

Gender Jawn Season 1 Episode 1: David Chavannes

Transcription by Megan Striff-Cave

[*Gender Jawn* theme song]

(0:28)

Maria Murphy: *Gender Jawn* is a podcast about the politics, practices, performances and pedagogies of gender and sexuality, sponsored by the Alice Paul Center for Research on Gender, Sexuality and Women at the University of Pennsylvania. I'm Maria Murphy, the Interim Associate Director of the Alice Paul Center, and today I'm joined by David Chavannes: the first Alice Paul Center Graduate Artist in Residence who is a doctoral candidate at the University of Pennsylvania in Ethnomusicology and Africana Studies. David has also been very involved in the relaunch of the Alice Paul Center podcast under our new name, *Gender Jawn*, and he's composed new original music for this series.

Today, we're going to be talking about the musical forms and genealogies that inspired the podcast music, how sound is a constitutive part of his scholarly work, and I've even gotten him to play an extremely ridiculous made-up feminist theorist game, just for good measure. A little bit more about David: David is one of those people that, when you meet him, there's maybe a minute of pleasantries before you inevitably start sharing personal stories, your deep secrets, your most profound principles and convictions. And when I met David, he came into the Department of Music at Penn, where I was finishing up my doctoral work, and he was beginning the program. At that time, there really wasn't a lot of queer work being done in music studies in that department, and my own desire for queer kinship, and the opportunity to think about queer methods, really made me wish I had crossed paths with David sooner. And at a time when multimodal research, research creation or research practice, were burgeoning methods of knowledge production that I was also interested in exploring and advocating for as worthwhile scholarly work, David was imagining how sound and performance could shape new forms of knowledge production, beyond the primary methods practiced by what he is referred to as the North Atlantic academic industry. A lot of David's work, it seems to me, asks what can be communicated through sound? What kind of epistemic frame can sound provide to figure out different ways of being in the academy and maybe even different ways of being in the world? So I'd like to welcome you, David, to the *Gender Jawn* pod. And thank you for writing such engaging and beautiful music for the podcast. I really hope the podcast can live up to the level of our stellar theme music.

(2:39)

David Chavannes: Thank you so much. I am--I'm very moved by your introduction and encouraged as well. I'm glad to be here.

(2:50)

Maria Murphy: I want to begin by asking you to, to talk about the theme music. What were you going for here? Whose voice do we get to hear in the intro? And can you give us a little context for the music?

(3:01)

David Chavannes: Sure. Um, well, I was very excited that this is a thing that I could do with the Alice Paul Center. But this is only my second time trying to score music for a podcast. So it's a fun challenge. And I knew that I wanted to, basically, make something black as hell because my experience at Penn so far has been that like, the black stuff is not that queer and the queer stuff is not that black. So me being a black queer immigrant here, I wanted to make something that was folding in those experiences, those kinds of experience, to have them going alongside the voices of all the other people that you would have on the podcast. And if this is a thing that Alice Paul Center is doing, then yeah, what does it mean that it is that the theme music is drawing from dub and dancehall and reggae? And also has samples from Sylvia Rivera. So she's talking about the night of Stonewall and I excerpt her saying "the nickels, the dimes, the pennies." She's beginning to talk about when the queers start pelting the police with coins. Like, "you want your payoff? Like, here's your damn payoff." I thought that would be a really great sentiment to bring in especially, I mean, it still needs to be said that Stonewall wasn't this like, white thing that it, you know, can often help in the way that it can often be represented, especially in kind of dominant media conversations about LGBTQ history. So I wanted to bring in this brown woman's voice. And she's also a trans woman. And so just trying to, to open as many avenues in that aren't the kind of dominant, white queer voice that still is, as I've seen quite present, in conversations on campus, but just in like, quote unquote Queer Studies, like as an academic discipline, so I don't know if that makes sense. Those are the, the inspirations that I was drawing from and wanting to include specific voices. That, in my experience, hasn't always quite made it into the discourse as often as others.

(5:50)

Maria Murphy: Yes, that's a fantastic explanation. It really draws out to me the renewed attention, I think, to abolitionist thinking in queer work right now. Not that it ever really went away. But abolition has been finding its way into a more mainstream world right now. And it seems very important to expose or, rather, give light to earlier histories of abolitionist thought that, obviously, was very much happening around the Stonewall Riots at a moment when you know, queer folks were really trying to interrogate, "hey, what is the societal relationship with policing anyway," so I love hearing her voice, "the nickels, the dimes, the pennies," just punctuating these different moments in history that I think your music is bringing together in a really dynamic way for us. And it's really, it's a privilege to have that included as part of the podcast.

(6:37)

David Chavannes: Thanks. I also just want to add that something I've been trying to do in my work on an off is, you know, how do I integrate the different aspects of my own experience in the world, which in this case, musically, means: how can I make something that leans into the part of my desires, and also my politics, that are very queer, but that also is grounded in the people that I come from, and just how much Jamaicans have, like, given to the world, especially musically, that so that's, you know, trying to integrate the Jamaican piece with the queer piece, which, you know, I mean, if you know some things about Jamaica, you know, that there's still a lot of work there that people are doing to advocate for the full participation of queer people and gender non-conforming people and same sex desiring people into social and political life. So yeah, that's it. That's another piece.

(7:52)

Maria Murphy: Yeah, absolutely. All of those pieces, I think really do come together in the multimedia work that I've been able to hear and see from you. So maybe I'll jump into one of the pieces that you shared with me. Because in the past, you have used it to exemplify the academic work, or the work that you want to do inside and outside of the Academy. And we're going to be listening to various performances from you throughout the podcast. And I like to start with your piece "mel's son," which you included as part of a presentation you gave at the Society for Ethnomusicology's annual meeting in 2019, that you called "Sounding Is A Queer Way to Know." So how does "mel's son" exemplify how sounding can be a queer way to know, who is Mel's son? And how does this connect with the broader ways that you try to talk about, you know, where you come from, as a foundation for some of the work you're doing now?

(8:53)

David Chavannes: I'm so grateful for this question. There are a lot of things...okay. I'll start by saying that the "mel's son" was part of a project called *Elsewhere*, which I submitted instead of a seminar paper for a course that I took with E. Patrick Johnson, when he was visiting Penn some years ago; he taught a black, queer, feminist--black queer and black feminist theory course. And he allowed me to make a performance piece as my final project instead of writing a seminar paper. I also really needed to do that, that was a semester that actually wasn't able to finish any of my classes because I got so depressed and despondent with the things that I was experiencing in learning spaces at Penn as a PhD student. And so, anyway, it took me--I didn't submit that until like months after the end of the semester--but it was such an amazing process and also, shout out to Dr. Guthrie Ramsey, who helped make it possible for me to record, "mel's son," and the other two pieces that are a part of their project *Elsewhere* at Turtle Studios here in Philadelphia. So I'm really grateful to him for that. And so, that's the origin of "mel's son." You know, that's the piece that it comes from. But "mel's son" came out of an oral history project that I started with my family. I wanted to document stories of our family that, yeah, art only exists orally. Just so I

could understand more where we came from, and what is the extent of the oral knowledge that is still preserved within our family.

So this was a story that my mom shared with me about her uncle, who was a very prominent person, especially in helping to develop the healthcare infrastructure in Jamaica. He was, I believe, a neurosurgeon, and had studied abroad in Britain. And this is a story of what happened to him when the ship that he was on docked for a little bit in New Orleans. And he experienced police violence there. This was the 1960s. And so it became a diplomatic affair. To get him out of jail, where New Orleans police had thrown him in jail. So I juxtapose that with a letter that I write to him as it's, it's partly autobiographical. But I partly am also playing this character. He's not my uncle, even though I call him uncle, because that's part of what we do in Jamaica, model respect, but also he is a relative, but just writing to him, because I felt this missed opportunity. Like I didn't know that he was that way, which is, you know, how--how many people, especially of a certain age referred to gay men, especially when I was growing up.

So I didn't know that and I was just kept wondering like "damn, you know, what would it have been like, if I had some kind of older mentor who could be like, 'hey, this is like, this is what you need to do, you know, I mean.'" So I came up with that idea, partly from one of my other professors who had suggested writing a letter, because I had wanted to do something with this story from a year before, but I didn't know what to do. And this was the amazing Grace Sanders Johnson in Africana Studies. She had suggested writing a letter, you know, and they didn't, I didn't end up doing something for her class with this story. But I came back to the letter when I was working on this final project for Dr. Johnson's class, E. Patrick Johnson's class. So juxtaposing this kind of very personal letter with, then I went into the archival research to find the front page news story of the diplomatic affair, where the Prime Minister needs to intervene to get this super important Jamaican man out of a New Orleans jail cell...just to think about how complicated the question of immigration is, and especially when you are filtering that through different racial practices and ideologies and how you know, like, my uncle is this brown man whose, whose wealth and complexion, you know, entitle him to certain privileges in Jamaica that like, totally are erased in U.S. context. So, you know, I just like juxtaposing things and sharing them with people so that we can talk about the connections that come up for us individually, because the point of me making this thing is for us to be together and to be in conversation with each other. So that's where the knowing piece comes in. Because my experience of knowledge, the primary knowledge making practices in the academic industry, is that the idea is to persuade or convince somebody of something. That's the reason that you produce work. Well, I mean, you also do it to get personal accolades, professional accolades, but you know, you're trying to solve some kind of question by offering your own arguments and joining debates around certain things and my certain issues and my thing is, all right, like there could be some other reasons to make research than just to try and argue for something or to try and convince somebody of something.

And for me, that's making that thing that we can, like come together with -- come together around, and build a relationship by engaging with. And so the point is on, on relating with each other. And this being a kind of medium for us to relate with each other, but not being the end in and of itself. And performance is a way to invite more people in, because academic argumentative prose can be really alienating and opaque, even for people who are specialists, right. So if you want to invite quote unquote, "non specialists" into the world of what you're thinking about, I find music and performance in general...I am -- I am much more easily drawn into creative works like that. So that's part of why I do that. So to me, that's what's queer about this way to know is that the point isn't the kind of dominant. Well, I'm going to argue about this to convince you. But it's more like, actually, you don't have to leave this feeling what I feel, or thinking what I think about this, that there's more emphasis on collaboration and community and communication, rather than kind of me demonstrating my own expertise. And to me, that is queer in the sense of non-normative approach to knowledge-making practices. So that's a long answer to that.

(16:32)

[["mel's son"](#) plays]

(19:45)

Maria Murphy: You know, you sharing this work at an academic conference, even at a music conference like, is a pretty badass move to be making.

(19:54)

David Chavannes: Well, thanks. I mean I didn't, I didn't see it as that when I first started, it was mostly a way for me to try and yeah, healing wasn't even possible. At that point, it took me a whole year after coursework to really heal, but I needed some kind of outlet for the trauma that I was experiencing, and that I was witnessing, as well, my colleagues and my close friends experiencing. And what I know, performance is, is what I have given, like most of my life to doing, you know, I did three damn degrees in music performance. And, you know, it was -- I come from a musical family, I've been playing music my whole life. So it's a, that's a way of making that is...I feel very comfortable in and very confident within that I, I think I also can do very compellingly so. So, I turned to that as an outlet to, you know, like, "Damn, I'm going through a lot of things, and I'm feeling a lot of things." One of which is just, no visibility of people like myself with concerns that I have in the course materials that we were looking at, you know, it's, you know, professors make the syllabi that are like, performances of their own expertise, and there's a virtuosity to them. But you know, the, the violence of what they're doing is, you know, they're saying, "We've already determined what is relevant for you. And we're not going to give you any room except for like, two weeks at the end of the semester for you to figure out what's, you know, if there's anything else that's relevant to you." And I've been in

classes where I have said to the professor, like, "This is not working for me, here is why I'm here for this."

And the response is, "Well, even the people who critique the works, that we're considering, you know, took the time to critique them. So be more generous, you know, try and engage it, then there's something to take from it, right." So just this refusal to see where I was, what I was needing at that time, you know, it's funny -- I've come back to some of those works later on, because now I'm interested in that, now that's relevant to me. But it was not relevant at that point. So turning to music making and performance on spoken word, and trying to make these sound projects was a way for me to just vent and to have some kind of container for the ideas that I was having that were just like, not relevant at all in coursework, then, you know, it became my methodological intervention. Because I have to make a dissertation. And so luckily, I have an advisor and have assembled a committee of professors who, who mobilize their own resources and institutional power and experience and expertise to support me, to help me figure out a journey for myself to a more authentic place of research-making and of self-expression and of, you know, a professional life as well, professional development, which is like extremely rare, like, I don't actually, I can't actually name one friend who can say that as well, that like, everybody on their committee is giving them that level of support. So with their support, I was able to pitch a dissertation project that uses performance as the primary means of conveying knowledge. And that turns away from the whole argumentative impulse that helps to generate new knowledge within the kind of dominant knowledge practices of the industry. So that's very exciting. And sharing that at the SEM conference, you know, I should say that the SEM put us -- put my presentation, along with one other person in the very last time slot on the last day under a heading called "Challenging Ethnomusicological Assumption." So they came up, they came up with that heading, and then chose to put it in the last session on the last day. And it was also up against some like amazing black woman scholars. So anyway, like that the SEM...what was important to them where their priorities actually are, are very clear in where they put me.

And so most of the people who came were actually people who I already know, who are either graduate students, or like early career academic professional knowledge workers. And so there was a lot of love and support in the room. But there were some, like the other person on the panel with me was a much older academic who cut me off, like cut off the question and answer time, so people couldn't really get a chance to engage, which was just, for me, the whole point of me sharing this work, like let's talk let's reason, let's be together. So that was really disappointing. But also, I wasn't surprised by that. And so there I don't think there were any other faculty there cuz like people are gone, or are traveling to leave. This is Sunday morning of the conference, we in Bloomington, Indiana like...! That's what it was like to share it at the conference. But I did have some younger folks who came up to me afterward and just affirmed what I said, and what I am trying to do and expressed support and inspiration as well. So to me, it was still worth it, to go do that, because I was able to make those connections with people and to to see some things

that it seems some other people they're also wanting to say, or we're trying to figure out how to say or things that resonated with how other people have been feeling, I'm thinking, in the industry as well.

(26:25)

Maria Murphy: I mean, it's really interesting for me to think about this, with knowing, when we met each other, knowing what was acceptable or possible for academic work, which now, I mean, you laughed when you said these are legitimate research methods, but they are legitimate research methods. Now there's the Center for Experimental Ethnography, CAMRA at Penn out of Annenberg. These are just two of several groups or centers on campus that are doing multimodal research, research creation, research practice, there are just more venues and more opportunities on campus that can facilitate these research methods, and modes of communicating scholarship that weren't even there, or at least weren't being supported in this way, eight years ago at Penn. And it also seems important to mention that a lot of the motivation for your own multimodal work came from experiences you had as a student, and I know you've written a lot about different pedagogical methods and, and goals and critiquing, for example, how music history surveys are taught. And a lot of these practices that you both write about and enact in your research makes me think about what my colleague Gwendolyn Beetham, the GSWS Associate Director, would call techniques or methods of building a feminist classroom, yunno, and to me, it seems like not just at the level of representation, where students are going to see themselves in the syllabus, though that's a necessary first step. But what I always go on and on about is one of my own goals and helping students if it's, if it's useful to them, to see the structures that might help them recognize how to externalize their own oppression, to not see struggle as their only or like solely an internalized issue that is a unique or individual burden that comes from within, that might help students articulate how many years of compounded external forces might be able to account for some of that struggle. And I don't think that's normally the primary learning objective, like, in the syllabus. But for me, at least personally, that is my deep, hopeful goal that students might be able to explain some of that hurt away that they may feel, I mean, obviously, I'm projecting my own experience of it here onto this. Maybe there's, there's a better way to say this, but, yunno.

(28:34)

David Chavannes: I mean, does there need to be a better way to say this? Because, like, yeah, I mean, I'm there with you. For me, it's presenting, presenting different options that other learners in this space can try on, you know, it's not like, "here is the language you need to be using to understand your own experiences of empowerment or disempowerment." But like, "here is some language that some people use. And here's like, another language that people use, and try it on and see what fits and what doesn't fit." But, you know, I found that when I tried to do that, in my own teaching at Penn, I got one semester to teach my own class. And, you know, the biggest -- the biggest challenge that I saw with taking that kind of approach is buy in, like, students want to

know what's on the exam, they want to know, like, what is the knowledge that we need to have to be able to get an A in this class, and I mean, that's, I mean, definitely, several factors are playing into that, you know, pressures that they might be receiving and feeling from their families, pressures that they're definitely getting from the University. And so all right, like they're trying to get that grade so they can get the internship or whatever. And so I'm like, hey, let's think about our learning. And they're like, but the exam! So you know, some folks, I think were a little more responsive and like, you know, to get up and others, I don't blame them, I don't blame anyone for how they, how they responded to that. Because how I felt being in a classroom trying to cultivate a feminist learning space, is that there's this huge, huge tide that you're pushing against that, like, pretty much every other place on the University is doing the opposite of what you're trying to do. And so how do you -- what do you expect the students to do? Like? Yeah, they're gonna go right to this next class, which is the lecture hall where -- I mean, nowadays, that's not the same thing. But at the time, you know, it's the PowerPoint, like, can you please share the PowerPoint after class? Is this going to be on the exam? Like that's, that's it. So yeah, I just wanted to add that piece, you know, that it's, that it's presenting options. And like, showing that this is an option. This is, in fact, it's not like this is the option, which is the dominant...

(31:20)

Maria Murphy: Just more opportunities, of ways of thinking, yeah. I want to turn back to your performance work and talk about how collaboration factors into your performance work. You've sent me two pieces we're going to be listening to, that you've created with your friend and collaborator, Talie Cerin. So can you tell me a little bit about the piece from 2019 called "different," and a little bit about your working relationship with Talie.

(31:48)

David Chavannes: I love Tali. We met through her brother who I met, because we were paired together to work at an Art Song Summer Festival, and hit it off immediately, like, we just, we have a kindred, she's a kindred spirit with me. That's my sister, and so, and she is Haitian. So there's a lot that we can understand about each other's experience being black immigrants from the Caribbean in the US. But we started to collaborate pretty much from day one, when we met. And one night, we were in my living room with a couple other friends. And I, you know, she had heard a lot from me about how depressed and despondent I was, in my PhD. program. And you know, just needing to not be in school, I was so ready to not be in school. But I am on an f1 visa and so not being in school means going back to Jamaica where, yeah, the the Jamaica Forum for Lesbians, All-Sexuals, and Gays (J-Flag) is kind of one of the more prominent organizations advocating for that political and social participation of same sex people, queer people, gender non-conforming people in Jamaica, we can definitely, you know, there's a conversation to be had about their work, their approaches, etc. But like, their offices were -- they don't even publish where their offices are. But the offices were burned down, right around New Year's time, from 2018 going into 2019. And I remember seeing that, you know, on New Year's Day seeing the

news and it's hard not to feel hurt, and just despondent about that. So, you know, like, going back to Jamaica, for me at the time was not necessarily you know, that wasn't it? That's not it. So, just feeling trapped. I feel trapped a lot during coursework, and so Talie was like, David just quit school and let's just make music until they deport us. And, you know, it's -- it was a kind of tongue in cheek thing. You know, we can say that to each other because of who we are, and we can laugh about that together. Yeah, it really gave a voice to think something that both of us were feeling and continue to feel. But that idea of until, you know, the like, the deportation clock hanging over everything that you do when you're an immigrant here, that I think, yeah, I think a lot of a lot of like. U.S. people who don't have that experience, it's hard, it's hard for you to understand, like how that shapes every decision you make, like everything that happens in your life. And it's not that you know, where either of us is out of status, like we have documents, you know, it's not even that, but it's to know that these things are temporary and that at any point, the state is empowered to do whatever they want, you don't have no rights to, to protest that, right like you go protest it on the plane back. So um, so the idea of "until" became like the kernel of an idea for a performance piece that we made and shared at CAMRA Screening Scholarship Media Festival in 2019, which was exploring, you know, just all of these engines that I've just been talking about. And "different" is one of the songs that we wrote together to dramatize two different returns home, you know, there are two, there are two speakers in the song and what's common to both of them is that they return home and find like, how different they are. And that being a part of many immigrants in many immigrant stories, so that was kind of what we were trying to get at.

[Excerpt from "[different](#)" plays]

(41:22)

Maria Murphy: Okay, forgive me for this section. [game music plays] So this comes to our games segment of *Gender Jawn*. And this is a little bit of a play on the game, "Marry, Fuck, Kill," which we will not be playing. But we will instead be playing an adapted version with critical theorists as the subjects and you will have the option to sing to, write with, or smoke/drink with. Okay, so sing to, write with, or drink with: Option one: Judith Butler. Option two: bell hooks. Option three: Christina Sharpe. Who do you want to sing to, who do you want to write something with, and who do you want to have a drink with?

(42:26)

David Chavannes: Hmm, okay. I think, I think, I think I would write with Christina Sharpe because she has a really poetic voice, a writerly voice that I think it could be, it could be really fun to make something with her. So that leaves "drink with" or "sing to." Mm hmm. I think I think I'd have to sing to auntie bell like she has....yeah, so much of her writing has really inspired me and shaped my own thinking and making that I want to honor her with a song. Drink with I

guess that leaves Dr. Butler. Yeah. Okay. We could have, we could have some tea, you know? Yeah. I'll leave it at that.

(43:42)

Maria Murphy: All right, well, here. Here's another one. Angela Davis, Jack Halberstam, or Michel Foucault?

(43:53)

David Chavannes: Sis, what are you trying to do? I'm gonna say, listen, I'm gonna say that I would sing to Angela Davis for similar reasons, like she's been out here fighting the fight. Like being out here. And I got to see her present when she visited University of Maryland when I was a student there, and she talked a lot about the importance of imagination in transforming our society into a more equitable one. And it was like, one of the first times I got that like that inside that affirmation, like, yes, you are talking about how important art, art and artists and imagination and creativity are in this work of social transformation. So I think yeah, to honor her, I was saying to her. I would also like to drink with her and write with her that is and there's my response to that--drink and write with Angela Davis.

(45:04)

Maria Murphy: Fair enough. Fair enough. Okay, Audra Simpson, E. Patrick Johnson or Sara Ahmed.

(45:13)

David Chavannes: Ah, okay. Wow, this is tough. Maria, like, I don't even know what was going through your mind when you--

(45:26)

Maria Murphy: It's perverse. I mean, you know, I'm a deep masochistic pervert deep down.

(45:33)

David Chavannes: This is true. I would definitely make something or write something with E. Patrick Johnson. The other one is drink and sing to? Can I do--Can I do both? Because I mean, I'd like to--I'd like to drink with them both because just the conversation would be so good. That would be a bomb ass drink right there. And we could--Yeah, we could, we could do it. Yeah. I would love that. Yeah, that's so that's that's my final answer.

(46:12)

Maria Murphy: Alright, you nailed the game. Finally, to close our episode, I want to include one last piece from you and Talie called "la dame aux chapeaux," with lyrics by Joel Janis and Lunise Jules. What's the piece about and why did you and Talie set this text?

(46:37)

David Chavannes: So there's a cool story to the words of this. This ended up being the final piece in the piece *Until* that I talked about earlier. That Tali and I made and performed last year. Joel had written the verses there in French, some years ago, and had shared them with Talie to set to music, but for various reasons that didn't produce anything over the years. And so, when we were, when Talie and I were putting together *Until*, it occurred to her she's like, "Well, yeah, I have these lyrics from a while back." And she explained to me this practice that many Haitian women engage in which they will like when they have to travel by air, they'll wear all their hats on their heads, instead of packing them away in a suitcase to get crushed, or, you know, cause they be throwing around your luggage like, you know, so, um, and the poem is so beautiful. It's just, you know, the speaker talking with one of these Haitian women in an airport, and she's telling the story of her hats, where she got them on what they mean to her. And so this was the closing scene for us. You know, our two speakers, our two characters are in the airport going to, you know, one is going to Montego Bay, one is going to Port au Prince and the chorus, the words were written by Talie's mom, and they're in Haitian Kreyòl. And my understanding is "tèt chaje" is...I think it literally means like a loaded, loaded head. It means like, crazy, like your head is just exploding. There's a lot, there's a lot happening. And life is this ball that keeps rolling on. And we thought that the lyrics were so moving. So we wanted to write something that really lifted up or amplified how powerful the lyrics were. So yeah, it was a lot of fun to set it to music and I'm so grateful to Joel and Ms. Lunise for letting us use the words

(49:35)

[[*la dame aux chapeaux*](#) plays]

(52:57)

Maria Murphy: I just want to thank you for coming on the podcast, David, and for sharing your work with us. I feel very honored to have your music punctuate the podcast going forward. And I just really appreciate you speaking with me today. Thank you.

(53:13)

David Chavannes: Thanks so much for having me.

(53:15)

Maria Murphy: If you find David's work as enthralling as I do, please stay tuned for more information about his upcoming work at the Alice Paul Center, including presenting multimedia work as the centerpiece of our spring undergraduate grad symposium, "Gender, Environment and Crisis," organized by APC GSWS graduate associate Davy Knittle, see you next time.

[*Gender Jawn* theme song plays]