

FREDDIE

Poem by Estelle De Zan

I met a woman once
Boredom seething through
The curtains of her thinly veiled mind

She kept her hands busy,
Her heart heavy,
Her head sedated,
Because two minutes of silence and her mind
wandered back-
Two decades silence and she couldn't backtrack.
Trampled bodies,
Fallen children,
They crawled under her skin.

Laying in her bed of straw
She looks into the mirror
And in her graying eyes she begs for relief-
Hands and knees
She trades her soul to the devil-
Sells her sins to be free.

Two faces she can't forget
Two sounds she can't erase.
Ripped apart,
Torn to shreds
The whitest of noise-
He came to her bed.

The song of her life,
A rejuvenation
An abrupt end.

Butts of rifles
A looming threat
In Flanders fields the poppies blow
A march in the woods-
He sat by heWWr side

Hands shaking
Expensive glass
Ugly smile
Supple lips.
All they saw was a monster.
All she saw was a face

A march in the woods
The song of his life
Laying in her bed of straw she looks at the sky
Behind her closed lids she begs for mortality
Soot and screams
She trades her soul to the devil
Sells her sins to be free



VANISHING

Poem by Rachel Rosen
Photograph by Estelle De Zan

For years they called me moth-mouth.
Said I learned to speak by listening to the moths outside my window at night,
Stealing my voice from the brushing of their wings.

I lived in between places.
Home was the walk from school to my mother's apartment
Where I let tears soak my blouse in silent outbursts.
Every day I waited for the rain to come and wash away the salt stains
Painting my cheeks.

I looked at myself in the mirror
And could not believe the reflection staring back.
I never felt like I had a face,
As if I were already gone,
Already a ghost of the person I never actually became.

I don't think I ever learned how to speak.
There is a difference between knowing a language and knowing your voice.
As I walked in between places, I felt myself vanishing
Storyless.
Faceless.
And I knew that if I fell with no one there to hear me,
I wouldn't even make a sound.



LIBERAL SNOWFLAKES

by Estelle De Zan

If you spend more time occupying Wall Street than you do occupying a shower or a job,
you might be a snowflake.

If you believe, by virtue of being born, you are entitled to anything you don't earn,
you might be a snowflake.

If you spend your days tweeting, chanting, writing, or otherwise that Donald Trump is
'not your president', *you are for damn sure a snowflake.*

These are snippets of Tomi Lahren's "Final Thoughts" for conservative news outlet The Blaze in which she describes multiple reasons someone could qualify as a "snowflake." Her point comes across within the first 30 seconds, but seeing as how Lahren is known for her inflammatory remarks, her rant goes on for the next 4 minutes (no I'm not kidding). As much as I want to counter her baseless, ignorance-fueled remarks, I'm going to refrain, instead opting to dissect the origins of the term she repeats throughout.

The caricature of a "special snowflake" is that of a whiny millennial who concentrates their time protesting instead of getting a "real job." This is an individual who believes the lesson we teach preschoolers, that no two snowflakes are alike and that every one of them is just as beautiful and unique. This derogatory term envelops an entire generation, those who became adults in the 2010s, as prone to taking offense and being too emotionally vulnerable to digest views

that challenge their own.

Lahren and the alt-right, amongst other conservatives, are responsible for having popularized the term. "Cuck" is the equivalent used by the alt-right to lump together establishment conservatives and dismiss their ideals. This insult is yet another that characterizes another as weak, a slave to ever growing PC culture.

The notion of calling another a "snowflake" in a negative light can be traced back to cult classic Fight Club, in which it was first introduced to the mainstream.

"You are not special. You're not a beautiful and unique snowflake," protagonist Tyler Durden says in effort to remove any sense of individuality from the men he's indoctrinating. "You're the same decaying organic matter as everything else."

This is a novel written by Chuck Palahniuk, an openly gay author who describes his work as "transgressional fiction", a genre of literature that works exclusively to tell the story of characters who illicitly

attempt to break free of societal norms by which they feel confined. An ad hominem attack, accusing another of snowflake behavior means to cast doubt on another person's character as a way to discredit their argument.

Yet another irony is that by those same standards, Donald Trump, a man whose entire campaign was fueled by



negative rhetoric, is himself a snowflake, one who denounces those who don't entirely agree with him and is hypersensitive (still) about the number of people who attended his inauguration. Other individuals on the right also overreact to situations like being wished "Happy Holidays" instead of "Merry Christmas."

In times of conflict language is often weaponized, often used to create an "us vs. them" narrative. During the American Revolution, for example, the British called the colonists "Yankees" which was intended to cause offense, but Americans, in one of the first instances of such reclamation, made the word their own. Opting to give the taunt a positive spin, the song "Yankee Doodle" because the United States' first unofficial anthem. Hillary Clinton's case against Trump's "basket of deplorables" too went awry when his supporters opted to embrace the name. With this statement occurring in the midst of the 2016 election, Jason Miller, the senior communications adviser for Trump's campaign, used this as a chance to say that Clinton, "revealed her true contempt for everyday Americans."

According to Robin Tolmach Lakoff's essay "The Power of Words in Wartime," "Just the fact that we can name them gives us a sense of superiority and control. If, in addition, we give them nicknames, we can see them as smaller, weaker and childlike -- not worth taking seriously as fully human."

The idea of snowflakes being crybabies that throw fits



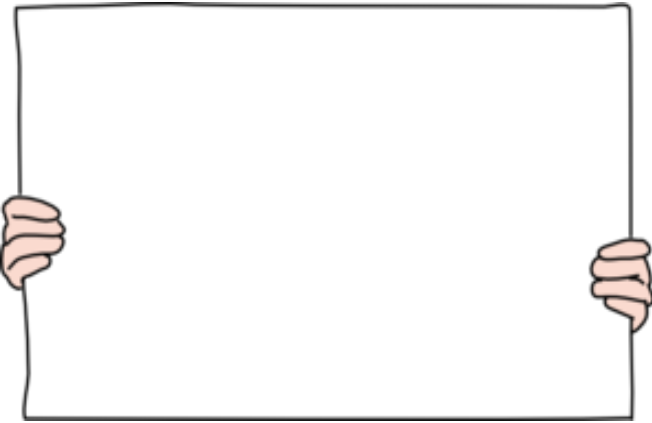
is absolutely true if that entails that they're a diverse set of individuals who speak out for their beliefs. Like the women who embraced the term "nasty woman", emblazing it onto chests at the Women's March on Washington, they too should reclaim it. And some already have with protest signs reading "Damn right we're snowflakes. Winter is coming."

According to Robin Tolmach Lakoff's essay "The Power of Words in Wartime," "Just the fact that we can name them gives us a sense of superiority and control. If, in addition, we give them nicknames, we can see them as smaller, weaker and childlike -- not worth taking seriously as fully human."

The idea of snowflakes being crybabies that throw fits is absolutely true if that entails that they're a diverse set of individuals who speak out for their

beliefs. Like the women who embraced the term "nasty woman", emblazing it onto chests at the Women's March on Washington, they too should reclaim it. And some already have with protest signs reading "Damn right we're snowflakes. Winter is coming."

DAMN RIGHT WE'RE SNOWFLAKES. WINTER IS COMING



STREAMING: GIVING A VOICE TO OLD AND NEW

by Estelle De Zan

With streaming now being the preferred method of accessing music libraries, vinyl has in turn received an unexpected leg up.

An independent music chain established in Berkeley, Amoeba Music was founded as a place where both music connoisseurs and enthusiasts could shop through a massive collection of CDs and LPs, new and used. Rapidly amassing a reputation as one of the West Coast’s champion music stores it soon expanded to San Francisco, finding its home in a converted bowling alley nestled in The Haight. A neighborhood

undergoing gentrification, its residents have seen the city grow past the image it garnered in the ’60s counterculture movement, yet Amoeba continues to evoke nostalgia toward this history of music and free expression. The storefront remaining unchanged, it exudes worn out Back to the Future vibes, a tell-tale sign of age and its current place in the times.

Well aware that I was in the midst of writing a piece on the effects of streaming on the

music industry, I found myself there amidst people of all ages flipping through records in conveniently labeled boxes. This action is referred to as “crate digging” as I was explained by Sebastian Sanchez, lead vocalist of Crow Eats Man, a Mountain View based rock band. On Record Store Day nonetheless, the scene was vibrant, throbbing with energy as eyes devoured their way through track listings and price tags.

2016 was the worst year in music sales ever since the establishment of Nielsen Music, an information and music sales tracking system, in 1991. A blunt statement, yes, but according to Billboard Magazine, album sales were down 16.9 percent in the first half of the year and track sales saw a total decline of nearly 40 percent. Instead of purchasing downloads, which overcame the throne previously held by compact discs, music fans have started to veer toward free, ad-supported or paid-subscription services that offer instant access to libraries and millions of songs. This new form of music consumption being a large contributing factor to its decline, the Harvard Business Review came out with staggering numbers claiming that, “U.S. album sales, both physical and digital, have plummeted from a peak of 785 million in 2000 to just 241 million in 2015.”

With the music industry forced to come to terms with this ever looming development, the announcement that the 2017 Grammy Awards would start putting streaming-only albums up for consideration was made in an effort to adapt. The person responsible for this? Chance



the Rapper and his album, or mixtape as he calls them, Coloring Book. Currently the most successful independent artist in pop music, he openly balks at the idea of ever signing onto a label, largely due to the fact that he’s determined to keep his music free. “Free”, in this case, meaning that his music can only be streamed rather than being purchased for download. Making reference as to why he doesn’t want to sign onto a label in his track “No Problem”, Chance explained to Hot 97 that he values the complete control he has over his music. “The same that I did when I was in high school,” he elaborated “I make what I wanna make, when I wanna make it, with who I wanna make it with. And, in the end, I still own everything that I create.” Reminiscent of the French New Wave, his refusal to sell his music stems from his belief that putting a price on art puts a limit on it, inhibiting from making a genuine connection with his audience.

The winner of this year’s Best New Artist and Best

Rap Album, Coloring Book’s success also shows how important it is for artists to foresee the future of the industry and understand their following. This innovative strategy, also used by Beyoncé in releasing her audiovisual album Lemonade, puts him one step ahead. Unfortunately this same approach may not be as efficient in appealing to other fan bases, like those within the country genre, who simply stream less.

In addition to changing the way we purchase music, or rather not purchase it, streaming has also revolutionized the way in which we discover new artists. With a wide selection of curated playlists and stations made available on Spotify and Apple Music, two of the most recognized streaming services, the general population now has instant access to over 20 million songs. Oftentimes dominated by the same billboard artists, sales going toward the top 100 albums have dropped by about 20% over a span of 20 years. This gives more opportunity for small, independent artists to

gain recognition. With subscription pricing and the ability to easily skip among artists, as opposed to skipping songs within an album, streaming pushes users to listen to explore new music, therefore reducing the concentration in top tier artists.

This brings into question whether or not we listen different when we have unlimited options, some even suggesting that this has instilled in us a throwaway culture of music. With streaming culture giving a voice to artists who might not have been discovered in an earlier era, the unlikely winner in this development is vinyl. Meanwhile downloads and the compact disc has continued to fade, vinyl has moved up with sales increasing by nearly 11.4 percent. Just last year, the sales of vinyl reached a 25-year zenith with consumers embracing more physical formats of music.

Although the sound on vinyl is known to be richer, warmer, and clearer than what’s being released online, this resurfacing interest in record shopping can be attributed to streaming’s encouragement of music discovery. When speaking to The Guardian, Vanessa Higgins, CEO of Regent Street and Gold Bar Records, said, “It’s twofold in that older people are going back to vinyl but I also think the younger generation are discovering it in a way they weren’t before.” With people stumbling upon old artists and new, this had led to the popularity of music the mainstream has not yet embraced, also allowing classics to resurface. Another major contributor in this movement? David Bowie. Known for his innovative work, the passing



of the rock icon in 2016 instilled a great deal of pain and nostalgia to millions worldwide. With people investing in records as a form of mementos, a nod to past times, Bowie became the best-selling vinyl artist of 2016.

With millennials being the culprits for the ballooning popularity of streaming, they’ve been led back to vinyl as a sort of homage to past times when music was more tangible. Without being constricted to music discovery via radio stations, millennials are claiming the liberty to look and listen to all sorts of music. Higgins continues, “They are finding music through streaming and if they love it, they are going out and investing in it in a physical format.” This has created a cultural shift in which people are willing to pay for music again.

A large proponent of vinyl, Kevin Murray, 17, is the drummer in a number of jazz and math rock bands based in the Bay Area including Percentage Bridge and The Investors. When asked about what attracted him to records in the first place, he explained, “I don’t find the difference in sound quality from MP3 or FLAC to be that big, but buying records is a way to directly support the musicians in a way that, in my opinion, is far more personal

than buying their mp3s or even worse streaming. And I enjoy, as cliché as it is, having a physical copy of the album, and the full 12” cover art.”

This physicality aspect gives for a more profound experience, one in which you feel connected to your music. Perhaps this is the same reason for which book chains have recently reported an increase in sales of paper books and a decline in e-Readers. There’s something incomparable about putting a record on a record table and dropping the needle. One in which you listen to an album from start to finish, you can’t skip tracks and listen to your favorite on repeat. This is an extended experience. With this intimacy, Murray elaborated, “You begin to associate the music with a more complete experience— the room you’re in, the people you’re with.”

Part of this appeal stems down to society’s innate nature of consumerism, in which we allow our possessions to define us. According to Nik Pollinger, a digital anthropologist who advises companies on the factors that motivate consumer behavior, “What we display in public is used to send social signals about our identities. Making our taste in music visible has historically played an important

role in such signalling for many people.” Owning a vinyl collection restores this ability.

Accounting for only 5% of albums on the market, this number shouldn’t be shrugged off, as vinyl sales are becoming increasingly important sources of income for musicians are record labels alike. This boost in sales is part of a larger attempt in the music industry to create artist fidelity and turn profit. This growth in music consumption was largely fuelled by the explosive rise in audio streaming, which has increased 500% since 2013. I believe this is indicative of the promise of a new era for music.



BISON RIBEYE

Recipe by Ryan Young

INGREDIENTS

1 pound bison ribeye

1/2 tablespoon Worcestershire sauce

1/2 tablespoon ground black pepper

1 teaspoon salt

1 teaspoon brown sugar

1/2 teaspoon garlic powder

1/4 teaspoon curry powder

1/4 teaspoon red chili flakes

DIRECTIONS

1. Preheat grill to 400°F.

2. In a large bowl combine all dry ingredients.

3. Add Worcestershire sauce and whisk.

4. Cover steak in the rub.

5. Place steak on grill and cook for 5 minutes.

6. Flip steak and grill for another 4 minutes.

Place steak on serving platter and serve immediately.

