

Hashtag campaign examines race



Through argument, we learn



Saints block Lions out of playoffs



The Berkeley Beacon

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Boston Strong raises \$1 million, launches new tee

Rebecca Fiore, *Beacon Staff*

The Boston Strong T-shirt campaign reached the \$1 million mark April 7 with the help of a new limited edition black and white tee launched April 1, according to co-founder Nicholas Reynolds.

Reynolds, a senior visual and media arts major, and Chris Dobens, a sophomore marketing communication major, created the shirts after last year's Boston Marathon bombings, which killed three spectators and injured over 200.

The proceeds go directly to One Fund Boston, which Governor Deval Patrick and former Mayor Thomas M. Menino created to help those affected by the blasts. According to its website, the fund has collected nearly \$61 million.

Reynolds said sales started subsiding last April as the Marathon bombings began to fade from the news.

"The progress has been amazing through-

out this past year," Reynolds said. "We weren't sure we were going to hit \$1 million."

Reynolds and Dobens decided to create a new design and reached out to contemporary artist Desire Obtain Cherish to commemorate the one year anniversary of the bombings.

According to Reynolds, Cherish is a conceptual street artist with an interest in philanthropy. Cherish was shown in the UNIX Gallery in New York City, where Boston Strong executive director and Emerson alumna Lane Brenner works.

"Because of Lane's connections back in New York, she was able to develop this idea of having a limited edition T-shirt," Dobens said. "When she pitched it to us, it sounded like a good idea. We wanted to make sure we got to our million dollar mark."

According to Dobens, 215 of the special edition shirts have been sold.

He said other artists submitted ideas through Brenner, but ultimately the special edition design went to Cherish.

"We saw a lot of parallels between what he does and what Boston Strong is," Reynolds said. "This way we are sort of appropriating our own design. Boston Strong came out of the streets amidst chaos."

Reynolds said after seeing numerous copycat shirts over the past year, the two decided to create their own spin on the original design.

The special edition shirt, which comes in two colors, costs \$20. Of that, \$15 goes to the One Fund Boston, and the remaining \$5 covers manufacturing costs.

Dobens said the two are currently discussing whether or not to continue to sell the Boston Strong shirt after this year's Marathon Monday.

"We wanted to be able to hand it off to the city of Boston," he said. "We are ready to pass on the torch." ■

✉ rebecca_fiore@emerson.edu

🐦 @rebeccaflowerer

**"We weren't sure we were going to hit \$1 million."
—Nicholas Reynolds, sophomore co-founder of Boston Strong**



Founders of the Boston Strong T-shirt campaign model the new tee design.
Portrait by Thomas Mendoza



Seeds of peace

Arun Gandhi plants message of compassion

By Hunter Harris • p. 3

Mohandas Gandhi's grandson visited the college April 7. • *Nydia Hartono/ Beacon Staff*

Readying for postgrad life, as publisher or published

Jess Waters, *Beacon Staff*

Liza Cortright isn't really a beer person.

It's a common misconception, she admits, as president of Pub Club. She doesn't like wine either — she prefers coffee over anything else. It keeps her up through long hours of editing, layout, and design.

"Pub Club" is a lot shorter than "Undergraduate Students for Publishing." We'd make that the official name," Cortright says, and grins, "but we don't want people to get the wrong impression."

Cortright's business card — stylishly modern and a spirited purple — lists her as a "developmental editor and graphic designer," but her own description of herself is simpler: "Oh yeah," she says, "I'm a publishing kid."

Cortright's case highlights the fact that

each of the three components of the writing, literature, and publishing major is distinct and nuanced in its own right. Even "publishing kids," Cortright explains, are split between designers, editors, publicists, agents, copy editors, rights managers, and more. For the graduating class of 2014,

"A lot of the kids in publishing classes want to be writers, but want a steady job to support themselves."

—Liza Cortright

these divides are especially poignant. As these WLP students head out into the job market, they have to figure out how to pursue their passions while supporting themselves.

Though the distinctions between writing, literature, and publishing are clear, the careers are not without overlap, as Cortright is quick to point out.

"A lot of the kids in publishing classes want to be writers, but want a steady job to support themselves," she says. "Publishing offers a quicker return on investment."

See WLP, page 6

Elected candidate for SGA president declines seat

Martha Schick, *Beacon Staff*

Navidra Hardin, a sophomore political communication major, received the most write-in votes for the Student Government Association executive president seat, according to an email sent to him by Emily Solomon, executive assistant, on April 4, obtained by the Beacon.

There were no balloted candidates, so all Hardin had to do was turn in an election packet and state his intent to accept the presidency by April 8. However, he said he won't be turning in a packet. Instead, he's taking a

paid internship.

There were 115 votes cast for president, according to current SGA President Paul Almeida, a senior political communication and marketing communication double major, representing 4 percent of the student body eligible to vote. Almeida did not have a breakdown of votes beyond the total.

If there is another candidate who received write-in votes, they will be offered the presidency. Members of the current SGA executive board would not comment on if there were other write-in candidates to take Hardin's place.

Hardin said he will not pursue the presi-

dency because he will accept an internship at the Human Rights Campaign as a diversity intern. He said he found out that he got an offer during the weekend after elections were held from April 2 to 3.

The Human Rights Campaign is an organization that works for equality for the LGBT community in the US.

"[The internship] is something that aligns with my passions. I'd be serving the community at large ... and it's also paid," Hardin said. "One of my platforms [in the SGA campaign] was low income students, and this is one of those situations where I, as a lower income student, have to make a decision."

Hardin said the time commitment required by both the SGA and the internship forced him to put one above the other.

"One thing I don't want to do is a half-assed job as a president," he said.

Although he will not hold a position next year, he said he would consider running again.

"I am not ruling out going for the presidency my senior year," he said. ■

✉ martha_schick@emerson.edu

🐦 @marthaschick

**"I'd be serving the community at large."
—Navidra Hardin, SGA president write-in candidate**

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news

Business courses double for fall Radio class reintroduced in curriculum

Ian Sutherland, *Beacon Staff*

The college has doubled the number of courses available for business studies and entrepreneurial studies minors for next semester, reflecting an increased student interest in those courses, according to Donald Hurwitz, the interim chair of the department of marketing communication.

This comes amid a renewed focus on Emerson's enterprise offerings, with professors working on a proposal for a new business major and Lu Ann Reeb hired as the entrepreneurship program's new director.

The marketing communication department, which houses business studies and entrepreneurial studies, added one new section to each of the core requirement courses, according to Hurwitz: Principles of Business; Marketing, Sales, and Logistics; Finance and Accounting; and Business Policy and Strategy.

Chris Dobens, a sophomore marketing communication major and entrepreneurial studies minor, said he was happy to hear about the new sections being added.

"It would be interesting to see what other part-time professors from other schools would have to say about business and what their ideals are," Dobens said. "I think depending on what schools they pick from, it could be amazing."

Some professors already teaching courses in the minors will take on additional sections, according to Hurwitz, and new part-time faculty members will be brought in from other schools.

Hurwitz said the cost of adding these new sections is assumed by the Office of Academic Affairs budget.

"I think students will endorse the direction we're taking," he said.

Another class being added to the curriculum is The Business of Broadcasting, which was once a course offered in the radio major and has now migrated from the visual and media arts to the communication studies department, according to Hurwitz.

"It's a way to take what's reasonably expected to be already of interest and put it in a business context," Hurwitz said. "We wanted the business students who wouldn't normally stumble across that course to be aware of it."

Sophomore Luke Richardson said he is interested in a business minor.

"Now that the business minor has more courses, more teachers, and more classes," the communication studies major said, "I'm definitely more interested in adding the minor. I may register for Business of Broadcasting next spring."

✉ ian_sutherland@emerson.edu

"I'm definitely more interested in adding the minor."
—Luke Richardson, sophomore

News in brief

Emerson grads, producers of *Hollow* win Peabody

Hollow, the documentary produced by Emerson graduates Elaine McMillion Sheldon and Jeff Soyk, won the prestigious Peabody Award, which recognizes excellence in storytelling. Sheldon and Soyk both received master of fine arts degrees from the college in 2013, and the same year released their online, interactive documentary, which examines life in a troubled town in rural West Virginia. Other Peabody recipients this year include *Breaking Bad*, *House of Cards*, *Scandal*, and *Orange is the New Black*. "For our dedicated and small team to win, this award is a huge honor," McMillion, the project's director, said in a press release. "It's so exciting that the voices of this Appalachian community are being recognized as 'stories that matter.'"

—Ryan Catalani, *Beacon Staff*

Trustee, alumna dies after lifetime of service to deaf community, college

Helen Carlotta Rose, an Emerson trustee emerita and 1938 graduate, died at her Palm Beach, Fla. home March 23. Rose, who majored in speech pathology, became a trustee in 1952. Passionate about education for deaf people, she helped open Emerson's Robbins Speech, Language, and Hearing Center in 1953. "The adult deaf were the forgotten people when I asked my newly-formed women's committee at Emerson College to help me get a clinic started for speech therapy," Rose told the Boston Globe in 1970.

For decades after, she continued to work with Emerson: fundraising when the college was in serious financial straits in the 1980s, leading an effort to restore what is now called the Cutler Majestic Theater, and creating Emerson's first endowed full-tuition scholarship in 1994. "Helen was a wonderful friend of the College," President M. Lee Pelton told the college website, "contrib-

uting in many ways, both meaningful and long-lasting."

—Ryan Catalani, *Beacon Staff*

Women's Leadership Summit

Over 100 Emerson students, faculty, and staff have posed with a sign that reads, "I'm with a feminist," for a week-long photo campaign as part of the Women's Leadership Summit hosted by the Office of Diversity and Inclusion, said Jeeyoon Kim, program assistant in the office. At the April 10 summit, held in the Bill Bordy Theater from 11 a.m. to 2 p.m., students, faculty, and staff will hold a panel discussion about women in leadership roles, and participate in a networking workshop, said Kim. More than 50 people have sent in an RSVP to attend, she said.

—Christina Bartson, *Beacon Staff*

Harvard student dies after falling from building

Andrew Sun, a sophomore at Harvard University, died on Monday at Massachusetts General Hospital from injuries sustained after falling from a building near the New England Aquarium on Sunday. "Very sadly, from all we understand at this point, this was not an accident," Anne Harrington, co-housemaster of Sun's dormitory, told the Harvard Crimson on Monday. Sun, who was 20, was pursuing a degree in economics, and was known on campus for his love of basketball and involvement in a non-denominational Christian group, Harvard College Faith in Action, according to the Crimson. "I love everything I remember about Andy Sun," Harvard sophomore John Hoffer wrote to the Crimson. "His personality is genuine, and that's what made his long laugh so breathtaking." Harvard will hold a community gathering for students to remember Sun on Thursday.

—Ryan Catalani, *Beacon Staff*

Students talk VMA department request

Jennifer Zarate, *Beacon Correspondent*

Only three students showed up to a town hall meeting April 8 that the visual and media arts department organized to discuss its request to have students in the major attend film screenings and gallery exhibits.

Administrators had asked VMA students to attend at least two Bright Light screenings or visit the Huret and Spector Gallery twice this semester, and scheduled this event to seek feedback from students.

"Overall, the requirement has not been successful," said Anna Feder, the events and internship manager of the VMA department.

The discussion, held outside the Bright Family Screening room, also drew five faculty and staff members.

Though the department called it a requirement, there were no repercussions for students if they did not attend the screenings or exhibits.

Knight said he and Feder used the word "requirement" to see if it would have an effect on the attendance. Although it did not increase turnout overall, Knight said it did

cause concern among students, so he and Feder are now looking to redefine the terms of the "requirement."

"The Bright Light Series and the Huret and Spector Gallery offer great opportunities for students to see some terrific stuff, but students just have not been taking advantage of them," said Knight.

Alicia Carroll, the Student Government Association's visual and media arts senator, said during the event the attendance reflected a matter of conflict for most VMA students.

"What I wish that they take away from this discussion is that it's not the lack of interest, it's a lack of time," said the junior VMA major. "Emerson students are very busy; we are very, very involved—myself included—and I think flexibility is the biggest way to get people involved. I think Emerson students are interested; we just need to figure out how to time-manage these things into our schedules."

Joseph Awgul, a senior VMA major, said in an interview that he thinks going to screenings or the gallery shouldn't be required.

"If anything, they should have fewer events that'll engage a wider audience," Awgul said. "I'm busy on Tuesday and Thursday nights, so I'm not able to attend the screenings. If they maybe change up the day or change up the week, I think they'll be able to reach out to more students."

Both Feder and Knight said they had hoped the guideline would foster a cinema-and-gallery-going culture.

"We want our students to have experiences beyond the classroom experiences and beyond the behind the camera experiences, to watch and see things that maybe they never thought of or haven't seen before," said Knight.

Trying to figure the best way to engage students, Carroll suggested that the requirement be incorporated into the curriculum, specifically for first-year students.

Feder agreed with the idea for the upcoming fall. Knight said he didn't want to propose repercussions, but rather incentives so that students get more involved.

"I hope to encourage students to create a community not just of movie makers but of moviegoers," said Feder. "This is not a



Alicia Carroll, SGA's visual and media arts senator, proposed the department incorporates the requirement in the curriculum.

Nydia Hartono / *Beacon Staff*

cinema-going generation. We as educators need to say that this is important. I've been a programmer for almost 20 years, and the more media is on demand, the less those that have grown up in this environment understand the importance of watching film in a communal environment."

"Overall, the requirement has not been successful."
—Anna Feder

✉ jennifer_zarate@emerson.edu

Public Safety Log

Tuesday, April 1

At 2:47 p.m., a student reported the theft of his laptop while off campus.

At 5:27 p.m., a faculty member reported the smell of gas inside a classroom in the Walker Building. Emerson College Police Department, the Boston Fire Department, and Facilities Management investigated, but the smell had dissipated before they could detect it.

Wednesday, April 2

At 9:32 a.m., ECPD and the Boston Fire Department responded to the same classroom area in Walker for another smell of gas. Facilities Management notified Boston Gas to investigate.

At 4:33 p.m., a fire alarm was activated by contractors working inside the Little Building. ECPD and the Boston Fire Department responded to the scene to investigate. There was no fire or injuries to report.

Thursday, April 3

At 10:53 a.m., ECPD removed a bicycle that was obstructing the entrance to the building on 122 Boylston St. ECPD stored the bicycle until the owner could be found. The bicycle was returned to its rightful owner.

Friday, April 4

At 1:32 p.m., a student reported having a cell phone stolen while inside LB's dining hall.

At 3:45 p.m., a staff member reported the theft of a dry erase board from the Bordy Theater.

Saturday, April 5

At 3:28 a.m., a student reported finding graffiti inside an elevator car in LB. Facilities was notified to have the graffiti removed.

At 8:13 p.m., ECPD responded to a report from Office of Housing and Residence Life staff of a strong odor of marijuana coming from a residential suite in the Paramount Center. During ECPD's investigation, a student turned over two small plastic bags containing marijuana to ECPD.

Sunday, April 6

At 1:04 a.m. ECPD investigated a report of an assault and battery incident in LB involving two students.

Corrections & Clarifications

In the April 3 issue, the events calendar misstated the start time of the Ribbons on the Runway event on April 6. It began at 4 p.m. Also, due to an editing error, the events calendar incorrectly said the Town Hall meeting about the Bright Lights screening requirement cost \$3 to attend. The meeting was free.

SGA will present proposal to reform Sodexo's dining services

Martha Schick, *Beacon Staff*

The Student Government Association unanimously approved an initiative asking Karen Dickinson, director of the business services; Steven Canario, the general manager of Sodexo; and the Emerson administration to improve dining services. After

months of drafting and revision, it will be sent by April 15, according to SGA President Paul Almeida, a senior political communication and marketing communication double major.

The initiative is based on the results, received in December 2013, of surveys sent out to students via email, and posted on SGA's Facebook page. It covers five areas of concern: meal plans, hours of dining halls and cafes, dietary restrictions, cleanliness, and food quality options.

The proposal included a plea to try to keep costs for students as low as possible while making these changes.

Class of 2015 senator Allison Singer spearheaded the plan. She said she doesn't know what changes, if any, to expect.

"The only precedent for this was the dining initiative last year," the writing, literature, and publishing major said, "which was put on the back burner when we switched food service providers."

SGA asked Emerson to revise commuter plans to allow more options, remove the distinction between guest meals and regular meals at the dining hall, and expand meal plans to allow on-campus students three meals a day at any of the dining facilities.

"Under the default Flex Plan, a student is allocated only 1 meal swipe and \$6.44 Board Bucks per day; under the Unlimited Plan, unlimited meal swipes but only \$1.49 Board Bucks per day; and under the Block Plan, less than 1 meal swipe and only \$7.92 Board Bucks per day," the initiative states.

The proposal calls for later closing times for the Paramount Café and the dining hall, and for the stations in the Max to stay open later.

For those with dietary restrictions, the initiative asks that all dishes be labeled with all ingredients, and for Sodexo employees to be held accountable for their allergen awareness training and eliminate cross-contamination in cooking stations.

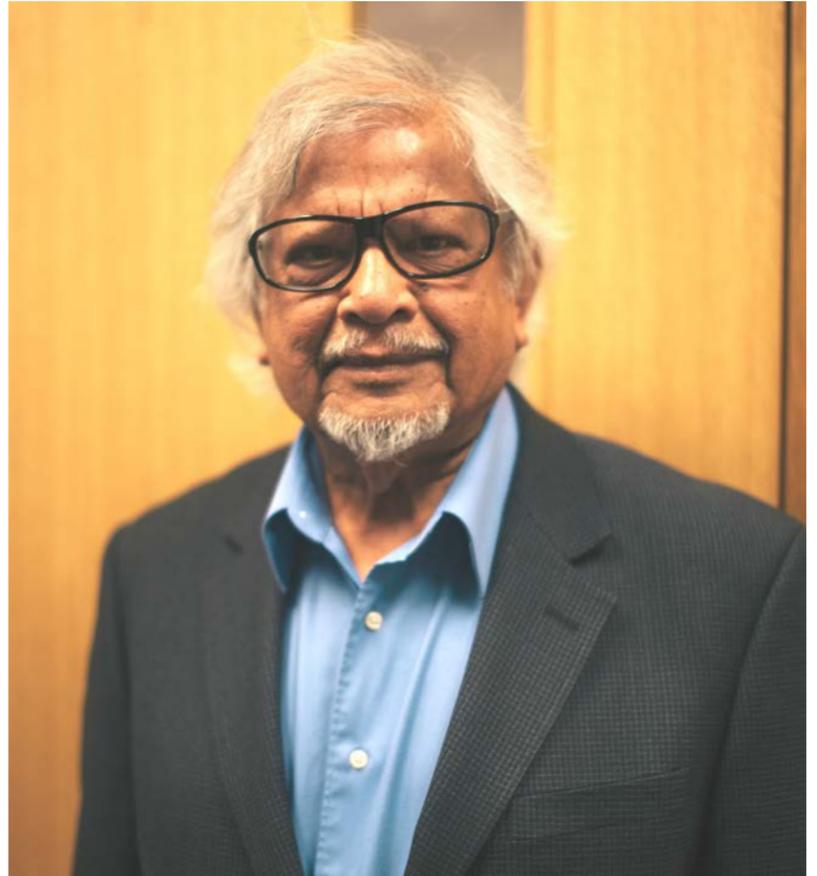
It also requests more varied vegan and gluten-free options in all dining facilities, and to add what the initiative calls "half-kosher" options, which it defines as kosher food prepared on the same surface and served on the same plates as non-kosher food.

The plan asks that employees wear gloves and hairnets at all times, and that the college and Sodexo actively try to eliminate insects and rodents; clean all dishes, glasses, and silverware completely; and cook food fully.

In the initiative, SGA said it would also like to see more variety in the food served, especially healthy options that are fresh, and not fried.

✉ martha_schick@emerson.edu
 @marthaschick

SGA asked Emerson to revise commuter plans to allow more options and remove the distinction between guest meals and regular meals at the dining hall.



Arun Gandhi was invited by ASIA and the Office of Diversity and Inclusion to visit Emerson. • Nydia Hartono / *Beacon Staff*

Gandhi visits as part of Asian History Month

Hunter Harris, *Beacon Staff*

Before Arun Gandhi's lecture to an audience of over 160 students, faculty, and staff members on Monday, April 7, the world-renowned activist and grandson of Mohandas Gandhi said the act of speaking at colleges and universities around the world was another facet of his job as a "peace farmer."

"Like a regular farmer goes out into the field, plants seeds, and hopes and prays that he'll get a good crop," the 79-year-old South African native said at a press event, "in the same vein I go and plant seeds in the minds of people, and hope and pray the seeds will germinate, and I'll get a good crop of peacemakers."

Mohandas Gandhi, commonly known as Mahatma, the leader of the Indian Independence Movement, was a famous proponent of civil disobedience. Arun Gandhi devoted much of his 30-minute lecture to planting the ideological seeds he hoped would help audience members work to reevaluate and ultimately eliminate anger.

"Anger became the foundation of his philosophy," Gandhi said of his grandfather. "He understood and believed that unless we understand our anger and are able to use that anger constructively or positively, we can never become nonviolent."

The event was sponsored by the Office of Diversity and Inclusion and Asian Students for Intercultural Awareness, or ASIA, as the second of a series of events to celebrate Asian Pacific American Heritage month.

Danny LeMar, president of ASIA, introduced Arun Gandhi's history, noting that he grew up under apartheid as a child, and highlighted Gandhi's previous accomplishments, including his study comparing social inequalities in South Africa, India, and the United States that brought him to the U.S. in 1987.

Gandhi said each country's system of inequality was rooted in the same inability to foster relationships with others based on anything other than self-interest, and that people have often overlooked aspects of his grandfather's philosophy of nonviolence, which included passive violence against emotions and nature.

"We need to live as human beings," said Gandhi in his calm, measured speech. "We need to treat each other as human beings and not divide people by their nationalities, genders, race, or the color of their skin. We have so many labels on people that we have forgotten that behind those labels there is a hu-

man being."

Throughout his speech, Gandhi repeatedly drew parallels between Jesus, leaders like Dr. Martin Luther King Jr., and Mahatma—who he referred to exclusively as "grandfather." Though each of these men dealt with turmoil in their lifetimes, Arun Gandhi said their ideologies were bound together by more than their similar struggles.

"[They] all came from the same ordinary background that all of us come from. But they had that desire to become a better person, and that is the desire that all of us need to cultivate," said Gandhi, suggesting students list their weaknesses, and work on tackling one every day.

In the second half of the event, the audience was invited to participate in a half-hour Q-and-A session. Gandhi maintained his place behind the lectern as he answered a total of 19 questions asking about his thoughts on subjects like artistic expression, the Israeli-Palestinian conflict, and the upcoming Indian elections. One student's personal quip asking Gandhi what he does for fun elicited laughs from the crowd and a chuckle from the speaker.

"Well at 80, what do you do for fun? I go for walks, I go spinning," he said, pausing to ask if the audience was familiar with spin classes. "I have an instructor who really puts us through the paces... I do a lot of reading and writing, and that's it."

Nancy Valev, a junior writing, literature and publishing major, said hearing Gandhi's words was humbling.

"I couldn't believe or fathom that he was there," she said after the event. "Being in his presence and hearing what he had to say allowed me to reevaluate some things in my own life."

For freshman Sadie Stockham, who said she visited Kolkata, India to work with followers of Mother Teresa as part of a high school service trip, hearing Gandhi speak was such a visceral experience that she said she could almost smell the community she visited.

"My experience was about transferring humanity and aid through touch," said the writing, literature, and publishing major. "His message was more about transferring peace through ideas and words, which was different but interesting."

✉ hunter_harris@emerson.edu
 @hunteryharris

Fashion and lifestyle magazine granted appeal money for printing

Martha Schick, *Beacon Staff*

On Tuesday, *em Magazine*, a biannual fashion and lifestyle publication, received \$6,010.54 in an appeal from the Student Government Association to cover printing costs for its spring issue.

The total cost from Shawmut Printing for the spring edition is \$7,832, according to the appeal packet. The magazine will pay for the remaining \$1,821.46 with the rest of its SGA-furnished budget.

Allison Singer, the class of 2015 senator, spoke against the appeal.

"I'm generally in favor of print production and being able to print more issues," said the junior writing, literature, and publishing major. "But there's no information about how the budget has been spent this year [in the appeal packet]"

According to the organization's appeal packet, *em Magazine* has spent \$11,143.54 to date, of its SGA funds of \$12,965. Junior James Emmerman, president of *em Magazine*, said during the appeal that \$10,903 was spent on printing costs for the fall issue, while the rest, \$240, was spent on other

production costs, like props and transportation.

Daniel Goldberg, the class of 2017 president, spoke in favor of the appeal.

"As someone who is not normally interested in photography or fashion, I believe for the beautiful magazine you guys put together, it seems like the price that you're asking for is reasonable," said the freshman visual and media arts major, referring to the fall 2013 issue that Emmerman brought and distributed to SGA members.

The physical dimensions of the magazine increased for the fall issue, so there were fewer pages printed to balance out the cost, according to the packet.

em Magazine is fundraising for additional costs through taking headshots, California Pizza Kitchen donation events, and a showcase of student photography to be held this semester, according to the packet.

The appeal passed with one nay from Singer.

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

✉ martha_schick@emerson.edu
 @marthaschick

editorial

Emerson's new initiative bad for business

At issue:

Emerson is expanding business offerings

Our take:

It shouldn't be so major

Emerson's getting down to business—or so it seems. The college hired a new director for its entrepreneurship program, Lu Ann Reeb, after Karl Baehr, the founder, passed away; professors are developing a proposal for a new business major; and starting in the fall, Emerson will double the number of courses for students in the business and entrepreneurial studies minors. And though it may be exciting for the college to ride the bandwagon of entrepreneurship that seems to be sweeping the nation, it signals a sharp change in direction from Emerson's current single-minded focus on communication and the arts.

As Emerson's own website says, though the college has grown from its origins as a small school of oratory, "its mission and focus remains largely the same as it was in 1880: to explore and push the boundaries of communication, art, and culture." If Emerson were to add a business major, it would not only be diverting its limited resources to a field completely unrelated to its mission of 134 years; creating a business major here would also change the artistic culture and spirit of the school.

These are characteristics of Emerson that cause prospective students to gravitate to it in the first place. It is a unique

institution that places quirky, enthusiastic dreamers at the top of the food chain, a hierarchy unheard of at other schools. When people tour or visit this school, they constantly comment on the antiquity of its culture, how it is unlike any other traditional collegiate environment. Losing that distinct feature would only serve to alienate the students who saw this place as their haven from the norm.

Advocates of the business major will argue that these students may have an interest in working in the music, film, or even performance industries as agents or something of that nature. With these intentions, they could minor in one of the more artistic-based majors Emerson specializes in, similar to how artistic majors can now minor in business. But the two situations are vastly different. For a business major, energy and passion are not being channeled into an artistic medium. First and foremost, his or her interest is in a major that contradicts the basic mission of our school. On the other hand, a Writing, Literature, and Publishing major minoring in business uses those classes as a catapult for his or her art, so that it has a better chance of being shared with the world.

The strength of the Emerson brand

Creating a business major here would change the artistic culture and spirit of the school

lies in its niche appeal. Prospective students in no small part end up choosing the college because they're confident it will cater specifically to their passions and interests. As the school focuses more resources on business courses and contemplates a business major, it creates the impression that its sights aren't quite so focused. A program outside the traditional communication and arts confines might widen the school's appeal, but could also deter the students who expect a more intensive experience — and those are the students who have earned Emerson the reputation it currently enjoys. Any good business major would warn against so devaluing a brand.

Students come to Emerson to pursue their passions in communications and the arts. For students who seek a business-based education, go to Brandeis.

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

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

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Website
berkeleybeacon.com

Phone
(617) 824-8687

Twitter
[@BeaconUpdate](https://twitter.com/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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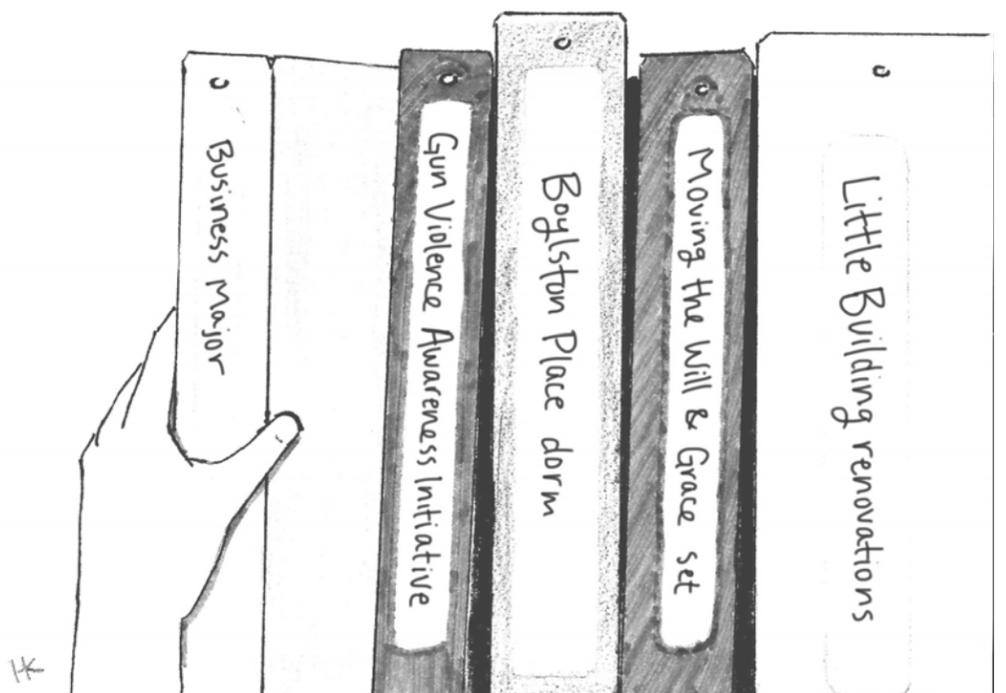
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Crystal Witter

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The latest addition to the bookshelf
of abandoned initiatives



opinion

Can't we all just not get along?



It is crucial for us, as students, to exchange ideas. • Thomas Mendoza

Trelawny Vermont-Davis is a senior political communication major and opinion editor of the *Beacon*.

At the core of a true liberal arts education is the guarantee that students will be immersed in—not just exposed to—the intellectual tensions and tendencies of human history. However, our classes should not be held wholly accountable to immerse us; we should hold ourselves accountable, in our interactions with one another.

And to this point, a lesson from professor Michael Brown, in his Communication, Policy, and Law class comes to mind. Brown believes it is the presence of disagreement that tells us we live in a free society—argument means presenting our different views, nothing more. For Brown, presenting dissenting opinions is an important thing. It is not a screaming match (necessarily) or argument for argument's sake, but rather, the exchanging of ideas, and challenging a thought with a strong counter.

Debate makes us wiser and makes our ideas stronger.

It is unclear, though, how easy it is to find thoughtful dispute today at Emerson. Where, actually, is the dis-

agreement? Be it in the classroom or on Facebook, many students seem unwilling to disagree with their peers. Perhaps because of the backlash they feel they might get. Where, though, are the students who believe in smaller government? The students who don't love Beyoncé?

It is missing the point entirely, though, to look toward this uniformity as an issue of party affiliation, as a result of Emerson being an overwhelmingly liberal school. Our student body is made up of people from a multitude of cultures across the globe—the closet Emerson Republicans, students against drug legalization, people who don't use social media—so surely we do not see eye-to-eye on everything.

But the practice of debating ideas seems to be a rarity on the corner of Boylston and Tremont. And that isn't

to say we aren't opinionated. But debate cannot exist with the presence of only one opinion; two or more parties must present outlooks and have open minds

to hearing the others.

If we constantly accepted the majority view, Rosa Parks would have gone to the back of the bus, Susan B. Anthony would have stayed at

home on election day, and Isaac Newton would have never questioned why the apple hit him on the head.

Though it may seem intimidating, the rewards of a well-constructed argument are invaluable. For a school that prides itself on being progressive, we should be more reluctant toward accepting the student status quo. When a classmate makes a comment you do not agree with, don't simply sit back in your chair and complain about it in 140 characters. Raise your hand and vocal-

ize your view—debate.

This is not to say that Emerson needs to follow a CNN news model of diversifying thought, bringing along every conceivable viewpoint, absent any consideration of merit, or that students should shy away from agreeing with their peers.

But we must remember that homogeneity is truly suppressive not because it silences dissent, but because it represses the larger promise which the liberal arts uniquely hold.

It is not that we should relentlessly seek to oppose one another for the sake of debate. Rather, we should speak up for what we believe in, no matter how small, and perhaps more importantly, listen to the views we do not believe in. Because debate requires both of these things, and when done in a civil and logical manner, is a truly didactic thing.

✉ t_vermontdavis@emerson.edu

🐦 @trelawnysara

The stress generation

Jackie Roman is a freshman journalism major and assistant opinion editor of the *Beacon*.

Millennials are the lazy, unmotivated, unreliable, high-maintenance generation. If you crowdsourced articles on this stereotyped group, that's the picture you will likely get. Older generations frequently scold us for our poor work ethic and ability to sit inside watching two seasons of *House of Cards* for a whole weekend. But Generation X and Baby Boomers look at this technology-ridden, TV-binging group through a different set of eyes. While they certainly worked hard and had their own tribulations, there's no doubt that being a teenager or 20-something in the 21st century comes with its own troubles. We are the stress generation.

When Baby Boomers were graduating high school around the 60s, unemployment was only about five percent, according to the Bureau of Labor Statistics. And it only decreased in the years following. This meant that even though only about 10 percent of young adults had college degrees, most could rest assured their hard work would bear fruit. The same was true for Generation X, graduating around the 80s. The economy was recovering and graduates were able to enjoy the benefits of a growth with a lowering unemployment rate. In these statistics lies the important disparity between then and now: the obtainability of the American dream—the possibility that America did have opportunity that could be harnessed if one actually tried.

The difference is that American life is no longer that formulaic. A college degree plus some long hours and hard work almost always equaled a good payoff in the past. But the landscape has changed. While success is out there, the path to it is harder to follow. Hard work and dedication are admirable but might fall short with a lack of connections.

This is due in part to an influx of college graduates. Over 30 percent of young adults in America obtain a college degree (almost double the amount in 1970) meaning employers hardly use this as a distinguishing factor during the hiring process. For Emerson College students, it's important to take advantage of the "Emerson Mafia" and professional placement and development opportunities. Hope for those entering the job market isn't gone, but it's also not as obvious or easy as it once was.

This uncertainty is what wears away at the mental health of Generation Y. For us, there are no guarantees, there is no equation, and the rules are always changing. Our parents may have had to work very hard to get where they are, but for us, work might not be enough.

The fear of instability and the frustration that stems from being told your problems could be cured by just a little more motivation create stress.

According to a 2013 survey conducted by the American Psychological Association, 52 percent of the millennial generation say stress keeps them awake at night. This demographic also has a higher percentage of anxiety disorders and depression than any other age group. In recent years such mental illnesses have become easier to diagnose, which has led some to credit the rise in diagnoses to a simple rise in reporting.

But the numbers are symbolic of something more profound than medical advancements. They symbolize an actual problem plaguing people who often have their worries discredited or disregarded.

The fear of instability and the frustration that stems from being told your problems could be cured by just a little more motivation create stress. With this in mind, it's not hard to understand why indulgent and seemingly self-absorbed practices like watching TV and binge-drinking are popular for today's teens and 20-somethings. Admittedly, these are not always constructive activities; they waste time. But acts like these have one thing in common—they are a form of escapism. Binging on

Netflix, drinking to excess, and tuning out reality to play Candy Crush Saga are a means of not only coping with stress but also forgetting that there is anything to cope with.

Imagine being told that your stressors were trivial, privileged, and menial. Imagine being told that while fighting a fierce battle. It is not one that we cannot win, but the problem is that few acknowledge it even exists. We face job instability, lower rates of living independence, and even lower chances of a support system through it all since marriage rates have plummeted. These problems are real for us and we have to use our own version of elbow grease to get through them.

This is not to say that these problems are the worst of any generation or to undermine the difficulties our parents had to overcome. It is also not meant to instill total fear into anyone about to graduate college or move back home. Instead, the goal is to bring attention and validation to the difficulties millennials have, which might serve to explain some of that "lazy" behavior. *Life* magazine said we are the "Me, me, me" generation—maybe it's because we're too scared to focus on anything else.

✉ jacqueline_roman@emerson.edu

🐦 @jacqueroman

arts

For WLPs, career paths vary with passions

Continued from WLP, page 1.

reading and writing, but are not willing to take the risk of trying to live off their work. Senior WLP student Rebecca Pollock dreams of writing a novella and a flash fiction collection, but has so far applied exclusively for publishing jobs.

"I mean, writing is the ideal," said Pollock. "But the ideal-realistic would be like, an editorial assistant, or some legal contract position."

Pollock has kept the "ideal-realistic" in mind throughout her years at Emerson, splitting time between writing (workshopping, working on her BFA thesis, publishing her work through Emerson's literary magazines and the internet) and publishing, joining the staff of *Stork* fiction magazine and working her way up to editor-in-chief.

"I've seen just about every side of publishing. Editing, design, you name it," says Pollock. "I mean, I could probably go out and start my own lit mag if I wanted to. I've got the know-how."

Pollock says she believes maybe "one in a million" people can live exclusively off their writing. Maybe so, but not all would-be writers turn to publishing. Nor do they follow Ploughshares contributor Steph Auteri's suggestion in a recent column, "How to Avoid Homelessness and Starvation As a Writer," which primarily advises marrying rich (although Auteri also works as freelance editor and yoga instructor, in addition to writing).

Laura van den Berg, a part-time professor at Emerson College, has never held a job in the publishing industry but has published two short story collections, and has a forthcoming novel. However, she has something that neither Pollock nor any other Emerson senior has: a graduate degree.

Van den Berg's first story collection, *What the World Will Look Like When All the Water Leaves Us*, was published in 2009—only a year after her graduation from Emerson's creative writing MFA program. The collection was adapted from an early draft of her thesis.

"Every story in that collection was workshopped, at one point or another, at Emerson," says van den Berg, who believes Emerson's program was critical to her publication.

The program's website is littered with similar success stories—MFA graduates who've published memoirs, poetry, nonfiction, and novels—but even those who've profited warn that a creative writing degree isn't a golden ticket.

Kirsten Chen got her MFA from Emerson in 2009, and published her first novel—a revised version of her thesis—earlier this year.

"A graduate degree does not automatically get you a publishing contract," said Chen. "And it's hard to justify spending all that time and money with no guarantees."

Both Chen and van den Berg agreed the program's biggest benefit was the networking it provided.

"All of my beta readers—all of them—come from my time at Emerson," said Chen. "They were the biggest gift I got."

Perhaps this is what makes MFA programs so appealing to young, aspiring writers. Pollock says her goal is to get her MFA by age 30. Aaron Griffin, a junior writing, literature, and publishing student and aspiring poet, has a different goal in mind.

"I want to be living off my published works by the time I'm 30," says Griffin. He adds, almost as an afterthought, "I mean, I'd love an MFA too, but it's not on the to-do list."

Griffin believes one of the most critical steps to his career will be establishing an online presence.

"I've already started getting my stuff out there," he says. "It's all about building a brand, you know?"

Griffin's not the only student taking an entrepreneurial approach. Ben Lindsay, a senior who crafted his own interdisciplinary major around magazine publishing and featuring writing, intends to support himself with freelance writing after graduation.

"I was already publishing stuff freshman year," says Lindsay. "The whole time I've been at Emerson I've been building a portfolio of references and examples. Emerson's given me the knowledge I need to succeed, but this is what's going to get me jobs."

Striking out as a writer with no backup—whether that means a second job or a second degree—is certainly risky. The 2012 Freelance Industry Report listed the top challenges for freelancers that year, including finding clients, the "feast-or-famine" cycle of work, maintaining a balance between work and life, and getting affordable health insurance.

"People say that publishing is a dying world," says Griffin, "but that doesn't mean it's not worth it. If you truly love writing or poetry, it'll happen."

Chen has her own thoughts on the matter: "There's no guarantee of anything. But hey—that's art, right?"

✉ jessica_waters@emerson.edu

🐦 @jsh2os

"People say that publishing is a dying world, but that doesn't mean it's not worth it."

**—Junior
Aaron
Griffin**



Liza Cortright is a self-proclaimed "publishing kid." • Evan Walsh / Beacon Staff

Solitude and the American writer

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

Chad Harbach's new anthology *MFA vs NYC: The Two Cultures of American Fiction* is creating quite a stir among literary circles. The anthology is an extension of an essay that Harbach originally published in *n + 1*, the acclaimed literary magazine that he also edits. He provides us with an expansive look into the controversies and anxieties of literary institutions in the United States today. Harbach argues that American literary culture has divided into two groups: university MFA programs and the New York publishing world.

Reading Harbach's essay, I was relieved to find a writer who shares my anxieties about American literature. However, as a writer and reader, I find the dichotomy his title sets up to be inherently flawed.

When I came to Emerson, I knew almost nothing about literary culture; I don't even think I knew what an MFA program was when I arrived on campus. I grew up in a culturally anemic small town in Pennsylvania, and attended a high school that greatly valued athletic over artistic achievement.

Reading books was, for the most part, a profoundly private and sacred experi-

ence, a closed conversation between the text and myself. And I didn't give a damn whether what I was reading back then had been reviewed in *The New Yorker*.

Now, at age 20, I long for the intellectual innocence of my high school years. American literature has largely lost sight of the fact that it is this textual intimacy that ultimately produces good literature, not the University of Iowa or workshop buzzwords like "psychic distance," "character development," or "the human condition" that start to sound hollow after repeated use.

Yet most younger writers today producing work that is considered to be of high literary quality have attended MFA programs, and having a degree in creative writing, as I have learned from experience in publishing internships, does actually increase one's chances of getting published in today's market. What this means is that "literary" writing, which always seeks to distance itself from the generic and commercial, has also become a commodity.

This isn't entirely a bad thing. It's notoriously difficult to make a living on writing, and MFA programs provide burgeoning writers with career stability

and time for sustained creativity, as other commentators with much more experience and finesse than me have pointed out. It would also be tiresome to note the homogenizing effect workshopping can have on the development of a writer's individual voice. What most concerns me about MFA programs is that they create the illusion that you need a degree to create decent art.

Where would a poet like Wallace Stevens fit into today's literary culture? Stevens led a famously conventional life for being the greatest American poet of the 20th century: he spent much of his life as an insurance executive for the Hartford Accident and Indemnity Company, composing some of the most inventive poems in American literature on his morning commute. Although he corresponded with important literary figures like William Carlos Williams and George Santayana, Stevens kept academia at arms' length—to the benefit of his verse, in my opinion.

To give a more contemporary but very different example, Stephen King is a truly important contemporary novelist, although he has been shunned by the nation's literary elite. His longer works, like

The Stand and *It*, shine with originality, authenticity, and sheer imaginative power. King presents us with a realistic and sympathetic view of middle class life that is untarnished by the pretensions that dominate much of literary fiction today.

My intention in this essay is not to bash MFA programs or writing workshops. There are many writers I admire—Michael Cunningham and Flannery O'Connor, off the top of my head—that enrolled in writing programs, and the workshop classes I took at Emerson have helped, if only because they gave me the opportunity to have my writing read and critiqued by professionals. It's the insular quality of writing programs that unnerves me, and their implicit belief that creativity can be credentialed. I won't argue that contemporary literature is worse off for the proliferation of writing programs, but I can't shake the feeling that the next Emily Dickinson is out there somewhere, toiling away in quiet passion.

✉ blake_campbell@emerson.edu

🐦 @TheLumberjack58

Being Benincasa

Returning to alma mater, comedian tackles agoraphobia in one-woman show

Jason Madanjian, *Beacon Staff*

Sara Benincasa enrolled at Emerson in the fall of 1999. In her time at the college she was an honors student and performed a solo performance in the Little Building Cabaret entitled “Medusa Takes New Jersey.” But during her junior year Benincasa was diagnosed with depression, agoraphobia, and panic disorder. Leaving to take care of herself, she never graduated.

On April 14, Benincasa, now 33, returns to the Cabaret to speak about her mental illnesses and her career as an established comedian and author.

“Emerson really provided the foundation for what would later become a career in the arts and entertainment industry,” said Benincasa, who went by her non-stage name Sara Donnelly in college. “I wasn’t expecting to be a comedian. But when I got into comedy in my late 20s, I relied on a lot of the experience I had watching these great young comedians at Emerson to inform what I did.”

First a print journalism major, Benincasa switched to writing, literature, and publishing before leaving the college at the end of 2001. Eventually, she graduated from Warren Wilson College with a creative writing degree.

In 2009, Benincasa created a one-woman show about her experiences with agoraphobia and panic attacks. The performance was so successful that Harper Collins signed her to a book deal to chronicle her journey into a memoir entitled *Agorafabulous!: Dispatches from My Bedroom*. The performance and the memoir tell the same story about Benincasa’s mental breakdown in college, her recovery, and how her life got better. But not without a lot of struggling.

“I attempted to live in the world with a mental illness as a high functioning person and I sometimes fell short of that goal,” said Benincasa.

John Anderson, interim chair of the department of communication studies at Emerson, remembers Benincasa as an honors student from when he was

in charge of the program in the late 90s. He recalls losing touch with her after she dropped out until seeing her book, and discovering the comedic personality she had become, he said.

“I find it paradoxical that someone with panic disorders would go into stand-up comedy,” said Anderson. “It almost seems like the most stressful thing you could do. But she found that she thrived.”

Benincasa launched her own YouTube channel in 2006, which features content on everything from vlogs where she impersonates Michele Bachmann to a series of interviews entitled “Gettin’ Wet with Sara Benincasa” in which she chats with comedians such as Margaret Cho and Donald Glover in a bathtub.

On Monday, Benincasa returns to Emerson for the first time since leaving to perform her one-woman show *Agorafabulous*. Benincasa said she believes it is because of the informative nature of her show that she has landed many speaking roles at universities across the country. Anderson himself said he was inspired to reconnect with Benincasa after reading her book and is eager for her to return to the campus.

“I’m excited for her to perform because I think the issues of panic attacks and anxiety attacks is something that more and more students are dealing with,” he said. “And she’s able to talk about her personal experience in a humorous way that actually raises awareness about the issue that is both hopeful and encouraging.”

The memoir features an interesting mix of self-deprecating humor and profound stories from her childhood. Benincasa humorously recalls her status as the invisible girl to a high school football player she had a major crush on. To her, he always seemed perfect. But after losing touch, she later learned that he had killed himself.

She referred to her stories as a unique concoction of genres.

“I can make them interesting and slightly funny without mocking the seriousness of the topic.”

Benincasa most recently spoke at Mar-



Sara Benincasa, author of *Agorafabulous!: Dispatches from My Bedroom*. • Courtesy of Sara Benincasa

“I find it paradoxical that someone with panic disorders would go into stand-up comedy.”
—John Anderson

quette University in Wisconsin, and according to her, she doesn’t consider her performances therapy for her soul. Rather she says that when people come up to her after the show to share their own personal struggles, it means a lot to her.

“That is incredibly affirming and rewarding because I get to look into the eyes of someone who is also struggling and tell them that it gets easier and it also gets harder,” said Benincasa. “I just want to provide whatever answers and help I can.”

Now Benincasa is dabbling in the world of young adult fiction with her novel *Great*, which hit bookshelves this past Tuesday, April 8th. The story is a modern retelling of *The Great Gatsby* but with high school girls as the chief protagonists and antagonists.

This is all part of Benincasa’s goal to broaden her literary horizons, although she has another memoir in the pipeline due to come out in 2016. Still, Benincasa says she wears many hats as an artist and even though each is wildly different, she’s okay with that.

“What I do with stand-up is different than what I do with writing which is different than what I do with speaking at colleges and conferences about mental health advocacy,” said Benincasa. “So at some point it all kind of smushes together and becomes one, but I’m not sure where exactly. Maybe it’ll happen at Emerson.”

✉ jason_madanjian@emerson.edu

🐦 @JMadanjian

A whole new world

New theater troupe redefines cultural context of classic plays

Erica Mixon, *Beacon Staff*

While most students spend their summer vacation at a dead-end job or lounging at a pool, Mahesh Harwani, a senior marketing communication major, spent his transliterating a Hindi script of *Romeo and Juliet* into English with his father. The process, he said, took about four months, and began the inception of New Majority Theatre’s version of one of Shakespeare’s most well-known tragedies.

The adaptation is set in 1940s Lahore, Punjab, prior to the partition of the British Indian Empire, and parts of the script are in the Hindi and Urdu languages.

“We’ve asked our cast to speak not only Shakespearean text, which is notoriously difficult for students, we’ve asked them to learn Hindi,” said Margaret Clark, co-director of *Romeo aur Juliet* and founding member of New Majority Theatre. “That’s no small task.”

Founded in 2012, the New Majority Theatre aims to “produce works which tell a previously untold story, with an emphasis on cultural oppression,” according to the mission statement on its Facebook page. Last year, the troupe put on a production of *Hamlet* set during the Mexican-American War.

Michael Rodriguez, the producer of *Romeo aur Juliet* and a founding member of New Majority Theatre, said the idea of forming a new theatre troupe rose out of a frustration that more ethnic students at Emerson weren’t getting a fair shot at casting.

“We were falling under a lot of stereotype roles,” said Rodriguez, a senior per-

forming arts major, who is Puerto Rican. “I came to Emerson for the full experience; I didn’t want to be cast as the gang member.”

To ease the process of learning a new language for the actors, seniors Harwani and Clarke enlisted Aakruti Jagmohan, a senior journalism major who was born and raised in Bangalore, India, as a language coach. Jagmohan worked one-on-one with actors to ensure that they understood the correct Hindi pronunciation, and provided them recordings and phonetic translations.

“It gave a lot more confidence to the cast,” said Harwani, the co-director of *Romeo aur Juliet* and a founding member of The New Majority Theatre. “Hearing from a person who grew up in India say that they’re doing well resonates a lot more than me saying it.”

Harwani said he wanted the cast of *Romeo aur Juliet* to be educated in the history and background of 1940s India. To fully prepare the troupe for their roles, Harwani showed multiple BBC documentaries on Indian history, set up acting workshops led by staff members that focused on the meaning of culture, brought in Muslim students to talk about their experiences, and took the cast to a Hindu temple on Commonwealth Ave. Harwani himself also lectured about what it was like to grow up Indian.

Harwani said he assembled a dramaturgy team to research the contextual information of the show and to answer any questions that arose during the rehearsal process.

“We were not willing to compromise by misrepresenting any culture,” Harwani said.

Harwani said that he wanted to raise

awareness of Indian culture and history through the production. Rather than have the star-crossed lovers be restricted by the Montagues and Capulets, Harwani separated the characters into Muslims and Hindus. Neutral characters, like the original Friar Lawrence, practiced Sikhism, a religion that originated in the Punjab region. Harwani said that he wanted to use *Romeo aur Juliet* to showcase Indian culture, which is often misrepresented in mainstream media.

“I am Indian, and I’m really proud of my culture,” Harwani said. “I wanted to represent my culture the right way. Mainstream media tends to exaggerate [Indian culture]... Being an Indian citizen myself, I know there’s a lot more that could be shown.”

The creative team of *Romeo aur Juliet* also aimed for a diverse cast, though only half of the 14 cast members would consider themselves non-white. The New Majority Theatre’s mission statement said it aims “to bring together artists from every social, economic, cultural, and racial background.”

To address this, Harwani said he sent an email blast to every Indian culture group he knew of in the area and opened up the auditions to all undergraduate students in Boston. He cast one Berklee College of Music student, Alexander Ammons, and one Tufts University student, Ravi Popat, in the show.

“I knew it would be a challenge,” Harwani said of attaining a culturally and ethnically diverse cast. “That was something I knew from the start because of the platform we were offered. There isn’t a sizable Indian community. For us to expect any

“We were not willing to compromise by misrepresenting any culture.”
—Mahesh Harwani

different would not have made sense.”

Nyla Wissa, a junior performing arts major, said The New Majority Theatre inspired her to create her own theatre troupe, Flawless Brown. Like New Majority Theatre, this troupe also aims to promote diversity on campus with a cast comprised solely of women of color, she said.

“More clubs that have diversity is better than nothing at all,” Wissa said. “I don’t see why anyone would want to be in competition with other groups that have the same goal.”

Besides facing potential skepticism from the Emerson theatre community, Rodriguez said that New Majority Theatre’s production of *Romeo aur Juliet* faced problems regarding technical production and casting.

Sandrayati Fay, a sophomore performing arts major, stepped up to the role of Juliet with only two weeks before opening night.

Fay said that she is familiar with Muslim and Hindu religions since she has lived in Java, Indonesia, and Bali, Indonesia.

“It’s really interesting that I’m finally able to take what I have experienced and share it in a different form,” Fay said. “In this particular group we’re magnifying cultural awareness through our art.”

Romeo aur Juliet runs in the Little Building Cabaret on Friday, April 11 at 7:30 pm and Saturday, April 12 at 1 pm and 5 pm.

✉ erica_mixon@emerson.edu

🐦 @ericamix

lifestyle

Students immerse themselves within world of cosplay



Left: Allie Eibeler, Faith D'Isa and Emily Simon attended Anime Boston together in March. Right: The group dressed up as characters from Disney's *Frozen* and Disney's *Tangled*. • Photos courtesy of Emily Simon

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Anna Buckley, *Beacon Staff*

Senior Allie Eibeler swears by her fabric tack. When it comes to her cosplay endeavors, such as painstakingly attaching individual sequins onto a corset, she said this glue has been invaluable.

"Fabric tack is your best friend," the performing arts major said. "It's also the devil, because it gets everywhere."

Eibeler and friends Emily Simon and Faith D'Isa frequently attend anime and science fiction conventions in cosplay—short for "costume play"—attire. Recently, for Anime Boston, Eibeler and D'Isa dressed as Elsa and Princess Anna, respectively, from Disney's *Frozen*, while Simon went as Rapunzel from Disney's *Tangled*.

According to Simon, a junior performing arts major, their whole group, which also included friends dressed as Kristoff and Prince Hans, from Disney's *Frozen*, frequently got stopped while at Anime Boston to be photographed.

"It was to the point where we couldn't move," Simon said. "We tried to go somewhere, but so many people were asking for our pictures that we just had to stand in one place for 45 minutes."

D'Isa said that they dubbed this the "park and bark"—the opposite of walk and talk.

"That meant, 'Everyone, stop and pose, because we're going to be here for a little while,'" the freshman interdisciplinary major said.

The most intricate costume that Eibeler has come up with to date, she said, is her Elsa costume. This attire involved sewing a cape out of blue tulle and glittering it, drafting a pattern for her skirt and piecing it together, finding shoes, a mesh shirt, and a blonde wig, and cutting out individual sequins from plastic bottles and tacking them onto a handmade corset.

According to Eibeler, this type of dedication to perfection and accurate representation is one of the main reasons Eibeler loves cosplay so much.

"It's fun when it's as screen-accurate as humanly possible," Eibeler said.

One of the outfits that Simon has made includes elements from *Doctor Who* as well as *Star Wars*. She said that it took nearly two months to complete, as it was a six-piece costume with a petticoat, a flair skirt, an under corset, a corset overlay, and a jedi cloak with a floppy hood, all of which she made

by hand. However, Simon said that she's not sure what it feels like to be finally done with such a huge undertaking, for she's always looking to perfect her work.

"To be honest, my handmade costumes are never quite finished," she said.

Making garments for fictional characters and dressing up as human characters for which clothes can be purchased from retailers are two different ends of the cosplay spectrum, according to Eibeler. Once, when looking for a specific shirt to dress as Amy Pond, the first companion of the Eleventh Doctor from BBC's *Doctor Who*, Eibeler said she found it on eBay after two months, lost the bid, and found another shirt six months later that was too expensive. Four months later she finally found the right price for the perfect one after a year of searching.

"It's a scavenger hunt," she said.

When it comes to helpful tips and tricks regarding how to make certain costumes and what fabrics to use, Eibeler said that the online cosplay communal is incredibly helpful.

"The cosplay community is so wonderful," she said. "I adore them. I've made so many friends just because they're fellow cosplayers. It's a super supportive community."

She also said that the fandoms she meets in person at conventions are just as inclusive. Being able to play a character's role alongside others from within the same show or movie allows her to embrace a part of herself she doesn't usually get to.

D'Isa said that while cosplayers get stereotyped by misrepresentations such as the Syfy show *Heroes of Cosplay* and hypersexualized images of women in catsuits, the reality is that cosplayers are a diverse group from all walks of life who have an affinity for celebrating their favorite characters in common.

"Cosplay is having a passion for something so much that you want to immerse yourself into that world," she said. "Whether you're someone who is new to cosplay and just buys a t-shirt and jeans to be L from *Death Note*, or a person who puts hundreds of hours in a *Gundam* costume, that's what cosplay is—its loving it so much that you put all of that work and love into something and share that with other people."

✉ anna_buckley@emerson.edu

"Cosplay is having a passion for something so much that you want to immerse yourself into that world."
-Freshman Faith D'Isa

#ThereIsMoreToMe opens dialogue on race

Students create photo and video campaign, address offensive comments



Emerson's #ThereIsMoreToMe campaign founders Alexandria Ellison and Mona Moriya pose with participant Deimante Vitkute for the photoshoot that was held. • Courtesy of Nydia Hartono

Anna Buckley, *Beacon Staff*

When scrolling through Emerson's #ThereIsMoreToMe Tumblr page, students of every race, gender, age, and major are pictured holding whiteboards that read anything from "Stop asking me what I am. Ask me who I am," to "I will not fulfill your racial fetish of a black man," to "No, well-meaning white person, you cannot call me 'my nigga.'"

This photo campaign was a part of freshmen Alexandria Ellison and Mona Moriya's goal to create an ongoing dialogue regarding race on Emerson's campus. By spotlighting microaggression, which Moriya defines as comments or statements that are not physically harming or blatantly racist but have very

detrimental mental effects on a person over time, the pair wanted to prove that racism is a problem on campus.

"The culmination of [microaggression] makes you react," Ellison, a political communication major, said. "That's the thing about racism—we don't see Emerson students wearing KKK masks—that's not how racism has transformed over the years. Racism is something that's very under the table and its not talked about."

Moriya, a performing arts major, said she felt compelled to act after various interactions on campus such as being told that she was "pretty for an Asian girl" and seeing a boy in her orientation group pose for a photo in Chinatown by pulling at the edges of his eyes to insen-

sitively mimic an Asian person's eyes.

Ellison said she has heard comments in and out of class, such as a girl asking her why it was okay for black people to use the n-word, while white people couldn't.

"Coming to Emerson was definitely a culture shock and it was anxiety-provoking because I just didn't know how to handle all of it all at once," Ellison said. "In the same token, I just felt very alienated because I didn't think anyone else understood where I was coming from."

Willie Burnley, a sophomore writing, literature, and publishing major, participated in both the photo shoot and the video component of #ThereIsMoreToMe. He said that he has faced

both macro- and microaggressions on campus, including being approached at a party by someone who decided to express his awe at realizing just how bad slavery was.

"I just felt like saying, 'Look, this is not a bonding thing for me, with you,'" Burnley said. "Me and the other person I was with realized that we were the only people of color at the party, and it took on a new dimension for us."

Burnley said he was glad the #ThereIsMoreToMe movement has allowed students of color to discuss their experiences.

"There's no national dialogue about this going on, in a comprehensive way at least," he said. "These are conversations that people are having if their lives are being affected personally."

Ellison said the photo shoot became more of a conversation starter. The members ended up taking solace in the community and their newfound ability to delve into their own personal experiences with racism not just on campus, but in America.

"It's not just saying something mean to a black person—there's an entire institution around [racism]," Ellison said. "Let's look at the prison industrial complex, let's look at the education system, let's look at the policies that we have in the United States."

In terms of where they plan to take this movement, Moriya said that its Tumblr page is not enough, and the group is in the midst of planning events for next semester.

"This isn't something that just happens once and is going to change the whole school," Moriya said. "I think it's something we have to work at for the rest of our time here."

Along similar lines, Moriya and Ellison both said that bigger steps need to be taken on campus to address racial microaggressions.

"Race needs to be a conversation here at Emerson. It can't just be a little workshop here and there facilitated by someone. It should be a required class," Moriya said. "If someone doesn't want to show up to a workshop or discussion about race, they're not going to show up. But if it's a class, it's something that will really impact people's lives."

✉ anna_buckley@emerson.edu

"Race needs to be a conversation here at Emerson. It can't just be a little workshop here and there facilitated by someone."
-Freshman Mona Moriya

Dating Tips: The Do's and Don'ts of a Break-Up

Leah Casselman
Casselman is a junior marketing communication major & the Beacon love columnist

Unless you are one of the lucky few who get love right on the first try, we all end up with exes. Exes can be our worst nightmares, but they can also be some of our closest friends if we don't make a huge mess of things. At the very least, we hope they won't make us want to escape any room they happen to be in.

I always try to stay friends with my exes. I figure that if I liked them enough to date them I probably like them enough to at least be friendly toward them. I have one ex who, no matter how hard I try, cannot stand to make eye contact with me and frankly, it bites. His negative attitude toward me gives the relationship a sad, dark undertone and keeps me from focusing on the good times we had together. Because no one should have to feel terror or depression around people they once loved, here are some tips for dealing with an ex.

Before you break up

Don't place blame on the other person or say things you know you're going to regret. Unless the person did something like cheat on you or kill your fa-

vorite pet, breakups generally involve two people who no longer make each other happy. If you act like the other person is the only one in the wrong, it is hard to make up later and distorts the view of your actual dating life. Make it clear that you're not breaking up to hurt them, but to help both of you. Don't be mean for the sake of being mean. I've heard some pretty nasty things said during breakups that never should have come out. If you wouldn't say it to a friend you were fighting with don't say it during a break up.

After you break up

Make an effort. You may not want to be friends, but you probably don't want things to be uncomfortable. Sometimes something as simple as liking their Facebook status says, "Hey, we're cool, and I wouldn't push you in front of a bus." Say "hi" on the street or sit near them in class after you've had a reasonable break period. It can be super awkward the first few times but it helps defuse tension quickly. It is easy to demonize a person you never see again, so make

sure you both remember that the other person isn't really all that bad.

Don't talk about your new significant other in front of them. This is the worst. One of my exes comes to me for advice about his new girlfriend and I hate hanging out with him more than I hate being in a room with the ex who is afraid of looking at me. Just because you used to be comfortable talking about sex with someone, doesn't mean that you get to do it when you sleep with other people. Even if they say it is OK, avoid it.

Stop calling each other crazy. Someone may not have wanted to be with you, but that doesn't make them crazy. People throw around this word too often. We are, for some reason, our most annoying selves around the people we date or used to date, but just because

she got annoyed when you didn't text her back or he got frustrated because you left socks everywhere doesn't make someone crazy. It makes him or her human and you just happened to notice it more.

We need to stop thinking about our exes as terrifying beings out to get us. Too many people think their ex is literally the worst person to have ever walked the planet and their sole purpose is to ruin lives. Most of the time this is completely untrue. Sometimes it is fun to create some drama in our lives, but don't do it at the expense of your ex. Because things didn't work out doesn't make him or her a bad person, he or she just isn't the right person for you.

✉ leah_casselmann@emerson.edu

sports

Saints bounce Lions in GNAC volleyball quarters

Samuel Evers, *Beacon Staff*

A frustrated Benjamin Read looked on as Ashanti Jackson gathered and leapt head and shoulders above Emerson's blockers for the last of his 14 kills.

The play was a fitting end to the quarter-final matchup in the GNAC men's volleyball playoffs, played Tuesday night at the Jean Yawkey Center. Jackson, a junior outside hitter for the third-seeded Emmanuel Saints (17-11) led a barrage of superior jumping, passing, and discipline that resulted in a 3-0 match sweep over the sixth seeded Lions (11-15).

Emerson remained competitive throughout but failed to execute down the stretch of all three sets, falling 25-15, 25-18 and 25-18, respectively. They played catch-up from the start, surrendering an early 3-0 lead to begin the first—their only lead a modest 2-1 advantage coming in the middle set.

"[Emmanuel] is just a really good team. They're big, they're athletic and they do a lot of things really well," said Read, the team's head coach, who saw his third season in charge of the program come to an end Tuesday. "They just have us outclassed a little by height."

The Saints' athletic and height advantage was evident from start to finish, despite playing without 6-foot-9 junior middle hitter Wyatt Cooper. Each time the Lions strung together consecutive points, Emmanuel was able to extinguish any momentum through a dominant display at the net.

Conversely, when the Lions faltered, the Saints took advantage, stringing together runs of six and seven consecutive points in

the second and third game respectively, both at crucial points in the match.

"They were able to take us out of our system really well," said sophomore outside hitter Jackson Wiley. "They played a smart game and forced us to play from behind."

The Lions were paced by sophomore setter Brendan McGonigle, who recorded 24 assists. Wiley led all Emerson hitters with 11 kills, but the Lions swung an inefficient .048 on the day, compared to Emmanuel's .429.

Emerson found themselves in a similar position in last year's GNAC playoffs, matching up against the Wentworth Leopards in a six versus three matchup. But while the Lions climbed out of a 2-0 hole last year against the Leopards for a 3-2 comeback win—the first postseason victory—Emerson was unable to overcome a 2-0 deficit this year, bringing its season to a close.

Despite the loss, Read remained positive about the state of the team's future.

"We are graduating Tom Carroll, the only senior on the team," said Read, who said he couldn't comment on committed incoming players for next year. "But we are returning all of our starters, which is really good moving forward and we have a lot of guys already committed."

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

✉ samuel_evers@emerson.edu

🐦 @samuel_E



Clockwise, starting from the top: An Emmanuel attack gets through the blocks of Brendan McGonigle and Devin McIntyre; Jackson Wiley floors one of his 11 kills; Wiley and McIntyre leap for a block.
Thomas Mendoza / Beacon Staff

Off the diamond, softball continues to excel

Connor Burton, *Beacon Staff*

After the conclusion of their 2013 campaign, the National Fastpitch Coaches Association recognized Emerson's softball team as the top academic team in the country, beating out 29 other Division 1, 2, and 3 schools with a 3.7 cumulative team GPA.

In the past seven years, the Lions have been recognized as the best academic team in Division 3 softball four times (2007, 2008, 2012, 2013) while under the leadership of head coach Phil McElroy.

As the team transitions into New England Women's and Men's Athletic Conference competition, McElroy and his squad are still focused on continuing their excellence off the playing field while establishing themselves as a force in their new, more competitive conference.

"They come in here passionate and driven in not only their sport, but their major and academics as well. They come here with a purpose," McElroy said. "They take great pride in that and they understand that is the number one reason they are here and be the best they can possibly be. We just need to continue to work hard on becoming a respectable team in the conference."

Although they are currently sitting at ninth place out of 10 teams in the NEWMAC, senior shortstop Shannon Torosian thinks her team can still make a name for itself while focusing on their studies.

"We're a very focused group and we take things seriously. Coach tells us [what we need to do] and we also hold the underclassmen to that," said Torosian, who made the Dean's List last year. "One of our goals is to stay excellent academically."

Torosian, who leads her team with 27

runs and currently holds the team's second highest slugging percentage (.689), also said the team's drive towards academic dominance is still a main priority.

"We're doing pretty good; it's frustrating because there are some games that we could have taken from conference leaders. We played well, it's just a matter of coming with all our energy and giving up little things," said Torosian, a visual and media arts major specializing in animation.

Now, in his 14th season as head coach, McElroy has amassed a .632 winning percentage (381-222), and in 2007 led his team to a conference championship and Emerson's first NCAA tournament appearance.

Although his squad was successful in the Great Northeast Athletic Conference, McElroy said the NEWMAC is and will continue to be a more dynamic and competitive conference.

"Every team in the NEWMAC has a chance to beat each other on a given day. Some teams may be stronger, some weaker, but you can beat anyone and they can beat you," said McElroy. "In the GNAC, there were maybe three other teams in that category. Here it is a very fine line between winning and losing."

In their first season of NEWMAC action, the Lions are 12-12 and 1-7 in conference play, but McElroy said he is confident in his team's future in the NEWMAC.

"The ball is being hit harder, people are making unbelievable plays on us and [that] is now the norm," said McElroy. "It's been an adjustment period. We just need to continue to work hard on becoming a respectable team in the conference. Making the tournament is still a goal and possibility, but we need to do a lot of things right to make sure that happens."

While the move to the NEWMAC has



brought about a new, higher level of talent for Emerson to compete against, and McElroy said his team will get better, but his team's main priority will be academics.

"Kids come to Emerson for the majors we have and the specialization in the communication field and everything else

we have here," McElroy said. "Kids come to Emerson for Emerson and athletics is a bonus here."

✉ connor_burton@emerson.edu

🐦 @MyPetVarren

Senior shortstop Shannon Torosian (above) is one of many softball players to make the Dean's List last year. • *Beacon Archive*

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original dances by **Agnes de Mille**
directed by **Stephen Terrell**

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THURSDAY

Short and sweet



RareWorks' latest show offers onstage seating. • *Evan-Amos via Wikimedia Commons*

On Wednesday night, RareWorks Theatre Company is giving audiences more treats than tricks with their latest production, *Unwrap Your Candy*. The performance is a series of one-act plays that promise to be alternately creepy and funny.

The tales portray everything from the dangers of childhood to the horrors of becoming an adult. Unsuspecting audience members may even become a part of the story. Promotional material suggests a combination of *American Horror Story* crossed with *The Twilight Zone*. An evening of bedtime tales await if you so choose.

The show premiered Wednesday, but there's still time to catch a performance this Thursday, April 10.

—Jason Madanjian / Beacon Staff

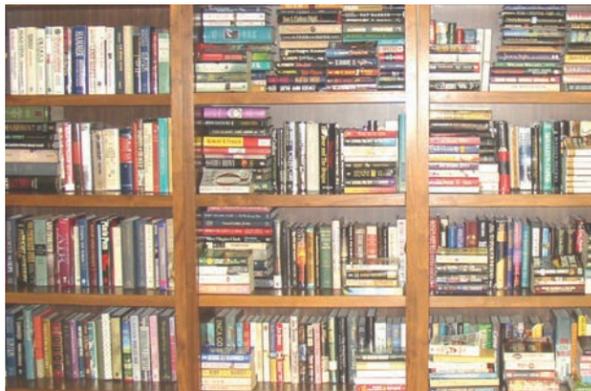
Unwrap Your Candy

♥ The Greene Theatre, 6th Floor of Tufts

📅 April 10, 8 p.m.

FRIDAY

Book it to the South End



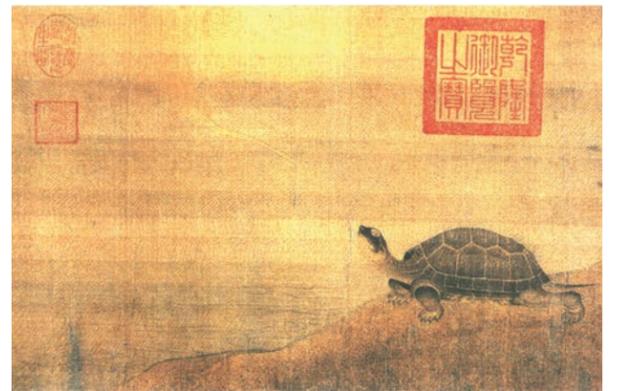
Spend your Friday afternoon helping others. Plus, cheap books! *Ramchand Bruce Phagoo via Wikimedia Commons*

April is National Community Service Month, as an email from the Office of Off-Campus Student Services cheerfully proclaims. And to celebrate, the office has organized a day—or at least two hours—of service. Emerson students are invited to volunteer at More Than Words, a local nonprofit dedicated to, as the email says, helping disadvantaged youth “take charge of their lives by taking charge of a business.” Participants in More Than Words are in foster care, involved in court system, homeless, out of school, or have learning disabilities or mental illnesses, according to its website. Emerson students will be volunteering at the organization's South End warehouse and used bookstore. Those interested in the stint on Friday must RSVP by 5 p.m. today.

—Ryan Catalani / Beacon Staff

SATURDAY

Slow on the draw



Slow and steady wins the race. *Public domain via Wikimedia Commons.*

Want to go to the museum without feeling pressured to see everything? The communication studies department will be leading a trek through the Museum of Fine Arts to look at five works of art—slowly. After studying a variety of mediums in the Linde Family Wing for Contemporary Art for five to 10 minutes, participants will regroup over coffee to discuss the experience.

Slow Art Day is a global volunteer event with a bigger goal: to help more people find their inner appreciation for looking at and loving art. The organization, whose symbol is a turtle, believes that when people look slowly at a piece of art, they make discoveries. The annual event started in 2008 at one museum; this year Emerson will be celebrating with over 220 other venues.

—Kelsey Drain / Beacon Staff

Slow Art Day

♥ Museum of Fine Arts

📅 April 12, 2 p.m. to 3:30 p.m.

Even more events

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

THURSDAY, APRIL 10

Leviathan, with director in attendance

Bright Family Screening Room, 7 p.m.

This 2013 experimental documentary features an extended static shot of a fisherman somberly watching the TV show *The Deadliest Catch*. Go to the screening and ask director Lucien Castaing-Taylor how he'll make his next movie even more esoteric.

CCFA Benefit Punk Concert

O'Brien's Pub, Allston, 21+ 7 p.m. \$10

Mosh until Crohn's are Colitis trampled. Zip-Tie Handcuffs, The Hideout, The Digs, Patrick Simas, and Nick Cliché help the effort.

Trans/Intersex/Asexual Workshop

Piano Row Multipurpose Room, 7 p.m.

Talk about how to talk about LGBTQIA.

Carousel

Cutler Majestic Theater, 8 p.m. \$20 general audience, \$15 students and seniors, \$10 Emerson community

Rodgers and Hammerstein go to the carnival. Catch Emerson Stage's last show of the semester. It runs April 10 to 12.

Griffin O'Brien Scholarship Comedy Night

Bill Bordy Theater, 7 p.m. \$5.

Eight comedy groups unite to raise money for a scholarship that honors an Emerson comedian who left us too soon.

Women's Leadership Summit

Bill Bordy Theater, 11 a.m.

Who run the world?

Lebensraum (Habitat)

Paramount Center Mainstage, 7:30 p.m. \$25+ general public, \$15 Emerson students, \$10 rush tickets

Jakop Ahlbom channels the silent film legend Buster Keaton for an evening of slapstick presented by ArtsEmerson. Runs through April 13.

FRIDAY, APRIL 11

“We See Each Other All the Time” Opening

Boston Cyberarts, Jamaica Plain, 6 p.m.

Take a break from social media and go see an art exhibit about social media. The Boston Cyberarts Gallery, located in the Green Street Orange Line station, has previously collaborated with Emerson's own Huret & Spector Gallery.

Emerson Fashion Society Spring Show

Courtyard Marriott Tremont Street, 7 p.m.

\$4

See who makes the cut.

MONDAY, APRIL 14

Passover Seder

Bill Bordy Theater, 6:30 p.m.

The real deal, not the not-actually-kosher “Passover-style” stuff you'll find in the dining hall.

TUESDAY, APRIL 15

Comedy Hypnosis with Tommy Vee

Bill Bordy Theater, 7 p.m.

If you don't remember laughing, it's just because you were in a trance.

A Conversation About the Boston Bombing

Walker 210, 6 p.m.

Heal together. Presented by Emerson Peace and Social Justice.

Emerson Dance Company Presents: Classic

Paramount Theater, 7:30 p.m. \$5.

For all of us fed-up with all the un-classic dancing going on these days.

An Evening with Jon Rineman, Head

Monologue writer for Jimmy Fallon

Ansin Building 503, 7 p.m.

Hear from one of the guys behind Fallon's persistent affability, courtesy of SPEC. He's even an Emerson alumnus.

WEDNESDAY, APRIL 16

Paint a Piggy Bank

Max Mutchnick Campus Center 118, noon

And don't get too bummed out if you don't have anything to put in it afterward.

Q&A and reading with Alice McDermott

Q&A: Charles Beard Room, 4 p.m. Reading: Bill Bordy Theater, 6 p.m.

The National Book Award-winning author of *Someone* spends the day at Emerson.



Interested in writing, photography, or film?

Join the Beacon next semester

The Beacon is accepting applications for all staff positions.

Print your application and drop it off in our mailbox at the lower level campus center of Piano Row by Friday, April 18.

<http://berkeleybeacon.com/apply>