

## BETTER LATE THAN NEVER: COLLEGE REVISES SOCIAL MEDIA STRATEGY

by Fleet Simons '17

"I would describe the new social media as better than the old one," said Ben Zitsman '19. Zitsman, who is completing his co-op in the Office of Admission, described his official job title as somewhat vague: "Facebook guy seems pretty accurate."

He is the primary manager of the Antioch facebook and instagram while Director of Marketing and Communications Mark Reynolds '80 "holds down" the Antioch College twitter account.

The new strategy is not meant to deceive or manipulate.

"I try to just tell stories about Antioch. I think people have been so marketed to for so long, I mean, I do not know about you, but I am able to tune it out pretty well when I see someone really trying to sell me something at this point." He said, "If we are just telling a story about a student or something that somebody is doing and telling it engagingly, or interestingly, in a fun way, then people will listen."

Zitsman said there are three aspects to his social media goals.

"There are three purposes for a facebook post at Antioch at this point. One is to transmit news... One is to interact with our facebook base... And third is —and this is where our facebook can really work well as an admissions tool— to give people a sense of what it's like to be here, of what Antioch feels like, slice of life stuff."

Zitsman said faculty buy-in has supported his efforts.

"Every morning I will have an email from two or three faculty members saying 'here is a cool thing that is going on, you should come check it out,' which is really terrific. We couldn't be doing it without the faculty."

While the posts are written in a casual tone, there is a lot of planning that goes into the process.

"It is super curated," said Zitsman. "We use a google spreadsheet. We have posts queued out all the way out to July in the spreadsheet."

However, the process is not overly rigid.

"There is also a lot of improvisation going on because I will just walk around campus looking."

The changes came about at the beginning of this quarter when Instructor of Cooperative Education Brooke Bryan '08 and Dean of Cooperative Education Richard Kraince said that the college needed a cohesive public relations marketing strategy, according to Zitsman.

"So they put together a social media board," he said.

The board is mostly made up of students, including Ella Arnold '18, Christopher Welter '19, and Ephraim Zamora '20, as well as staff like Mark Reynolds, Page Bab, and James Lippincott.

When comparing Antioch's Instagram to Antioch's Facebook, the Facebook account appears far more active. "I normally save the really good photos for instagram," said Zitsman. "Instagram is a very visual platform [so] you should really only have good photos. Also when you look at the instagram you should see that 'this is what Antioch looks like,' you have got to be intentional about it."

That is not the only reason for the difference in post frequency. "The other thing is if I kept posting there [on instagram] each post would not get a hundred likes. I wanna have high numbers in case they ask me what I am doing all day."



Sean Allen '17 lies on the site of former Mills Hall. "My project ("Flower's Don't Forget) is about finding permanence in transience. The garden is part of a performance piece where I am exploring documentation of the experience despite transience," he said. Photo by Marcel Beffort '17

## CLASS OF 2017 COMPLETES SENIOR PROJECTS

by Marcel Beffort '17

As June comes to a close, the class of 2017 prepares to present its senior projects. This year, the projects will be presented at a series of events called Colloquia 2017, which will run June 12 to June 24 in the Herndon Gallery, Arts and Science Building, and The Foundry Theater on the Antioch College Campus.

Hannah Priscilla Craig '17, Heather Linger '17 and Sam Stewart '17 are arts majors who collaborated on a performance art piece focused on "human necessities" and "rituals." Titled "and, here we are existing," Craig said food, water, and air are fundamental needs of humans and the performance will center around those three categories. The performance happened at 10 p.m. on Friday, June 9.

"Each one of us took a different element and built a piece around it." She said in an interview prior to the the piece, "There will be swings, there will be giant pancakes, there will be a bed made out of pancakes, there will be a wall of water."

Several science majors are working on different facets of the urine composting toilet on the Antioch Farm.

Shannon Hart '17 said she is studying "The environmental and economic sus-

tainability of urine diverting composting toilets." Richard Hauck '17 is focusing on human urine composting, specifically the build and compost process, and Oliva Minella '17 is looking at how human urine can be used as fertilizer in comparison to commercial fertilizer.

In the social sciences division, Addison Nace '17's senior project "is about unraveling the construction of textile authenticity through the institutional perception of cultural loss and art rhetoric," she said.

Octavio Escamilla-Sanchez '17 is exploring "the role of structural violence in declining health outcomes among Mexican immigrants to the U.S." He said, "The project looks into social-cultural factors that influence health outcomes among undocumented Mexican immigrants in the US."

Humanities projects include that of Gaerin Warman-Szvoboda '17, who is writing an oral history of The Ramones, and Ruth Lane '17, who is writing "about anarchist pedagogy and using seeds as a way to reimagine education."

"I feel like it's been rewarding because I chose something I was very interested in and the project itself is able to critique the things I find frustrating about the senior project process," she said.

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- To provide all members of the community with access to our newspaper.
- To serve as a reliable instrument for recording the college's history.
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## CORRECTION

In the article titled "10 Admitted Students Visit Campus for a Weekend Antioch Adventure," in Volume 67, Issue 5, The Record incorrectly referred to a future admitted students weekend called The Antioch Experience. In fact, admitted student weekends are called "Antioch Adventures." "Antioch Experience" is a different admission event, a day-long visit open to all interested students and families. "Antioch Experience" events are not limited to admitted students and do not last the whole weekend.

## NEW RECORD OFFICE

Come visit The Record's new office, McGregor 152! Editors Angelina Rodriguez '18 and Chris Welter '19 hold regular office hours. Angelina is in the office from 10:30 am to 12:00 pm on Mondays and Wednesdays and Chris is present from 3:00 pm to 6:00 pm on Mondays.



Students in A Moveable Feast work with Michael Casselli '87 and Isaac DeLamatre to weld a stand to hold enormous paella pans above an open fire for Community Day food preparation. Photo by Noah Yasgur '19

## FEASTING ON GLOBNAR

by Noah Yasgur '19

A Moveable Feast meets this quarter on Wednesdays. The class, a global seminar extension course, is facilitated by Assistant Professor of Sculpture and Installation Michael Casselli '87 and Food Service Coordinator Isaac DeLamatre. Weather permitting, the class is held outdoors on the Red Square.

On paper, the course happens at 9:00 a.m. but participants trickle in, "promptly at 9:05 or 9:08 a.m.," DeLamatre said.

During a class in May, they gathered around tables set out in a staggered fashion. Each person chose a seat and a teacup, often with a floral print, placed upside down on top of a small plate. The table's fluid discussion was of Kombucha, Jun tea, and its "scobic" differences.

The class then meditated silently, some with closed eyes or mindful breathing. The silence was broken by the sound of tea sputtering from its thermos. Cups are lifted to reveal a small amount of sauerkraut made by the class earlier in the quarter, acting as the "amuse-bouche" for the week.

According to Instructor of French Cary Campbell, "amuse comes from the verb amuser, which is to amuse, and bouche is mouth." He said, "Quite literally the bite is a morsel that tickles your oral fancy."

The appetizer primed the group for the food soon to be made and eaten. Two student recipes are presented each week. Ellie Burck '18 and Perin Ellsworth-Heller '17 were up this week with Burck preparing popovers and Ellsworth-Heller baking ziti. They spoke about family as much as food while exploring the dishes communal and culinary significance.

Through this act of sharing, cooking, and ultimately eating food together, they are, according

to Casselli, "enlarging the sense of what we mean by family."

A Moveable Feast developed out of its precursor: On Cooking, Thinking, and Eating, which was a course was taught by DeLamatre with co-instructor and Associate Professor of Philosophy Lewis Trelawny-Cassidy.

As the potential for food as a medium for educational experience is actualized at Antioch, it's versatility continues to expand. The class is a part of DeLamatre's loftier goal regarding the culinary curriculum. DeLamatre said his ultimate desire is to build, "a gastronomic mecca of education [at Antioch]," in a 2015 edition of *The Independent*, the college's alumni publication.

"Using food as a vehicle, you can use it to approach any subject," DeLamatre said.

An earlier example of this type of class was taught by a previous faculty member at Antioch during the 1970s, Professor of Music John Ronsheim. The course was called Art, Wine, and the Five Senses. It examined regions of the world while engaging with the art, wine, and music from those areas.

Beyond its value as an educational vehicle it is, by design, fun. Casselli said that he looks forward to Wednesday mornings.

"We're gonna drink some coffee, we're gonna sit around and talk, relax into the day."

In addition to enjoying the class, the tangibility of culinary art as a practical skill, a creative medium, and a philosophical exploration is felt.

Ethan Marcus '19 said, "I actually feel like I'm learning something. I can leave class one day and know that I have a skill." Marcus then said pointing at DeLamatre, "You taught me how to chop an onion [today] and now I can chop an onion."

DUBOIS AND SABLE HOLD  
WORLD CAFE ON TRUST

by Chris Welter '19

A few dozen students, faculty, and staff met in South Gym on Tuesday, May 16 to participate in a "World Café on Trust." Alumna Juanita Brown '65 co-created the World Café concept as a simple, effective, and flexible methodology to host large group dialogues.

The Café followed a basic format: small groups with multiple rounds of discussion, people shuffling between groups after each round, and a meaningful "Harvest" at the end featuring the ideas generated of the whole group.

In an email to the community prior to the event, Community Council president Meli Osanya '18 stated its purpose and pertinence.

"As a community, we don't trust one another," she said. "Students don't trust that those in higher positions at the college are doing things in their best interest, people don't trust the systems we have in place, and staff and faculty don't trust students to have the knowledge about the institutional processes that exist around them."

Assistant Director for Diversity and Inclusion Ashleigh Dubois and FACT Facilitator Ozrich Sable '16 facilitated the Café.

In an interview during the Café, Sable said it was not intended to only question the distrust between factions on campus (e.g. administrators and students) but rather question how trust exists in all levels of the community.

"This is a stressful place. It tests people." He said, "So you need to know you can trust those you are

working with."

Facilitators asked attendees a series of questions in small groups ranging from, "When has your trust been breached at Antioch?" to "What does it mean to trust?" The "Harvest" question to the whole group asked: "What can we do as a community going forward to help mend and build a trusting culture at Antioch?"

An email from Dubois to the community a week later provided a report on the Café. The report summarized the four main concerns generated in group discussion: Learning from mistakes at Antioch, Follow-through, Transparency, and Who makes decisions?

Specific inputs from those in attendance included: "Transparency, follow-through, and communication leads to acceptance, engagement, and faith in judgement," and, "Students trust and hope that administration, staff, and faculty will act in their best interests without students having to keep pressure on them."

Participants also expressed that students should not be included in decision-making roles merely as tokens, and that community members should be open to other modes of thinking and exploring, at times, why they may be wrong.

"We would like to offer the chance to meet with interested community members, or small groups, to discuss how to put the information in this report into action." Dubois said, "Sometimes a simple process adjustment is all it takes to make a situation go from trust eroding to trust building."



Community members gather in South Gym for a World Cafe on Trust. Photo by Ben Zitsman '20

## PRISON JUSTICE INITIATIVE ONGOING



Ruth Lane '17 in the Prison Justice Initiative Library in the basement of McGregor Hall. Photo by Rachel Humphreys '17

by Gaerin Warman-Szvoboda '17

It was hard for Antioch Prison Justice Initiative Member Ruth Lane '17 not to assume the worst after the most recent letter to her pen pal at the Southern Ohio Correctional Facility disappeared.

"This is someone who is specifically asking for support," she said. "And to withhold a letter is a lot of power."

Lane made a commitment to exchange letters once a month through the Blank and Pink organization — a partner of the Prison Justice Initiative that runs a pen pal program between LGBTQ prisoners and "free world" allies.

Lane initially became involved in the Prison Justice Initiative through another project. Charlotte Pulitzer '16, an active member at the time and co-worker of Lane's on the Antioch College Farm, was working on a senior project to create a garden for prisoners serving life sentences at the Dayton Correctional Institute (DCI). The project, called The Garden, needed new management when Pulitzer graduated. Lane stepped in.

One of Lane's most important and challenging tasks is to provide new seedlings from outside the prison for the women to raise. She compared the process of building a relationship with DCI to "pulling teeth," but noted that it was a necessary step to work with the prisoners in this capacity.

Nonetheless, so far, it has been rewarding.

"Everyone is excited and really knowledgeable about plants," she said. The Garden currently grows crops such as onions, potatoes,

peppers, and tomatoes, according to Lane. Flavorful herbs and marigolds, to discourage pests, are grown as well.

"It's not really for the production of a large amount of food, but it's more about the community." She said, "The strawberries that they planted last year doubled, which was really cool."

Coordinator of the Initiative and Assistant Professor of Anthropology Emily Steinmetz said that navigating the prison system is quite challenging, especially without experience, and that knowing how to best advocate for prisoners can also be a challenge.

"The conditions within [the prison] are wildly unequal," she said. "But they [prisoners] tell us what their needs are and we try as best we can to organize our work to, in collaboration with them, meet their needs."

The Prison Justice Initiative, formerly referred to as "PJIG," for "Prison Justice Independent Group," encompasses all efforts at Antioch to engage in prison justice, according to Steinmetz. The books to prisoners program, conducted in the basement of McGregor, is a main focus for the group. Steinmetz also teaches several classes related to prison justice and supports student-driven independent studies and projects. Moving forward Steinmetz hopes to generate a class that specifically addresses prison justice theoretically.

One of the classes that she instructs currently is through the Inside-Out Prison Exchange Program. Every Friday Antioch Students and women at DCI gather

together inside the prison to take a course about Race, Gender, and Citizenship. Also on Fridays, Antioch student volunteers and women at DCI meet to create a quarterly newspaper called The Symbolic Interruption.

There is some uncertainty about how the program will go forward with many of its members graduating this Spring, though Steinmetz is not worried.

"We had a lot of really involved people in the class of 2016, and I was worried what would happen when they left [but] the class of 2017 really stepped in, and stepped up their involvement, which has been great."

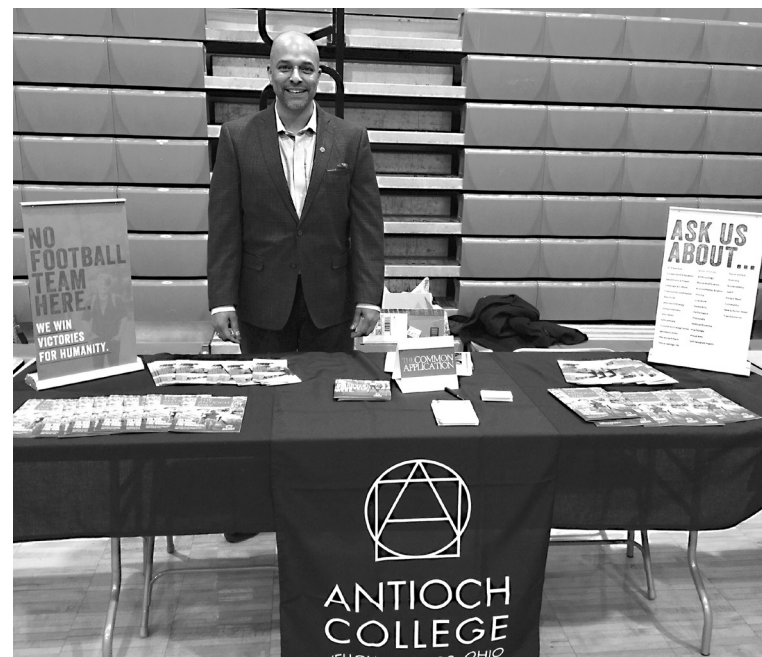
Steinmetz said she has faith in the class of 2018 to repeat this process and get involved.

One member who the program will survive through is Amelia La Plante Horne '18, who works on The Garden with Lane. She hopes to do her senior project on The Garden, and to tackle questions regarding the effectiveness of enrichment projects like The Garden.

"Most of the literature is about how gardening in prison is to reduce recidivism," she said. It is La Plante Horne's hope to take the research one step further and investigate what the garden actually means for the prisoners who are unable to leave.

It turned out that Lane's letter to her pen-pal was sent to the wrong location within the prison system, and was correctly rerouted about a month after its expected arrival.

"I'm really glad my pen pal got it," she said.



Craig Johnson '91 at an admission booth during a college fair at Marist High School in Chicago, Ill. Submitted photo

## ADMISSION PARTNERS WITH ALUMNI RELATIONS TO MAKE "ART"

by Noah Yasgur '19

Alumni Recruitment Team [ART] is a program designed to connect Antioch's Office of Admission with alumni who are willing to help attract prospective students.

Former Dean of Admission Bill Carter sat down with Staff Writer Noah Yasgur '19 in April to discuss this collaborative recruitment strategy between the admission and alumni relations office. The program will continue despite Carter's exit.

Carter said ART is similar to programs he established in the past. That being said, Antioch's version looks a little bit different.

Carter recalled at previous institutions, "pulling teeth trying to get alumni to participate." Alternatively, Carter said, "Here it's the opposite. We have people coming out of the woodwork to adopt a high school."

Carter said there are different opportunities for alumni to help within the ART framework—adopting a high school, writing letters to prospective students, and representing Antioch at college fairs to name a few.

The training process for alumni consists of reading a 30 page manual with basic information about the school and frequently asked questions from prospective

students. Also, there is a training video created by Admission Counselor and Campus Visit Coordinator Sylvia Newman '16.

The result of the training, according to Carter, is to help alumni understand what student life is like at Antioch today.

Once the training is complete, according to Carter, an alumni participant can begin sitting down with high school guidance counselors. Hopefully, these initial meetings will lead to deep relationships between high schools and Antioch.

For Carter, the benefits of an outreach strategy are plentiful.

"What we are doing is getting our name and brand out there and getting more touches." He said. "It's an additional viewpoint for the prospective student."

Carter said that alumni provide an insightful look into the student experience at Antioch, second to only that of current Antioch students. Additionally, in terms of cost, alumni representation at college recruitment events saves money on airfare and other travel costs.

Carter also stressed that current students can help.

"Talk to an old counselor, write a letter to a college bound high school student," he said.

Have an opinion you'd like to see expressed in The Record? Email us at [therecord@antiochcollege.edu](mailto:therecord@antiochcollege.edu) to submit a letter to the editor or discuss writing an op-ed for our June issue.



# CARTER RESIGNS! ADMISSION WORKS TO BRING IN VIABLE CLASS OF 2021 WITH SPIRRISON AT THE HELM

by Chris Welter '19

There were audible gasps in Faculty Assembly this May when President Thomas Manley announced an update from the Office of Admission. He informed the faculty that as of May 1 the college was 50 deposits short of its target enrollment for fall 2017 and that Dean of Admission Bill Carter had submitted his resignation due to health concerns.

"It puts us in a very different position than where we thought we were going to be," he said to the gathered faculty. "We need to mobilize our resources as a college to bring in a viable class."

The target enrollment number for the class of 2021, originally 60 students, has been reduced to a more reasonable 35. For the class of 2022 and onward, however, Manley said that number needs to be at least 60.

Prior to his resignation, Carter gave an admissions update to Faculty Assembly in late April. At the time, there were only three deposits for the class of 2021. Carter said while there were more accepted applications this year than for the class of 2020, that may have been a result of this being the first year Antioch was on the Common App.

"Everything that I have known to be the norm in admissions, has not come to pass here at Antioch." Carter said, "So I have just started to expect the opposite."

Carter said that lapses in communication from the time students commit to orientation and an unusual calendar were some of the reasons the college has struggled with enrollment. Specifically, an admission term called "summer melt," where committed students change their minds during the summer, is prevalent at Antioch.

"We start in October so we don't just have to worry about summer melt, we have to worry about fall melt," he said. "There are students who want to come here but then they watch their friends leave a month and a half before they do and, they start getting nervous."

Near the end of May, The Record sat down with Manley in his office on the second floor of McGregor Hall to discuss the strategies moving forward. He stressed the urgency of the situation.

"We very quickly assessed the

situation and contacted advisors outside of the college," he said. "From their recommendations, we decided to repackage financial aid for all of the students who had been admitted."

While Manley admitted the college is "late in the game" by reaching out again to admitted students for fall 2017, he is confident that the repackaging will open up some minds. A portion of the repackaged financial aid will come from the new Antioch College Trustee Scholarship (ACTS). The Board of Trustees, Manley, Provost Lori Collins-Hall, and faculty members have been calling admitted students and their parents for the last month or so as well.

Another swift decision made by college leadership was to bring on longtime Director of Innovation and Institutional Effectiveness Hannah Spirrison as Interim Director of Admission and Financial Aid.

"She is a great systems thinker, organizer and facilitator," Manley said.

He said the decision to hire Spirrison was, in part, an effort from the college to avoid the "silo system" that had existed in admissions since the reopening. According to him, the previous strategy of hiring Admission and Financial Aid "gurus," specifically referring to Carter and former Interim Vice President of Enrollment and Community Harold Win-good, and then expecting them, with their admission staff, to meet enrollment targets was not realistic.

Spirrison, who was instrumental in the Higher Learning Commission accreditation process, will attempt to create a more collaborative admissions model.

"I have worked with several different offices and I have a sense of what projects, skills and ideas exist at this institution," Spirrison said. "This is going to need to involve a cross-institutional effort."

The Alumni Recruitment Team, featured on page three of this issue, and the new Alumni Scholar Award, a \$2,000 student scholarship in the name of the alumni who referred them to the college, are some examples of cross-institutional collaboration already occurring on campus between the Office of Advancement and the Office of Admission.



Assistant Professor of Biology Brian Kot leads a mini-course during April's Admitted Student Weekend in McGregor Hall. Admitted students look on from the audience. Photo by Spencer Glazer '17

Manley said the college also needs to craft a "value proposition" that will answer essential questions for prospective students and their parents:

"How does Antioch address the concerns that students and their families have when choosing a college?"

"What specific benefits or outcomes does an Antioch education offer for students and their families?"

"How do the answers to the first two questions differentiate Antioch from all the other choices prospective students have?"

Assistant Professor of History Kevin McGruder, Dean of Cooperative, Experiential, and International Education Richard Kraince and General Manager at WYSO Neenah Ellis will be holding focus groups to determine answers to those questions.

"Up until about this time last year our value proposition was 'we are virtually free,'" Manley said. "But we cannot sustain that."

Since joining the admission staff in May, Spirrison has been hard at work crafting a new strategy for the Office of Admission. The new approach focuses on four aspects: Marketing and Communication, New Lead Generation, Current Funnell Cultivation, and Data Driven Decision Making.

Marketing and Communica-

tion will be tied to the college's value proposition.

"It is important that we have clear messaging points about the value of an Antioch education, why Antioch out of all the colleges and universities students can choose to attend," Spirrison said.

A robust social media campaign, according to Spirrison, is also important to the Marketing and Communication, New Lead Generation, and Current Funnell Cultivation aspects.

The Data Driven Decision Making aspect will look at admission numbers since the college reopened in an attempt to determine what has, and has not, worked. Additionally, Spirrison said she wants to have numbers to back-up future strategies.

"It feels like what's working is less of the traditional calling, sending out postcards, and formal letters, and more of an online social media presence," she said. "Texting instead of calling even seems to lead to more responses from prospective students."

In the long-term Spirrison said admissions counselors will be focusing on pockets such as Chicago, California, and Texas where data has shown Antioch students have come from in the past. Additionally, a strategic enrollment plan that focuses heavily on retention should be presented to the community soon.

Manley said the current enrollment crisis is just a bump in the road.

"Antioch has had a lot of challenges over the past 167 years, especially in the last eight years, and we will have more." He said, "My sense is that the alumni, students, and faculty who we have here are not about to say 'Oh we've had a hard time recruiting a fall class so let's just give up.'"

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# KITCHENS DUMP ARAMARK

by Ephraim Zamora '20

Avocados no longer appeared on the menus of Antioch College's kitchens in the winter 2017 term after ethical concerns were raised about their unscrupulous origins. Around the same time period, the Antioch College Food Committee decided to follow through on an earlier pledge to cease business dealings with the Aramark corporation.

That proved to be difficult. Jackie Ashworth, the college's Director of Physical Plant, stated that the college pays Aramark \$500 a month to provide the college with custodial supplies such as mop heads, dry mops, and rugs. While college departments are invoiced individually, the college maintains a single contract with the food service giant. The terms of the contract would have stipulated the college would still be required to pay Aramark for the remaining months.

The ACFC's solution was to flat-out refuse deliveries of towels.

Isaac DeLamatre, Food Service Coordinator and co-chair of the food committee explained, "The decision to do it was pretty easy, the logistics were a little more complex because we either had to

pick a new supplier or just do it ourselves," he said. "We decided to just do it ourselves."

According to DeLamatre, the kitchens haven't been invoiced since.

DeLamatre stated the college is poised to save around two thousand dollars a year in Aramark fees by cleaning towels in house, however, DeLamatre explained that was not why the contract was terminated.

"[There are] several unsavory business practices that seem common place in Aramark that I don't think the college should be associated with."

Students affiliated with The Prison Justice Initiative investigated Aramark and found that the company had several contracts with prisons in Ohio. Additionally, they found ethical complaints as well as several convictions of employees engaging in illegal activities while working for Aramark in Ohio prisons. In Ohio, the corporation was fined \$272,300 and 135 Aramark employees were banned from prison work for inappropriate relationships with inmates, security violations, and contraband smuggling according to *The Columbus Dispatch*.

Aramark has become an increasingly ubiquitous presence in prisons as austere state budgets have become convinced of the company's promise to deliver its industry expertise in food service within correctional environments at a lower cost than unionized civil service employees.

For the ACFC, the contradictions between its mission to create a fairer paradigm in the the production and consumption of food at the college, and Aramark's callous profiteering from the prison justice system became too intolerable for the committee not to divest.

"This is an actual moral stance. It's not abstract it's not theoretical. This is real," DeLamatre said.

Former college President William Birenbaum had a pie thrown in his face in the midst of a national movement to divest from apartheid South Africa.

He believes that the mission of the Food Committee is to take action by making ethical decisions. He says that the key component to the work of the committee is action rather than theory. At the same time, he says the ACFC's ethical commitments occasionally find themselves in conflict, which tends to force the body into further deliberation or pragmatic prioritization.

For example, when the committee tasked themselves with finding an ethical source for organic cane sugar, they quickly confronted a dilemma. The committee found that however organically the crop was grown, the global sugar market was fraught with exploitative labor practices. The body's remaining option was to source cane sugar locally, from independent farmers and unionized refineries in Ohio that used genetically modified beets. "We decided that in this case, all those other issues, especially dealing with labor were far more significant than this issue of whether or not genetically modified organisms were a problem."

The confusion over how to best commodify the college's institutional dissent against oppressive structures has largely been left to individual departments in the absence of an official divestment policy.

Facilities maintains a contract with Aramark, which is set to lapse in June 2018. The state of Ohio's contract with Aramark is set to expire in June of this year.



## ANTIOCH ABROAD: SOLEIL'S HOT TAKES II

by Soleil Sykes '18

### Silk Road

No, not your favorite online substance retailer. The One Belt, One Road (OBOR) initiative is a massive infrastructure project intended to recreate the Silk Road trade route across Central, Southeast, and South Asia, Africa, and Europe. Think the Marshall Plan across three continents. Spearheading the project is Xi Jinping, China's paramount leader, who is pushing the project as an exercise in free trade and supporting economic development. Increased soft power from these stronger economic and cultural ties doesn't hurt. OBOR stands with the Asian Infrastructure and Investment Bank as a challenge to Western-led development projects and global institutions, like the World Bank. Critics argue that OBOR represents a takeover by Chinese firms of infrastructure development and that host countries do not see the economic rewards promised from increased investment. Keep an eye out for future developments—there is nothing OBOR-ing about this initiative.

### May Day!

The French election went so well, it seems England couldn't resist the opportunity to upstage their cousins across the Channel. Prime Minister Theresa May, Thatcher-esque head of the Conservative Party, called for elections

to cement the Tories' majority in Parliament going into the Brexit negotiations. A landslide seemed assured. Then, on June 8, Jeremy "70s Marxist" Corbyn, memetic leftist leader, led a Labour Party resurgence. Now, May needs to partner with minority parties (the Democratic Unionist Party looks like the first choice) in order to reach a majority and form a government. The results throw imminent Brexit negotiations into the air. Meanwhile, Macron's "En marche" party looks set to sweep French parliamentary elections. Game, set, marche!

### Pass the covfefe!

By the time you read this, "covfefe" will probably have gone the way of the Paris Climate Accord (and our climate for that matter). But it is not everyday that gobbledygook overwhelms daily conversations, drives social interactions, and identifies who's "with it." Except when the alienation of the polity's discourse in times of radical upheaval, characterized by neoliberal shock therapy and the failure of participatory democracy to generate authentic modes of engagement in facilitating dialogue while balancing bandwidths for compassionate social change, ensures the collaborative, transformative resilience of pedagogical communities of praxis. Unintelligible? Certainly. Actionable? Not a chance. But hey, at least we've got grit.



Ty Clapsaddle '19 at work as a Kitchen Assistant in Birch Kitchen. Photo by Ben Zitsman '20



While Gaerin can never be truly replaced, we welcome email pitches from those interested in taking up the torch with an equally-funny permanent column. Email us.



Students at a binding workshop as part of Month of Sex. Photo by Iris Olson '17

## LETTER TO THE EDITORS: ON MONTH OF SEX

### EDITORS' NOTE:

**This letter responds to an opinion piece by Dorian Bell '17 in Vol. 67, Issue 5 of The Record entitled, "A Month of Kink." Bell is not a staff writer at The Record and submitted his opinion of Month of Sex as a community member. The piece itself has no pretense of serving as news coverage of the events in question.**

*by Julia Bates '17 and  
Kathryn Iris Olson '17*

We find it curious that writers for The Record are encouraged to write about events they did not attend. We refer specifically to the article "Month of Kink," which detailed the events of Month of Sex.

The primary premise of the article is that Month of Sex was organized entirely around kink and left out consent education. As some of the organizers of Month of Sex, we disagree. We had one event that was kink-centered: the Kink Buffet. In that case, while the author attended, he did not attend the Consent & Negotiation portion. Had he done so, he would perhaps have seen the consent education he felt was missing.

Out of the seventeen events listed, the author attended only two others, to our memory: Dildo Bingo and Genderfuck. The author failed to recollect that at both of these events, consent and S.O.P.P. were incorporated. In Dildo Bingo, both were terms that students had to recite back in order to win any prizes; at

Genderfuck, all participants were required to sign the S.O.P.P. in order to enter.

We also take issue with the description of our ethical porn night as a "porn party," with no educational component. If he had attended or spoken to anybody who had, he would have discovered that a large portion of discussing ethical porn involves an understanding of consent in an entertainment setting, as well as the differences between porn labeled as "ethical" and that which is not.

The author also failed to mention More Than This, the exhibition surrounding abuse survivorship, of which he was a part. The exhibition was up for the entire Month of Sex in the Defenestration Gallery, the student-run art space in the ASB. Moreover, the author, as part of Queer Center, has been repeatedly asked for input into Month of Sex. If he had serious issue with our line-up of events, perhaps he could have given input during the planning phase, two quarters ago.

Finally, a quick history lesson on kink. Affirmative consent, as in the "Yes means yes" model of consent, was a concept more highly emphasized in the kink community than in any other. Perhaps we should have a true Month of Kink—it would certainly bring consent to the forefront of any event.

P.S. If you think the school supports us or consent-based education, you are very wrong. Please talk to us in person for more information there.

## GAERIN ON GAERIN: THE FINALE

by Gaerin Warman-Szvoboda '17

It is with a heavy heart and even heavier pocket book that I must face the fact that this is my final time writing for The Record. My contract with this fine publication has come to an end and I must now depart. It's had a good (read: great) run but all things must come to an end, like Antioch College pizza sundays and the Camelot side-betting ring that I had nothing to do with.

I first thought up the idea of Gaerin on Gaerin by reflecting on what the world needed more of in print: Me. And with that end in mind I hope to have enriched the readers of this publication for the past three years and change. It is my hope that through my uplifting of print media, via my presence, I have helped to extinguish some of the stigmata around the art form.

Thankfully, with this one last column, we can take this trip down memory lane to reflect on how fucking awesome this column-nay-how fucking awesome I am.

One time while writing an article on an excursion to the Florida Everblades, I came across a dangerous beast in the bush. Swampie grabbed at my legs with an anger and lust for flesh that was truly cold-blooded. I narrowly escaped, and made my way elsewhere to watch the hockey game. Sadly I did not get to see any of the pouched critters I was promised in that most Southern of hemispheres.

There I was in that dark office. Daphne sat across from me, looking over the notes piled wildly across her mahogany desk. I felt the curved back of the chair I was sitting on, feeling how it meshed with my spine. As I placed my arms on those of the chair, I admired it's firm mahogany frame. I admired Daphne's extensive Greek literature collection: the works of Homer, Sappho, Sophocles, and Plato, all piled upon her mahogany shelves. The office was dark because no light could creep past the mahogany shades that covered the window. The farmer entered. "Whose that you got with you?" Daphne gestured to the farmer's pig.

"M'hog Annie."

Looking back I must recall the time I went to Washington DC undercover. It was an assignment like no other. Unfortunately my time undercover did not last because the white paint got in my nose and I sneezed and my cover as the Lincoln Memorial was blown. Plus it seemed everybody knew there wasn't a smaller Lincoln on the big Lincoln's lap anyway. But that did teach me that by standing really still for eighteen seconds at a time and then sticking out my hat and



Photo by Alison Easter '17

doing the robot could earn me tourist change.

Through this I discovered the greatest street performer I'd ever seen: Lorraine Lorraine. Some called her a wallflower, others said she looked more like a wall. Actually I think she just got covered in adhesive one time when she fell asleep against a wall waiting for a bus. Really disgusting when you think about it. But still, ya should have seen her, she was pretty cool.

Of all my adventures that didn't make it to print though, there is one that stands out the most: the time while writing an investigative piece on the dangers of tape measures I found out my buddy Sweet Lou Lou Child had been locked up in a Texarkana penitentiary.

Not knowing what else to do I hopped in my '65 Toronado and zoomed over to the Redondo Beach Savings & Loan to get the money I left in the shoebox beneath the dumpster out back. I had me \$5,000 of my money (and Mama Gaerin's money, she had a little in there too) and I was ready to bust my mang Sweet Lou out of the joint.

Cruisin' to Texarkana, I made only one stop, in Portage, Indiana. I stopped at the Alvarez Smokehouse to pick up the one person who could help me navigate this sticky situation. I knocked on the door eighteen times. A trio of voices came through the doggy door in unison, "What do you want?"

"I've got a question," I said with a glint in my sunglasses that was covering the glint in my eye.

"Check the calendar" came the harmony from behind the door.

"Who's got the 10 ½?"

That door swung open and there were the three of them: Troy, Les, and Cressida. We knew exactly what we had to do. We had to go to Texarkana. I had to explain where we were going because they didn't know that.

We were on our way to Texarkana, and nothing could stop us. We didn't even stop at our favourite What-a-burger in Port Richey, Florida, we went through

the drive through. It was only a matter of time before we hit the swamp, a sure sign we were on the right path to Texarkana. Lou Child was within our sights.

As if we were riding on a golden palomino, we charged into that penitentiary parking lot unperturbed. We clambered out of the ol' Toronado and hit the office. I had the shoebox in hand and Lou Lou on my mind.

But when we tried to do what we came there to do, we got the ol' "You can't bail someone out of a penitentiary."

We knew we had to act fast. Troy grabbed his horse off a wooden mallet and smacked the officer behind the desk over the head with it. I pointed at an object on the desk next to the slumped over copper and Les and Cressida knew what to do. They grabbed the tape measure and ran in front of the hallway that lead to the cells. A slew of officers ran towards us, but when they got to the doorway, Les lifted and let go of his end of the tape measure, which acted as a tripwire to take down all the boys in blue, who also were conveniently wrapped into a knot by the measuring tape thwacking across their legs.

Lifting the keys off of one fallen officers I ran to block CB4, and returned with chum Sweet Child on my shoulders. We all headed to the '65 Toronado and got the ever lovin' heck out of there. That's how it happened.

There are other times of course too, but you'll just have to wait for my e-book for those ones. Oh if only the time I went frisbee-golfing with Biden would get declassified already.

Well, that's it for my time here, I'm leaving to pursue a career in the listicle industry. Print media is done for. In the meantime and in between time, that's it, another addition of Stampede Wrestling. I bid you adieu.

**EDITORS' NOTE:** We acquiesced to Gaerin's final plea that one day his column be published in his preferred font: Comic Sans. We hope it remains legible.





## ASK THE ARCHIVIST: TUNNELS, CAVES, AND BONES, OH MY!

by Scott Sanders, Archivist

**Q: What's the story behind the steam tunnels? are there other secret passages or rooms on campus? Caves?**

A: Once upon a time, heating the Antioch College campus was performed by a single entity called the Power Plant. Completed in 1930, the power plant was initially conceived as a way to heat the massive, brand new Science Building without devoting any of its vast but precious interior space to a boiler or a furnace. To achieve this, the designers first had to figure out the best method for generating heat, which at that time was steam. The answer to the question “How best to generate steam?” was “generate electricity first” and use the byproduct to heat the building. In discovering how much electricity needed to be produced to generate the required amount of steam, it was realized that the College could make enough of both to light and heat all of its buildings from a single source. So when the Power Plant was built (and it can still be seen across Corry Street in Glen Helen), tunnels were constructed under Front Campus that ran to Main Building, North Hall, South Hall, Science, Curl Gymnasium (since renamed Wellness) and Horace Mann Library, which today we call Weston. Just about every new building the College has built since was added to the network of tunnels. What that meant for recent history is that once the College was closed in 2008 and its campus shuttered, there was no way to heat anything after the Power Plant went offline. When Antioch University realized it couldn't close Olive Kettering Library and stay in Ohio-Link, it had to put a furnace in a building where none had been needed before, and every building reopened since the reopening of the College has first needed to have its own heating system installed before it could be occu-

pied. Since the Power Plant isn't likely to be brought back online again, the remaining steam tunnels are one of the vestigial remains of an Antioch that no longer exists (there are, by the way, many, many Antiochs that no longer exist). The tunnels are also full of asbestos, so be advised.

A deliberately secret room on campus that come to mind is in Sontag Fels, once home to the Longitudinal Study of Human Development established by Arthur Morgan of Antioch College and Samuel Fels of Philadelphia, who made a fortune in the soap business. Fels and Morgan had common interests in the human condition and created the study in an attempt to comprehensively understand every aspect of human growth from birth to death. On the main floor of Fels is a large glassed in space designed as a playroom for the study's subjects, who at that time were practically all children. The space included a tiny closet that a scientist could enter from outside the room to surreptitiously observe the children's behavior, from which data on their development could be gained.

When the College came back under the auspices of its alumni in 2009, an architect from the class of 1970, John Feinberg, directed a comprehensive examination of the campus and its physical plant with an eye toward preservation of its bountiful historic assets. That study unearthed a large brick lined cistern, or underground reservoir, near Main Building.

The most notable cave on campus is known as the Antioch Bone Cave, and is said to have been discovered in the second half of the nineteenth century. It is also said to have been intentionally covered up during the second half of the twentieth century. The following description appeared in “History of Greene County” by RS Dills, published in 1881:

Mr. Jesse Taylor gives the following account of the finding of a bone cave by hint, on the 19th of October, 1878:

*The cave is on the Neff farm, about half a mile from the village of Yellow Springs, and one-fourth of a mile from the Neff House; also, about two hundred yards from the large spring known as Yellow Spring. The entrance is about four feet high and three feet wide, and faces the south. A person can crawl into the cave for about eight feet very easily, but at this point it becomes narrow, and is only about one and one-half feet in width. After passing this narrow place, it becomes larger, and at the end is about five feet in width. It extends into the rock about fourteen feet.*

*I found the cave in the morning, and the first bone that I noticed was a piece of a human skull. I also found on this same morning, two humours and one femur, which I supposed to be those of a small child. In the afternoon I took a basket and a lantern and went back to explore the cave, and found another femur and one tibia, which I also supposed to be those of a small child. I found three lower jaws, afterwards recognized to be those of the opossum by their having an inward process at the angle of the jaw; two skulls since found to be those of the mink, and one-half of a lower jaw or left ramus, since determined as that of a porcupine; also one sharp implement or awl, about six inches long, and made of bone.*

*On October 21, Denman Duncan and I took a lantern and trowel and went to the cave. We removed the stones from the entrance, and afterwards took out a large quantity of earth, in which we found the lower jaw, one tibia, two fibulae, and two teeth of a small child. We also found on this same day another implement of bone, similar to that above described; one polished stone hatchet or Celt; one flat implement made of bone; also five bits of bone which had been cut round and then broken off.*

## LETTER FROM CO-OP: INFERNO INTERNO

by Michelle Dé '20

Rome is an ancient empire of vagabonds turned pioneers. It's a city saturated with good eats and irresistible lovers, probably. I'm not the one you should be asking. I can't even tell if the people at the table to my left are laughing at my chin hair or their friend who is about to arrive for aperitif. Nonetheless, the past two months in Rome have taught me that my body is the most comfortable place on earth. The cobblestoned streets are seeping with hot trash that smells like young pecorino. And if that isn't charming enough, they're adorned with fontanelli that won't get your babydoll dress wet if you know how to drink like a Roman. From an anthropological perspective, the attempts I've made to go beyond the linguistic and cultural thresholds highlight the casino that is my self-esteem.

Did you know that “casino” means “mess”, or rather, “chaotic situation” in Italian? I didn't... but no single word really expresses the fury of a thousand insecurities nibbling at your sweaty, swollen ankles as petite white people burn holes through your confidence with their eyes. You would think that eye contact for longer than three seconds would make them look away but, you're not in the US anymore! They're not mad-dogging you! They're just examining your body type and style in eighty degree weather, or at least that's what I've started to tell myself. My body is my home. My body is my home.

Complaining about everyday pettiness is cheesy and glamorous like the cosmic-disco tunes that drew me to Italy in the first place. By day, I'm a ragazza alla pari taking care of a four year old bambina who is ten times cooler than I will ever be. By night, I'm scoffing down deep fried rice balls stuffed with mozzarella instead of meeting that American study abroad student I matched with on tinder.

I spent the first month searching for any situation that might be a means of sculpting atonement for my not-so-recently broken heart. Yeah... I've enjoyed every second of hugging someone around the waist on a motorino, catching waves on the dancefloor, drinking peroni in parks, collecting Roman slang, and introducing a bunch of four year olds to Sailor Moon, but none of those moments made my shivering self-hatred go away.



Michelle Dé '20 at the Colosseum in Rome. Submitted photo

As May rolled in, my twenty third birthday only felt quasi-substantial because it was a play by play of Aziz Ansari's Master of None pilot episode of season two. It's true, everyone says allora-every intimate encounter seemed too good to be true or stunted by my hypervigilance (and somewhat meaningless due to language barriers). Everyone is either in a relationship, a child, or a grandma.

And on another bitter note, my clothes got so much tighter that it became even harder to avoid negative attention about my weight gain, whether real or imagined. So I started to binge eat and watch shows about self-loathing alcoholics like Bojack Horseman and Rick and Morty, carrying me through intense body dysmorphia. Oh, and if you expected to read a piece that reaffirms the concept of a first-time co-op au pairing and interviewing refugees in Rome as lit as fuck, think again. I'm ALL about the brain feels. Hell, I thought that being the token American friend would shield me from imposter syndrome and social anxiety but that's not how it has ever played out.

I'll leave Rome in less than a month without crossing many things off my bucket list. But one wish I can write off for sure is learning how to forgive myself. The first time I ever apologized to myself was two nights ago on my terrace around 23:00. Maybe I broke down because I chose to be responsible for archiving 15 interviews by June 26th or the fact that I interact with about three people for approximately four hours on any given day. I actively don't remember or care at this point because I get to eat pizza everyday of the week without being judged and I haven't weighed myself in two months. What I am sure of is that my personal disappointments stopped negating my will to live when I started admiring the horizon of healing from the depths of my internal inferno. If that's not a valuable skill then I don't know what is.



# PAINTING MASKS: THE WORK OF KAMAR THOMAS

by Marcel Beffort '17

Onlookers at the Herndon gallery sat with silent anticipation in a semi-circle arrangement around a canvas. Kamar Thomas, visiting assistant professor of visual arts, stood beside his painting in progress, confidently mixing oil pigments with a bright red brush. He glanced sideways to the audience at one point and said “this isn’t church, relax, calm down, it’s cool.” His audience laughed and made an honest attempt to take his advice, but the anticipation is palpable.

Thomas wore thick-lensed fashionable glasses, an army green shirt, black pants with angled zipper pockets and blue latex gloves. He was positioned sideways to the audience with an array of oil paints spread before him. He played smooth jazz from a small bluetooth speaker, or as he called it, “polite” music.

Adorning the gallery walls are expansive, floor to ceiling, vibrant portraits from Thomas’ solo show *Schizomaica*, which ran February 20 through May 5 in the Herndon Gallery. Many of the portraits are of Thomas. His piece, “Four Eyes,” is a combination of Thomas’ face and his girlfriend’s—hence the literal “four eyes”—hung on the wall beside Thomas. The four eyes gazed at Thomas as he began to put brush to canvas.

The painting in process is relatively small—a three foot square that encapsulates a woman’s face boarded by dense blues and blacks. Her eyes looked up to the ceiling as Thomas added swathes of color to her skin. Superimposed on her face are color filled geometric narrow triangles aligned vertically with the face’s natural contours.

After two hours of painting the canvas is still unfinished, but the demonstration is drawing to a close and the crowd organically dissipates.

Later on I sat adjacent from Thomas in his office. The space is sparse, other than a set of bookshelves along the back wall. Like his outfits—which almost always are dark colors—the space is minimalist. It is clear he spends most of his time working on either art, teaching, or visa applications, and does not want distractions.

He said that he had not planned on becoming an artist. He left his home in Jamaica to attend college in the United States with the intention of going into science.

He recounted his journey to



Kamar Thomas paints in front of a live studio audience in the Herndon Gallery during his solo show *Schizomaica*. Photo by Marcel Beffort '17

painting with an almost encyclopedic knowledge, but not necessarily in alphabetical order, jumping back and forth between art, politics, masculinity, science, and rude New Yorkers.

Thomas cannot pinpoint the exact moment he decided he wanted to go into art. He remembered, however, that at some point he switched his major to art history after taking a drawing class. Art history, he said, was an avenue for understanding political and cultural climates.

The art Thomas’s fellow students made when he was in art school was “dark”—reflecting the political climate in the United States in 2008.

Thomas described his peers art as “either dark, political, or anti-pretty. People were really trying to be ugly.” He said, “As an immigrant, I’ve seen enough ugly, I don’t respond to the darker aspects of life.”

Thomas pushed back against the dark and brooding in favor of bold colors. He had taken an art class with an assignment that required students to create a subjective self portrait, which kick-started his interest in portraiture and masks. Thomas said his inter-

ests coalesced on: “how someone could inhabit a mask and still be themselves.”

Thomas said, “My goal was to insert the idea that the lived experience is not this monolithic experience.”

Thomas found that painting self portraits naturally rejected meta narratives in favor of the personal. There wasn’t any room for debate on his experience because it was his experience. His self-portraits are representative of how he sees himself and those he paints. Specifically, what identities or narratives individuals choose to express. In other words, the masks we choose to inhabit.

Thomas also chose painting as a medium because of the instantaneous feedback loop.

“Many jobs you can’t know if you get good at it, because there is no way to measure it.” He said, “You don’t get the joy of struggling to your physical or your mental capacity and leveling up. It’s like playing super mario on level one over and over.”

A measurement of progress is important for Thomas. He gave the example of a computer programmer who knows as soon as they run their code whether or not it

works or not. Thomas said painting is the same way. “Every time I paint it gets a little easier and the feedback is there.”

Feedback is integral to Thomas’s teaching and art. It is instantaneous when a brush stroke works and when it does not. Teaching is similar. Thomas teaches painting to improve students skills, but also his own.

Thomas ultimately got into teaching because he wanted to

make a living and still have time to paint.

It was a special moment when he sold his first painting.

“I had real world feedback and a dollar figure that said what I make is valuable,” he said.

Now, Thomas needs to convince the United States government he is valuable, in order to get a visa that allows him to continue to stay and work in the United States.



Kamar Thomas in the Herndon Gallery. Photo by Marcel Beffort '17

# EXPLORING GRAFFITI AND PUBLIC ART ACROSS CAMPUS

by Greta Treistman '17

Culminating senior projects are popping up around Antioch's campus as the end of Spring quarter approaches. In the far north-eastern corner next to Birch Hall, the end result of performance major Sean Allen '17's senior project is burned into the ground. This new addition to the campus is reminiscent of Cuban-American artist Ana Mendieta's silhouettes-in-nature work from the '70s. Allen and his assistants traced the bodies of seven students, then burned away the grass inside the markings with the help of Professor of Sculpture and Installation Michael Casselli '87. The end product will be a ring of flowerbeds in the shape of bodies. Allen said the piece is meant to resemble a phoenix rising from the ashes.

As the "New Antioch" occupies the shuttered campus of "Old Antioch," there is a mixture of vestiges of which are no longer useful (the Student Union building, the way the paths—many of which were laid by students in the 40s and 50s—don't seem to go where you want them to) and the new (the firepit outside of Weston, the commemorative swings, the herb garden outside of Pennell). Part of occupying this place, making it reflect a common ethos and making it home, is living here and making work here. Whether this work is practical, performative, or visual art (or some mixture of the three), there is no question that the shapes of communal structures have an impact on the shared experience of campus.

During the winter 2017 quarter, as the Trump administration was on the brink of assuming office, Antioch students woke up one morning to see the tag RESIST stenciled in several locations across campus. This began a hefty campus discussion on the merits and liabilities of tagging, which in turn raised questions about how we—both as Antiochians and as Americans—define "art," "public art," "graffiti," and "vandalism."

The conversation brought out some distinct and strongly held opinions which pointed to discrepancies in values held by different community members.

In the U.S., anti-graffiti rhetoric is tied to deeply rooted racism and code words for poor, black, immigrant. For some, hearing community members reference the "broken windows" theory in

reference to Antioch's campus was disturbing and disillusioning. Broken windows was a policing tactic instituted by New York City police commissioner William Bratton in the 1990s. The initiative primarily targeted poor people of color, under the theory that reducing the outward appearances of poverty and crime that New York City had become known for during the 1970s and 1980s—namely broken windows, abandoned storefronts, litter, and graffiti—would prevent muggings, break-ins, and assaults. The theory itself is not wrong: wherever there is one broken window, or one tag, the phenomenon is bound to proliferate. But the reality of this theory's practical implementation was an increase in the criminalization of activities that are more often than not a symptom of poverty and oppression.

Antioch's campus is not New York City. nor is it public. But the American history of graffiti, institutional responses to graffiti, and public art is part of the fabric of our psyches and our culture. When we talk about art in shared spaces on campus, we have to grapple with these larger cultural questions: who decides what art is "appropriate," and how, and why?

According to Visual Art Professor Kamar Thomas, the difference between graffiti and public art doesn't matter all that much. What is important is the context, quality, and amount of thought that has gone into the piece. "Above all, the piece must be defensible," Thomas said. The creator should think about audience, context, and interpretation, weighing intent versus impact.

Thomas is involved in another of-the-moment campus artwork piece: his class "VISA 370 Special Topics in the Visual Arts: Digital Art" is designing and producing a mural for one wall of South Gym in the Wellness Center. Picking a topic and collaboratively creating a design has required much coordination. Thomas knew that he wanted to create a mural at Antioch before he even arrived on campus, but finding a location, settling on a design, and work-

ing through the quagmire created by the RESIST episode delayed the project significantly. Thomas pointed out that he has now been at Antioch for nine months and has yet to actually put paint onto the wall. His class plans to settle on a mural design and complete the mural in the Wellness Center by June 24th, the end of spring quarter.

Of the mural, Thomas said: "It has been a great lesson in collaboration and achievement and I'm happy Antioch is even considering taking this chance."

One other result of the RESIST conversation was an expression of desire for more opportunities for creative outlets on campus. Arts at Antioch, a community-wide group meeting several times a quarter that promotes exhibitions by both Antioch community members and outside guests, collected a bevy of project ideas for cultivating public art. Since then, nothing has been more noticeably enacted than the banners featuring images and quotes from well-known black thinkers such as James Baldwin and Nina Simone created by Antioch's People of Color Identity Group. Over the past weekend, the same group coordinated a mural painting project.

Seeking more space for free expression is a recurring theme. The go-to spot for the past few years has been the Green Wall outside of Birch Residence Hall. The wall, a remnant of Mills Residence Hall (demolished in 2014), was created as a collaborative project by former Professor of Visual Art Raewyn Martin's Exhibition Spaces class. Although it has been heavily used, the Green Wall's isolation from the campus center has led some to create more prominently located work by painting on boards, banners, or using chalk. Students Myrcka Del Rio '17 and Al Najjar '16 created a chalk mural on the side of McGregor Hall two years ago.

As recently as last quarter, a wall inside of McGregor classroom 118 was painted with a geometric design, as well.

**Have an opinion you'd like to see expressed in The Record? Email us at [therecord@antiochcollege.edu](mailto:therecord@antiochcollege.edu) to submit a letter to the editor, discuss writing an opinion piece, or pitch another fun idea.**

# LOUISE LISTENS REFLECTIONS ON LIFE DURING WARTIME

by louise lybrook '16

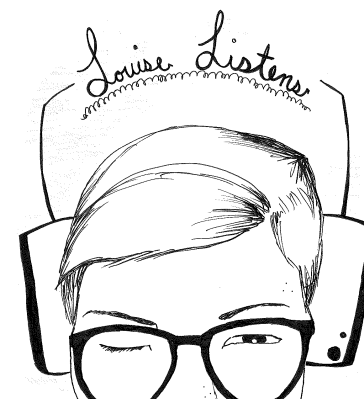
In recent weeks, comparisons between current events and the Nixon era have become almost ubiquitous. There are, however, more parallels to be drawn besides the President being accused of obstruction of justice.

The reinstatement of mandatory minimums for drug charges is a very literal continuation of the Nixon administration's War on Drugs, which we now know explicitly target Black and brown communities. The similarities between hot moments of the Cold War and the War on Terror remain uncanny. Meanwhile, economic and environmental deregulation, focus on funding for the military rather than education and the arts, backlash against sexual minorities, arms deals, and secret cooperation with enemy nation-states are reminiscent of the Reagan era. It is very apparent that we are living in a dark rehash of the 1970s and 80s.

In light of this, most of the music I've listened to for the last several months comes from this era. As always, I am interested in the ways people represented, coped with, and organized to change their world through music. One particular track I've come back to time and time again since January is Talking Heads' "Life During Wartime," a 1979 release whose narrator is an urban guerrilla. Conditions in the world of the lyrics are simultaneously an impending post-apocalyptic future and a very real present.

The landscape of the 1970s was riddled with violence, often inflicted by the state and, at times, by the sorts of domestic radical terrorists, voiced here by David Byrne, who targeted representatives of capitalism and imperialism. This is a world in which, for many, the sound of gunfire is ubiquitous, resources are scarce, and immediate survival is prioritized above all.

This total bop, when listened to closely, confronts its listeners, especially if they are young people and students. Byrne's shout, "Why stay in college?" echoes sentiments I've heard from many an Antiochian. As he yells, "This ain't no party! This ain't no disco! This ain't



no foolin' around!" and questions the good of notebooks if they won't help you survive, you may ask yourself, what are we doing going to parties, writing papers, philosophizing, when the world may start to burn down around us? Should we be in classrooms and clubs, or out in the streets? Should we be thinking or acting?

Of course, one answer to these questions is that all of those things do, in fact, help one survive. For instance, early disco scenes provided a special sort of safety to some of the most marginalized people in this very era, and many experienced organizers will say that communal joy is an essential part of activism. And, yet, often people find that college and certain intellectual pursuits become less of a priority when you are living off peanut butter and can't even look out the window from fear. Most, if not all, of us continue to grapple with these questions time and time again, and very well may deal with them more intensely as time goes on and the present state of the nation becomes clearer as the Trump administration moves forward.

I have no real answers, except for myself, but I leave you with this: in spite of having a stated lack of time for lovey dovey, this narrator still feels tender. He ends his increasingly frantic call with the lyric, unfortunately cut off by the fade out on the album version,

"My chest is aching / Burns like a furnace / The burning keeps me alive."

I hope that whatever may happen and whatever paths we all choose to take, we maintain that tenderness and that burning in our hearts, our drive towards something beyond and better than life during wartime.



# TCM JUNKIE: JOURNEY INTO FEAR

by Scott Sanders, Archivist

Hollywood does few genres better or more frequently than the war film, and there is a seemingly endless number of such movies as TCM continues to change up its Memorial Day Weekend Military Movie Marathon. This year's find was "Journey Into Fear" from 1942, made by Mercury Productions and released by RKO Pictures. Based on a spy thriller of the same name by British novelist Eric Ambler, "Journey Into Fear" has all the hallmarks of an Orson Welles project, though he insisted that he didn't do it.

Howard Graham (Joseph Cotten, who shares a birthday with a local archivist) is an engineer working with the US Navy. While travelling from Turkey to the USSR on business, he and his wife Stephanie (Ruth Warrick) meet Kopeikin (Everett Sloane), a work colleague, in an Istanbul hotel, and the two men go off to a nightclub ostensibly to talk shop. Graham effectively (and inadvertently) ditches his wife at this point, and the rest of the story is told by him in a letter to her explaining his unexplained disappearance. At the club he meets dancer Josette Martel (Mexican megastar Dolores del Río) and her husband Gogo (Jack Durant). He then suffers an assassination attempt by the portly, bespectacled, and menacing Banat (Jack Moss) during a magic act in which Graham is an unwilling volunteer from the audience. This is how he meets Colonel Haki (Orson Welles, a fine actor but in this case unconvincing as a Turk), chief of the secret police, who tells Graham his assailant is a Nazi agent. Haki then shepherds Graham aboard a tramp steamer so he can get to the Georgian port of Batumi across the Black Sea in relative though dodgy safety. To discover the rest of Howard Graham's adventures, view "Journey Into Fear" at sockshare.net.

Mercury Productions was com-

posed of his old acting company that had been together since it began on the New York stage in the 1930s. He'd brought the same cast to Mercury On the Air, which produced the 1938 "War of the Worlds" radio play, and the notoriety he received for that got him an unprecedented deal with RKO pictures: At 25 with no previous experience in pictures, Welles signed a contract that gave him absolute control over three movies. No surprise then that he employs many of the same actors from his first (by far his best) film, "Citizen Kane," as well as his second, "The Magnificent Ambersons," which he was still shooting when work began on "Journey Into Fear."

Several Mercury front office people appear in the movie as well; business manager Jack Moss, for instance, played the heavyset Nazi heavy Banat. Welles was also filming his aborted love letter to South America "It's All True!" with Norman Foster, who is credited as the director on "Journey." Despite this fact, the look, the feel, and the personnel has led many to believe that the real director of "Journey Into Fear" was Welles himself. Foster, who had a long directing career in television yet to come, already had over a dozen pictures to his credit (including six of the nine Mr. Moto movies starring bug-eyed Slovakian actor Peter Lorre as a Japanese secret agent. Go figure), so he wasn't a lightweight and probably wasn't a figurehead either.

Welles did co-write the script, however, along with Cotten, or rather rewrote a Ben Hecht script since RKO had originally acquired the rights to the novel as a vehicle for French actress Michèle Morgan. RKO also fired Welles before the film was released, making for a choppy, poorly edited final cut. In the end, "Journey Into Fear" is probably more fun to discuss than it is to watch, which is undoubtedly due to the endlessly interesting Orson Welles.



Michael Casselli '87, Forest Bright, and Kevin Mulhall play a boisterous show as Pringle in May. Members of Scary Balance can be spotted dancing in the audience. Photo by Angelina Rodriguez '18

## SCARY BALANCE AND PRINGLE GRACE THE LOCAL STAGE AT HOUSE SHOW

by Angelina Rodriguez '18

On Mother's Day weekend, local bands Pringle, Speaking Suns and Gaptooth Grin opened for Scary Balance at a house show on President St.

With Assistant Professor of Sculpture and Installation Michael Casselli '87 on the drums, Library Director Kevin Mulhall on guitar, and Arts Studio Coordinator Forest Bright on the bass, the band Pringle covered artists like The White Stripes and Elvis Costello during their set.

Pringle came together somewhat accidentally, according to the band. Casselli noted that Toni Jonas-Silver '18 challenged them to put a band together after hearing talk that other musical talent on campus wished to be in a band as cool as Scary Balance.

"And then we were on the flier and we had to make it happen," Casselli said.

Mulhall has played shows in Yellow Springs for years, while Casselli and Bright, on the other hand, have been absent from the local music scene for some time. Casselli learned to play during his time as a student from drummer Steve Moriarty '89 of The Gits, Antioch's famous grunge band of the '90s.

Self-described "dream pop" band Speaking Suns is an old standard of the Yellow Springs scene. In fact, Scary Balance drummer Sam Salazar used to play drums for them. Gaptooth Grin's smooth, melodic folk was also familiar to the local audience.

Scary Balance has continued to evolve with faster rhythms and more harmonies. Band members Ruth Lane '17 and Jonas-Silver produced new lyrics, and there is an increasing frequency of group vocals compared to their previous shows. The band performed a handful of brand new songs well-suited to the Scary Balance ensemble, in addition to tracks that came out of frontwoman Ciana Ayenu '17's solo work as Cherry Valance.

Some songs like "Boys"—which, in the words of Jonas-Silver, is about "boys with guitars," dominating the music scene—had attitude and energy that kept the crowd throughout the set, while others were heavy with emotional weight. Newcomers to Scary Balance's set include "Boys," "Mike," about Mike Brown and racialized violence, and "K-I-S-S-I-N-G."

"I related to the lyrics and they moved my body and moved me emotionally," Conor Jameson '19 said. "There were a lot of people there and it was pulsating, it felt alive. People seemed genuinely happy."

As the set came to a close, the

audience demanded to hear "Little Kid," a crowd-pleasing song from Ayenu's Cherry Valance days. The band delivered, and the crowd sang along to every word.

"I was really amazed by Scary Balance," Casselli said, "I loved hearing them and I was really impressed."

The mixture of genres kept the show exciting and fresh. It combined newer and older sounds, connecting the student community of Antioch College with the college's talented staff and faculty, and artists from Yellow Springs.

"I thought it was one of the most magical and vibrant experiences I've had [in] maybe my whole time here at Antioch," said Conor Jameson '19.

According to Ayenu, the band may play a show the night of graduation and plans to play shows and record songs in Chattanooga, Tenn. in July. Since the May house show, Scary Balance has played in Weston Hall, in an apartment in Lexington, KY, and at Antioch's annual bike race, Camelot. Check out the band's facebook page for updates.



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## DECLASSIFIEDS

THANK YOU FOR  
THE NOTE, S.

Faculty Overload  
is a thing,  
contrary to  
popular belief

Shout out to  
Alyssa! Keep  
keeping POC  
together

Who the fuck is  
Chris Welter?

Thank you to all  
my editors over  
the years who  
have put up with  
my shit. I could  
not have been  
so successful  
without you.  
Special thanks to  
Jane Foreman for  
coming up with  
the original idea.  
Thankssss.

F&CNTRL (style:  
California license  
plate)

Hinkley had a  
vision.

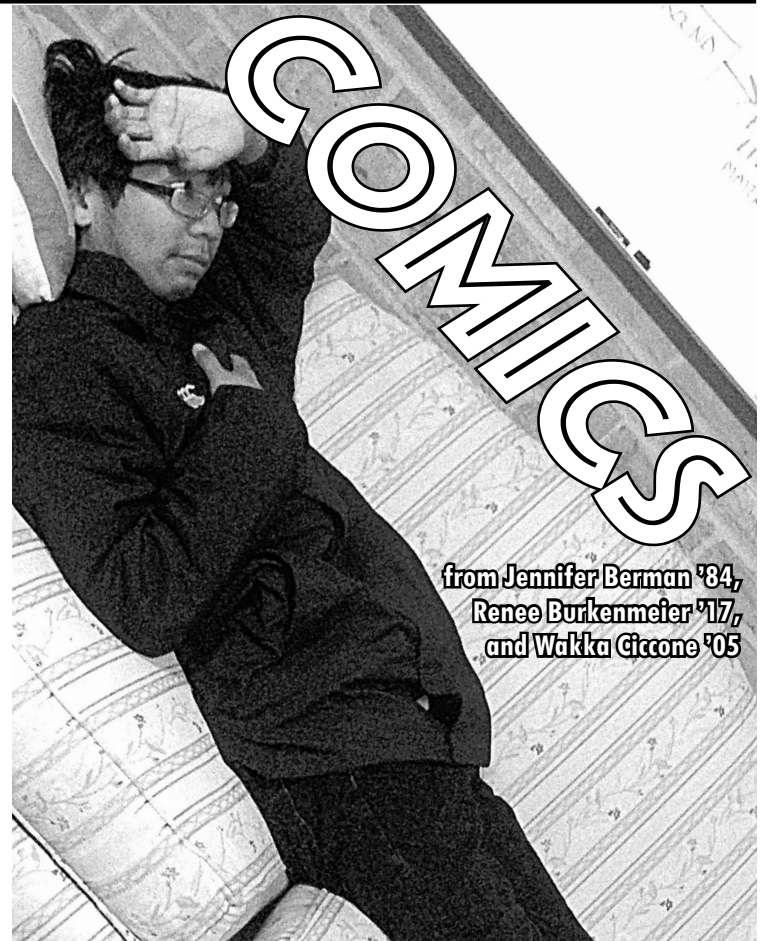
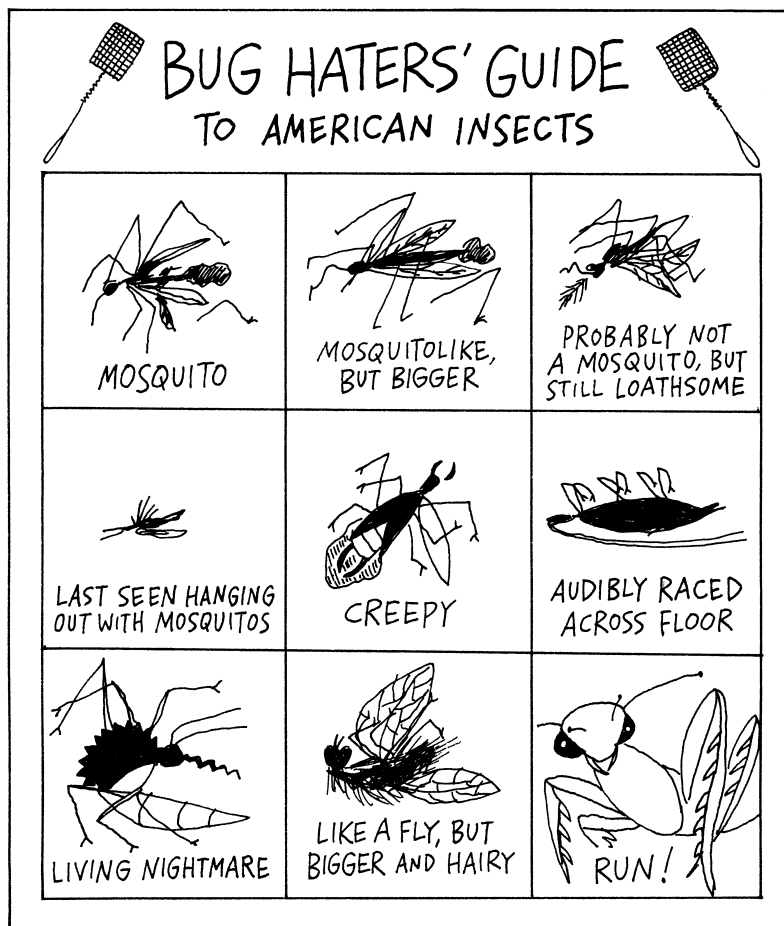
I spit my gum in  
the grass a few  
days ago and I  
still feel guilty  
about it XD

We love Susan  
Lee!

This week 8 was  
full of many  
crises. I hope  
everyone can get  
through the rest  
of their quarters  
in the least  
stressful way they  
can.

anTiOch Is A  
pLaCe wHeRe wE  
bUiLd cOmMuNiTy  
anD sPrEad  
LoVe - said only  
administration,  
ever

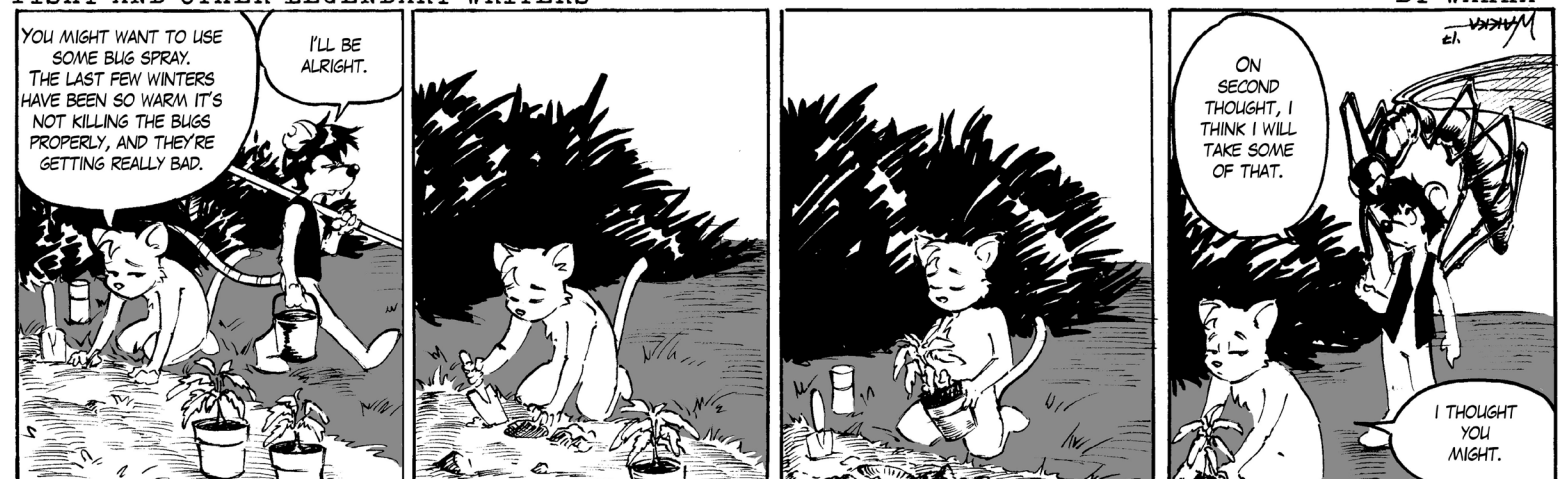
don't base your  
happiness on  
externalities!



## Class of 201...?



## FISHY AND OTHER LEGENDARY WRITERS





# HORACESCOPES

by Coco Gagnet '18  
and Samantha Benac '17

## ARIES

Don't be afraid to start June with a clean slate. You tend to bite off way more than you can chew Aries, so ride the wave of May 25th's full moon to collect your thoughts and harness your creative energy. Acting impulsively this month will set your whole summer off track — do your best to self-reflect in times of conflict, and avoid engaging in arguments.

## TAURUS

We tend to define our wholeness, or incompleteness only by what we lack. Desire is unrelentingly human. Often when a desire is satiated, we may find that, while it subsumed a need it did not fulfill us. If there is something you want badly right now, let it inform your actions, but not possess you. When we cling to something, it escapes us. Hold on to your wholeness. This month, do not take what you have in excess — give freely and without condition.

## GEMINI

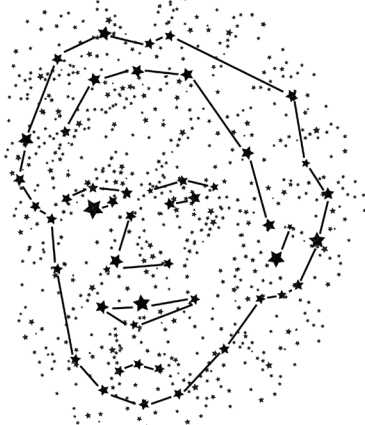
You're feeling yourself this month, Gemini. Don't be afraid to make big, ambitious goals. While you're at it, check in with the people nearest and dearest to you — you were going through some hardship during the earlier spring months, and may have been a bit absent as a result. See if you can shine your radiant energy and light toward your loved ones who may need it most right now.

## CANCER

I went to visit my very eccentric high school art teacher recently and we talked about our mutual love of seashells. She showed me her collection, stashed in drawers, cabinets, and glass boxes. Lastly, she picked up a large, bone-white shell on her desk. She said "It has a nice weight to it. I hold it up to my ear and use it to make calls to the beyond. Sometimes I just hear my insides echo back to me." This month, I recommend you pay attention to how your insides are echoing back to you, what needs to be heard? What cannot come from the external?

## LEO

The coming of summer makes you feel optimistic. Still, look out -- the burst of energy, creativity, and initiative brought about by the change in seasons can bring friction into your relationships. Be steady and patient with others and with yourself, too. Find some time to shake out that mane in the sun this month, and while you're at



Horace graphic by Eric Rhodes '16

it, reach out to someone who you think may need a friend.

## VIRGO

Philosopher Ludwig Wittgenstein writes "the limits of my language are the limits of the world." He believes language defines the self and its limitations, that words create pictures in our minds. When we speak to one another we are indicating pictures. The problem is, one person may have an entirely different picture than another. For this reason, we must communicate clearly, precisely, and intentionally. This should always be something we aspire to, but this month I encourage you to give devoted attention to what you are saying and how you are saying it.

## LIBRA

Libra, you're curious and inquisitive by nature, but you're craving even more new insights than usual this month. Your potential to expand your intellectual horizons is immense this summer: reach out to someone and see if you can borrow a new book that intrigues you. Don't be afraid to open up conversations with others about what you learn. Enjoy some exercise this month too. It might be a little too hot to enjoy it some days, but you will really benefit from the energetic outlet!

## SCORPIO

Last week I expressed feelings of hopelessness about a situation to my friend Charlotte. Her response was that I "don't need hope." This idea struck me as radical, prophetic, and shocking. What if what you thought you needed you don't need at all? We can move through life without hope and without expectation. This does not mean antipathy, fear, carelessness, or defeat — only that "we are now moving effortlessly in our love" (Adrienne Rich).

## SAGITTARIUS

The emotional challenges just kept on coming earlier this spring, Sag. Over-thinking tends to be an issue for you. Consider giving

yourself a break with exercise or maybe some creative writing. Although June will be much better, you may still be dealing with fallout from earlier in the spring. Expect to feel a little more emotional around the full moon on June 9, but joyfully so. Don't think so hard; it's okay to make decisions based on emotions sometimes.

## CAPRICORN

The lack of an absolute often drives us to extremity. This month I invite you to become a master of embracing moments of chaos and multiplicity. Simone Weil writes, "It is not joy and sorrow which are opposed to each other, but varieties within one and the other. There are infernal joy and pain, a healing joy and pain, a celestial joy and pain." If you are seeking resolution right now, let the answer lie in the confusion.

## AQUARIUS

Have you been feeling bored? If so, that's going to change really soon. You're going to feel compelled to break out of your comfort zone this summer. Make your voice heard! On that note, this is a great time to get to know some new people, and to create networks to learn from the people in your community. If you've been feeling left out, that's okay -- the tide will soon turn. Use your solitude to work on a hobby you've been neglecting, or to pick up a new one.

## PISCES

Michel Seuphor writes, "there must be a kind of painting totally free of the dependence on the figure - or object - which, like music, illustrates nothing, tells no story, and launches no myth. Such painting would simply evoke the incommunicable kingdoms of the spirit, where dreams become thought, where line becomes existence." I think now is a good time to bask the pleasure of not knowing the ending. Let yourself be enraptured by a narrative that has no time, no sense, no origin, and no destination.

### The YELLOW SPRINGS NEWS



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## QUESTION OF THE MONTH

by Ellie Burck '18 and Odette Chavez-Mayo '18



*"We could've bought so many ice pops."*

—Ishan Allen '17

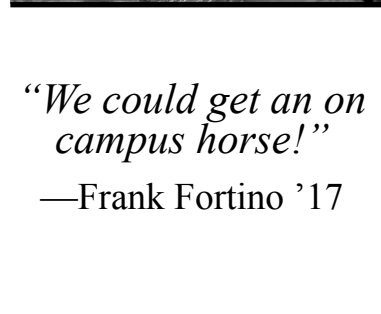
*"A computer for Weston because we don't have 24hr access to computers"*

—Petal Williams '18



*"They could pay for the demolition of the flagpole so there wouldn't be an issue anymore."*

—Jessica Steinrueck '17



*"We could get an on campus horse!"*

—Frank Fortino '17



*"Paying for Casselli to have an all-inclusive spa day."*

—Todd Ennis '18



*"Fixing things that are broken."*

—Connie Brunson '18

