

THE COMMUNICATOR MAGAZINE

VOL. 46 EDITION 1, OCTOBER 2019



**Rifles and Responsibilities:
Gun Ownership in Ann Arbor**

Two Ann Arbors: Justice for Ciaem

**Staff Editorial: Sexual
Assault Policy in Schools**



About the Cover

COVER BY ISAAC MCKENNA

On the cover is a silhouetted Winchester Model 94 32 Special, the same gun used by CHS art teacher Steve Coron when he hunts. Coron is featured on page 28 as a responsible gun owner in the conversation around gun laws and safety.

The white padlock represents the measures taken to protect others from guns by responsible owners. These measures can include using gun cabinets, taking safety courses and ensuring safe surroundings while firing.

The voices of gun owners who shoot and carry responsibly are often overlooked in conversations about gun safety, and this article looks into their insights on this issue.

THE COMMUNICATOR MAGAZINE

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News

04 Community High School Wins National Blue Ribbon Award

Community High School was one of two high schools to receive the prestigious national award in 2019.

BY ISAAC MCKENNA AND TAI TWOREK

07 Striking for our Futures

On Sept. 20, students across the globe left class to protest for climate change. Were you one of them?

BY LACEY COOPER AND LILY SICKMAN-GARNER

Feature

20 The F-Word

The word fat is tagged with a negative connotation. However, people are beginning to reclaim it.

BY LEAH DAME

28 Rifles and Responsibilities: Gun Ownership in Ann Arbor

Ann Arbor is a city that constantly advocates for more gun control. Ann Arbor gun owners talk about the responsibility of owning firearms.

BY ATTICUS DEWEY

Opinion

33 The Change We Need

Following the backlash of the Title IX case last spring, The Communicator Editorial Staff writes about the change they want to see in how sexual assault cases are handled in our school.

BY COMMUNICATOR STAFF

50 A Case Against Early Decision

In the college admissions process, the option to apply to a school Early Decision is appealing, acceptance rates can be up to four times higher, but this opportunity is not possible for everyone.

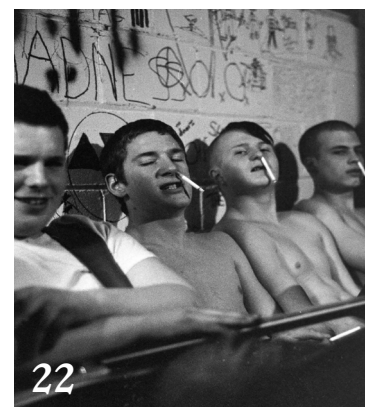
BY JORDAN DE PADOVA



14



59



22

Constants

Reviews - 48 | Fashion - 50 | Humans of Community - 54

Artist Profile - 57 | Crave - 59 | Our Turn - 60

Letter from the Editors

Dear Readers,

Community High School can sometimes seem like an oasis. It is easy to get lost in the success and achievements happening in and around our school, clouding our vision from the cracks in our system. While we still see the coverage of the success in our community as important, it would be ignorant for us to continue neglecting topics that affect the entire culture of Ann Arbor. In light of this, we talk about violence in our community in our first theme. However, we focus on the steps taken after violent incidents, and the responsibility taken when people come together.

The seemingly never-ending stories of those affected by gun violence plague our news streams; while these stories initiate important conversations, this edition of The Communicator discusses the side little talked about: responsible gun ownership in Ann Arbor. We live in a city in which a majority of its residents are non-gun-owners who actively speak out against owning firearms. We believe that in order for an educated discussion on how gun laws should be enacted, it is important to discuss what current gun owners think of the policies being put in place and how it affects them.

Our second article will follow the effects of police presence and violence in communities. We have seen how the deaths of Tamir Rice, Michael Brown and Trayvon Martin have touched countless communities in the country, even right here in Ann Arbor. We have witnessed assaults and deaths of African American residents by police officers in our city, followed by protesters and activists striving for justice. Yet, the restorative justice practices initiated in the community work hard to connect the experiences of white and black youth. In this edition, we focus on Ciaem Slaton, a young African American boy in Ann Arbor who was assaulted by an officer in 2017, and the steps taken afterward.

Our third and final article comes from the result of last year's Title IX complaint against our own school. We witnessed the consequences of overlooking non-immediate issues when a Title IX sexual assault case was filed against CHS, causing our school to be examined under a microscope as people questioned whether the school was truly as safe of an environment as it claimed to be. While the indictment proved to be inaccurate, it raised questions and concerns in the school and community at large regarding whether the policy was effective as it currently stood. This edition seeks to answer the question of what the current policy is and what people in the community believe can be done to change it for the better.

While this edition's main articles focus on heavier topics than our editions typically entail, the edition also contains more lighthearted articles and themes throughout it. As our new staff comes in and creates content, our publication strengthens from the work of our predecessors. Change is not coming, it is here. We welcome you all to a new school year, new staff and new issues.

Sincerely,

Your Editors,



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Mission Statement: The Communicator is a student-run publication and an open forum established in 1974 and created by students at Community High School. The staff of The Communicator seeks to recognize individuals, events, and ideas that are relevant to the community. The Communicator journalists are committed to working in a manner that is professional, unbiased, and thorough in order to effectively serve our readers. We strive to report accurately and will correct any significant error. If you believe such an error has been made, please contact us. Letters of any length should be submitted via e-mail or mail. They become the sole property of The Communicator and can be edited for length, clarity, or accuracy. Letters cannot be returned and will be published at The Communicator's discretion. The Communicator also reserves the right to reject advertising due to space limitations or decision of the Editorial Board that content of the advertisement conflicts with the mission of the publication. Opinions expressed in this publication are those of the journalism staff and not of Community High School or the Ann Arbor Public Schools.



PHOTOGRAPHY BY EBBA GURNEY

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Updated News Coverage | Humans of Community | Song of the Week | Sports & Event Coverage

Real Talk With Roxie | Podcasts | Artist Profiles | & More

Community High School Wins National Blue Ribbon Award

BY ISAAC MCKENNA AND TAI TWOREK



Photography By Tai Tworek Science teacher Liz Stern and Dean Marci Tuzinsky pose for a photo after CHS was announced as a 2019 Blue Ribbon School. Out of 362 of this year's recipients, CHS is one of the few high schools honored.

On Sept. 26, 2019, Community High School (CHS) was recognized as one of this year's National Blue Ribbon Schools. At 1 p.m., classes throughout the building watched a video released by Secretary of Education Betsy DeVos congratulating the 362 national recipients.

The National Blue Ribbon award is the highest federal recognition given out for education in the United States. Applications are received from up to 420 schools per year from all 50 states, the District of Columbia, Puerto Rico, the Virgin Islands, the Department of Defense Education Activity and the Bureau of Indian Education. CHS is now one of more than 9,000 schools to have received the national accolade since the program's founding in 1982.

Just after the video was released, Dean Marci Tuzinsky met with the seniors of Liz Stern's forensics class. Tuzinsky assigned them with the

task of presenting white carnations tied with blue ribbons to each of the teachers of CHS. The seniors ran out to the parking lot to meet the truck carrying carnations; they dashed around the school to give a flower to their favorite teacher. In addition, two congratulatory cakes were presented to the staff in the main office.

CHS is the first high school in the Ann Arbor Public School district to be recognized as a Blue Ribbon School. CHS was nominated during the 2018-2019 school year amongst other similar performing schools in the state, thus starting the application process headed by English teacher Robert Morgan. He spent his spring break collecting summaries overviews each department and revising the application.

English teacher Tracy Anderson will accompany Tuzinsky to Washington D.C. on Nov. 14

to accept the National Blue Ribbon award. In the near future, CHS students and faculty will have a bigger celebration back in Ann Arbor.

Although CHS has distinguished itself from other high schools in the state by having a forum program, block scheduling, open campus policies and no sports, Tuzinsky believes its most unique characteristic is the relationships formed between teachers and students.

"There's training that all the staff have been through... and the idea is that ultimately you want to change the climate in the building to be more towards growth and restoration and not punitive measures," Tuzinsky said. These trainings, as well as the other ways that relationships are fostered at CHS, were the final topics discussed in the Blue Ribbon Schools application. Teachers in the building have the same class sizes as the rest of the dis-

trict, but the student body of just over 500 and the small building contribute to the close relationships.

As a new school in the '70s, it took a lot of time, hard work and experimentation to get CHS to any sort of prestige. At first, the school experienced low enrollment and had difficulty finding enough students to fill its roster. Now, over 400 eighth graders apply for the lottery each year, and only 132 of them are accepted. Followed by an increase in applicants, standardized test scores for CHS have skyrocketed, and it was ranked sixth in the state of Michigan for 2019 SAT scores. Of the first six schools ranked on that list, CHS is the only without an entrance exam. The school has maintained a high position on this list for several years, but Tuzinsky believes there is always room for improvement.

"I feel like the moment a teacher thinks 'I've got this,' or... the moment I think I have mastered my job, I should retire," Tuzinsky said. "We should always be learning and wanting to do better. I also think because of the amount of student teachers we have it helps us too. I encourage that because they bring new ideas to us. They learn from us, we learn from them. And I think that the desire to continue to learn, like you guys [students], teach them every day, and they're willing to learn from you."



Photography By Tai Tworek Senior Robert Maglione reaches into the bucket to grab a white carnation tied with a blue ribbon to give to his favorite teacher.

Beth Portincasa Finds Her Place in the Art Room

By Chava Makman-Levinson



Photography By Steve Coron Beth Portincasa, CHS' new art teacher, sits in her classroom on a sunny morning.

A student rushed through the art room door asking for advice on her current project. Assisting the student as she hurriedly organized the room, Beth Portincasa was already multitasking at 9:30 in

the morning.

"They're keeping me busy," Portincasa laughed as she reflected on her experience so far as CHS' new art teacher.

After switching schools several times, from Dearborn to Belleville to all over Ann Arbor, Portincasa is excited to settle down at CHS and stay awhile. After student teaching at CHS under Steve before beginning to teach on her own in 2006, she knew how special the school was and that she wanted to eventually return.

"When the job opening came, I knew it was time [to stop moving around]," Portincasa said. "I love the freedom and creativity that come with alternative education."

Portincasa is an artist herself, although with a full-time job and two small children, she rarely has time to work on her own creations. Her art form of choice is sculpture: she enjoys casting, bronzing, and make works of stainless steel. She is planning on teaching some of her sculpting techniques at CHS in Ceramics class this semester and Salvage Art throughout the winter and spring.

CHS students have made Portincasa feel welcome and at home.

"Even the parents have been supportive," Portincasa said.

There have been multiple unexpected moments that have solidified Portincasa's appreciation for her new school.

"We were doing a little portfolio design in class and I just thought 'yes, this is why I came here—these kids are just rocking out,'" Portincasa said. "I feel like I can push these kids to work on seriously cool stuff. It has been a long time since I have taught people who are so ready to learn, and it is keeping my eyes open in the art world to see what I can bring to the classroom."

The Brief

Community High School students celebrated forum day on Oct. 4 with their forums.



1. Judith DeWoskin's Forum

BY NOAH BERNSTEIN

Gathered around the campfire, the DeWoskin forum sat eating their s'mores just 24 hours after a hectic rescheduling effort. With their annual camping trip canceled, Judith DeWoskin, the adored leader of her forum at CHS, along with her forum students, scrambled to find a backup plan. Milo Chalin, a junior at CHS and member of the DeWoskin forum, and his family offered to host all 27 members for a sleepover.

"What I loved [was] how forum parents ponied up and really helped," DeWoskin said. "I, frankly, loved basketball and Bananagrams. Hey, I can throw free shots. So there, I loved it."

2. Courtney Kiley's Forum

BY MIA GOLDSTEIN

Courtney Kiley's forum overnight was filled with scary movies, stories around a campfire, spooky games, a ping pong tournament and lots of food. The night began at Lydie Roebuck's house at 6 p.m.. People came with their hands full of plates and sleeping bags. They quickly helped themselves to the heaps of food. Not long after, some students started a pickup game of basketball outside on the full size court in Lydie Roebuck's back yard. Everyone was running around laughing and smiling as the sun set. Once it was dark, Kiley gathered everyone around a campfire to make s'mores and bond as a forum. She asked everyone to say their name and grade and share their

fears and favorite smells. It was beginning to get chilly, so the group of 28 made their way inside.

Once inside, everyone huddled together on the living room couch to watch a horror movie. Marcy McCormick, a chaperone on the trip, suggested the movie "The Strangers" and Kiley quickly agreed. People plugged their ears and covered their eyes as graphic scenes played. When the movie ended, a game of sardines began. Not everyone participated in the game — some played Minecraft and others continued watching TV. The night ended with a competitive ping pong tournament.

3. Ken McGraw's Forum

BY LUCY TOBIER AND LILY MCCREADY

The McGraw forum was originally supposed to go camping at Green Lake State Park on Thursday evening, but due to the Eastern Equine Encephalitis virus, they changed plans and went to Tai Tworek's house for a mosquito-free celebration. Food and fun was in abundance.

4. Robbie Stapleton's Forum

BY SCARLETT LONDON

The Stapleton forum went on an overnight trip at Emrich Retreat Center. They did a talent show, ate lots of snacks and played games like Mario Kart, Uno, and spoons. The members of this forum did not have their phones during the trip, which had lots of positive feedback from students.

5. Janelle Johnson's Forum

BY JENNA JARJOURA

On Oct. 4, Community High School celebrated forum day. More specifically, Janelle Johnson's forum decided to stay around Ann Arbor rather than go somewhere far and camp like many other forums. They met at the school around 9:30 a.m., and walked to the Blake Transit Center to catch a bus to Zap Zone in Ypsilanti, MI.

They entered the laser tag arena and competitiveness filled the room. The first round was made up of two teams, upperclassmen, the red team: underclassmen. The underclassmen ended up losing by four-thousand points. For the second round, the forum was split by home schools — Huron and Pioneer High School. Pioneer took the win.

After two strong games of laser tag, the J. Johnson forum walked to the close by Red Robin to eat lunch.

Four years ago, the J. Johnson forum did this same exact activity and decided to recreate it for the seniors — who were freshman at the time. The forum sat down and ordered root beer floats, which are unlimited at Red Robin. The record for root beer floats was six for the past seniors and many present seniors were ready to beat this record. Unfortunately, the seniors only got to four. A new tradition was created this day in the J. Johnson forum.

Striking for our Futures

Community High School students walk out of class to attend a climate strike in Ingalls Mall.

BY LACEY COOPER AND LILY SICKMAN-GARNER



Photography By Ebba Gurney Protestors at the most recent climate strike carry signs bearing inspiring messages. "Everyone seems passionate, but also supportive and really kind," said Ameera Salman, a junior at Community High School who attended the strike.



At 11 a.m. on Friday Sept. 20, hundreds of Community High School (CHS) students walked out of their morning classes and flooded the streets. As they made their way to Ingalls Mall to strike for climate justice, they were joined by people of all ages from across Washtenaw County. Every square inch of pavement and grass seemed to be covered by activists holding signs, chanting and pushing toward the stage. The venue was alive with the thrum of University of Michigan students drumming on buckets and voices raised in passionate protest.

"I'm hoping that if we make a statement as big as this, it has to change something," CHS student Kacy Dumouchel said. "The bigger these are, the more will get done." She brought a statement of her own: Thrifted t-shirts, embellished with cotton patches bearing messages about climate change, which she handed out for free to passing protestors.

"I'm not going to carry this sign around for the rest of my life, because it's not convenient," said Dumouchel, gesturing to the poster beside her. "But just having it on your shirt, then you can wear it all the time and [the message] can always be spread. Because honestly, this is always going to be an issue. It was an issue before today, it's going to be an issue past today." Dumouchel believes that although a t-shirt may seem small, spreading awareness is a crucial step towards a more environmentally-conscious community.

A station for stamping clothing items with the

logo of the strike gave protestors another opportunity to showcase their support in their daily lives. People lined up with tank tops, t-shirts and sweatshirts just in front of the stage where the Left Lanes, a band made up mostly of CHS students, performed several of their own songs, as well as a few covers, in the name of the movement. Noah Hogan, a senior at CHS and guitarist for the Left Lanes, wanted to make sure that the songs they played at the strike were upbeat, exciting and fun.

"It was probably the largest crowd I've ever played for," Hogan said. "The energy of all those people made it much easier to perform."

After the Left Lanes finished their act, CHS alumnus Kyndall Flowers took to the stage to read two poems she had prepared for the event. Her first, a poem about her friends and family members that suffer from worsened asthma due to low air quality, was meant to emphasize the fact that many effects of climate change go unnoticed by the general public. For Flowers, the issue of climate change is not just theoretical: it's personal.

"Global warming and health issues are such a slow death that they don't get that big news coverage," Flowers said. "But the slow deaths are [happening to] my family." Flowers received an invitation to perform at the event only 15 hours before she would have to read, and she wrote the first poem on her way to the walkout. Wanting to end her performance on a sweet note, she decided last-minute to

include another piece. Her second poem was on a lighter, more pleasant topic: her family in Louisiana and the childhood memories she has there.

"I really love the South, and I love where I come from," Flowers said. "I want everyone else to love it too, and to not want it to fall into the ocean."

Caslyn Rodriguez, a student at the University of Michigan, attended the walkout with her entire class, bringing plastic buckets to beat on with drumsticks. She is a member of the Lloyd Hall Scholars Program for Writing and the Arts, which serves as a learning community for students who are writers and also have an interest in the arts. Some of the program's recent curriculum has been geared towards celebrating the 50th anniversary of Earth Day by spreading environmental awareness at various community events, including the Climate Strike.

"Even my teacher's here," Rodriguez said. "The ocean is suffering, the Earth is suffering, and we need to fix this."

Despite the urgency and frustration that motivated this strike, the atmosphere was one of determination and solidarity.

"I'm here to spread awareness, and just to help people," Chloe Durkee, a CHS junior, said. "I feel like this is a thing that I'm going to look back on when I'm older and think, 'this is how I helped do my part.'"

HIGHLIGHTS



Pioneer vs. Saline Soccer: Underdogs Reign Champions on Senior Night

BY JENNA JARJOURA

On Sept. 26, Pioneer's stadium was filled with a crowd of students dressed in black. They were ready to cheer on the Pioneer men's varsity soccer team on senior night against Saline High School.

As the whistle was blown, Pioneer started out strong: Caleb Shoup — the team's usual first-string keeper — started as striker. The crowd was surprised to see him on the field rather than in the goal, but he proved that he was worthy of the position.

At the 33 minute mark he scored the first goal of the night.

"It was a dream come true," Shoup said. "Especially considering that we have not beat Saline since I've been in high school." The small moment in the game made Shoup feel accomplished. He believed that it was a great way to end his senior year season on the field.

Pioneer continued to surprise the crowd, who cheered loud and proud, with technique and communication. Less than five minutes later, senior Jhustin Mitchenor scored the second goal of the night.

As the first half was coming to an end, senior Austin Jacobs was given the opportunity to go to goal from a ball sent from Pioneer's back line and

over Saline's defensive line. He fought his way to the goal and scored. The crowd went wild. But after he scored, the referee acknowledged one of the linemen holding up his flag for an offside call. The first half ended 2-0.

Saline went into their respective locker room while Pioneer commemorated their seniors: Caleb Shoup, Alex Szumko, Ian Figueroa, James Simon, Jhustin Mitchenor, Ben Matton, David Schnell, Jackson Hall, Austin Jacobs and OJ Frometas. They were celebrated for their hard work and accompanied by family members that supported them through their journey through Pioneer soccer.

The second half began as strong as the first. More players of all grades were participating in the game, but for the most part, the field was full of seniors.

Both Pioneer and Saline had the chance to score a goal, but neither actually got the ball into the goal. The final score of the Pioneer home game against Saline was 2-0.

Photo by Jenna Jarjoura Ian Figueroa, Andrew Lee, Jhustin Mitchenor, Austin Jacobs, Ben Matton and Caleb Shoup celebrating after the first goal of the night. Shoup, the team's usual first-string keeper, started as striker and scored in the first 15 minutes.

Huron High School

Varsity Football

BY LEO KUPPERMAN

Any hope gained from the season-opening 62-14 blowout win by Huron was quickly extinguished during their homecoming game against Bedford. On the first drive of the game, quarterback Tyson Edmonson threw an interception and Bedford's Joey Nagle returned it for a touchdown. The game only got worse after that, as Bedford went up 21-0 midway through the first half. A Huron touchdown in the second quarter gave fans reason to cheer, but at halftime the score was 28-7. After a halftime rain delay, the crowd thinned out and Huron limped to a 42-7 final.

This game, along with the subsequent 47-14 blowout loss against arch rival Pioneer — their 18th straight loss in the series — and a 30-0 loss against Monroe, are clear examples of how things have gone for Huron Football recently. But, even before this season, Huron's athletic director Tony Whiren questionably hired Antwain Mack as Huron's sixth head coach in eight years.

"I love his drive, his background, his passion. He's young, he brings X's and O's and he brings motivation," said Whiren in an MLive article about Mack before the season. However, Whiren also knew that Mack, a community assistant at Huron, hadn't coached football in four years. Supposedly Whiren had more than 10 strong candidates apply for the job, so why would he choose somebody that hadn't coached in so long? In any case, the future of Huron football seems bleak with only one win over the past five years and no hope in sight.

Pioneer and Skyline High School

Varsity Football

BY BRENNAN DIONNE

As the rain pattered down, Skyline took the field against their in-town rivals Pioneer. Skyline looked to turn their season around with a big win away at Hollway field.

Skyline so far had a disappointing start to the season, with 3 losses coming from Okemos, Pinckney and Bedford. Skyline on average is losing by 34 points each game this season.

The game began with a scoreless first half, but Pioneer struck first by halftime with a touchdown and a field goal. Score at half: 10-0.

In the second half, Pioneer starts the third quarter with a touchdown and a missed extra point. Skyline rallies in the final minutes of the third quarter for a touchdown. Skyline successfully converted for the extra two points. On the resulting kickoff, Pioneer returns for a touchdown. End of the third, score is 23-8.

Skyline answers back in the fourth with a touchdown, but they fail to complete the two-point conversion. Before the end of the game, Pioneer scores once again, ending the game at 29-14.

Although it was not the win they were looking for, Skyline held Pioneer to a much closer game. Hopefully this game marks the beginning of an upward trajectory for the rest of this season.

Athletes of Community

BY HANNAH BERNSTEIN, JOSH CALDWELL, CATE WEISER AND ELLA ROSEWARNE

1 Sam Cao

"It was nerve wracking," said Sam Cao about lacrosse tryouts. "I was definitely nervous. But in the end, it was pretty fun because the coaches are really nice, even though we didn't know if we made the team or not. My mom texted me she got the email that I made the team, and she said that I made it. I got really excited. In fact, I was in Ahmos. I expected a higher level of play compared to anything I've really played before. And so far, that's been true. Our first practice was pretty cool, getting to meet everyone and hanging out with the people I already knew on the team. And meeting all the coaches, they've all played professional and played for high level colleges. Having them coach me is really cool."



2 Anton Baptista

"My brother and I started playing soccer around the same time, about a year separate," Anton Baptista said. "I saw him play and I was like, 'Oh yeah, okay I need to get good at this. I started when I was around four years old, and I am going into my tenth year. I enjoy playing because it's a really good exercise. It's really exhilarating when you play for good teams and you win a lot, and then when you don't win, it's life lessons. You can't lose with soccer.'"



3 Charlie Besson

"There was a time last year were I was racing, and I crashed," Charlie Benson said. "I was on a turn and there was sand. I was trying to grab a drink of water, and then I fell. I was actually in first place during that time, and I lost first from that. I remember thinking, 'It's fine. I'll just get a second.' But what happened, eventually I realized, I could probably beat this guy. So, I really tried to beat him. And I ended up beating him. It was the first time I won too."



4 Taylor Gaies

"I was at my level nine regionals, and I [was] on the balance beam," Taylor Gaies said. "I hate the balance beam. In level nine you can go to nationals and it was my last event. I was really nervous, but I pulled through, and I did it. I made it to nationals. I was in shock, so I wasn't really aware of what had actually happened, but I was really excited after. I love it. I love the commitment."



5 Ella Roberts

"I play field hockey pioneer," Ella Roberts said. "My favorite part [is] the team aspect of it. I really like the girls on the team and the whole vibes. For me, I've always played sports. If I don't play sports, then I don't manage my time well, so I would say it helps me with time management and getting all my stuff done. I know that I have other time commitments, so I have to do my homework at this point, otherwise it's not going to get done. It gives me a structure to my life."



PLAYER PROFILE: FINN KILBRIDE

The Journey to Getting Drafted

Finn Kilbride first touched the ice at the age of three. Now he is 16 and has been drafted to two different teams in two different leagues.

BY ZACK SCHUELER

AAA hockey player and former Community student, Finnegan Kilbride, waited eagerly on his couch at home, staring down at his phone to see if he gets drafted next. As player after player got drafted, his stomach tightened. Eventually, all of the waiting paid off when Kilbride saw he got drafted by the Green Bay Gamblers — a very honorable accomplishment.

“I felt relieved,” Kilbride said. “All the hard work and late nights had finally felt like it paid off. I knew that was only the beginning of the process though. I still had to make the team.”

The Gamblers are a tier one junior hockey team in the Eastern Conference of the United States Hockey League (USHL).

“I attended the team’s main camp in June to tryout for the 30 man roster that the team would release after the camp,” Kilbride said. This team has had many players go to the National Hockey League (NHL). Three former Gamblers have their name on the Stanley Cup, including Adam Burish, Ryan Carter and Matt Greene.

In the past few years, Kilbride has played for three AAA teams: Honey-baked, Victory Honda and Compuware. AAA hockey provides an opportunity for the best Michigan youth players to develop and compete at the highest level of hockey in the United States.

Kilbride played a total of 13 games while playing for Victory Honda. He had one goal and two assists, which adds up to a total of three points. The next season, he joined Honey-baked where he contributed nine goals and eight assists, improving his playing and scoring him a total of 17 points. He currently plays for Compuware where he continues to rack up goals and assists, adding to his total amount of points.

He attends Total Package Hockey (TPH), a school that focuses on improving the players. He also was drafted to the Hamilton Bulldogs, an OHL team. He didn’t sign because playing in the OHL means a player can’t play in college. It still means a lot to a player to be lucky and good enough to be draft-



ed by a team from the bigger leagues.

“The decision was difficult for me and my family, but ultimately, being in that environment would benefit me more than being at Community where I would have to miss school days every week,” Kilbride said. “My schedule at TPH allows me to stay on top of schoolwork and be able to miss days in order to play hockey.”

Kilbride puts a lot of time and effort into the sport he loves. The weekend of Sept. 14, Kilbride and his team traveled 10 plus hours to New Jersey for a tournament, meaning most of the players would miss a couple days of school. But not Kilbride. He and his family have made a big decision to enroll him in all online classes so he would be able to do the traveling needed.

“It is also hard to travel so much because I miss out on things at home. Seeing my friends everyday at school is what I miss most about Community,” Kilbride said.

Photo Courtesy of Chipshots Photography

Finn Kilbride follows through on his slap shot while playing defense for Honey-baked. Kilbride played for Honey-baked for one year and scored 30 goals. He now plays for Compuware. “Something that inspires me everyday is my family, knowing how much they have done to allow me to keep playing this sport means a lot to me,” Kilbride said. “The person that has had the biggest impact on me is my dad, Andrew Kilbride. He is always pushing me to do better and be the best that I can be.”

Kilbride misses out on a lot to follow his dream and to work hard on his career. He spends most of his days on the ice and road. Kilbride has to drive an hour to school at TPH and 30 minutes to practice when playing for Compuware, Honey-baked and Victory Honda.

PLAYER PROFILE: THE KESSLERS

The Kesslers Take On Two Sports

Natalie and Hobbs Kessler both attend Community and share struggles of doing two sports: climbing and cross country.

BY ELLA ROSEWARNE

Hobbs Kessler craves familiarity and success.

"I could have run faster," said Kessler after he beat the Skyline school record for a 5k. This was Kessler's best and fastest race. It was one of his least enjoyable races because he was in pain and uncomfortable from running very hard. Kessler experiences challenges of doing both cross country and climbing.

He feels his climbing abilities "plateau" during cross country season because he does not have enough energy after cross country to give climbing his all and improve. He enjoys climbing for the very opposite reason of his sister: because it is familiar. "I like the movement and like the stress it kind of brings," Kessler said. To him, the stress is a positive one that gets rid of his other stressors. He has attended climbing Nationals for about six years, going about 12 times since it occurs twice a year. This past year was his best with a fourth place finish that advanced him to worlds.

Worlds was an entirely new environment for Hobbs and his performance was his worst out of the entire season. Because of the new environment, Hobbs was nervous and had a hard time calming down mentally. Before worlds, he climbed in Austria and was jet-lagged; his climbing was not on point. When Kessler competed at worlds, he was still in the same mindset from Austria. He didn't have a confident, positive attitude because he didn't fully believe in himself. Months later, he is ready to move on from his climbing at worlds. "I'm content with my experience I just want to climb outside now and run," Kessler said.

Whatever Kessler is striving in the most, he generally enjoys more. He has years of experience with the competition mindset. "Just go in with confidence and just be poised and don't get rattled easily," Kessler said.



Photography by Serena Kessler | Hobbs Kessler running in the Portage Invitational on Oct. 5. He finished the race coming in seventh place, getting the Skyline school record. "It makes me very proud," Kessler said.



Photography by Serena Kessler | Natalie Kessler (right) running with Lydia C. in the Portage Invitational. She finished in 35th place running her fastest 5k. "I PR-ed by 2 minutes," said Kessler, PR is personal record.

Natalie Kessler is striving to find more motivation.

Kessler's days often start by leaving her house and biking to school at 7:30 a.m. After her school day at Community, Kessler goes to Skyline where she is a freshman on the cross country team. When practice ends, she still is not done. She heads to climbing with little energy left to help her get through her practice that ends at 8 p.m.

Kessler feels that her progress in climbing is slowing down tremendously and may even be declining. This is very discouraging and frustrating for her. When Kessler gets to practice, she is tired from her long day and does not have the motivation to push herself. The adjustment from middle school to high school is huge, and tackling multiple sports with it adds to the challenge.

Kessler said Ann Arbor Open (AAO) prepared her well and has lots of similarities to Community, which has made the transition smoother. The biggest challenge for Kessler is the workload increase as well as more effort being expected. Kessler's greatest motivator right now is cross country. School comes in second, and climbing falls at the end. Kessler has climbed her whole life, so right now her energy is

going towards cross country and school because their unfamiliarity and newness interests her.

This is a change for Kessler who has experienced great success in climbing, including competing at nationals in 2019. It was her seventh time competing nationally, and she earned 7th place overall. "I feel like I always could have done better," said Kessler about her experience at nationals. It is just human nature to feel this way, but she has come to appreciate how she did and be proud of it. Even though Kessler is an accomplished climber, she too gets stressed when under pressure.

"I get to the point where I'm almost in tears. And then as soon as I start climbing it just like all goes away," Kessler said. She is still trying to figure out more ways to help herself calm down, but she tells her mind that whatever happens, it will be okay. This sometimes works and sometimes does not.

Before she climbs, Kessler has a routine. "Taking a small sip of water always helped me calm down. That's my personal way of calming down," Kessler said.



Youth Global Climate Strike

*Thousands gathered
on Ingalls Mall to
participate in the
Climate Strike.*

BY ELLA ROSEWARNE AND SCARLETT LONDON
Photography by Ella Rosewarne

FRANCESC BURGOS



"Maybe the politicians will start taking real action, maybe people will start dis-investing from fossil fuels," Burgos said. He also explained Germany's plan to rely fully on renewable energy by 2040 and said, "If Germany can do it, why can't we do it as well?"

RACHAEL FOTIS



"I was hoping that my one individual presence would build upon other individuals coming together so people would notice that we care," Fotis said. "I think the young people might be the most powerful people because this is their future."

VIOLIN MONSTER



"We are running out of time and we need to make the big changes as well as the small," the Violin Monster said. "Seeing more youth inspired and fired up brings back a lot of energy and we can all support each other."

JASPER (LEFT) AND ELIZABETH PEREZ (RIGHT)



"The importance of today is to spread awareness and show up in numbers to influence politicians and show that even people as young as three really care," Perez said. "He'll experience a different world that's changing so much faster than anybody thought it would," said Perez about her three-year-old son.

KELLE BYARD (LEFT) AND LAUREN PAYNE (RIGHT)



"Climate change is everyone's issue, regardless of where you stand on any other political issues or topics, it's going to be everyone's issue sooner or later so anything you can do...is important," Payne said. "Events like these show that climate change is more important than going to class," Byard said.

SASHA ROSE PHILLIPS (LEFT) AND JANNICE NEWSON (RIGHT)



"Listen and not only listen, but listen to young people and don't give us platitudes, but actually come with real solutions," Phillips said. "Keep fighting [peacefully] in whatever way that you choose to fight. Keep at it because your efforts are important," Newson said.

NAINA AGRAWAL-HARDIN



"I want to get a ton of people involved in this movement so that we can hold politicians and corporations accountable for what they are doing to our planet," Agrawal-Hardin said. "We have a really unique stake in this fight and everyone needs to be in the streets fighting for our future."

JOE TOMASSI



"There are so many people living in denial," Tomassi said. "The big thing is making people aware so they know that this is actually happening. There are all kinds of things we could have a direct effect on and we are not choosing to. We would like to preserve what we have."

MARY UNDERWOOD



"The responsibility lies with you [law-makers]," Underwood said. "You cannot worry about the party you're with, we're all one party and that party is the world. Stop being bipartisan, get action and put others before your own job security."

they:

pronoun used to refer to a single person whose gender identity is non-binary

‘t hā
‘t hā
‘t hā
‘t hā

BY CAMMI TIRICO

Merriam-Webster dictionary adds new words to their dictionaries in September every year. In 2019, they added over 530 words and definitions, none more significant than the additional definition to the word *they*. In an article they published on Sep. 19, 2019, they explained their reasoning behind it. “[It] is no different than any other word,” the article said. “All new words and meanings that we enter in our dictionaries meet three criteria: meaningful use, sustained use, and widespread use. Non-binary *they* has a clear meaning; it’s found in published text, in transcripts and in general discourse; and its use has been steadily growing over the past decades. There’s no doubt that it is an established member of the English language, which means that it belongs in Merriam-Webster’s dictionaries.” The inclusion of *they* in the dictionaries is a huge step for those who are gender non-binary and identify with they/them/theirs pronouns. The National Center for Transgender Equality has said they see Merriam-Webster’s decision to include *they* as fitting into a larger normalization of non-binary identities.



Photography By Vicki Honeyman Heavenly Metal displays cheerful wall art, vases, and journals. The shop is no longer open for business.

Waving Local Businesses Goodbye

The abundance of online shopping can have detrimental effects on communities, including downtown Ann Arbor.

BY CHAVA MAKMAN-LEVINSON

Imagine yourself walking around the cute, homey streets of downtown Ann Arbor and coming across Heavenly Metal, a beautiful boutique full of a range of curated goods: handcrafted jewelry, clothing and carefully selected home goods. Inside, you find a notebook you like and snap a picture. Later at home, you find it on Amazon and order it without a second thought.

It is this kind of tiny action that has had such a negative impact on local businesses. With masses constantly clicking the “checkout” button instead of actually checking out in a store with a human behind the counter, it is getting increasingly difficult for local businesses to survive.

On June 30, Heavenly Metal, a cozy shop in the Kerrytown district owned by Vicki Honeyman, closed its doors for good. Honeyman closed the shop solely based on financial necessity. She recognizes the devastating impact online shopping has on her community.

“Put down your phones and stop buying online,”

Honeyman said. “Take notice of the world in which you live, and understand that by buying your toilet paper online instead of in your local grocery store, you could be putting the store out of business, therefore ridding your neighbor of a job.”

Running a shop of her own was a longtime passion of Honeyman’s, and she is sad that it is coming to an end.

“Finding things to sell, telling their stories... it has been my creative outlet,” Honeyman said.


The road leading up to this enjoyable career was a unique one; Honeyman spent her earlier years doing everything from teaching the jitterbug, running a small movie theater in Harbor Springs, and directing the Ann Arbor film festival. Cutting hair, however, was a constant throughout her range of careers: she discovered her natural knack for it in high school, and has cut countless customers’ hair since. She opened her own hair salon in downtown Ann Arbor, where she began bringing various goods to sell. That is how Heavenly Metal was born: a shop

where you could get a trim and a gift for a loved one in the same 800 square foot space.

Honeyman is now continuing her business on a different scale: cutting hair in her garden shed, only blocks away from downtown. Despite losing Heavenly Metal, she is taking in all the new experiences that come with opening Vicki’s Wash & Wear Haircuts.

“Losing and gaining clients is expected; that is how this industry works, and people enjoy trying out different hair stylists,” Honeyman said. “I still need to increase my clientele at Wash & Wear, but my workspace is beautiful, and it’s nice to work in a space that people love to be in.”

Ann Arbor waved goodbye to over 15 local businesses in 2018, some well-known and others still new. Each empty storefront can remind us of the devastation that comes hand-in-hand with online shopping.



“When you’re telling your story, remember that you know it. That it is your story to tell. And that your story has value and deserves to be heard.”

Photo Courtesy of BAM Photo Patti Wheeler shares a story for The Moth at The Ark on Main Street. Wheeler's passion for storytelling came from her desire to connect with others.

The Art of Storytelling

The Moth producer, Patti Wheeler, visited Community to tell students about the importance of stories.

BY CATE WEISER

Patti Wheeler's interest in storytelling was sparked by an unimaginable loss. When she was nearly 24 years old, she returned home to find that her fiancé, Paul, had died by suicide.

"Paul made me feel like the weirdness that I was was good," Wheeler said.

Three weeks after his death, Wheeler began going to suicide loss survivor support groups. They helped her understand that she wasn't alone. Other members of the group were able to articulate what Wheeler was feeling in ways she didn't yet know how to.

"They continued to make me feel more and more normal, and more and more like my story mattered, and that my life didn't end when Paul died," Wheeler said.

Wheeler came to the realization that what she was connecting to in these groups were other people's stories. In pursuing her passion for storytelling as a career, Wheeler found The Moth.

When Wheeler spoke to the creative writing class on Sept. 24, 2019, the class was working on personal narratives about important moments in their lives. Three students volunteered to discuss their stories in front of the class. Wheeler went in-depth with each student, unafraid to ask tough, personal questions. Putting themselves in vulnerable positions, the students were open with Wheeler and the rest of class.

Wheeler attended undergraduate school at Michigan State University. It was there that she got her bachelor's degree in theatre, which she has always been passionate about. She focused specifically on producing which later became crucial to her career in storytelling. Wheeler received her masters degree in storytelling at East Tennessee State University. When telling the class about her masters degree, she joked that she often has to tell people that storytelling is, in fact, a real major.

In 1997, George Dawes Green created The Moth. Green moved from South Carolina to New York City, and he found that what he missed most was sharing stories with his friends from his old home. He decided to bring something like this to his new home, and from this The Moth was born. The name comes from the idea of moths being attracted to a flame — the same way humans are attracted to stories.

"My life didn't end when Paul died."

The organization began in bars as an oral story telling competition, which still exists today. Each event has a theme. Themes are words like detours, names and traditions. Ten volunteers stand up to tell personal, five minute stories relating to the theme, and they are scored from three groups of judges in the crowd. In addition to these popular events, The Moth Radio Hour and The Moth podcast are additional short story platforms. The program spread across the U.S. and around the world, with participants from Ireland, Australia and England.

Wheeler discovered the organization in 2010 when she heard from friends that there was going to be a live show on Michigan Public Radio. Her interest was piqued; Wheeler emailed Jennifer Hickson, Senior Director of The Moth, to see if she could volunteer for the organization. She got the opportunity when the first story Grand Slam competition came to Detroit. When The Moth was brought to Ann Arbor, Wheeler signed up to help with the live

show competitions. From her extensive volunteer work, Wheeler met the head producer of The Moth. When the producer decided to step down, he asked Wheeler to take over the position.

Wheeler's background in theatrical production and in storytelling equipped her with skill set that allowed her to excel at her new job. Wheeler is now the producer of the Michigan chapter of The Moth.

Wheeler explained that stories connect people and make our world smaller. She also pointed out that it is not just tragedy that connects people.

"There are lots of little things that we all have in common that, naming and talking about, can help strengthen our bonds," Wheeler said.

Wheeler's favorite part of her job is watching the faces of the audience as they connect to the storyteller. At the end of the evening, Wheeler loves seeing audience members talking to the storytellers.

"It never gets old. After almost ten years, it's just as beautiful as the first time I saw it," Wheeler said.

Wheeler knows how to tell a good story. She explained that at its base a story is something that has a beginning, a middle and an end. After deciding on a story to tell, the key plot points have to be chosen. These key points can't change when telling the story. Enriching details are also essential. Describing touch, sight, sound and smell helps the audience visualize the story being told. It brings the story to life.

Wheeler's biggest piece of advice is to remember that everybody knows their own story. It can be nerve-racking to get up and tell a personal story, but nobody can tell the story better than the storyteller — not the audience, not the judges.

"When you're telling your story, remember that you know it," Wheeler said. "That it is your story to tell, and that your story has value and deserves to be heard."

"When Patti Wheeler came in, she taught us a lot about how to ask the right kinds of questions to help people improve their writing. She also helped us learn more about others' stories and helped us understand their views better," senior Angelina Smith said.

"Patti's talk really impacted me because she interviewed me on my story, and she asked me questions I never thought to ask about my story. It really improved my writing," sophomore Jada Hikary said.

"Patti had this really nice quality that causes people to really open up to her. That made it really interesting hearing other people's stories, because they didn't feel uncomfortable sharing. Something about Patti makes you want to tell her your deepest, darkest secrets," junior Cy Veilleux said.

Photo Courtesy of BAM Photo Patti Wheeler laughs with two of her co-workers during a sound check at The Ark.



Photography By Mazey Perry Carol Brooks smiles as she recollects on serving 30 kids that visited earlier in the day. Blue raspberry stained their lips and teeth when they smiled up at her. It made her smile too.

A Cone of Kindness

After 40 years in the snow cone business, Carol Brooks isn't slowing down.

BY MAZEY PERRY

Cherry, watermelon, blue raspberry, rootbeer, lime, orange and grape. Seven flavors. When Carol Brooks began her snow cone business, about 40 years ago, grape was all she had.

At a small flea market in Tecumseh, Mich, she unintentionally stumbled upon her first snow cone machine. She was serving coffee and ran out of cups. On her search for more, she came across a man who had exactly what she needed... and a snow cone machine. He told her she couldn't have the cups unless she bought the machine too. It was 80 dollars.

"I went to one of the fellas working with me and I said can we make 80 dollars on a snow cone machine if that's the way I can get some cups," Brooks said. The snow cone machine was paid off within the following week, and she kept it with her for the next 30 years.

The market business is one that Brooks knows well. Now 81 years old, she has been selling in markets since the age of 16. She began at the Eastern

Market in Detroit with her parents, selling chickens and eggs. The bustling environment excited her, and even in the winters her family went.

"I had an aunt and uncle that would set up across from us. He made an old milk can with legs on it and coals in it, a fire so we could keep warm," Brooks said. "He would put a tea kettle on the top of it to make our own hot chocolate. Wonderful times."

From the Eastern Market, she moved to Tecumseh, and for the past 35 years she has sold every Wednesday and Saturday at the Ann Arbor Farmers Market.

She came to Ann Arbor to sell blueberries, with 2000 plants at her home in Dexter, she still picks, freezes and sells them.

"I now have 5 freezers full at home and I'm coming in with the blueberries. People buy them frozen," Brooks said.

At her table located on the closest walkway to Sparrow Market, she has baskets of homemade

kettle corn, eggs, blueberries, and the second snow cone machine she has ever owned. Her seven flavors are laid out, inviting passing shoppers to come and put their own syrup on the icy wonder that sits in her styrofoam cups. Brooks has been in the same location at the Farmers Market for years. She doesn't care to get a front row spot because the relationships she has formed with her neighbors is one she would never give up.

"I like getting my parking place and the children know to come here," she said.

For 40 years Brooks has served snow cones and she does not plan on stopping anytime soon.

"This has kept me feeling young," Brooks said. "When I come here I enjoy my day. I didn't have a huge social life because I didn't need it. This is enough for me. I love being here, and I love the children I get to see."

More Than Modeling

Chloe Kurihara and Sam Ramser never planned to model. When they did, they felt their confidence flourish.

BY RUBY TAYLOR

Growing up flipping through magazines, Chloe Kurihara saw a lot of models. White, long-legged, blonde and thin, it was not hard for her to notice that none of them looked anything like her. When she was asked to model at her favorite local vintage clothing store the summer before her senior year, all four feet and eleven inches of her were shocked.

"All my life, most of the models I've seen are white," Kurihara said. "Even if they aren't white, they never look anything like me."

When "The Getup Vintage" wanted to take photos of her because of the way she looked, not in spite of it, Kurihara was reminded that her

non-American-Girl-Doll did not have to be disempowering, but it could open doors for her.

Kurihara inherited her love of all things second-hand from her parents, who have been taking her to "The Getup Vintage" in downtown Ann Arbor for as long as she can remember. She and her best friend, Samantha Ramser, have been going together regularly since their freshman year. Almost three years later, the two were trying on outfit after outfit in the curtain drawn changing rooms, in preparation for a modeling shoot.

The night before the shoot, both girls were awake in their respective rooms, bubbling with excitement and nerves. Neither had ever modeled, and both were unsure how the next day would go. Would the outfits fit? Would they like how they looked in the photos? Would other people? These thoughts coursed through Ramser's mind as she awaited the shoot.

"It never occurred to me that someone who looks like me could do something like [modeling]," Kurihara said.

"When people take pictures of me, they never work out," Ramser said. "And usually that sucks, but there's no harm done because I'm the one in charge of posting them. If I don't like the photo, nobody sees it. But here, I didn't have the opportunity to choose the photos people see, or the ones they don't."

Kurihara agreed that "there are certain things that you pick out in yourself that other people might not pick out."

Despite their slight apprehension, the girls arrived bright and early at the store the next day. The sun was shining and the birds were chirping, and they both had a feeling that the shoot would be a positive experience. They were right. Kaylan Mitchell, co-owner of "The Getup Vintage" and that day's photographer, had set out numerous outfits themed tiki, jazzercise and, of course, hippie.

"[The photoshoot] was so low-stress and fun, I felt like a little girl playing dress up," Kurihara said.

A few days after the shoot, Kurihara opened her phone to find a photo of herself on Instagram that she'd never seen before. She loved how she looked in it. The photographer had snapped pictures not just when the girls were smiling for the camera, but indiscriminately between poses, too. In this one, she and Ramser were looking at each other and laughing. The photo stuck with Kurihara for its authenticity.

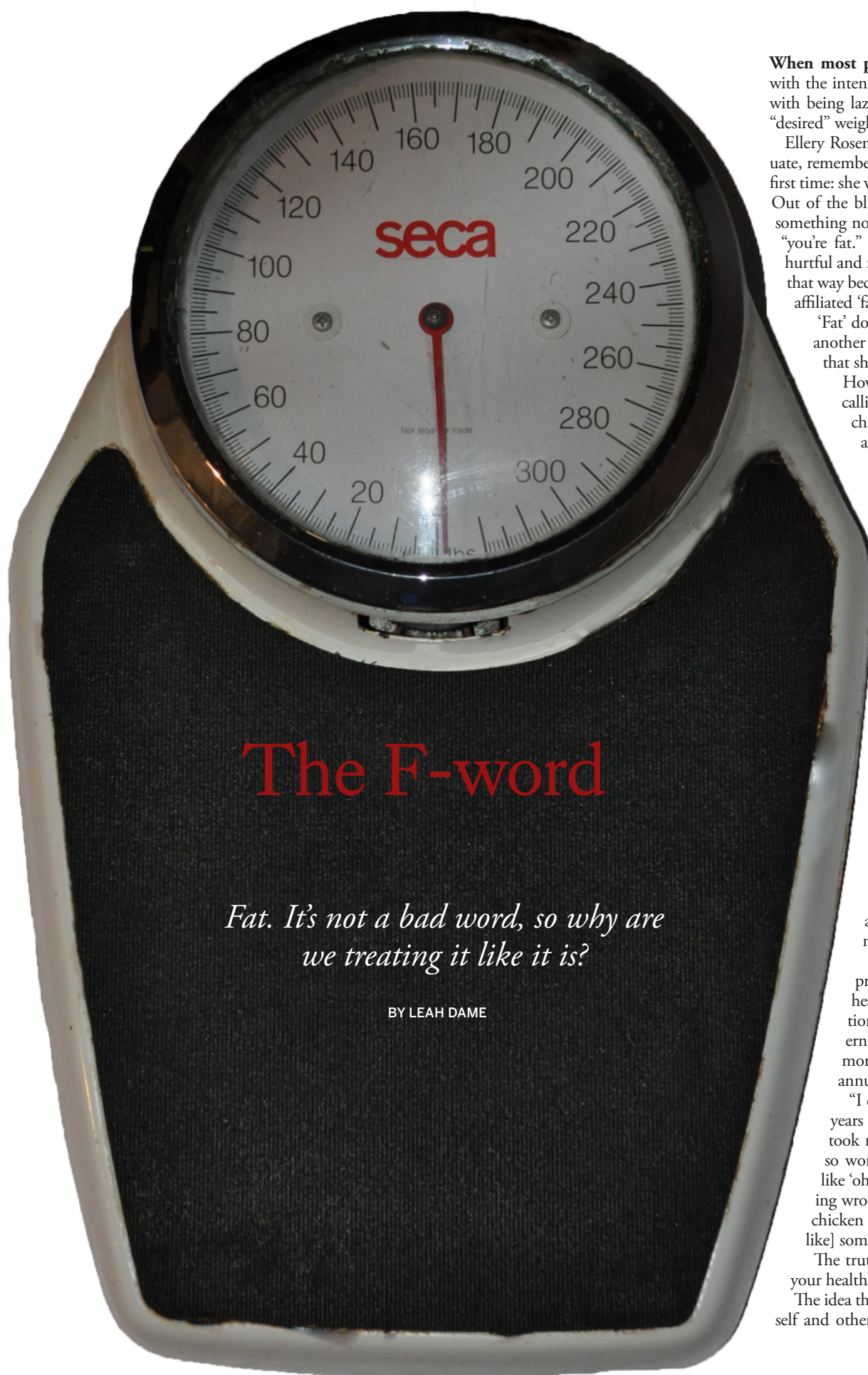
"You may be able to curate the way you look online, but you're not always going to be able to look the exact way you want to in public and around other people all the time," Kurihara said. "Looking at the natural, candid-style photos made me feel confident about how people see me when I'm not posing for the camera, and I think that's really valuable."

Ramser also felt her confidence swell after seeing the photos. She didn't expect the shoot to change how she felt about being photographed, but looking at herself through someone else's eyes changed her perspective drastically.

"I've always had a complicated relationship with photos of myself, but here [in the photos from the shoot], I thought that I looked good," Ramser said. "And that feels really amazing."



Photography By The Getup Vintage



The F-word

Fat. It's not a bad word, so why are we treating it like it is?

BY LEAH DAME

When most people use the term fat, they use it with the intent of depreciation: associating the word with being lazy, unattractive, miserable and not the “desired” weight.

Ellery Rosenzweig, a University of Michigan graduate, remembers when someone called her fat for the first time: she was 16 and babysitting her little cousin. Out of the blue, her cousin looked at her and said something no teenage girl would’ve wanted to hear: “you’re fat.” She was insulted; she thought it was hurtful and rude, but later she realized she only felt that way because that’s the meaning our culture has affiliated ‘fat’ with.

‘Fat’ doesn’t have to be an awful word; it’s just another descriptive term — a characteristic that should carry no shame.

However, this doesn’t mean we should start calling everyone fat. There are people who choose to identify as fat and recognize it as an empowering thing, but there are still those who don’t like to identify as fat because the word still holds so much negative energy.

“[Being fat] is so ingrained to be a fear, like oh my god, people would rather not be fat than so many things because [you’re perceived as] unwanted, not sexual, not beautiful and a joke,” Rosenzweig said. “It’s so sad, but it’s true.”

Some like to identify as plus size, or overweight, but all these terms do is imply that there is only one “average” weight or size we should be achieving, and anything other than that is “abnormal.”

Just like how many other communities have taken back some of their own terms once used to belittle them, the fat community wants to take back ‘fat’ and turn its meaning into a positive one.

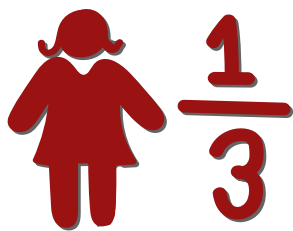
So why is having a larger body type associated with so many negative connotations?

This toxic idea started with medical professionals connecting fatness with health problems, causing false information to spread around — infecting western culture. From these claims emerged a monster profiting about \$70 billion dollars annually: the weight loss industry.

“I can remember dieting since I was nine years old,” Rosenzweig said. “My parents took me to a nutritionist because they were so worried about me being chubby. They’re like ‘oh, this will help her’ but there was nothing wrong with me. I was just nine and eating chicken fingers. So from the beginning, [it felt like] something was actually wrong with me.”

The truth is, your size has nothing to do with your health.

The idea that being “overweight” is harming yourself and others is a scheme created by the medical



of children have
experienced weight bias
from a teacher

Weight discrimination is the **4th**
most prevalent form of
discrimination

93%

of employers would choose
an applicant of “average
weight” over an equally
qualified fat applicant

community and insurance companies to make an enormous profit by exploiting a group of innocent people. They found a public enemy: fatness, knowing the American public would treat it as one. Soon weight loss programs and trendy diets hit the market, using shame as their number one motivator.

Rosenzweig remembers being on Weight Watchers and Jenny Craig diets throughout her childhood:

“I would get to a certain [weight] I could never lose lower than, and once I’d get it off, I’d gain the weight right back,” she said. “It was this horrible cycle of never feeling good. Even if you do lose the weight, that means you have to change your lifestyle forever, and that is just really not realistic for everyone.”

Our trusted doctors and idolized celebrities announced to the world that being fat is wrong — a problem that needs to be solved. These credible sources sparked an evil idea in the public’s mind: fat equals bad.

Weight discrimination is a real and taboo treatment that puts fat people at a lower status than people of the “average weight”. Other than the biting stares, unwanted health advice and long-term bullying, fat people are at a disadvantage in this world because of how they are perceived.

While fat people are mischaracterized as unhealthy by medical professionals, and would appear to receive more treatment and attention from that belief, the actuality is that when fat people see a doctor for a medical problem, their weight becomes the originator of that problem. In a survey of 1,449 fat people, it was found that more than two out of three people were stigmatized by doctors. Because of this stigmatization, fat people are at risk for untreated problems, resulting in future health issues.

Another place we can see weight discrimination is in the workplace. Fat people get fewer hirings, promotions, are sometimes terminated — despite good job performance — and make 1.50 dollars

per hour less than people of the “average weight.” Only the state of Michigan and six other cities in the US have laws protecting individuals against weight discrimination. Having such a lack of protection for fat people in the workplace makes it extremely hard for those who are fat to have access to a stable and appropriate income.

The effects of weight discrimination and stigma surrounding fat people causes too much adversity to be ignored and kept quiet.

Some might say this movement is skinny-shaming, but that couldn’t be further from the truth. In fact, it’s about accepting and loving all bodies. The voices behind the movement aren’t saying skinny people aren’t subject to being made fun of or being stigmatized, it’s about addressing the fact that fat people face daily challenges and extra setbacks because of the inaccurate assumptions about their body or size.

**“We’re socialized from a
really young age to be told
that fatness is wrong.”**

“Everyone deals with body image issues, that’s just a conditioned thing, but when you’re in a body where you’re not told to manipulate it and change it, there’s a different weight of discrimination that comes with your size,” Rosenzweig said. “People just want to highlight other bodies. They want to see people who look like everyone out there, not just one type of image.”

We need to start recognizing ways in which we contribute to body biases and weight discrimination, as well as checking our weight privilege.

Weight discrimination — like many other unjust treatments in our society — might never dis-

appear for good. People will always have some type of weight bias and fear of fatness, unless we act now and start to change the ways our society perceives fat people.

A good place to start would be when we first learn about words and their meanings: teaching children that ‘fat’ is a characteristic, not an insult. We all picked up on ‘fat’s negative meanings from culture and through messages in our environment, so it’s no wonder why we all continued to believe in what we had observed. This means that what we see in the media, what they teach in schools, and what they tell you at the doctors’ has to change.

In addition, there needs to be more representation of the fat community in magazines, starring in lead roles, walking down runways (not just runways dedicated to “plus-size” models), holding positions of political power, sitting at reception — front and center, and leading a company as a CEO.

“I remember watching The Disney Channel and none of the girls looked like me, but they had like the cutest styles, and I would try to wear the clothes they wore and I never looked like them,” Rosenzweig said. “I never was as thin and there wasn’t any representation [like me]. I mean of course there were white girls [with] brown hair that looked like me, but no one of my size.”

The more we see empowered fat people throughout every level of our society, the more weight discrimination will fiddle away.

“There’s so much to learn and unpack about fatness in our culture, from gym class, to going to your doctor, to buying clothes, it’s ingrained in everything,” Rosenzweig said.

We as a society filled with so many different backgrounds, beliefs, personalities, and sizes, have to understand that no one should be attacked with shame or judged based off inaccurate ideas about their health or identity. It’s time to open our minds and change the way we view fatness.



Photos Courtesy of Hannah Lynch

Meet Me on the Front Porch

The Early History of Smoking at Community High School.

BY LEAH DEWEY

Community High School (CHS) was established in 1972. Since its establishment, the school's policies and its student body have always reflected the times. In the '70s and '80s, CHS students wore leg warmers, listened to New Wave and spiked their hair — a fair portion of them were smokers as well.

Community had a special spot for smokers to gather: the front porch.

"The front porch was one of the social spots in the school where you would go to find people hanging out," said Trevor Staples. People were smoking on the front porch at all times of the day: between classes, during class and after school. Naturally, with smokers out there all day, there needed to be a place to put out your cigarettes and toss your butts. The front porch had two urns on either side that students would use as ashtrays. They have since been filled with cement. Several students traced their names in the wet cement in the '80s and their writings can still be seen on the urns today. They were once planters filled with soil and ashes: when it rained, the petrichor would stink like a soggy shag

rug saturated in second-hand smoke. This, however, would not stop the students from smoking.

When Michigan winters hit, the students would move inside.

If it was cold or rainy, students would smoke in the fire escapes or the stairwells. Liz Gray, CHS

"The smartest and the most stoned kids I know went to Community," Gray said.

Dean 1982-1986, didn't punish students for smoking inside of the building, but sometimes it got out of hand. In the '80s, a group of girls constructed a smoking lounge above the second floor girls' bathroom. There was a trapdoor in the ceiling that girls would climb into via the stall walls and toilets.

"I sent the custodian [up there to look]. He comes

down and he's like 'Well, there's blankets and pillows and ashtrays and roaches [the butts of a marijuana joints]," Gray said.

But there was once a time when CHS students didn't have to hide their smoking habits. In the '70s, all of the Ann Arbor high schools had smoking lounges for their students, including Community. And, since it took decades for CHS to achieve full enrollment, there were plenty of available classrooms. In the '80s, what is now Matt Johnson's classroom, was the student smoking lounge.

"Students brought in furniture that their parents wanted to get rid of," Gray said. "There was a horrible, filthy, gross area rug, beanbag chairs and broken couches." The CHS student smoking lounge was not monitored by staff, unlike at some of the other

Above: Hannah Lynch (right) and Diana Peacor (left) smoke cigarettes on the front lawn. The front porch and the front lawn were popular hang-out spots for students to smoke at during school. Students smoked in the front during class, between classes, and at lunch.

high schools. The main office served as a smoking lounge for staff members. Staff at CHS were moved from the main office to their own classrooms and offices in an attempt to improve appearances: something that Community High School had to work harder to uphold than the other high schools.

In the '70s Vicky Henry worked at both Huron High School and Community High School. At the time, neither Huron nor Community had a minimum age requirement to smoke in the lounges.

"I was subbing at Huron once while I was pregnant with my son, and one of my assignments was to supervise the student smoking lounge," Henry said. "But I wasn't supposed to be checking [anybody's age]." Not until 1980 was there a minimum smoking age introduced. From 1980 to 1987, the minimum smoking age in Ann Arbor high schools was 16. After 1987, the minimum age was raised to 18-years-old.

Eventually, smoking became less socially acceptable, and the trendy aesthetic went out of fashion. Community followed the new laws being put into place all around the country: smoking was being pushed to the margins of society. From the '70s to the '90s, acceptable smoking spots at Community gradually moved farther and farther away from the school.

"You had to go outside of the building to smoke. So the kids at Community smoked on the front porch," Henry said. "Then you couldn't be on school property, so students went down to the sidewalk. The kids left the area and we would find out that they were caught smoking in somebody's garage."

"In the 80s, people thought smoking was stylish. It gave you grit and a slightly cosmopolitan air: a bit of New York, Paris, London," said Kelly Stupple, a Community High alum from the class of '87. Smoking could be an act of rebellion. During the '80s, smoking was on the decline and the groups of people who participated became more concentrated.

"There's the small groups on the porch, and they're all wearing leather," Gray exclaims. In the early '80s,

this was Staples' group of friends. Staples describes his high school crowd as hardcore punk. Staples played drums, shaved his head and smoked.

"I think society was changing and people were smoking less than when we were growing up," Staples said. "We were trying to go against things that people wanted us to do." A lot of students demonstrated their rebellion through tobacco use. This also made it easier to find other students who were trying to rebel against authority. A teenager who smoked could see another young person smoking and have an instant connection. Smoking could provide a sense of community for people searching for a crowd to call their own.

"It probably wasn't a conscious effort, but I think teens were looking for a way to feel less isolated, depressed and anxious, and were able to find physical, social and emotional relief through smoking, in the same way that you could find it through using drugs or drinking," Stupple said. Having an oral fixation was a way to cope with the stress of being young.

"Teenagers can be filled with anxiety and depression, and if there's something that gives you even just a momentary sense of well-being, it's worth it. Sure it may shorten your life, but it's a trade-off," Stupple said. Many students were aware of the negative health effects of tobacco use, but chose to make that trade-off. Some even felt that the health issues that come with cigarettes would never be a problem for them later in life. Especially in the "punk" crowd, there was a sense of spontaneity and fearlessness that sprang from their belief in a short life expectancy.

For people like Staples, smoking was a social concept. He did not smoke outside of his friend group and stopped after high school. Staples often went out to smoke with his friends during the school day, but rarely smoked when he was alone. As Staples got older and graduated from high school, he struggled to find the point of smoking. He moved on to a new life more devoted to skateboarding, and left smoking in the past.

"When we were smoking, we didn't really care," Staples said. "I don't think many of us expected that we would live very long. In part, it was just the time



Trevor Staples and his band, Ground Zero, smoke clove cigarettes in their guitar player's basement. Another Community High student, Hannah Lynch, takes band photos. "These cigarettes were actually lit in our noses," Staples recounts. "We were a little less serious in our musical pursuits."

that we were in, with the end of the Cold War, and the nuclear threat upon us. I think we didn't have much hope that we were going to go very far in life. We figured we may as well enjoy the time that we're here, regardless of the consequences."



Left: Trevor Staples and his friends pose on the front porch. They show off the backs of their leather jackets with names of popular bands of the time and their logos. Staples (middle) holds a skateboard and looks behind his friends to the right.

Right: Jim Clarkson smokes a cigarette on the front porch. Clarkson smoked from age 14 until the age of 50. He started smoking because both of his parents were smokers and because most people in his life were smokers. "I was just one of the herd," Clarkson said.





Photography by Ebba Gurney

Cut-off and Addicted

How the new Michigan vape ban is affecting teens who are addicted to nicotine.

BY ZOE BUHALIS

When Community High School (CHS) senior, Jamie Wells* started vaping the summer before her sophomore year, she had no idea what she was getting into. She became addicted quickly, constantly wanting to hit her Suorin Air, craving the buzz.

Wells realized she was addicted in the middle of her sophomore year but did not attempt to quit until more recently. Wells and a group of her friends have been trying to quit for four months — and it is not going well.

“We have been failing, epically failing,” Wells said.

Wells has been using a JUUL since her junior year, so when she decided to quit she started by switching back to a Suorin. The difference between Juul and Suorin is with Suorins you can control the amount of nicotine in the vape juice. By quitting JUUL, Wells was able to lower her nicotine intake. Eventually, she lowered the amount of nicotine in her Suorin to the lowest she could get, she was barely getting a buzz from it anymore and was using it out of habit rather than necessity.

After trying to quit for four months, Wells was finally able to throw away her Suorin. But her nicotine addiction is still affecting her.

“Anytime I’m with people who have JUUL I’m like, ‘Can I hit it? Can I hit it?’” Wells said.

Clara Lewis* is a sophomore at CHS who also experienced addiction during her freshman year. She realized the severity of her addiction when her older sister pointed out that her mood had become dependent on her access to nicotine. She was also vaping constantly, leaving class every 15 minutes to go to the bathroom.

“I had the constant urge to just do it, and going through hockey practice without it was really hard, even though it’s only an hour and 20 minutes,” Lewis said.

Lewis’ addiction was also affecting her relationship with her family. She would choose staying home and vaping over taking opportunities to spend time with them; she felt like she could only have fun and be happy if she had her JUUL.

According to Robbie Stapleton, health and fitness teacher at CHS, signs of addiction can include loss of control, high tolerance, abuse of the substance, and withdrawal. These signs can manifest in different ways: vaping once a day to vaping every hour, mood swings, irritability, continuing to use it even with negative consequences, wanting to quit but being unable to.

Nicotine addiction is different than other addictions because of how easily accessible it is; it

is easily used in a car or in the bathroom because JUULs are small, odorless and discrete. Additionally, it is different because nicotine is a stimulant, so when you first start using it you get a rush of dopamine in your brain — a “buzz.”

According to Stapleton, nicotine itself is as addictive as alcohol but less addictive than amphetamines, cocaine or adderall. Because nicotine is so easy to work into daily life, it is much easier to use constantly. Once the brain realizes that dopamine is being provided from an external source it stops producing it. When this happens the brain craves nicotine to feel normal and relaxed.

One other thing that makes teenagers so susceptible to vaping — apart from how easily accessible it is — is that teenage brains are much more likely to experience addiction than adult brains.

“That’s why we call addiction the disease of adolescence,” Stapleton said. “Someone who starts vaping, smoking, doing weed before they’re 15 has a five times greater chance to develop addiction or problems with that drug.”

On Sept. 18, 2019, Gretchen Whitmer issued emergency rules banning the sale of flavored vape juice in Michigan. The ban is in effect for six months, at which point it could be renewed.

“[The ban] sent a lot of people into a panic,” Wells said. “People were like ‘how the hell and where am I going to get [nicotine].’”

Wells thinks some will just turn to tobacco JUUL pods or even cigarettes if they don’t have access to the fruity pod flavors they’re used to.

Both Wells and Stapleton agree that this ban could cause teens to buy vape juice from black markets, or turn to smoking cigarettes instead of vaping.

According to the Department of Health and Human Services, the amount of high school students smoking cigarettes has dramatically decreased in the past 40 years. In 1976, 28.8 percent of high school seniors reported smoking every day, in 2018 that number had gone down to 3.6 percent.

“We have gotten it now where around 4 percent of high school kids smoke cigarettes. From when I was in high school that is a huge decline,” Stapleton said. “It’s one of the most monumental successes ever in the history of public health.”

Lewis had been trying to quit vaping for a few months when she was caught by her mom. She got her vape taken away and did not get another one. She saw getting caught as a good sign, something that would help her quit entirely. She used the fact that her mom already knew she had been vaping to her advantage, talking to her when she



According to the National Youth Tobacco Survey, 11.7 percent of high schoolers reported using an e-cigarette in 2017; in 2011 1.5 percent of high schoolers reported using an e-cigarette.



According to the Department of Health and Human Services, in 1976 28.8 percent of high school seniors reported smoking cigarettes; in 2018, 3.6 percent reported smoking cigarettes.



Text DITCH JUUL to 88709 to join Truth Initiative’s quitting program. They send coping strategies and supportive messages.

Graphics by Sophie Fetter



Photography By Lisa Cooper My father and, sister, and cousins stand at the edge of the cliff. To my 12-year-old eyes, the drop was colossal.

The Feeling of Falling

BY LACEY COOPER

I stood on a tiny, rocky outcropping, staring down into the brilliantly blue water churning over 50 feet below. Jagged rocks, set into the water like jewels, sent a wave of gruesome images through my mind. I shuddered. My ten-year-old sister grinned. I heard the crunch of her bare feet on the gravel as she sprinted to the edge, watched her body suspended in midair before she fell, and listened to her delighted squeal on her way down. A few seconds later, I heard a loud splash at the bottom, where she was greeted by cheers from our parents, aunts, uncles, and cousins.

I was left alone on the cliff.

At the age of twelve, I was filled with worry. I had anxiety over everything, including things that were supposed to be fun. Water slides, roller coasters, even sledding down the steeper hills of a golf course could set my nervous system aflame. So when my family decided to go cliff-diving at our biennial reunion in Missouri, I didn't quite match the excitement of my cousins. As we were tubing on our way out to the cliffs, I asked the driver of the boat to go extra slow when it was my turn.

Once we arrived at the peaks, my family poured out of the boat and into the water in a jumble of bobbing life jackets. I took one look at the sun-baked cliffs scraping the clear blue sky and decided that I wanted to stay as far away from that edge as possible. Instead of climbing up the cliff with my sister and cousins, I followed my dad and my baby brother to some smaller outcroppings, where I watched his four-year-old bliss as he jumped into my dad's arms over and over again. I tried my best to ignore the sounds of screaming and laughing as the others leapt into the water from the tip of the

tallest peak.

After my cousins had jumped, my sister came bounding down the side of the cliff. She had watched our cousins jump, but hadn't gone yet herself. She begged me to come back up the cliff with her, although she knew that I wasn't interested in jumping off the edge. I agreed to come up with her, wanting to see the view over the lake and curious about what I was missing. On wet, bare feet, we carefully picked our way up the trail leading to the top.

The view was stunning. It was a gorgeous day, and the sun sparkled over the vibrant blue water stretched out before us, a reflection of the endless clear sky above. My sister waved to my parents on the boat below us, who had cameras at the ready. She took a deep breath, ran, and was gone. I stood on the cliff, the sun, rocks, and water keeping me company. The distant chatter of family members floated up on a breeze. I stared down the drop into the waves, thinking of how much I hated heights. I was terrified of heights, in fact. I despised the feeling of falling.

I walked back the way my sister and I had come. Then I turned around. I broke into a run, feeling the pebbles under my feet. I reached the edge and pushed off as far as I could, desperately hoping it was far enough to avoid the menacing rocks at the base of the cliff. After the initial jump, I was struck by the horrifying, exhilarating realization that I had surrendered all control.

For the first few milliseconds, it felt like flying. My eyes were overwhelmed by beautiful, boundless blue, my body frozen in midair. Then I started falling, fast and hard. I squeezed my eyes shut tight. My heart leapt into my throat, my stomach

crashed into my lungs, and my head was spinning too fast to comprehend what was happening. My limbs grasped desperately at the sky for something, anything, to hold onto.

"Please God, let this end," I thought, wanting nothing more than to be back at ground level. Then I hit the water.

It was a painful smack. The backs of my legs felt as though they were being stabbed by a million tiny needles as I was forcefully pulled to the surface by my lifejacket. Instead of hitting the water in a straight line, I had bent at the waist in the vertigo of falling. My thighs had slammed through the unforgiving surface of the water. I came up gasping to a sea of shocked faces on the boat, where my family had been preparing to leave. No one had taken a photo or a video. No one had even considered that I might jump. And I was just as surprised as they were.

I wish I could say that I had faced my fears and it had turned out to be a story of triumph, but that wasn't what happened. My legs hurt for the rest of the day, and they were still sore the next morning. I had fully confirmed my hatred of heights. But I think I experienced something that was even more important.

When I look back on that day, I remember the sights and the sounds. I remember the feeling, but not the thinking. I don't know what exactly happened in my mind as my toes left the edge, but that feeling of reckless abandon stayed with me. And, if just for a second, I proved to myself that I was capable of anticipating the fall — and taking the leap anyway.

Becoming Halawa

BY LEAH DEWEY

My life had long been a story written in black and white...

I was a mixed kid with a black mom and a white dad. When Michael Brown was shot, I was black. My mom ordered me to walk home with the white kids because, “it doesn’t matter how white you are, you’re black, and none of us are safe,” she said to me at age eleven. In Ferguson, I was white. To them I spoke, “like them white folks up north,” and was never assumed to be a part of the rest of my black family when we were in public together. I always battled with my black and white identity. At that point, I had never looked in the mirror to see a brown girl staring back at me.

The steely Chicago wind lashed at my toes and fingertips. My mom, step-dad, grandma and cousin walked beside me, hands in pockets, chins tucked into jackets. We were walking to the home of my Aunt Emman, whom I had never met before. I hadn’t met Aunt Emman, or Aunt Suzi, or Aunt Ann, or Aunt Shirley, or Aunt Nadia or any of our family from Palestine. This was because we hadn’t known we were from Palestine. But after weeks of internet sleuthing, my mom had found our lost family: the Halawas.

When my great-grandpa, Omar Halawa, came to Ellis Island he took, or was given, the name of Haloway. Omar told his second wife, my great-grandma, that he was from Syria. In the early 1900s, when he emigrated, Palestine was part of Greater Syria, Sūriyyah al-Kubrā, but no one in my great-grandma’s family knew where he was truly from. When great-grandpa Halawa left my great-grandmother and returned to the Middle-East, she was pregnant with my grandmother. My grandma thought she’d never be connected to that side of her family again. Nor did she want to be.

On Thanksgiving night, my grandma and I walked up the steps to a mahogany, wreathed door. Smells of tabouli and fresh pita penetrated the crisp, frosty air. Inside, I could hear the tangle of Arabic and English language. Heels clacked to the door. The door revealed over a dozen people: brown des-

ert skin, midnight hair, hazel eyes, smiling faces. They sauntered out of the kitchen, rose from the couch, trotted down the stairs, all of them: lining up to meet me, embracing me, pinching my cheeks, kissing my forehead.

They were all adults. I didn’t know what to do. Was I supposed to impress them like I was supposed to do at other adult dinner parties? Should I tell them about school like I did with my other family? Am I to endure yet another shallow conversation about something I’ll never bother to think about again?

No. You are to eat.

Displayed before me was an array of multicolored foods from a country I didn’t know existed. I was pushed to the counter and a paper plate appeared in my hands, already piled with food. I studied the plate. I didn’t recognize half of the things on it. I looked up at the people around me. I didn’t know half of their names. Yet, this was my food, my family, and my culture.

My Aunt Suzi laid her hand on the small of my back and looked at me with her smiling eyes. “Let’s go sit on the couch, yalla yalla!” She sat down next to me with an air of elegance that can only be likened to that of an Arabian queen. “Listen, habibi,” she held my hands gently in her lap. “I know this must be overwhelming for you, yes?” I nodded. “But you are so beautiful, and we all just want to love on you. See how there are no kids around?” I scanned the room. Almost everyone was in their fifties. Suzi continued, “Everyone is going to want you, but they are all crazy, so you can just be my little monkey, promise?” I giggled, and Suzi pretended to shield me from the others.

As if on cue, my Aunt Emman yelled to me, “Leah, come get some food!” I glanced down at my half-eaten plate, “I’m really quite full, but thank you,” Emman shook her head. “What kind of fruit do you like?” I told her I didn’t really like fruit. “Yes you do,” she replied. I told her I liked pomegran-

ates. Emman clapped her hands and began to dig through the fridge. She cut a pomegranate into four pieces and gathered a few others to help her take out the seeds. When they were finished, they presented me with the bowl of pomegranate seeds and watched as I ate. The thought of eating anything else made me nauseous, but I couldn’t bear to disappoint them.

I was still processing where I was and who I was with. The house was decorated with shades of brown, gold and maroon. Every wooden chair had been carefully carved, every blanket meticulously woven. The pomegranate juice stuck to my fingers like my eyes were stuck to the colorful tapestries on the wall. After a while, all the hues around me became dizzying, and I delicately drifted off to sleep.

I awoke to my mom’s gentle face telling me it was time to go. I asked her for the time. Around 1:30am she said. I was shocked. She tells me it’s called ‘desert time’ and that we should get used to it. I slowly stood up and my mom announced our departure. Relatives whose names I still could not remember came to say their goodbyes, which was more like persuasion to get us to stay longer. My mom pushed us all out the door and into the frigid night.

My family walked back mostly in silence. Maybe because it was too cold to talk, but more likely they were exhausted from all the socializing. I couldn’t have felt more different. My head was overflowing with emotions. I was upset that I was just meeting this family now. They had just been a few hours away, and yet I never knew they existed. But mostly I was eager to call these people my aunts, my uncles and my cousins. I was enamored with the loud, vibrant and generous culture that I had been deprived of for most of my childhood. I never had a big family that wanted to hug me, kiss me, dance with me and even cry with me. This new lineage made me look at myself differently. It’s not just a percentage on AncestryDNA, it’s a community I identify with.

*...And as I walked those icy sidewalks in downtown Chicago,
I began to rewrite my life:
a story written in black, white and brown.*

BY ATTICUS DEWEY

We live in a country where guns permeate our news feeds daily. Story after story floods our phones regarding the newest mass shooting. In the first nine months of 2019, the number of mass shootings neared the number of days in a complete calendar year. While some may take these stories and paint gun owners as violent people who only have the urge to murder, the numbers are not representative of this association. According to the Pew Research Center, 30 percent of United States citizens own a firearm, meaning the number of mass shootings in the United States has occurred from less than 0.00000325 percent of gun owners. In fact, of the 40,000 gun-related deaths of 2018, less than one percent of those deaths were a result of mass shootings, with 35 and 57.5 percent of gun deaths resulting from homicides and suicides respectively, as recorded by the CDC.

In Ann Arbor Mich. — a city whose gun owners make up six percent of the total population according to the Michigan Police Department — is a city that consistently showcases its desire for more gun control, through actions its citizens and government make. Its citizens go to the streets to

living within it. He remembers when his neighborhood was full of those who hunted or had family that hunted. He remembers when the stigma against owning a firearm, wasn't present outside the university. Then things changed after Columbine, and the people of Ann Arbor began to disregard their guns and advocate for gun control to be enacted across the nation to prevent the events from ever happening again.

"I grew up around hunting and guns, but I also grew up learning how to use them responsibly," said Steve Coron, an art teacher at Community High School. "I've had discussions with people all around Ann Arbor who are anti-hunting and anti-gun-ownership and think it's wrong to kill anything. While I respect their opinions, I do it and I do it responsibly, so I'm not going to stop doing something I enjoy and that relax-

Rifles and Responsibilities: Gun

protest the lack of legislation being put in place to keep guns away from dangerous people as its government examines national legislation and determines what appropriate gun laws should be. The most prevalent example of the Ann Arbor government's stance on changing gun control being the 2018 Michigan Gun Owners Inc. vs. Ann Arbor Public Schools legal case, where Michigan Gun Owners Inc. brought up action against the school district for its prohibition of firearms in schools and school-sponsored events.

"In my opinion, when people exercise their right to open carry, it's their responsibility to understand the situation they will be putting themselves in," said John Evangelista, a gun owner resident of Ann Arbor. "It doesn't help those who believe in the lawful ability to keep and bear arms when people take to these different forums as their place to make a statement. Understanding that most people in Ann Arbor aren't aware that Michigan is an open-carry state, I would just be more sensitive to the people I'm going to be around."

Evangelista grew up in Ann Arbor and remembers when the city had a majority of gun owners

es me just because someone asked me to stop."

From looking over the frosted tips of trees to crouching underneath the brush of the forest, hunting is a therapeutic experience for Coron. It's a time for him to concentrate on nothing but his surroundings, and the beauty that nature has to offer. While his hunting essentials include his rifles, camping gear, and various other camping pieces, it also includes his camera, to capture the serene environments he finds him in during those hunting trips, and to remind himself that his trips are to admire the environment around him.

"When you're hunting, you see things that you don't normally get to see at any other time," Coron said. "One morning, I was up in the tree line overlooking the forest, and I came face to face with this baby owl, and by night I was watching the sunset over the forest. It's peaceful, you're

just up there with your thoughts and the world.”

“Going hunting out in the woods is one of my favorite times of the season, and is something that I enjoy sharing with my family,” Evangelista said. “It’s interwoven with my childhood experience, so being outside in the cold of winter brings back those memories from my youth. It’s also something I’ve been able to use as a bonding experience with my son: waking up at five in the morning, sitting out in the woods and talking as we wait for our and because we actually use the animals we hunt rather than just indiscriminately shooting, I feel as if I’m teaching lessons through our trips.”

Throughout the years, Ann Arbor’s environment has fostered a culture that current gun owners feel

their ignorance with their firearms, and my refusal to stand by and watch them handle their firearms in an unsafe manner,” Coron said. “I was hunting with one of my friends and as we were passing over a stream on the way back to my truck, I noticed his safety was off. When we got to my truck, I looked closer at his rifle and realized that I had been walking with a loaded gun pointed straight at my back. While we’re still friends today, I have never and will never hunt with him again.”

Ownership in Ann Arbor

uncomfortable admitting their ownership of firearms. While they’ll have discussions when asked why they own firearms, most gun owners are not flaunting their ownership in fear of entering arguments that neither side will walk away from happily.

“I think people misconstrue their initial ideas of what it means to be a gun owner,” Evangelista said. “Saying you own a firearm for home defense carries a much different connotation to it than saying you own a firearm for hunting. Gun owners — especially in Ann Arbor — invest a lot of time into ensuring they are adequately trained in their firearms because we realize that safety has to be the utmost importance when handling them.”

“I’ve stopped hunting with people because of

While our news feeds feature coverage on those who irresponsibly operate their firearms, it is easy to forget that the majority of gun owners throughout the nation have never harmed another person. While legislation is debated on a national level of how to prevent dangerous people from accessing guns, 98 million gun owners will continue to exercise their second amendment right responsibly.

“I grew up in the Upper Peninsula, and so there were a lot of guns around me at that age,” Coron

said. “People accidentally shooting people didn’t happen because people took it seriously. You have the privilege to hunt with a firearm so you better respect it. When a kid gets their hands on a gun it’s because of a stupid mistake of the adults made: it wasn’t emptied and locked up properly.”

“I believe it’s naive to believe that there’s going to be one law or multiple laws that can be passed that will eliminate gun violence and the



murder and death that comes with it,” Evangelista said. “The people that want to use firearms

to inflict harm upon other people aren’t going to stop regardless of the legality of owning a firearm. Even now, you can’t just walk into a store and purchase a firearm, there’s a long process to legally obtaining one, and yet people are already finding alternative ways of purchasing firearms, and I think that’s what people forget the most.”



The road to recovery is not clear nor simple, and neither is justice for Ciaeem Slaton.

BY CAMMI TIRICO AND TAI TWOREK

Ciaeem Slaton is living in Black Ann Arbor.

On Sept. 26, 2017, on his way home from the Neutral Zone, Slaton was arrested by Ann Arbor Police Department (AAPD) Officer Marrow at Blake Transit Center. Waiting to take the bus home, a fight broke out between two young girls. When the police arrived, they asked for the student identification of some of the teenagers waiting for their buses.

At the time, Slaton was a student at Pathways High School. Because it was so early in the school year, he was not yet administered his school ID, and was therefore unable to present it to the officers. Slaton and his friends were asked to leave. Officer Marrow then pushed Slaton against the wall, eventually pinning him onto the ground with his knee in his back. The entire incident was captured on video.

Slaton was taken to the police station to be questioned alone — a violation of his rights as a minor without a legal parent or guardian. He was issued a trespass warrant, stating that he was unable to be on the premises of the Blake Transit Center or ride any of the city buses for an entire year. Slaton is among other black residents in Ann Arbor that have received this warrant.

Slaton's family relied upon the AATA heavily: At the time, his mother's car had just broken down; she had recently given birth; and she was raising five other children. There was no school busing to and

from his area, so Slaton took the city bus to school and afterschool activities.

After Slaton's incident with the police, the community pushed back. On Oct. 4, 2017, protesters met on Fifth Ave. in between the Blake Transit Center and the downtown branch of the district library. Posters dotted the crowd, reading phrases like "Black Lives Matter," "Justice for Ciaem" and "Ann Arbor Police: No Excuse for Violence Against Innocent Kids." Protesters marched towards City Hall where hundreds demonstrated.

The Human Rights Commission (HRC) of Ann Arbor, directors of the Neutral Zone and the American Civil Liberties Union (ACLU) played a key role in trying to gain justice for Slaton. Along with local black activist Shirley Beckley, they met with the Slaton family at the Blake Transit Center to replay the security footage from the day Slaton was assaulted.

The Collective Against White Supremacy (CAWS), an anti-racism grassroots organization based out of Washtenaw County, also assisted the Slaton family. "CAWS is advocating changes to the police department's use of force policy on youth and changes to the enforcement policies for 'trespassing,' which allow police to profile youth who use public transit," according to a Black Ink article. The organization also initiated a fundraising campaign to assist the Slaton family with food and housing.

Lori Roddy, the executive director of the Neutral Zone, felt that it was necessary for the center to assist Slaton. Like many other Neutral Zone attendees, Slaton relied on the city bus for transportation. Roddy realized that if the transit center was administering trespass warrants to a lot of the Neutral Zone youth — especially black youth — they would have no way to get to the teen center, school or anywhere else they needed to go.

The Neutral Zone responded to Slaton's incident through regular attendees of its programs. The Board of Directors and other staff members at the Neutral Zone marched with the teens on Oct. 4. Afterwards, the staff led a debrief session at the Neutral Zone for those who protested.

A participatory action research project called The Black Youth Participatory Action Research (PAR) Project stemmed from the incident. Participants interviewed black youth on their experiences in Washtenaw County, eventually fostering a community built upon a consensual neglected issue: the black experience in downtown Ann Arbor.

The survey found that out of 293 responses, 25 percent of white respondents would always trust a

police officer if they felt unsafe downtown. In addition, 48 percent of white respondents would often trust a police officer downtown. However, 25 percent of black respondents would rarely trust a police officer if they felt unsafe downtown, and 12.5 percent of respondents would never trust the police. Furthermore, 42 percent of all respondents felt that the Blake Transit Center was a space where they often feel most unsafe.

The AATA has a contract with the police department on top of the Blake Transit Center's security guards. Some in the community, including Beckley, feel that the contract is unnecessary. "To me, that's just double policing," Beckley said. "I would think that if [Blake Transit] had an issue with Ciaem or anybody else, they would take them back into the office and talk to them and try to resolve the issue."

Many activists feel as though the over policing at

**"There's an Ann Arbor that
white youth experience, and
there's an Ann Arbor that
black youth experience — and
they're not the same."**

the transit center led to overuse of force. When Slaton and his family watched the video, they saw a taser on the ground next to his side. Officer Marrow never used his taser, but to the activists groups, the excessive use of physical force was enough to merit change.

In hopes to create a more inclusive Ann Arbor, the PAR Project respondents suggested that the AAPD train their officers to de-escalate situations without using weapons or excessive force, as well as participating in bias and sensitivity training. The respondents want to see more youth in city council positions and a community-led accountability board. Respondents also called for a hotline where teens can report when they felt unsafe in the community.

In addition, from the cases of Ciaem Slaton and Aura Rosser — a black woman who was killed at the hands of a different AAPD officer — came

the Independent Community Police Oversight Commission. The Oversight Commission receives complaints of police misconduct, acting as a middle ground between the community and the police. Prior to the commission, those complaints had to be filed directly with the police force. Many of the activists in the area think this is a large step in the right direction but still has room to improve.

The Neutral Zone's Black Youth PAR Project made a video highlighting statistics from their survey, which was shown to the police force as the Oversight Commission was in its infancy. According to Roddy, the commission responded well, sending it throughout the task force. To date, the commission has not taken any disciplinary action, but the reassurance it provides to the community is the change residents wanted and needed.

Though the hope for a better future is apparent, they recognize that this change, like recovery, is not going to be immediate.

"You can't change somebody's heart," Beckley said. "So if they feel a certain way in their heart about people that have differences, we can't change that. They have to change."

To work on facilitating this change, Howard Lazarus, the Ann Arbor City Administrator, helped to create a Workforce Development Program with the Neutral Zone. In a 12-week program, teens will be mentored, paid stipends and eventually occupy temporary city jobs to gain experience before taking on permanent ones. Additionally, Washtenaw Community College assists members of the program with full scholarships. The county commissioner, Jason Morgan, helped create the Washtenaw County Youth Commission with the Neutral Zone. The 19 teenage members now act as a gateway between the city government and youth.

Roddy also hopes to mend the relationship between Neutral Zone attendants and AATA bus drivers. She wants the transit center to feel like a place where kids belong, not just a place where they have to pass through. Restorative justice circles for the higher supervisors of the bus drivers have taken place with the Neutral Zone staff members; in order to foster an environment at the transit center where kids feel like they belong, drivers need to better understand adolescents. In return for the AATA providing the center with free and unlimited bus passes, the Neutral Zone facilitates a process of healing. When there is a conflict with a teen at the Transit Center, the Neutral Zone hosts bus drivers, teens, families and educators for a restorative justice circle.

Above all other programs the Neutral Zone has created, it has most importantly created an outlet for black youth since Slaton's incident. It has also shifted from a considerably politically neutral organization to more outspoken, heavily advocating for marginalized adolescents in the community. Roddy has noticed the participation of black teens in leadership positions increase tremendously. Now, some of the teens that were members of the Black Youth PAR Project are in top leadership positions at the center.

"But it's far more than just the bus station and the police," Roddy said. "It's about the overall experience that black people feel, and how isolated and alienated they feel from their community and opportunities that white youth have [that] they do not feel that they have access to."

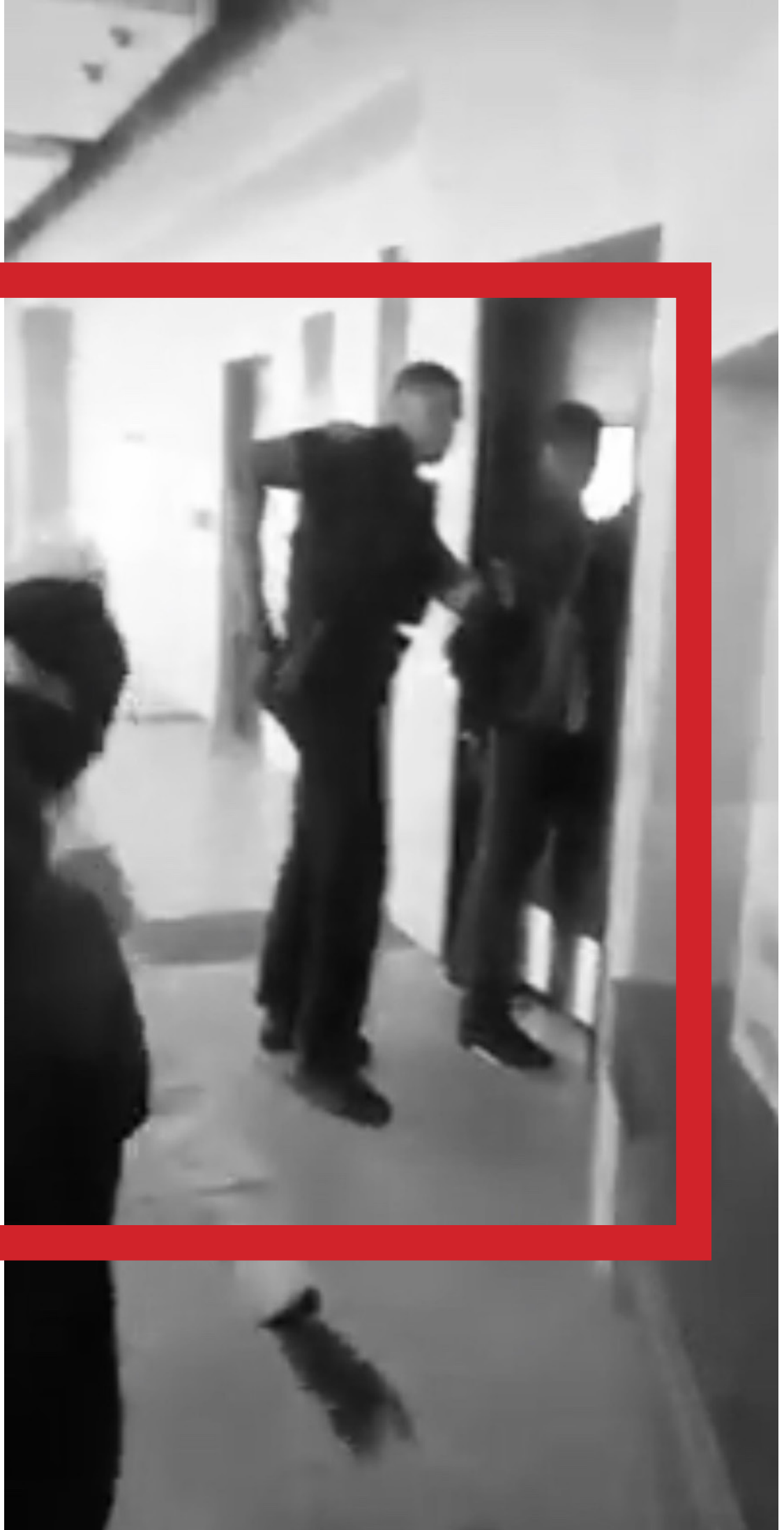
Roddy's overall goal is to bridge the gap between the marginalized youth in Ann Arbor with the rest of the community. Roddy has recognized leadership comes in different forms, especially when teaching the youth how to march and how to sit at the table. Slaton's incident created a platform for tough conversations to be held, eventually forming strong relationships among the Neutral Zone attendees.

"There's two very different Ann Arbors," Roddy said. "There's an Ann Arbor that white youth experience, and there's an Ann Arbor that black youth experience — and they're not the same."

As a result of protests and headway made by the organizations assisting his family, Slaton was able to ride the bus again. But this was only after they got the trespass warrant from the police revoked.

After Slaton's experience, a statute of limitations was enacted surrounding his case. This act created a three-year window in which legal actions could be brought upon the AAPD or Slaton. Local activists, like Beckley, suggest that true justice for Slaton can only be gained within the statute. However, Slaton's family did not present a case.

But justice is more than just gaining the right to ride the bus again, getting a trespass warrant revoked, or even winning a lawsuit — it is about connecting the experiences of the two Ann Arbors.



The Change We Need

Staff Editorial

As we begin the new school year, the remnants of last year's Title IX complaint controversy and its uncertain resolution are still very present. Claims that CHS mishandled sexual assault reports from students created a whirlwind of parent and student anger; the vague and brief nature of initial responses from the administration left many feeling more confused and frustrated than before. However, the truth did eventually emerge — the claim against CHS was based on a misunderstanding of the system that the administration uses to report sexual assault.

Anger turned to confusion which slowly turned to understanding, and eventually, apathy began to permeate the common consciousness. The regulations were being followed, and so the air began to clear. But the policies in place about how reports of this nature are handled are still harmful to the survivors who are brave enough to come forward. CHS can do more to create an open dialogue, as well as to push for structural changes that will place the protection and needs of survivors on equal footing with the presumption of innocence for the accused.

One action that can be taken by school administration is to begin the work of creating more transparency, especially regarding plans that are followed in order to protect survivors who report. Dean Marci Tuzinsky says that students often won't be made aware of the measures used, but that the administration always takes steps to protect students. This creates a paradox for students and families: the administration knows that there is a lack of trust after the complaint and hopes to regain it, but asks that survivors and the general student population trust that they are being protected.

The issue is, trust is a complicated thing, and the way the complaint was originally handled by the administration, per protocol, led to discomfort among the students. People who had been assaulted felt their trust was violated and as though their identity had been compromised by the private citizen publishing the complaint with inaccurate information. The administration relies on the fact that we, as students, will trust them to do the right thing. But the students are going in blind. They see the administration receive complaints and deal with it behind closed doors. We have to simply trust they are doing enough.

Although specific cases can't be used to "prove" anything — under the Family Educational Rights and Privacy Act (FERPA), students who are simply accused of a crime off school property are guaranteed anonymity and equal access to education — CHS and Ann

Arbor Public Schools (AAPS) could provide outlines of action plans for hypothetical situations. This would not only reassure survivors that they will be protected but would give students a chance to understand the plans and judge their efficacy.

Last spring when these issues were brought to the center of attention, AAPS presented vague hypotheticals only to students who came forward and asked for them. It should not be on students to seek out this information. We are calling for the administration to make a list of offenses and corresponding consequences along with hypotheticals and making them accessible to our community. When presented with this idea, Tuzinsky agreed. She said that these issues are never black and white and while guidelines and hypotheticals can be helpful for increased transparency, every report is handled on a case by case basis. We understand that every report, every case, every victim falls in the grey areas between black and white; we would just like to know what those areas are and the punishments assigned to them could be.

Once the dust of the Title IX complaint settled, the distrust lingered. However, our recognition of the flaws in protocol, which follows federal and state education guidelines, does not make us blind to the fact that the administration is limited in how they are able to take action.

If accusations against a student for out-of-school misconduct are not proven in court, there is only so much the school can legally do under federal and state guidelines. Since it is the right of everyone to receive a public school education, the administration cannot take that right away, even in indirect ways, from a student if the alleged act didn't happen on school grounds. Though we disagree with this policy, we cannot place all blame on AAPS. This part of the problem goes beyond them, and so therefore so does this part of the solution.

The process of creating changes to federal laws is a long and impossibly convoluted one. But the inflexible nature of these laws as they stand allows only for small, school-based action by school officials. There is no opportunity for administrators to transfer students away from their accusers, as this could potentially be looked at as a manufactured educational barrier for that student. The ability to make these essential decisions about the physical and emotional protection of survivors, as well as the responsibility of protecting the rights of the accused, must be vested in the schools. Only then can trust be rebuilt.

Moving Fast and Breaking too Much

With over 30 percent of the world's population using their company, has Facebook abused their power or passed their ethical threshold?

BY NOAH BERNSTEIN

On Dec. 4, 2016, Edgar Welch — a 29-year-old, North Carolina native — opened fire with an AR-15 on parents, children and staff at Comet Ping Pong, a pizzeria in Washington D.C. Nobody was injured. Welch hoped to investigate the “Pizzagate” conspiracy theory: a wildly disturbing story which was first published on a white-nationalist Twitter account nine days prior to the 2016 elections. The theory linked Hillary Clinton and John Podesta, Clinton’s campaign chairman, to a satanic pedophilia ring housed in Comet Ping Pong.

In the month following the 2016 election, bot accounts on Twitter played a profound role in the publicity of “Pizzagate.” “Infowars,” a radio show, podcast and YouTube channel which had millions of listeners (prior to being removed from all Apple, Facebook, YouTube and Spotify services) also reported on the story. This provided a mainstream platform to further project the misinformed theory to the extremist corners of the internet.

According to Pew Research Center, 95 percent of American teenagers use smartphones. Nearly the entire high school population of our country receives instant updates and opinions from social media accounts, many of which are run anonymously. The freedom that anonymity gives the user is countered by a resulting loss of credibility and subsequently, an overwhelming volume of false posts.

When asked what his primary source of news was, Jack Bazzani, a sophomore at Community High, said he used Instagram. He continued saying that there are troll accounts everywhere, though he does his best to avoid them. In spite of this, they still constantly appear on his explore page. As we continue to learn how to evaluate the credibility of what we see on social media, we are vulnerable to receiving twisted information.

The violent underground culture online has not only affected Americans. With billions of users on these sites, extreme ideology has infiltrated societies worldwide. According to the New York Times, beginning Aug. 25, 2017, more than 6,700 Ro-



Graphic by Noah Bernstein

hyinga people were massacred in the predominantly Buddhist country of Myanmar in reported “door to door” killings — an estimated 730 of them were children under the age of five.

In Myanmar, Facebook is synonymous with the internet: mobile phones are sold with Facebook pre-installed. Free Basics, a Facebook internet service that monopolized social connectivity in the country, was introduced in June 2016. Prior to its introduction in the Southeastern Asian country, few of its citizens had experience with journalism or social media. The United Nations reported that within a year, Myanmar military officials distributed hate propaganda between Facebook accounts with a

combined following of 1.3 million people. These rouge profiles contained grainy videos of the murders and other atrocious crimes committed against the Rohingya people — ultimately provoking the genocide and mass migration of 700,000 Rohingya people out of Myanmar. It took Facebook an additional year to shut those accounts down.

In the beginning of Facebook, Mark Zuckerberg, his investors, executives and employees all believed that connecting people around the world was the best thing that could ever happen. The platform’s mission was “to give people the power to build community and bring the world closer together;” their self-proclaimed company cul-

ture was “move fast and break things.” Fifteen years later, with 2.4 billion active monthly users, one mistake has international repercussions. As seen with “Pizzagate” and in Myanmar, the social network and its sub-companies are splitting the world at its social seams. Now, Zuckerberg and Co. need to be vigorously responsible for their users. With more than 30 percent of the world currently using one or more of Facebook’s companies at what point have they moved too fast and broken too much?

American University		81.2%	28.9%	Pomona College	16.6%	6.4%	Case Western Reserve University	36.0%	
Amherst College	38.3%	11.5%		Princeton University	14.8%		Claremont McKenna College		25.0%
Babson College	23.7%	39.4%	23.0%	Providence College		80.6%	Colby College	38.2%	11.4%
Barnard College	23.2%	11.5%		Quincy College	52.3%	21.3%	Colgate University		81.2%
Bates College	22.9%	11.5%		St. Lawrence University	21.1%		Emory University		28.9%
Beloit College									11.5%
Bentley University									23.0%
Boston College									11.6%
Boston University									14.9%
Bowdoin College									56.9%
Brandeis University									42.2%
Brown University	21.1%								25.6%
Bryn Mawr College									21.6%
Bucknell University									8.5%
California Institute of Technology	.6%			Spelman College	56.2%	36.1%	28.8%	Brown University	21.1%
Carleton College	26.5%	18.9%		St. Lawrence University		76.2%	44.4%	Bryn Mawr College	52.5%

A Case Against Early Desision

In colleges across the country, students that apply early decision are more likely to get in, and it's not fair.

BY JORDAN DE PADOVA

Almost every aspect of the college admission process has been — at some point — criticized on the grounds of fairness. Affirmative action has been ironically accused of excluding white people, the SAT's of favoring those with financial means, Ivy League admissions offices of being biased against Asian students. The list goes on.

However, the most blatantly exclusive and least discussed scam in the admissions process is the concept of the Early Decision (ED) application deadline.

Applying to a school ED means confirming that if accepted, you will be attending. No waiting for other responses, changing your mind or comparing financial aid awards. When you apply ED, you agree to accept whatever financial aid package you're offered. So, worst case scenario, how much should you expect to pay when applying ED? Full ticket price.

Those who defend ED would say that I am exaggerating, because "If you really can't afford it, you can just back out of the agreement."

That is true. If tuition is still above your Estimated Family Income (EFC) with the offered financial aid package, you could probably — though still not certainly — back out. But the beauty of ED is that the college who offers you your financial aid can choose how they want you to measure your EFC:

ing any more students from a high school after a student pulled out from an ED agreement or was accepted and didn't attend. Due to the ambiguity of college admissions though, there is no way to tell for sure if a blacklist is actually in place.

As you can see, applying ED requires the financial security to commit to paying for college full price. But who cares? If someone is okay paying full price, more power to them, right?

Yes. Way too much power to them. That is because colleges — as do all good businesses — prioritize the highest paying customers.

To see the advantage applying ED gives a prospective student, let's look at the data like an experiment. First, let's make sure we are isolating our variables; The colleges that use the ED system argue that it isn't just that ED applicants have the ability to pay, they are the students who most want to be there. In other words, if they get in, they will come. For our experiment, we will only look at "reach schools," schools that people apply to as shots in the dark and pipe dreams: schools where every applicant would be excited to go. When we look at these elite schools, where the ED system is really only weeding out those who can pay the full cost of tuition from those who can't, what do we find?

AMHERST COLLEGE - 2.95 TIMES MORE LIKELY
BROWN UNIVERSITY - 3.06 TIMES MORE LIKELY
UNIVERSITY OF PENNSYLVANIA - 3.14 TIMES MORE LIKELY
DARTMOUTH COLLEGE - 3.34 TIMES MORE LIKELY
NORTHWESTERN UNIVERSITY - 3.73 TIMES MORE LIKELY
CLAREMONT MCKENNA COLLEGE - 4.49 TIMES MORE LIKELY

through the FAFSA, CSS profile or even sometimes their own financial aid calculator. These methods of measuring EFC vary, and some are notoriously more scrutinous than others; you can't back out of an ED agreement because you don't think you can afford it, you can only back out if they don't think you can afford it.

But wait, let's say you do somehow get out of your ED agreement, you better hope that school's admissions office is not very connected, because you could easily find yourself blacklisted from many other schools around the nation. What is more is your high school reunion might be a little awkward if a school decides you and your high school's college counseling staff are not to be trusted, and then blacklists your whole school. College forums are filled with stories about schools like Northwestern, Columbia and Brown not tak-

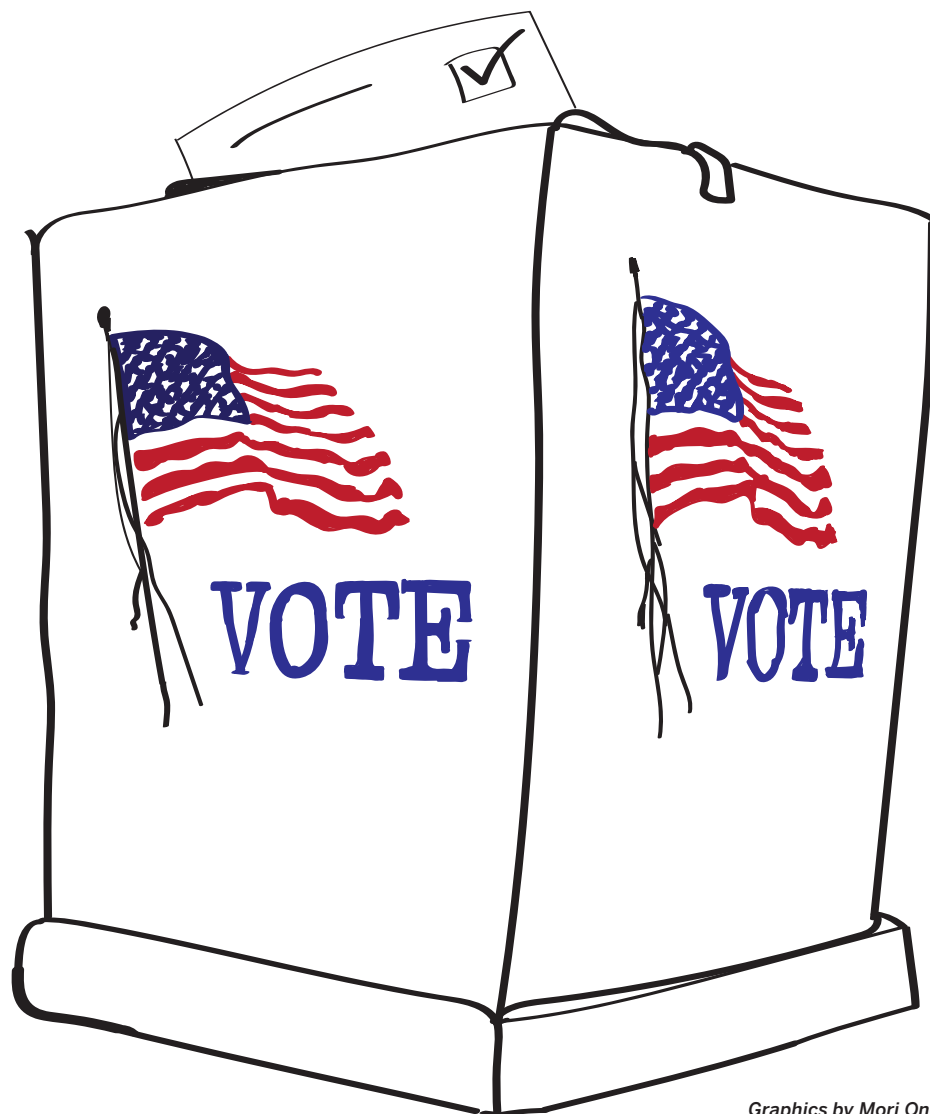
Those who have the means to apply ED are two, three, four and even four and a half steps ahead of those who don't.

The truth is, in one way or another, everyone is doing everything they can to improve their chances at getting into their top schools. It is hard, but maybe closer to impossible, to blame one another for taking advantage of the flawed systems in which we live.

I find it extremely easy, though, to blame those who establish these systems. Especially when diversity, equity, equality and holistic review are thrown around like slogans on these institutions' websites, brochures and tours.

The ED admission deadline is a thinly veiled ruse to increase the number of attendees with wealth and increase how much these attendees are paying.

Middlebury College	46.8%	13.6%	Boston College	33.6%	25.6%	Lehigh University	60.3%	19.2%	
Mount Holyoke College	57.7%	50.2%	Boston University	28.3%	21.6%	Macalester College		52.1%	40.6%
Muhlenberg College	85.6%	60.1%	Bowdoin College	22.9%	8.5%	Massachusetts Institute of Technology			6.9%
New York University	34.7%	18.4%	Brandeis University		39.1%	Middlebury College	46.8%	13.6%	
Northeastern University	41.0%	18.9%	Brown University	21.1%	6.2%	Mount Holyoke College	57.7%	50.2%	
Northwestern University	26.5%		Bryn Mawr College		52.5%	Muhlenberg College	85.6%	60.1%	
Oberlin College	49.0%	35.3%	Bucknell University		55.6%	New York University	34.7%	18.4%	
Occidental College	47.9%	36.7%	California Institute of Technology	.6%		Northeastern University	41.0%	18.9%	
Ohio State University	65.3%	31.5%	Carleton College	26.5%	18.9%	Northwestern University	26.5%		
Pitzer College	29.6%	11.4%	Carnegie Mellon University		21.1%	Oberlin College	49.0%	35.3%	



Graphics by Mori Ono

A Voting System for the People

The current voting system does not reflect the true preferences of the American people. Ranked choice voting brings the changes the system urgently needs.

BY MORI ONO

The Spoiler

In the 2016 presidential election, Donald Trump beat Hillary Clinton by only a few thousand votes in pivotal states. In these states, the Libertarian and Green parties received more votes than the margins of victory. Had some of these votes transferred to Clinton, there may have been a different 45th president.

The blame for results like this should not fall upon third parties or their voters. It should fall on a flawed electoral system that perpetuates gridlocked two-party politics, election after election.

Almost all elections in the U.S. rely on the First-Past-The-Post (FPTP) system, where the candidate with the most votes — regardless of whether a majority supports them — wins. It is simple and straightforward.

However, it is the same system that twists voters into voting for someone

they do not love, who may simply be the lesser of two evils that have a shot at winning. The 2016 presidential election demonstrates how FPTP is responsible for this so-called “spoiler effect”.

Spoiler Effect: Vote splitting between similar candidates, causing an opponent of both to win.

Fear of this outcome forces tactical voting, which occurs when people vote for a less desirable but more popular candidate. This strips away votes from third parties with little chance of victory. The natural consequence of this is a two-party system — in America’s case, the Democrats and the Republicans.

We need a system that represents the American people’s true preferences. This cannot be a system that squashes third parties from representation and

ensures that the only impact they have is negative for those who vote for them. We need a new way to vote.

The Alternative

A new way to vote can be found in Ranked Choice Voting (RCV). In RCV, also known as instant-runoff voting (IRV), voters rank the candidates in order of preference, and have the option to not rank some candidates. After the votes are counted, the candidate with the least votes is eliminated, and those votes are transferred to their second choices. This process is continued until two candidates are left, and the candidate with the majority wins.

While it is not a proportional system where seats in a legislative body are distributed by the share of the vote each party receives, RCV nonetheless addresses the spoiler effect and the resultant tactical voting in all sizes of elections. It also encourages more positive campaigns because candidates have to be liked by supporters of other campaigns in order to receive their vote if that candidate is eliminated.

RCV was implemented in Ann Arbor, Mich. following the mayoral election in 1973, when the student/activist-led Human Rights Party (HRP) split the Democratic vote and resulted in a Republican victory. In the following 1975 mayoral election, the vast majority of HRP voters selected the Democratic candidate as their second choice, and with a 0.4 percent margin of victory, the Democrat was elected. The result prompted Republicans to attack the system with litigation and a repeal vote. While the judge ruled in favor of RCV, the vote defeated it.

Taking Action

The bleak demise of Ann Arbor’s RCV experiment does not have to happen again. In contrast, a Maine ballot measure for RCV’s use in state and federal congressional elections passed in 2016 and successfully resisted measures to prevent its implementation. Moreover, RCV was expanded in Maine for the presidential general election taking place in 2020, and for the primaries in 2024.

A fairer system that represents voters can and must be implemented. The construct of two choices created by FPTP is not such a system. Voters deserve a chance to express their true wishes for who should be in office, without the fear of letting “the greater evil” taking it instead. And it is time that third parties are enabled to bring their views to the table without inciting the anger of the most similar major party.

We need to support the candidates that support these improvements to the electoral system. We need to support organizations working to make our votes matter. And each time the opportunity for a better voting system comes to the polls or the halls of power, we must voice our support — through a ballot saying yes, through a letter of persuasion — for what will make the voices of the people heard.

We need a system that represents the people.
We need to end First-Past-The-Post and put Ranked-Choice Voting in its place.

President of the United States

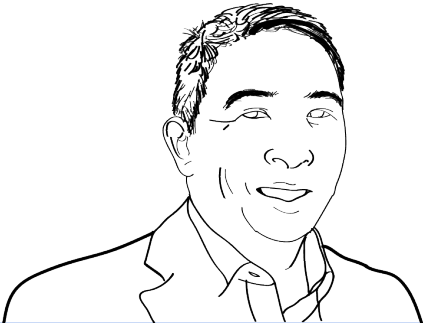
Rank candidates in order of preference by filling in the oval.

Rank as many or as few candidates as you would like.

	First Choice	Second Choice	Third Choice	Fourth Choice	Fifth Choice	Sixth Choice	Seventh Choice
Candidate 1	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Candidate 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Candidate 3	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Candidate 4	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Candidate 5	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Candidate 6	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write-In	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Graphic by Mori Ono | An example of a ranked-choice voting ballot, where the candidate has filled in four of the choices for President. This ballot supports the space for a single write-in candidate if a voter wishes to do so.

Presidential Candidates Considering RCV



Andrew Yang

States on his campaign site that he plans to push the Democratic National Committee to implement ranked-choice for primaries, and work with Congress to adopt ranked-choice voting.

Bernie Sanders

Testified to the Vermont Senate in support of ranked-choice voting in 2007: “[RCV] allows people to vote for what they really want without worrying about the possibility of them getting what they really don’t want.”



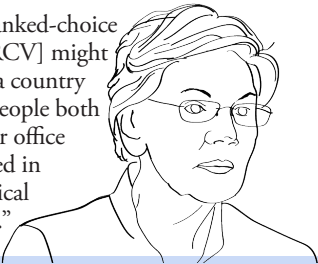
Pete Buttigieg



Indicated his support for ranked-choice voting.

Elizabeth Warren

Open to ranked-choice voting. “[RCV] might help us as a country get more people both running for office and engaged in those political campaigns.”





Photography by Ebba Gurney

Invisible People

The history of queer representation in the film industry: censorship, villianization, manipulation, underrepresentation.

BY GENEVE THOMAS-PALMER

Stories

Stories are the first way we learn. Across the country, parents read their children Dr. Seuss, grandparents tell their grandkids stories about what it was like when they were growing up, preschool classrooms are filled with toddlers dancing and singing “The Itsy Bitsy Spider.” Stories teach morals, values and ways of living better than facts and figures will ever be able to.

Uri Hasson from Princeton University studies the way our brains react to hearing stories. He describes

the brain of the storyteller and the story-consumer as “synchronized”; activity in both brains were the same throughout the story, even as the activity moved throughout different parts of the brain.

“By simply telling a story,” Hasson said, “the [storyteller] could plant ideas, thoughts and emotions into the listeners’ brains.”

A story can have a profound impact on its audience. And, throughout history, stories have been told primarily through the eyes of those in power.

The only way the mainstream media portrays life as it has been, as it is and as it will or should be is from the perspective of those who hold the privilege. The lack of realistic representation of marginalized groups, therefore, could be due to the ignorance of those creating mass media. But the characters in major film projects, and the way those characters are treated, is attributed to a historical code of conduct promoted by leading financial supporters of cinema in the 1900s.

The Hays Code

In 1930, the Motion Picture Association of America, an organization that represents major film studios, published the Motion Picture Production Code, otherwise known as the Hays Code. The code limited the content filmmakers could cover. It stated that those who abided by it must not include even inference to “sex perversion” or encourage the audience to sympathize for characters who have “sinned.” Although not a legal mandate, straying from the Hays Code would significantly prohibit filmmakers from reaching mass audiences, as all major producing and distributing companies only backed films that followed code.

The establishment of the code itself was abominable but, even worse, the creators of the Hays Code were fully aware of the profound effects it would have.

In the section of the code that justifies the standards they outlined, the writers noted the intimate effect entertainment has on consumers, even stating that it “touches the whole of their lives.” The code argues that film can be directly responsible for incredible moral progress of entire populations. And yet, the Hays Code saw to it that entire groups be shut out of film, instead of used to open minds. It placed the responsibility of storytelling and affecting social change into the hands of the most privileged, and forbade them from seeking out new perspectives.

The Hays Code, as predicted by its creators, did have incredible impacts on American culture.

For a long time, queerness was rarely portrayed in major cinematic projects. We look to stories as examples for how to act and the way our lives should go, so if an entire group of people isn't shown in mainstream media, it's not seen as a valid way of life. LGBTQIA+ people watching films have no way of knowing that other people feel the same way they do. Excluding queer people from cinema cuts them off from the rest of society. It can make them feel alone, somehow less-than.

As same-sex love was considered a sin in the Hays Code and, based on the code, sinners must be met with tragedy, characters who were explicitly queer ended up either unhappy or dead by the resolution. There are countless movies with scenes of queer characters admitting to their “sin,” begging for forgiveness and expressing how disgusted they are with themselves. When the only representation of queer people showcases how miserable they are, being LGBTQIA+ seems to viewers something that would inevitably lead to despair.

Some filmmakers, however, still wished to represent the queer community without giving them tragic ends, but were now unable to do it explicitly. Therefore, they began to hide hints in their projects that characters were gay: effeminate men, predatory and masculine women, cross-dressing and high or

low-pitched voices. This reinforced negative stereotypes about the queer community.

Although it was abolished in 1967, we still experience the legacy of the Hays Code. The LGBTQIA+ community continues to be starved for representation, grasping for straws and celebrating every bit of queerness portrayed in film. Tragedy was the inevitable end for a queer character, and there are still people who pity queer people because they assume queerness is an effect of trauma. A man once relayed to me his certainty that queer people's fathers beat their mothers when they were in the womb. He believed that gay men identified the way they did because they empathized with their mothers and became soft, and that lesbians were not straight because they were angry at their fathers and became hard. As recently as 2016, fans began rallying against the exorbitant number of gay and lesbian characters killed off in television shows; Twenty-five lesbian and bisexual characters died that year alone. Queer fans would denote 2016 as the year of “Bury your gays.” Furthermore, tropes in the media continue to harm the queer community, even if the characters

“The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationships are the accepted or common thing.” - The Motion Picture Production Code (1915)

embodying those stereotypes weren't intended by the filmmakers to be queer.

Queercoding

Throughout history, some of the most commonly known villains have characteristics that coincide with common stereotypes about LGBTQIA+ people, a pattern that has been defined as queercoding.

Disney has often been accused of portraying its villains similarly to queer people. John Ratcliffe, the wealthy colonizer from “Pocahontas,” often wore bright pink and purple colored clothing and bows in his hair, spoke theatrically and in an exaggerated manner and was obsessed with gold, jewels and glitter, all tropes that can be associated with effeminate gay men. In Disney's version of the Pocahontas story, Ratcliffe symbolized greed and selfishness and promoted the slaughtering of Native Americans.

The 2012 film “Wreck-It Ralph” introduced the villain King Candy, a short man with a high-pitched voice who wore a bow and surrounded himself with wealth and extravagance. There was even a scene in which the protagonist Ralph comments on King Candy's femininity. When he is captured

and brought to King Candy's palace, Ralph looks around at the walls and said “I see you're a fan of pink,” then calls King Candy a “nelly-wafer.” Nelly is a slur often used to refer to effeminate gay men.

In “The Little Mermaid,” the evil octopus Ursula has many attributes similar to a stereotypical lesbian: short hair, a muscular and heavy-set build, a deep voice. The film shows Ursula taking advantage of young women and portrays her as predatory. There's even a moment in her song, “Poor Unfortunate Souls,” where she attempts to touch Ariel's face and Ariel grimaces and dodges her hand.

Even at a young age, the American public is unconsciously encouraged to associate stereotypical traits of queer people with villainy. And as LGBTQIA+ youth begin to grow into themselves and their sexuality, they notice there is something missing from the media with which they are surrounded.

Themselves.

This means that queer audiences are starved for any kind of depiction in cinema, so when a character is hinted at being queer, it attracts this under-represented group. Major filmmakers have realized this, and many of them have begun manipulating their queer fans for publicity.

Queerbaiting

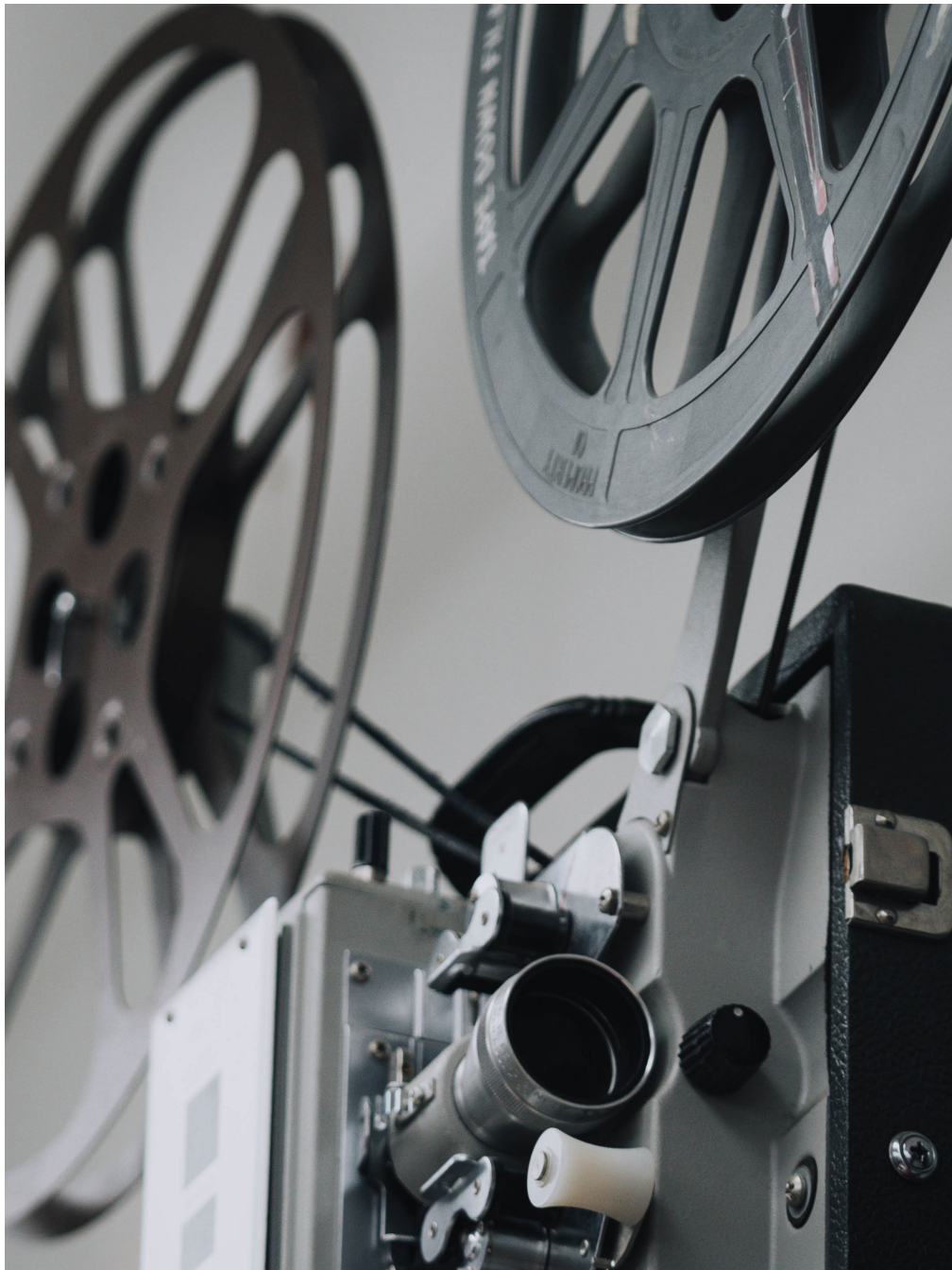
In recent years, queerbaiting has become quite popular in the film industry: throughout a film or television show, characters will drop hints about them identifying as LGBTQIA+, or the way they interact with comrades of their same-sex will mirror the romantic buildup of straight couples on the show. This type of misrepresentation is all about marketing. Filmmakers want the views, the money, the votes. And with a

little clever camera work or flirty exchanges between characters, they know they can get them.

During marketing for the third film in the franchise, “Pitch Perfect 3,” an advertisement showed two of the female leads, Beca and Chloe, leaning in to kiss each other then stopping abruptly to look at the camera and say “swipe up for more.” However, in the film itself, neither character was explicitly queer. In fact, one of them ended up in a relationship with a man.

In the television show “Rizzoli and Isles,” actress Angie Harmon, portraying the heterosexual Jane Rizzoli, says the show deliberately accentuates the romantic undertones between her character and another of the same gender. “Sometimes we'll do a take for that demo,” Harmon said. “I'll brush by her blouse or maybe linger for a moment. As long as we're not being accused of being homophobic, which is not in any way true and completely infuriating, I'm OK with it.”

In an attempt to get more votes in the Teen Choice Awards from their queer following, the show “Teen Wolf” released an advertisement of two of the male leads LGBTQIA+ viewers suspected were queer,



waking up from a nap on a boat. One of the actors said “We’re on a ship, literally.” He followed with a hint that if fans voted for the show in the awards, they would get the representation they so desperately needed, baiting a marginalized group for petty accolades.

As fans began to see through queerbaiting and accused filmmakers of manipulating their audience, members of the film industry started writing LGBTQIA+ characters into their pictures.

Or so they say.

Queercatching

There are two forms of queercatching, the first of which takes the form of actors and other film staff talking to the press during the production of the project about having queer representation, then not following through, or including such inconspic-

uous queerness that viewers could miss the scenes producers pointed to when justifying their claims of having representation. Queercatching, then, is the perfect middle ground for a filmmaker; Queer fans can watch the movie or show and feel represented, yet a homophobic fan could watch the same film and not notice that characters were LGBTQIA+.

During production for the new “Power Rangers” movie in 2017, actress Becky G spoke with *The Hollywood Reporter* about her character’s queerness. The magazine reported that the film would be “the first big-budget superhero movie to feature an LGBT protagonist.” However, the Yellow Power Ranger never made any mention to her identity in the movie or had any same-sex partner. The only scene that pointed towards potential queerness was one in which a male lead asked the the Yellow Power Ranger if she had “boyfriend troubles.” When she

said no, the boy asked if she had “girlfriend troubles.” The Yellow Power Ranger did not respond to this question and instead began describing how her parents didn’t understand her.

“Star Trek” is seen as a show in the film industry with a progressive nature and has even been described as “groundbreaking,” as it portrays many different kinds of people working together towards a common goal and was one of the first shows where Asian and African American viewers saw themselves on screen. In the early 2000s, the show began receiving critique from fans regarding their lack of queer representation. At the time, writers and producers who were asked about this admitted that they should begin introducing gay characters. Despite its progressive reputation, it took “Star Trek” 15 years after that, 50 years after the franchise began, to have its first queer character in the 2016 film “Star Trek: Beyond.” That representation, however, was incredibly underwhelming: a split-second shot of a character, Sulu, looking at a picture of a man and child, then another of him hugging that man and child in the resolution of the film. That man and child are only confirmed to be the Sulu’s husband and daughter by actors and other staff working on the film when they were asked about it directly. No mention of it is made in the movie itself.

The second form of queercatching presents itself as leaving the identity of a character ambiguous in a completed project, then, afterwards, claiming that character was queer throughout the piece. Throughout J.K. Rowling’s book series, “Harry Potter,” the character Dumbledore’s sexual orientation was never addressed. However, after receiving criticism from her readers that her books lacked diversity, Rowling began telling fans that representation of marginalized groups was in the series the whole time, she just didn’t explicitly state they were black or queer. She claimed that Dumbledore was gay, although nothing in the book points towards queerness. And, more curiously, supported fans in suspecting Hermione was black — from her twitter: “White skin was never specified,” and “Rowling loves black Hermione” — even though sections of the book describe the character’s “white face.”

Queercatching allows major filmmakers and other storytellers to obtain the title of “progressive” or “pioneers” but keep queerness.

Impacts

John Bargh, a social psychologist at Yale University, performed a study which linked seemingly trivial details to the way we perceive a person.

“The experiment began when the experimenter, seemingly struggling with an armful of folders, asks the volunteer to briefly hold their coffee . . . The coffee was either hot or iced,” Bargh said in summarizing his experiment. “Subjects then read a description of some individual, and those who had held the warmer cup tended to rate the individual as having a warmer personality, with no change in ratings of other attributes.”

Every little thing we experience about a person, and other people we associate with them, has a direct impact on our attitude towards them.

Subtle hints towards queerness in Disney villains, exploiting LGBTQIA+ fans for limelight, giving

“The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.”

- **The Hays Code**

queer characters disproportionately tragic ends — it all shapes the way the public views, and treats, LGBTQIA+ people.

The way the queer community is treated tends to get overlooked and is often, still, outrageously violent. According to the Williams Institute of Law, although only 4.5 percent of the American population identifies as LGBTQIA+, 17.9 percent of hate crimes were based on sexual orientation or gender identity bias in 2018. But it gets worse: FBI data stated that hate crimes against LGBTQIA+ people were on the rise as of 2014 and the National Crime Victimization Survey reported in 2019 that queer Americans are victims of more than 200,000 hate crimes every year.

The way the mainstream media portrays queer people has a massive impact not only on the way straight people view the LGBTQIA+ community, but on the way that queer people view themselves.

Determining how one identifies, if a label is deemed nec-

essary, is already a great internal struggle for many queer people. It's hard enough being at war with yourself, but when characters in the mainstream media who look, act or identify like you are pointing towards a life of misery, social isolation and cultural oppression, it should be of no surprise that LGBTQIA+ people are among those who struggle most with mental health. High school students who identify as queer are nearly five times more likely than straight teenagers to attempt suicide. Not only that, but Mental Health America reports that research suggests LGBTQIA+ people are much more likely than others to believe they are unworthy of civil and human rights.

Not only has the film industry contributed to intolerance of queer people from straight people, but to widespread self-hate among queer people.

I casually mentioned my sexual orientation (lesbian) to my parents and sister during a family dinner the

fall I was 14. I anxiously waited months to come out to my closest friends the winter I turned 15. It was with great apprehension that I buried my face in my blankets — I was far too afraid to look them in the eyes — as I said to them, my voice quite muffled, “I’m gay.”

I grew up watching Ursula prey on young girls, then Cynthia Rose in “Pitch Perfect” sexually abuse another female lead for laughs; In coming out to my friends, I worried they would forever see me as dirty, evil and even predatory. The reactions I got from friends, however, were incredibly apathetic. A few muttered “Okay’s” and one awkward “That’s cool.”

I didn’t receive much hate or scrutiny for my sexual orientation at all until I left Ann Arbor.

It wasn’t for a while after that night I came out that I realized that wasn’t the hard part. For months before I even told my family, I spent hours in the bathroom sitting on the counter and crouching over my phone screen, careful more than ever to lock the

door, as I watched hours of coming out videos and LGBTQIA+ short films. The idea of the media addressing the issues that came with identifying as non-straight was so new to me. I was transfixed. There were so many people whose issues and internal struggles mirrored my own; I didn’t feel alone anymore.

Admitting my queerness to myself was more difficult than admitting it to others could ever be.

Once I saw there were others like me — who, at one time or another, had been confused and scared — I knew my sexual orientation wasn’t something that made me inherently dirty, evil or predatory. It just made me, me. This, however, took a lot of work. I had to reverse 14 years of nearly inconspicuous social cues telling me that I was wrong, destined for a life of tragedy.

And I’m still working on it. It would just help to know that the film industry was working on it too.

“By simply telling a story, the [storyteller] could plant ideas, thoughts and emotions into the listeners’ brains.” - **Uri Hasson (Princeton University)**

“They knew exactly who they were reeling in and why. [They]... set up the gay romance, hint at it constantly, make it believable and deep and perfect, and then force it out of the story.” - **Jameson Ortiz (LGBTQIA+ advocate)**

“Hence the Moral importance of entertainment is something Which has been universally recognized. It enters intimately into the lives of men and women and affects them closely; it occupies their minds and affections during leisure hours; and ultimately touches the whole of their lives.” - **The Hays Code**



Photography by Lily Sickman-Garner Seven different Community students showcase their outfits, made with various combinations of thrifted and storebought items.

Fast Fashion

Fast fashion is more than the retail price — it is costing people their lives.

BY LILY SICKMAN-GARNER

On April 24, 2013, tragedy struck in Dhaka, Bangladesh. The eight story garment factory Rana Plaza collapsed, killing over 1,000 people. Although this catastrophe may have been disproportionate to others in its magnitude, it was neither the first nor the last of its kind. And the truth is, the Rana Plaza disaster may have been preventable. In the time leading up to the collapse, several of its employees reported that they had reason to doubt the building's structural integrity. Despite these warnings, the authorities — desperate to turn a profit — forced them to return to work to create less expensive clothing than the factory's thousands of competitors.

From the perspective of a consumer, the fast fashion industry is simple and ideal. It offers on-trend, readily available clothing for lower prices than ever. But the increasing affordability of the clothes we wear comes at a great expense to both the environment and the citizens of developing countries. Of course, many people are already aware of this. But there is a distinct difference between knowing something and truly understanding its impacts.

One in every six people on Earth work in the fashion industry, and 40 million of them are garment workers. These people, mostly women, and sometimes even children, are subjected to long hours, low pay, unsafe working conditions and sometimes even sexual harassment and assault from bosses and

co-workers.

As with most industries, clothing production has been fast-tracked and relocated to developing countries over the past few decades. In the 1960s, 95 percent of clothing sold in the U.S. was produced within the country. As of 2015, that number had dropped to only three percent. Defenders of the fast fashion industry claim that it benefits the global economy, or that these are the only jobs available to those living and working in developing countries and this is the best they can hope for. However, a sweatshop job is often accompanied by a lifetime of exhaustion and often severe injury. Shima Akhter, a Bangladeshi garment worker, was featured in the documentary "The True Cost," which explores the structural flaws integral to the fashion industry.

"There is no limit to the struggle of Bangladeshi workers," Akhter said in an interview. "People have no idea how difficult it is for us to make the clothing. They only buy it and wear it. I believe these clothes are produced by our blood. I don't want anyone wearing anything which is produced by our blood."

Akhter is not alone in her discontent with modern clothing production. In Cambodia, a group of garment workers took to the streets in peaceful protest, demanding higher wages. Although they requested only \$160 per month (higher than average but not excessive), they were met with violence. Police

opened fire on the crowd, killing five and injuring over 40.

In addition, the fashion industry is the second most polluting industry in the world, with U.S. consumers alone producing 11 million tons of textile waste every year.

"The great threat is that capital must continue to expand infinitely in order to survive," said John Hillary, executive director of anti-poverty charity War on Want. "It can't have any limits, and the ocean and the natural world does have limits." In recent years, society's constant hunger for consumption has been outstripping the capacity of the natural world to produce. For example, according to "The True Cost," the river town of Kanpur, India is home to one of the biggest leather producers in the world. Every day, 50 million liters of toxic wastewater from the plant is dumped into the River Ganges, which in turn supplies drinking water to most of Northern India. Those living in Kanpur are most affected, especially children. It is common for them to have chronic health conditions, such as persistent skin rashes, numb limbs, stomach problems, and even a significantly heightened risk for developing cancer. The chemicals used in the leather treatment contaminate drinking water, which in turn contaminates produce and animal products.

Even consumers who attempt to be ecologically responsible by donating to thrift stores are contribut-

ing to the problem more than they know. In truth, only about 10 percent of clothing donated to thrift stores is actually sold there. The other 90 percent is sent to developing countries to be resold at even lower prices. This can have adverse effects on the economies and internal fashion industries of these nations. Since the resale clothes are less expensive, many thriving fashion industries within developing nations have now lost their market. This forces these countries to become exporters, making cheap clothing to sell abroad that may one day be returned to further amplify the problem at hand.

Although this situation seems bleak, there are alternatives. One way that individuals can be more responsible in their consumption is to simply make their own clothes. Annri Vroom, a resident of Ann Arbor, has been doing so for most of her life.

"In order to spend time with [my mother], I'd hang out on the floor of the sewing room. And so a lot of it was just by her passing me something to work on to keep me busy while I was there," Vroom said. "Once I was maybe in middle school, I really started to be interested in [the] machine and wanting to sew." At this point in her life, Vroom says that between 65 percent and 75 percent of her wardrobe consists of clothing she has made herself. She suggested that anyone interested in sewing their own apparel should begin by adding details to clothing items they already own.

"If you have a needle and thread, you can make a mark on something and it's your own," she said. "If you've got a creative inclination, you can really have fun with something."

In addition, many companies are beginning to design ethically and environmentally responsible clothing lines. One such organization is TS Designs, a small t-shirt printing company based in North Carolina which prioritizes sustainable and ethical production. Founded in 1978, the business was thriving, until the North American Free Trade Agreement (NAFTA) passed in 1994. NAFTA, which eliminated certain international tariffs, made it much less expensive for large corporations to transport their production overseas.

"Our business was destroyed by NAFTA," said Eric Henry, president and co-founder of TS Designs. "We wanted to stay in a textile business, we wanted to stay in the area, but we had to reinvent ourselves." The company now utilizes what Henry called a "triple bottom line," focusing on maintaining the well-being of people, the planet, and profit. It also emphasizes the importance of having a transparent and trackable supply chain, and a line of t-shirts with individual tracking numbers is currently in the works. Henry explained in an interview that although their products are more expensive in dollars, this cost is outweighed by the negative impact most other brands have on the world at large.

"We will compete with anybody in the world. And you gotta bring price to the table," Henry said. "But let's talk about our social and environmental impact. When we pay people a living wage, not a minimum wage, how does that impact [them]? When we use organic cotton or conventional cotton, what does that mean? When our transportation footprint is 500 miles instead of 13,000 miles? But we just don't have the metrics to measure this."

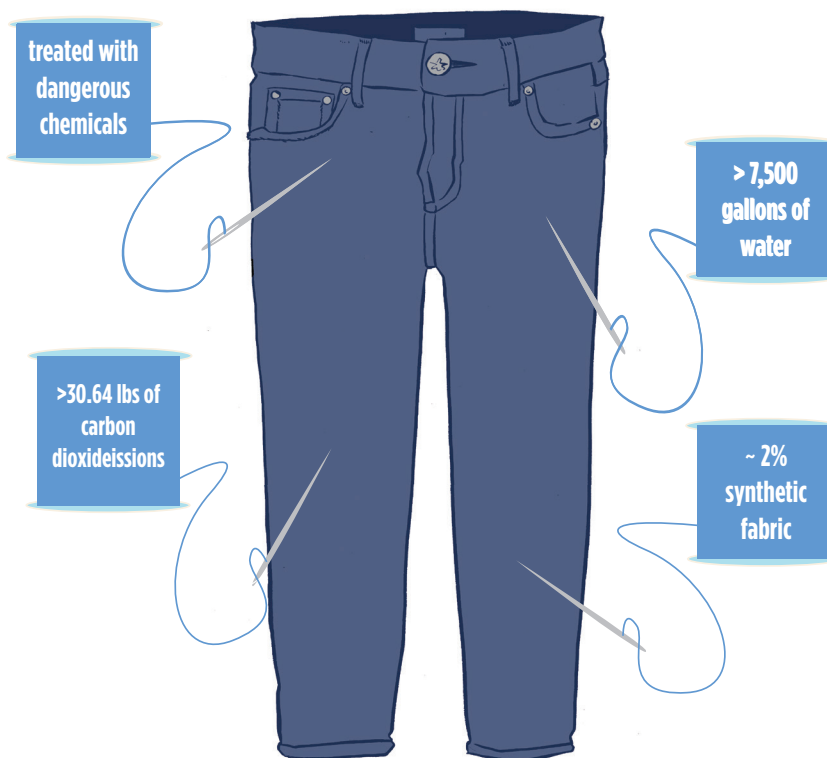
Fast Fashion Facts

The fast fashion industry is destroying the environment, as well as the economies and internal industries of developing countries. It is the source of 10 percent of greenhouse gas emissions and 20 percent of wastewater worldwide.



Graphic by Sophie Fetter

Information courtesy of the United Nations framework convention on climate change



Graphic by Pete Sickman-Garner

Information courtesy of the International Solid Waste Association and the National Resources Defense Council

Real Talk With Roxie Richner The Biden Problem



The 2020 presidential election is fast approaching, and we all should be extremely nervous. Why? Because the current Democratic front runner is Joe Biden.

Biden has long been known for his gaffes — getting stories wrong, stumbling over his wording, etc. Just a few months ago, he was under fire for proclaiming,

“poor kids are just as smart as white kids!” He has never been the most well-spoken politician; and now, he is running for president. As we approach the election year, we must ask the question — what are we looking for from our 46th president?

I know for sure what I am not looking for: Someone who cannot hold their own on the debate stage; someone who, although maybe unintentionally, continually uses racist language; someone who puts the needs of the corporation above the needs of working people. In other words, I’m not looking for someone like Joe Biden.

The 46th president will hopefully be a Democrat, and thus will be the first democratic president after Trump. We have the chance to redefine what the Democratic party looks like. This should ideally look vastly different than our current administration. I want a post-Trump president with a dedication to fighting injustice, racial disparities, our broken healthcare system and a bold plan to address climate change.

It is important to understand that some of Biden’s worst qualities and ideas mirror Trump’s. A Biden administration may look extremely different from another Trump administration on the surface, but underneath, much would remain the same.

Let’s not forget that while Joe Biden does believe in climate change, he’s in the pockets of the oil and gas industry. Formative change won’t happen when our politicians are bought and sold by the groups that oppose dramatic action to address climate change. Let’s not forget that kids were in cages during the Obama/Biden administration. Why does it anger us so much now when we ignored it then? Let’s not forget Biden’s support of the War on Drugs which ravished communities of color and created modern-day slavery in our criminal justice system. Let’s not forget Biden’s dismissiveness of Anita Hill when she said, “Me too” — similar to Trump’s dismissiveness of Dr. Ford. Let’s not forget, above all, that Biden has refused to apologize for any of his past mistakes. This tendency to avoid making wrongs right is reminiscent of Trump as well.

In the latest democratic debate, when asked about how to address the legacy of slavery through education, he scoffed as the black moderator was half-way through the question, smirking. Then, he began a bumbling rant implying that black parents simply don’t know how to parent. Just over 10 years ago, he referred to Obama as “the first mainstream African-American who is articulate and bright and clean and a nice-looking guy.” He even went

on to say, “I mean, that’s out of a storybook, man.”

Although he may not be overtly racist in the same way that Trump is, he has a deeply engrained racist ideology and will not take the anti-racist actions that we need our next president to take. Many of the attitude and language issues we claim to despise about Trump are present in Biden, however subdued they may be. It’s something that needs to be talked about, although it may be difficult to face.

In no way am I trying to convey that Biden and Trump are equally dangerous. However, I am asking you to consider their similarities and pose the question: Does Biden actually embody what we want from a nominee?

All this said, the most pressing problem with Joe Biden is not necessarily his regular gaffes, his often racist wording or the endless streams of money he accepts from corporate entities. Although these issues should raise alarms for us, what should be worrying us most is that he simply would not win against Trump.

Now, many people say that in order to defeat Trump, we need someone just like Biden: moderate, male, white, well-known, charismatic. The thing is, Biden has completely lost his charisma. He’s tired and has lost his energy. He can barely make it through a sentence without stumbling over his words.

Additionally, it’s not just the moderates that we need to turn out

A Biden administration may look extremely different from another Trump administration on the surface, but underneath, much would remain the same.

to vote in order to win. It’s people of color and young people. One of the wisest things I’ve heard from a political strategist is this: the most important swing vote is from non-voter to voter. The turnout of the young, diverse Democratic base depends on a candidate being energizing and inspiring and speaking to our needs. Biden speaks to outdated needs and is ignorant of the current political landscape we live in. While there may have been a time when people were inspired by Biden, that time is long gone.

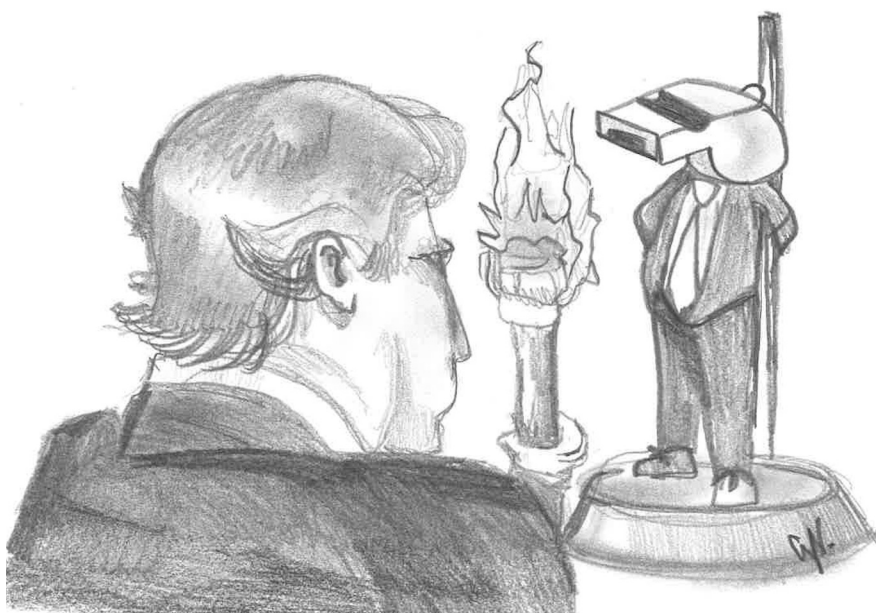
To settle on Biden to ‘prevent polarization’ is to give up on the idea that we can be better as a country; to give up on the idea that we can better address issues of racial justice; to give up on the idea that our politicians can and should be held accountable for their words and actions. Any of the other Democratic front runners would make a better nominee: Bernie Sanders and Elizabeth Warren both have bold, comprehensive plans to address the most pressing issues facing our country. Even Kamala Harris, although admittedly I’m not a fan, would crush Trump on the debate stage. We must embrace bold ideas and let go of bumbling Biden.

The World in Lines

BY CY VEILLEUX



"FOUL! Executive Team! For betrayal of oath, betrayal of national security and betrayal of electoral integrity."



"The Witchhunt Reversed: Execution of the Whistle-blower"

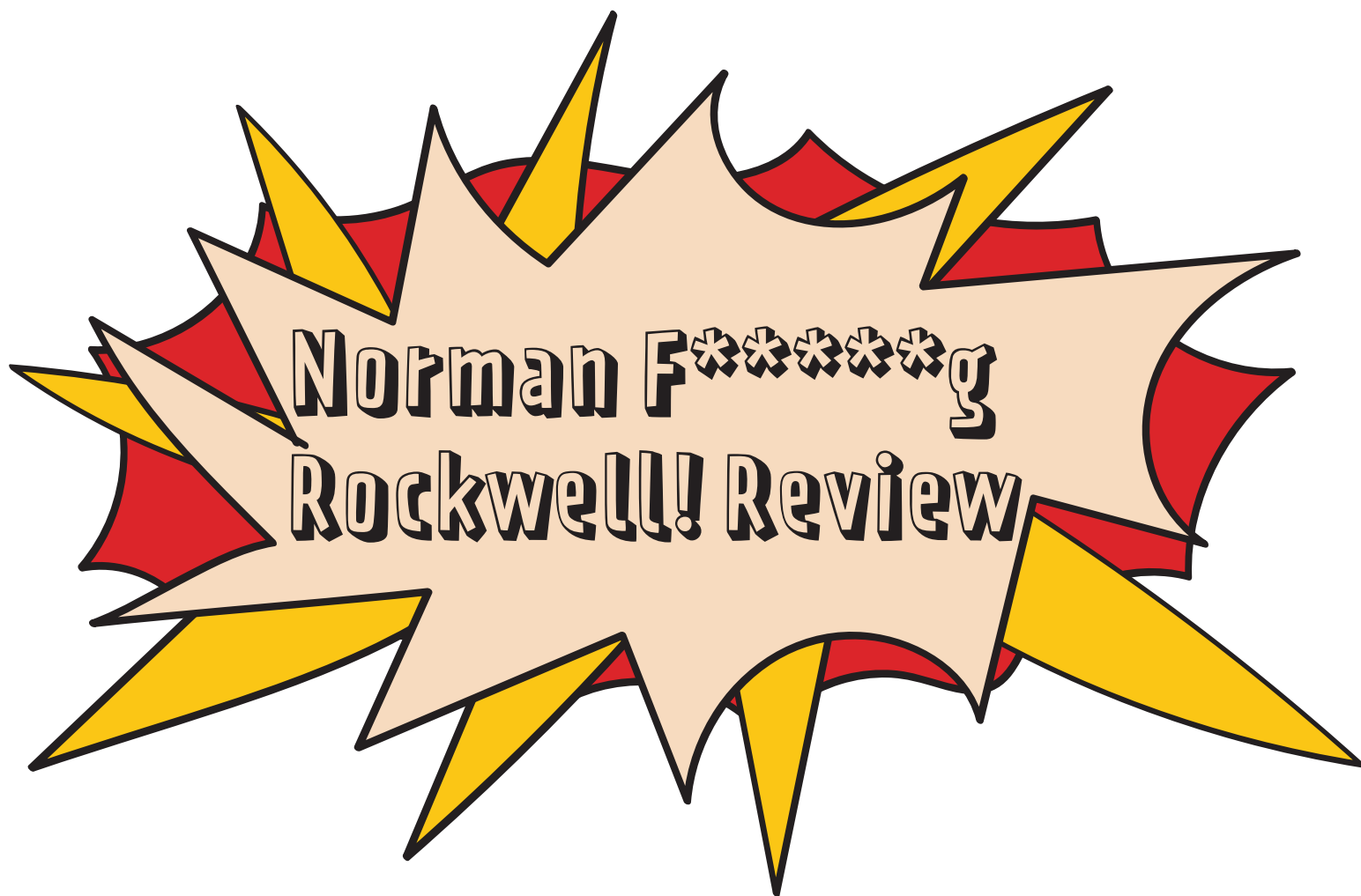
On Sept. 24, Speaker of the House Nancy Pelosi announced a formal inquiry of impeachment against President Donald Trump regarding his attempts to tamper with former Vice President Joe Biden's campaign.

Trump has been accused of conversing with Ukrainian President Volodymyr Zelensky to investigate Biden and his son, Hunter. Out of that investigation, Trump was hoping to dig up dirt on either of the two in order to ruin the Biden campaign.

All of this information has come from a whistle-blower — an anonymous source who has exposed information about unethical or illegal actions that have been executed within an organization. In recent times, Trump has taken a liking to insulting Democrats of Congress and threatening the whistle-blower on the account of the inquiry. Some of these threats have even caused officials to worry about the whistle-blower's safety.

A couple of days after Pelosi's impeachment announcement, Trump stated that the whistle-blower was "close to a spy." Additionally, he mentioned that spies were dealt with differently back in the day.

This could be referring to Julius and Ethel Rosenberg, the couple who were executed by electric chair for spying for the Soviets in the 1950's. This imposes a new question: Would President Trump — impeached or not — go so far as to seek the whistle-blower's execution?



BY SOPHIE FETTER

Graphic by Cammi Tirico

“Norman F*cking Rockwell!” is the sixth studio album by indie singer Lana Del Rey. The album was released on Aug. 30, following singles such as “Mariners Apartment Complex,” “Venice B*tch” and a cover of Sublime’s “Doin’ Time”. The immediate and most drawing aspect of the album would be its interesting title, to say the least. The title is a direct reference to 20th-century artist Norman Rockwell, with a “F*cking” added in for counterculture crassness. At first glance, the title looks like a typical jumble of euphonious words to seem “artsy” (Tranquility Base Hotel and Casino anyone?). Rockwell’s art and life are never directly mentioned in the album.

His name is only sung once in “Venice B*tch,” in a verse where someone — presumably Rockwell — paints Del Rey blue. In the first track, also called Norman F*cking Rockwell!, Del Rey sings about her man — a topic she covers frequently. The entire song does not contain the words “Norman Rockwell” except for in the title. This is odd for something so pivotal as the first track and the literal title of the album. It seems very out of place.

However, this isn’t the case. For years, Del Rey has sung about various aspects of American culture and history. Her music has roots in the hippie movements of the 1960’s, with callbacks to singers such as Bruce Springsteen and Lou Reed. You can almost see the California beach and Chateau Marmont.

She has sung about everything from beat poetry to Jonestown, but references and name-drops are a staple of her music. Her whole aura is one of old Americana. With her new album, Del Rey seems to have picked a catalyst for this phenomenon. Norman Rockwell is, in fact, a metaphorical representation of the whole of American culture.

The American Artist

Rockwell is infamous for being “The American Artist.” He is known for his portraits of everyday life and for capturing the spirit of small-town America on the canvas. Rockwell was the quiet observer of a tumultuous 20th century, recording American history. He was known for his portraits of Ruby Bridges, Rosie the Riveter and various presidents. His work is so deeply rooted in the idea of 20th century America that he is often considered a literal symbol of it.

In her new album, Del Rey continues with the American symbolism, but here it seems to finally have a name put to it. Del Rey’s music is not just pointless “reference dropping”; it is a poetic and critical look at American culture as a whole. The references add depth, nuance, and intelligence to all of her songs. Today, pop music can be described as “shallow,” but Del Rey’s cultural awareness provides dozens of layers of meaning to comb through, leav-

ing a thought in the heads of her listeners along with a spring in their step. In this way, she really is the next best American songwriter.

Hidden Feminism

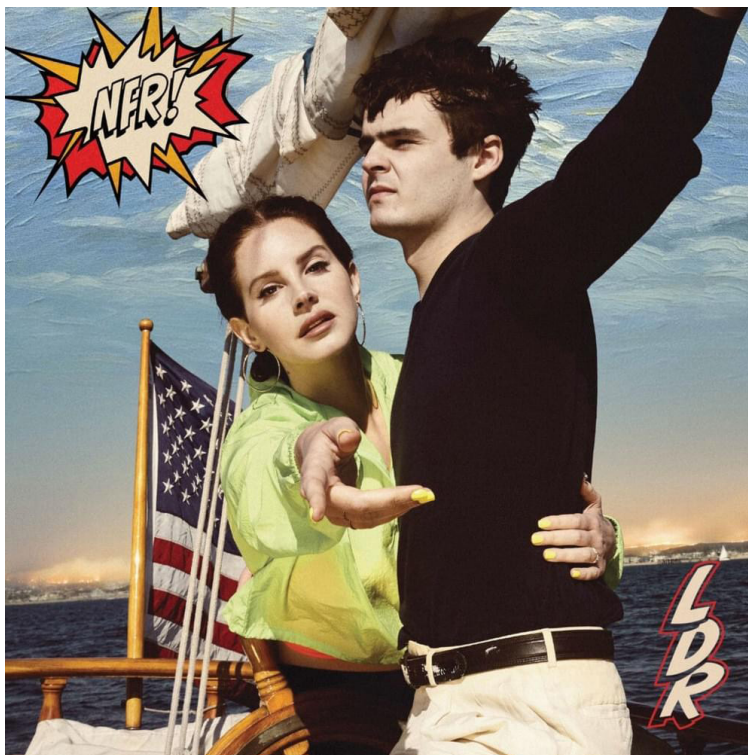
Another notable element of Del Rey’s music is its focus on romance. Nearly every song is a romantic aria where a lover is the main focus. While this isn’t uncommon, Del Rey’s music takes it to a customary point. It’s a symbol of her music. Del Rey sings about dysfunctional, unhappy relationships where she, as the woman, has to keep quiet. Her lyrics are pouty and submissive; she sings about her man and the power he has over her. In an age where robust, ‘don’t need no man’ feminism dominates music, Del Rey doesn’t fit in. At first glance, she seems to be dragging on detrimental gender roles from decades prior. Her music seems to incorporate the bohemian style of the 60s, but also its twisted standards for women. On the contrary, this isn’t true. Del Rey’s music is overly saccharine. It’s overly sexual. It’s over the top. It’s satirical, but not in a comedic way, instead her music plays into these tropes so much it deconstructs them. The oversaturation of these themes reveals how preposterous and toxic they are. Del Rey’s music bombards you with this idea of the obsequious but melancholy female, forced into unhappiness by society’s expectations of her.

In “Bartender”, Del Rey sings from the perspective of an unhappy, middle-aged, Malibu woman who runs off with a bartender. The poignant twists come when Del Rey sings the line “I’m not drinking wine,” showing that this woman was running away from her unhappiness at her own volition. The song has the quiet undertones of feminism, that women can make their own choices and can reverse their situations. The song “Happiness is a Butterfly” provides a darker insight into society’s impact on women. Del Rey sings about how happiness is a butterfly and how she spends all her efforts to catch it but never can. The chorus contains the lines “If he’s a serial killer, then what’s the worst that could happen to a girl who’s already hurt?” This is a commentary on unhealthy codependency. Ultimately, her music is a commentary on our culture’s toxic attitude towards female depression.

The whole of the album seems to culminate into one, chilling final song titled “hope is a dangerous thing for a woman like me to have - but i have it.” The song encompasses the spirit of Del Rey’s new album and her music. The song is manic, frantic and tormenting (24/7 Sylvia Plath). Del Rey is once again a very depressed middle-aged woman, worn down by the vapid life society has given her. All of the lyrics lean towards the song’s principal line: “hope is a dangerous thing for a woman like me to have - but i have it.” This sentiment is one of hope. It is dangerous for women to have hope: to have aspirations beyond the things expected of them. It is dangerous to be a woman who is unhappy: to be a woman who is depressed. It’s dangerous, but it’s real, and this final song it a call to address it. In the slow bridge of the song, Del Rey sings:

Here Del Rey is talking about the new revolution of feminism. She has seen and experienced the things they are fighting against. She describes herself as “a modern-day woman with a weak constitution” because of her constant focus on men. Maybe this is her way of recognizing the initially problematic aspects of her songs. In the end, it’s this hope that is a catalyst for change - that feminism is coming to save others from her same fate.

Overall, “Norman F*cking Rockwell!” is definitely worth the listen and the references are definitely worth the Google search. The album is a profound take on America’s culture. It also has far-reaching messages about feminism and unhappiness in women. Del Rey’s music provokes deep thoughts about American culture and the sexist roots that weave through it.



Album cover of Norman F*****g Rockwell by Lana Del Rey

“ There’s a new revolution,
a loud evolution that I saw
Born of confusion and quiet
collusion of which mostly I’ve known
A modern day woman with a weak
constitution, ‘cause I’ve got
Monsters still under my bed
that I could never fight off. ”

Music Reviews



JPEGMAFIA

All My Heroes Are Cornballs

BY SAMUEL DANNUG

Putting forward his entire, unfiltered self, 29-year-old rapper and producer JPEGMAFIA combines lush samples, off kilter song structure, and controversial lyrical themes into 18 tracks of experimental hip-hop brilliance. On Sept. 13, the Baltimore-repping artist, also known as Peggy, dropped “All My Heroes Are Cornballs”, the rapper’s third studio album.

JPEG’s previous project, “Veteran”, gained a decent amount of popularity due to its widespread positive reception. How would Peggy approach his next album stylistically, knowing he was now reaching a broader audience? In one of his videos on YouTube—a part of a greater series previewing his new project—he touches on this topic:

“The first time I ever took the cuffs off and made the album that was just me was *Veteran*, and it gave me the most success I’ve ever had. [On *All My Heroes . . .*], I just doubled down on that. Like, let me just go in harder. Also, a lot of the album is just more about me.”

This raw mindset presents itself instantly on the record’s first track, “Jesus Forgive Me, I Am A Th*t”—expect edgy and outlandish song titles throughout the project. The song opens with a chaotic ten seconds of what sounds like a crowd of people. There is a cut, and suddenly, we are met with a big, ethereal-sounding piano instrumental. The beat features

sparingly used acoustic drums, and carefully placed audio samples and ad-libs that add a subtle texture to the track. This technique is prevalent throughout the album, and is a signature part of JPEG’s style. Also a Peggyism is the use of aggressive, bass-heavy breaks that are seen at the end of each verse on the song. The lyrics contain overarching themes of religion and oversexualization in the modern world.

On the album’s third track, “Beta Male Strategies,” we see a soft, smooth instrumental with a vocal sample layered over top. The drums come in and JPEG raps about how people use social media and internet anonymity as a platform to put down others. The verse ends and the beat makes a fluid switch into a hazy, static-sounding melody, preserving the soft atmosphere from before. Peggy then takes the next few bars to expose the true nature of these “keyboard warriors,” labeling them as timid and fragile. As the title of the track would describe them, they are “beta males.”

“Free the Frail,” the thirteenth track on the album, is a necessary break from JPEG’s gritty and industrial side, featuring more of an emotional and vulnerable tone. The song kicks off lightly with a soft guitar, backed by a thin, space-like synth. A thick bass and some drums plunge you into the thick of the track, as Peggy speaks on what it’s like being an artist that blew up overnight. He wants to meet the high expectations set by “Veteran”, but knows that what is most important is preserving his artistic style and putting out his best work.

“All My Heroes Are Cornballs” was an important release for JPEG. It succeeded in further defining his unique sound and cementing his place in hip-hop. Hopefully, Peggy can continue to push the boundaries of modern music production and maybe even collaborate with bigger artists, especially now that his name is better known. With three solid studio albums now under his belt, JPEGMAFIA will definitely be an artist to look out for in 2019.



BROCKHAMPTON

“SUGAR”

BY JORDAN DE PADOVA

BROCKHAMPTON’s fifth album, “GINGER,” sees the boy band lean more towards the melancholy slow jams we got on their last project. The track “SUGAR” is the best the boys have to offer when it comes to a light, moody, love song. Ryan Beatty’s sweet falsetto vocals tell a story of longing, while verses from Dom McLennon, Matt Champion and Kevin Abstract go from tortured to nostalgic to content, respectively. The song is perfect for if you’re really happy or really sad.



Young Thug

“Problem”

BY BRENNAN DIONNE

“Problem,” by Young Thug, is a hard-hitting, grimy song. Thug asserts himself on the beat as he floats from line to line, delivering a dynamic performance. Thug’s attitude on the song lends to the delivery. Although the lyrics fall short on their own Thug still creates an absorbing song. “Problem” contains a beat that throbs and swells often. The emphasis of the bass and the high energy from Thug creates an engrossing experience.



Movie Review - Hustlers

BY MORRAINA TUZINSKY

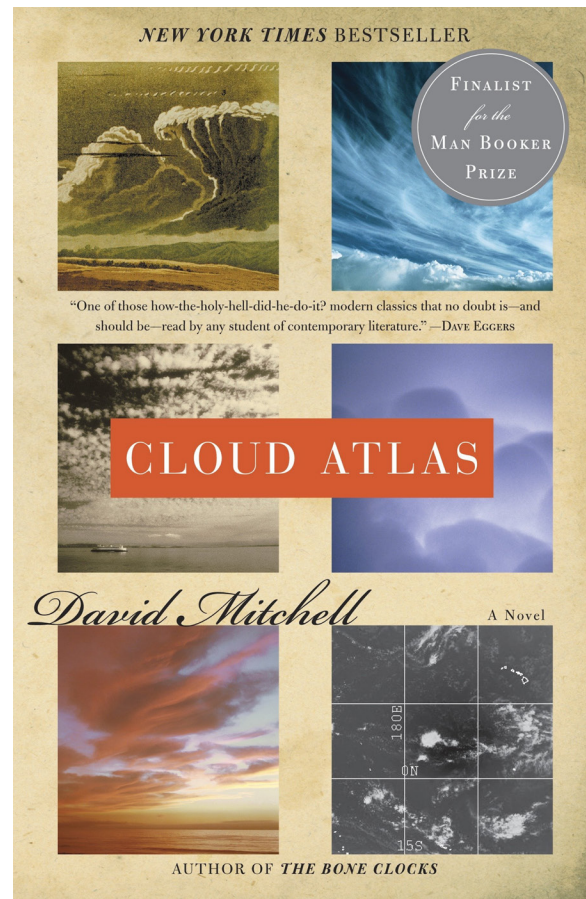
"Some throw the money and some do the dance," said Jennifer Lopez's character, Ramona, as she compares the world to a strip club in the new caper flick, "Hustlers." The movie is about a group of former dancers, led by Lopez's Ramona, who devise a plan to rip off the wealthy Wall Street clientele. New York City pre- and post- 2008 financial crisis, in the years between 2007 and 2014, acts as the stage for the movie. Based on the New York Magazine article about a similar scam, "Hustlers" is filled with humor, shameless sexuality and aspects of sisterhood. Contence Wu, Jennifer Lopez, Lili Reinhart and Keke Palmer had powerful performances in their roles with appearances from singer Lizzo and rapper/former stripper Cardi B. Not only did Jennifer Lopez manage to film her scenes in just 29 days, there is speculation that she will be nominated for an Oscar.



Show Review - Big Mouth

BY NADIA TUZINSKY

In September of 2017, season one of the Netflix original, Big Mouth, came out. This animated show takes place in a fictitious middle school in New Jersey, shining a light on the ups and downs of kids going through puberty. Though Big Mouth is animated, the creators didn't shy away from racy content, showing everything going on with these upcoming teenagers. Big Mouth is one of the few shows about the middle and high school years, some of the most exciting and challenging years of young adults lives. In the show, some of the main characters, Nick, Andrew and Jessie, are "assigned" a hormone monster who influences their thoughts and actions for the next couple years. This show helps relate to these awkward times that all of us have experienced. Part of why the show is so relatable is because it doesn't shy away from the difficult topics experienced in middle school. Recently on Sept. 29 this year, season three was released.



Book Review - Cloud Atlas

BY CHARLES SOLOMON

When I picked up the book "Cloud Atlas" by David Mitchell, I assumed the book would be like the serene beauty the words 'cloud atlas' evokes in my mind. However, by the time I had read through a little more than a chapter, I could tell the book was not just some placid fantasy.

"Cloud Atlas" begins as a journal of an 1800s Pacific Ocean traveler, Adam Ewing. But just as we become engrossed in Ewing's story and as his tale reaches its climax, his story abruptly stops and the novel switches to a series of letters written by 1930s disowned bisexual composer Robert Frobisher.

The novel makes five such switches, moving from Frobisher's story to that of 1970s journalist Luisa Rey, from Rey to a contemporary elderly publisher Timothy Cavendish, from Cavendish to the futuristic dystopian robot Sonmi-451, and from Sonmi to post-apocalyptic farmer Zachry. Zachry's story is the only one that is completed uninterrupted, with all of the rest of the mini-stories ending abruptly at a climactic moment. After Zachry's story, the novel finishes each of the other five narratives, proceeding backwards from Zachry's story until we end with Ewing's journal.

Mitchell does a superb job of weaving these very different mini-stories together. Despite their extreme differences in terms of tone and setting, each mini-story links with the preceding one. From Frobisher reading Ewing's journal to Rey reading Frobisher's letters, the narrator of each of the mini-stories somehow becomes aware of the previous narrator's life. Each narrator is also linked through a more personal mark we don't fully understand until the end.

This novel is excellent for multiple reasons. The short stories are all well-written, with a developed plot and satisfying conclusions. The abrupt switches can cause some disorientation, but Mitchell does a good job minimizing these problems with fast-paced and clear plot lines.

However, the thing that really makes this novel great is the underlying message. The central idea to each of the stories is conflict, the idea of how humans will prey on and attack each other. This is unfortunately still a very relevant problem today, what with the rise of divisive politics and similar issues, and Mitchell's "Cloud Atlas" is a beautifully told narrative of not only the problem but the hope for a solution.

SWEATER WEATHER

BY EBBA GURNEY
AND CHAVA MAKMAN-LEVINSON

Fall is upon us, and you know what that means — it's sweater weather. The turn of the seasons from summer to autumn always brings new trends to the surface due to the change in temperature outside. Trends move in a continuous circle, and the popular looks of this fall echo those of the '80s and '90s: slip dresses, mom jeans and oversized sweaters can be seen all over.

Shopping is fun, and wearing clothing you love can have an amazing impact on how you feel — it can give you confidence, energy and motivation. During this time of year, many break out their credit cards and stock up on back-to-school looks. It is important to be conscious of the effects caused by bringing new items into your wardrobe.

"Fast fashion" defines cheap clothes produced on a hyper-accelerated trend cycle, and has been made all the more possible by the advent of online

"I love this jacket because it makes me feel powerful"

shopping. Americans buy five times more clothing than they did in the 1980s, much of which will end up discarded. On average, we get rid of 80 pounds of textiles per year — almost double than we did 20 years ago. The problem is that if thrown in the landfill, these discarded garments will not decay, due to being made primarily with synthetic fabric fibers derived from fossil fuels. In a culture of mass consumerism, it is easy to be tempted into crazy-low prices of clothes from stores like H&M, Zara and Forever 21. But these clothes are not likely to last long, and you will be forced to go back and buy more, after disposing of your damaged items. Luckily, there are other ways to shop on a budget than turning to "fast fashion" options.



Loey Jones-Perpich wears an orange turtleneck hand-me-down dress accompanied by a jean jacket she picked up from The Salvation Army



PHOTOGRAPHY BY EBBA GURNEY

Chava Makman-Levinson wears a red button down she found at The Salvation Army. She paired it with her "C" necklace that worked perfectly with the v-neck cut.

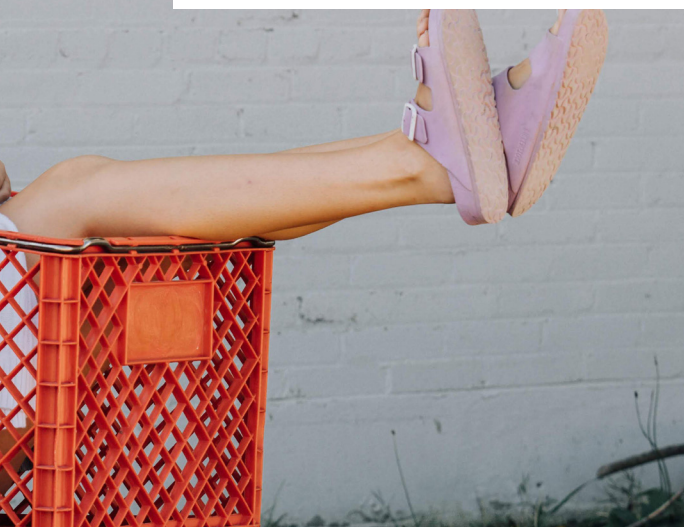


Secondhand shopping is a hugely sensible alternative route. You can find pieces that are unique, high-quality, and trendy, costing much less than if you were to buy those items new. Nothing compares to the satisfaction of finding a gem of a piece while flipping through hangers at the Salvation Army.

"Thrifting is empowering," said Loey Jones-Perpich, a CHS senior. "It allows me to lessen my impact on the environment and spend less money at the same time."

If you struggle to find clothing that fits your style at thrift stores, there are other ways to add to your fall wardrobe in an inexpensive, environmentally-friendly way. Throwing a clothing swap get-together will allow you to get a fresh look free of cost. Also, by giving friends your old clothing at a swap, you are not disposing of harmful fibers; instead, you are giving someone else the gift of a fun, new look. Another possibility is repairing or redesigning an old piece. A little imagination can go a long way in clothing alteration. A simple cropping of a shirt can give it an entirely new feel, for absolutely no cost.

Fall is the perfect time to develop your style, as long as you are doing so conscious of your impact on the environment.



À LA MODE

BY CATE WEISER AND MIA GOLDSTEIN



Grace Wang

Grace Wang, a sophomore at Community High School, has every opinion on fashion you could ask for. She believes that shoes with detailed designs and abstract faces in clothing should be more popular than they are, and that low-rise jeans and berets should never be in fashion again.

For her, the most important piece in an outfit is a necklace. She thinks they should be a part of everyone's outfit. Wang's love for necklaces is her focal point. Her necklace is from her au pair — a nanny from a foreign country — and it was given to her as a gift when she was younger.

"I was really close with her because she was my au pair when I was a little older," Wang said. "I like wearing it to remind me of her."

The necklace, while it may look like two, is connected with one clasp. The two chains have individual charms, each with small jewels on them. They represent two children, but they are each unique.

Wang shared some of her favorite trends with us. She's excited that snake-skin is making a comeback, as well as clear items like bags, bracelets and occasionally shirts.

"Just not stuff that makes it look like you're dressing in a bag," Wang said.

Her clear bracelet is a piece of that trend that she carries with her. She borrowed it from a friend and has been wearing it regularly.

When asked where her inspiration comes from, she cited several people including Kendall Jenner, and Instagram influences like @best.dressed, @enjajaja and @oanhdaqueen. She explained that in addition to influences, inspiration also comes from what's already in her closet.

"Mostly I'm inspired by what's around me and what I have to work with," Wang said. "I don't go out looking for specific things, I just like what sticks out to me."

She formulates outfits from the clothes and accessories that she owns and borrows what she likes from her friends. Community is an open, accepting environment, which leaves an abundance of room for creativity. She understands how to wear different pieces that can be considered "out there," and she has learned from watching others dress. Thanks to how accepting Community is, Wang tries new clothes and accessories more often. Her confidence has risen, and she does not let others' opinions affect her. Wang's style appears to change every day, but her dynamic style is an extension of who she is.

Photography by Cate Weiser

Wang stands in a doorway across from Kerrytown, showing her full outfit. The majority of her outfits are inspired by social media influencers, as well as what is around her.

MARY MARGARET HATCH

When Hatch researched fast fashion it changed how she shopped for clothes.

BY ELLA ROSEWARNE



Photography by Ella Rosewarne

The Outfit

"I spend way less on clothes. If you take away from my shoes, this is like a four dollar outfit," Hatch said. Hatch's thrifted items in this outfit include her black "mom" jeans rolled at the bottom with a long cream belt and a loose yellow tee. Her white Nike Air Force Ones with yellow accents and cream butterfly socks were not thrifted.

Why I Thrift

Hatch found out about fast fashion while doing a fashion project and was immediately interested and explained why she thrifts to avoid the fast fashion industry. She explained how it is better for the environment and she isn't putting her money into a company with bad conditions for employees. Hatch also added that thrifting is much more affordable. Hatch has been thrifting and buying no new clothes for a year and said that it is hard, but not too hard and it is worth it. She also enjoys thrifting and walking through the aisles looking at all the clothes.

HUMANS OF

BY ELIZABETH SHAIEB AND ZOE BUHALIS
Photography by Elizabeth Shaieb and Zoe Buhalis

Isabel

'20



Perry

"I'm not doing well. I've been having a lot of anxiety and worries lately. I feel like I haven't been myself. I just feel very isolated but I used to be a complete extrovert. Sometimes the best thing to do is just to do nothing. To feel like myself again, I have to do that. I have to be [like] Orpheus and walk up from the underworld and not look back at anybody for a little while. And then maybe someday I can. But not for a long time. I have been writing a lot. I have a masterpiece. I felt like I was on crack when I wrote it. It feels really gentle to me and it came out exactly how I wanted it to. [I wrote] exactly how I was feeling and it makes me feel a lot better to read it."

Tyler

'22



Parrish

"The year is looking out to be pretty good. Crew is a good way to meet new people and good friends, you know? I've met people from WIHI, Greenhills, Huron, Pioneer, all those places. Just like being able to know people. I guess some people like a close circle, and I like that too, in a sense, but it's just a big confidence booster to know a lot of people. A goal of mine is to reach out and just have more fun with knowing people and living, other than just being worried about stuff all the time. Last year was kind of really chill, not really fun. I was just working a lot, freshman year. So this year, I just wanted to have more fun. The high school years that you have — you only have four — why would you waste those on just doing school work and things like that."

COMMUNITY

Sylvie

'22



Swerdlow

"I'm struggling with a lot of physical issues with my disabilities. I have a few conditions; I mainly have Ehlers-Danlos Syndrome, which makes me have a lot of pain in my entire body and a lot of dislocation. It also makes me really fatigued and exhausted. I'm a dancer. I compete with dance. It's really hard and I'm falling behind a lot of my peers that dance. I feel like I have to work a lot harder, but I don't make as much progress as a lot of my peers. But I do really love dancing, and I hope that I can eventually get stronger and be able to do the things that I want to do with dance. But there is always a chance that I'll have to stop or my doctors will tell me to stop."

Leda

'21



Santic

"My year so far has been great. I'm an exchange student from Bosnia and Herzegovina; I just arrived here like a month ago. My impression of the school is really good and I've already made a lot of really cool friends around the school. Bosnia differs significantly from Community. For starters, calling teachers by their first names. In Bosnia, we would have to call them professors, and [schools] were a bit more uptight. At first, I didn't really know my host family that well. So I just didn't really do much except think about [my family]. At this point, I contact them a bit less than I used to and I have other things to do here. Obviously, I still miss my friends and my family quite a bit. And I do sometimes get sort of bummed out that they're not with me. If you think you can handle the independence of [being an exchange student], I think it would be a great idea to try and do it."

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Daily Getaway

With her family and friends right behind her, Ryan Thomas-Palmer begins to turn her passion into her profession.

BY JORDAN DE PADOVA

Ryan Thomas-Palmer steps into the studio she gave up half her room for. While it had once been U-shaped, last Christmas, Thomas-Palmer and her dad split it down the middle to build an in-house art studio.

Getting proportions to look natural and hair to look frizzy is now part of Thomas-Palmer's daily routine, but things weren't always that way.

"I actually refused to draw up until I was four, because I couldn't color in the lines," Thomas-Palmer said.

She may have started her artistic career a little late, but Thomas-Palmer quickly made up for lost time, drawing twice a week until two years ago, when she decided she wanted to pursue art as more than a hobby.

"Last year, I started selling things because I got into an adult art fair," Thomas-Palmer said. "It was like a full day thing. You just sit with your art and people can come and buy it."

Since then, Thomas-Palmer's business has only expanded.

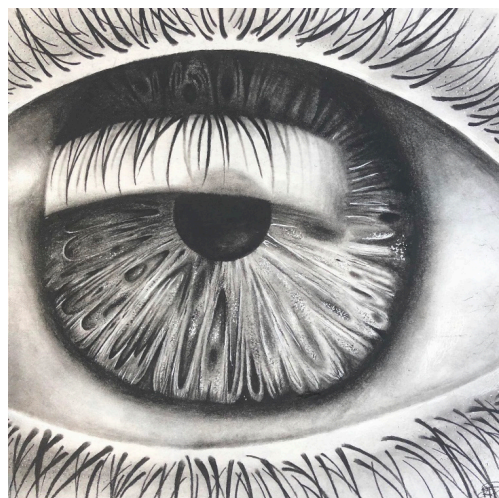
"I'm doing the same art fair this year, and in between that time, I've gotten a bunch of commissions," Thomas-Palmer said.

Among others, Thomas-Palmer has been commissioned to draw her babysitter's horse, family portraits as gifts, and even a scrapbook. As she begins to sell more and more of her work, she finds herself transitioning away from drawing people she finds on the internet and towards pictures of family members; in fact, her favorite piece is of her cousin.

"My sister took the picture," Thomas-Palmer said. "It's of my nine-year old second cousin when he had s'mores all over his face, and he was wrinkling his nose."



Art by Ryan Thomas-Palmer



Every artist has a different process of finding inspiration; conveniently, Thomas-Palmer's is hand-held.

"Before I start drawing, I usually look at a bunch of pictures of art on Instagram, so that motivates me to draw better."

Initially, the pictures make her feel like her drawings are awful in comparison, but by the time she's finished with her piece, she aims to have made something better than what she used as inspiration. Thomas-Palmer sees herself as driven by competition in other aspects of her life as well.

"I don't want approval, but I want to make other people proud of what I did," Thomas-Palmer said.

Artistically inclined friends and an artistic family are important parts of both Thomas-Palmer's support system and her artistic process. She often does

drawings of her dad and sister's photography, whose tight, detailed portraits allow her to focus on the nuances.

"It's about how much you can put into one piece of paper, and making it look as real as a picture," Thomas-Palmer said.

Thomas-Palmer plans to study art in college and eventually make a living off of her work, but the details are still a little fuzzy.

"I have no idea how I'm going to yet," Thomas-Palmer said with a laugh.

Her future plans may not be ironed out, but that's part of the reason she draws in the first place.

"It kind of takes you away from your problems," Thomas-Palmer said. "You don't have to think about anything else other than drawing."

IN MY ROOM

DELIA BINETTI

BY HANNAH BERNSTEIN AND JENNA JARJOURA

Delia Binetti lays on her bed, engulfed by memories. She is surrounded by countless stories: birthday parties, vacations and hang outs.

She has an essay to write, a math test to study for and a science analysis to finish. But, instead of working on her homework, she lays in her bed trying to clear her mind.

"I basically think of [my room] as my safe zone," Binetti said. "I can go there and just forget about what's going on." Binetti is a junior at CHS and she gets stressed or anxious about many things in life. Instead of breaking down, she goes to a happy place: her room.

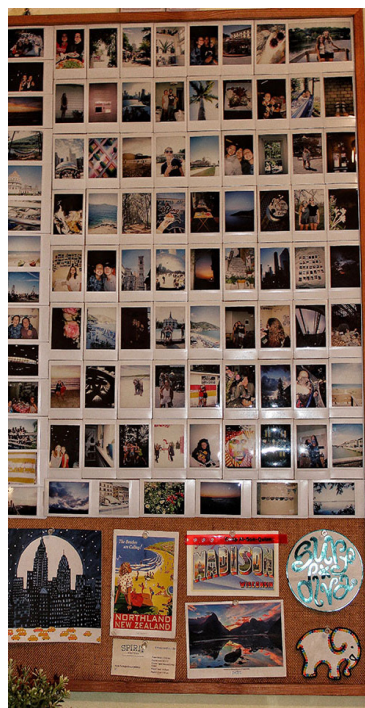
Binetti originally shared her room with her sister, but when she moved out to go to college, she took with her all the decorations that made the room lively. This left Binetti's room empty. In order to make her room feel comforting again, she decided to take some of her colorful decorations and scatter them around the room. As the years went on, she has continued to add more items.

"Whenever I get sad, need inspiration or just need to feel love, I look around me and I read things that will make me feel better," Binetti said. She found an easy, cheap way to decorate her room and make it feel like home. Instead of going out and buying random things for her room that make it look cool, she took things she has received from others that have meaning. Binetti's room is filled with letters, sayings, pictures and drawings.

Above Binetti's desk sits a cork board filled with polaroid pictures.

"I used to put them in a little bag and just save them for me to look over," Binetti said. "But then I realized that it was kind of pointless. Why would I hide away these life memories? So I decided to start putting them on this board."

The board sits above Binetti's desk and when she is doing homework she likes that she can look up and see all her friends. When she finds herself stressed during a homework session, she can look at her board and get her mind off all the bad.



Photography by Jenna Jarjoura

TOP: Binetti incorporates items around her room that have meaning: letters, birthday cards and little knick-knacks she finds when she's traveling. The wall behind her bed has many of these things on display for her to look back on.

MIDDLE LEFT: The polaroids on Binetti's cork board have pictures of her friends, family and different places that she has been. They help calm her down when she's stressed. She switches out the pictures on this board every year with more recent memories. She has over 200 pictures and collects more annually.

MIDDLE RIGHT: Sayings around her room have encouraged her to be a better person and stay on top of the important things in life. "Do more of what makes you happy," is one quote that stands out to Binetti. It reminds her to do what she wants rather than what others want to do and that her opinion is valid.

LEFT: Many of the knick-knacks around the room are snow globes that she has collected from various trips. Last year she counted over 50 different snow globes. Binetti collects these because they remind her of trips she has been on and allows her to reflect on good times in her life.

CRAVE APPLE GALETTE

BY LOEY JONES-PERPICH AND RUBY TAYLOR
Photography by Loey Jones-Perpich

TAKE A BITE OF ETHICAL HEAVEN

Biting into this warm, buttery galette was heavenly on a brisk fall Saturday. It was a quick, easy bake; it took less than an hour to prepare and 50 minutes in the oven. We made it using local, organic ingredients; from our carefully sliced apples to our brown butter sauce, all parts of our galette were ethical. Find tons of different recipes for these tasty treats online; they can be made savory or sweet and in all different shapes and sizes. Take two hours out of your week to craft a homemade galette, and then snuggle up under a blanket and feel your stomach start to glow; this French pastry makes pie seem like yesterday's bread. Enjoy!



Our Turn: School Shootings

BY JULIA SONEN *Photography By Mazey Perry*

“School shootings are one of those things that is so scary and threatening. They are just another thing stressing teenagers out. I worry about them primarily during and after lockdown drills, or when one is in the news. Sometimes when there are people that look suspicious walking near me I feel scared as well. The ideal solution is not having any guns in the world, but I don’t think that’s realistic. We need to look at other countries that don’t have as many school shootings, and see what they did to prevent them, and copy similar tactics here.”



“I think we should arm teachers. My mom is a third grade teacher, and she would feel safer if she or someone in the school had a gun. What it comes down to is making sure everyone feels safe. I don’t believe that you should force anyone, but I think any teacher who wants a gun should have the opportunity to have one. It terrifies me seeing school shootings where teachers lie down on their kids, kids who are not even theirs. I don’t want to lose my mom to that.”

“School shootings are not the only way young people experience gun violence. There are children who shoot themselves by mistake because their parents have guns at home. There is police brutality to students. There are people who take their lives with guns. We can’t just solve one issue without solving the others, and we need to incorporate racial justice and mental health into the solution. We need to realize that we’re all people, we all have feelings, and we all need to talk to each other rather than use physical violence. We also need stricter yearly testing on all people who are registering to purchase a gun or already own a gun.”



About the Art

ART BY RYAN THOMAS-PALMER

After Ryan Thomas-Palmer started kickboxing less than a year ago, she was inspired by the love she has for the sport and the leathery texture of the boxing gloves. In total, this piece took Thomas-Palmer 12 hours. Her favorite part of it, pictured on the inside cover, is the lace part of the gloves. The juxtaposition between the delicacy it took to draw the lace correctly compared to the overall aggressive image of the gloves is what makes this piece special to Thomas-Palmer. "This piece makes me want to engage with kickboxing more," Thomas-Palmer said.





Robert R. Taylor
2013