



Community Council President IdaLease Cummings '16, center, facilitating a session of ComCil. Also pictured, counterclockwise, ComCil Members Hannah Barrueta-Sacksteder '16, Barbara Sanborn, Harold Wingood, Lillian Burke '16, and Administrative Asst. Sara Goldstein '16. Photo credit: Hana Katz-Stein '16

## BUDGET CUTS ACROSS THE BOARD

by Keenan Grundy '17

With the approach of July 1, the College is planning for the new fiscal year (FY). A finances update published in *The Record* identifies the target budget for FY17 as \$17.8 million, a 19% cut from the current \$22 million budget. To meet this target, a series of budget cuts are planned.

While Antioch's financial health since reopening has been good, the sustainability of the College's donation-based financial model was a major concern for the site visit team in November 2015. Since reopening in 2008, private donations from alumni have risen each year, peaking at \$18 million in 2014, according to the College's 990 forms.

This past year, however, the College experienced a decrease in total donations. Vice President for Finance and Operations and former Interim President Andi Adkins cited donor fatigue as the primary cause and said that the expected sustainable amount of annual revenue generated by donors going into the future is \$10 million. Adkins said that the \$18 million the College brought in was an enormous, yet irregular financial boon. The College's budget cuts are reflections of this projected decrease in funding.

"Most of the savings that we've already seen and will see in FY17 have come from either not filling vacant positions or not hiring," said Adkins. "We have to be really

*Continued on page 4*

## COMMUNITY COUNCIL UPDATES BYLAWS

by Soleil Sykes '18

By 5 p.m. on Feb. 16, room 202 in the Arts and Science Building looks like a strategic command center. Green and black markings on the whiteboards organize headings and subheadings and pink strikethroughs and orange highlights dominate a Google Doc projected on four oversized television screens in each corner. In the center of the room, Community Council (ComCil) representatives pour over their laptops or gaze at the television screens, watching live edits appear on a document titled "11/17 Edits ComCil Bylaws." Proposals for edits, under ComCil's consensus practices, pepper the conversation every so often and voting members hold up green cards, indicating

their willingness to move on to revising the next few lines of text.

"It's kind of intense," said Patty Nally, ComCil staff representative and Birch Commons house chef, describing the meeting.

Nally said a gap between the original bylaws, last updated in Spring 2014, and ComCil's current processes underlies the revision efforts.

"A lot of things were kind of hopes and aspirations that weren't actually what we're doing," she said. "I'm not sure the bylaws have ever actually accurately reflected what we've done."

The discrepancy between the bylaws and

## WHAT'S INSIDE?

Dining Ditches Disposables.....	2
Faculty Advocacy Group Starts Up.....	5
POC: Get Your Priorities Straight.....	6
Delamatre Dines.....	6
Student Space Update.....	7
Community Day.....	8
Confessions of a TCM Junkie.....	11
Gaerin on Gaerin.....	11
Comics.....	11

practice undermines ComCil's legitimacy on campus, said Sara Goldstein '16, ComCil administrative assistant, former ComCil president and student representative. This poses a problem for committees and the community when they attempt to refer to the bylaws for guidance.

"It's like 'Well, it doesn't matter what it says in the bylaws because at this point they don't really have any legitimacy,'" she said.

ComCil President IdaLease Cummings '16, views the revision process as an opportunity to "codify the importance of ComCil" and ensure that ComCil's legitimacy as a policy making and approving body is maintained.

*Continued on page 5*

## ADMISSIONS WORKS TO REACH TARGET

by Chris Welter '19

The Class of 2020 arrives on Antioch's campus in fewer than 10 months. At the moment, the students who will make up that class have yet to be determined. According to Interim Vice President of Enrollment and Community life Harold Wingood, a target enrollment number of 85 is set for the Class of 2020, and with only nine early decision enrollees, 76 other students need to be added in the coming months to make the target.

"Our numbers at this point are not as strong as they were last year, but we have stronger interest in the numbers that we do have, so it's a trade-off," Wingood explained. "Frankly, we'll make 85. I don't think there will be any doubt about that. It's going to take us longer, we will probably be recruiting the class through the summer as we did last year."

According to Wingood, although the College is moving away from full-tuition Horace Mann Fellowships, it remains accessible for many students.

"It's very accessible, probably more accessible than any other private college in Ohio," he said. "Our goal is to have no student graduate with more than \$20,000-\$25,000 [in] student debt, which is about the cost of a new car and less than the cost of a year of college. We think it's really important institutionally, philosophically, ethically and otherwise to have students not leave with huge loan debt."

And, he added, scholarships are available.

"All the scholarships that have been available in the past are also out there, like the First-Generation Scholarship," Wingood said. "Because we qualified for Title IV funding this year, there will also be some Pell Grant money available to the College through federal funding."

The Horace Mann Fellowship is still present, just in a different form, as a half-tuition scholarship awarded to those who complete an optional 350 word essay.

"I guess there is a reason why you would not want to do a 350 word essay for \$17,000, but I can't think of what it would be," Wingood joked.

Shane Creepingbear '08, is the associate director of Admissions and was hired in 2010 to recruit the first class of the reopened

*Continued on page 3*



## THE RECORD

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## MISSION

- To serve the information needs of the community in a continuous fashion.
- To provide all members of the community with access to our newspaper.
- To serve as a reliable instrument for recording the college's history.
- To serve as a reliable instrument for education in civic and journalistic responsibility.

# COMMENCEMENT COMMITTEE CONVENES

by Katie Zechar '16

The Class of 2016's commencement is fast approaching and the Commencement Committee is planning away. Interim Vice President of Enrollment and Community Life Harold Wingood and Vice President of Academic Affairs Lori Collins-Hall are co-chairs and Elaine Bell '16, Nikki Sadaat '16, Hannah Barrueta-Sacksteder '16, and various members of the Antioch community make up the committee.

"First thing we did," said Wingood, "we went to the senior class."

In February, fourth years received multiple surveys from the Office of Communications, asking for their preference for speakers, stoles, caps, gowns, event themes, and more. Wingood and Collins-Hall invited fourth years to a suggestion gathering meeting at Birch Hall on Feb. 2.

"I'm excited to come together and celebrate our class and the hard work we've put through in the past four years," said Sylvia

Newman '16. "I'm excited to remember those who we've lost together, to encourage those of us continuing their work here, and to reflect on the change we've experienced together."

"Commencement is probably one of the most important things for Antioch, if not the most important," said Gabe Iglesia '16. "Sure, the same can be said for other colleges, but I think for Antioch in particular, it's even more so, given that we've only had one commencement so far since we've restarted. As such, coordination and careful planning are very crucial for a crucial event in the College's history."

To Wingood, commencement is not just about the graduates.

"This is not a senior event. This is a community event in which we celebrate the seniors' achievements," he said. "Seniors are at the center of it, but it's a community celebration."

According to Wingood, the graduation ceremony will reflect the wishes of the graduating class and be something about which parents, faculty, alumni, trustees, can be happy and proud.

Student committee member Elaine Bell '16 said that the committee wants to create a commencement ceremony that works for everybody.

"The effort is to include as many people as possible in decision-making," said Bell, noting that surveys are definitely something

students should pay attention to. During their first meeting, the committee made sure that the student viewpoint was represented.

For Bell, having students on the committee is more than just about planning a celebration.

"The idea of Antioch as a laboratory for democracy, and students and multiple community members being included on committees is such an opportunity for us to learn how to communicate as a community and for us as students to learn how to be on committees and how to develop that language," Bell said.

One major part of the committee's job is to choose the student speakers.

A call for nominations, sent out on Feb. 3, included a list of eligibility requirements to be a student speaker at commencement. Students must be in good academic and disciplinary standing, plan to attend the commencement exercises, be on track to complete the required number of credits to qualify for graduation, and demonstrate a record of academic achievement, service, and campus involvement. In short, a student must not be failing and be involved in the community in order to speak at commencement.

A requirement last year for student speakers was a 3.0 GPA, according to Wingood. However, he's not certain it was observed.

"Seniors [this year] said we don't want a grade point average

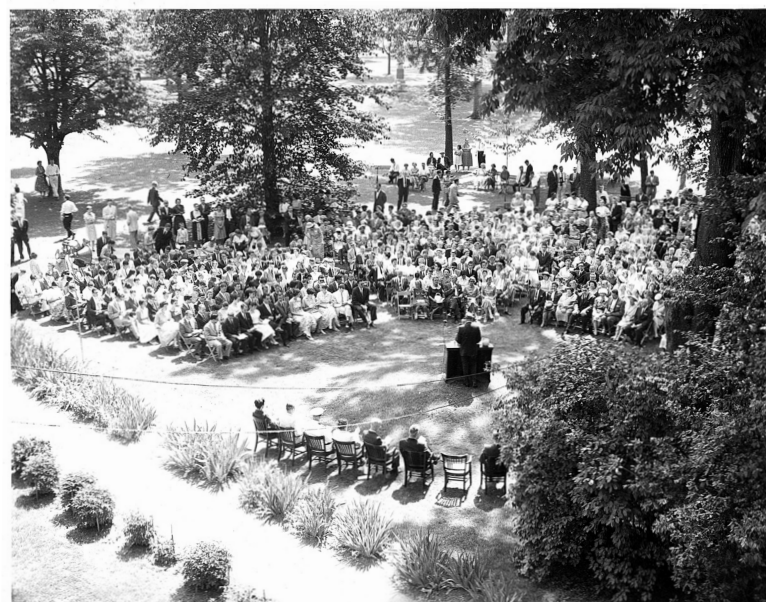
requirement for a senior speaker because for them, Antioch is not about grades," said Wingood. "It's about academic progress, being in good standing, about being in good with the community. It's about having a positive relationship with this experience...We honored that."

According to Bell, the guidelines may not even be necessary. However, she thinks they would be discussed and considered should the need arise. Student speakers will be announced May 27, after nominees audition and finalists are chosen.

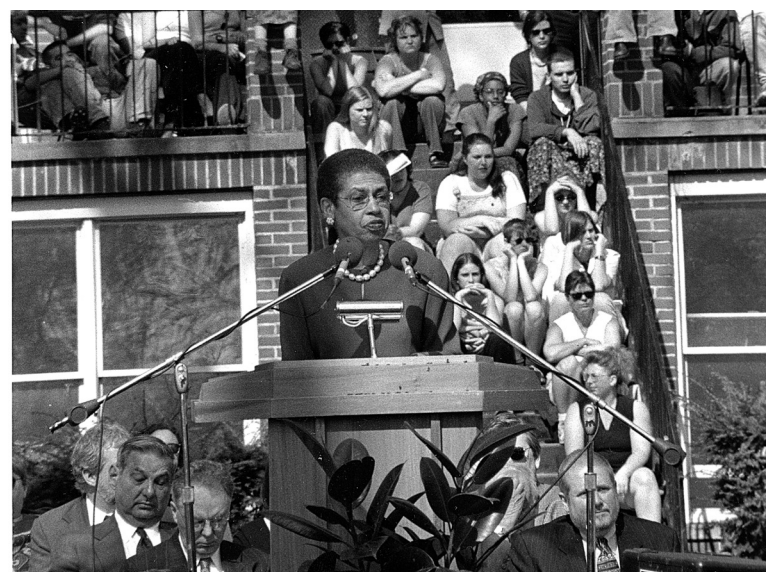
Bell is particularly excited about the possibility of recognizing involvement in community work, To-Shin Do, and other non-academic achievements at Commencement.

"It's acknowledging that we are active members in the community and whole people and have so many interests," Bell said. "We've been committed to so many things beyond academics in the past four years."

"I hope commencement will be a day of celebration and of relief, of excitement and of bittersweet goodbyes as we each move into the next stage of life, be it here or elsewhere," said Newman. "It isn't often us 2016ers come together as a group, but I love when we do. I harbor deep affection and feelings of camaraderie for our class, and am so proud of us for doing what we've done."



Students and community gather for the 1959 Commencement around 'The Mound' in front of North Hall. Courtesy of Antiochiana



Eleanor Holmes Norton '60 speaking at the 1998 Commencement in front of North Hall. Courtesy of Antiochiana

## DINING DITCHES DISPOSABLES

by Chris Welter '19

Over the next few weeks Dining Services will phase out disposables in the Antioch Kitchens for budgetary reasons and to align more closely with Antioch's Environmental Values.

"It's extremely costly for no reason," said Assistant Food Service Coordinator and Antioch College Food Committee Chair Angelina Rodriguez '18. "The institution as a whole has been asked to make cuts, so this seems like a completely logical direction."

According to numbers provided by Food Service Coordinator Isaac DeLamatre, in the past fiscal year the College purchased over 27,000 disposable products, consisting of paper cups, lids, boxes, and plastic silverware costing a little less than \$4,000.

"That's a week's worth of food." DeLamatre said. "So that's significant."

Some central tenets of Antioch College's Environmental Values, listed on the College's website, are to minimize consumption and reduce waste. Disposable paper cups alone produce approximately 480 pounds of waste at the College every year, according to calculations based upon food service data provided by DeLamatre.

Both DeLamatre and Rodriguez are unsure of how the use of disposables became a part of campus culture as they were never intended for frequent student use.

"We weren't getting our reusables back, and once we had started providing that service we didn't want to interrupt it," DeLamatre said. "So kitchen staff started making up for the lack of reusables by purchasing dispos-

ables."

"When I got here it was totally okay to just use disposables, and actually my morals were adjusted by Antioch because it was so acceptable," Rodriguez said. "I didn't use them before I came here."

A major concern within the Food Service Department is the potential for an increase in stolen reusable containers, dishware, and flatware if disposables are no longer offered. From numbers provided by the Food Service Department, the college spent over \$800 dollars to replace dishware in the last fiscal year.

Wakka Ciccone '05, House-keeping supervisor, has dealt with this issue since she started working on campus in Winter 2015.

"The first time I thought it was

*Continued on page 4*



# ADMISSIONS WORKS TO REACH TARGET ENROLLMENT

*Continued from page 1*

Antioch. Creepingbear said that since the College reopened, yields have always been high. In admissions lingo, yield is the percent of students who choose to enroll after being admitted to an institution.

Both Creepingbear and Wingood acknowledged some challenges, such as, campus housing and student facilities which they said are an important factor in student life.

"If you look at what we offer compared to some other private schools, our facilities are not comparable," Wingood said. "But the good news is, our food is way better."

Creepingbear cited a broader issue that liberal arts colleges face.

"Something that's really important to realize is that three percent of all inbound college students are looking at small, private liberal arts schools," Creepingbear continues. "Of that three percent, how many are going to be looking for a school as unique as Antioch?"

Creepingbear and Wingood

agree that the college's closure led to a certain amount of lost trust from high schools that traditionally encouraged students to consider Antioch. Part of the Admissions strategy, according to Wingood, is reaching out to guidance counselors to re-establish relationships. Creepingbear believes that rebuilding this trust will serve to reassure parents and counselors that Antioch is a good place to send their students.

"We can have all the confidence in us that we want, but at the end of the day we have to rebuild a lot of trust," Creepingbear said.

Luckily, according to Creepingbear, new relationships are being developed as well.

"We have this great charter network in Houston that's working with us and they're very proactive in picking out students that are going to be a great fit."

In fact, Admissions makes an effort to be as active as possible in terms of recruitment.

"The trick is to really be engaged, be proactive, to develop these relationships with

students, families, and schools," Creepingbear said.

This fall, Creepingbear was out of Yellow Springs for 30 days over a three month span recruiting in states such as Texas, Minnesota, and New York, generally trying to hit three to five schools a day.

"It's all pretty active. We really don't have a lot of room to be passive," he said.

Creepingbear works with admissions counselors Kyle Long and Katie Jordan. Wingood is impressed with the work of all three admissions counselors.

"Shane, Kyle, and Katie are doing a phenomenal job. They're pretty hands-on. That's our stock and trade," he said.

Last year, the target enrollment number was 75. Unfortunately, only 66 students enrolled in the Class of 2019. However, concerns that enrollment numbers are not being met will not result in different admission criteria, according to both Creepingbear and Wingood.

"The selection process is the same," Wingood said.

Creepingbear emphasized that

Antioch uses a holistic review process.

"We try to look at and build a picture of the student as an individual, where they are coming from and the context behind that," he said. "We understand that grades are not always an accurate reflection of who they are as an individual and what they can bring to the table."

But Creepingbear emphasized that grades are still considered. "At the end of the day it does not serve us to bring people in here who are not prepared to handle the classes. We don't want to set people up for failure."

Finding people who can thrive in Antioch's community can be difficult.

"Antioch is a different kind of school: small community environment, the expectation that you will be actively and vocally engaged in the community. You can't come in and hide for four years, it never was that way and never will be," Wingood said. "You can't just cast [a] net and take anyone who can do differential calculus."

When on the road recruiting, Creepingbear is often asked, 'what's a good fit for your school?' by counselors. He said he has spent the last six years trying to define this, and usually responds, "Well, do they like to travel?"

"At the end of the day the only thing you can correlate between all of the students at Antioch is that they choose to come here because they want to have this experience," he said.

In the midst of budgetary cuts at Antioch, concerns have been raised about what effect enrollment and the subsequent lack of student revenue would have on the college as a whole. Wingood acknowledged the impact of not hitting the target enrollment.

"It puts greater reliance on philanthropy. For every dollar we don't bring in, in terms of student revenue, it must be generated elsewhere, or we have to make cuts," Wingood said.

When asked whether or not the College will hit the target enrollment number for the Class of 2020, Creepingbear said, "It's really early to tell."

# COLLEGE ASKS FOR STUDENTS' TALENT, TIME, TREASURE

*by Kijin Higashibaba '16*

Alumni Relations invites students to participate in the first Student Volunteer Work Project on March 11 from 10 a.m. to 4 p.m, a part of the quarterly Alumni Volunteer Work Project. Students can get involved in projects to fix up West Hall, a future dorm, and Weston Hall, slated to become the new Student Union building. Student recruitment is part of an effort to bring more students into the process of raising money for the College, known at most institutions as student philanthropy.

"Student philanthropy is one of two things," said Amanda Cole '05, director of Alumni Relations and Annual Fund. "The main thing I think is learning how to fundraise, and I think at Antioch this is especially important because a lot of times we go into nonprofit work."

Cole said students can learn important skills like how to ask for money, identify from whom to fundraise, and how to host successful fundraisers. Right now, student philanthropy efforts are modest.

In 2013 and 2014, Antioch Col-

lege participated in the nationwide nonprofit day of giving known as Giving Tuesday, held the Tuesday after Thanksgiving. During Giving Tuesday, student groups and other community projects competed for votes to win funding. Projects from previous years included the C-Shop, CSKC Resource Lounge, and Defenestration Gallery.

"When I started in 2014, what I heard was that [Giving Tuesday] felt like the Hunger Games," said Cole. "It didn't feel good. Philanthropy should feel good."

Cole decided to change the model of Giving Tuesday to focus on projects that were not yet a part of the overall budget, but were important to students. She reached out to the Antioch Student Union to ask for support to raise money for Weston. Student Union agreed, provided a specific fund was created to make Weston accessible. A fund was created to increase accessibility all over campus rather than just in Weston.

Due to staffing changes and the enormous time commitment required for days of giving, Cole decided to cancel Antioch's 2015

Giving Tuesday and instead do a day of giving sometime in 2016.

"Giving Tuesday is one little piece of what I do overall to raise the money I am responsible for raising," she explained, saying that the majority of her time is spent fundraising for the basic operating costs of the College.

The addition of students to the Volunteer Work Project opens up possibilities for more student philanthropic participation. Cole hopes bringing students into the efforts of Alumni Relations and the Annual Fund will help create better communication on campus.

"I think we could have more productive conversations if we worked alongside each other and especially when it comes to renovating and building these buildings together," she said. "If we're in it together we're also going to have to come up with better solutions."

Of course, student philanthropy has big advantages for the College. One measure of the health of a college's finances is how many community members, students, staff, faculty, and alumni participate by donating money or time.

Plus, student philanthropy



Megan Trolander, Jim Spangler '74, and David Vincent '65 work on Foundry Theater during the September 2015 Volunteer Work Project. Photo credit: Antioch College Work Project Volunteers Facebook page

increases the likelihood of participation in the future.

"If you are a part of reaching out to alumni and volunteering for the College here, you are going to see behind the scenes what it takes to maintain your alma mater," said Cole. "You're going to have put in your talent, time, treasure, into making this place viable and sustainable for future generations. So it's more likely that you are going to become a volunteer after your leave the College, it's more likely that at a younger age you're going to make your first donation to

the College, and more likely that you're going to be a sustained donor."

More than that, Cole says, participating in student philanthropy reflects well on the institution and students as a whole.

"If you are willing to pay more money to go here or give back the money we've paid you to make a donation, that says that we're doing something right," said Cole. "[It shows] that you understand what it takes to make the mission and vision possible. I think it's a real challenge for us right now."





# DITCHING DISPOSABLES

*Continued from page 2*

just a fluke or whatever but it has been an ongoing thing," she said. "During the two week breaks we always find a ton of carry-out containers, bowls, silverware, plates, and especially cups thrown away in the dorms."

DeLamatre wanted to point out that students are not the only offenders.

"We say students a lot, but it's not just students." DeLamatre said, "In fact, I think the students, even though they take them out more, probably bring them back more because they live here and they can just drop them off at night, but faculty and staff don't."

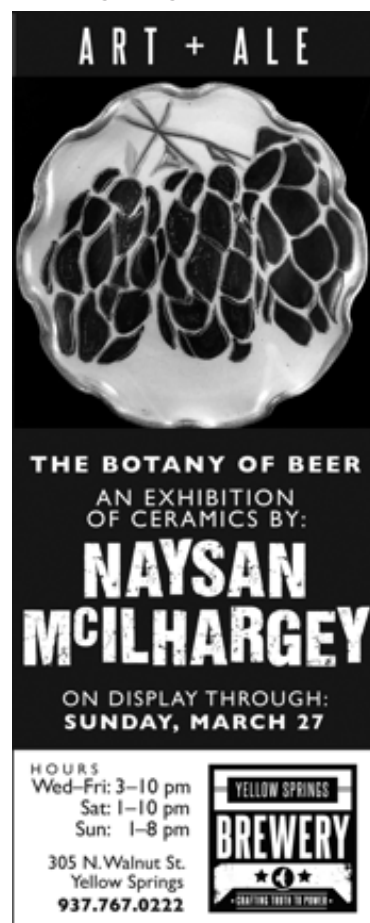
Ciccone cited a specific example.

"Another housekeeper named Penny and I found a bag of five carry out containers neatly bagged up and put in the trash on the fourth floor of South."

Ciccone, a Yellow Springs resident, finds College dishware all across town, from the Emporium Cafe to the middle of Corry Street. She said finding them in the dorms surprises her the most.

"I found a bowl and a spoon in the laundry room trash in Birch, which is 20 steps from the cafeteria. So I don't know if it's laziness, or if people just aren't thinking, or if people are deliberately throwing things away to say 'Screw you cafeteria.'"

Rodriguez agreed.



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A dining hall mug sits abandoned in the snow on the patio of the closed Spalt Hall. Photo credit: Tyler Clapsaddle '19

"I really think it's just laziness," she said. "There's also a shame factor. Although, you could totally return that stuff by night and nobody would see you."

Ciccone thinks this shame factor causes students to throw their dirty dishes away rather than bring them back to the Kitchens. She said, however, the kitchen has proper equipment to clean even the dirtiest dishes.

"I actually sent an email out saying 'Don't worry if they're dirty, we have a dish-tank with a high temperature hose.'"

Food Services understands that some students on campus have classes during dining hours and have a plan in place.

"We don't want to leave people hanging high and dry, we want there to be some sort of other option," DeLamatre said. Dining services decided to start selling the green reusable to-go containers in the bookstore.

DeLamatre said the containers will most likely cost seven to eight dollars.

Stolen dishware may seem trivial, but those interviewed suggested that it strikes a deeper vein regarding trust and respect on campus.

"I think that the solution is really just training people in general responsibility and understanding," said Ciccone. "Money is an issue and you're literally throwing money into the trashcan."

DeLamatre hopes that ending disposable service will help the College's budget and create better habits for members of the community.

"It's a lifestyle decision, I think it creates a better habit."

**For campus disposable product use figures, see next column.**

# DONATION DECLINE PROMPTS ACROSS THE BOARD CUTS

*Continued from page 1*

strategic about which positions, when they go empty from natural attrition, that we decide to fill and then which positions we decide to keep empty."

Adkins emphasised the importance of maintaining the student experience, even with decreased campus personnel. Adkins describes the student experience as a mixture of everything affecting students' educational experience, living experience, or health on campus. Residence Life Coordinator Nick Daily's recent departure serves as an example.

"We can't afford to not replace Nick Daily, because that's right on the front lines of Community Life and providing services to our students," she said. "One of our guiding principles has been that priority has been given to the student experience and the curriculum."

One department anticipating a

heavy impact from the budget cuts is Information Technology and Media Services (ITAMS).

"This is an inevitable stage of any startup," System Support Specialist Andrew McMenemy said. "I've seen it happen at other companies I've worked at before."

Kevin Stokes, ITAMS director, said he was able to cut about two-thirds of the amount he was asked to cut. The cut will affect the growth of the department, and the purchase of new technology, but not personnel.

"The budget cuts I have been asked to make are primarily operational. That has excluded personnel and capital expenditures. No positions are in jeopardy. Period," he said. "We've just had to become more creative in how we provide those services."

"I think the short message is, no one needs to be afraid that the ship is sinking. We're just tightening our belts and cutting the fat, quite honestly," Stokes said. "I was able to cut six figures from my budget."

Amanda Egloff, technical director at the Foundry Theater, also felt that the first round of cuts were not as painful as expected. However, she does have some concerns for the Foundry Theater's long term budgetary future and what cuts mean for renovations and repairs.

"Really we're just going to hold steady for a year. Is it what we really want? No. Can we do that for a year? I think we can," she said. "The tricky thing about the Theater is that a lot of its repairs are capital improvements, meaning they cost over \$5,000. So they'll either have to be fundraised for or somebody is going to have to earmark some money that they donate to the Theater to get those repairs done."

Lewis Trelawny-Cassity, assistant professor of philosophy and Humanities division chair, views the shift from fluctuating donations to a more stable fiscal infrastructure as a smart move that creates opportunities for his department.

"I think it's good that we're being more serious about budgeting as opposed to looking for random fundraisers to close the gap," Trelawny-Cassity said. "The budget cuts haven't affected our hiring. We're hiring two full time literature professors, hopefully

starting in the Fall."

Trelawny-Cassity thinks the budget cuts have helped clarify the scope of departmental resources.

"The positive thing that I can say, really, is that I think it's the first time since 2011 that, at least the Humanities Department, has had really clear budgeting processes. So I appreciate getting a chance to be more involved in the process and to get a better sense for what the budget lines are. In lots of ways the people in charge of the budget are being more transparent in exactly what we have to spend as opposed to the early years [where] we'd just spend."

Forest Bright, arts studio coordinator, agreed.

"It's definitely made us a lot more conscious of the money that we're spending, where it's going, and I think as a department we're paying a lot more attention to the budget itself," he said. "So in that, I think it's kind of useful. Of course, money is missed, but I also think our department wasn't hit as bad as some others."

Budget cuts have significantly impacted Admissions and Community Life said Harold Wingood, interim vice president for Enrollment and Community Life.

"The budget cuts were pretty deep for all of us. We see it in hiring," Wingood said. "The reduction in Community Life was a little bit less than it was, for example, in Admissions. We would really love to have an additional admissions officer here and we can't move forward with that."

Advertising to prospective students was most affected by the cuts, with priority given to the budgets of Community Life, support for residence halls, and maintaining the student experience.

Wingood sees the budget cuts as an opportunity for Antioch to reevaluate other facets of the institution. He remains confident in the College's ability to utilize its diversity and community to push through any difficulties that arise.

"My vision is to find a way to do things which brings more people to the center," Wingood said. "I think if you get enough people talking regularly about community and what it really means and how to embrace the diversity that is really here—that's really what our country needs and what Antioch needs."

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**1,500 PLATES  
\$184.28**

**5,400 TO-GO BOXES  
\$1,348.92**



## COMCIL UPDATES BYLAWS

*Continued from page 1*

Revision of the bylaws began in Winter 2015 with Review Committee, a group of former ComCil presidents and current ComCil members. Goldstein and Nally are both members of the committee, which met intermittently. Membership was not always constant, according to Nally, which made the process challenging.

On Nov. 24, ComCil decided to move bylaw revisions to two-hour general ComCil sessions every other week in the Winter 2016 quarter. ComCil held its first extended session on Jan. 19.

"In order to have our bylaws ratified we would have to go there anyway and go through them, so it just made more sense," said Nally.

Review Committee's revisions paved the way for the current process.

"I think [Review Committee] has sort of torn down a lot of the stuff that didn't make sense and now we need to rebuild it in a way that does make sense," said Goldstein.

However, moving the discussion to full ComCil sessions presented some challenges.

"There is huge inclination to want to stop and have discussions about the content and it is really difficult to just put that on hold and just move forward with it," said Nally. "It goes very slowly but I feel like it's a high quality discussion."

A lack of preparation might also account for the slow pace.

"I get the sense that there are some sections of the bylaws [that ComCil members are] reading for the first time while we go through them," said Goldstein. "That's frustrating as a person who's been working on editing them for so long."

"I think it's awesome that we are working on it together," she added. "But I do think that there is a much more effective way to do it."

Goldstein described a system in which one or two people would be chosen or hired to revise the bylaws and present them to ComCil for final approval with minor edits. But, she acknowledged, such a system would be difficult at Antioch.

"Nobody has the time or bandwidth to do that."

A further challenge stems from outdated content in the



Administrative Assistant Sara Goldstein '16 speaks during ComCil while Harold Wingood, interim vice president of Enrollment and Community Life and Student Representatives Hannah Barruetta '16 and Eric Rhodes '16 listen. Photo credit: Soleil Sykes '18

current bylaws. References to a Community Government office, ComCil Scribe, general assemblies, thirteenth weeks, the Union of Independent Groups, the Student Finance Task Force, and other non-existent or unrealized campus organizations must be addressed. ComCil's revisions seek to address the gap between the written word and daily realities of Community Government at Antioch.

"I think there's always been this uncomfortable discrepancy between our bylaws and actual performance in the government," said Goldstein. "At this point it feels like we're actually writing the bylaws as opposed to editing them really because...what we do is so different from what it says we do."

Something that is not changing in the bylaws: The Dean of Community Life.

"The Dean of Community Life is all over the bylaws," said Goldstein. "That position is instrumental in the way that ComCil functions."

For Goldstein, keeping the Dean position in the bylaws is in part a pragmatic decision, as well as one of principle. Nally agreed.

"This is what we think the structure of the College should look like in order to support our values, so we're going to stick by that," she said.

She said ComCil hopes to have a draft of the revised bylaws available to the community by the end of Winter quarter. "It needs to get done and I feel like that's an appropriate timeline to shoot for."

Nally noted that a winter deadline was "optimistic," but emphasized her confidence in ComCil's ability to finish the revisions on schedule. The timeline is designed to allow prospective candidates for ComCil positions to read the bylaws prior to running for office in Spring 2016.

"Every quarter, every single quarter we've said we're going to

do it by the end of the quarter, every quarter that I've been on review committee," said Goldstein. "I really want to get it done before graduation."

ComCil has one more extended session this quarter to revise the remaining 14 pages of bylaws. Previous extended sessions often included other agenda items, such as consensus training and discussions of ComCil and student representative selections for various campus bodies, which reduced the amount of time available for discussion of the bylaws.

Time away from revising the bylaws has been well spent said Goldstein. She mentioned the work still underway in ComCil, including the Smoking Policy, the Off-Campus Housing Policy, and Community Governance Fees.

"There's this huge added complexity [with the revision process]," said Goldstein. "We want to make meaningful policy change right now, so ComCil's actively working on a lot of other policies that really matter to people."

Despite the slow pace, Nally views the revision process as beneficial for the entire Antioch community.

"It will make what ComCil does more transparent," she said. "Being able to publicize that and tell the community about that is going to be big," she said.

"I think it is going to be harder and harder to ignore ComCil as we become more effective," said Goldstein. "But we can't really have legitimacy if our bylaws aren't fixed."

Community members can access minutes of ComCil extended sessions and view the "11/17 Edits ComCil Bylaws" document by following the link in the minutes. Minutes are available on [recordonline.org](http://recordonline.org) under the Updates heading or on the Antioch College website.

## AAUP: FACULTY ADVOCACY GROUP IN THE WORKS

*by Katie Zechar '16*

On Feb. 5, nine faculty members met to form a not-yet-officially-declared chapter of the American Association of University Professors (AAUP) at Antioch. According to Michael Casselli '87, assistant professor of sculpture and installation, many more faculty are interested in joining.

AAUP attempts to advance academic freedom and shared governance, as well as ensure higher education's contribution to the common good. According to the national organization's website,

"We believe higher education is a fundamental human right to which freedom of inquiry and expression are integral."

While there was no AAUP chapter at Antioch prior to the closing in 2008, "there was a back-and-forth between the AAUP and the University," said Casselli. That back and forth addressed issues of the closure and its impact on faculty.

"I decided to join AAUP and just ask other faculty to join the AAUP with the interest of shared governance and academic freedom," said Casselli.

"I think in any workplace it's imperative to have a voice on the job and a say in your working conditions," said Kelly Gallagher, assistant professor of media arts and member of the AAUP group on campus. "By organizing with the AAUP, we can create workload policies, create grievance procedures, and collectively work together to shape what a healthy workload for faculty should look like."

Casselli and Gallagher emphasized that they did not speak on behalf of the Antioch AAUP group, but as individual faculty members who feel this group is important at Antioch.

In the past month and a half, Casselli said, the group met off-campus, discussing what they want to get out of the chapter and what their concerns are, giving a voice to everybody involved.

"I think it's really important that we, as a faculty, have a place where we can sit and talk about what's going on and the problems, but also the good things that we can address," said Casselli. "The

AAUP is really well-respected as an organization. It's been around for a while. It's dealt with a lot of best practice approaches to things, and it's made up of academics and faculty from all over the country."

"We're still defining ourselves," he continued, like how the group wants to structure meetings.

The heavy workload is a large concern for faculty.

"Even as I write this, I'm realizing that it's 5 p.m. and I've been up working almost non-stop since 6:30 a.m.—and I still have a couple of hours of work to do this evening," Gallagher said in an email. "I personally feel that the culture here at Antioch has normalized overwork and working to the point of exhaustion to an unhealthy degree."

In addition to the workload, financial and economic stability is another important matter. For example, faculty will not be receiving their basic 2% cost of living increase raises next year which was disheartening and troubling Gallagher said.

"When faculty organize successfully at institutions, they are able to demand to have a voice that's equal with administration when it comes to issues such as salary [and] raises and other financial matters, including healthcare, pension, and childcare," she said.

Gallagher pointed out that the lack of childcare could play a role in the fact that all of the faculty who have left Antioch thus far have been women.

"That [faculty] feel solidarity with each other, that we support each other, that we're here to make this place work while still looking at things that are important to us like workload, curriculum," Casselli said, is key to the creation of the AAUP group.

For Gallagher, "organizing here at Antioch means faculty coming together to proactively and collectively work together to identify and address serious working condition issues, and then fighting together to right those issues."

"I'm really excited about creating a place where people feel like they have a voice," Casselli said. "We can work together to make sure that we can continue to develop that voice."





# FROM POC: "GET YOUR PRIORITIES STRAIGHT"

by Some POC

Mahatma Gandhi once said, "Action expresses priority." Is it safe to then assume that a lack of action expresses a lack of priority? Black History Month has come and gone. A majority of the campus chose to barely participate in any Black History Month events. Now we enter March and spring, happily satisfied we've appeased the people of color in the United States and on campus. "We had Martin Luther King Jr. Day!" "We spent time thinking about black history!" "What more could we have done?" Soooooo much.

Race isn't something that is supposed to be contained in one month or day or year. It's something that exists constantly. It is something that people struggle with day in and day out and yet, in the single month that is meant to truly celebrate black lives and black achievements there are pseudo-holidays every. Single. Weekend. The first is the Superbowl, which might as well be a national holiday. The second is the sweet sappiness that is Valentine's Day. The third is the Grammy's (which caters so well to black musicians) and the fourth is the Oscar's (another great promoter of black success...). It's not just on an Antioch level that Black History Month is neglected. The whole nation neglects black

history. Somehow, they can separate their pasts and history from those of us who have suffered through a much rougher and ever evolving history within this country. You can't have American history without respecting the black shoulders it rests on. Instead of taking one month to show that privilege is something we can concede, race is something we can acknowledge, and Blackness is something we can find beautiful, white Americans run away. They turn their backs on all heritage months and ask questions about White History Month, about why it's important to show respect to those who paved the way for the America we live in, and inspire the America we progress towards.

Antioch is no different. In the stories, words, art, music, and film of these amazing black figures, we can find the strength to grow and reshape ourselves as a campus. Just because Black History Month has passed doesn't mean we stop discussing Blackness. Just because the nation stops, doesn't mean Antioch must follow suit. Let's stand apart in our celebration and embrace of Black History Month next year. Let's express our priorities, which should be the inclusion of and support for POC, with actions. With every part of the College finding a way to pay tribute to black history. Get your priorities straight.

## LETTER TO THE EDITORS FAREWELL FROM DESJARDINS

Antioch Community,

I want to thank you for what has been an educational and enjoyable year (nearly) working for Antioch. I am leaving to follow my wife on her international career (first stop, Nogales, Mexico!), but I will always root for Antioch to succeed—specifically for the student body to grow, develop, graduate, and excel in the "real world."

As I reflect on my time at Antioch, it's easy to let my mind wander to the College's challenges. They surely exist, but, as I depart, I ask you not to dwell on them to the point of frustration. Instead, in the words of Dayton's own Paul Laurence Dunbar, "Keep a-pluggin' away." By working together as a community and not against each other, we can overcome any obstacle. Be kind, be thoughtful, often be pragmatic, but above all else, be willing to



Claire and Matt Desjardins receive their assignment to Nogales, Mexico on Flag Day. Photo provided meet change head on.

Thank you and good luck with the remainder of the academic year!

Matt Desjardins  
Director of Communications

# ACFC CORNER: IN DEFENSE OF CHEFS

by Angelina Rodriguez '18  
ACFC Coordinator

One of the most popular critiques I hear of the Antioch Kitchens is a dramatic sigh followed by the off-hand remark, "They never follow the menu." We are a community that arrives 10 minutes late to every single engagement, so I think we should practice more charity about this minor inconvenience. Above all, it is important to acknowledge that we are participating in the Antioch Food System. This is a system that seeks to provide as much local, organic, and nourishing food as possible to

the community. Sometimes that means less predictability as a result of food sourcing. Fundamentally, this system includes respect for those that produce, those that distribute, and those that prepare our food.

In Antioch Kitchens, our chefs are empowered to be as creative as they desire. The menu is a suggestion, a baseline that Executive Chef Isaac DeLamatre writes up each week. However, he isn't always present in the kitchens and is less familiar with the available ingredients than the house chefs, like Patty Nally. He is also not necessarily familiar with

the cookbooks chefs have been reading that week or competitive cooking shows they have been watching.

Antioch Kitchens gives chefs the ability to do something they feel passionate or excited about every day. They don't have to perform the same task every day or serve the dish that they were assigned. Chefs are artists, like any other, and the food they provide should be respected. We often get a peek into their lives in the dishes they serve; we see what inspires them. That should be remembered, before we are so sensitive about the "inconvenience" of meals that do not match the menu.

## DELAMATRE DINES: UNCLE SUNNY'S

Food Service Coordinator and Antioch College Food Committee member, Isaac DeLamatre, took a trip to Uncle Sunny's Fish & Chicken in nearby Xenia, OH. Here is his annotated menu.

### UNCLE SUNNY'S

937-562-3428

**FISH & CHICKEN** 131 Cincinnati Ave  
Xenia, Ohio

#### FISH DINNERS

Mild—Reg.—Spicy+.25

**Fish Sampler 1-Tilapia, 1-Whiting, 1-Swai, 3-Shrmp**  
12.50 w/Catfish—13.50

Large Shrimp 8.99

Catfish (fillet) 6.59

Ocean Perch (fillet) 6.59

(10) Catfish Nuggets 5.99

**WE DELIVER**

**YESSS!**

**WE DELIVER**

#### UNCLE SUNNY'S KITCHEN

##### SPECIALS

W/ONE SIDE

10-15 MIN. PREP TIME FOR GRILLED ITEMS

**GRILLED SHRIMP 9.50**

**GRILLED TILAPIA 6.50**

**GRILLED SWAI 6.50**

**GRILLED WHITING 5.99**

**ADD CAJUN STYLE-.75**

*I ate this, it was good!*

#### The World Of Fish & Chicken Will Never Be the Same!

##### #STOPSMACKING

w/Catfish/Perch 5.50

Extra: (4) Shrimp 4.00

Catfish 3.75

Ocean Perch 3.75

Tilapia 3.00

Whiting 2.50

Swai 3.00

(5) Catfish Nuggets 3.25

#### 2-FISH TACOS W/SIDE

LOUISIANA STYLE OR ORIGINAL

**5.99**

**\*BOSS SAUCE WINGS\***

**ADD 1.00 TO ANY WING ORDER**

**EXTRA SAUCE ON SIDE .75**

**UNCLE SUNNY'S FISH & CHICKEN COMING SOON**

@Facebook.com

UncleSunnysF&C@Twitter.com

Go to Youtube: Uncle Sunny's Fish & Chicken / U.S.M. (Young Urban Motivation)



## LETTERS FROM CO-OP

## DON'T TRUST LABELS

by Isabelle Segadelli '18

I have a story to share with you (and everyone else should you decide to publish this in *The Record*). It's about alcohol poisoning and reiterating a valuable life skill. Now before we all jump to conclusions and question Isabelle's choices over co-op, allow yourself to hear me out. I'll give a little bit of context first as that is what every good storyteller does. I am currently co-oping on The Big Island in Hawaii—my heartfelt apologies to those of you who are facing the insufferable cold... been there and was definitely determined to escape that. I am an intern at the Kokolulu Farm and Cancer Retreat. Here, we practice a type of farming called Natural Farming, which uses the indigenous microorganisms of the land to cultivate crop growth. Along with this, I am learning about an alternative form of cancer treatment they practice here called Qigong therapy and furthering my knowledge of nutrition in relation to one's health.

So you get the picture. I'm on a tropical island working in seventy or higher degree weather and getting gloriously tan. Now on to the good part.

Natural Farming requires one to make different types of solutions (all natural and indigenous microorganism-based)



Isabelle Segadelli '18 on co-op at the Kokolulu Farm and Cancer Retreat. Photo provided

for everything from soil fertility to insect repellent. All the solutions we make are stored in large bottles that once held various kinds of liquor. A key thing to note here is that most of the solutions are fifty shades of brown. On this particular day, I was asked to put some vegetative growth solution on a plumeria flower bed. Now this vegetative growth solution was stored in large brandy bottles and was also the same color as that alcoholic beverage. I also might mention that none of the bottles had labels on them. I grabbed one and proceeded to soak the bed. I am going to now skip the minor details and dialogue that ensued and say that it turned out that I had served a flowerbed a very generous (the entire bottle) serving of \$75 worth of actual brandy. The flowers proceeded to die the following day; I suspect from alcohol poisoning. I was given a fancy label maker in order to label everything. So, the moral of the story and skill I suggest you carry forward in your life: read labels, make labels, and sometimes don't trust labels.

## RE-IMAGING DEVELOPMENT, LITERACY, AND INTERCULTURAL EXCHANGE IN GHANA

by Taylor Spratt '18

My second co-op is as an education intern with the Kokrobitey Institute (KI), founded in 1992 by Ms. Renée C. Neblett, an artist and educator from Massachusetts who was active in the civil rights movement.

The Institute, she wrote, "was established with the primary goal of creating a place for the study of Africa and her people; a place where their particular 'ways of knowing,' the property of their unique cultural and historical perspectives, would be studied, understood, and institutionalized. When the idea was conceived it was motivated by a dream: that the people would one day assemble with the sole occupation of learning about the immense world that is Africa."

Working for such a visionary, passionate, dynamic and accomplished woman is an experience in itself, to which I could dedicate an entire article.

After a few decades in Ghana, KI hatched local development projects linking literacy and resourceful design, using international programming to fund these ideas and provide engaging, mutually beneficial learning opportunities. The Design Center produces a variety of items, such as the Ghana School Bag, 'upcycled' products, and educational tools and materials, including plastic bottles-turned-hanging gardens, letter cards, bean bags, and wearable signs for phonics instruction. These "maker's workshop" educational tools

combine general curriculum, such as phonics, with information about industry and the emerging market economy while encouraging students to think critically about the development of their country. "Merging Landscapes" is a euphemism for the necessity to reimagine development in Ghana, a development that combines traditional 'ways of knowing' that have sustained the people of West Africa for millennia and tools to navigate the emerging market economy with self determination, cultural understanding, and agency. Literacy, defined as being able to read and write the spoken word as well as one's environment, is at the core of KI's development projects. The Institute is also used for national and international teacher training programs.

As an emerging market economy, 'development' is on everyone's tongue. Discourse around development in Ghana is predicated on sustainability. As educated people around the world understand, one cannot live in Ohio and not be concerned with thoughtful development in Ghana, as we breathe the same air. However, as money flows into West Africa and Ghana rapidly became one of the top oil producers in the world, little thoughtful development was and is taking place. Unlike the West, with a few 100 years of development to reconcile, the hurdle of 25 years of development in Ghana makes reimaging development much more viable and exciting. KI sets out to provide a forum for international doers and thinkers to discuss two questions:

If we knew then what we know now, what would we have done there?

Because we know what we know now, what will we do here?

My job consists largely of advancing a design center project commissioned by the social responsibility department of an international oil company and preparing for international programs.

Personally, I engage with and reflect on African history and culture and ponder the neo-imperialism that I encounter each day by my presence in Ghana as a white American woman and all that carries with it. Dr. John Henrik writes of the "tragic Afrikan naiveté," in "Christopher Columbus and the Afrikan Holocaust," which he posits still exists today; in reimaging development that engages with history's mistakes, I often find myself thinking of how Ghanaians self-determination can/is positioning itself opposite this "naiveté" in a globalized world of business, tourism and voluntourism. Furthermore, as tourism is a considerable part of the development rhetoric in Ghana, I, firstly a student of ethics, wonder how this can exist alongside humanity's need to cultivate a sense of relentless compassion and my small role in the equation.

It has been intense, for many more reasons I do not have the space to explain here, but I am so grateful to the co-op program for making this experience possible.

**You did WHAT on co-op?! Share your unrated co-op story with *The Record*. We won't even use it to advertise the College. Email us at [therecord@antiochcollege.org](mailto:therecord@antiochcollege.org)**

## SPACE IS THE PLACE!

by Greta Treitsman '17  
Student Space Coordinator

Here are some bits and pieces from your neighborhood student space coordinator this quarter:

The student space coordinator now has access to all of the scheduling for all of the rooms on campus! Find out about what is happening when and where by emailing [studentspace@antiochcollege.org](mailto:studentspace@antiochcollege.org) (shoutout to Donna Evans and Kevin Stokes for helping to set that up). You can also add the Student Space Coordinator Google calendar to

see when the ASB cinema room and Sontag spaces are reserved.

Rundown of spaces available for student use: Sontag, ASB (galleries and cinema room), CSKC, Pennell's Wellness Room & Queer Center, McGregor (Writing Institute, empty classrooms), Foundry Theatre, and more... contact student space for info about any of those!

**Sontag Happenings:**

- With help from student volunteers, we cleaned out the Free Store and moved abandoned bikes to the basement of Spalt.

Drop things off for the Free Store in the room where the WYSO sign is for sorting. With those rooms now emptied of bikes, we hope to give more IGs a permanent home base. The rooms can also be used as install or studio space for art students.

- Recreated the Community Government office and are in the process of creating a Nonstop Antioch commemoration corner.

- Working with Facilities and ITAMS to run an ethernet line to the building in order to support the start up of the Anti-WATT pirate radio station

- A mural by Hanna Strange '17 is in progress.

- A temporary art installation by Sam Stewart '17 was on view for a short time in February.

If you have questions about student space, connections to useful resources, a desire to learn some construction skills, love painting, have mural ideas, have a class project, want to put on a performance or concert, want to create an IG center, want to fix up old buildings with the alumni work project, or have any sort of DIY ethic at all or even a tiny inkling of a maybe-sort-of idea that seems completely impossible, please come talk to me or send an email to [studentspace@antiochcollege.org](mailto:studentspace@antiochcollege.org)!

**Adobe InDesign: Your new favorite program?**  
We offer lessons, with strings attached. AKA, you help us with layout. Email [therecord@antiochcollege.org](mailto:therecord@antiochcollege.org)

Student space is vital to a vibrant campus lifestyle, student agency, creativity, and hanging out! If you don't even know where to start, that's okay too, I would LOVE TO HELP YOU! I am connecting student space needs with the Volunteer Work Project so that we can fix things that are broken and make stuff. I am also keeping tabs on sources for materials, furniture, tools, volunteers, and anything else that can be used creatively.





**Above:** Events Coordinator Myrcka Del Rio '17 enjoys cotton candy.  
**Below:** Isaac DeLamatre, food service coordinator makes cotton candy for eager children Photo credit: Matt Minde



Lillian Burke '16 and Charlotte Pulitzer '16 laugh during a caricature by Elaine Bell '16. Photo credit: Hana Katz-Stein '16



## COMMUNITY DAY

Members of the Antioch and Yellow Springs community gathered in the Wellness Center's South Gym on Feb. 19 for Community Day, organized by Events Committee. The day's circus theme made for a delightful gathering that included a stilt, rope tricks, balloon hats, face painting, caricatures, shadow puppets, hula hooping, music, and a very popular cotton candy station. A buffet dinner catered by the Antioch Kitchens provided a delicious and delightful opportunity to mingle and celebrate community.



Community members decked out in balloon creations take food from the buffet. Photo credit: Hana Katz-Stein '16



Jasmine Lindquist '16 and IdaLease Cummings '16 toast the camera over dinner. Photo credit: Hana Katz-Stein '16



Al Najjar '16 draws face art on Greta Treitsman '17. Photo credit: Matt Minde



**From left to right:** Angelina Rodriguez '18, House Chet Patty Nally, and Chef's Assistant Jared Precht make cotton candy; Perin Ellsworth-Heller '17 plays the violin; Monika Perry '17, Kelsey Pierson '17, Cole Gentry '17, and Sarah LavendarNees '19 pose with smiles. Photo credit: Hana Katz-Stein '16



# IN THE BASEMENT: BAD THINGS IN THE OLIVE KETTERING LIBRARY

**Content Warning: Contains references to Nazism and anti-Semitic propaganda**

by Kevin Mulhall  
Library Instructor

I recently watched Ulrich Seidl's documentary film "Im Keller" ("In the Basement"), which takes the viewer into the subterranean spaces of people with fringe lifestyles and beliefs. With unremarkable jobs, tidy Austrian homes, and benign manners, the subjects of "Im Keller" reveal their dark desires, fears, and hatreds once they descend to their basement dwellings. In an early scene, the camera follows a tall, stoic, gray-haired man, winding his way through his suburban basement to his inner sanctum, a vault-like museum of Nazi regalia filled with mannequins in SS uniforms, guns, ceremonial daggers and swords, and his treasure, a large full-portrait painting of Adolf Hitler, given to him as a wedding present by a close friend.

I was reminded of this scene when, while reshelving vinyl records left lying around in the Cali Room (ahem...), I happened upon the record "Hitler's Inferno—In Words, In Music 1932-1945—Marching Songs Of Nazi Germany", a collection of audio tracks culled from German radio stations after WWII that features excerpts of Hitler and Goebbels' speeches and nationalist anthems performed by stormtroopers jacked up on fascism. The clause, "Nazi stormtroopers sing..." is inherently ridiculous, but any urge to smirk is offset by titles like "The Small Berlin School Children Sing, 'Die Jugend Marschier.'" The English commentary on the evils of Nazism unfortunately comes across as patronizing, rather than contributing to the listener's revulsion. Sitting right next to it, a second volume, released about a decade later, promises more of the same.

The Olive, like any good academic library, is a repository of human knowledge, memory, and imagination. It makes sense then, that tucked in between (and sometimes within) volumes of respectable scholarship are the expressions of dark desires, fears, and hatreds. The single most repellant item on the Olive's shelves is the American Nazi Party's (ANP) "Official Stormtrooper's Manual" from the early 1960s. Written under the inspiration, if not by the very hand, of ANP founder George Lincoln Rockwell, this booklet doesn't even attempt to conceal its anti-semitic vitriol. It parades its noxious ideology in the puffed-chested rhetoric of the schoolyard bully, hurling its most cherished insult, "effeminate," at all enemies. Rockwell visited Antioch College in 1964, and, not wanting to steal Antiochiana's thunder, I refer you to Scott Sanders's "Antioch: An Episodic History" for an account of the Antioch community's reception to Rockwell's venom.

Sadly, Rockwell is not the most famous or influential of American anti-semites. That title probably belongs to automobile magnate Henry Ford. In the early 1920s, Ford began "The Dearborn Independent," a weekly newspaper with an anti-semitic platform. Articles from the paper were published in a four volume series, the first of which, "The International Jew: The World's Foremost Problem" sits on our shelves. "The International Jew" was translated into German in 1922, becoming a favorite of Adolf Hitler. "Mein Kampf" (two shelves over) parrots material directly from Ford's book and in its second edition states that "only a single great man, Ford" is independent of Jewish financial domination.

Like most of the Zionist world conspiracy theories of the

last 100 years, the bulk of these articles hang their arguments on "The Protocols of the Elders of Zion" (not on our shelves). Likely concocted by Czarist secret police, the document presents itself as the writings of Jewish grandees detailing their 2,000 year old plot for world domination. Ford had a half million copies of the English translation printed and distributed in the U.S.

Under threats of litigation, Ford issued an apologetic public statement in 1927, claiming to be "deeply mortified" and "greatly shocked" by the contents of the "Dearborn Independent" articles. That he would establish a newspaper directly attached to his name and fund its publication for years without ever reading its contents more than stretches the bounds of credulity.

It may provide some small comfort to know that sitting on the shelf directly next to "The International Jew" is "The Jew and American Ideals" by John Spargo. Published soon after "The International Jew," it debunks Ford's confabulations and exposes the "Protocols" as a sham. More importantly, it expresses the moral disgust we would hope anyone would feel toward this ideology and rightly establishes anti-semitism and racism of any kind as fundamentally counter to American ideals.

# ARTIST SPOTLIGHT: SYLVIA NEWMAN '16

by Tatiana Benally '16

Sylvia Newman '16 and I met in the Coretta Scott King Center (CSKC) on Feb. 10. Newman, among the many members of the Antioch community with extraordinary musical talent, has played the piano for as long as she remembers. While together, we recorded one of her originals and spoke about her experience growing up playing music, her inspirations, and how her relationship to music has changed over the years.

We met at midday. The snow outside made it very bright in the windowed CSKC. She walked in taking off layers of clothing, piling them on the couch, and setting down equipment before walking straight to the piano bench. I set up the sound recorder and listened while she played Edvard Grieg (a Norwegian classical pianist/composer) to warm up. I noticed the effects of years of classical training as she closed her eyes occasionally and swayed back and forth to the rhythm of the song, easily showing that she knew the piece by heart.

Then Sylvia proceeded to play her piece and explain its origins.

Her father started her on piano when she was five, so the song we recorded marks her transition from playing piano for her parents to "playing piano the way I wanted to play piano."

She started writing the piece when she was fairly young.

"It's something that I can go back to that's really familiar to me," she explained, adding contemplatively that, "it's a good emotional outlet. This piece in particular I can go to no matter what my mood and it sounds different and satisfying to me."

Her relationship and admiration for her father (who is also a pianist) also shines through in the piece. Sylvia credits her father as a source of inspiration for her music.

Repositioning herself on the bench, Sylvia placed her fingers on the keys and, being Sylvia, let out a meow before starting to play.

Her piece starts off in very complex arpeggios and melodies played on beautiful chords.

This part is interesting because the song is an evolution of a piece written when she was younger, so

the complex rhythms showcase the age of the song.

It then slowly transitions from very detailed to a single rhythm. Chord changes slowly bring the listener to a more challenging part of the song, possibly a parallel to her state when she wrote the song.

"It was kind of a rough time in my life and there was a lot of changes happening that seemed really fast," Sylvia said.

After this brief moment of contemplation, it was back to another taste of the energetic treble and bass melodies that seemed to dance around, before fading away beautifully in slowing time and diminishing volume.

I imagine Sylvia's song visualized through graceful movements, like running in the fall time or water washing over rocks. She transformed the mood of the space with unknowing ease and it was apparent just how much her song changed the space when the song was over and the room returned to its normal state.

Sylvia offers piano lessons for students interested in the foundations of piano. For the community, she offers a performance if needed. But for now you can find her learning Les Miserables and renditioning 8 bit video game scores (like Zelda) into masterpieces. Her current musical endeavors revolve around the mentality of simply having fun while playing, a living account of her relationship to music.

"Music can definitely be a profession and something that's pursued and it can also be something people do for fun, to simply explore or learn." With a smile and a laugh she said, "I am definitely in that second camp."

**Editor's note: Recordings featured in Artist Spotlights will be available on The Record's website, [recordonline.org](http://recordonline.org).**

## WRITE US A LETTER!

Have an opinion you'd like to see expressed in *The Record*? Think we need to issue a correction due to factual inaccuracies in an article? Have an issue with the way something was reported? Consider writing a letter to the editor, 350 words or less, for publication in our next issue. Letters may be edited for length and clarity at the editors' discretion. To submit a letter, email [TheRecord@antiochcollege.org](mailto:TheRecord@antiochcollege.org).

Spring  
is almost  
Here!

Stop by  
for seasonal  
allergy  
relief

**TOWN  
DRUG**

How may we help you to live  
better and longer?

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# FACULTY PROFILE: CHARLES FAIRBANKS

by Tatiana Benally '16

I met with Charles Fairbanks, assistant professor of Media Arts and recent Guggenheim Fellow, on a Wednesday afternoon at the end of January. We talked about his recent work, his inspirations, his process, and some of his hobbies.

In his office, books, boxes, and papers stacked on top of one another make the room vibrant. Charles let out a chuckle as he told his story, beginning in central rural Nebraska.

"It's kind of far from a lot, and I never thought I'd be a filmmaker," he said. "There really was nothing in my world to let me imagine being a filmmaker."

He explained the closest thing he had were MTV music videos.

Wrestling is a big theme in his life that, in a way, helped him into film. After high school, he got into Stanford—in part from wrestling—to study art and the history of science. While at Stanford, Charles did a study abroad in Mexico and learned through a friend about Lucha Libre (Mexican wrestling). From this introduction, an immediate connection inspired Charles to take photographs of Lucha Libre, which he presented through a documentary photographic series.

"It made me realize that a big part of the project was the story, about making it, and the stories that I told or I wrote in relationship to the photographs," he said. "I saw film as a way to include the story with the documentary images."

He began making short films and documentaries, studying and juxtaposing his passion with Lucha Libre, which led to a Guggenheim Fellowship. In a project called Flexing Muscles, he learned how to compete in Lucha Libre from the community in exchange for teaching the community about filmmaking. In the film, he attaches a camera to his head for a unique and experimental perspective on competing in Lucha Libre.

Learning that "Flexing Muscles" and some of his other work embody a comparatively experimental process, I asked Charles what his inspirations are. He mentioned Hara Kazuo, a Japanese documentary film direc-

tor (prolific for his analysis of the personal) and The Books, an experimental band that combines sampled sounds into fun, layered, and textured songs.

"I think, like them, I'm producing a lot of the media, I'm recording a lot of sound and images, but sometimes I use archival material inserted creatively into my film," he said. "I never thought of that link before, but it makes total sense. I was into The Books a long time before I started making films."

For people who have never seen his work, Charles describes it as being "based in documentary and drawn from experimental film, art cinema, and au tour cinema." Charles believes his work is "a product of his relationship to a person or with people," much like Kazuo.

An extended research term provided an opportunity to pursue new projects. His "new work is emerging through collaboration with an indigenous Zoque community in rural Chiapas." Through his Guggenheim Fellowship, he received enough funding to create his first full-length film. The project is in its final stages. The release date is unannounced, but he expects that it will be out sometime this year.

When he isn't behind the camera or in Adobe Premiere editing, Charles and his wife are raising a child. He spends lots of time with her (probably exposing her to a wide range of art and literature—I remember seeing a masterpiece hanging proudly on his office wall). He has a "long watch list" of films, so when he can, he visits the Wexner Center. Aside from this, he is learning the ukulele and enjoys cooking. His favorite recipe is a traditional Belgian meal called stoemp, a mashed potatoes dish, which he recommends as "a good winter dish."

Hobbies and meals aside, Charles offers advice to current media students or anyone looking to go into filmmaking.

"Learn everything you can about the medium [that you're] interested in and its history. And then learn everything you can about everything else that interests you," he said. "Art gets good when it draws from different resources."



Martha Hyde, Brendan Cooney, and Lisa Liske-Dooranish, members of The New River Ensemble, accompany the screening of "The Pawnshop" and "The Cure" on Feb. 6 in the Foundry Theater. Photo credit: Matt Minde

## A NOT-SO-SILENT NIGHT AT THE MOVIES

by Keenan Grundy '17

The night of Feb. 6, Antioch College's Foundry Theater hosted a spectacular treat: A silent film screening with live music. Curiosity and quiet excitement filled the air as attendees, young blood and old-timers alike, filtered into their seats. The theater slowly filled to a modest crowd of about 50. The New River Ensemble, consisting of Brendan Cooney, pianist and frontman, Lisa Liske-Dooranish, cellist, and Martha Hyde, woodwind player, sat stage left and led the evening's show.

Once everyone was seated, Conney, a tall, bearded man sporting a wool beanie, took to center stage. He introduced the group, foreshadowed the festivities to follow, and called for the lights to be extinguished. Without a moment's delay, grainy, black-and-white opening credits rolled and an upbeat overture from the trio swelled through the space. With that signal, a marvelous cinematic treat began.

The first two films, "The Pawnshop" and "The Cure," are products of none other than the iconic Charlie Chaplin. Both are shining examples of the golden age of silent films. Without sound for dialogue or emphasis, a large part of the presentation relied upon Chaplin's over-the-top kinesthetic romps and the New River Ensemble's articulation of the score to match. It was clear from the onset, with a slew of quick cuts, tempo changes, and the surprise appearance of a ukulele, that the two were a match made in

heaven. I could imagine no better way to start off the evening.

Chaplin's character in both films could be characterized as a "lovable buffoon." As an incompetent sales clerk in "The Pawnshop" and a lustful drunk in "The Cure," Chaplin's attempts to impress those around him with his competence only achieve the opposite. Missteps lead to a constant string of fights, flights, thrills, and spills. Yet, through strokes of ignorant genius or sheer dumb luck, these situations resolve in his favor time after time.

One scene that got the audience hooting, hollering, and guffawing came during "The Cure," when a massive, hairy, masseur tried to subject Chaplin's character to what can only be described as a contortionist's nightmare on a massage table. Chaplin's character dodged, rolled, curled, slid, and twirled his way out of every attempt to pin him down. It was difficult not to marvel at Chaplin's acrobat-like fitness, achieved with no special effects, no shortcuts, and no mistakes. It was beautiful to watch and, were it not for what followed, I may have considered it the highlight of the evening.

Last but not least was Buster Keaton's laudable short film "Cops." Watching the film, it was easy to see why Keaton is often thought of as the iconic stuntman who spurred entire generations of youth into wild bouts of thrill-seeking risky behavior. In his ill-fated attempts to become a successful businessman and woo the dame he had taken a fancy to,

Keaton's character met with one unfortunate development after the next. The ebb and flow of the film allowed for brief respites but, once the action had started, it was little more than a matter of time until the next increasingly daring feat arose, each coupled with well-articulated, escalating tensions in tone, timbre, and tempo.

Eventually, as tensions ran to their peak and the festivities of the evening careened towards their inevitable close, Keaton's character found himself the target of the entire Los Angeles Police Department in a Benny Hill montage reel for the ages. There is nothing quite like the old-timey zaniness of several hundred extras in the misshapen, balloon-like cop uniforms of the 20s waddle-running after one sprightly, heroic figure back and forth across a static frame while Joplin-esque ragtimes emphasize every over-articulation of scale and movement. As the final frame landed on "The End" and faded to black with the New River Ensemble's diminuendos responding in kind, a round of applause swelled from the the audience, congratulating and thanking the musicians for their efforts. Without them hitting all the key tones, the night's finale would not have been nearly as entertaining.

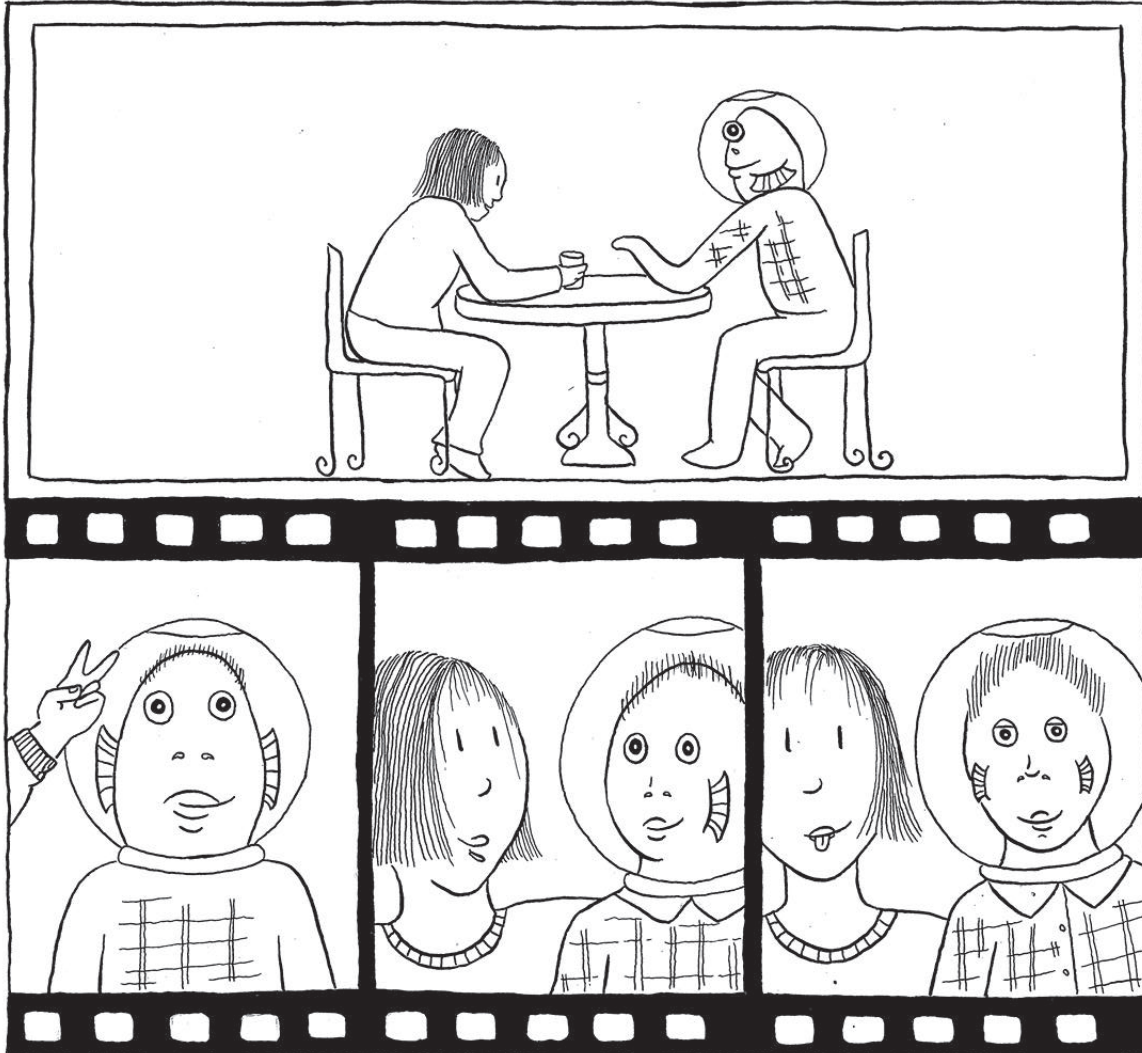
So, for those of you reading this article who have not had the chance to experience the lively stylings of the New River Ensemble or silent films, be you Antiochians or otherwise, if you find yourself with the opportunity in the future: Go!

Get creative—Submit poetry, art, and comics for a future issue to [therecord@antiochcollege.org](mailto:therecord@antiochcollege.org)!



FISH OUT OF WATER PT. 2

AL NAJJAR '16



## FISHY AND OTHER LEGENDARY WRITERS



## WAKKA CICCONI '05

## GAERIN ON GAERIN: WINTER ABLAZE

by Gaerin Warman-Szvoboda '17

It's been a cold few months here in Yellow Springs, save for a few warm weekends. And as sometimes happens when temperatures are so extreme, we make rash decisions. With that in mind, dear reader, I hope that you can understand why I write this today, so I can rectify one of these poorly thought out choices using my column. And so I would be ever so humbled if, out of the kindness and understanding of your own internal organs, you could assist me.

In a horrid act of misjudgment, for fear of the impending climate change-produced end times, I attempted to warm myself up in these trying times. I put on layer after layer, tried to turn the heat up to its highest setting (but to no

use), and even procured a piping hot cup of vegan cocoa. None of these were sufficient and I found myself with no other option but to take drastic measures to keep my body at a perfectly snug 37°C. In short, I burned all of my furniture, shelves, and assorted wooden upholsteries in a massive fire in an effort to stay warm. Consequently, I could use some donations to live up my barren room.

Look, I'll even admit it. What I did was a misstep. I regret torching the interior of my room in an effort to keep myself comfortable as the end times come. I even regret tearing out my smoke detector to use as kindling to start the blaze on Main Lawn.

I didn't think this one through. But what I'd really like to think through is how to locate a bed to

sleep on, because I've been sleeping on my floor for a week now and it's cold and my back aches and everything hurts.

The endless night has not come; spring has. The red red robins seen hopping through my mind, behind flame filled eyes as I hunkered down in the snow, have returned for real. The eternal bed of white has disappeared. Much like my actual bed. So please, leave all spare furniture you may possess outside my room, Birch 327. When you see me, ask me not how the weather is, but instead where you may put that La-Z-Boy. I will attempt to pay you back however I can, probably with my presence. It'll happen. In the meantime and in between time, remember your heater has an on/off switch. Until the next tantalizing installment, I bid you adieu.

## CONFESSIONS OF A TCM JUNKIE

by Scott Sanders, Archivist

Of the six Hollywood pictures Marlene Dietrich and Josef von Sternberg made together, "Shanghai Express" was their biggest box office success. Released by Paramount Pictures in 1932, it was actually the highest grossing film in North America that year. Critics called it "Grand Hotel" on wheels," a reference to one of only three ever Best Picture winners to not also be nominated for Best Director. The honor was small consolation indeed as "Shanghai Express" lost its 1931-32 Best Picture bid to none other than "Grand Hotel."

The story, an adaptation of Harry Herve's "China Pass," is set in war-torn China in the early 1920s and is loosely based on the real life Lincheng Outrage of 1923, when a 1000 mercenary soldiers under the warlord Swen Miao derailed a train and held over 300 hostages for ransom. Donald "Doc" Harvey, a British medical officer played by Clive Brook, is travelling on the train from Beijing to Shanghai. Also on the train is Dietrich, as his former love Magdalen, now a notorious prostitute known as "Shanghai Lily," and her travelling companion Hui Fei, played by the astonishingly beautiful Anna May Wong. There are numerous other intriguing characters on the train, every one with a dark secret to conceal, but none more so than the mysterious Henry Chang, played by Warner Oland, the first of six different actors to appear on screen as the Chinese-American detective Charlie Chan. The plot begins

to move when the government stops the train to arrest some warlord's second in command. Chang turns out to be that very warlord and he later captures the train to find a hostage valuable enough to exchange for his imprisoned lieutenant. He chooses Doc Harvey, who is on his way to Shanghai to perform surgery on a government official. From that moment on, Lily is focused on freeing Doc and proving that she is still the woman he loved long ago in spite of the many men it took, she so famously says, to change her name to Shanghai Lily.

Von Sternberg was especially known for his use (some might say overuse) of shadow in his lighting and "Shanghai Express" was shot largely in the dark. It looks much like the noir films of a later era, known for their absence of light. His collaborations with Dietrich were his most successful, as she was one of the few actors able to put up with his explosive temperament. The tradeoff for taking von Sternberg's abuse was that Dietrich became a star under his often stormy direction and was one of the highest paid actors of the 1930s. She's at her alluring best here, with all eyes upon her in every scene, but the film doesn't rest entirely upon her shoulders; Oland is a terribly menacing heavy and the rest of the passengers all bring colorful moments. The dialogue is paced to simulate a moving train. How cinematographer Lee Garmes won an Oscar will be abundantly clear. A must see and widely available in Ohio-Link.

## CONTRA DANCE

Come dance with us! Contra dance is a blend of old and new cultural influences ranging from northern Europe to Africa. The heart of the dance is social interaction, meeting people, and making new friends, set to music. It has a gentle learning curve, but holds great potential for creativity and experimentation for more experienced dancers.

Dances are held once per month, on Sunday from 2PM to 5PM, at the Unitarian Universalist Fellowship on Xenia Ave. A suggested \$5 donation helps pay for the venue. Bring others or come alone! Musicians and callers of all experience levels are welcome to join the band or call a dance.



Sunday, March 20  
Sunday, April 17  
Sunday, May 15

Got a burning question for Nurse Pan, Cole Gentry, or Scott Sanders, Archivist? Submit it for consideration in the next issue at <http://tinyurl.com/asktherecord>



# HORACE SCOPES

by Coco Gagnet '18

## ARIES

If you're going to do something dangerous, tell only your closest friend who is farthest away. Provide the room to save yourself.

## TAURUS

In a rocky world, allow yourself to feel softness. There are those who are turning towards you. Look them in the eye and hold their hand and know that they feel the same.

## GEMINI

"Put your first name on this paper if you will help tomorrow."

## CANCER

Horses can read human emotions, and whales have regional accents. What would happen if we quit assuming we are the only ones with feelings?

## LEO

Being tender isn't as tough as you think. How can you manifest your intensity into the kind of true love that most are unaccustomed to receiving?

## VIRGO

"Keep your eyes peeled." The Latin root of peeled is pilare, "to take the hair off of, to pluck." Take the hair off your eyes, pluck, peel them - whatever you need to take notice.

## LIBRA

Moon-eyed Ferdinand the Bull wanted to stop and smell the flowers, you should too.

## SCORPIO

It can be really hard to figure out what's too far when the universe is infinite. However, it has to be done. Know your limits.

## SAGITTARIUS

Learn the sensuality of patience.

## CAPRICORN

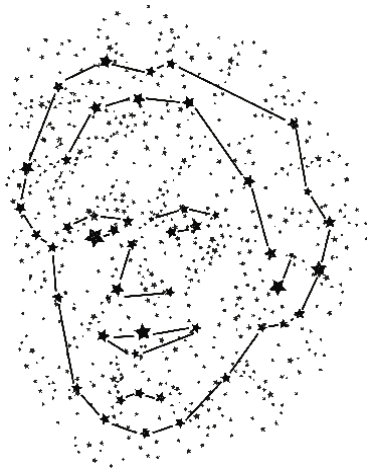
Want it a little less.

## AQUARIUS

Touch or be touched.

## PISCES

Some of Lou Reed's last words were something like, "The first memory of sound would have to be your mother's heartbeat." What's your first memory of sound?



## DECLASSIFIEDS

I have so much love for Meli Osanya who is bringing #blackgirlmagic to Antioch College

PJIG! The Fun Raiser was awesome! Book backing is awesome! YAY PJIG!

I would whole-heartedly like to thank all of the women on campus and for the support and love we share with each other.

So happy that the antioch kitchens are catering community meeting now! YUM!

Shout out to Elesia Harvey for being an actual angel!

Thanks to all the hardworking members of ComCil!

Love to my 2016ers! You make Antioch worthwhile. Four more months y'all. We can do it.

I'd chat with you on my banana phone any day!

This one goes out to the Fulbright scholars

Big thank you to all of the positive male role models on campus! - Kevin Mulhall, Scott Sanders, Duffy, Kevin McGruder...you all have great relationships with masculinity and as a woman, that is a great thing to witness!

Thank you Andi Adkins for your leadership as interim President!

Thank you to our wonderful ComCil president!

Shoutout to all the Iranians on campus who rep it every day. -Someone who knows

Emily Steinmetz rocks.

Thanks, Antioch community! For being wonderful <3

## QUESTION OF THE MONTH



WHERE WOULD YOU CUT ANTIOCH'S BUDGET?



*We're wasting money on furnishing your future apartments with silverware. Please bring them back.*

—Christina Tibbott

*I would cut from somewhere that causes no bleeding!*

—Hassan Rahmanian



*I would move the campus towards being truly paperless.*

—John Lee

*Events, so that we can all sit in our rooms and cry.*

—Julia Bates '17



*I don't know. But I would spend more money on mental health resources.*

—Mercy Carpenter '19

*We can stop feeding the hamsters that run the wheels which power Dim The Lights.*

—Nate Meehan '17



## THREADSBARED

MARCH 10 - MAY 13, 2016

OPENING RECEPTION  
WITH DENISE BURGE AND JACOB LYNN

MARCH 10, 6 - 8 PM



Denise Burge

Kate Kretz

Jacob Lynn

Curated by Jennifer Wenker

March 10, 7 PM  
April 14, 7 PM  
April 16, 1-5 PM

Artist Talk with Denise Burge  
Artist Talk/Reception with Kate Kretz  
Self-Promotion for Artists Workshop by Kate Kretz

THREADSBARED uncovers what is hidden beneath the layers: geological, physical and psychological. Three contemporary fiber artists—Denise Burge, Kate Kretz, and Jacob Lynn—lay bare the experiences of living inside the skin they're in, exquisitely exposing their anxieties, vulnerabilities and deepest longings.

\*Some of the works in the exhibition include nudity, sexuality and other explicit material. Viewer and parental discretion is advised.

Gallery Hours:  
Tuesday - Saturday 1 - 4 PM  
For more information, contact  
Jennifer Wenker at  
jwenker@antiochcollege.org  
or 937-319-0114.

HERNDON GALLERY  
SOUTH HALL, ANTIOCH COLLEGE

