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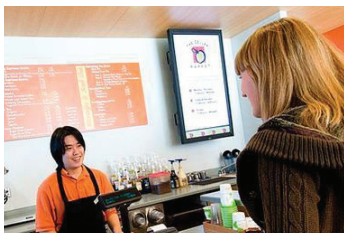
The Santa Clara

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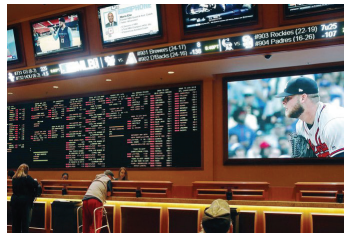
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NICK KNIVETON — THE SANTA CLARA

WE ALL SCREAM FOR ICE CREAM: Rocko's Ice Cream Tacos hosted an SCU-only event on May 22 featuring a raffle and exclusive one-time "Bronco Dough" flavor. The mobile truck/catering operation recently expanded to a store, serving custom-made ice cream tacos using liquid nitrogen.

Rohan Kumar's Future is Now

Santa Clara political science student to run for city council in 2020

Meghan McLaughlin
THE SANTA CLARA

Meet Rohan Kumar: 2019 Santa Clara graduate and 2020 city council candidate. He is passionate about education, minority empowerment and "The Office."

"I've really always wanted to be a part of the community and be a change agent in the community," Kumar said, a political science major inside and outside the classroom.

Although known around campus as Rohan Krishnakumar, he will be running as Rohan Kumar for his campaign for simplicity. Born in Cupertino and raised in Pleasanton, Kumar grew up with an older brother, Rahul Krishnakumar, Santa Clara class of 2013.

They share a love of politics, as Kumar is a self-described "political junkie" and reads any political content he can get his hands on.

Kumar began thinking about declaring candidacy for the 2020 election about a month ago and went public with his decision a week later.

"What I really thought was that a lot of lawmakers didn't have time for me, or even for a lot of my friends," Kumar said.

As a part of his campaign, Kumar is actively fighting against Measure A, a charter amendment to establish two districts and implement ranked-choice voting in the City of Santa Clara.

If the measure passes, Kumar's campaign will be more difficult to wage. If it does not pass, minorities will be better incorporated into the city, according to Kumar.

"For me, it was just a situation of, I don't really have anyone to help me so I have to help create my own change," Kumar said.

Kumar's campaign is supported by three pillars that make up his core message. The first is youth mobilization. His campaign slogan is "the future is now," something that was inspired by what Kumar saw in recent activist events like the Women's March and the March for Our Lives.

"It doesn't need explanation that we are the future," Kumar said. "We really are the ones who have the next voice."

Kumar also encourages minority empowerment for the improved incorporation of the minority population. The City of Santa Clara is made up of 64 percent people of color, according to Kumar, and he intends to make them feel valued.

One way he plans to do this is by visiting Korean and Indian supermarkets and businesses on El Camino Real during and after campaigning.

His goal is to communicate and strategize with them to increase foot traffic and promote diverse promotional business techniques. He

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Real Talk About Unionization

University faculty busts myths about adjunct union

Emma Pollans
ASSOCIATE REPORTER

The adjunct professors and lecturers at Santa Clara are making moves to unionize in the face of various demands that they say the university administration has failed to address.

Together, adjuncts and lecturers want to form a union that will allow them to negotiate changes with the university.

A few of these changes include having a greater voice in their respective departments, changing their yearly hiring practice as well as increasing job stability and salary changes.

In general, lecturers and adjuncts are barred from serving on department com-

mittees and participating in department meetings.

While policies may vary between departments, lecturers and adjuncts typically cannot vote on curriculum changes, tenure promotions and new faculty hires.

Additionally, adjuncts who wish to continue working at Santa Clara have to be rehired when their contract ends, usually after a quarter or academic year.

This rehiring process is an open one, meaning that adjuncts will also have to compete against any outsiders that may apply for the position.

Maggie Levantovskaya, an academic year adjunct lecturer in the English department, described her frustration with this policy. Many adjuncts are often unsure if they will be rehired and are not told until the end of their contract if they will continue to have a job.

"Right now a major concern is when do we know if we have a job next year," Levantovskaya said. "We have to formally apply as if we were strangers, submit a full portfolio of application documents and interview

with colleges as if they don't know us. This also tends to take place pretty late in the academic year. For example, I just found out last week that I have a job for next year. It's difficult to commit to a place that isn't willing to commit to you."

One widely-held concern among the student body regarding unionization is that an increase in salary for adjuncts and professors will likely mean an increase in tuition for students.

A potential \$5,000 increase in tuition has been a rumor circulating around campus, specifically through petitions passed around in opposition to the unionization of adjuncts and lecturers. This arbitrary number has been determined false and baseless.

Instead, according to information Service Employees International Union (SEIU) 1021 gathered, Santa Clara has seen a 36.7 percent increase in tuition since 2010 and an average annual tuition increase of 4 percent.

CAMPUS SAFETY

Alcohol-Related Medical Emergency

May 18: A female campus resident was intoxicated at an off-campus party and hit her head when she fell to the ground. She was transported back to her campus residence by another student. Campus Safety, SCU EMS and SCFD responded. She was transported to O’Connor Hospital by paramedics.

Elevator Malfunction

May 18: A Guadalupe Hall elevator had a reported malfunction with a staff member and her dog stuck inside. Campus Safety and an Otis technician responded.

Medical Emergency

May 17: A student reported feeling ill at the exterior walkway of the Learning Commons. Campus Safety, SCU EMS and SCFD responded. He declined transportation to a hospital.

May 17: A campus resident injured her finger when it became stuck in her ring. She was assisted by SCU EMS.

May 21: A male student injured his head and lost consciousness when he collided with another student’s head while playing softball on Bellomy Field. Campus Safety, SCU EMS and SCFD responded. One of the students was transported to O’Connor Hospital by a private vehicle.

Student Behavior

May 19: A non-resident student was reported intoxicated inside a resident’s room and refused to leave when asked by a Residence Life staff member. He was verbally abusive toward a Campus Safety officer when asked for his ID. He fled the room when SCPD was contacted.

May 20: Three students were reported yelling outside of University Villas building 11 in the middle of the night. Campus Safety responded. One of them was uncooperative when questioned. They left the area via taxi.

May 22: Two students were reported playing inside the Abby Sobrato fountain in the middle of the night. CSS responded and found one of the students pushing a Safeway shopping cart with another student in the cart. They were admonished to return the Safeway cart.

Suspicious Circumstance

May 16: A non-affiliate male was observed smoking marijuana while walking on Sherman Street. He was admonished for smoking marijuana on campus property.

May 17: Campus Safety conducted a room check regarding a report of a student hanging out of the first floor window of a Sanfilippo Hall resident’s room. The window screens were missing, but no students were present in the room.

Trespassing

May 18: A non-affiliate suspicious male was observed in the basement area of Benson Center and was found hiding behind a cabinet door in the control room. Campus Safety and SCPD responded. He was given a trespass warning and advised to stay off campus property.

From Campus Safety reports.
Email news@thesantaclara.org.

Check out the Campus Safety Report online:

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Posters Prompt Free Speech Talks

Professor discusses what qualifies as hate speech

April Morland
ASSOCIATE REPORTER

Despite popular belief, hate speech on college campuses is protected under the First Amendment. Censorship of free speech in light of recent campus events was discussed during last week’s “Ethics at Noon” sponsored by the Markkula Center for Applied Ethics.

Lawrence Nelson, a philosophy professor and faculty scholar at the Markkula Center, gave a presentation May 16 on free speech laws and how the policy is implemented at Santa Clara.

His presentation was based on the book “Free Speech on Campus” by Erwin Chemerinsky and Howard Gillman.

“One of the important values behind free speech is that we are able to disagree with [people] and what they are saying, but can still defend their right to express it,” Nelson said.

In winter 2018, anti-immigration posters reading “No Means No” and “#MyBordersMyChoice,” a mocking twist on a feminist movement slogan, were found in Benson Center and the

Learning Commons on Santa Clara’s campus.

“This poster was considered an example of unacceptable bias in expression and also violated campus posting policy,” Nelson said. “I would have to say based on content, as objectionable as this poster may be, is protected by free speech.”

According to the Leonard Law and California education code, the free speech rights of the students at Santa Clara are the same as those at other universities—whether in private or public spaces—and are protected under the First Amendment.

Under the Leonard Law, the university cannot censor speech because the content is considered offensive or hateful. However, the university can censor speech that meets the legal criteria for harassment, true threats or other forms unprotected by the First Amendment.

Nelson pointed out that there is confusion about what constitutes harassment or true threat, and the university should work to specify these definitions.

According to Nelson, although we may morally disapprove of certain forms of expression, individuals who want to make such utterances should not be punished for doing so. The university cannot prevent some disruptions because they don’t like what is being said.

“One of the things we’ve come across this year working on free speech and civil discourse is how little is understood about

hate speech,” said David DeCosse, Director of Campus Ethics Programs at the university, who delivered opening remarks at the event. “You cannot prohibit hate speech.”

Nelson argued that the language about hate speech is too elastic. Any critical or controversial comment cannot be sanctioned, depending on who finds the speech to be offensive or degrading.

In response to the “No Means No” flyers, Nelson said that the reason the posters were taken down was a result of the individual or group failing to abide by the hanging flyers policies, as stated in the Student Handbook.

Assuming the posters were properly hanged, the content of the poster would have been protected by the First Amendment.

“I argue for content neutrality,” Nelson said. “If the policy is suppressing right wing points of view, I would say the university needs to allow them to speak.”

Although no ideas for a new speech policy have been crafted, Nelson sees the need for a change in the way Santa Clara discusses free speech for students.

“It is important to bring these issues home,” DeCosse said. “It is not just issues that others are dealing with, but ones we are dealing with here. I think this talk is a great way to make it more real.”

Contact April Morland at amorland@scu.edu or call (408) 554-4852.

News in Brief



Global

- The Trump administration has suspended all plans to impose tariffs on China as it proceeds with its trade talks.
- Facebook CEO Mark Zuckerberg appeared before European Parliament in Brussels on Tuesday, in light of the recent privacy scandals. The hearing, initially private, was live streamed to the public and is available to watch online.
- France passed a new legislation on Monday that will fine men up to 750 euro for catcalling or making sexual comments toward women.



National

- Hundreds of McDonald’s employees from across the country marched at the McDonald’s headquarters in Chicago, Tuesday, to fight for \$15 per hour wages.
- Michelle and Barack Obama signed a deal with Netflix on Tuesday to produce and appear in films, shows and documentaries on the video streaming platform.
- Hawaii’s Kilauea Volcano claimed its first major injury on Saturday, when a resident was struck in the leg by a “lava bomb,” a fiery rock that shoots out of vents in the ground. The volcano has been erupting non-stop for nearly three weeks and shows no sign of stopping soon. More than 520 people were injured.



Santa Clara

- The department of Theatre and Dance will present its spring musical, “Legally Blonde,” between June 1-9 in Mayer Theatre.
- This is the last issue of The Santa Clara for the 2017-2018 academic year. We will be back in Fall 2018.

The Santa Clara

Since 1922

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OUR POLICIES

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edited and produced by students once weekly, except during holidays, examination periods and academic recesses.
The Santa Clara welcomes letters to the editor from readers. Letters can be delivered to the Benson Memorial Center, room 13; mailed to SCU Box 3190 or emailed to: letters@thesantaclara.org.

Our letters policy:
• Submissions must include major and year of graduation and/or job title, relation to the university and a phone number for verification.
• Letters should not exceed 250 words. Those exceeding the word limit may be considered as publication as an article or in some other form.
• Anonymous letters will not be considered for publication.

• The Santa Clara reserves the right to edit letters for grammar, clarity and accuracy, or to shorten letters to fit the allocated space.
• All letter submissions become property of The Santa Clara.
• The deadline for publication in Thursday’s edition is the prior Saturday.

Nothing on the opinion pages necessarily represents a position of Santa Clara University. Letters, columns and graphics represent only the views of their authors.
The Santa Clara has a minimum newspaper circulation of 2,000.
One free copy. Additional copies are 25¢.

Adjuncts Move to Unionize

Bon Appetit Catering Company Criticized

Continued from Page 1

This increase is higher than that of recently unionized institutions such as Saint Mary's College, University of San Francisco and Notre Dame de Namur.

SEIU 1021 is a union that represents various occupations. Currently, they are supporting Santa Clara's adjunct faculty and lecturers in their unionization process.

"SEIU would provide expert negotiators, researchers and communication staff," said Jonathan Nuñez-Babb, a lead organizer at SEIU 1021. "Although SEIU would provide robust support, ultimately all decisions would be made by faculty themselves."

The next step in unionization is for University President Michael Engh, S.J. and Santa Clara's administration to decide if they will partner with the union organizing committee to hold a vote.

Santa Clara has already begun to address many of the concerns raised by lecturers and adjuncts.

"We are working to accelerate the process for appointments and reap-

pointments of lecturers so someone knows earlier about their job opportunity for the coming year," Jacobs said. "We are also looking at the classification of lecturers, and whether there are better titles or a system of promotion and rank and how they would affect the development of teaching."

Despite these assurances, adjuncts and lecturers still say they want to push forward with unionization. Many feel that these concerns have been brought to the attention of the administration in the past, and have largely not been addressed.

"It's a question of the long term future, not just the near term future," Levantovskaya said. "Right now, there's a lot of upheaval on campus. So we see the university attempting to respond. What happens when new problems arise? We don't have a system in place where we are identifying and responding to problems in a systemic and democratic way. We still will not have a seat at the table."

Contact Emma Pollans at epollans@scu.edu or call (408) 554-4852.

Benson workers ask employer for better conditions

Bella Rios
THE SANTA CLARA

At a university that preaches equality and hosts talks by labor rights activists, workers are fighting for respect, dignity and consistent schedules from their employer.

Approximately 40 Benson workers gathered in the Shapell Lounge last Friday to express their grievances with current working conditions.

Employed by Bon Appetit catering service, the workers raised concerns about how new work changes jeopardize their job security.

In 2011, workers protested alleged mistreatment by the restaurant com-

pany for a strenuous workload and on-call expectations despite not being hired for an on-call position.

One worker declared that the company disregards the workers' needs.

She said that though workers oppose this treatment, they comply because they depend on the income to provide for themselves and their families.

A common complaint amongst workers deals with the newly implemented rotation system.

According to workers, they are rotated through food stations regardless of seniority or experience.

One worker said she prepares the food, but does not have the qualifications of a chef.

Despite this, she was expected to fulfill chef responsibilities when there was a worker shortage.

Workers also said they often do not know their work location day-by-day, which causes stress.

One woman described mornings as hectic as she scrambled to find parking and then find out her work placement.

Pedro Garcia, a Benson cook for 16 years, raised concerns about the changing schedules.

According to Garcia, the company plans to change some workers' schedules from the weekdays to the weekend.

Garcia said that such changes jeopardize his parental custody rights and prevent him from seeing his children.

"We all have family, we want to be with our kids," Garcia said. "I'm a single father. I have three children and I fought in court to have my children over the weekends and they messed up my schedule."

Thierry Bourroux, the general manager of dining services, stated in an email that such changes are a result of the Benson first floor expansion and student feedback asking to extend hours and expand meal options.

"Expanded hours and expanded station offerings do require changes to our staff's schedules," Bourroux said. "We are open to working with the union on how we go about setting schedules to best meet the new operational needs and the needs of our employees."

However, workers said that the company disregards student interest in food quality.

"Bon Appetit has a responsibility to meet the demands of the university and the students and within reason under their management rights may have to make certain changes to schedules," the message said.

"We will work to make sure they are done within reason and respecting seniority and with a timeline and process that gives any affected workers time to adjust," it continued.

Darciano Sioda, a Benson custodian for 30 years, shared that he enjoys working at Santa Clara but believes the company contradicts the university's values by disrespecting its workers.

"We love working here," Sioda said. "We love the students. I love to serve the community and our students. The university has a saying about compassion and this company has no compassion for the hardworking workers who have been here for over 40 years."

Contact Bella Rios at irios@scu.edu or call (408) 554-4852.

"I'm a single father. I fought in court to have my children on the weekends and they messed up my schedule."

Sophomore Strives for City Council in 2020

Continued from Page 1

He wants those business owners to feel heard and understood.

Kumar's third pillar is centered on the reinvigoration of community and democratic values. He wants people to know if they have an issue or are passionate about a policy, they can speak to their city council about it. One way he will facilitate this pillar is by holding town hall meetings on campus in order to hear the voices of his fellow Santa Clara classmates.

Leading a campaign while balancing the student life of graduating early has filled up Kumar's calendar. For him, time management skills come in handy.

"As a politician and as a public servant, time management is one of the most important skills that you need on the job," Kumar said.

He is not running this campaign alone, though. He is aided by his team of eight, including Campaign Manager and Santa Clara junior Joe Salazar. Kumar said that he values Salazar's previous experience in directing Santa Clara orientation as a leader this past summer.

"He's someone who really champions on those values of community bonding and membership," Kumar said. The campaign is currently looking to fill the positions of finance coordinator and volunteer coordinator.

Kumar has big dreams besides being on the Santa Clara city council. Kumar has always been interested in flying and aviation spotting. His hope of becoming a pilot may have to take the backseat while he runs for city council.

Although he is running a nonpartisan campaign, Kumar identifies as a Democrat.

The only pushback Kumar has experienced thus far has been from the existing city council itself. According to Kumar, he gave a speech during which the current city council laughed and booed for the speech's entirety.

"It's definitely not what you would think of elected officials," Kumar said.


Despite the negative setbacks from his experience in front of the city council, Kumar has received encouragement from one assembly member—Paul Fong. Fong has been highly influential to Kumar's campaign.

"Paul Fong is someone who is really a community leader and activist, who really changed my mind about how I see politicians," Kumar said.

Aligning with his campaign of increased youth mobilization in politics, Kumar said he hopes Santa Clara students will take to the polls and vote not just when he's on the ballot in 2020, but for all political elections in general.


"It's your one major civic duty," Kumar said. "A lot of people talk about how they're frustrated with politics, but they don't realize the power lies in their hands to change their community."

Contact Meghan McLaughlin at mhmclaughlin@scu.edu or call (408) 554-4852.



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Thursday, May 24, 2018

Playboi Carti: Out With the Old, In With the New

Traditions of rap are challenged in latest release from a budding artist

Peter Schutz
THE SANTA CLARA

Playboi Carti is not a rapper. Where hip-hop zigs, Carti zags. “Die Lit,” the Atlanta artist’s most recent offering, inverts convention and rejects the rap hegemony. Like his friend and album guest Lil Uzi Vert, Carti revels in his outsider status. Recently, his music has only become more oblique.

“Die Lit” continues the thread started by Carti’s influential self-titled mixtape from last year. This time, however, his wildest and most distinct impulses are given room to spread like mold spores, breaking off in fractals across the hour-long tracklist and unfolding into what is often a perversely beautiful piece of work.

Along with a select group of rap outsiders—many of whom are featured on this project—Carti stands tall as a propagator of high-art value while also stretches the genre into immensely fertile new territory. At first, the sugar-sweet music of Carti may not seem to fit into the same category as the future-looking pop of Lil Uzi or the upturned machismo of Young Thug, but he manages to pull off the delicate trick of matching those artists’ lofty experimentalism with blatant pop appeal.

The songs of “Die Lit” come across as ranting and raving rather than rapping. Rap clichés are repeated ad nauseum until they are stripped bare, gesturing at notions of the absurd in the quotidian—how boasts of wealth, women and potency lose meaning in their incessance is reminiscent of the pop art of Andy Warhol.

Alternatively, Carti’s exhaustive repetition could be understood like mantras in Eastern medicine—through the sheer force of repetition, these lyrics can transcend their listener into an elevated form of consciousness, one freed from du-

alistic values that denote Carti as a “bad” rapper.

The way Carti weaves his lyrics as disjointed fragments offers a perfect foil to the exacted narratives popularly believed to be the highpoint of rap songcraft. If any one of Kendrick Lamar’s albums could be compared to classical portraiture, then Carti and “Die Lit” are analogous to impressionism. Adlibs, especially, appear in plethora like errant swoops of brushwork across Carti’s canvas—whatever Carti cannot ex-



COURTESY OF FACEBOOK
Playboi Carti is a rapper who hails from Atlanta, Ga. His musical style challenges rap tropes and aims to overhaul a long-established art form.

press in his plainspoken lyrics, he does through jubilant burps of “what,” “yeah” and a wide variety of other vocal glitches.

Carti’s sparse beat choice and mastery of empty space is unmatched in the rap sphere and thus can perhaps be best

understood through the lens of experimental music. On “Die Lit,” the loops which make up the instrumentation are as repetitive as Carti’s lyrics, almost to the point of drone. Oftentimes, the instrumentals of a track feature no variation between bars and defiantly refuse to change form across verse, bridge and chorus.

Musical elements overused by other artists are completely forgone here, whether it be the missing snare on “Love Hurts” or even the beat itself during Lil Uzi’s “Shoota” verse. It is obvious that Carti curated the production for “Die Lit” to cement the album’s curio status, a refreshingly daring choice in an era unfortunately defined by concessions to the pop music machine.

The beats here have more in common with the work of minimalist William Basinski than trap producer à la mode Metro Boomin, again hinting at an air of refinement unheard of in pop rap.

The average track length on “Die Lit” is around three minutes, and the songs here are as addictive as they are jaw-droppingly weird. Maybe the album’s most impressive feat is retaining extreme listenability in the face of equally extreme discordance—while the quirks of the album are certainly worthy of careful analysis, “Die Lit” also works exceedingly well as a straight up party record.

The flippant and repetitive nature of Carti’s music easily settles into the background, but its spirit is inherently propulsive—just because these beats are minimal does not mean they lack a sweet groove.

So no, Playboi Carti is not a rapper. And “Die Lit” is not an album. Instead, it can be understood as a bold deconstruction of hip-hop.

Whether or not it will eclipse Carti’s more structurally conventional yet equally fascinating opus from last year is too soon to be decided, but one thing is absolutely certain: “Die Lit” is an album worth obsessing over, and Playboi Carti is an artist who will not be easily written off.

Contact Peter Schutz at pschutz@scu.edu or call (408) 554-4852.

Depicting the Korean American Experience

Studio art major Sung Ho Thomas Shin illustrates a chapter in Los Angeles history

Ethan Beberness
THE SANTA CLARA

Even from the corner of the gallery Senior Sung Ho Thomas Shin’s massive multimedia work dominates the room.

Shin’s piece incorporated video, audio design, photography and sculpture to create a representation of a liquor store from 1990s Los Angeles. The piece is dedicated to the Korean American community that experienced the 1992 Los Angeles riots after the trial of Rodney King, an African American man who was subjected to brutal treatment by Los Angeles Police Department officers. All of the officers were acquitted of use of excessive force, according to CNN.

Members of the Korean American community were forced to defend their businesses and homes due to a lack of police presence in their neighborhood. Media pho-

tographers captured images of armed Korean Americans standing on roofs, defending their livelihoods when no one else would come to help.

Shin’s liquor store calls attention to the environment Kim and other Korean Americans found themselves in.

Though the event is often viewed as a turning point in the relationship between police officers and the African American community, the event also played a major role in the formation of the modern Korean American identity, Edward Taehan Chang, professor of ethnic studies at University California Riverside, told CNN.

“I wanted to show awareness of what really happened during these riots,” Shin said in his artist’s statement. “Throughout my life, whether it was through education or media, I have always seen or been taught that the riots were a feud between the African Americans and the Caucasians.”

Shin isn’t the only creative mind seeking to tell the true story of Korean Americans during this particular historical moment.

The Korean American experience of the riots has recently found other representation in popular culture, such as director Justin Chon’s 2017 film “Gook,”

which follows the story of two brothers who must face the consequences of built-up racial tensions in Paramount, California, a city located just south of Los Angeles that was affected by the riots. Chon’s own father’s store was among those looted.

Upon further research, Shin found that the riots had heavily affected the Korean American community as well.

“I decided to build a replica of a liquor store as part of my installment because a lot of Korean American businesses that got devastated were family owned liquor stores. Inside the installment includes 63 bottles, dedicated to the 63 people that have died during these riots.”

A television below the liquor bottles plays reruns of media coverage of the riots in black and white, a choice made by Shin to reflect “the media only showing two sides of the story.”

The piece has an interactive element as well. Next to a chair set within the piece, a pair of headphones hang on a hook. By putting them on, visitors can hear a monologue about the riots spoken in Korean, as well as news coverage in English. The English news broadcast criticizes the Korean Americans defending their stores with firearms. Today, some Korean Americans,



PHOTO BY ETHAN BEBERNESS
Sung Ho Thomas Shin is a Senior studio art major at Santa Clara. His latest pieces illustrate the Korean American experience in Los Angeles.

such as Richard Kim, are telling their stories to counter the narrative produced by the media.

Kim, a Korean American

who arrived at the riots after learning his mother had been shot, believes “Korean Americans who ran small businesses in Los Angeles in the areas

where the riots occurred were profoundly misunderstood,” according to ABC News.

Kim was arrested upon arriving at his parents’ store, where two LAPD officers were responding to reports of store owners shooting at rioters.


When the police acknowledged that they would not be returning to respond to the riots, Kim said, “Then you can’t take our weapons. You’ll leave us sitting ducks.”

His legally purchased semi-automatic rifle was silently returned—an acknowledgement of the dire situation Kim and his community found themselves in.

The walls of the interactive area are covered newspaper pages featuring reenacted photos of Korean Americans during the riots, which are intended to reflect how Shin, “as a Korean American that was not alive during the riots, perceive and believe how the riots went.”

The studio art senior show show runs until June 15. The show, which was curated by the art and art history department faculty, is on view in the gallery of the Edward M. Dowd Art and Art History building. Additional student work is on display in the first floor hall.

Contact Ethan Beberness at ebeberness@scu.edu or call



Santa Clara student discusses his synthesis of art and social justice

Gavin Cosgrave
SPECIAL CORRESPONDENT

Ciaran Freeman has done it all in his four years at Santa Clara, but he remains an artist at heart. His lengthy résumé includes being a student fellow at Recology in San Francisco, a Jean Donovan Fellow working at the Commonwealth Magazine, an immersion trip coordinator, the founder of the Santa Clara Student Art League and the Assistant Residence Director in Casa Italiana Residence Hall.

Ciaran's art explores social justice issues like immigration, family history and racial justice. After graduating, Ciaran will be in New York with a Jesuit organization where he has been awarded the Joseph A. O'Hare Postgraduate Media Fellowship.

Gavin Cosgrave: What would you say to a student who is considering studying art but worried about having a job and marketable skills?

Voices of Santa Clara: Ciaran Freeman

Ciaran Freeman: It's a tough question. I came into Santa Clara knowing I wanted to do studio art, which is atypical here. I always thought I would add something practical that would open up doors for me or guarantee a job. But, as I took more and more classes, I started falling in love with art history and added that as a second major, which really doesn't open up any more doors.

For me, it was about finding what I'm good at and what I love. I've been really successful here because I've fully committed to art as opposed to doing something I'm not passionate about that has more long-term certainty.

I don't want to quit something if it's going well, and right now it's going well for me. I think there are a lot of majors here that don't guarantee jobs.

You're gaining skills that can be applicable to the workforce, and I feel like I'm doing that through Residence Life and extracurriculars.

GC: Was there a moment growing up when you knew art was going to be your future?

CF: No, I always liked art and I was always good at art. When I got to high school, art classes challenged me the most. You have to think creatively in art classes. In most other classes, as long as you study, you would do well in the class. With art, there is no textbook, you have to find the answers yourself, and I found that much more gratifying. When I was successful in my art practice, I felt like it was of my own doing.

GC: This past year, you were a student fellow at Recology, the waste management company for the city of San Francisco. What did you work on there?

CF: I spent time sifting through garbage and thinking about how to make that into artwork. It culminated with my first solo exhibition; the first time I created an entire body of work to show as one cohesive body in my own space. I created 26 works over the four months. I had a studio up in San Francisco and used the spaces in Dowd.

It was an amazing experience because not many people have the opportunity to have their own solo exhibition. It really proved to me that this was something I could continue doing if I set my mind to it. It was well-received and it gave me the affirmations I needed to make the harder parts of being an artist worth it.

GC: How do you get inspiration?

CF: I think one of the most important things that a visual artist can do is go out and look at art. I've been lucky to have lots of opportunities to do that—going to galleries and museums. I'm constantly reading Artsy magazine and following Jerry Saltz who is a great art critic.

It's sometimes daunting to go into a museum for four hours and spend \$25 to get in, but it's important to do nonetheless.

Last spring I was getting antsy and bored. I decided to take the quarter off and I ended up going to Europe for six weeks. Most of the time I just visited different cities and looked at art. The biggest thing is to just look and see how it can inspire me.

GC: What will you be doing after graduating?

CF: I applied for the Joseph A O'Hare Postgraduate Media Fellowship, which is from the media organization the Jesuits run in New York. I was lucky to win the fellowship, and I'll be looking at and writing about art and social justice in different mediums like video, podcast, written word and digital.

I've had some experiences with activism and found out that it wasn't really for me. Activism takes a lot of work that I was interested in, but being on one side of an issue. I prefer to take a nuanced understanding and apply my own life and experiences to it. I'm able to explore these questions in less of a deliberate fashion and in a more roundabout way through my own paintings and work.

Continuing to ask those questions is how I'm contributing to those conversations and to figuring out who I am in the world and how that impacts other people.

"Voices of Santa Clara," profiles noteworthy students and faculty. The Q & A is excerpted from the "Voices of Santa Clara" podcast. Visit voicesofsantaclara.com or search "Voices of Santa Clara" on the iTunes Podcast App to hear the whole interview.




PHOTO BY GAVIN COSGRAVE

Ciaran Freeman is a senior at Santa Clara. The way he sees it, his work is a visual approach to social justice. Outside of his art, Ciaran works as an ARD in Casa Italiana.



Angelo LeRoi

Noah Sonnenburg
SCENE EDITOR

Each and every time I've gone to Angelo LeRoi's house, no matter the occasion, he brings me to the upstairs living room to check out the latest project he's been working on. This one room is where he practices, writes and listens to music. The first look into this room is always a guessing game. You never know what instrument, or array thereof, will be scattered across the couch, the carpet or the table. But it's what comes out of his speaker system that shows his ethic and his vision.

First we need some introduction. Angelo LeRoi is 19-years-old, lactose intolerant and wildly gifted. We met in high school and bonded over our love of music and comic books and have been close ever since. Born in New Jersey, he and his family moved to California when he was three years old.

Music is virtually inescapable in the LeRoi home. Their collection of instruments and music seemingly overflows into every single room. For this reason, leading a musical lifestyle was unavoidable for LeRoi. He was introduced to music at a young age and has been constantly encouraged to pick up instruments to put his thoughts in motion.

"For me, playing guitar is like talking," LeRoi said. "The core of my work is an expression of who I am. I love that."

LeRoi isn't someone who would claim that his songs are created in a vacuum. Early on, his parents exposed him to a varied palette of artists. LeRoi commented that the favorites of his youth included D'Angelo, Funkadelic, OutKast and the late, great Prince among others. More recently, he has taken a keen liking to the sound of artists like Frank Ocean. All of these artists have had a distinct impact on LeRoi's work.

By no means is LeRoi's music something that hedges its substance solely on other artists, however. His work is done entirely with a contemporary flair. Much like Steve Lacy, he records all his music at home on Apple platforms like Logic Pro. This new age of tech has advanced his recording capability to new heights.

"It gives me a lot of creative control so I can make things sound just how I want," he said. It's not just in recording that LeRoi is glued to his computer. For distribution he uses YouTube and SoundCloud to get his music out into the world.

The remarkable part, frankly, is his breadth of skills. In fact, he records each and every instrument alone no matter his comfort level on them. "I'm really no good on instruments," he said facetiously. "Just don't tell anybody that."

These are the exciting years: the wonderful and uneasy years of a budding musician. Continuing his study of music and performance at large, LeRoi is working tirelessly to make his dreams of musicianship a reality.

So, call this a shameless plug, call it what you will, but the reality is that this is a story shared by many. Good, beautiful and worthwhile music isn't created solely by established stars—it comes from everywhere. So the next time you need some music, skip the oldies and look to the future of the music world.

Contact Noah Sonnenburg at nasonnenburg@scu.edu or call (408) 554-4852.



Campus Ministry congratulates the Class of 2018 on your upcoming graduation!

All are invited to attend the 9 p.m. mass on Sunday, June 10 for our annual blessing of the graduating students. Please bring a friend!

Study space and snacks are available for finals week. Never used the massage chair? Now is your time to check it out!

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OPINION

Thursday, May 24, 2018

Bon Voyage: Saying Goodbye to Santa Clara's Seniors



Jimmy Flynn

I am not a journalist. Or, at least, I've never identified as one. So to be writing to you as the outgoing Editor-in-Chief of The Santa Clara is—in a word—odd.

I was hired by the newspaper as a first-year staff writer for the Scene section. It was obvious from day one that I was not cut out to be a journalist, at least not in the traditional sense. I neglected to take any relevant classes, disliked interviewing people and found objectivity to be an impossibility.

So I pivoted, opting to develop my own voice as a writer. Using my creative writing background, I focused my efforts on wordplay, pop-culture references and self-deprecating humor. Instead of the usual on-campus event stories, I would write film and restaurant reviews. I pitched any and every wacky idea I had, always following through. One week, I ate 100 percent vegan and talked about how it improved my bowel movements. The next, I described living out my childhood dream of seeing WWE live in-person. I loved it, got paid to do it and earned recognition amongst my peers, coworkers and even complete strangers.

Armed with the inflated sense of confidence only a sophomore in college can have, I decided I wanted to one day run the newspaper. "I want the keys to the kingdom," I said to then Editor-in-Chief, Sophie Mattson. Lucky for me, she believed in my work.

My junior year, she hired me as Managing Editor, and this year I was fortunate enough to take over as Editor-in-Chief.

Being in charge brought me all of the power and creative freedom I could've wanted. But to be honest, it also brought me a lot of stress and self-doubt. Managing 30 employees and a \$60,000 budget made me feel like I had imposter syndrome and I constantly wondered if my staff could spot the symptoms. I assume on many occasions they did, but perhaps were too polite to say anything. Regardless, I am blessed to have worked with such an incredible group of

young men and women this year. Their above-and-beyond efforts of creative problem-solving and camaraderie was inspiring and validating. I am happy that many of them are returning to work next year, and with the inimitable Perla Luna as the new Editor-in-Chief, I have no doubt they will continue to put out a sleek, informative and entertaining publication.

Though I have no post-graduate plans to work in journalism (I plan to have a career in the film and television industry), I will never forget the lessons I learned in the newsroom—writing, editing and—most of all—collaboration. So to all The Santa Clara staff members, past and present, I say, from the bottom of my heart, thank you.

Special thanks to my advisor Gordon Young and predecessor Sophie Mattson for mentoring me while I served as Editor-in-Chief. Finally, I wish to thank my older brother, John Flynn (who originally hired me and was my first editor), as well as professors Stephen Carroll, Brian Thorstenson and Michael Malone for teaching me how to write.

Looking back on my time at Santa Clara, I've come to the conclusion that all university students should do two things before they graduate. One, they should meet lots of interesting people from many diverse backgrounds. And two, they should figure out the person they want to be for the rest of their life. After four years, I'm lucky enough to have checked both boxes, and a large part of that is thanks to The Santa Clara.

I know the newspaper's readership has never been very large, but if you took the time to read this or anything else I've written the past few years, I'd just like to say how much I appreciate your support. I hope you enjoyed reading as much as I enjoyed writing.

Jimmy Flynn is a senior English major and creative writing minor and former Editor-in-Chief.



NICK KNIVETON — THE SANTA CLARA

Seniors Jimmy Flynn and Kali Swindell pose for photos together in the Mission Gardens on campus. Jimmy and Kali have been dedicated members of The Santa Clara for a significant portion of their college career.

Kali Swindell

Some guy once told me that college was about two things: meeting interesting people and finding out who you are. That guy happened to be my boss this quarter (ever heard of Jimmy Flynn?) and I feel the need to mention him because this article—my first and last ever—will sit right next to his this week and I want to impress him. It does seem a bit odd to me that I have never written an article for The Santa Clara and yet I've been a part of the newspaper staff for three years. But, here I am.

To me, the dark windowless newsroom in lower Benson has been a place of comfort and creativity. I have met some of the most entertaining, intelligent and opinionated people in this room. I am so grateful to have spent all of those late Wednesday nights with them.

I think one of the best parts about writing this article was the recognition that came after I worried about what to write. To be frank, I know that not many people read this newspaper. So honestly, it really doesn't matter because this is all for myself and for any of the people who have been a part of The Santa Clara over the past three years: a nice thank you to anyone who does read the school newspaper.

There's a beauty in that recognition because this represents how I have felt here at Santa Clara. What I say will matter to the people who want to listen. And going to college is meant to be (a bit) selfish. I have found comfort in my places here. My habitual spot in the library, my living room couch, the same weekly restaurant, a run to the rose garden—we all live in patterns and routines here and to me that is comfort.

I can't take myself too seriously and it

seems that my article is now heading in that direction. Time spent in the newsroom can never be taken too seriously or else your job literally consists of telling someone to add an em-dash or to rephrase a cutline. So instead, we discussed whether or not we should order Indian food for the fifth week in a row and decided who was the most broken. Anything past that includes secrets I can never tell.

I originally joined The Santa Clara during spring quarter of my freshman year because I wanted to do something other than be in a sorority. Sophomore year, I missed a number of sorority events on Wednesday nights because I would be in the newsroom from anywhere between midnight to 2 a.m. I loved walking home during the quiet of the night, a bystander to the leftover mayhem. And then I dropped my sorority and spent all my Wednesday nights happily ever after in the newsroom. The end.

That did happen and I am so grateful that from now on, the words "Wednesday night" will never be disconnected from a long table and printed copies of the paper because that's where I met those interesting people I knew I would find at Santa Clara.

Kali Swindell is a senior psychology major and English minor and former Head Copy Editor.

Articles in the Opinion section represent the views of the individual authors only and not the views of The Santa Clara or Santa Clara University.



Against All Odds: Golden Knights Reach Stanley Cup

During their first season, the Las Vegas Golden Knights have made history

Wylie Lowe
ASSOCIATED REPORTER

Of the four major American sports leagues, only one expansion team has made the championship round in their inaugural season, the Las Vegas Golden Knights.

With the exception of the St. Louis Blues—who in 1950 made the finals in their inaugural season (there were five other new expansion teams so one had to make the finals)—the Golden Knights are the best expansion team in the history of a major American sports league.

Las Vegas created a new hockey franchise less than a year ago and will take on the Washington Capitals next week in the Stanley Cup Finals. Not only have the Knights achieved the impossible, but they have dominated their division all year, finishing fifth overall in points throughout the regular season.

The team’s “nobody wanted us” attitude has driven their grinder culture and propelled the new squad to a year of “firsts” for expansion teams.

The Knights are the first team to make the playoffs in their first season since 1980. They are the first true expansion team to win their division in their inaugural season and the first expansion team to sweep their opponents in the first playoff series they ever played in.

These incredible feats seem beyond possible, especially for players who were not listed within the top nine of their previous rosters. How did this instant success occur?

The major rule change leading to Vegas’ success was made by the NHL prior to the 2017 expansion draft. When the Minnesota Wild and Columbus Blue Jackets were injected into the NHL in 2000, 26 of the 28 NHL



Despite not existing one year ago, the Las Vegas Golden Knights will enter Game I of the Stanley Cup Finals next Monday after winning the Western Conference Championship. The Golden Knights were given odds as high as 500-1 to win the Stanley Cup before the season began and would be the first expansion team ever to do so.

teams (Atlanta and Nashville had their entire rosters protected because they had only been franchises for no more than two years) could protect either one goaltender, five defensemen and nine forwards (15 players) or two goaltenders, three defensemen and seven forwards (12 players).

Each of the 26 teams lost two players, and both expansion teams drafted snake style (1-2-2) until they each held 26 players.

The 2017 expansion draft has an immensely more enjoyable list of available draft picks for half as many teams to choose from.

The NHL changed its rules so that all 30 NHL teams could protect either one goaltender, three defensemen, and seven forwards (11 players) or one goaltender and eight skaters. Las Vegas selected 30 players from a much

broader list and the draft result lists show clear correlation.

While the 2000 draft consisted of last line skaters and mediocre players teams were willing to lose, the Golden Knights drafted multiple All-Stars, 30 goal scorers, and valuable assets other teams were forced to risk for selection. The rule change is remarkably unfair in Las Vegas’ advantage, so why did it happen?

The NHL claims the reasoning behind the rule change was to allow the Las Vegas market a fair chance to succeed with a quality team. Although one could argue that previous expansion teams consistently lacked success for the first decade of existence (Wild and Blue Jackets combined for two playoff series victories in their first 13 years), the NHL accepted a questionably high sum of money from

Las Vegas for their expansion fee. While the Blue Jackets are currently valued at \$315 million and the Wild at \$440 million, the Golden Knights’ expansion fee was \$500 million, according to Forbes.

This steep price increase makes some question the intent behind the NHL’s rule change.

The Las Vegas Golden Knights move on to fight for the Stanley Cup using players who would be greatly contributing to their previous teams’ playoffs runs, and the existing 30 teams’ fans remained worried about who else they have to lose once the next expansion draft occurs (possibly in Seattle for 2020-2021 season).

Contact Wylie Lowe at rlowe@scu.edu or call (408) 554-4852.

Supreme Court Ruling Paves the Way for Sports Bets

Removal of PASPA could open the door for \$150 billion betting market

Kyle Lydon
ASSOCIATED REPORTER

May 14 was a historic day in American sports history. However, if you’re like me and can’t even remember a friend’s birthday, let alone what happened on that day in sports, you can rest assured knowing you’re not alone.

No, there was no epic game-winning shot. No, a heavily outmatched underdog did not come back to win a championship. And no, LeBron James fans, the Golden State Warriors did not lose in the playoffs (I’m sorry).

What happened last Monday is more important than that: the U.S. Supreme Court ruled to strike down the Professional and Amateur Sports Protection Act of 1992 (PASPA), which effectively banned commercial sports betting in almost every state.

Now, if you think this topic is boring and are tempted to stop reading right here, I don’t blame you. Rarely do sports and politics mesh together—and that is usually for the best. Yet, instead of setting aside this article and drifting back to Instagram, let me explain why this ruling is so significant.

By ruling that PASPA was unconstitutional, the Supreme Court has effectively opened the door to legalizing the estimated \$150 billion in illegal bets on professional and amateur sports that Americans make every year, according to The New York Times.

How can this happen? What does this mean? And how could this affect you, as well as sports in America in general? This topic, as well as the future for legal sports gambling, remains fairly confusing with many questions that must be answered.

Why was PASPA ruled unconstitutional?

PASPA was a federal law that defined the legal status of sports betting in the United

States and effectively made it illegal for any state government to legalize, regulate and/or tax sports betting (with few exceptions). However, the law was deemed unconstitutional because of its conflict with the Tenth Amendment of the Constitution, which states that any powers not delegated to the federal

Connecticut, Mississippi, Pennsylvania and West Virginia are the furthest along. In fact, in-person over-the-counter transactions are already accepted in Atlantic City and at horse tracks in New Jersey. Of course, there are still age requirements to place bets, which can differ depending on the state.



Following the Supreme Court’s decision to overturn the law which prohibited states from participating in sports gambling, several states have introduced legislation regarding their own sports betting laws.

government or prohibited to the states in the Constitution are reserved to the states.

Essentially, since regulation of sports betting was not a power explicitly given to the federal government, states have the right to make their own decisions on the matter.

So, does that mean everyone—including Santa Clara students—can legally make bets on sports now?

Well, not necessarily. In order to place a bet in-person, you are still only legally allowed to do so in Nevada. However, in this case, what happens in Vegas won’t necessarily stay in Vegas. Expect this to change in the next few years, as 20 states have already introduced some form of sports betting legislation.

Of these states, New Jersey, Delaware,

Oh okay, so all we have to do is sit back and wait for California to pass its laws legalizing sports betting, right?

Technically yes, but it’s more complicated than that—because why wouldn’t it be? Californians will not be able to place in-person bets until California passes a state law that permits it.

The only problem is that it will likely take several years with lots of arguing and tons of money spent to decide whether or not California will allow legal sports betting and who will own the rights to the revenues it will create.

Okay, so you’re telling me sports betting is no longer illegal nationwide, but it is also not yet legal in every state and it could possibly take years until California

catches up to New Jersey in this area?

Yes.

Well then what’s the point of this act getting struck down?

The importance of this new Supreme Court ruling is in how it will affect the sports leagues the betting is based on. At the professional level, sports are a business—and businesses want to be compensated for their products.

Last year alone, Nevada sportsbooks won a record \$249 million according to the ESPN website. That \$150 billion in illegal bets that Americans make every year—which can now become legal—will not be easily dismissed either. If sports leagues can push hard enough to get themselves a piece of the revenue, this could become yet another massive money-maker for them.

So far, different leagues have had various reactions to the change. The NBA and MLB have been the most active and outspoken in support of legislation to legalize sports betting—as long as it includes certain stipulations beneficial to their leagues.

In fact, both leagues have launched state-by-state lobbying efforts. Basically, they are arguing for a dependable set of regulations which would “provide sports governing bodies with the ability to restrict or prohibit betting on league events, data rights and a percentage of the amount bet on league events paid by operators,” according to ESPN.

Should these leagues be successful and should most of the country follow the lead of New Jersey, sports betting as most everyone knows it today will change. League owners will profit tremendously and the downsides that come along with this decision will need to be addressed.

We won’t know exactly how all the factors will play out until the issue develops further, but one thing I can tell you is that big sports leagues rarely miss a chance to monetize an opportunity.

Think they won’t get it done? I bet you 100 bucks it’ll happen.

Contact Kyle Lydon at klydon@scu.edu or call (408) 554-4852.

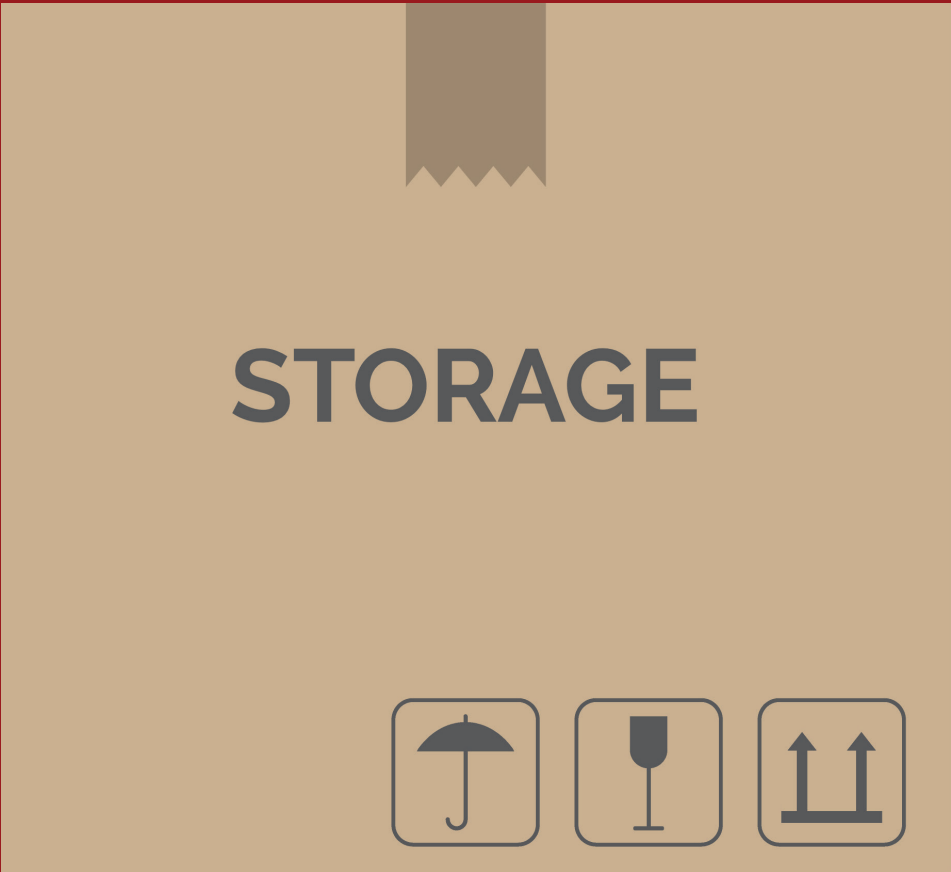
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