the Di Bona Family Studio in the Tufte Center. Joshua Waterman, NBS President, said he invited Di Bona, who graduated in 1966, because he embodies Emerson College's spirit.

Di Bona spoke about his experiences in Hollywood, from schmoozing with A-list elites to his first nine months without a job. The first half of the event was predominantly Di Bona sharing his life story, while the second half was an open question and answer session. Di Bona encouraged students to persevere and persist.

"The thing about Emerson students [is]

"The thing about Emerson students is the word 'no' doesn't exist in our lexicon. The word 'no' should just be water off our backs."
-Vin Di Bona

the word 'no' doesn't exist in our lexicon when we get out of here," he said. "The word 'no' should just be water off our backs."

Di Bona said he began his career at Emerson at the WECB and WERS radio stations. During his second year at the college, he got interested in television. He described his first film project as overwhelming.

"I was scared shitless," he said. "I said 'television is not for me.' But by the second project, I started to feel better about myself."

In 1986, Di Bona was part of a deal that would eventually make him the creator of the longest-running prime-time show on ABC. CBS Network had an agreement that allowed it to use all of Tokyo Broadcasting's content and publish it in the U.S. Tokyo Broadcasting offered Di Bona a show that featured animals doing silly things to get food, and he tried to get it on American television.

"I pitched it 136 times," Di Bona said. "No buys."

But 136 rejections was just the beginning. He finally sold the rights to the show to ABC, and the show, *Animal Crack-Ups*, was on air for three years.

In 1989, Di Bona said Tokyo Broadcasting approached him with a variety show. He stripped the show of its music and comedy sections, leaving only the funny home video contest. He said he sold the idea to ABC in four minutes.

Throughout his years in Hollywood, Di Bona said he kept his alma mater in mind. He contributed money to build his eponymous studio in the Tufte center, and has been a strong supporter of Emerson's Los Angeles program. He said he always wanted to come back and help students get the education he did.

"When I left campus... I made a promise that I'd build a television studio," he said.

Di Bona said he has contributed more than just money to the Emerson community. Taylor Kissin, a junior visual and media arts major, said he felt the time Di Bona spent telling students his life story was well worth the time.

"It was a very rewarding conversation," Kissin said. "I'm happy he was willing to share."

Di Bona spent a lot of time promoting Emerson's new LA campus. He highlighted the intimacy between Emerson's campus and Hollywood. Unlike other film

schools in the area, Emerson's campus is located in the heart of Hollywood.

Di Bona fielded questions from the audience on topics ranging from YouTube's encroachment on his funny home video territory, to what made a good audition tape. Due to the ever-changing nature of television, students were eager to ask an established professional.

Julian Cohen, a junior visual and media arts major who attended the event, said he appreciated Di Bona's sincerity and honesty.

"It's good to have someone who's been here," he said.

Di Bona noted the importance of young minds and fresh ideas in the television industry. While professionals like himself know what they're doing, he said, younger generations know what's new and popular. He said a traditional education is still important—students who want to be a part of the television industry need to know how to create a coherent story.

"They're not going to hand you the keys to the castle," he said, "just because you've got a good idea and you're a nice person."

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Across the Pond: Forsaking the clichés

Ryan Smythe

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

When I got to Europe, my overly romanticized notion of what I was getting into had me sipping wine in Paris, experiencing the nightlife in Amsterdam, visiting the Peace Palace in the Hague, and eating waffles and chocolate in Belgium. Now that I've been here for nearly two months, those ideas are still there. But overshadowing them are my actual experiences, and those are some I never would have had if Europe was still an image in my mind, instead of a place I got to live.

Landing in Amsterdam back in September, I felt like a distinguished traveler. Most people only get to visit Europe for a brief stretch of time, but I got to stay for three whole months. I was ready to conquer the continent and leave as an enlightened person.

My dream of a life-changing trip started to falter once the reality of jet lag set in. This wasn't new. This was such a normal experience that I almost felt like it was cheating me out of experiencing all of the non-American things around me. I just wanted it to be over so I could move on and do the things I couldn't do

anywhere else.

The first week at Kasteel Well felt like a year. The collective excitement from our group experiencing the town of Well, where the castle is located, was palpable. We couldn't stop making inhuman squeaks every time we did something new. The magic of Europe was finally happening, and we felt like we were the only people really experiencing it. I felt unique and, above all, like I was getting something no American could ever get back home.

Every weekend was a new city. First Nijmegen, then Amsterdam, Maastricht, Brugge, Paris, and the Hague. I just wanted to see everything each place had to offer, to soak in the non-Americanness of everything. But, like the jet lag those first couple of days, something always felt like it was bringing me back

to things I already knew. Yes, the landmarks were new, but the people around them still felt familiar. People stared off into the distance on public transport to avoid awkward eye contact. College

kids heading off to a party in a group were always the rowdiest people around. Some shop attendants were helpful while others clearly didn't want to deal with people that day and hurried you towards a

purchase so they could be left in peace. I didn't want any of this familiarity. I wanted Europe to be what I had envisioned in my head: An alien land where people nothing like me existed. But everywhere I went, people kept acting like people I already knew. I felt like they were getting in the way of my perfect semester.

It has been a gradual learning process for me. My childish frustration hasn't

left by any means. I still want that perfect semester away from home where I can become a better, more cultured person. But I have, completely by accident, learned a lot.

Meeting all of these people who seem so familiar may not have been what I expected when I got here, but as a stranger abroad, I got to experience an entirely new way of life. The best way I can describe the feeling is to compare it to visiting a new friend's house as a child. You go in excited to play with the new toys, run around the new space, and experience someone else's life for a little while. But after some time, the house becomes familiar. It never quite matches up with the expectations held before entering their house for the first time, but that's okay. It's still someone else's house, and becoming included as part of it is more fun than the pretend world it used to be.

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Bringing legends to life in the Cabaret

Campus cultural organizations host annual ball



Above: A group of students party on the dance floor in the Cabaret. Right: Attendees arrived in their most festive get-ups. • Kelsey Davis / Beacon Staff



Kendall Stark, *Beacon Correspondent*

From ninjas, to luchadores, to Che Guevara, Emerson's Legends Ball was an intercultural rendezvous of many characters. The four multicultural groups on campus and guests gathered in the Cabaret on Friday, Oct. 25 to celebrate icons of all backgrounds.

Disco lights, hors d'oeuvres, and thumping music greeted attendees eager to dance the night away. The event was hosted by Emerson's Alliance for Gays, Lesbians, and Everyone, Asian Students for Intercultural Awareness, Amigos, and Emerson's Black Organization with Natural Interests.

EAGLE president Dana Nurse explained that the objective of the ball was to bring Emerson students together to celebrate the influential people who have impacted today's culture.

"The ball is essentially a party for all the cultural leadership clubs on campus," said Nurse, a senior writing, literature, and publishing major. "Everyone is encouraged to dress up as whatever cultural legend they aspire to be like or admire, whether it's Britney Spears, Madonna, or Michael Jackson."

Although not everyone chose to embody a "legend," many attendees not in costume were outfitted in formal attire ranging from tuxedos to dresses. Some of this year's legends included Salem the cat from *Sabrina the Teenage Witch*, revolutionary Che Guevara, and a character from the film *Rosemary's Baby*.

Kaylan Scott, a junior writing, literature, and publishing major, dressed up as the famed character Rosemary of the 1968 horror film *Rosemary's Baby*.

"It was actually a simple costume to assemble," said Scott. "I rolled up a blanket and used it as my stomach, made a fake knife with aluminum foil, and it was serendipity that Rosemary and I have the same haircut."

Ernesto Bustillos, a senior political communications major and member of Amigos, explained the significance of his Che Guevara costume, which included a military jacket, dog tags, and even the signature facial hair.

"I decided to dress as Guevara after watching Steven Soderbergh's film, *Che*," said Bustillos. "He's definitely a cultural legend, although I don't entirely agree with his ideals."

Junior writing, literature, and publishing major Danny LeMar dressed as Salem, the talking cat from the hit '90s sitcom *Sabrina the Teenage Witch*. LeMar's portrayal of the feline consisted of plain black attire and a simple cat mask.

"I chose to dress up as Salem because he's the only talking cat on TV," said LeMar, who is president of the ASIA organization, a group that aims to provide

awareness of Asian culture at Emerson. "I'd always look to him for moral advice."

LeMar said the event means a lot to him because it is essentially a costume party mixed with all the values Emerson's multicultural organizations stand for.

Similarly, senior marketing communication major Ashley Bailey, who is on the EBONI board, voiced her appreciation for the event. EBONI is an organization dedicated to the political and cultural reawakening of students of African descent at Emerson, which she said was one of the many components of the ball.

"I love supporting cultural diversity and events that include everyone at Emerson," said Bailey. "Although I chose not to dress up this year, in past years I've attended as a Black Panther from the '70s and 'Gangnam Style' singer PSY."

Even students who are not involved in Emerson's multicultural organizations partook in the event. Justin Byrd, a freshman performing arts major, said his decision to attend the ball was spontaneous.

"I decided to come out of curiosity," said Byrd. "I think it's a really interesting event."

Throughout the night, guests danced to the music of DJ Nomadik while enjoying mocktails and appetizers. One of the highlights of the evening was the costume contest, which awarded first- and second-place winners cash prizes. Ana Karina Vivas, a junior journalism major, won the first place cash prize of \$60 for her portrayal of "Jenny from the Block." Vivas' costume involved a beanie beret hat, a tank top, and cargo pants resembling Jennifer Lopez's outfit in the famous music video. The second place cash prize of \$40 was awarded to junior performing arts major Naomi Ibasitas, who dressed as the Nyan Cat, a Japanese cartoon character with a Pop-Tart torso and a rainbow tail.

Sapphira Cristal, a performer active in Boston's gay club scene, hosted the event at the request of longtime friend and faculty organizer Tikesha Morgan. Cristal has hosted Emerson's Dragtoberfest for the past four years, and the Legends Ball for the past two years. Cristal took the stage in a blue bedazzled gown and encouraged attendees to take to the dance floor.

"The coolest thing about the Legends ball is mingling with people and finding out which legend everyone is," said Cristal. "To me, the Ball is a way of giving back to those wonderful people who made what we have now the way it is."

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"Everyone is encouraged to dress up as whatever cultural legend they aspire to be or admire, whether it's Britney Spears, Madonna, or Michael Jackson."
-Dana Nurse

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sports

DeStefano joins athletic department staff

Former softball, basketball star returns to Emerson

Carl Setterlund, *Beacon Staff*

The Emerson athletic department announced the addition of former two-sport star Lindsay DeStefano on Oct. 15 to its staff. The college's newest athletic administrator will perform a jack-of-all-trades role, according to Interim Athletic Director Stanford Nance, who was in charge of the search process.

A 2008 graduate and two-year cap-

tain of the Emerson softball team, DeStefano has returned as a direct replacement for Dr. Vaughn Calhoun, who left his position in July to become an adjunct professor at Anna Maria College in Paxton, Mass.

"I've been working in athletics one way or another ever since [graduating] and when something comes up at your alma mater, you jump on it," DeStefano said.

DeStefano's primary responsibilities will be coordinating the scheduling for Emerson's athletic facilities and as the equipment manager for the Lions' 14 varsity teams. DeStefano also oversees Emerson's part-time coaches — John Furey (cross-country), David Hanley (baseball) and Jared Scarpaci (men's soccer) — according to Nance.

One task near and dear to DeStefano is running the Student-Athlete Advisory Committee, of which she was a four-year member as a student.

"That's something I'm pretty passionate about," said DeStefano, who was also an Emerson basketball player. "Through that committee we can definitely look to make changes for the positive and help the athletes have their voices heard."

Described by softball coach Phil McElroy as "one of the better athletes to come through Emerson, probably in its history," DeStefano is also taking charge of Nance's endeavor to establish an Emerson College Athletic Hall of Fame.

"She's done all the research on that, so she's going to be spearheading that project," said Nance, adding that he'll defer all decisions to her.

A broadcast journalism major who graduated from Emerson cum laude, DeStefano took an interest in the coaching and administrative side of sports in her senior year. Upon graduating, she immediately enrolled at Northeastern University and received her master's degree in sports leadership in 2010.

DeStefano briefly worked as an affiliates assistant at the Eastern College Athletic Conference under former Emerson athletic director Rudy Keeling, a mentor to Nance, who Keeling hired as an assistant athletic director at Emerson in 2003.

"With Lindsay, we got a versatile person," said Nance, who said he envisions DeStefano possibly filling some of the same duties he was tasked with when

he started, including recruiting and as a fill-in coach in emergency situations.

The latter hypothetical isn't just a result of DeStefano's playing experience — she was the softball head coach at Massachusetts Maritime Academy in Buzzards Bay, Mass. from 2010 to 2012 before moving to Lasell College in Newton more recently.

"I loved my time as an athlete here and there's definitely a comfort level," said DeStefano, who played under McElroy and women's basketball coach Bill Gould.

DeStefano was a standout junior when the Emerson softball team reached the NCAA Division 3 Tournament for the first time in school history.

According to Nance, the search to replace Calhoun was narrowed down to three candidates in July, but was postponed after he fell ill later that month.

The search picked up recently, with interim associate athletic director Erin Brennan, sports information director Kerry Howe, and McElroy all involved.

DeStefano said she did not have any contact with Calhoun, including during her time as a student-athlete.

According to DeStefano, Nance reached out over the summer to encourage the former Emerson player to apply for the athletic department's opening.

Nance received a similar break to start his administrative career, hooking on at Rutgers University shortly after his college basketball career concluded.

"I know Lindsay to be someone that's going to get the job done and that's huge," said McElroy, Emerson's longest-tenured coach. "I think it's a win-win for the school and I'd look for her to maybe even move her way up the ranks here."

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New athletic administrator Lindsay DeStefano.
Portrait by Carl Setterlund / *Beacon Staff*

Righini ends winless stretch for women's soccer

Carl Setterlund, *Beacon Staff*

Sophomore midfielder Tayllar Righini leads the Emerson women's soccer team in goals this season, and no goal was more important than her most recent one.

Emerson had gone winless in six matches before Righini broke through for a 16th-minute tally against New England Women's and Men's Athletic Conference foe Coast Guard in a 1-0 win for the Lions (7-10-1, 2-6-1 NEWMAC) on Oct. 26.

"Tayllar scored an excellent goal," said Emerson women's soccer coach David Suvak. Righini took possession at the edge of the 18-yard box, took a touch to the right and then beat Coast Guard goalkeeper Holly Moore into the upper left corner, said Suvak.

The Lions' senior keeper Marissa MacDonald made four saves, all in the second half, for her second shutout as Emerson won for the first time since Sept. 28, a period of 28 days.

The team's longest previous win drought during this season was seven days.

Righini has five goals and is second on the team with three assists, making her the Lions' most productive offensive player ahead of classmate Alyssa Giannone, who has two goals and five assists.

"I feel really good about this group of players," said Suvak, mentioning that defenders Casey Jablonski and Samantha O'Donovan are Emerson's only other graduating players. "I think what we have

is a very bright future ahead of us."

Emerson has struggled since beginning a stretch of eight NEWMAC matches to close the season, starting with an Oct. 5 loss at Worcester Polytechnic Institute. The Lions were eliminated from reaching the NEWMAC Tournament with a 1-0 home loss against Massachusetts Institute of Technology on Tuesday, Oct. 29.

Righini has scored two of the Lions' three goals since they began running the NEWMAC gauntlet in October.

She also scored in the 78th minute on the road against Babson on Oct. 22. That goal sent the match to overtime in an eventual Emerson loss.

"She really is our on-the-field captain, the leader of our attack," Suvak said. "I'm happy for her because she's scored quite a few goals, but I'd like to see her even score more than that — I think she has that ability in her."

Although Righini also plays lacrosse for Emerson, Suvak said she stays sharp by training with male soccer players in the offseason. He lauded her technical skill and her speed of play.

"She has the ability to be very composed on the ball and her stopping and starting and ability to keep a defender off-balance is fantastic," Suvak said. "Not too many female soccer players that I know have that ability."

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Tayllar Righini has been the women's soccer team's most potent, offensive threat.
Portrait by Andrew Harwood / *Beacon Staff*

Next Match

Men

Soccer-
Babson

vs.

EC
at Babson
11/2
at 1 p.m.

Cross-Coun- try-

NEWMAC
Champion-
ship Meet

at

**Franklin
Park**
11/3
at noon

Women

Soccer-
Clark (Mass.)

vs.

EC
at Clark
11/2
at noon

Volleyball-
Clark (Mass.)

vs.

EC
at Brown
& Plofker
Gym
11/2
at noon

Cross-Coun- try-

NEWMAC
Champion-
ship Meet

at

**Franklin
Park**
11/3
at 11 a.m.

Emerson sports roundup: Oct. 24-30

Connor Burton, *Beacon Staff*

MEN'S SOCCER

Record: 7-9, 0-6 NEWMAC

Oct 26: Clark 4, Emerson 0

Player of the Match: Patrick Kudej

Freshman midfielder Patrick Kudej led the Lions with three shots in their road loss to the Cougars (4-10-2, 1-4-1 NEWMAC). Emerson's best scoring opportunity came in the 57th minute on a volley from sophomore Mitch Lapierre, but his shot hit the left post. Sophomore goalkeeper Carter Bowers played the full 90 minutes in the Lions' final conference game of the season, and faced eight shots on goal. Bowers leads the NEWMAC in saves with 80 entering Saturday's season finale at Babson. Emerson held a 9-5 edge in corner kicks, but couldn't convert.

WOMEN'S SOCCER

Record: 7-10, 2-6-1 NEWMAC

Oct. 29: MIT 1, Emerson 0

Player of the Match: Allie Altman

In the team's last home game of the season, junior goalkeeper Allie Altman racked up four saves for the Lions of the five shots on goal from the visiting Beavers (12-2-3, 7-1-1 NEWMAC) at Rotch Field. Emerson was outshot 18-4 in the match and managed just one shot on goal, which came in the first half. The defeat dropped the Lions out of contention to qualify for the NEWMAC

Tournament in their first year in the conference.

WOMEN'S VOLLEYBALL

Record: 15-11, 3-6 NEWMAC

Oct. 29: MIT 3, Emerson 0

Player of the Match: Giuli Frendak

The visiting Lions lost in straight sets to their neighbors in Cambridge, falling to the Engineers (20-10, 6-3 NEWMAC) by set scores of 25-16, 25-11, and 25-18. The loss mathematically eliminated the Lions from advancing to the NEWMAC Tournament, a year after the team captured the Great Northeastern Conference Championship in its former league. Sophomore outside hitter Giuli Frendak filled in for injured classmate Juliana Tucker at setter, picking up 10 assists to go with two kills and three digs. Junior Kat Rice had four kills, two digs, and a service ace. Alyssa Thorne, Julianna Augustine, and Elizabeth Reid contributed two kills apiece, while Jamie Morgan had 13 digs.

Connor Burton, member of the Emerson men's volleyball team did not contribute to or edit the women's volleyball recap because he is a member of the men's volleyball team. Sports editor Carl Setterlund contributed to this report.

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Male Athlete of the Week:

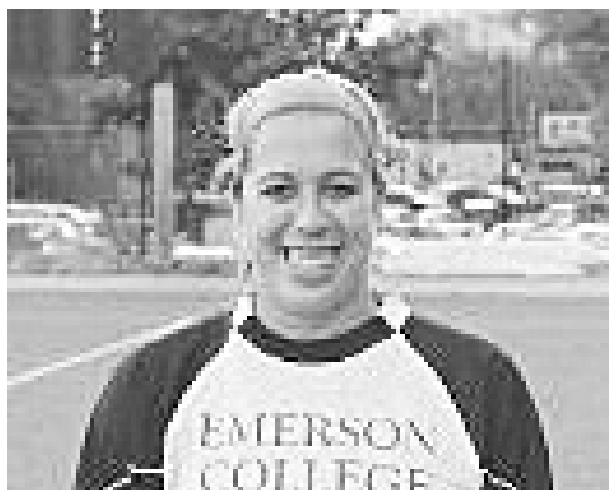


Patrick Kudej • *Evan Walsh / Beacon Staff*

Patrick Kudej, midfielder, men's soccer

In Emerson's second-to-last game of the season, Kudej, a freshman midfielder, racked up a team-high three shots, including two shots on target, in the Lions' 4-0 loss to Clark University on Oct. 26. Kudej has played in 14 games (13 starts) for the Lions this season, and has notched 19 total shots, two assists, and has put over half his attempts on frame.

Female Athlete of the Week:



Marissa MacDonald • *Image courtesy of Emerson Athletics*

Marissa MacDonald, goalkeeper, women's soccer

Senior goalkeeper Marissa MacDonald had four saves to notch a shutout in her final career home match as the host Lions claimed a 1-0 victory over Coast Guard on Oct. 26. It was Emerson's second conference win since joining the NEWMAC. In six starts, MacDonald has gone 3-2 and allowed eight goals on 30 shots on goal. MacDonald has a 1.37 goals allowed average and a .733 save percentage.

Cross-country: NEWMAC Championship meet preview

Connor Burton, *Beacon Staff*

The Emerson men's and women's cross-country teams will face their toughest competition of the year on Sunday, Nov. 3 as the New England Women's and Men's Athletic Conference Championships will be held at Boston's Franklin Park.

The women's team was ranked 10th out of 11 teams in a NEWMAC preseason coaches' poll and has a difficult road ahead against the top-seeded Massachusetts Institute of Technology, winners of the past six NEWMAC Championships.

Although both teams will face formidable opponents, the Lions are already familiar with the course they'll run at Franklin Park—a 5K race for the women and 8K for the men—having competed in the Saints Invitational hosted by Emmanuel College two weeks ago on the same trails.

"This is the first race coming in that I knew the full course," said junior Ali Dokus, who won the first meet of her college career on Sept. 13 at the Daniel Webster Invitational. "I love Franklin Park. I have to try to not go out too fast and stay with the top pack or stay right behind them."

Dokus, from Littleton, Mass., is plenty familiar with Franklin Park, which contains Boston's most notable cross-country course. Even before her Emerson career, Dokus ran at Franklin Park in her junior year of high school at Parker Charter, located in Devens, Mass. She finished 62nd at the 2009 Massachusetts All-State Cross-Country Championships, completing the 3.1-mile race in 21:45.

The men's squad, ranked last out of eight teams in a NEWMAC preseason coaches' poll, will also be competing against a top-ranked team from MIT, which has been even more dominant than its women's squad, having won 15 consecutive NEWMAC championships.

"We know MIT is one of the top [Division 3] teams of the country," said men's and women's head coach John Furey, who has realistic expectations. "It's MIT, then it's everyone else. They're going to smoke everyone and then everyone is going to be fighting for second."

In the Saints Invitational, Dokus secured the Lions' top finish among both men and women, coming in 12th with a time of 20:45, a full minute faster than her high school time.

"I want to finish in the top 10," said Dokus. "But if I can finish in the top 15, that would be great, too."

Last year, in the Great Northeast Atlantic Conference Championship, held at Rivier College in Nashua, N.H., Dokus finished fifth with a time of 20:21.

Dokus led her team to a sixth-place finish out 12 teams in that meet, but that result will be hard to match against the speedier competition in the NEWMAC.

"If we beat a couple NEWMAC teams, that would be huge." - Cross-country Head Coach John Furey

"If we beat a couple NEWMAC teams, that would be huge," Furey said. "But beyond that, it's seeing these kids run well and show good improvement. We haven't seen our opponents [earlier in the season] like we did during the GNAC meets."

Alison DeStefano, a senior cross-country team captain, also ran at Franklin Park as a student at Stoneham High.

DeStefano sat out of the Saints Invitational while nursing a lingering ankle injury this year. Even though she is still working her way back to full strength, DeStefano said she is excited to return to Franklin Park for one last meet.

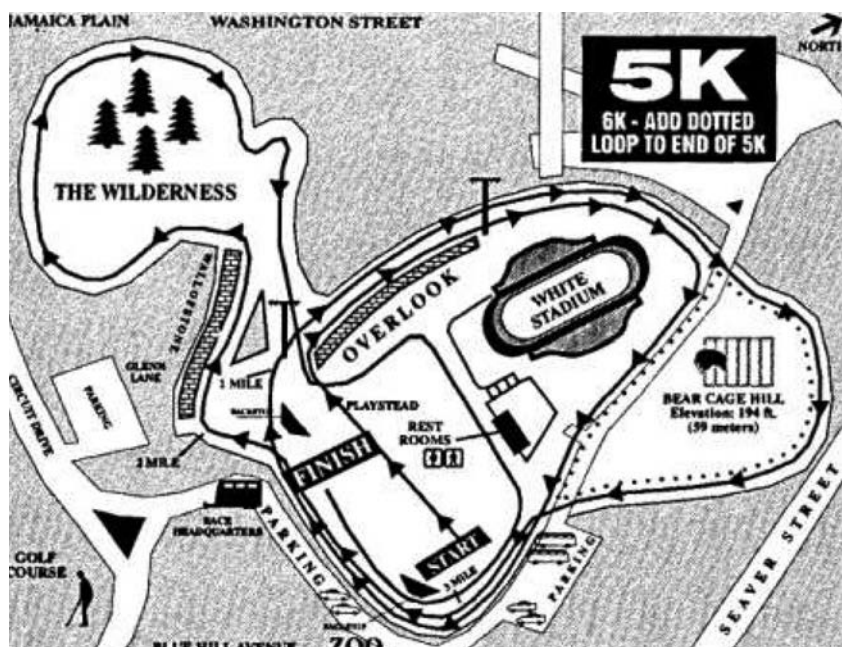
"There is a nostalgic connection to Franklin Park," DeStefano said. "The circumstances aren't great, but I'm just hoping to go out there and finish the race and make my coach proud."

On the men's side, Kyle Oppenheimer, who graduated last spring, finished second in the GNAC Championships in 2012, finishing the five-mile race in a time of 26:37, anchoring a fourth-place finish out of seven squads.

Going into the NEWMAC Men's Championship, freshman Mike O'Connor will have an opportunity to stake his claim as an emergent men's runner in the conference.

"[O'Connor] is our top guy this year," assistant coach Matt Sell said. "He comes to every practice and works his butt off."

Furey said he realizes his team will be facing an uphill battle at Franklin Park.



The Franklin Park cross-country course. • *Courtesy of USA Track & Field*

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Evan Sporer, *Beacon Staff*

The scene was set for Game 2 of the World Series at Fenway Park. The Red Sox were hoping to take a 2-0 lead over the visiting Cardinals, and brought back members of their 2004 championship team to throw out the ceremonial first pitches.

The mound was flanked by a collection of Red Sox heroes. Pedro Martinez. Jason Varitek. Mike Timlin. Derek Lowe. Kevin Millar.

Oh, and a former Emerson College softball player.

Next to the five former ballplayers, all dressed in white Red Sox jerseys draped over button-down shirts and slacks, Lynn Herman's light blonde hair and 5-foot-8 frame stood out—at least in comparison to the collection of big-leaguers.

But it was just another day at work for the Emerson alumna, now an ambassador and ball attendee for the 2013 world champion Red Sox.

"When I'm doing the job, it's almost like television, because you have to get the guys in a certain place, at a certain time, and make sure they're all together and throwing the ball correctly," Herman said. "In that moment, it is a job, and I do my job. But when I look back and I see film, or I come off after the first pitch and watch them walk into the dug-out, I do always try to take a step back and realize that I was just with guys who will be in the record books forever."

Most young hardball players who dream of the big leagues don't make it. Those who play in college can sometimes end up in the minors, and in very rare cases find themselves going straight from college to the bigs.

Herman made the jump straight from Division 3 softball to the high-pressure environment that is Fenway Park, fielding foul balls and flipping souvenirs to fans.

"My first game, I remember having a pit in my stomach, I couldn't even imagine," said Herman, who began working for the Red Sox in 2011, her senior year at Emerson. "I'm used to 20-year-old girls hitting fly balls at me, not professional athletes hitting hard ground balls."

Called up to 'the Show'

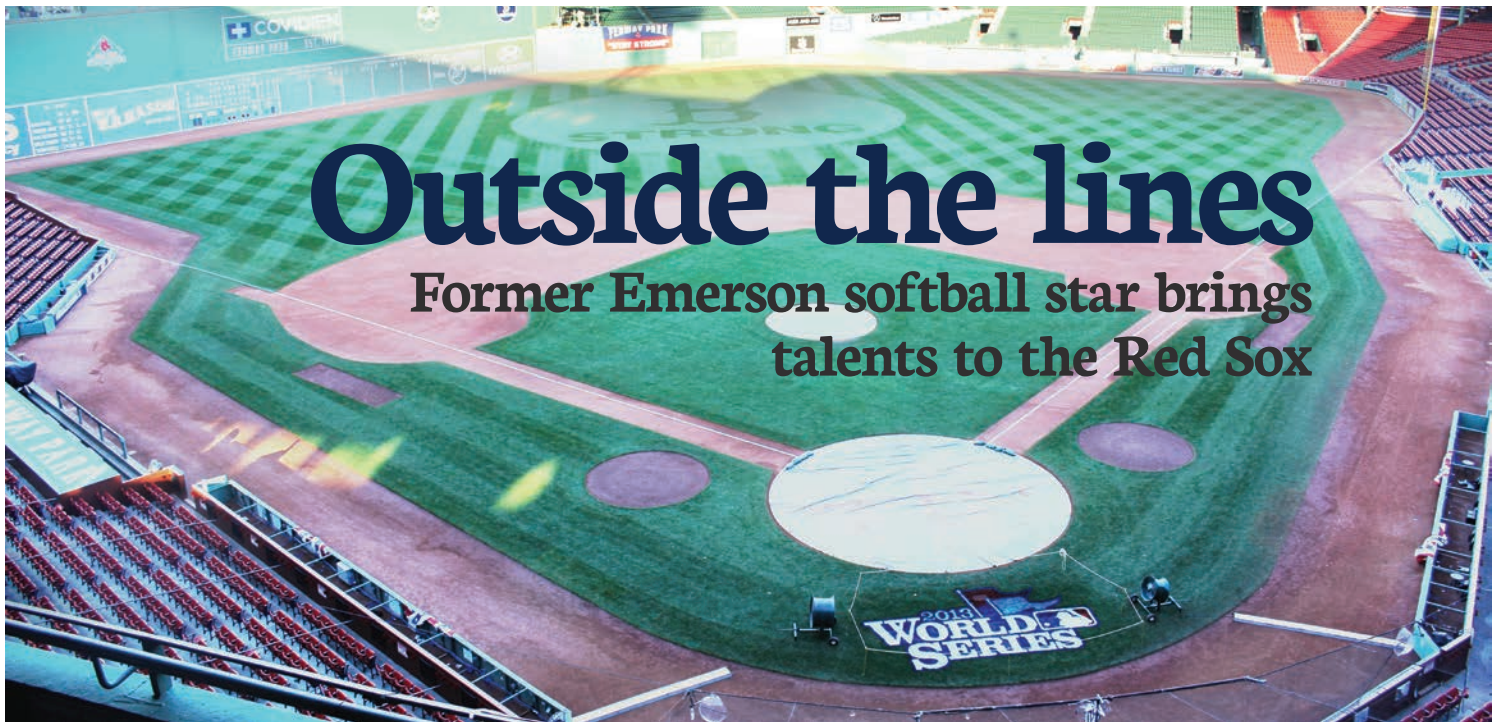
Herman, who also works at the marketing software company HubSpot, technically has two roles for the Red Sox: She serves as a team ambassador and a ball attendee. During her senior year, a pitcher on the Emerson baseball team, Zak Levine, who had a job on the grounds crew for the Sox, told Herman about the ambassador position, and that he thought she should apply. When Herman picked up the application, there was an asterisk at the bottom that said "college softball, other opportunities," which led her to the ball attendee position.

"I had another interview [in addition to her ambassador interview] where they asked me more in-depth questions about softball, and day-to-day activities that ball attendants are required to do," she said.

For Herman, there's at least some familiarity between her ball attendee duties and the defensive role she held on the Emerson softball team.

"I started off my first couple of years only pitching, and obviously you don't have to play a lot of defense there, but as I got older, I transitioned to the outfield my junior and senior years," she said. "I just worked hard at it."

Her Emerson coach, Phil McElroy, said



Outside the lines

Former Emerson softball star brings talents to the Red Sox

he still pays close attention to her glove work.

"I've exchanged a few messages back to her when she doesn't field the ball cleanly," said McElroy. "Her glove was fine, she had a strong arm; she just didn't move real quickly at times."

Herman said she uses the same glove that she played with at Emerson, making it the most famous piece of her collegiate gear.

"It's a little big for a baseball," she said, "but I'm comfortable with it, and don't want to use anything brand new."

But in her time at Emerson, Herman was known more for her bat than her glove.

At Emerson, Herman slugged 0.636 in her four seasons as a Lion, while clubbing 68 RBIs. But it was the March 20, 2010 game in New Haven, Conn. against Albertus Magnus that landed Herman in the record books.

"We knew we had a great team that year, and we were trying to do the best we possibly could," said Herman. It was early in Emerson's season, and the team had made the nearly three-hour trek to take on the Falcons.

On that day, Herman matched two records—not just for the Division 3 level, but for all NCAA softball players—hitting four home runs against the Falcons, with two in one inning.

"It's almost one of those things when you black out," she said. "I hit the first home run, and I was happy to hit a home run. The second home run, I was like, 'OK, two, interesting.' The third one, I just couldn't believe I hit the ball over the fence again."

By the time Herman came up for her fourth at bat, Emerson was well in the lead, and starters were being swapped out for bench players. McElroy said if he had more reserves, Herman would have come out of the game.

"Usually against an opponent like that, after you're up a couple of runs, you take everybody out," he said. "Well, we took everybody out, and the only one remaining player from the starting lineup that remained in the whole game happened to be Lynn. If we had somebody else off the bench to play, we would have put that person in, but she just happened to luck out that day."

But not only did Herman not need to protest to stay in the game, she didn't even know she was approaching a milestone.

"After that happened, my coach said something after the game that he was pretty

Above: Fenway Park between World Series games. *Jean Merlain/Beacon Staff*. **Right:** Lynn Herman says she was late Red Sox star Johnny Pesky's "go-to girl." *Photo Courtesy of Stan Grossfeld of The Boston Globe.*



"I'm used to 20-year-old girls hitting fly balls at me, not professional athletes hitting hard ground balls."—Lynn Herman

sure it could be a record," said Herman. "It was one of those things—I didn't expect to come in that day and hit four home runs, but I'm glad I did."

While Herman has yet to take advantage of the batting practices at Fenway that the team opens up to employees, she said she's sure she'll get a chance to soon, and is game to the challenge of the 37-foot-tall, historic obstacle in her power alley.

"If I just bust a really high pop up, I think I could do it," Herman said with a grin and a laugh. "I think I could put it over the Monster."

McElroy said with the mechanics of her swing, it's entirely possible.

"She was primarily a pull hitter, and she shifted a lot of her weight into the pitch," McElroy said of his former right-handed cleanup batter. "It was a pretty huge weight shift and she'd get her momentum into the swing."

Navigating the Field

Herman is a very visible on-field figure for the Red Sox during pregame ceremonies and the game itself. As a team ambassador, she helps coordinate and lead ballpark tours and batting practice trips. With pregame or first pitch ceremonies, she helps get the guest of honor from point A to point B.

Elements of her job have put Herman in front of thousands of fans and millions of viewers, including the time she escorted Johnny Pesky—one of the Red Sox most accomplished hitters and the namesake of Fenway's right field foul pole—to the mound for the Red Sox 100 Year Anniversary celebration.

"I was almost his go-to girl. I was hanging out with him all the time, making sure he got everything he needed, and he was so sweet," Herman said of her interaction with Pesky, who died in 2012 at 92. "He was so funny. You'd go up to him, and he'd say, 'We didn't have girls like you when I played,' and just being himself, and being Pesky."

Switching Teams

Herman, a South Florida native, grew up a Marlins fan (before the team rebranded itself as the Miami Marlins). She was able to experience two World Series titles rooting for her local team: one in 1997, and a second in 2003. But Herman said her team of choice has switched since she moved to Boston.

"I'd definitely say the Red Sox are my number one team," she said.

While Herman said she's not actively trying to recruit her parents—both Marlins fans—to switch allegiances, the process is

slowly happening anyway.

"We were having a conversation last night; we were talking about the pitchers, and how the players were doing, and my dad was using 'we,'" said Herman, whose parents attended Game 2 of the World Series. "He considered himself a Red Sox fan in the conversation. It was a big step. I didn't say anything or call him out on anything, but I made a silent, mental note."

Herman's mother, Sherrie, said the decision to begin supporting the Red Sox wasn't a difficult one.

"I think when it's your daughter, we can kind of easily change," Sherrie said in a phone interview. "It's funny because I actually hope for foul balls now."

Herman's life is very much centered around the Red Sox and her former softball days. She lives with one of her Emerson teammates, Sarah Beth Murray, and another Red Sox ball attendee, Jackie Dempsey.

"A bunch of girls, two of us are ball girls, and the other one is our biggest fan," Herman said.

Murray said living with two ball girls has even changed the way she watches Sox games.

"I watch closer now, I'm watching for when they pan to the sides so I can see them," Murray said. "Lynn is such an outgoing and social person, and she's athletic, so it's a perfect fit."

Murray, who was a pitcher at Emerson, said she had confidence in Herman's ability in the outfield when she was on the mound.

"A lot of being a ball girl is to know when not to go for the ball," Murray said. "Being smart and understanding the game is a huge part of it."

And it's not just Murray, one of Herman's good friends, who has recognized her prowess for patrolling the foul lines.

"Last year, when the team wasn't doing too hot and we were in last place, I had a ball girl chant going on," said Herman. "I kind of gave them a little nod; I didn't want to get them too involved."

Herman said Red Sox ambassadors keep their jobs for life, and can pick up shifts when they choose and please. Her other, more recognizable position is, however, something she has no intention of leaving in the near future.

"Being a ball girl, I don't want to give up any time soon," she said. "It's something that I love and enjoy."



Lynn Herman was on the field working as a ball attendee Wednesday for the Red Sox Game 6 clinching win. *Jean Merlain/Beacon Staff*

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