The Trail, 2023-04-28

Associated Students of the University of Puget Sound

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Our articles are not meant to be inclusive of everything — there is no need to be an RA which is something that has been learning about the complexity of class and race on our campus. We have had been learning about the complexity and compoundedness of race and class in our African American Studies (AFAAM) courses, but we struggled with how we could engage in conversations about it on our predominantly white and financially privileged campus. Nevertheless, the first weeks of class were filled with discussions about how not being white and financially secure impacts the college experience.

Some of our discussions included the following: If your textbooks are paid for by your parents, then going to the bookstore does not become something you dread — imagine having to decide how much. We are grateful that we can share our stories with our own positionalities in mind as we begin to talk about our personal experiences. Engaging in this course means you do not have to worry about textbooks. If you do not have to work, it is easier to imagine trying to study, play sports, or do other extracurricular activities. The campus media outlets also suffered during this period, with multiple ceasing publication or shifting focus. The Wetlands and Elements commissions did not publish at all. The only university publications that continued to be published were the KUPS radio station and The Puget Sound Experience. The KUPS radio station, for example, has been running it for almost five semesters and has been able to continue its operations because we were in disarray and had the hibernation. Now as students are returning to campus, reports and later printed issues are starting to be published. As student engagement began to climb, some of the organizations did exist and were available to students who had not attended the University before the pandemic. It is really cool to see different media interacting.

Members from all campus media gathered on the Slab. By Tate DeCarlo

Photo Credit: Bella Sanchez

“Last year, the 2021 to 2022 school year, Elements did not publish at all. There was no word on their publishing. Under the pandemic, multiple campus media platforms ground to a complete standstill. According to Austin Glock, the Editor-in-Chief of Elements, COVID brought publication of the University’s science magazine to a dead stop. But the student body. Nearly every organization because we were in disarray and benefitted from a step back.”

When the pandemic hit, students were sent home with little notice, and as word of the hibernation spread, campus media outlets also suffered during this period, with multiple ceasing publication or shifting focus. The Wetlands and Elements commissions did not publish at all. The only university publications that continued to be published were the KUPS radio station and The Puget Sound Experience. The KUPS radio station, for example, has been running it for almost five semesters and has been able to continue its operations because we were in disarray and had the hibernation. Now as students are returning to campus, reports and later printed issues are starting to be published. As student engagement began to climb, some of the organizations did exist and were available to students who had not attended the University before the pandemic. It is really cool to see different media interacting.

Some platforms are also using their in-person return as a chance to redefine their identities and recover from pre-COVID controversies. Both KUPS and The Trail experienced serious internal strife and toxic working environments prior to the pandemic. Barr explained, “It was just a really hectic situation right before we were all sent home. In a way that was almost — feels weird to say — I felt like it really hurt the organization because we were in disarray and benefitted from a step back.”

His sentiment was echoed by Trail Editor-in-Chief Audrey Davis (‘24), who explained that “The Trail actually fell apart for a while during the pandemic. The defensive caricature of President Crawford was printed in the March 15, 2019 issue. While no one from the paper at the time remains on campus, reports and later printed issues indicate efforts to address the harm done. The Trail ultimately passed on its fall issue for the fall of 2019 to work on internal and systemic problems with the goal of releasing a spring 2020 issue, which was offset by the pandemic.”

The Trail's fall 2019 issue focused on internal and systemic problems in an effort to address the harm done. The Trail ultimately passed on its fall issue for the fall of 2019 to work on internal and systemic problems with the goal of releasing a spring 2020 issue, which was offset by the pandemic.
In fall 2021, both Davis and Robin Breedlove, an unbiased and highly experienced mentor with years of DEI training, were hired to return *The Trail* to print. Under Davis and with the guidance of Breedlove, *The Trail* has worked to reconcile with the paper’s problematic past and approach future publishing with heightened awareness regarding marginalized groups on campus.

While the pandemic offered an opportunity for organizations to reset and rectify prior issues, past wrongdoings cannot be undone by time and it is paramount they not be forgotten. In order not to reproduce previous mistakes and exclusionary practices, they must continue to use this post-COVID rebuilding period to work toward achieving representation and inclusivity. James emphasizes the need for further racial diversity within campus media, which, despite its growth, still remain one of the least diverse areas on campus. While offering some strategies like outreach to identity-based clubs, James also urges ASUPS to consider resurrecting some of the other publications that have been dormant for far longer than the pandemic. One such example is the Black Ice magazine, a publication of the Black Student Union, whose last issue was produced in spring of 2016. James acknowledges the work media are doing, but pushes for more publications dedicated to marginalized voices. “They’re working now to become more inclusive because they have to be, but back then when there was the Black Ice magazine there was an outlet for more students of color. So, I think it’d be cool to bring some of those back and maybe make a new one.”

As media organizations on campus flourish after their post-COVID reset, James reminds the Puget Sound community of the importance of inclusivity and representation. “There are obviously DEI issues when there isn’t any diversity,” she said. As the sources continue to solidify their presence on campus, it is vital that they continue to prioritize fostering inclusivity and diversity in each respective organization.

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**2023-2024 Budget at a Glance:**

**Tuition expected to increase 3.5%**

By Amelia Pooser

Around October of each fall semester, the task force gets together to review the past year’s spending, project future spending and discuss multi-year plans. Deliberation lasts until the middle of the spring semester. Updates are available through students’ emails, social media and other university correspondences. The task force makes it a priority to inform students about the process and its progress. Finally, a budget recommendation is given to the president, which was recently received by the student body.

This year has been increasingly financially tense. Despite continued gifts, including a tremendous ten million dollar donation to the athletics department, cuts continued as departments downsized or were even completely removed from the University. The 2023-24 budget recommendation has become increasingly paramount.

The task force meeting began by thanking its participants and describing the proposed process of formulating the recommendation. They then moved into context, describing the decreases in high school graduates, interest in higher education, enrollment, and the pandemic and how the combined factors have led to financial shock, forcing the University to dip into its reserves and endowment investments. To respond to these events, the Board of Trustees specified that the operating loss should not exceed $7.3 million and that the University should return to balanced budgets no later than the fiscal year of 2026.

The new budget lays out the fiscal year’s projected expenses, stating that 74% of the budgeted expenses were allocated to compensate faculty, staff and student staff. The budget expects a decrease in total education and general revenue budget as student numbers drop and fall-time enrollment decreases. This was written alongside the notification that tuition and fees will increase by 3.51% in the following year. There is also a slight increase in the total education and general compensation budget. This comes as faculty and staff numbers are being reduced by 33 people total including a “savings” of $4.1 million. However, this reduction will allow for a 5% increase in staff and faculty salary pools.

The increase in tuition, falling enrollment rates, and cuts to faculty and staff have all been hot-button issues on campus this year. However, the implementation of this new budget aims to ease some of these on campus tensions. While it is unlikely that many of these issues will be resolved immediately, staying informed about the University’s monetary situation allows you to be an active voice in the campus discourse.

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Campus News:

- President Emeritus Ronald Thomas passed away on Monday, April 17, 2023. He served as president from 2003-2016. He was well-loved on campus, nicknamed Ron “Thom” by the student body.
- The search for a new Provost continues. Final interviews concluded this week.
- Slater Renaming Committee concluded their confidential proceedings and their suggestion has been sent to President Crawford, who will review the matter with the Board in May.
- Nine University of Puget Sound Students named Fulbright finalists and semi-finalists.
- OT Program Red Cross Blood Drive today, April 28th, 10 am-3 pm, in the Murray Boardroom.

National News:

- Joe Biden officially announces 2024 presidential run, despite concerns over his age and low job approval rating.
- Prakashel “Pras” Michel, Fugees rapper, found guilty of political conspiracy. The charges include funneling money from a Malaysian financier through straw donors to Barack Obama’s campaign and attempting to influence domestic politics on behalf of China.
- Tucker Carlson out at Fox News.
- Don Lemon out at CNN.
- Audrey Davis out at The Trail.

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Congratulations to the Athlete of the Issue, junior and demon in the batter’s box INF Jessica Moore. According to the athletics department’s website, Moore hit .452 this season, and fielded an impressive .986. She recently tied the school’s record for most doubles in a single season at 16 in the Logger’s loss against Linfield on the 18th. Moore did us a favor and showed us her batting skills by hitting our questions out of the park!

Q: With your double against Linfield, you tie the school record for most doubles in a single season at 16. What has worked for you in the batter’s box to be able to hit at that level this season?

A: Throughout the season, my main concern was getting on base. I think stepping into the batter’s box with a clear head and staying aggressive at every first pitch allowed me to be successful this season. Also having lots of confidence at the plate helped me relax and rely on my mechanics to do well.

Q: The Loggers kept pace with nationally ranked Linfield until the seventh inning. What does it mean to you for the team to be able to compete like that against a team like Linfield?

A: With my senior year coming up, I think I want to focus on team chemistry and continuing to find ways in which our team performs well. We have seen the most success when we’re all having fun but we still need to work on playing clean softball and staying aggressive throughout the game.

Q: What is your favorite memory from your career with Logger Softball?

A: My favorite memory from logger softball was when we beat Linfield my freshman year. I can still remember the adrenaline rush when I scored the winning run after Hana Deguzman had a walk off single. This was one of the best moments I’ve experienced since being on this team. During my freshman year, everyone was so driven to win that game and I haven’t felt that excited in a long time. I will never forget that day.

Scores

**Men’s Baseball (18-14)**
- Apr 15: Loggers 8 - 1 Whitworth University
- Apr 15: Loggers 6 - 5 Whitworth University
- Apr 16: Loggers 0 - 14 Whitworth University

**Women’s Softball (10-24)**
- Apr 15: Loggers 4 - 8 Pacific Lutheran University
- Apr 15: Loggers 8 - 4 Pacific Lutheran University
- Apr 18: Loggers 3 - 14 Linfield University

**Women’s Lacrosse (5-9)**
- Apr 15: Loggers 17 - 16 Linfield University
- Apr 16: Loggers 10 - 9 Pacific University

**Men’s Tennis (4-9)**
- Apr 15: Loggers 0 - 9 Whitman College

**Women’s Tennis (0-13)**
- Apr 15: Loggers 0 - 9 Whitman College

**Upcoming Games**

**Men’s Baseball**
- Apr 29 vs Whitworth University
- Apr 29 at Pacific University
- Apr 30 at Willamette University

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**SUB thoughts**

Overheard regarding the implementation of hand dryers in Wheelock bathrooms:

"Thanks for making smart budget choices, I love shaking my wet hands around."

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**Donate your extra Dining Dollars**

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The gracious way to begin this piece is to acknowledge and appreciate the opportunities I have been provided here, the friends I have made, and the professors who have exposed me to viewpoints and perspectives I would otherwise never have found on my own. This sentiment would then transition smoothly into a profound expression of why I am leaving. Hence, I am transferring to Pacific Lutheran University. It would then likely conclude with a reiteration of how deeply I appreciate the administration's kindness and the teaching and opportunities I have been provided here, the friends I have made, and the professors who have exposed me to viewpoints and perspectives I would otherwise never have found on my own. This sentiment would then transition smoothly into a profound expression of why I am leaving. Hence, I am transferring to Pacific Lutheran University.

Don’t be a stranger, either: if you ever drop by PLU, ask for Grizz T. Lute. Especially if you are a member of the class of 2023. I will miss all of them dearly, but I know they will take the real world by storm. It’s time for them to spread their wings and soar, and it’s time for this bear to take flight too. So long, and thanks for all the salmon.

How do I still be a gentleman without paying for my girlfriend’s dinner? I’m all for equality but dating men is literally a favor and girlboss-era feminist ideals of going Dutch are so out — so unsexy, so unslay. Do you know what’s sexy? Financial compensation (no, this is not solicitation). If you’re strapped for cash, try OF. I know the market is saturated so out — so unsexy, so unslay. Do you know what’s sexy? Financial compensation (no, this is not solicitation). If you’re strapped for cash, try OF. I know the market is saturated and your assets probably aren’t too much to write home about but find your niche. Maybe “Leggy Logger Lover,” or if she wants to be involved: “The Princess and the Pauper.”

I graduate in 3 weeks - take the high road or burn bridges???
Depends... are their parents rich? If they have those Olivia Jade connections, I’d say take the high road and kiss some a** while you’re at it. If not, feel free to burn and be dramatic about it too.

~If anyone thinks this is classist, you’re right, rich people don’t deserve authentic friendships~

everyone in my classes are stupid. i want to tell them but i don’t know how. what do i do?
The grammatical choices in your inquiry indicate the possible projection of idiocy onto your peers. It’s hard to love others when we haven’t learned to love ourselves. We all have our faults; accepting that you might be a little bit dumb will make it so much easier to treat yourself and others with kindness.

How come communications majors give such bad presentations? Isn’t that their whole thing?
So true. It’s kind of like when psych majors let themselves feel sad or business bros make bad, not so baller, money moves. But this particular phenomenon within communication studies stems from intense quantifiable analysis of and the ultimate selection of our most “normal” students (normal only in the sense of a standard distribution); their presentations really aren’t bad, they’re just average.

The Combat Zone is intended as a satirical work. The views and opinions expressed by the Combat Zone do not necessarily reflect those of the Puget Sound Trail, ASUPS, concerned parties or the University of Puget Sound. Please submit compliments or complaints in the form of letters to the editor.

Why I’m Transferring to Pacific Lutheran University
By Grizz T. Logger

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Across
2. What do we have none of over the summer?
8. Wham-o created this fun water toy
11. Vicious insect
13. Vegetarian friendly BBQ food
14. 4th of July at Puget Sound
15. Long sleeve is to tank top as pants are to blank

Down
1. Every ___ years, the summer Olympics happen
3. Drink and mountain
4. What state does the sun always shine in during summer?
5. Summer allergies
6. SPF 30 protects against ___ % of UV rays
7. Sandal brand with a lizard for logo
9. What melts in the heat?
10. State in which a super bloom is occurring
12. Hottest month of the year
13. Where the sand and water meet
How Privileged is your Lunch Tray?: Food Insecurity at Puget Sound

41% of college students struggle with food insecurity, meaning almost half of college students worry about their next meal. Considering you and I, dear reader, are here, some students aren’t able to eat three meals a day. Could you imagine studying on an empty stomach? What if you were living in a dorm, alone, and someone next to you was eating? For those of us not worried about our next meal, we have the privilege of food security. Privilege, like many other things in this world, is often invisible. In 1989 seminal text “White Privilege: Unpacking the Invisible Knapsack,”...
A Student of Color Response To White Invasion and "Advocacy": Give us Some Space!

Imagine you’re chilling at home with your family, and suddenly, people who you’ve never seen before peak outside your windows, sneak in to watch you, and say scary, right?

This sounds like a weird horror story, but eerily enough, it’s the experience of many students of color at our school. As a class, we’ve heard this trend on campus of white students asking racial identities of color on this campus. It’s difficult for students to understand and compare aid offers when deciding on which school to attend. Our TPS-CS peers have shared these stories, and desire more details about how “financial need” is met on the website, the most prominent wording is how much they think about us, and that the appropriate resources and spaces are created to help students break down and understand the award they are receiving to prior and throughout enrollment.

Concluding thoughts:
As a class we want to thank you for engaging with our Public Scholarship project. It is not easy to publicly speak or write on issues that are often points of contention depending on people’s positions in life. Nevertheless, we are all curious about what the future of this campus community is. In our experiences in this class we understand that there are other guidelines to meet when determining and meeting needs of Tacoma Public Schools’ graduates, but we have found in conversations with our peers and friends that many ресторанчных of this scholarship do not feel that this is the outcome. Recipients of the scholarship must be graduates from a Tacoma public high school which they attended for at least three years; additionally, they typically seem to be students of color, lower income families, and first-generation students. Considering how these populations experience compound inequities, our class asks the question: Is the language used to describe how this scholarship works accessible to these students and their families? Are we perpetuating inequity? The language used to promote and engage students to apply for the TPS-CS is misleading, especially as TPS is promoted as showing commitment to our Tacoma community. The Tacoma public schools’ commitment scholarship is going to continue to promote an opportunity seemingly targeted toward lower income families, first-generation students of color, and that the appropriate resources and spaces are created to help students break down and understand the award they are receiving to prior and throughout enrollment.

Dear fellow white students,

As yourself: what don’t you have to think about?

As a white class, I understand the desire to hold onto that marginalization because we are discriminated against as well, but the racial and financial privileges many of us hold give us an advantage. If one or both of our parents attended college, then we have the advantages of having help with the application process, navigating the cost of college, and understanding how to navigate the systems (which were built for us by us) once we enroll. Of course, it is not without reasons for how this marginalization is used. As a white class, we've heard about this trend on campus of white students asking for ethnographic studies. Again, we understand that there is a lot of value that can be gained from understanding the experiences of SOC, but we do not have a say in the matter. Our students at the University of Puget Sound. Ask yourself: what don't you have extra dining dollars, I never have to worry if someone is watching because of my race and I am never targeted in class discussions as the ethnographic experiment. This doesn't mean that I'm immune to everything, but these are some of the things I didn’t and don’t have to think about as a student at the University of Puget Sound. Ask yourself: what don’t you have to think about?

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In the past decade, we’ve experienced a complete shift in how we watch TV and movies. The rise of streaming services has diminished the presence of cable, a previous staple in the average consumer’s home. I grew up with Dish, a satellite cable service with a hideously designed interface and an even worse connection. Trying to watch a movie during a storm? Good luck with that.

A few years ago, my family decided to switch to live TV on YouTube TV, a cheaper, better-looking and more reliable alternative. But even then, I rarely used it; live TV just isn’t what I look for anymore. The appeal of on-demand services far outweighs that of any scheduled, live programs.

For some reason, however, I miss the simplicity of live TV. Back then, whatever was on was what you watched. But the introduction of streaming changed that. Everything is available whenever you want it, creating what we know as “binging.” The binge format has altered our viewing experience with TV. We no longer sit down at the same time every week to watch the new episode of a show. We can get to it at once, often leading to unhealthy amounts of screen time. To make matters worse, streaming services are much more complicated than cable, with changing price points. “Premiere” means full access to a new show, but subscriptions and so many ad breaks break your immersion into the show and commercials and medication disclaimers. Outside of these complaints, the sheer amount of content is overwhelming, and indecisive people like myself are overwhelemed with choices. Nearly a dozen major streaming services exist, each with hundreds, if not thousands, of options. Let’s be honest, many of these shows are garbage. There are about a million million dollar shows with identical formats, and the same (if not more) of trashy reality shows that provide nothing but rich people complaining. But if you’re able to sift through all the barely passable nonsense, you’ll find quite a few fantastic shows.

To illustrate that, I calculated the percentage of high-quality shows and movies on each streaming service, using data from Business Insider, to discern which has the most outstanding content. For my purposes, the term “high-quality” is defined as any show or movie with an 8.0 and up rating on IMDb. I analyzed data from popular streaming services with at least 1,000 available titles (Netflix, Hulu, Prime Video, HBO Max, Disney+, and Peacock). I did not include relationships and the like — something you will rarely find me discussing.

HBO Max came out on top with 3,737 total titles, 716 of them high-quality. This means 21.23% of available titles on HBO Max are actually high-quality. While this is a low percentage, it is the highest of the services I included. This finding isn’t very surprising to me, as according to popular opinion, HBO is considered the best service for original content. It has produced dozens of award-winning shows and movies. It also has a history of being the first to acquire blockbusters and govern the Universal Films. On the other hand, Prime Video disappointed me, with only 38% high-quality titles. There are quite a few shows I would recommend on Prime Video, a service with an affinity for originals about teenagers stranded in the wilderness, like “The Wilds” or “Yellowjackets.” But it remains one of the lowest in the percentage of quality titles. My personal favorite streaming service, Hulu, has 14.2% high-quality titles, higher than both Netflix (13%) and Disney+ (15.5%). I find myself on Hulu more than any other service, as it has many of my favorite shows and cartoons. And it doesn’t let them as soon as they get popular (“I’m talking about you, Netflix. I’m still mad over “Inside Job”).

The lowest percentage of all falls to Peacock. With 3,023 titles, only 6% of them have a high-quality rating. Shows have always been a Peacock hater myself; it was late to the streaming game and seems to snap up all my favorite shows from other platforms I already pay for, asking me for even more money to watch them. Shows like “The Office” and “Parks and Rec,” “Succession,” and “The Last of Us,” “The Last of Us” also seems like a ridiculous thing to do. It takes the only recognizable and prestigious part of the brand — HBO — out of the name.

Nevertheless, Max will still house some of the most popular shows in recent television, like “Game Of Thrones,” “Succession,” and “The Last of Us.” Each service has its perks, and it really just depends on what you are looking for. Do you like poorly written teen rom-coms starring Noah Centineo? Netflix has that in spades. Do you like emotionally taxing shows that will leave you in tears? Max is the service for you. Together, these services provide a myriad of options sure to satisfy any consumer, at a price that is still cheaper than most cable packages.

By Veronica Brinkley

I was working on an article last semester about A Sound Future, the University’s financial plan for the next few years. A full 160-page proposal was released for community feedback from students on October 10. It was an attempt at transparency, but just a week later the report was made confidential again.

As a student reporter, I was confused. Why not involve more students in the process that will affect all of us? Most students at the University of Puget Sound weren’t even really aware of this large-scale financial process being dealt with “behind the scenes.” But lack of knowledge does not equal lack of concern. We saw that when five hundred people came to a November town hall, most with worries regarding budget cuts, curriculum changes, and the long-term stability of the University.

Right now, the real Sound Future plan is still under wraps, albeit slowly publicized through occasional emails. And it’s not just A Sound Future; the most important decisions on this University are made in private — in closed board meetings, in committee meetings, in quiet conversation.

I’ve been a student on a committee with important decision-making powers. I also have seen how the institutions of the University operate through my wide range of interviews, from the Provost to the Board of Trustees. I understand the legal consequences of breaching confidentiality can be complex and tenuous. But confidentiality cannot be used as an excuse for lack of transparency. Far too often, I’d say, it coincides with something else — lack of effort.

During the November town hall, a student asked why there weren’t any members of the Board of Trustees in the room to answer questions. It just so happened that a Trustee had been sitting right next to them. The student had no idea who the people making decisions that affected their education were. It was a telling sign of disconnect between students and those who govern the University. It is a frightening absence of transparency.

How do we know that the processes meant to help students are actually working if they are kept secret? From my experience, there isn’t a single administrator at the University who hasn’t been personable, willing to help, and passionate about their job. The individual is not the institution. Yet secrecy — whether purposeful or not — breeds lack of trust. And there is already a palpable lack of trust between the student body and the administration. Lack of trust is a theme on this campus. It’s evident even amongst student organizations, most notably regarding Greek Life. Usually, what happens in Greek Life tends to stay in Greek Life. And we can see how that has worked out: a clear divide amongst students who positively and negatively view fraternities and sororities. Students really don’t know why chapters may face losing their house or other disciplinary actions. Confidentiality almost always leads to a question of intention. For the experience, the mystery surrounding Greek Life from those on the periphery can make it easy to assume the worst without clear communication.

As a campus community, we are re-learning how to be vulnerable and grow together. Returning from the pandemic and everything that has happened since then has been hard for everybody. Letting our communities become insulated and losing touch with each other will never help. A Sound Future plan is a strength of the University’s long-term finances, but in order for this community to truly thrive, we need to be transparent. As it stands, confidentiality will end up hurting more than it helps.

By Albert Chang-Yoo
Learning about Intersectionality and Sexual Violence on Campus

By Ainsley Feeney

For the past 30 years, the Daedalus Society has worked with faculty and students to present cutting edge research to the University community. Since its inception in 1993 with a lecture by former Physics Professor Jim Evans, the lecture series has returned each year without fail, whether in-person or online, as it briefly was during the height of the pandemic. There are four lectures per year, typically held in April, and they are designated to one of the four disciplinary fields, and each lecture is offered by a Daedalus Committee member who is tasked with finding and recommending professors from the departments within their fields, many of whom are on sabbatical or have recently published research that might be interesting to share with the campus community. Dr. Diane Kelley, Professor of Francophone Studies and the Committee’s representative for the Humanities, gave a Daedalus lecture in 2005, and was asked by the committee shortly afterward to join as their Humanities representative. Helping select Daedalus presenters introduces her to research she might have never been exposed to otherwise.

“It’s a really fun committee to be on because we get to learn more about what our colleagues are doing. We meet once a year to choose who to invite. Through the year, we’re in contact about arranging the talks, who can come and any details that might come up,” Kelley said.

Another key aspect of the Daedalus Society is its emphasis on interdisciplinary research and collaboration with members of the student body. Professor Zaixin Hong, representative for the Fine Arts, recalls that although this year’s first Daedalus lecture by Professor Siddharth Ramakrishnan was about the biology of snails, the images used in his presentation were illustrated by biology and fine arts dual major Marion Rogers. Hong praised the collaboration these lectures can provide. “So, it’s really like the way art and science have that kind of collaboration. This professor recognized our senior students’ contribution to this very important research. You can see that this is very meaningful to us. Our teaching is faculty are inseparable from our own research projects, which greatly enrich our own understanding of the subject, but also motivate students to do their work!” Hong said.

Often, the majority of attendees are other faculty, retired faculty and alumni, but the committee is working to get more students involved. While presenters are encouraged to invite eight of their own students, the committee would love for more students to join in on the event. Professor Kelley knows that the event space is limited, but students having too much interest in the event might not be the worst problem for the society to have.

“The one thing I’d like them to know is that they can come. Professors who are speaking get to invite students to come hear what they are working on and the discussion after it, and enjoy a good dinner,” she said.

Professor Hong also believes that the Daedalus Lectures offer students entirely new insight into their professor’s work outside the classroom, and how research is integral to a liberal arts institution. “Your research is actually an important driving force for you to work here, and that research is part of your teaching. Since 2004, my research is ongoing, it’s not just ‘I publish one, it’s finished,’ it’s ongoing. And then you can relate it to your teaching, and then your students will get involved in this process,” he said.

Whether this Puget Sound tradition will persist uninterrupted for another 30 years is hard to say at the moment, but the Daedalus Society remains hopeful for the future.

“Research is getting truly interdisciplinary, and that is the feature of what Daedalus is all about,” said Hong. Academia can feel like a neverending labyrinth, but with Daedalus leading the way, there’s light to be found at the end of every corridor.
What does it mean to be a Jewish bluegrass band?

By Kaya Heimowitz

Nefesh Mountain continues to be open about their Jewishness. Musically, Nefesh Mountain pulls from American folk music, not Jewish folk music. Pieces of Judaism can be found in songs, whether that’s a few lines in Hebrew here and there, a prayer for travel and meeting new people, has many benefits, said Lindberg, but it also served as a celebratory celebration earlier this semester. “These opportunities to partner with guest artists and play music with people on stage with them in this way that’s just so energizing and electric and stylistically diverse, culturally relevant, those have been projects I’ve been really proud of,” said Wittstruck.

For Wittstruck, moving on to the position of associate professor of the practice at Boston College, and this concert was the last she will conduct at the University of Puget Sound. In her new position, she will direct the college orchestra and instrumental chamber as well as teach courses. She is looking forward to bringing her integrative approach to music to this new role. “It allows me to continue to be part of that development of musical performance opportunities for students and also to be in the classroom and interacting with them that way. But it’s just in a new environment, a kind of new stage of my career and new coast,” she said.

Still, Wittstruck will miss the students she leaves behind at Puget Sound. “The students in my orchestra, their capacity, their compassion, it’s special. I hope that they know that,” she said.

If you walked by the music building the evening of Friday, April 14 and thought things might’ve been a bit louder than usual, you were right — they were twice as loud! That’s because the orchestra was twice as big that night, as Puget Sound’s Symphony Orchestra was joined onstage by Pacific Lutheran University’s Symphony Orchestra for a collaborative concert that was years in the making. “There was a lot of preparation that went into it both in terms of creating this collaboration with PLU and these conversations that have happened over the years,” said the University of Puget Sound’s Director of Orchestra, Anna Wittstruck.

The concert was held at 7:30pm in Schnerbeck Concert Hall, and the stage was packed! The combined orchestra played three pieces: ‘blue cathedral’ (1999) by Jennifer Higdon and conducted by Jeffrey Bell-Hansen of PLU, ‘Sea Pictures’ Op. 37 (1899) by Edward Elgar and conducted by Wittstruck, and ‘Death and Transfiguration’ Op. 24 (1889) by Richard Strauss and conducted by Wittstruck. Featured in the second piece was Raine Filbert ’23, mezzo-soprano and winner of this year’s Concerto-Aria Competition.

Wittstruck’s last concert, combined PLU and Puget Sound Symphony Orchestra dazzles

By Sam Gerrish

Anna Wittstruck conducts during the first PLU/Puget Sound combined rehearsal. Photo Credit: Anna Mondschean

What does it mean to be a Jewish bluegrass band?

By Kaya Heimowitz

Nefesh Mountain has been conceptualizing a new direction for the band that breaks out of the mold of traditional bluegrass, adding in drums or electric guitar in addition to acoustic guitar, upright bass and the mandolin. The band navigates these experimental sounds as new ways of exploring music and telling their stories. More music, performance, radical love and traveling together is in their future.

In a cozy room in the basement of Kilworth Chapel, while their two-year-old daughter happily ran around the room and played with tea packets, I sat with Doni Zasloff and Eric Lindberg to talk about Nefesh Mountain, their Jewish bluegrass band. The band’s name, I learned, pretty much sums up a lot of their identity. “Nefesh” comes from the Hebrew word meaning soul, and “Mountain” comes from the band’s love of mountains and the importance of mountains in Jewish history as well as bluegrass music. Lindberg explains that “Nefesh” was not chosen because of its religious significance, but its association with the concept of transcendence, or as he defines it, “The power of soul and the idea of folk music kind of transcending genre and time and being music for people to reach a different place.”

Zasloff and Lindberg have been drawn to folk music for different reasons. Zasloff has always been passionate about bluegrass and folk music, and she explains that it was the most natural sound for the band. “When it came to us, putting our hearts out through music, it was kind of like, what just came pouring out,” Zasloff said. Lindberg, on the other hand, was drawn to the call-to-action present in most folk music, and explained, “Part of the mission of Nefesh Mountain, their Jewish bluegrass band, is not Jewish folk music. Pieces of Judaism can be found in songs, whether that’s a few lines in Hebrew here and there, a prayer for traveler’s inspiration, a song or a song written in response to the Tree of Life shooting. Zasloff explains that their band puts out their stories, and because Judaism is a part of them, it makes its way into their music. “It’s how we identify, and it’s who we are and we’re proud of,” Lindberg explained.

Nefesh Mountain is always going to be Jewish, but don’t see themselves confined to just “Jewish bluegrass.” “Our Jewishness shouldn’t be condensed into being a shick and the bluegrass shouldn’t be condensed,” Lindberg said. They want to expand and explore with music beyond traditional bluegrass that tells their stories and does not hide their Jewishness. Creating music and performing as Nefesh Mountain has helped Zasloff and Lindberg deepen their relationships with Judaism. “This music I’m Rabbi, it’s my I don’t know. It’s my way of staying connected to my Jewish spirit,” Zasloff said.

Lindberg expressed that he struggled with what to do with his Judaism as a college student who studied jazz music. He felt pressured to balance being a musician and a so-called “good Jew,” a concept that felt pressured to balance being a musician and what to do with his Judaism as a college student. “There was this privilege of getting to perform with unique experiences, such as meeting Caroline Shav — the composer of one of their pieces — via Zoom over the pandemic, or working with South Asian composer Reena Esmail and Hinduist singer Saliq Durrani as part of the Symphony Orchestra Pan-Asian Contemporary Music Celebration earlier this semester. “These opportunities to partner with guest artists in a way where the students are having meaningful interactions with them, and it’s just engaging and electric and stylistically diverse, culturally relevant, those have been projects I’ve been really proud of,” said Wittstruck.

Wittstruck is moving on to the position of associate professor of the practice at Boston College, and this concert was the last she will conduct at the University of Puget Sound. In her new position, she will direct the college orchestra and instrumental chamber as well as teach courses. She is looking forward to bringing her integrative approach to music to this new role. “It allows me to continue to be part of that development of musical performance opportunities for students and also to be in the classroom and interacting with them that way. But it’s just in a new environment, a kind of new stage of my career and new coast,” she said.

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PAGE DESIGN/GRACE STENSLAND

ARTS/EVENTS

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gstensland@pugetsound.edu
“Up In The Attic,” made up of singer-songwriter Alex Wick, bassist Mya Woods and arranger Abby Carlson, is a band marked by great chemistry and even better music. Forming in 2021, the group had a consistent musical presence since the University of Puget Sound’s return to campus life after COVID. They have quickly become a musical force on campus since this return, performing at multiple KUPS fests and several other shows on campus and around the Tacoma area. Their urge to create has been equally exciting, said Wick.

“Why the heck don’t you have a band yet, friend?” Carlson said.

The band started exactly where their name suggests: the attic. Wick and Woods met while taking classes in the University’s music program during their first year of college. The relationship was solidified when they teamed up for a final project for their music and business class. Tasked with writing and recording a song, the pair got together and began working in Abby’s attic, sharing their musical interests and ideas. “We were up in the attic and they were playing me a bunch of really, really cool songs and I thought ‘why the heck don’t you have a band yet, friend?’” Carlson said.

It was a perfect fit. Alex had past experience in songwriting, and Abby’s interests lay in their guitar and creating arrangements. And so “Up In The Attic” was formed. “I’ve always wanted to be in a band ever since I was little. I’ve been singing before I could talk. And now that it’s all happening, it’s out of this world exciting,” said Wick.

LEGOs are wonderful toys, but to Eric Johnson, they’ve always been something a little bit more. Johnson was drawn to their potential for creativity and making great times greater. So, at nine years old, he started Connect the Brick, a store in the Proctor area that sells LEGOs. What began as a table in the grass morphed into a (LEGO) brick and mortar shop. This store has all things LEGO, from sets to mini-figures, and is a place for all ages of LEGO lovers. But business isn’t all Johnson is interested in: Connect the Brick is his passion project.

Johnson’s love of LEGOs began in a pivotal moment in his childhood, when he received several LEGO sets on Christmasdays and birthdays just after growing out of Playmobil. After some initial hesitation, Johnson soon became wrapped up in the wonders of LEGOs. “I think it was just the fact that you could assemble it and build it into anything you want. Because with other toys, you can’t do that,” Johnson said. Soon afterward, Johnson founded Connect the Brick.

Connect the Brick is Johnson’s way of sharing his love of LEGOs with everyone else. “I see it as more of a passion,” he says.

It provides a space where he can meet with like-minded LEGO lovers. LEGO lets him and his customers express themselves, helping them create strong bonds over their love of the plastic bricks. It’s also why Johnson was so saddened when the pandemic hit, effectively putting a stop to in-person shopping and allowing the already-ascending online shopping market to dominate. “It’s not just about selling LEGO and making money. It’s also about meeting people and just the thought of closing the store was so sad because I’d lose all those relationships,” he said.

Regardless of his love for his community, Johnson isn’t naive about what it takes to run a business. “Money is part of my business. And it’s to keep the lights on, pay rent and all that. But I kind of see beyond that,” he says. The store’s management isn’t always easy, either, especially when combined with Johnson’s personal life. “The hardest part was trying to find a balance because, sometimes, I really want to do stuff for my store. But then, I also have to do math and science homework,” he says. Life can’t just revolve around his store, Johnson continues: “We’ll have to look at the bigger picture, like school first, or to have a bright future,” he says.

But that doesn’t mean he’s lost his passion. That passion involves his creativity with which he sells his LEGO products. Johnson has great organization, and is people oriented. He’s very kind, open, and polite to his customers. Because of these qualities, business is good and he is happy.
Last issue for trailblazer and Editor-in-Chief extraordinaire, Audrey Davis

By Andrew Benoit

Two years ago, the University of Puget Sound did not have a student newspaper. The Trail, a newspaper that had served the university in various forms since 1895, had fallen silent. Not only were there no writers for the paper; there were no editors, either. No one who had previously worked for The Trail was sticking around. Into this newspaper-shaped void stepped the irreplaceable and unstoppable Audrey Davis. In under two years, Audrey did more than just restart The Trail. As Editor-in-Chief, she turned a defunct publication with a problematic history and reputation for a toxic work environment into a thriving and essential voice on campus. Today, The Trail is more than just a newspaper. It is a team of some of the most wonderful people on campus, each wholly dedicated to their craft. There is no one more responsible for this success than Audrey, who should live on in the archives as the pioneer — nay, the savior — of student media on this campus after the height of the COVID-19 pandemic. This issue marks Audrey’s 20th and final paper as the Editor-in-Chief of The Trail. Her achievements, although largely unsung, will have a reverberating impact on both campus media and campus culture in general.

This isn’t to say that The Trail’s reversal of fortune was easy. In fall of 2021, The Trail consisted of three writers and two editors. Audrey inherited an empty media office filled with old newspapers and a progress report that told her next to nothing about newspaper operations. On top of that, she was encouraged to pump out a newspaper a week, which seemed a tall task, considering we didn’t have enough writers to constitute a long-form editorial at the Chief’s Table. Vegas wasn’t offering good odds on our success.

The pressure was enormous. Audrey will tell you herself: For the first year, The Trail operated in survival mode. Audrey put more work into the publication than I knew was possible. She worked tooth and nail, and God knows when she got a chance to sleep. But her dedication and hard work paid off. When The Trail came back after summer break, it hit the ground running as a fully fledged publication providing essential information to campus. Audrey really earned her stripes as she navigated the troubled waters of accurate and successfully covering the financial trouble the University is facing. Under her leadership, The Trail did more than simply report what people already knew. Audrey found new angles and new stories within the overarching narrative. She didn’t just react to the narrative; she was instrumental in helping construct it. Beyond that, she helped advocate for transparency and respect at a time when both were at an all-time low on campus.

Of course, The Trail isn’t perfect. Those who’ve had their name misspelled or noticed that the crossword answers didn’t always fit in the boxes know this firsthand. We’ve had our fair share of bungles, and are always on the lookout for learning opportunities. But that’s what we are: students. Student journalists whose training was largely conducted by the seats of their pants, or slideshows made by other student journalists with a year’s worth of prior experience at most. Audrey took this as a chance to sleep. But her dedication and hard work paid off. When The Trail came back after summer break, it hit the ground running as a fully fledged publication providing essential information to campus. Audrey really earned her stripes as she navigated the troubled waters of accurate and successful coverage of the University of Puget Sound.

I have had the honor of working with Audrey throughout every step of this remarkable journey. I remember the first time I talked to her, during a Zoom interview for an editorial position. Aside from feeling a little intimidated, I couldn’t help but feel inspired by the person who was so obviously the right choice to lead the nascent paper. It has been my supreme pleasure to work with her ever since. I am constantly impressed by Audrey’s foresight, insight, leadership skills and quick wit that makes editors’ meetings feel more like a party than work. Her kindness and understanding made The Trail a place people wanted to be. It certainly gave me a home on campus. As The Trail says goodbye to one of the best people I have ever had the opportunity to work with, I know that whatever Audrey does next, she will continue to succeed. Nothing can stop the woman who defied the odds and breathed life back into student media at the University of Puget Sound.