

Singing groups pitch in for show



After 45 years, the same unjust story



Film project pairs random kissers



The Berkeley Beacon

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College will seek new Title IX coordinator, Pelton says

Rebecca Fiore, *Beacon Staff*

Emerson College recently decided to hire a new Title IX coordinator, who would be the first administrator fully dedicated to the position, according to Sylvia Spears, vice president for diversity and inclusion. The post is currently held by Alexa Jackson, who is also the associate vice president for human resources.

The hire will be responsible for overseeing the school's compliance with the federal gender equality law provisions, and coordinating investigations into reports of sexual harassment and assault, intimate partner violence, and stalking, said Spears.

President M. Lee Pelton said the decision was a collaborative effort between the senior administrators and himself.

"We needed more than one person to handle Title IX issues, especially with sexual assault," he said.

Spears said administrators have not yet established specific plans to search for candidates, since the approval to make the hire is new.

In April 2011, the federal Department of Education's Office for Civil Rights updated its guidelines on how to implement Title IX, advising colleges to select an administrator to oversee their compliance with the law. At that point, Jackson obtained the job, said Spears.

"It was not at all unusual for colleges and universities to assign responsibility for Title IX coordination to existing positions," said Spears. "The national trend is now moving toward the creation of dedicated positions for this purpose regardless of the size of an institution."

Jackson said when she became Title IX coordinator, she did not fully understand what the position would en-

tail. She said she had only three days of training before starting the position.

"When I first took the position, I knew that it was involved, but I did not understand what many schools across the countries were facing," she said. "I realized that this position not only is very important, but also very involved."

Jackson said that in 2011, when she first attended a seminar on Title IX, she thought it would only address athletics programs and the NCAA, but found it was about having schools appoint a Title IX coordinator.

"Following that seminar, we found that many other institutions were asked to take on additional responsibility. Emerson did not have a high number of complaints," said Jackson. She said there were about two complaints of sexual assault per

year at the college.

Sarah Tedesco, a co-founder of Emerson Stopping Sexual Assault, a student-run organization focused on supporting survivors and promoting a culture of consent, said she believes the new position was created in response to the Title IX complaints she and two other students filed in October.

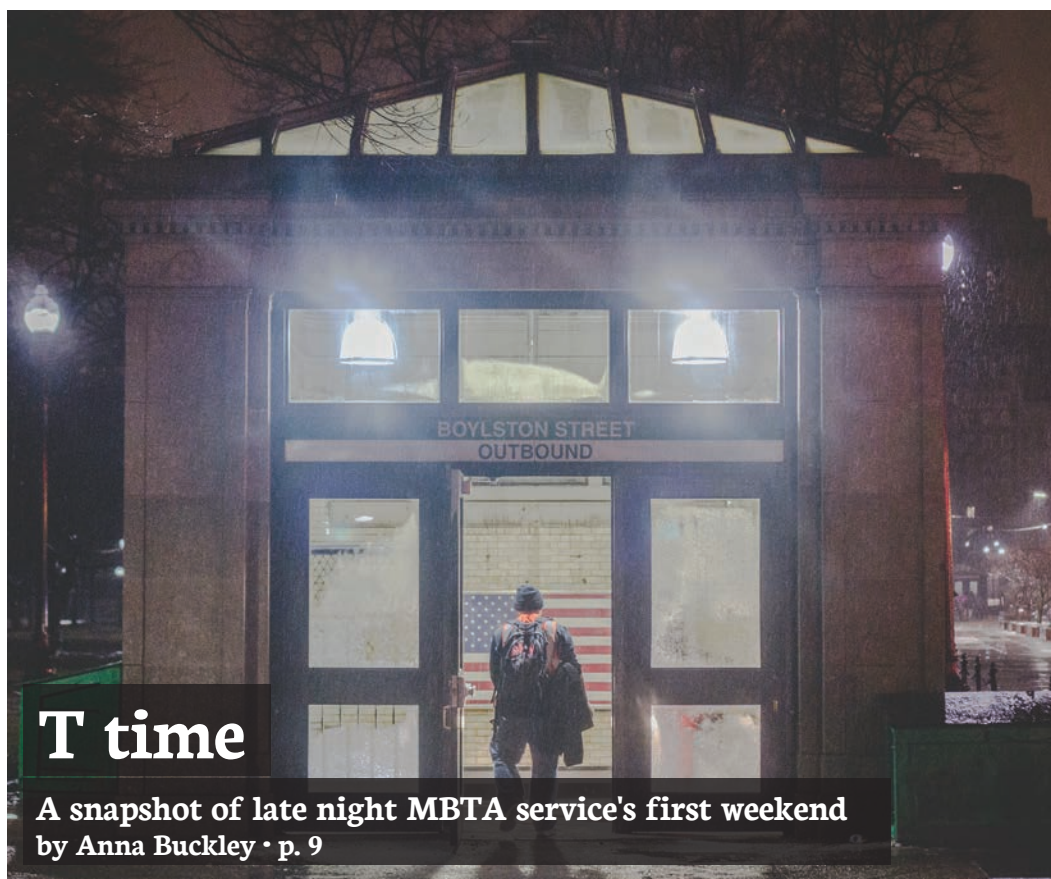
"[Jackson] is the highlight of the complaints," the sophomore journalism major said.

Jackson declined to comment on the complaint.

Spears said the reason for the new hire did not stem from any particular event, but was a logical progression for the college to follow. She said she thinks this change will allow Jackson to focus on her role in the office of human resources, and the new hire to focus on compliance with the federal law.

"As the complexity of the federal requirements has increased, and certainly

See Title IX, page 2



T time

A snapshot of late night MBTA service's first weekend
by Anna Buckley • p. 9

Commuters made use of trains into early morning hours. • Ryan Catalani/ Beacon Staff

Student will compensate damages from LB flood

Laura Gomez, *Beacon Staff*

The sophomore responsible for knocking off the top of a fire sprinkler in the Little Building, causing water damage to dozens of dorm rooms, will have to compensate residents for their damaged property, according to David Haden, associate dean of students.

The student, who requested not to be identified because he didn't want to be publicly associated with the incident, said he knew he would have to pay for

the destroyed belongings. He said he was putting on a sweater, and because he is over six feet tall, he inadvertently hit the sprinkler.

"It was pretty stupid," he said. Haden said he met with the student and determined the situation was an accident, so the college will not take disciplinary action against him. The college is, however, collecting a list of items that were damaged or destroyed.

Ronald Ludman, the dean of stu-

See LB, page 3

The college is collecting a list of items that were damaged or destroyed.

THE FEATURE

Through a different lens, alumni hope to shed light on culture



Pete Karl spent last year living in Colombia, working at an international news station.
Courtesy of Pete Karl

Evan Sporer, *Beacon Staff*

Sam Mathius walked into the Tam, a bar the 24-year-old has worked at since his sophomore year at Emerson. With his left hand rested against his right arm, he apologized for his tardiness—he had just come from Massachusetts General Hospital, where he received so many vaccinations he couldn't even recall them all.

"They gave me a Hepatitis A, they gave me like a Tdap booster, and, typhoid? I think it was typhoid," he said. "I have to go back for the Yellow Fever vaccine on Thursday, and then I got these malaria vaccine pills that I take before we go to the Amazon region. I got some dysentery medicine that we will probably need at some point, from what I've heard."

The shots were one of many steps

Mathius and a trio of other Emerson alumni—all friends when they attended college—are taking in preparation to begin traveling through South America to shoot a documentary, *American Fútbol Movie*, leading up to and through the 2014 World Cup in Brazil.

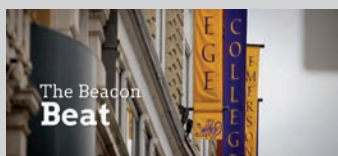
"It's definitely a bold and aggressive undertaking, but we've really planned this out thoroughly for the last year and a half, as much as you can plan out a documentary," said Mathius, who graduated in 2010 with a degree in writing, literature, and publishing. "It's a leap of faith, but I wouldn't be doing it if I didn't think we had the talent and the people that are driven to do it."

Mathius quit his day job in February at a content marketing company. His project

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"It's definitely a bold and aggressive undertaking."
—Sam Mathius

Multimedia & online extras



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news

First independent Title IX coordinator

Continued from Title IX, page 1

the number of reports of incidents has increased, we also need to increase our capacity," said Spears.

According to Emerson College Police Department Chief Robert Smith, there were a total of 23 reports of sexual assault in 2013. So far, ECPD has received three reports of sexual assault in 2014.

Jackson said she agrees with Pelton and Spears that the school needs to have a dedicated individual to take on the role, since reports of sexual assaults have increased, and said she will help the new coordinator once hired.

"The fact that they are willing to dedicate a full-time resource shows that the senior leadership really gets it," said Jackson.

✉ rebecca_fiore@emerson.edu

🐦 @rebeccaflowerer



Alexa Jackson is the current Title IX coordinator.
Evan Walsh / Beacon Staff

Pelton sets ultimatum for college apparel provider

Jonathan Rich, Beacon Correspondent

On March 28, President M. Lee Pelton sent a letter to JanSport, which provides branded apparel for Emerson, asking the firm to have its parent company, VF Corporation, sign an international contract for improved worker safety conditions in Bangladesh factories.

With pressure from Emerson's student social justice advocacy group Progressives and Radicals In Defense of Employees, or P.R.I.D.E., and support from the Student Government Association, Pelton's letter said the college would terminate its license with JanSport if the corporation failed to sign the accord by April 30, 2014.

According to Garrett Shishido Strain, a national organizer of United Students Against Sweatshops, or USAS, Emerson is the first higher education institution to pledge cutting JanSport's contract if VF Corporation fails to sign the Accord.

"Barnes & Noble has already agreed to remove JanSport products displaying the Emerson marks from our bookstore," wrote Pelton in the letter to JanSport, published on P.R.I.D.E.'s Facebook page.

This contract, the Accord on Fire and Building Safety, is a legal agreement that was created in response to a textile factory accident in Bangladesh last year—the deadliest in history—that killed over 1,100 people and left over 2,500 workers injured. Soon after, dozens of companies signed the accord, committing to maintain safe environments for their workers in the country.

Eleven higher education institutions, such as Pennsylvania State University and Syracuse University, have since required that all companies that produce apparel for them and house factories in Bangladesh sign the Accord.

Since October, freshman P.R.I.D.E. member James O'Connell said he has been working on a campaign, called "Lion Pride, Sweatshop Shame," to either get

JanSport to sign the accord or have Emerson revoke its contract.

O'Connell, a writing, literature, and publishing major, created an online petition March 20 to get Pelton's attention. After the petition collected 375 signatures, and P.R.I.D.E. students wrote and delivered letters to the President's office, Pelton met with members of the group March 24 to discuss the bookstore's clothing suppliers and how they treat their workers.

"Having a sister who was adopted from China, there's a chance she could've been working at a factory making textiles, had she not been adopted," said O'Connell.

JanSport, which supplies some of Emerson's apparel, does not manufacture its products in Bangladesh, but VF Corporation does, and has not signed the agreement.

Founded in 2012, Emerson P.R.I.D.E. is recognized as a local chapter of USAS, which is represented at colleges throughout the country, including Simmons College.

"We are about solidarity, not charity," said Emma MacDonald, P.R.I.D.E. co-founder, of the group's overall mission. "We are working with employees on our campus and around the world, using our privilege as students paying thousands of dollars to Emerson College to put pressure on administration to do the right thing. Emerson is a school that prides itself on diversity, inclusion, and bringing innovation to our respective fields, and a great place to start is in the workplace."

In the past, Emerson P.R.I.D.E. helped increase the salaries of Emerson's Security employees after a pay cut reduced many employees' hourly pay rates by up to 33 percent.

P.R.I.D.E. plans to hold a guest visit from a survivor of the Bangladesh Rana Plaza building collapse April 9.

✉ jonathan_rich@emerson.edu

Public Safety Log

Tuesday, March 25

At 2:09 p.m., a student reported to the Emerson College Police Department that she was being harassed on social media by an acquaintance.

At 3:17 p.m., a staff member reported damage to telephone equipment inside a telecommunications closet inside the Union Savings Bank Building. ECPD determined the damage was most likely caused by contractors working in the area.

Thursday, March 27

At 11:45 p.m., a student in the Little Building reported finding a film canister

with what appeared to be marijuana inside. The canister was found in a residential hallway and was turned over to ECPD.

Sunday, March 30

At 1:50 a.m., a window of the Emerson College Print and Copy Center was smashed. There did not appear to be any entry made into the Center, and nothing was taken. Facilities Management was immediately notified by ECPD, and an officer remained on scene until the broken window could be boarded up. The window has since been replaced.

Monday, March 31

At 2:09 p.m., a student reported being assaulted off campus. The assailant had no apparent Emerson affiliation.

News in brief

LA Times assesses ELA

Noting that one's first impression of Emerson Los Angeles may be of "the alien popping out of Sigourney Weaver's stomach," Christopher Hawthorne, The Los Angeles Times' architecture critic, nonetheless gave the building high marks. He praised the "impressive, monumental and supremely self-conscious" structure for its connection to Hollywood history and its boldness in an architecturally risk-averse city. Hawthorne called it a triumph for Morphosis, the firm led by acclaimed architect Thom Mayne that designed ELA, for which the college has paid at least \$5.9 million in the past four years, according to its federal tax statements. But he noted that the design, by "preening for the cameras," overlooked the important aspect of interior space, which he wrote was particularly lacking in the "charmless, efficiently Spartan concrete dorm rooms."

—Ryan Catalani / Beacon Staff

Emerson feeling blue

Emerson relinquished its ubiquitous purple and gold for a day, instead decking itself in blue to support World Autism Day. Most visible was the Paramount Center's video wall—a \$100,000, 4,170-bulb installation, according to The Boston Globe—which, instead of its normal repertoire of video clips, featured the words "Autism Awareness Day" scrolling over a blue background.

"This semester Emerson has stepped up its research of the autism spectrum disorder in the Communication Sciences and Disorders Department," said the school's website. The college also used the Paramount's and Cutler Majestic Theater's electronic billboards to display messages of support, and handed out autism awareness ribbons and

information about research projects at the Little Building.

Structures like the Empire State Building and Sydney Opera House have, for the past six years, bathed their facades in blue light on World Autism Day.

—Ryan Catalani / Beacon Staff

Iwasaki hosted youth essay contest

Emerson College hosted the What's My Dream showcase on April 2 in the Iwasaki Library, featuring youth finalists from the Bird Street Community Center's essay contest. The contest prompt was a painting of President Barack Obama, Nelson Mandela, and Martin Luther King Jr. created by three visiting Mexican artists through the "Rediscover Rosarito" project.

Eight students, ages 11 to 17, read excerpts from their essays to an audience of about 20 people. Fifteen-year-old Devin Welch from Cathedral High School in Boston said the painting inspires him to work toward his goal of becoming an engineer, especially as a young person of color.

"When I look at this painting, I don't see three famous black men," said Welch. "I see three black leaders who rewrote history for the black community."

The event is part of a partnership between the college and the Bird Street Community Center of Dorchester to teach middle and high school students to resolve conflict through communication, said Gregory Payne, associate professor in the communication studies department and project leader.

At the end of the showcase, the judges said they couldn't choose just one winner—each of the eight students who presented won an expenses-paid trip to Six Flags.

—Christina Bartson / Beacon Staff

Students film Barcelona

Christina Bartson, Beacon Staff

It was a typical basketball game in Barcelona, said junior Briana Jennings—complete with an assembly of people clad entirely in yellow, waving gold, red, and blue-starred flags from the stands, and singing "Independència" in Catalan at the top of their lungs. When Barcelona Bàsquet played Beşiktaş JK Istanbul on March 6, it was a spectacle of pride for Catalan culture, said Jennings, and as balls swooshed through the hoop, fans called for independence from Spain—an example of how Jennings said politics are always a part of sports in Barcelona.

"I was in awe of the connection the crowd felt to their team," said Jennings. "The air was infectious."

Jennings, a journalism major, joined four other undergraduates for Emerson College Takes Barca!, a spring break trip to Barcelona in partnership with Ramon Llull University to help launch a grassroots campaign that aims to frame sports as a uniting force for Spain.

The campaign is a collaborative effort with Play 31, a New York-based nonprofit organization that uses what it calls the unifying power of soccer to bring together communities that have been divided by conflict, according to its website. Emerson students are creating a documentary to promote the launch of Play 31 in Barcelona.

Gregory Payne, associate professor in the communication studies department, and Enric Ordeix of Blanquerna directed students around the city to see tourist sites, attend sporting events, visit public relations and government organizations, and take classes to study sports as a tool of public diplomacy, all while collecting footage for their film, said Payne.

"Sports are a common currency between cultures and countries," said Payne. "We're teaching how symbols and messages in sports are constructed to sway public audiences."

Patrick Lowndes, a junior journalism major, said to craft the film, the group is using skills they learned from studying Play 31 in Payne's Sports Communication course and meeting with its new Barcelona director.

"Sports are one of the great unifiers," said Lowndes, who plays soccer at Emerson.

The Barcelona branch of Play 31 opens

in May, said Jennings, and the campaign will strive to show how sports are a source of pride and represent the country's national identity, and also how games are a powerful political force to bring together a divided population. Jennings said although the Catalan culture is distinct, and many of its people wish for independence from Spain, the documentary will highlight the country's common passion for soccer and how it celebrates the achievements of people on both sides of the argument.

"They see their team as a beacon of hope," said Jennings. "They're showing the power of Catalan."

The documentary is shot in both Catalan and Spanish and will have English subtitles, said Jennings, and will be directed primarily toward Barcelona sports fans and the country's citizens.

"We wanted to be inclusive," said Jennings. "The whole documentary process was intense because we decided to do it in a multitude of languages."

The trip stems from a partnership with the Blanquerna School of Communication and International Relations at Ramon Llull University in Barcelona that Payne said he started when he took a group of Emerson students to the 1992 Olympic games.

Emerson formalized its connection with Blanquerna University in April of 2012, when President M. Lee Pelton and Dean Josep M. Carbonell signed a memorandum of understanding, said Payne. The understanding creates opportunities for exchanging research projects, developing academic courses, and sharing resources and data, according to the college's website.

Barcelona has a history of fostering intersections between sports and politics, according to Payne.

"Sports work in the same way as art, media, and pop culture to be an acceptable bridge between countries, offering us a way to showcase our values," said Payne.

Donovan Birch Jr., a senior political communication major who went to Barcelona as a part of the trip, said sporting events work well as spaces of protest and expression.

"Everyone loves a little friendly competition when things aren't at high stakes," said Birch. "Everyone rallies around teams. Sports bring people a sense of pride—in themselves, in their city, and in their country."

✉ christina_bartson@emerson.edu

Emerson's LA Center will offer new summer courses

Hunter Harris, *Beacon Staff*

Emerson Los Angeles is expanding its current course offerings for undergraduate, graduate, and continuing education students, according to Michaele Whelan, chief academic officer. This summer, the campus will offer classes for working professionals and graduates in makeup design, social media, and entertainment law, and specifically for undergraduates, a magazine publishing class.

According to the Emerson Los Angeles website, three professional studies courses will be available to people with a high school diploma or GED, and do not require enrollment in a formal degree program at the college.

"The purpose [of course offerings for professionals] is to engage alumni and the community," Whelan wrote in an email to the Beacon. "Adult learners are a growing demographic."

The Entertainment Law Exposed course will be held in the evening from May 21 through August 6, and is directed toward entertainment industry professionals, college graduates, and current students.

According to its description online, the non-credit course will explore the specifics of legal principles and contractual relationships that are common in the film and television industries. It also plans on covering rights agreements, film finance and distribution deals, and purchase agreements, among other legal concepts.

"It's a summer experiment," said Kevin Bright, founding director of the Los Angeles center, in a phone interview. "It's to give students a clearer picture of exactly how the business works. We're not going to become a law school."

Senior visual and media arts student Joseph Awgul said he sees this course as a good step for the school's film and television production programs.

"It's really important for VMA students, like myself, to understand the business and legal sides to the work they are doing," he said. "I graduate at the end of the summer, and if the course doesn't conflict with any work I'll hopefully have, I'd absolutely be interested in taking it."

The Fundamentals of Makeup Artistry, a one-week intensive course, will be offered in two sections in July and August. The Hollywood Social Marketing Summit will only be held in one summer session for four days in August, and

is best suited for public health and social service providers, faculty at undergraduate institutions, advanced graduate students, and Hollywood industry professionals, according to the online course description.

The Los Angeles center now serves 124 seniors, 71 percent of them visual and media arts majors. The opening of the campus' new 10-story academic and residential structure has allowed administrators to begin searching for opportunities for curricular growth, Bright said, though changes will likely take a year to institute.

In the meantime, Whelan said Emerson sees summer program offerings as opportunities for trying out courses, and that across the college, faculty and administrators are looking at ways to make the curriculums of Emerson's Boston and LA campuses more symbiotic.

"Departments are thinking now about course sequences, and what could be offered in L.A. As we develop capacity in synchronous distance learning, courses here could include LA students," wrote Whelan in an email to the Beacon, describing the possibility of a class taught by a teacher in Boston or LA that students at campuses on both coasts could participate in real-time.

The Los Angeles Summer Workshop in Magazine Publishing is a program open only to Emerson undergraduate students.

According to its course description, the program will accept 10 to 15 rising junior and senior writing, literature, and publishing majors, or students with a publishing minor. The nine-week workshop includes two courses for a fee of nearly \$11,000, which includes on-campus living expenses.

Whelan said many curricular expansion initiatives like the development of post-graduate and alumni programs, are still in progress and a bi-coastal master's program is still in the idea stage.

Bright said he is most interested in community service.

"It's about giving our students the opportunity to experience giving back and to understand the networking possibilities that result from that," said Bright, "and sometimes the kind of relationships that evolve from it."

✉ hunter_harris@emerson.edu

🐦 @hunteryharris

"Adult learners are a growing demographic."
—Michaele Whelan, chief academic officer



Water dripped into a seventh-floor room as Jake Schwartz, a seventh floor freshman resident, dons an umbrella among the shower. • Courtesy of Ryn Soorholtz

Flood damages six floors

Continued from LB, page 1

dents, wrote in an email to Little Building residents that rooms and suites of about 36 students were affected, to varying degrees, by the water leak on March 31. Most of them were forced to vacate their rooms with their belongings and sleep elsewhere that night.

Haden said most displaced residents were allowed to return to their rooms on Monday afternoon, and by 4 p.m. on Tuesday, all impacted students went back to their dorm rooms.

Haden said floors three through eight, plus an area in the dining hall, were affected by the water.

To fix the damages, facilities personnel worked on replacing ceiling tiles, shampooing and drying carpets, and repairing and repainting walls.

Jay Phillips, associate vice president for facilities and campus services, said he couldn't yet determine the costs for the damage. That amount, however, was assumed by Emerson's Department of Facilities Management, not the student at fault, said Haden.

The Boston Fire Department responded to a fire alarm at 2:11 a.m. and left the campus at 2:41 a.m., after firefighters determined that a water leak caused the alarm to go off, according to Steve MacDonald, a fire department spokesman.

Freshman Brittany Foley, a writing, literature, and publishing major who lives on the eighth floor of the Little Building, said although residents could return to their dorms after about 45 minutes, the fire alarms continued blaring until 4:20 a.m.

Phillips told the Beacon in an email that the horns and strobe lights went on longer due to a circuit board that failed.

"Our contractor made a repair [Monday] evening as well as [Wednesday] afternoon and there was some apparent water damage identified," he wrote. "The safety of our students is of the highest priority and we will continue to evaluate our systems, response protocols and communications to ensure that we focus on that priority."

Kathryn Turner, a freshman performing arts major, lives on the Little Building's seventh floor. Although her room

didn't suffer water damage, she said the constant, loud noise of the alarm almost caused her to faint.

"We couldn't go back to bed, it was horrible," said Turner

The sprinkler that set off the alarm is located in room 824C. The resident of 824C whose guest set off the fire alarm said she preferred not to be identified publicly but confirmed her friend hit the sprinkler by accident.

Haden said facilities personnel will continue to visit the affected spaces to make sure no problems develop.

Matt Lewis, a freshman visual and media arts major, said his suite, 724, suffered a great amount of damage. He said water was running through the ceiling tiles in his suite and dripping down the edges his room.

"I heard water pouring onto cardboard boxes at a very intense rate," said Lewis, describing the flooding that occurred in his suite before he had to evacuate the building in response to the fire alarm. "It came to the point where there was a gigantic sag [of water] over the tiles."

Lewis said staff from the Office of Housing and Residence Life helped students salvage their property, and made sure those who were displaced had alternative accommodations, like dormitory common rooms or friends' rooms.

Lewis said he didn't have anything that needed to be replaced.

Haden said he was glad about students' understanding of the situation.

"A number of students were up all night, a number of our staff were up all night, and [facilities] worked from the time they arrived [Monday morning] to later on that afternoon," said Haden. "There were a lot of tired people, students and staff, who were impacted by the situation."

Deputy news editors Hunter Harris and Rebecca Fiore contributed to this report.

✉ laura_gmez@emerson.edu

🐦 @lauragomezrod

CPLA gets \$3,860 in SGA appeal

Martha Schick, *Beacon Staff*

The Emerson Communication, Politics, and Law Association, or CPLA, received \$3,860 to go to New York from an appeal to the Student Government Association on Tuesday. The trip will take place from April 17 to 19, according to the appeal packet.

Seven students and CPLA advisor Gregory Payne will visit Fenton Communications, the United Nations, Horizon Media, Hearst Corporation, New York 1, and a law firm, according to the appeal packet.

Erin Goodyear, the president of CPLA and a senior political communication major, said during the appeal that the group's annual fall trip to Washington, D.C. is politically oriented, while its annual spring trip to New York focuses on communication and marketing.

According to the appeal packet, the main purpose of the trip is for those interested in marketing and communication to meet with alumni.

"We are looking to help [members] make connections and network in the New York area, since so many Emerson alums choose to migrate there," said

sophomore Stephanie Bailey, the CPLA treasurer, at the meeting.

Kassandra King, vice president of SGA and the former vice president of CPLA, spoke in favor of the appeal for that reason.

"Especially at a school like Emerson that is so heavily focused towards theater and media, it can be hard sometimes to meet people in the industry you want to go into if it's politics or communications," said the junior political communication major. "This is really a direct funnel into those kinds of organizations and those kinds of interests."

Of the \$3,900 budget, \$1,440 will be spent on two rooms for students, and \$300 for Payne's room. They will spend \$480 for eight bus tickets, \$600 for cab fares and metro passes, and \$1,080 for food, according to the budget breakdown in the appeal packet.

The appeal was approved unanimously.

There is \$24,571 left in the appeals budget.

✉ martha_schick@emerson.edu

🐦 @marthaschick

"We are looking to help [members] make connections and network in the New York area."
—Stephanie Bailey, CPLA treasurer

editorial

Student efforts disprove generational stereotypes

At issue:

President M. Lee Pelton requires clothing provider to ensure worker safety

Our take:

Take pride in our student activities

Last week, President M. Lee Pelton issued an ultimatum to JanSport, whose Emerson-branded clothes fill the shelves in our Barnes & Noble: Have your parent company agree to sign an agreement ensuring worker safety in Bangladesh by the end of the month, or the college will remove your apparel from the bookstore. This initiative was spearheaded not by the administration, but by the student group P.R.I.D.E., or Progressives and Radicals In Defense of Employees, and its member James O'Connell. And it is an example of real, concrete change that campus organizations can create.

It is the latest achievement in the commendable tradition of students and clubs bringing about real-life results from their advocacy. In February, Emerson seeded campus buildings with planter boxes, an indoor garden that within weeks began to sprout—the culmination of a proposal Earth Emerson had been promoting for years. In January, ASIA—Asian Students for Intercultural Awareness—raised money for Doctors without Borders in response to Typhoon Haiyan. And last April, Nicholas Reynolds and Chris Dobens started Boston Strong, the campaign

that came to define the city's response to the marathon bombings, and raised nearly \$1 million to date for the One Fund, which provides payments to those affected by the tragedy.

The recent achievements on behalf of student organizations this past year stand as a symbol of how imperative student advocacy is for the college community and for the world at large. This is the time to seize our most grandiose activist ambitions and try to actualize them. With a pool of energetic, talented, and socially conscious peers to target, all student organizations should pursue plans with impact. These quintessential “big dreams” benefit not just participants in the plan but the entire community. The vigor of activism is infectious, and in a world that thrives on hyper connectivity, there is no better moment to seize the opportunity to make a mark.

Students at Emerson are well-versed in the skills needed to elicit change in many arenas, and also have the resources to do so. In a big city like Boston, with some organizations receiving allocated budgets from student government, we have the power to pursue these social issues. We're

bred to be media savvy and proficient in using social networks as a vehicle to spread our messages. P.R.I.D.E.'s persistence paid off in the form of Pelton making his own call to action, leading the charge among colleges and universities in the country in regard to this labor issue.

Our generation has been labeled as complacent and apathetic. We scoff at the problems that truly matter, and don't participate in effecting change, according to our critics. But campaigns like these show exactly what students are capable of, if they devote the time and energy. Every task seems too tall, if you don't at least try to tackle it. But we should take pride in working to correct the issues as we see them, and pride in being able to make a difference.

Editorials are written solely by Editor-in-Chief Evan Sporer, Managing Editors Ryan Catalani and Andrew Doerfler, and Assistant Opinion Editor Jackie Roman, without consultation from other staff members, and do not influence any stories. Op-Eds reflect the views of only their authors, and not the Berkeley Beacon.

This is the time to seize our most grandiose activist ambitions and try to actualize them.

Letters

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

The Berkeley Beacon

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Website
berkeleybeacon.com

Phone
(617) 824-8687

Twitter
@BeaconUpdate

Office Address
Piano Row, Rm. L-145
150 Boylston St.
Boston, MA 02116

Editor-in-Chief
Evan Sporer

Managing Editor
and Design
Director
Ryan Catalani

Managing Editors
Andrew Doerfler

Advisor
Ric Kahn

News Editor
Laura Gomez

Deputy News Editors
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Rebecca Fiore

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Katie Hubbard

Editorial Cartoon

by Holly Kirkman

“Emerson again?”



opinion

Inequality can't be whitewashed away

Ryan Catalani
Catalani is a junior visual & media arts major and design director/managing editor of the Beacon.

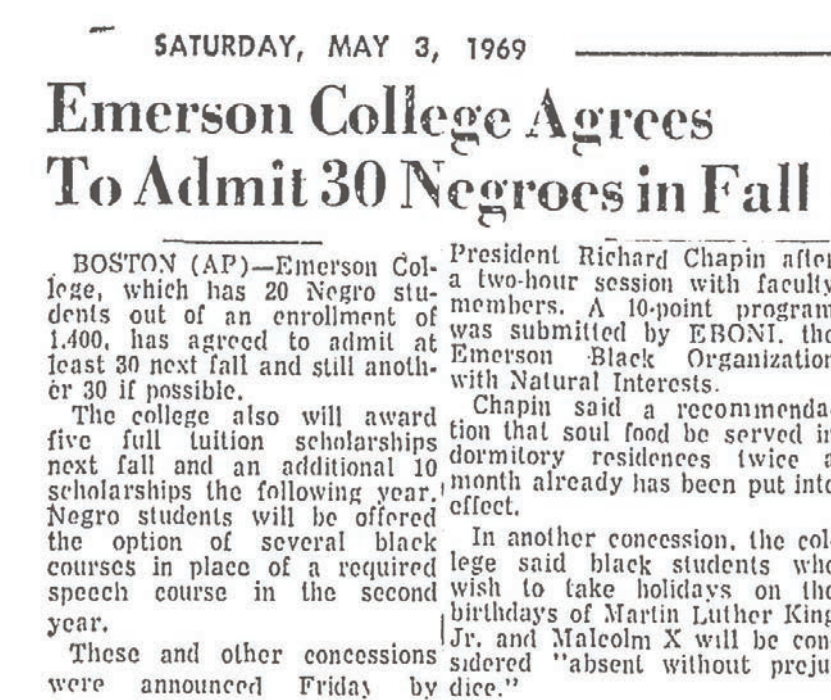
In 1969, The Associated Press reported Emerson “agreed to admit” 30 African-American students. The same year that astronauts first walked on the moon and gay rights activists rioted at Stonewall, the AP wrote Emerson’s other “concessions” for black students included serving soul food in dorms twice a month, and allowing them to observe the birthdays of Martin Luther King Jr. and Malcolm X.

More incredibly, nearly a half-century later, in fall 2012—from Emerson’s latest public data—of the 863 newly enrolled freshmen, only three percent, or 26, were black.

This lack of progress is striking. But it is merely symptomatic of the larger problem of diversity that faces Emerson and many other institutions across the country. Because although it is easy to think of diversity as simply increasing the shades of skin on campus, it must be about much more. A real commitment to diversity would necessarily reflect a rejection of the centuries-old structures meant to limit access and support to only a privileged few. And for the entrenched world of academia, that’s scary.

Emerson’s mission statement proclaims it helps students bring “innovation, depth, and diversity” to communication and the arts and “foster respect for human diversity.” These are important goals, but they are critically hindered by today’s reality that minorities are vastly underrepresented in the student body. Among undergraduates in fall 2012, 2.9 percent were black or African-American, compared to 13.1 percent of the national population that year, according to census data. 9.8 percent were Hispanic or Latino, versus 16.9 percent nationally. And 0 percent—zero—were American Indian or Alaska Native, versus 1.2 percent nationally. It is much more difficult to form a diverse worldview without the meaningful human interactions that only a truly multicultural student body can provide.

Diversity does, of course, refer to more than just differences in ethnicity and race. For its work in supporting a



Emerson College agrees to admit 26 black students in fall — 2012.
Lewiston Evening Journal

range of gender identities and sexual orientations on campus, Emerson should be congratulated. But we can’t pat ourselves on the back for fostering diversity in one field while floundering in others. And although there are individuals at all levels of Emerson’s community that actively work to create a more inclusive environment, it is our collective responsibility to demand better. We should not settle for paying lip service to the idea when we can interrogate the deep racist and classist structures that underlie higher education in this country.

It must start with coming to a common understanding of the word diversity itself. A study led by the sociologist Tim

Pippert, which surveyed 165 colleges in the U.S., found that the more white students an institution has, in proportion to other races, the more black students it tends to portray in marketing materials. Not Hispanic, Latino, Asian, or Native American students — only black students. In these crucial visual representations, they tend to equate “diversity” with “having enough black students.” Emerson disappointingly falls into the same trap. In the photos in its viewbook for prospective students, the college portrays over five times more black students than actually exist on campus, and nine times fewer Hispanic and Latino students. This superficial depiction of “diversity” points either to a strong

We can’t pat ourselves on the back for fostering diversity in one field while floundering in others.

Nice guy sexism is the idea that women are sex machines meant to accept kindness as currency

sexist, so their hatred manifests as a disdainful and obnoxious personality. They complain that “bitches” don’t appreciate their efforts and that their entirely unremarkable lives are so devoid of meaning because women refuse to satisfy them on command.

The nice guy sexism movement started, as most terrible ideas do, on the internet. At one point Cheezburger and other websites frequented by unimaginative middle school kids began generating memes about being stuck in the “friendzone,” which is a condition that mature folks know as “friendship.” The difference, I suppose, is that insecure men see women as objects rather than people. As such, they believe that women can “malfunction” by doing what adults know as “exercising their right to not have sex with someone.”

It’s important to distinguish what’s occurring in the brains of these man-children and what’s occurring in the real world because their world, while primitive and misogynistic, isn’t beyond understanding. We’ve all felt frustration, albeit for infinitely more rational reasons. There’s no excuse for bigotry, but it’s important to acknowledge that these people are outwardly nice guys (as the name implies) that bottle up their rage every day.

Regardless of whether or not that makes them pitiful, it certainly makes them more dangerous. The “nice guy” mask they wear is the creepiest part of these antiquated sexist ideals. They’re indistinguishable from genuinely nice people, which makes them harder to avoid and resist. After all, niceness is a likeable trait. It’s sort of inherent in

misunderstanding of the word, or its application as merely a veneer.

Even the way Emerson reports diversity is flawed and misleading. In its annual factbook, the Office of Institutional Research consistently conflates nationality, race, and ethnicity. It apparently considers “nonresident alien,” “white,” and “Hispanic” — its terms — to belong to the same category, even though a student could easily identify as all three. This makes it nearly impossible to gain a precise understanding of the real levels of diversity at the college.

And these small examples barely scratch the surface of the profound institutional barriers for minorities in the U.S. academy. The story of inequality in education is the story of discrimination in American society. It is furthered by persistent conceptual errors: College applicants do not come from a level playing field, but by and large admission policies depend on so-called objective comparisons. The single-minded conception of academic and vocational success often forces students to assimilate, relinquishing the very differences that create diversity. And at Emerson in particular, the meager financial aid dramatically reduces the pool of qualified but less privileged applicants.

Confronting these problems means rewriting the dominant narrative in education that serves to separate us based on, not celebrate us because of, our differences. It means developing what the educator and philosopher Paulo Freire called *conscientização*, or “learning to perceive social, political, and economic contradictions, and to take action against the oppressive elements of reality.” It means striving for what the writer Mario Osorio identified as *convivencia*, or what happens when “different people learn how to live together,” regardless of race, ethnicity, or nationality. Because we are members of this college, we have the rare opportunity to grow this consciousness — and use it to spur change from within.

✉ ryan_catalani@emerson.edu
🐦 @magicofpi

When nice guys are sexist with a smile

Daniel Blomquist
Blomquist is a freshman journalism major and Beacon columnist.

Modern day bigotry has to be sneaky. Overt discrimination is no longer fashionable, so now all prejudices must be filtered through euphemisms and flimsy justifications. These masks aren’t so much for the sake of other people, but for themselves. Being directly prejudicial is no longer in fashion, so less overt methods are becoming more popular. There’s one unique form of discrimination that is perhaps the best representation of senseless hatred in the modern era. It’s a type of hatred that manifests in males when the girl they want to have sex with doesn’t have sex with them. They claim they are being “toyed with,” being “led on,” and most commonly, being “friend-zoned.” All of these terms are used excessively by the members of a movement that I know as nice guy sexism.

This is the idea that women are sex machines meant to accept kindness as currency. Certain men believe that possessing no traits other than a kind demeanor should entitle them to the love of any woman they choose. Oftentimes men who believe this lack the confidence to actually do something overt-

the word. Unfortunately for douchebags, niceness isn’t actually the instant panty-dropper that they believe it is. I’m sure the vast majority of women have experienced the awkwardness of having an unattractive friend “out” himself as her secret admirer based on the fact that I’ve heard so many men tell me about how they did just that.

The side effect of these liars is that now being nice is suspicious. This movement has been active and noticeable for about 15 years now (most people don’t know that it has a name), so women are (rightfully) becoming more wary of guys who are overly kind. This is unfortunate because being nice is, well, nice. So raise awareness for nice guy sexism and let dating get back to the gratingly awkward but ultimately silly pastime it’s always been.

✉ daniel_blomquist@emerson.edu

arts

Tori Bilcik, *Beacon Staff*

Douglas Whynott is quiet. He stands at about 6-foot-4 but he's one of the most soft-spoken writing, literature, and publishing professors at Emerson. He is a writer, storyteller, pianist, and mentor.

When he's not teaching at Emerson, Whynott is a narrative nonfiction author, or a literary journalist. Whynott attended the University of Massachusetts Amherst, earning a BA in journalism and English in 1977 and an MFA in fiction writing in 1985. Since then, he has published five books over the last 23 years, all of which explore some aspect of New England living and culture. His most recent book, *The Sugar Season*, sheds light on the underappreciated maple syrup industry.

Maple syrup is a product that many New Englanders, like Whynott, hold close to their hearts, but oftentimes know very little about. With a mission to educate his readers about the industry through his book, his notes totaled 400,000 words across 980 typed pages, and approximately 30 hours of taped interviews, he said.

By June 2013, Whynott turned this research into a book of about 300 pages packed with anecdotes, statistics, and analysis written in a straightforward, digestible way. His words bring the reader to the sugarhouses, making the importance of maple syrup a relatable topic for anyone.

"Doug is somewhat shy," said fellow UMass Amherst graduate and Emerson professor Mark Leccese. "But he can make connections with people. He really has an ability to connect with people because he is genuinely interested in how other people live and what other people do."

After three years of research and almost a full year of writing, Whynott's conversationally written, first-person account of his findings have earned him an overwhelmingly positive response, and media recognition, from WBUR to CBS.

"Good things have happened with my other books, but this has been quite a bit more," Whynott said. "I guess it's because the maple syrup industry is kind of iconic in North America, and people don't know that much about it. So I've kind of opened it up in a way by looking into it."

To learn about syrup, ask Whynott Emerson prof. writes new book on New England's sugar season



Douglas Whynott has written many books about New England, including his latest, *The Sugar Season*. • Portrait by Nate Leese / Beacon Correspondent

Living in southwestern New Hampshire, Whynott says he was inspired to write *The Sugar Season* after the Asian Longhorned Beetle was discovered in Worcester in 2009. According to Whynott, the invasive species attacked maple trees, and 20,000 were cut down as a result. He said he knows first-hand how seriously New Englanders take their maple syrup, so the invasion hit especially close to home for him.

With the help of maple syrup entrepreneur Bruce Bascom, the main subject of his book, Whynott learned the ins and outs of the industry, and just how economically important, and fragile, the maple syrup business is.

Leccese said that he loved the book and it deserves all the attention it has received.

"It was entertaining, and I learned a lot," he said. "All of us want to be in the hands of a master storyteller, and Doug's a master storyteller."

After teaching at Columbia Universi-

"All of us want to be in the hands of a master storyteller, and Doug's a master storyteller."
-Mark Leccese

ty and freelance writing, Whynott joined the Emerson staff as a professor in 2000, and became the first tenure track hire in nonfiction writing. He was the MFA graduate program director from 2002 to 2009, and by the time he stepped down as the director, the program was recognized as one of the best in the U.S.

Now, Whynott teaches nonfiction writing courses for undergraduate and graduate students. Last semester, junior writing, literature, and publishing major Michelle Morisi took his intermediate nonfiction writing class. Whynott was then working on his final draft of *The Sugar Season*, so he used his experience to offer advice about the writing process with his class.

"I remember him stressing that the book writing process can take time, even if it's an idea that you have brewing inside you now," Morisi said. "It might not be 10 or 15 years until you have the opportunity or it becomes clear as to how you'll go about writing it."

Leccese said that he knew of Whynott as one of New England's leading long form nonfiction writers before meeting him. But once Leccese came to Emerson and realized they were colleagues, Leccese decided to read Whynott's work. Then one night, Leccese ran into Whynott at Four Burgers. They sat together and discussed the research Whynott had done for *The Sugar Season* in its earliest stages. Leccese knew then that he wanted to read it.

"I'm a New Englander," Leccese said. "I'm a maple syrup snob. I order my maple syrup from a sugar house in Vermont. I was really eager to read this book because I know how well Doug writes, I know how well Doug tells a story...and I know how well he understands New Englanders."

✉ victoria_bilcik@emerson.edu

🐦 @toritalksmusic

Changing the tune of music criticism

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

Last week, Canadian musician and composer Owen Pallett wrote an essay for Slate that applauded Katy Perry's "genius" pop hit "Teenage Dream" for using the "ingenuity of the harmonic content." In his piece, titled "Skin Tight Jeans and Syncopation" (the prior image a quote from Perry's song), Pallett aimed to write music criticism that didn't revolve around lifestyle reporting.

But wait — isn't that already the heart of music criticism? In a perfect world, yes, but we've long since abandoned that.

A week before Pallett's Perry piece was published, a recent Daily Beast article spread like wildfire across the internet. Ted Gioia's "Music Criticism Has Degenerated Into Lifestyle Reporting" confronted the new paradigm of artists being covered by their wardrobe, relationships, and lawsuits, asking for technical knowledge of the art form to return to its rightful place within text.

Almost every music publication, in print or online, is guilty of this. Hell, even the title of Gioia's piece had to be written in an attention-grabbing way to get casual readers to click it.

The problem, Gioia states, is that modern day media scoffs at music terminology the few times it attempts to show itself.

"When Harry Connick, Jr. recently used the word 'pentatonic' on *American Idol*, his fellow judge Jennifer Lopez turned it into a joke," he writes. "Yet football announcers not only talk about

'stunts' or the 'triple option' but are expected to explain these technical aspects of the game to the unenlightened."

Older critics like jazz historian Gunther Schuller, composer and TV star Leonard Bernstein, or New York Times critic Harold Schoenberg were known for explaining music to the public in a way that both educated and entertained. For some reason, modern critics seem fearful of doing so.

To be fair, their fear seems to stem from the public selling themselves short. We, as a whole, have developed an unwillingness to listen. Websites like BuzzFeed and Upworthy promise us they won't waste our time while wasting our time.

These websites think we're busy, but ultimately they're implying we're dumb. Who's to say we can't read a well-written article to get to the main message? The point becomes much less sharp when we strip away the explanatory buildup and supporting evidence. You can't read a book's best quotes and get its contextual meaning. You have to read the whole book. You need context.

Unlike other contemporary critics, Pallett didn't discuss the lifestyle antics of Perry or her candy-laden closet. Also unlike other contemporary critics, he wrote an un-boring essay that used music theory. The two are, truly, of equal importance.

Some people are calling this "pretentious" in the comment section (a cave we

know not to enter yet somehow always scroll through). Others are arguing over his academic terminology and misquoted lyrics. Nitpicky? Sure, but at least these comments show people are thinking beyond face value stuff.

What Owen Pallett did do was open up the playing field. If someone is going to try to discuss a piece of musical pop culture, I'm glad he's the guy. Pallett won a Polaris Music Prize for his solo work, recorded and toured with Arcade Fire, and written string arrangements for The National, Taylor Swift, Linkin Park, and R.E.M. Music theory becomes second nature when he's learning how to break down others' work to fill in the gaps with violin.

His analysis tries to stay as understandable as possible. By relating sections of "Teenage Dream" to Fleetwood Mac, Coldplay, Blood Orange, and Black Sabbath, Pallett works as hard as he can to invite everyone onto a playing field where even the most casual music fan won't feel out of place.

But there's only so much he can do, and Pallett knows that. He went on to say, "This analysis was an easy one, because the song is straight fours and its ingenuities are easy to describe. If I were going to talk about 'Get Lucky' I'd probably have to start posting score. That is a complicated song."

And so he did.

Three days later, Owen Pallett returned to his keyboard to tackle Daft

Punk's 2013 hit "Get Lucky." Cue the garbled music theory language about the minor mode of D Dorian and its similarity to A Aeolian notes that left many eyes glossed over (that is, before they started rolling). Writing an essay that includes traditional music criticism is difficult to do if you want to make it accessible to all levels of readership. Pallett made it possible to read, though. The problem lies within us, the readers.

The past few years of lazy reading, lazy purchasing, and lazy understanding have given the music consumption market what they always wished they had: the power to change The Man. We didn't overturn the music world version of the government, but we did make journalism adjust to our needs. Headlines are tempting "Open Me!" pleas and the tone of content becomes more casual every week.

It's time we stiffen our backs and stick with the music criticism pieces, not because they're tough or because they're more rewarding. They help us learn, even about the most "basic" pop music. We should stick with them because they're beginning to fade out — and depriving ourselves of that material is as ridiculous as the fact that it's actually starting to happen.

✉ nina_corcoran@emerson.edu

🐦 @Nina_Corcoran

Navigating the 'worlds' of storytelling

Bright Family Screening Room hosts 14th annual student film fest

Jess Waters, *Beacon Staff*

Student filmmaker Eli Powers is projected on a screen 50 feet across. He's roughly 10 feet tall, with a face like a moon and hands that could pluck you straight from the audience, like some kind of gawky, college-age Godzilla.

Currently studying in Los Angeles, Powers couldn't physically attend the screening of his short film *Alone at Last* at Emerson's 14th Annual College Film Festival, or the Q-and-A that followed it. The other directors are all lined up at the front of the Bright Family Screening Room, with a live Skype feed of Powers (along with John Bickerstaff, a student director in a similar position) projected above their heads.

When Powers speaks, his voice booms. When asked about his film—a serious piece about a young couple facing the apocalypse—he just cracks jokes. He watches, not without amusement, as the other directors describe their struggles to capture abstract concepts in film—betrayal, anger, sadness, disillusionment, gender—and he notes, not without seriousness, “We all really just want to talk about our feelings.”

Everyone laughs. Joking or not, Powers isn't wrong. One is reminded of renown director Stanley Kubrick, who once said that a good film is more like music than fiction: mood and feeling come first, then meaning. It's the common thread that holds together a festival program that otherwise couldn't be more different.

The festival, originally an alumni outreach event at the Los Angeles campus, was celebrating its third year in Boston. Kevin Bright, founding director of Emerson Los Angeles, discussed the move in his speech at the festival's reception.

“It was obvious that the heart of it belonged to you here on campus,” said Bright. “We wanted to be able to feature as many of your films as possible.”

According to Anna Feder, the festival's programmer, the original L.A. event would usually only showcase four or five films, mostly narratives. This year's 18 films were

chosen from over 100 submissions, and included a much more diverse body of work.

Some films, like *Advent*, directed by senior visual and media arts major Bickerstaff, were long in development and faced tremendous evolution during production. *Advent*, a BFA thesis project, took an entire year to create, and, at 26 minutes, was the longest film screened at the festival.

“We started with ‘space is cool! The ‘50s are cool!’” said Bickerstaff, speaking to the audience through the same Skype call as Powers, “and somehow it evolved to be about the struggle between old and new.”

Other projects were shot in a matter of days or even hours. Director Yuhaojie Zheng, a junior visual and media arts major who had two films screened at the event, created his six-minute *Krasa* in a 12-hour whirlwind. To make things even tougher, *Krasa* was shot in Prague, with Austrian actresses.

“English is my second language, so it's already difficult for me to communicate sometimes,” said Zheng. “And my actresses didn't speak a word of English! Luckily my producer could translate.”

The technology used to shoot the films also varied. Nearly every team worked with different cameras, each with unique advantages and challenges. Some directors used modern digital film, while others stayed true to traditional reel technology. Pablo Calderon Santiago mixed old and new, shooting his seven-minute *Hard Reboot* on physical film before scanning it in for digital editing.

“As much as I love those old flatbed analog editing systems, well—” Santiago trailed off with a grin, throwing his hands in the air in defeat. The film students in the audience all laughed.

There were some common ties between the films, however, which allowed them to be grouped into three categories: “Homeworlds” dealt with issues of home and family, while “Outerworlds” dealt with other worlds and states of being, and “Interworlds” dealt with interpersonal relationships. Feder, who chose the themes, admitted they were only loose categorizations.

“We had more work than ever this year,



Student filmmaker Pablo Calderon Santiago, participant of the film festival. • Portrait by Evan Walsh / Beacon Staff

“We had more work than ever this year, and more diverse work.”
—Anna Feder

and more diverse work,” said Feder. “There was narrative, documentary, experimental. We had to find some way to group them thematically.”

The categories did indeed seem loose. Homeworlds mixed with interworlds as a husband says a final goodbye in *The Last Dance*. Interworlds mixed with outerworlds as two astronauts have a complex friendship in *Le Blue Stella*. One thing bleeds into the other, building on it like notes in a chord.

Even Santiago, whose film *Hard Reboot* focused on a single character willingly isolated from the world, said he tried to deal with humanity and relationships.

“Or rather,” he added, “A lack of them. I wanted to point out the kind of vulnerability and sacrifice you need to make to have relationships.”

In the end, the festival was won by sophomore visual and media arts major Pamela Mora.

But what Santiago, Powers, and Bickerstaff all wanted out of their filmmaking was perhaps best said by Zheng, who felt that the relationship between his characters in *Krasa* (two prostitutes, one mentor and the other protégé) was secondary to the relationship between director and viewer.

“It's a teller and listener relationship,” he said, “I was inspired by the stereotypes about prostitutes. Stereotypes come from what people tell other people, like a story.”

Zheng smiled, “Or a film.”

✉ jessica_waters@emerson.edu
@jsh2os

Convening for first time, troupes harmonize for Acappellooza

Photos by Thomas Mendoza / Beacon Staff

On March 28, the Acappellics Anonymous, Achoired Taste, Noteworthy, and Emerson Treble Makers took to the Paramount Mainstage for Acappellooza, a fundraiser and all-around celebration of a cappella performance. The money raised was split between the groups and Emerson Scholarships.



Left: Treblemakers' Carina Allen takes the lead while performing Bon Iver's “Skinny Love.”

Right: Freshman Taylor Jarvis, from A Choired Taste, belts a solo.



Left: The group Noteworthy, formed in 2002, still singing and humming after all these years.



lifestyle

Kiss and tell: Students create version of viral video



Freshman Christian Fitzgerald and junior Terrena Scannell met for the first time at the event and kissed on camera. • Courtesy of Austin Wilder

Anna Buckley, *Beacon Staff*

Delilah Kaufman and Tricia Sullivan had never met before. Kaufman walked into an empty room through a door on the left, while Sullivan entered the one on the right. They exchanged a brief introduction, let out a few nervous laughs, and slowly inched closer toward each other. Then, they kissed.

This type of immediate intimacy was the subject of freshmen Austin Wilder and Co-

rey Malone's project, Emerson's First Kiss. The idea was based off of Tatia Pileeva's short video "First Kiss," which went viral this past month. In the piece, strangers are filmed kissing each other for the first time.

Malone, a freshman marketing communications major, said she and Wilder became interested in doing this kind of video at Emerson after seeing a version done by a friend at Northwestern University.

"No matter where you are, kissing is one of those things that people get," Malone

said. "Different videos across the country can all turn out the same in a way because it's a human thing. It's a simple form of connection, so it's very universal. So I don't think our video will be too different, but it will have some Emerson character in it."

Malone and Wilder said there was an application process for participating so they could take into account people's preferences and availability. Initially, Wilder said, over 250 people showed interest on their Facebook page. He said that ultimately, 90 people submitted applications via email, and 40 people actually showed up to be filmed on Sunday, March 30. The duo said they expected a smaller turnout due to people having hectic weekend schedules.

Wilder said they wanted their video to be more organic and natural than the original. Instead of pairing students ahead of time, he said they would walk out into the hallway, look around, and choose two at random, based on their preferences.

Camille Lerner, a senior visual and media arts major, ended up kissing a fellow senior, James Cajigas, and said the experience was strange, but enjoyable.

"It was fun because you know what's going on, so people are nervous, and the energy was high," Lerner said. "And then it was a fun little release of tension."

Both Kaufman, a freshman visual and media arts major, and Sullivan, a sophomore writing, literature, and publishing major, said that they submitted applications but didn't actually think they'd attend. Kaufman was brought by a friend, while Sullivan said she was in a classroom in Walker next to the room where the event was taking place, and decided she should try it.

"Some people really just connected. A few of them had instant chemistry." -Freshman Corey Malone

"Everyone was so happy after, I was like, 'Okay, I'm doing it,' she said. "So it was kind of a split-second decision."

They both described the moment of kissing one another as scary, but fun.

"It goes to show you how easily you can meet someone and hook up with them," Kaufman said. "The possibilities are endless. If you watch the videos, it seems like some people had instant connections and maybe they went off and started dating. I'm hoping that happened to some other people. Maybe somebody got lucky today at Emerson College."

Malone said that the day of filming went well, seeing as there were no rejections, and nobody admitted to regretting their kiss.

"Some of them were kind of awkward; not going to lie," he said. "I mean, it's an awkward thing. But some of them were really sweet. There was one where they were laughing and joking around—it was fun. Some people really just connected. A few of them had instant chemistry."

Wilder said that they plan to post the video by the end of the week. Ultimately, Wilder said he hopes that the video will show that kissing and intimacy aren't as stressful as people make it out to be, and Malone agreed.

"It really shows that you can meet somebody and just kiss them, and it's not a big deal," Malone said. "It's very human. It's very simple. In the days of 'When do I respond to their text?' and this and that and all of those rules, stuff like this can still be simple."

✉ anna_buckley@emerson.edu

Artists create works out of recycleables to raise awareness

Erica Mixon, *Beacon Staff*

Tim Johnson was flat broke and in the mood to paint when he began a project that would eventually win him a \$100 prize. While living in Jamaica Plain for the summer, Johnson said he found inspiration for his piece in a seaside landscape painting that he found on the curb. He obtained paints and other materials from his artist friends and construction sites. Johnson said he assembled images from a book about the life of the American frontier onto a canvas with a homemade glue called wheatpaste, made from wheat, sugar, and flour.

"I made do with as few resources as possible," said Johnson, a junior journalism major.

With this piece, Johnson ended up winning third place in Emerson's Recyclemania Art contest on March 28, which aimed to spread awareness about the importance of sustainability through art projects made entirely of recyclable materials. The contest was part of the school's participation in the nationwide Recyclemania competition, which spans over a period of eight weeks.

"It means a lot to have a piece of art that I made for free on display here competing with other works," Johnson said. "It's a real sense of validation."

Eric Van Vlandren, Emerson's campus sustainability coordinator, organized the event with the help of on-campus Eco Reps, a group of student sustainability educators, and Earth Emerson.

"It was designed to encourage people to use their imagination to see materials not as something to be thrown away, but to be used as art," said Van Vlandren, who is an Emerson alum.

Students were allowed to use any materials that were destined to be recycled, according to Van Vlandren. Art pieces included a wallet made out of tea bags and a tree composed of broken glass, bent nails, and wire.

President M. Lee Pelton announced the winners in the ceremony on March 28, which took place in the Iwasaki Library. Jacob Hines won first place, a \$250 gift card.

The goal of Recyclemania was to increase the percentage of Emerson's waste that is recycled instead of going to a landfill. According to Van Vlandren, this year, Emerson achieved its goal of attaining a 25 percent recycling rate, an increase of eight percentage points from last year. If Recyclemania continues next year, says Van Vlandren, he hopes for Emerson to increase the rate by another eight percentage points.

In the previous three years, however, the college hadn't performed well. In 2012, the college ranked 220 out of 274 schools overall, according to Recyclemania's website. Last year, Emerson ranked 229 of 273, according to the site.

"As Emerson College, we're supposed to be progressive, so doing well in the competition would be something that you might expect, but it doesn't often happen," said senior Rachel Hill, the co-president of Earth Emerson. "Our campus is lacking in literature about on-campus recycling."

Van Vlandren said one of his goals for sustainability at Emerson is to initiate single stream recycling, in which students can put all recyclable materials into one bin.

Van Vlandren said he hopes that this change will eliminate confusion among Emerson students, many of whom may have been raised in environments where single-stream recycling had already been implemented. Van Vlandren also said he hopes to place trash receptacles and recycling bins together throughout campus.

Lauren Feeny, the second-place winner of Emerson's Recyclemania Art contest, said that she learned about Emerson's sustainability goals through Van Vlandren.

"I didn't know how great of a program Emerson had," Feeny, a junior journalism major said. "Eric [Van Vlandren] is very



Lauren Feeny won second place in the Recyclemania art competition. • Courtesy of Rachel Hill

dedicated. Because of him, I learned about the recycling club."

Spreading awareness and educating students about recycling is also important to Earth Emerson, a student-run organization dedicated to improving sustainability within the college, but Hill said it's not always an easy goal.

"We have Recyclemania every year and it does not always have a lot of traction," said Hill, a writing, literature, and publishing major. "I've personally tabled a few weeks ago and talked to a whole bunch of people outside of the dining hall. People weren't aware of the campaign, which is surprising to me."

Feeny said that she believed the competition would help encourage an environmentally friendly atmosphere. She said she created her project, a colorful tree

adorned with jewels and bottle caps, from a variety of materials, including an old shower curtain, leftover fabrics, and jewels that her roommate had leftover from making a Princess Peach costume.

"I wanted it to have flowers and spread cheer, because this has been a horrible winter," Feeny said. "I wanted to think spring."

Feeny said the Recyclemania competition was another step toward establishing a focus on sustainability on campus.

"I think that visually, Emerson students need something to look at," Feeny said. "It will generate in their minds that things have been changing."

"I think that visually, Emerson students need something to look at." -Junior Lauren Feeny

✉ erica_mixon@emerson.edu

Students hop on late-night T service New program debuts to eager passengers



According to the Boston Globe, 10,017 people took the T between 12:30 a.m. and 3 a.m. on Friday, March 28. • Photos Ryan Catalani / Beacon Staff

Anna Buckley, Beacon Staff

It was five minutes past 1:00 a.m. on a Friday night, but over 20 people still milled around the Boylston outbound station, waiting for the next train. Some stood alone, their backpacks slung over their shoulders, headphones in their ears. Others stood in groups, chatting loudly, seemingly returning from one of the Boylston Street clubs judging by their attire. As the train approached and the doors opened, a young blonde man jumped off the train shouting, "I love pizza!" as his friends chased after him.

On Friday, March 28, the first evening of Boston's new late-night weekend service, Emerson students took advantage of their newfound ability to catch a cheap ride home while getting to stay out later. As reported in the Boston Globe, 10,017 people rode the subway system between 12:30 a.m. and 3 a.m. on Friday night alone. This one-year pilot program will provide weekend service until 3 a.m. on the subway system and the 15 most popular bus routes, MBTA officials told the Globe.

Two students, sophomore Giuli Fren-dak and sophomore visual and media arts major Austin Pinckney, caught a Green Line train back to campus a little after 2:00 a.m. Fren-dak said this program will be a huge benefit for the city

of Boston in general.

"Night life is going to skyrocket," Fren-dak said. "Young people are totally going to take advantage of it, college students all across the city."

In various stations along the Green Line, the procession of passengers ebbed and flowed throughout the night, with about 15 people hopping onto a train at Hynes Convention center at 2 a.m. The conglomeration of people on the train was diverse — some people appeared to be heading home from work, while four girls sported giant backpacks shaped like Red Bull cans and passed out the drink for free to commuters.

Though many Green Line trains teemed with young, energetic passengers — "It's like rush hour in here," said one rider at 2 a.m. on a particularly cramped B-Line trolley; "College, ugh," said another — other routes were much quieter. Red Line trains between Harvard Square and Park Street had only a handful of commuters in each car. And though a southbound Orange Line train picked up one lively group at the Massachusetts Avenue station, it was muted otherwise.

"I thought it was supposed to be like a drunk train," said a man at the Chinatown station.

MBTA workers were also out in full force that night. At one stop, a seemingly disoriented man got on the train

and was approached by an employee in a neon yellow vest. She asked the lost man if he knew which train he was on, where he was headed, and if she could help him get there.

A steady stream of patrons mingled around Delish, a late-night food cart that brothers George and Jim Aharon set up just outside the entrance of the inbound Boylston station. For the past five years, they have been selling Italian sausage, jumbo hot dogs, and Cajun barbecue chicken to over 100 people daily, and George Aharon said they're expecting even more with the T's extended hours.

"There's more people that get to stay out later," he said. "For our business especially, it helps out."

Back in the Boylston inbound station, as Fren-dak and her two companions were about to head up the stairs, another train released a mob of Emerson students who greeted each other with shouts, cheers, and other exclamations of general merriment.

"That reaction," said Pinckney, "is why the T should stay open later."

Managing editor Ryan Catalani contributed to this report.

✉ anna_buckley@emerson.edu

Dutch Diaries Ideal or real?

Thea Byrd
Byrd is a sophomore journalism major & the Beacon travel columnist.

Paris is a city of clichés, from eating a baguette while strolling through Montmartre to seeing the "Mona Lisa" at the Louvre. And when only there for a weekend, it's hard to see much more than the main tourist attractions. Although it was my third time in Paris, I found myself retracing many of my footsteps through the city. My fellow travelers hadn't been there before, and obviously wanted to see the monumental sites.

I like to think of myself as hardened against the romantic idealism of Paris. Yes, I like to walk over the love lock bridge, but I have also seen a man peeing into the Seine. There are plenty of adorable couples, but if you look past the kissing pairs you'll see the homeless. There are cold realities, and having seen the romanticized version, I hoped to get something fresh from Paris — little more of the gritty history and tough Parisian spirit.

Yet the one native Parisian I know leads a completely romantic life: He lives in a tiny flat above a flower shop, where the widow in her 70s puts out her flowers at 6:30 every morning in the purple glow of pre-dawn. Even for him, even though this city is his home, it is still hard to be sad or cynical when he looks out his window and sees this old woman humming and knitting, smiling at passerbys.

In a strong French accent, he once told me that after spending a few years living in Amsterdam, he finally felt he could return to Paris. Living in the equally touristy but much less glamorous city of Amsterdam gave him a break from the romantic atmosphere of Paris. When he returned, he was comforted by the fact that so little of the city had changed, although the charms of Paris had renewed their influence on him after his time away. In a city where so many people come to fall in love and be amazed, he finds it hard not to feel the same way. Seeing the Eiffel Tower every day doesn't diminish its magnificence.

On my third trip to Paris, when I was hoping to discover the day-to-day life of residents, I found myself instead rediscovering the magic of the city. It's not a place to find something monumentally original, or experience a life changing epiphany. Paris, for me, is a place that reminds me of the excitement of traveling.

Our first stop was the Eiffel Tower. Arriving on an overnight bus gave us the opportunity to walk into the city at sunrise, and we were on our way up the massive steel structure by 10 a.m.

My travel companion who'd never been to Paris expressed what I still think every time I see it in person: "Wow."

As we climbed higher, we took moments to stop and stare at the view.

"I feel like I'm in heaven," my friend said, as she took in the iconic sight of the Seine and Paris beyond, stretching out in the distance, for the first time.

In hearing her expression of wonder at the view from the Eiffel Tower, her awe at the Tuileries, and her amazement at the Palace of Versailles, I realized that these places, though touristy, still had an immense power over people, and that being charmed by them wasn't something that was just for first time visitors. I was looking for some version of Paris I could call mine, one that was different than the romantic city everyone else came to see. But I had to accept that it was okay to see what everyone else saw, and there was no point in trying to change the very nature of the city to fit my own expectations.

Every sight I saw in Paris, from entering Sacré Cœur for the first time, to visiting Notre Dame de Paris for the third, I tried to look at with a new set of eyes. And although I didn't have the off-the-beaten path experience I was looking for, I fell in love with Paris a little more — something that's not hard to do in a city that seems to stun one and all.

✉ theodora_byrdclough@emerson.edu

Seeing the Eiffel Tower every day doesn't diminish its magnificence.

sports

World Cup documentary being planned by alumni

Continued from World Cup

partners, Pete Karl and Petar Madjarac, also quit their jobs to focus more on their upcoming project. The fourth member of the crew is Austin Ahlberg, the cinematographer.

"It's been a little difficult, but it's not like I'm scrounging to get meals and stuff," said Mathius. "Luckily my landlord is my roommate and good friend, so he's been flexible with rent this month."

The group's three-and-a-half month itinerary will begin in Tijuana, Mexico, and traverse eight countries in total, including Chile and Argentina, before arriving in Brazil on June 11 for their longest stop.

Still, for all three, putting their everyday lives on hold didn't come without its reservations.

"It was very hard for me to leave my work because I really loved it there, and enjoyed it," said Madjarac, who was previously in Iowa at REL Productions making short-form documentaries and television shows for the agriculture industry. "But this is such a once in a lifetime opportunity that I kind of dropped everything and jumped off the deep end."

Karl was a little further south than Madjarac, in a place he'll soon be seeing again in his travels.

"I was in Colombia, the country, all of last year," said Karl, who was working at NTN 24, an international news station in Bogota. "It gives me a bit more comfort going back through Latin America having spent some extended time there."



The group of alumni will travel through eight South American countries, before spending over a month in Brazil. • Courtesy Pete Karl

Finding their way

It was October of 2012, and Karl and Madjarac both got an email from Mathius, introducing the idea of going to Brazil for the 2014 World Cup, and filming a docu-

mentary.

"As most good ideas start, I was drinking a beer with some friends," said Mathius.

But with a broad topic, as the trio began to pass along some of their pitches to industry friends, they kept getting the same message.

"They were like... 'Your work is good, but you need to focus this more,'" said Mathius. "We couldn't just be like, 'Hey, we're road tripping to the World Cup, give us money.'"

From there, a motif was formed: exploring the intersection of Latin American and United States culture through soccer, and spreading the passion of the sport through this country.

"The best way to help people understand why soccer is great is to show them a culture that is completely devoted to soccer," said Madjarac. "We can experience these cultures and know them better through the lens of soccer. That's very powerful. If we're going to continue to be a multicultural America, we have to understand each other better."

Once an idea was decided upon, responsibilities were divvied up (Karl said it happened organically because each person brought a specific skillset), and the wheels slowly began to turn.

But there were moments when it seemed like the project would never happen, including when Madjarac returned to his home country of Croatia in September 2013 to visit his family, and gave Karl and Mathius an ultimatum.

"He basically gave us these two big to-do lists, and he said, 'You do these and this thing will happen. You don't do these, and I'm out,'" said Karl. "We just powered through it, and Petar came back and was like, 'Wow, you're really for real; you really want to do this.'"

There were other obstacles along the way. Mathius said they decided on a minimum of \$50,000 to operate with. Madjarac decided how much money each member of the group could put aside based on their income. Then came the ritual of asking friends and family for donations, which, combined with the money they were putting aside, totaled around \$30,000. Finally came a stressful period of watching an Indiegogo campaign exceed its goal of \$20,000.

"There were days during the crowdfunding campaign where me, Pete, and Petar would be calling each other and be like, 'this sucks,'" said Mathius. "There were days that I couldn't sleep because I thought we wouldn't be able to do this."

Unrest and the unknown

While host nation Brazil is considered one of the favorites in the World Cup

tournament, what's more certain than the team's results is the risk recent protests will bring.

During the Confederations Cup held in Brazil last June, a warm-up tournament to the World Cup for participating countries, thousands of Brazilians took to the streets to demonstrate against the \$11 billion spent on stadiums and other preparations instead of education and healthcare.

"Safety is obviously a big thing, especially selling it just to our parents just to say, 'Hey, we're going to do this, give us money, but here's how we're not going to die,'" said Mathius. "We've been really careful about dangerous and contentious areas, and making sure we have people and places to stay with that we trust along the way."

But in trying to explore and capture Latin American culture in the realm of soccer, it would be near impossible not to highlight the riots and the political influences, as they are so closely intertwined to the landscape.

"It's something we really want to highlight," said Mathius. "One of the big things that me and Pete want to do is unfiltered video from protests talking to protesters, interviewing them, and just throwing it up on YouTube, showing people there's this side of Brazil."

(Madjarac took a bit of a more measured approach: "In a perfect scenario we all come home alive without too many bumps and bruises.")

But at the top of the list for the group is to tell a strong story.

"I would like to see soccer continue to grow in popularity and depth in the United States," said Madjarac. "Maybe in 30 years, when I have grandkids, they're all running around wearing red, white, and blue when the United States plays."

With an attempt to tell that story comes other pitfalls, according to Robert Sabal, interim dean of the School of the Arts, who reached out to Mathius when he learned of this project.

"Not finishing; that's the problem," Sabal said. "The other is not understanding that the work that they do has to have value for other people, and I mean actual commercial value."

It's also something the documentary crew has on their minds, although they're not sure what will come of the project.

"Maybe this becomes a franchise? Maybe a network comes in and says, 'Wow, soccer is a great way to look at culture,'" said Karl. "Obviously that won't happen unless we tell a good story. And if we don't make it back."

"We can experience these cultures and know them better through the lens of soccer. That's very powerful."
- Petar Madjarac

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book and lyrics by **Oscar Hammerstein II**
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Hit parade

Senior outfielder's plate approach leads to success

Mike Lucas, *Beacon Staff*

Brittany Rochford “loves to hit the ball,” and she’s pretty darn good at it.

The senior captain isn’t just one of the best hitters on Emerson’s softball team — she’s one of the best hitters on the Division 3 level.

“When I think of hitting, it’s mainly a game between [the pitcher] and me,” Rochford said. “No one else on the field matters.”

As a sophomore, Rochford batted .517, the fourth-highest average in the nation. In her junior season, Rochford regressed, but still posted a .385 batting average. Through 19 games this year, the senior visual and media arts major from Irvine, California is hitting .453 which ranks seventh in the New England Women’s and Men’s Athletic Conference.

Coach Phil McElroy thinks Rochford’s success at the plate comes from Rochford’s discipline at the plate.

“She had a hitting coach that really taught her the mental game of hitting and how to approach each pitch,” McElroy said. “There really hasn’t been a kid who has come through here who has been able to put together that with the physical skills.”

Rochford agreed with her coach’s assessment.

“It’s not guessing what [the pitcher] is going to, but putting pressure on [the pitcher] to make the right choices, and react to it,” she said.

Over the duration of her sophomore and junior seasons, Rochford collected 107 hits. A 50-hit senior season — she has 29 hits already with at least 16 games to go — will put her over the 200 career hit plateau, something very few players ever accomplish, according to McElroy.

“To average 50 hits per year, to do that it means you’re getting on base once a game, and a lot of times it’s twice a game,” said McElroy. “I think what’s even more impressive is that she doesn’t walk often so for her to have that on-base percentage means she’s hitting the crap out of the ball.”

Although Rochford is within reach



In her sophomore season, Rochford has the fourth-highest batting average in Division 3 softball. • Courtney Tharp / Beacon Archive

of the 200-hit plateau, it isn’t the first thing on her mind, she said. However, she does realize the magnitude of what it would mean.

“It’d be a huge accomplishment to achieve that. I know the hitters who have done it before me were excellent,” Rochford said.

Rochford bats in the leadoff spot in the Lions lineup and reaches on base half the time. Her .500 on-base percentage is tied for the team lead, and that’s something Rochford takes pride in.

“I know I’m doing my job right,” Rochford said with a chuckle. “As a leadoff hitter you’re supposed to get on base and start off the team that way.”

For Shannon Torosian, senior captain, starting shortstop, and a suitemate of Rochford’s, hitting behind her in the

lineup makes life “a million times easier.”

“In my eyes, [when Rochford is on base] the pressure is on the pitcher and the defense to do their job. All I have to do is hit the ball,” Torosian said. “If no one’s on base, I tend to get a little more nervous and think and focus about getting on.”

As good as Rochford is at the plate, McElroy says it’s her mental approach that separates her from the rest of the group.

“She’s probably the most intelligent hitter that we’ve ever had,” he said.

Despite her personal success on the field, Rochford still puts the team first.

“I want to win,” she said. “I want to prove to the NEWMAC as a team that we belong there.”

So far, the Lions are 0-4 in NEWMAC play but are have a 10-9 overall record. Up next for the Lions is a Friday double-header against NEWMAC foe Massachusetts Institute of Technology, who have a 1-1 conference record.

✉ michael_lucas@emerson.edu
 🐦 @mlukes14

Next Game

Men

Baseball.
Emerson
at MIT
4/4
at 3:30 p.m.

Lacrosse.
Emerson
at
Mass.
Maritime
4/6
at 4:30 p.m.

Volleyball.
Rivier
at
Emerson
4/3
at 7 p.m.

Women

Lacrosse.
Wheaton at
Emerson
4/5
at 11 a.m.

Softball.
Emerson
at
MIT
4/4
at 3 p.m.
and 5 p.m.*
*doubleheader

Very superstitious: Ritualistic freshmen anchor baseball

Connor Burton, *Beacon Staff*

Emerson’s men’s baseball team (3-12) has secured one more win than they did all of last season through 15 games this season. And they’re doing it with the help of fresh faces, who are using old rituals to ease their way into the collegiate game.

“I don’t let anyone touch my glove and I consider myself a religious person, so before every inning I give a prayer, and before I get to the plate I pray,” said freshman shortstop Mitch Moormann. “I also regularly attend church, and I’ve gone twice with [Laird].”

Moormann, along with pitcher Cal Laird (also a freshman), have solidified their statuses as centerpieces in the Lions’ squad as the team builds toward becoming a New England Women’s and Men’s Athletic Conference contender.

Although their win total may still be low, the Lions have a couple of reasons to be hopeful about the team’s future in the NEWMAC.

Moormann, who has started all of the Lions’ games this season, has continued to use in-game rituals he established in high school to keep himself focused and relaxed.

Laird, whose superstitions and rituals

are more extensive, has carried over the routine that he has employed since his days on his high school’s varsity team.

“Game day I get the same meal; gotta keep breakfast consistent. I hate when people touch my arm the day of [a start],” said Laird. “I don’t like to sleep on my arm the night before a game. I hate stepping on the foul line; I always jump over it.”

On March 22, Laird started and pitched 6.2 innings in the team’s first no-hitter in program history, a 2-0 win over Clark University.

Laird (2-2), from Willowbrook, Illinois, a suburb west of Chicago, has started in four games for Emerson this season and secured a team-high two wins. After 24 innings pitched, also a team high, Laird has given up 14 earned runs and struck out 15 batters.

James Sullivan, a senior co-captain, said the freshmen’s consistent play has been vital to the team’s early success.

“Cal has made an immediate impact. He works quick, throws strikes, and loves to compete. He represents all aspects of a great teammate,” Sullivan said. “Mitch is executing, going deep into counts, and swinging at strikes. The rest of us need to take that approach to get on base and win baseball games.”

Even though they come from very

different places, Laird and Moormann had similar motives for committing to Emerson.

Laird said he looked at about 15 different schools, including one Division 1 school, Temple University, but said he was more drawn to Emerson because of Boston’s culture and history.

“[Emerson] fit all my needs and it looked like I could manage baseball and film and the workload,” Laird said. “At the other schools I was looking at, baseball [seemed] like too much of a focus and academics is my main priority.”

Moormann admitted that he wasn’t initially considering Emerson, but stopped by on a whim while on another trip to a local school, UMass Lowell, and was blown away.

“Emerson just happened to have an open house and I stopped by and I realized how amazing the technology is here and I knew the school had tremendous academics,” Moormann said. “It’s hard to find a school with creativity and athletics. It’s one in a million.”

Since becoming the Lions’ go-to starter, Laird said he has definitely felt the pressure to perform his best every time he steps onto the mound.

“I am really nervous about that. It is a lot of pressure. I like dealing with pres-

sure [and] for some reason I deal with it well,” said Laird, a visual and media arts major. “[My teammates] are supportive and I know when I step up on the mound everyone believes in me. I know if I work hard I can get through it.”

In 15 starts, Moormann, a Miami, Fla. native, has amassed 19 hits, tied for highest total on the team with senior Cal Ciarcia, and a .373 batting average, the second highest average on the team.

Moormann, who has started all 15 games for the Lions at shortstop and seen a team high 51 at bats, also said he was feeling the pressure to lead his squad into the NEWMAC, but is taking it in stride.

“Of course there is pressure, but the whole point is to have fun and that’s what I’m going for,” said Moormann, a sound design major. “I really want to build the team to be the best we can be. [Laird] and I want to contribute as much as we can to building this organization up.”

✉ connor_burton@emerson.edu
 🐦 @mypevvarren

THURSDAY

Emerson's Next Top Profile Picture



We're rooting for you. We're all rooting for you. • Rita Molnár via Wikimedia Commons

Ten female Emerson students will strut down the runway, pose for intricate photos, and smile with their eyes for the opportunity to be the face of Emerson Fashion Society. Emerson's Next Top Model is showcasing the seventh cycle of models who will compete for a contract with Emerson Casting Agency.

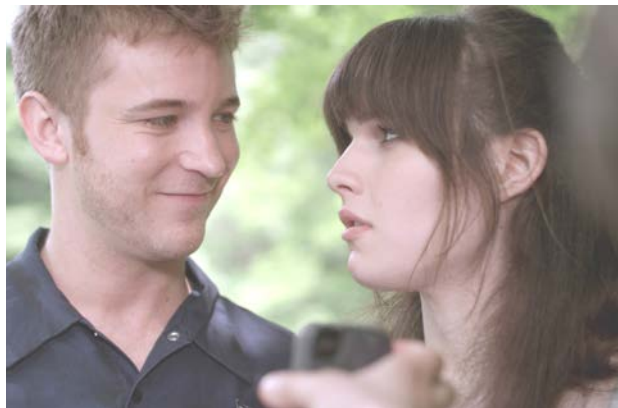
The organization held a casting call for aspiring models in early March and carried out multiple photoshoots with the top 10 contestants. The photos will debut during Fashion Society's live event on Thursday, alongside supplemental challenges. The winner will be chosen by a panel of judges.

—Kelsey Drain / Beacon Staff

Emerson's Next Top Model
 ♡ Semel Theater, 3rd Floor of Tufts Building
 📅 April 3, 8 p.m.; \$4

FRIDAY

Reel inclusive



Boy Meets Girls shows the relationship between a transgender woman and her childhood friend. • Courtesy of Boston LGBT Film Festival

Celebrate the Boston LGBT Film Festival's 30th year right here on campus. On April 4 at 7 p.m., the Bright Family Screening Room in Paramount Center will feature the world premiere of *Boy Meets Girl*, a romantic comedy about the connection between a transgender woman, who is starting to date other women, and her cis male childhood friend. The director and stars are scheduled to attend.

The festival runs through April 12, at the Brattle Theatre, the Museum of Fine Arts, the Institute of Contemporary Art, and the Coolidge Corner Theatre. Other highlights at Emerson: a showcase of shorts by queer women of color on April 5 at 2 p.m. and a documentary about *The Color Purple* author Alice Walker on April 6 at 2 p.m.

—Andrew Doerfler / Beacon Staff

LGBT Film Festival
 ♡ Bright Family Screening Room, and theaters across the city
 📅 Events in the Bright: April 4-6, 8 & 9, 11 & 12. See full schedule at bostonlgbtfilmfest.net. \$12 per screening.

SATURDAY

The Doctor is in tune



Don't be a grinch. Go to *Seussical*. New York World-Telegram & Sun via Wikimedia Commons.

Let your heart grow three sizes as you watch this musical based on the works of rhyme-master and creature-crafter Theodor Geisel. Presented by Kidding Around, Emerson's resident children's theater troupe, *Seussical the Musical* primarily follows the good doctor's Horton books, but burrows deeper into the themes of his entire oeuvre.

Emerson President M. Lee Pelton even donned the Cat in the Hat's titular headwear—on video, no less—to promote the show. You couldn't get a more dependable endorsement from Horton himself.

Children invited, but not required for entry.

—Andrew Doerfler / Beacon Staff

Seussical
 ♡ Little Building Cabaret
 📅 April 5 at 7 p.m.; April 6 at noon and 7 p.m. RSVP: <http://bit.ly/1mBIHPP>

THE REST OF THE WEEK • SUNDAY

A breath of fresh air

At this event, getting physical can help you save a life—not create one. The Emerson College Police Department is offering a class to teach participants how to “respond in a cardiac and breathing emergency,” as Emerson's website says, by performing CPR and using an automated external defibrillator.

They're skills that take just four hours to learn but may last a lifetime. The course is accredited by the American Red Cross, which requires a \$19 fee—less than a week's worth of lattes from Starbucks—for processing certification cards. The Emerson website notes the course will be canceled if there are fewer than 10 participants, so be sure to RSVP by today for a real heart-to-heart on Sunday.

—Ryan Catalani / Beacon Staff

CPR/AED Class for Students, Faculty, and Staff
 ♡ Piano Row Multipurpose Room
 📅 April 6, 8 a.m. to 12 noon. \$19.



Find out how to handle a situation like this, only less cartoonily. • Via Wikimedia Commons

Even more events

View this calendar and submit your events at berkeleybeacon.com/events.

THURSDAY, APRIL 3

Em Factor: The Live Show
 Little Building Cabaret, 8 p.m. \$3. Lots of campus events attempt to lure attendees with food. Few have Chipotle. There will also be singing.

FRIDAY, APRIL 4

Town Hall on Bright Lights
 Bright Family Screening Room, 1 p.m. \$3. Discuss whether the Bright Lights “requirement” should become an actual requirement.

Psychic Readings
 Piano Row Multipurpose Room, 2 p.m. Are there frivolous events in your future? Emerson Mane Events brings a psychic to campus.

SUNDAY, APRIL 6

Ribbons on the Runway
 The Ritz-Carlton Boston Common, 7 p.m. \$15, \$10 for Emerson students. This fashion show and silent auction rais-

es money for Jewish women and families affected by breast cancer. Hors d'oeuvres provided — just don't get anything on your “dressy casual” attire.

MONDAY, APRIL 7

Arun Gandhi
 Bright Family Screening Room, 7 p.m. Get within two generations of Mahatma Gandhi when his grandson, a peace activist in his own right, visits campus for a lecture and Q-and-A.

TUESDAY, APRIL 8

Wax on Felt's Free Show
 Little Building Cabaret, 7 p.m. Allston's not the only place with basement shows.

The Devil's Cleavage on 16mm
 Bright Family Screening Room, 7 p.m. Movies aren't often shown on real film in the Bright, so take advantage of the opportunity to catch this campy 1970s flick by cult favorite George Kuchar, presented by Bright Lights and the Boston LGBT Film Festival.

WEDNESDAY, APRIL 9

“A Nation of Dreams” with Ruben Garcia
 Bill Bordy Theater, 6 p.m. Emerson UNITE brings an immigration activist to talk human rights.

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 \$15 Theatre Tickets, \$10 Rush Tickets

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OPENS WEDNESDAY!
 APR 09 - 13

LEBENSRAUM (HABITAT)

JAKOP AHLBOM

Buster Keaton acrobatics explode on stage with slapstick, mayhem and movement

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 559 WASHINGTON ST BOSTON

#Lebensraum