

What's Your Opinion?

We asked students if they had any trouble registering for classes for next semester.

Out of 46 responses:
Yes, I had trouble – 23
No, I did not – 23



Next Poll:

Chill Zone

Do you like the cold weather we've been having recently?

Students can answer the poll on The Herald's Instagram page, [@astateherald](#). Instagram polls are posted on Mondays. Previous poll results can be found on [the-herald.home.blog/category/opinion/poll/](#). Have an idea for a poll? Send your ideas to heraldopinion1921@gmail.com.

These and future articles can be found on the Opinion section of The Herald's website. All comics and memes can be found in the Comics section.

LILY CABIBI-WILKIN

OPINION EDITOR



Lily Cabibi-Wilkin is a senior music composition major from Hot Springs.

When I was in the seventh grade, I was in a theatre class that was supposed to perform "The Diary of Anne Frank." As the only Jewish kid in class and one of only a handful of Jewish families with children in town, I was looking forward to participating. But after reading through the play in our class, my theatre teacher said that the play was "too sad for the Christmas season" and we instead performed a silly Christmas show.

The message I received that day is the same message I hear from the straight white parents trying to oppose LGBTQ content and critical race theory in both our town and across the country: "Your identity doesn't matter. Your struggles,

Censoring Topics That Make You Feel Bad

your history, the history of your people does not matter, because it makes me feel bad. It makes me feel bad to be part of a group of people that has hurt yours, and therefore I do not want children to be exposed to those parts of reality."

It is the most harmful, selfish, closed-minded and perhaps downright malicious point of view I have ever experienced. To demand that your children be sheltered from the real lives and histories of people just because they make you uncomfortable is reprehensible.

For one thing, it is not wrong to feel uncomfortable when talking about issues such as racism, antisemitism, and homophobia. In fact, "uncomfortable" is probably the correct response. It should make you uncomfortable to hear about people in crisis. Not every facet of history is positive, nor should it be. "Being uncomfortable" means you understand the depth of the issues, and you understand the harm that has been brought to people.

But rather than making the issue about how uncomfortable you feel, you should seek to do something about the problems of history. Rather than refusing to let your children learn about racism because it makes you feel bad, find ways to solve

racism in your personal life. Rather than refusing to let your children learn about the LGBTQ community because you don't understand it, spend some time learning about the community so you know enough to educate your children. If you respond to everything that makes you uncomfortable by hiding from it, you will be hiding every day of your life.

It should make you uncomfortable to hear about people in crisis.

There is also a grave misunderstanding about how topics like Black and LGBTQ history will be taught to children. I promise you, nobody is going to go to a kindergarten class and show them porn, or give graphic descriptions of slavery. Open-minded conversations at that age will likely be as simple as an ABCs book having more children of color featured in it. Heavier topics will be reserved for children at appropriate ages to learn of such things: for example, many of my fellow students did not start discussing slavery until at least sixth grade.

If you truly don't want your children

to learn about the injustices that white people have done to people of color or the LGBTQ community, then homeschool them. (Perhaps the work will give you insight to the struggles of teachers in this company.) Lock them away in your home, away from the real world, if you are so concerned about them learning things that make your people look bad. And when they grow up and discover the truth, they will wonder why you didn't teach them all of your history. They will wonder what you had to hide. And they will decide – whether you like it or not – whether to stay closed-minded like their parents, or expand their horizons and become a reasonable, well-rounded person.

I'll leave you with a bit of the scripture I know y'all *goyim* love to throw around to make your points: Simeon ben Zoma would say, "Who is wise? He who learns from every man, as it is said: 'From all who taught me I have gained understanding' (Psalms 199:99)." I believe the parents driving these campaigns could stand to benefit from the teachings of every man, even if those teachings make them uncomfortable.

What Went Wrong On The "Rust" Set?

LILY CABIBI-WILKIN

OPINION EDITOR

On Oct. 21, cinematographer Halyna Hutchins was fatally shot and director Joel Souza was wounded on the set of the film "Rust" after actor Alec Baldwin fired a real gun used as a prop. There were several issues on the set that could have been avoided.

The armorer, Hannah Gutierrez-Reed, was responsible for overseeing all weapons on set. On Gutierrez-Reed's first film, "The Old Way," several crew members complained about the way she handled firearms. She did not announce the arrival and usage of weapons onto the set, and in one instance she fired a weapon without warning the cast and crew.

Assistant Director Dave Halls faced complaints about his behavior on two episodes of "Into the Dark" in 2019, when crew said he showed disregard for safety protocols for weapons and pyrotechnics use. Safety meetings were short and Halls complained about having to have weapons cleared before use. That same year, Halls was fired from working on the film "Freedom's Path" after a firearm went off on set, wounding a crew member.

Why were two crew members who have shown disregard for weapon safety in previous films hired for a film which would involve guns?

The production of "Rust" began during

a strike by members of the International Alliance of Theatrical Stage Employees. There were several reasons for the strike: low or no pay, absence of a medic during set construction, lack of accommodations and poor COVID-19 and gun safety on set.

Gun safety was an issue, with complaints mentioning that two prop guns had been fired unintentionally three times. In one case, a woman shot herself in the foot with a blank round. However, the production did not launch an investigation into those complaints.

On the day of the shooting, seven unionized members of the camera crew walked off-set, and they were replaced by four non-union members.

Why were crew members not better taken care of? Why were so many safety measures disregarded?

On the day of the shooting, three guns were retrieved from a locked safe and placed on a prop cart by Gutierrez-Reed. Only one of them could fire live ammunition. This gun was briefly checked by Gutierrez-Reed, who handed it to Baldwin and announced that it was a "cold gun," which normally means that the gun has no ammunition in it.

Hutchins and Souza were behind a monitor, repositioning a camera. They were two feet from the muzzle of the gun and neither were wearing any protective gear like safety goggles or noise-canceling

headphones.

Baldwin, who was rehearsing a scene which involved him pointing a gun toward the camera, began to talk through his actions. He removed the gun from the holster and fired it at the camera, striking Hutchins in the chest and Souza in the shoulder.

Why would a gun with live ammunition be used for a scene rehearsal, rather than a prop? Why was the gun not thoroughly checked to ensure it was really a "cold gun?" Why was anyone on that set anywhere near that gun without some sort of protection on? And if the scene only involved Baldwin pointing the gun at the camera and not firing it, why on Earth would he pull the trigger?

As you can tell, I have several questions about the mistakes that brought about Hutchins' death. While just one thing going wrong on a set with a live weapon can spell disaster, so many things going wrong is outrageous. As someone who has used a firearm before, I understand the level of precaution that needs to be taken, and this callous disregard for safety horrifies me.

The shooting has sparked debates about the use of live

guns as props, and for good reason. Shannon Lee, whose brother Brandon was killed by an accidental shooting from a prop gun in 1993, has called for prop guns to be banned, saying that "with all the special effects that are possible and all of the technology, there is no reason to have a prop gun or a gun on a set that can fire a projectile of any sort." I agree. We're past the point in film technology where we can fake a muzzle flash, so why are we still putting people in danger by waving loaded guns around? And if filmmakers think they need a weapon for the aesthetic value, why not take all safety measures available?



Art by Think Vu | Content Creator
A portrait of Halyna Hutchins, the cinematographer of "Rust" who was fatally shot.

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