The women outscored Tufts University in the second and fourth quarters, the team scored 78 points with offensive contributions coming from several players. Sophomore guard Gabby Lauer and Leslie scored nine. Deming contributed with eight points, seven rebounds, and five assists.

As a child, Obaida Omar fled the Soviet invasion of her native Afghanistan, walking for weeks through the mountains. “During the day we had to hide in the villages because of the bombing,” said Omar, now a mother of three and Islamic Center of Rochester board member. “I walked on dead bodies. And up till today, it still haunts me when I think back.”

Omar, who moved to the United States around 13, provided first-hand experience last Saturday of what it means to be a child displaced by war as the keynote speaker at the “Dinner for Peace,” hosted by the Student Association for the Development of Arab Cultural Awareness.

About 250 guests attended the dinner, the proceeds of which went to the dinner, the proceeds of which went to William Smith College for a 50-point margin and picked up three other wins since Thanksgiving Break, two of which by over 20 points. On Nov. 21, the women traveled to Williams Smith College (2–0), where the team’s front-court shined. Senior forwards Al Leslie and Lauren Deming packed the stat sheet, each scoring in the double digits and grabbing at least four rebounds, and assists.

The Yellowjackets manifested their stifling defense in their next two victories against Brockport (2–1) and Oswego (0–3), allowing a combined 61 points while holding the teams to 19 percent shooting from the field. In their 57–33 victory over Brockport, senior forward Mary Kronenwetter posted 13 points and six rebounds, while shooting 4–5 from the field. Again against Oswego, the team scored 78 points with offensive contributions coming from several players. Sophomore guard Gabby Lauer and Leslie scored nine. Deming contributed with eight points, seven rebounds, and five assists.

“We wanted to be much better defensively, and I think that’s where we are right now,” Coach Jim Scheible said.

Following this impressive three-game stretch, the Yellowjackets faced top-ranked Tufts University in the Williams Collegiate Tournament. The Jumbos started out strong, outscoring UR 22–9 in the first quarter.

The women outscored Tufts in the second and fourth quarters, but Tufts emerged victorious in the end, defeating the Yellowjackets 63–51. Leslie led the way for UR, scoring 19 points and grabbing 12 boards. Junior guard Lena Elhington scored 11 points and grabbed 7 rebounds. Despite the loss, Scheible said his team left the game confident in its ability to compete with any team in the nation.

UR displayed this confidence the next day in its 70–61 against Williams College (5–1).
RIVER CAMPUS LIBRARIES DISCUSSES IZONE
Students attend a presentation from the River Campus Libraries on its plans for the new iZone, which will replace ITS.

Construction is planned to start later this month.

TUESDAY | DEC. 5
ITALIAN CONVERSATION HOURS
DOUGLAS COMMONS 305, 4:30 P.M. - 5:15 P.M.
Students studying Italian and native Italian speakers will have the opportunity to converse in Italian. Conversations held weekly.

KILBOURN CONCERT SERIES
KILBOURN HALL, 8 P.M. - 10 P.M.
Violinist Jennifer Koh and pianist Shai Wosner will perform their “Bridge to Beethoven” recital series.

WEDNESDAY, DEC. 6
ARABIC CONVERSATION HOURS
DOUGLAS COMMONS 305, 7 P.M. - 9 P.M.
Students studying Arabic and native Arabic speakers will have the opportunity to converse in Arabic. Conversations held weekly.

HOLIDAY READINGS
HAWKINS-CARLSON, 5:30 P.M. - 6:30 P.M.
Program will feature holiday-themed readings. Refreshments will be served.

THURSDAY, DEC. 7
PERCUSSION ENSEMBLE CONCERT
STRONG AUDITORIUM, 8 P.M. - 10 P.M.
The University of Rochester Percussion Ensemble will perform.

BASKETBALL VS. ST. JOHN FISHER
LOUIS A. ALEXANDER PALESTRA, 8 P.M. - 10 P.M.
Come see the ‘Jackets take on the St. John Fisher Cardinals in Basketball as part of the Marks Pizzeria Crosstown Shootout.

FRIDAY, DEC. 8
ATOMIC BLONDE
HOYT AUDITORIUM, 7 P.M. - 9:30 P.M.
UR Cinema Group presents a free showing of “Atomic Blonde.”

WEST AFRICAN DRUMMING ENSEMBLE
STRONG AUDITORIUM, 8 P.M. - 10 P.M.
The University of Rochester West African Drumming Ensemble presents its fall performance.

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If you are sponsoring an event that you wish to submit for the calendar, please email news@campustimes.org by Monday evening with a brief summary, including the date, time, location, sponsor, and cost of admission.

Possible Net Neutrality Rollback Upsets Students

NEUTRALITY FROM PAGE 1

the FCC is doing. The United States sets the standard for the internet. This would set the precedent for other countries to do the same.

At least one student was unsure that efforts to prevent a rollback of net neutrality policy would be successful.

“People can sign a petition, but it won’t stop it,” sophomore Dan Woo said. “The issue is that people don’t care enough, and it will affect internet for the future.”

That sentiment didn’t hold freshman Johnathan Caldon back from trying to make his voice heard.

“I went on that Battle for the Net and spammed it six times,” Caldon said. “You can’t do this, because it’s not right to make people pay for internet [...] If I have to pay just to get onto Amazon, I mean, come on.”

Schildkraut is a member of the Class of 2020. Xu is a member of the Class of 2021.

Fatal Accident Disrupts Traffic

A hit-and-run last Thursday morning at the intersection of Elmwood Avenue and Wilson Boulevard killed one and shut the intersection for hours.

The incident resulted in the death of a local teacher.

“The person that was struck and killed was not affiliated with the University,” Chief of Public Safety Mark Fischer said. “The operator of the car did not stop, so I know the Rochester Police Department would appreciate it if anyone [who] has any information regarding the accident to please contact 911 or public safety at 275-3333.”
Happy Holidays, You Filthy Animals

By SARAH WEISE

The bottom line is that there is no war on Christmas as President Donald Trump or Bill O’Reilly would like you to think.

Christmas has become a cultural holiday, not just a religious one, so it’s easy to get caught up in all things holly-jolly whether you’re a devout Christian, a passive practitioner, or a member of an entirely different faith when every mall in America has literally decked the halls. Manufacturing and supply processes.

Nowadays, Christmas is pretty tied up with manufacturing and supply, and by that I mean Christmas has taken on a life that has very little to do with Jesus. I know, how dare I call out Christmas, but we need to rip off the Santa hat that has slipped down just far enough to cover our eyes and see the light. (Read: the beautiful light of mass-produced twin-knot lights reflecting off our plastic Christmas trees.)

Christmas has become a cultural holiday, not just a religious one, so it’s easy to get caught up in all things holly-jolly whether you’re a devout Christian, a passive practitioner, or a member of an entirely separate faith when every mall in America has literally decked the halls. When Christmas is everywhere it becomes really, really easy to start thinking Christmas is everything.

Here’s the truth: Christmas is not everything to everyone and that’s why we needn’t panic when the Christmas tree pretzels become a cultural holiday, not just a religious one, so it’s easy to get caught up in all things holly-jolly whether you’re a devout Christian, a passive practitioner, or a member of an entirely separate faith when every mall in America has literally decked the halls.

C hristmas tree pretzels. I love them, you love them, and they’re a longstanding UR tradition that we can all get and stay behind. Well, if you haven’t been to the Common Market recently, I regret to inform you that the Christmas tree pretzels are no more. Instead, there are just regular-shaped pretzels with a white-candy coating that feature red and green sprinkles. Now, before you get your festive panties in a bunch, I implore you to simmer down. This change is not a crime against Christmas, but an unfortunate change in the Common Market’s manufaturing and supply processes.

Nowadays, Christmas is pretty tied up with manufacturing and supply, and by that I mean Christmas has taken on a life that has very little to do with Jesus. I know, how dare I call out Christmas, but we need to rip off the Santa hat that has slipped down just far enough to cover our eyes and see the light. (Read: the beautiful light of mass-produced twin-knot lights reflecting off our plastic Christmas trees.)

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Here’s the truth: Christmas is not everything to everyone and that’s why we needn’t panic when the Christmas tree pretzels become a cultural holiday, not just a religious one, so it’s easy to get caught up in all things holly-jolly whether you’re a devout Christian, a passive practitioner, or a member of an entirely separate faith when every mall in America has literally decked the halls.

Weise is a member of the Class of 2020.

OPINIONS

Protect Grad Students From Tax Hike

C urrently passing through the U.S. Senate and House are two versions of a tax reform bill with potentially major impact on higher education and graduate students in particular. The House version of the bill especially, were it to be passed, would cause severe tax hikes for approximately 150,000 graduate students nationwide.

The exact cause of this is the addition of tuition waivers to the taxable income of these students. Tuition waivers are commonly offered to graduate students who work for their school by either teaching or doing research while they complete their studies. These waivers being taxed could increase how much students have to pay by thousands of dollars annually.

In a time when we should be encouraging further education and, in particular, boosting our competitive chances in STEM industries by getting students' ability to pursue that education is asinine. Consider the many people in college who have charted out and committed to specific career paths that require graduate education. Many of these students probably did so with the expectation that the tuition waivers would be their to support them. These legislative efforts leave students out to dry.

Were this bill to pass, research-heavy schools like UR would have to make serious efforts to protect their students from this legislation if they wanted to prevent their graduate student enrollment from dropping.

About a quarter of graduate students nationwide depend on tuition waivers in order to afford their education, and making the addition of them to taxable income a potentially devastating move to higher education.
You Were Wrong About Ted Pawlicki

OPINIONS / MONDAY, DECEMBER 4, 2017

BY ARYAMAN MAJUMDAR

"It takes a special kind of student to thrive at Roches-
ter," read my acceptance let-
ter. Thus, I expected a special
kind of student body when I
arrived here this August — 
one that included problem-
solvers that excelled in an
open curriculum, entrepre-
neurs who were made for the
streets, free-thinkers making
their own decisions. And for
the large part, that’s what I
saw. But a bit of scrutiny re-
vealed that, at times, Roch-
ester was subject to a type of
myopia, one that’s ironically
birthed by the gestative bub-
ble of American higher edu-
cation.

Upon my arrival, I emailed Ted Pawlicki to plan my com-
puter science schedule. I got no
response. Soon afterward, a fellow computer science stu-
dent told me bluntly that Pro-
fessor Pawlicki was slightly racist, and that I ought to be
careful around him. And soon after that, two other students
told me that he was a bigot, and that, naturally, I ought to
be careful around him. When I
asked why they thought so,
they told me that he threat-
eted to send students to Can-
da when Donald Trump was
elected president. Now, this
immediately struck me as an
intended joke, but perhaps
there was more to it. I asked,
"What else?" And all I got
were hand-wave responses
along the lines of, "Oh, you
know, they say he treats mi-
norities differently," or, "You
know, he’s a Trump support-
er." Ah yes, it’s the old, "He’s
a Trump supporter so he must be
racist."

A quick Google search re-
vealed the "Canada threat." I
was appalled, not because of
the "threat" — indeed, it
could only be called a threat
if you have very low stan-
dards for what a threat is —
but by the immense backlash
and media coverage it got,
and most importantly, by the
subsequent permanent brand-
ing of Ted Pawlicki as a bigot.

Whether you took Ted
Pawlicki’s remark seriously
or not comes down to two
things — considering intent
and considering context. And
if we as a group don’t consid-
ber both these things, neither
will the ensuing media cov-
tage, resulting in ridiculous
polarizing titles such as the
Washington Post’s "A Pro-
fessor Offered to Send Trump
Protesters to Canada," and the
Daily Wire’s "University Pro-
gram Director Forced to Re-
sign for Pro-Trump Remark." Funnily, the right-wing Daily
Wire’s title was more accu-
rate (although the Canada
joke wasn’t explicitly pro-
Trump, Pawlicki was, at the
time, a Trump supporter). On
the other hand, the Washing-
ton Post shamelessly rode
the wave of student backlash and
confusion, or convinced it-
self, that the remark was any-
thing close to a serious offer.

I don’t deny that faculty
members need to be sympa-
thetic when choosing their
words. Indeed, everyone
should be sympathetic when
choosing their words. It’s not
an absurd "snowflake and safe
space" demand, as the right
would call it, but an expres-
sion of human compassion
in a civilized society. How-
ever, when we don’t consider
the speaker’s intent, we deny
them the same sympathy that
we accuse them of lacking.
We don’t consider, in this
context, we’re as "tone-deaf" as
we accuse them of being.
This under-sensitivity to
intent and over-sensitivity to
words is one of the reasons
we’re as "tone-deaf" as we
consider them to be.

Further, even if we didn’t
consider Pawlicki’s intent, his
remark wasn’t a bias-related
incident, as it was reported
to be. If it was, tell me who
it was biased against, and I’ll
gladly admit that I’m wrong.
Biased against anti-Trump
protesters? That is, the
majority of students on cam-
pus? John Stuart Mill would
disagree, and so would I.

When protesting the estab-
lishment, you must not be-
come the monsters you fight.
It’s a classic "you stare into
the abyss, the abyss stares
back at you" test. A test that
the left has failed miserably.
The Canada joke didn’t just
contain a bias-related incident
report, nor a "resignation"
from directorship, and cer-
tainly not the disproportion-
ate amount of media cover-
age it received.

According to the Daily
Wire’s re-rearage, then-Vice
President of the Student’s
Association Lance Flo-
do said, “Female students
do not feel comfortable in
Pawlicki’s class or visiting
his office hours,” I assure
you, many male students feel
the same way. From my ex-
perience, he is a little brash,
at times impatient, ambigu-
ous in wording homework
questions, not very helpful in
clarifying said questions, and
apparently he’s gener-
ally unresponsive to emails.
But there is zero evidence
to suggest that Ted Pawlicki
is or has been bigoted or biased
at any minority whatsoever.

The fact is, this guy was wrongly and disproportion-
ately targeted.

I hope that the distance of
 hindsight helps some of you see
why the incident was badly
handled. If it doesn’t, I’m sad to say that the Roch-
ester student is probably not a
“special kind of student.”

Majumdar is a member of
the Class of 2019.
Family-focused cultures always have some of the best styles of food. When you’re putting food on the table for anywhere between three to four generations of people, it’s important to prepare a variety of tastes and an immense pile of rations to eat from. Asian cultures excel at doing this, which is welcoming for someone used to the Latin American style of eating with the family.

Yum cha is a perfect example of Cantonese cuisine doing big group meals right. For those of you who haven’t had it before, yum cha is a Cantonese style of brunch involving dim sum (a Chinese meal style consisting of many small portions of food in steamed baskets) and endless tea. A yum cha place usually seats its groups at large tables, and then rolls carts of food around the dining area, from which customers can pick whatever they want. At the end of any yum cha meal, the group pays for their meal per basket they order, usually at a flat rate per basket.

The Canton House at 85 Commerce Drive in Henrietta is a great place to try out eating a yum cha brunch (Saturday and Sunday mornings only). For $3.25 a basket, you can get around nine of your friends or classmates, grab a massive table, and go to town on dumplings, pork buns, gyozas, radish paste, fried squid, tofu, taro, and tons of other Chinese meal-pieces. You’ve also got treats you can pick from the pastry carts if you’ve got a little extra stomach space. That means you can have as many egg tarts and red bean-filled sesame puffs your little heart desires and your group’s wallets can cover.

Along with your baskets, your table will also be provided enough tea kettles for your group to pour from whenever they’d like. The tea is unlimited, meaning you can keep refilling on tea at no extra charge, as long as you keep ordering more and more baskets. It’s a fairly simple, light, herbal tea, but it helps the food go down easier, and you get to drink it out of little ceramic cups that help encourage you to keep eating more and more small orders.

If you’re still hungry after you’ve had your dim sum and tea, you can head over to the Asian grocery next door, which is actually connected to the restaurant by a door. The mart has a full butcher and seafood section, as well as produce, refrigerated food products, candies, dried meats, fruit drinks, and sodas. I highly recommend getting some spicy shrimp chips and chilli-powdered dried mangos, though there’s also a ton of other goodies to pick from. The place even has an entire rack dedicated to sauces for cooking with, which is great for those of you who have a kitchen and want to show off some new meals, like sweet curry and rice or spicy pork, to your friends. If you’re a ramen fan, you’ve got to check out the variety of noodles they have to offer. Lots of choices to make hot or cold plates from, for any time of the year.

The Canton House is a bit off the beaten path, but it’s definitely worth the extra travel time. You can’t exactly get there by any of the University shuttles (not without lots of extra walking), but you can always call an Uber or two to take your group there. Having a big group could help split down both the Uber and the meal price, so try going with as many people as you can! Who knows, maybe you’ll make a habit out of it.

Nova is a member of the Class of 2018.
**Humor**

**Dora and the Lost Ark: Closure**

By Eric Franklin

Angus and Bartholomew were awestruck.

Harrison Ford, playing Indiana Jones, just tackled Dora and started yelling at her right before she turned to camera and signalled to her producer to cut to commercial.

Suzie didn’t notice as her dads left the room, arguing whether they should let her keep watching what was, at best, an unconventional episode of Dora.

Before they had reached a conclusion, however, the episode was back, and they knew better than to try and tear Suzie from the TV mid-episode.

Dora had the situation back under control. As a concession to Indy, to calm him down, she had agreed to keep the cameras off for the long trip to Nepal, only resuming the episode once they got there.

She immediately regretted it. As soon as they got to Nepal, Indy headed straight to a bar.

“Come on, we’re meeting my contact here,” he said, seemingly oblivious to the fact that they were supposed to be filming a children’s show.

They were early, so while the cameras were off, Dora did the only thing she could think of to tolerate this other bartender.

“I’m a little person, you big-o,” she turned to the camera, making a mockery of her show.

That blood-curdling banshee-squeak in a Valley girl-broad accent that echoes kept her up at night, Dora turned to the cameras to address her waiting viewers.

“We have to talk to Indy’s friend Marion to get a staff that will help us find the Ark!”

Dora didn’t like how familiar Marion and Indy were acting, but he got the staff from her quickly enough, so Dora was willing to put up with it.

Dora was glad to leave the bar, but just as things were starting to go smoothly, the whole thing fell to shit almost immediately. It all started when she heard a sound behind them.

A rustle and a sticking underfoot as they were walking by some bushes — every Dora fan knows what that means.

“Uh oh!” Dora said. “That sounds like Swiper! He must want to take the staff!”

She was pretty sure Swiper wasn’t scheduled until later, but he had been getting more erratic after his third wife left him for a hound. They had found it easier to just work around whatever he could give them.

“Can you help us stop Swiper by saying, ‘Swiper, no swiping’?”

“Swiper, no swiping!”

Repeat it for the inattentive little bastards, she had to remind herself as the second whiskey sour starting to kick in.

Just then a burst of machine gun fire had the whole group ducking for cover.

“That’s no fox, that’s a Kraut!” Indy yelled.

Dora cringed on the inside.

They still, the story has not seemed to get much traction. It was March 2021 when the first thought that net neutrality advocate to be special as appointed, White House regardless of whether a safety net is used. Also in the tape, Senior Counselor Kellyanne Conway confuses the FCC with the non-existent Football Collegiate Championships. Senior Advisor Stephen Miller can be heard asking, “Can we just confuse people more by calling for net-neutral neutrality?”

Some have expressed outrage over this decision, especially as it shows a lack of knowledge about the issues from the senior counselors, and the president and a scheme to confuse the American public by a top advisor. Even still, the story has not seemed to grab attention. It is suspected that many voters have come to expect Trump’s ineptitude, and Miller’s’s gaffe is a commonplace.
ROC Players Illuminate With ‘Into the Woods’

By WILL AIKEN
CONTRIBUTING WRITER

Though the setting was minimal, the dialogue was anything but in the ROC Players’ production of “Into the Woods” last weekend.

It is difficult to describe the plot without spoiling anything. Will Cunningham) and his wife (junior Jane Huffer) need to undo a curse placed by a witch (junior Kelly White-sell) so they can have a baby. Their quest is interwoven with the stories of Jack and the Beanstalk, Rapunzel, Little Red Riding Hood, and Cinderella. If you’re wondering if “Shrek” ripped this off, that makes two of us.

Reviewing my notes on the performance, one word kept on popping up: impressive. Sondehn’s musicals require no end of vocal talent and, nototiously, the ability to talk really fast. A lot. “Into the Woods” is no exception.

Somewhere, everyone in the cast manages to do the challenging work justice. The vocal and dramatic performance held the play together like cement.

So, remember that plot summary I gave the paragraph before last? Here’s the thing: That’s just Act I. I’ll try to describe Act II without spoiling too much. Imagine this: there is a sequel to all of their fairy tales, but in between the first and second book, God died.

In Act I, we meet the characters, and we see their familiar stories play out, with modifications made to accommodate the tale of the Baker and his wife. There are some splashes of darkness, like the primitive, implicitly sexual interactions between Little Red Riding Hood (junior Rachel Coons) and the Wolf (junior Charlie Aldrich), but the first act is, at its core, set-up for the second.

Despite the demonstrated skill of the cast, the first act spends far too much time introducing characters and stories that we already know. But Cunningham’s senior Sophia Stone) and Huffer as the Baker’s Wife deliver strongly, while Coons as Little Red Riding Hood is particularly funny, as are Aldrich and freshman Shawn Cummings as two selfish princes.

But the emotional foundations that held the otherwise fluffy first act together for me were the Witch and Rapunzel (sophomore Gwen Parker). The scenes and songs conveying their isolated mother-daughter relationship were tender and sad, in an overly-long act that is mostly light-hearted.

If Act I is a standard story where everything fits neatly into boxes, Act II blows up the boxes. It possesses an existential anxiety that suddenly makes these fantastical, ridiculous characters all too real.

Sondehn and Lapine don’t want to destroy any archetypes (except for maybe the charming prince). Instead, they want to humanize them.

ROC Players conveyed the grief and conclusion of Act II so movingly that you forget you’re watching a fairy tale. All you know is that you’re watching people struggle. It’s shockingly believable.

Aiken is a member of the Class of 2021

CALL ME BY YOUR NAME’ FEELS LIKE LOVE

By ASHLEY BARDHAN
ARTS & ENTERTAINMENT

‘Call Me By Your Name’ Feels Like Love

What does love feel like? I love my mom. I love the stuffed animals in my room. I’ve never been in love with anyone, but I kissed someone for the first time this year, at a whole 19 years old. Maybe the term is “late bloomer,” but I don’t think it feels like that.

Every crush I’ve ever had, everyone I’ve cared for — it all just feels like blooming.

Coming-of-age is something that has always fascinated me, which may be why I was so affected by Luca Guadagnino’s film “Call Me By Your Name.”

Adapted from André Aciman’s book of the same title, the story of “Call Me By Your Name” is fairly simple. It’s the summer of 1983, “some-where in northern Italy.” Elio Perlman (Timothée Chalamet) is 17, he lives with his mother, Annella (Amira Casar), and his father, Professor Perlman (Michael Stuhlbarg).

Every summer, the professor requires an assistant for his archeological digs, and this year comes the formidable Oliver (Armie Hammer). He’s tall. He’s American. He and Elio fall in love. Oliver leaves.

That’s all. But watching the boys and their lives intertwine — the whole thing in shades of apricot, drenched in summer languor — it feels like so much more. The story is simple, the emotions are not.

Watching the film felt like everything. I don’t know how else to describe it. Elio and Oliver have six weeks together, but those six weeks seem to last forever.

Time stretches in the heat while Elio and Oliver exchange quicks and cracked eggs at breakfast. Their initial conversations hold the tentativeness of masked attraction, every interaction a question, revolving around the prodigious Elio’s music, or his story, or what talking about these things is preventing. Like talking about “things that matter.”

“‘What things that matter?’”

“You know what things.”

Watching Elio so absorbed by affection, have sex for the first time (both with a girl and a boy and having that not matter), brimming with the possibilities and sensuality of firsts — it inspires an ardor and an itch.

Yes, the film is beautiful. Beauty can be gentle. But it’s also carnal.

The film sprawls with naked limbs. It flows with summer warmth, but sometimes, heat is oppressive.

The uncomfortable, itchy thing about love is that it always seems to be pushing toward some great crescendo. We want a resolution, but when it comes to ever-changing circumstances, does resolution really exist?

Yes, the film is beautiful. Beauty can be gentle. But it’s also carnal.

The film sprawls with naked limbs. It flows with summer warmth, but sometimes, heat is oppressive.

Elio is forced to answer this as his and Oliver’s six weeks come to a close. Oliver is head-over-cats to America. Their relationship will not continue, that goes without saying. It was felt outside Oliver’s train, understood through locked eyes and the static of a touch that never comes. Saying it out loud would have been overwhelming.

Oliver’s departure is simple. The emotions are not. For the length of the film, we watch Elio brim. In his final moment, he is sad, and his emotions are not.

Watching the film felt like everything. I don’t know how else to describe it. Elio and Oliver have six weeks together, but those six weeks seem to last forever.

Time stretches in the heat while Elio and Oliver exchange quicks and cracked eggs at breakfast. Their initial conversations hold the tentativeness of masked attraction, every interaction a question, revolving around the prodigious Elio’s music, or his story, or what talking about these things is preventing. Like talking about “things that matter.”

“Yes, the film is beautiful. Beauty can be gentle. But it’s also carnal.”

The film sprawls with naked limbs. It flows with summer warmth, but sometimes, heat is oppressive.

I left the theater feeling overwhelmed. I thought about all the people and places I love and how much I want to give them, how much I feel for them. Sometimes, the center is a scary place to be, and it’s easy to want to run from it. But in one of the final scenes, addressing Elio and the events that had transpired, Professor Perlman (Stuhlbarg, fervent and stunning) urges something different.

“We rip out so much of our- selves to be cured of things faster than we should, […] but to feel something so not to feel anything — what a waste.”

What does love feel like? It feels like forever. It feels like everything. It feels like mothers and crying. Like a name. Like me, like you.

Bardhan is a member of the Class of 2020

ARTS & ENTERTAINMENT

ROC Players Illuminate With ‘Into the Woods’

By WILL AIKEN

‘Call Me By Your Name’ Feels Like Love

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‘Call Me By Your Name’ Feels Like Love

By ASHLEY BARDHAN
I think George W. Bush, eating ravioli. I focus on the artwork for a good three minutes, analyzing his jawline and drawing conclu-
sions between it and the fonts I’ve observed at the campus din-
ning center. I feel I’m one step closer to achieving something
big, but I can’t define what it is.

Sometimes I like to listen to
good music, but usually I need
something more to get me blast-
ed in the morning. That’s why I
love SoundCloud. It has all sorts
of songs by ordinary people just
like you and me, and most of
them are memes. When I listen to
memes music I feel as though I am
aligned with some sort of greater
order to the universe, which was
not there before the year 2037
but definitely after that. It’s kind
of scary to think that the United
States of America has elected
“thw grandma got run over by a
reindeer” as president, but
mean, honestly, my life hasn’t
changed much. It’s just a little
weird seeing the three branches
of government get replaced by
“Old Navy,” “The GAP,” and
“Banana Republic.”

Thinking about it too much
gives me a sense of unease, like
my cells are vibrating at a fre-
quency that is just a little too high
for my liking. But when I log on
SoundCloud and press play, the
music meme always fixes that.
It’s like I can operate at that fast-
er frequency and feel okay. Be-
cause honestly, who doesn’t love
to hear the McDonald’s national
anthem, but every time they say
“you” it’s the brown note.

Howard is a graduate student in
the Warner School of Education.

The Future of Late Night

Vennela Pandaraboyina

February 28th, 2047:

I wake up in a chilly bedroom,
made chilly not because the heat-
ing in the house is not working
but because I always leave the
window open, but not on pur-
pose. If the chill in this room
were a color it would be “electric
blue steel,” and if it were a state
of matter it would be plasma.

Nothing about the room screams
“electric blue steel.” The carpet
is beige and the walls are an off-
white color, much to the disap-
pointment of my imagination,
which tends to prefer cool color
schemes and hard angles.

It is Tuesday and the prospect
of the Haggadah in Mount Sinai
bathroom graffiti that is every
where I turn. In states such as these,
the technology has gone a step too far, but
look at it you feel like technol-
ogy has gone a step too far, but
no big deal, for others, it’s an
utter shame.

Are late night talk shows dy-
ing? Right now, for my age group,
the talk shows that seem rel-
levant are the classic ones: “The
Tonight Show with Jimmy Fal-
lon,” “The Kimmel Show,” “The
Late Show with Stephen Colbert,”
“Late Week with John Oliver,” “Late
Night with Seth Meyers,” “Conan,”
and “The Late Late Show with James
Corden.” Their relevance comes
due not to people sitting down
at night and watching entire epi-
sodes, but rather through viewers
seeing YouTube clips and viral
Facebook videos.

So it begs the question — are
there enough people watching the
actual shows with the regular ad-
vertisements to keep sustaining
this format of entertainment? And
what happens in the future when
the demographic that is support-
ing these shows is not around to
support it anymore, and when
millenials only watch online?

It’s obvious that these shows
have already started to adapt to
the changes in how we consume
entertainment — some of the most
popular channels on YouTube are
the ones run by the late night
shows. Some of the shows rose
to popularity online, so the prime
example of this being “Last Week
Tonight.” On these channels, clips
from the show are posted weekly,
some of them garnering millions
of views and going viral.

Another example of how late
night shows have adapted is hav-
ing parts of their show be essen-
tially high-budget versions of
YouTube challenges that garner
attention because they feature
celebrities.

So while late night shows have
figured out how to get online
time, the real question is whether
they’ve figured out how to make
money online. Online, cre-
ators don’t earn the same amount
of revenue from watching as on
TV. Formatting the money-
making scheme to online requires
a whole new design of the time
and dedicated time and effort,
time and effort that seems waste-
ful to current TV executives.

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Why I Love SoundCloud

Jeff Howard

I scroll through my Sound-
Cloud, looking at all the unsung
heroes who wrote songs I’m
probably never going to hear in
my life.

I think it’s awe-inspiring how
people can write a song so
beautiful, and it’s just not
getting the attention it deserves.

That’s why I love SoundCloud.

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That’s why I love SoundCloud.
Slint’s “Spiderland” is an album that stands on the periphery of the conscience. It’s an exploration of our repressed feelings of alienation, anxiety, and self-revulsion. But the 1991 release wouldn’t embody the feeling of being truly alone as well as it does if it seemed directly in front of the listener as a known entity.

The album has a unique surrealness, where we can be told what to envision but are somehow unable to conjure up images even remotely concrete. At the same time, it’s not surreal in the psychedelic sense, because it’s rooted in familiarity, as opposed to some far out trip.

Musically, “Spiderland” has many elements which make it at least somewhat beholden to normalcy, even if they’re incorporated in a technically brilliant manner. There are metallic riffs similar to those of post-hardcore acts of the time such as Fugazi, but they’re not used to angrily take on politics.

The rhythms are unconventional and the time signatures are uncommon, but those same methods have been used by many midwest emo groups since. Unlike them, “Spiderland” doesn’t use its rhythms to evoke angst at a summer house party.

“Don, Aman,” which can best be described as a narration rather than the third track, is quite anxious and involves some sort of social gathering. But instead of Don experiencing wistful sadness, he is wracked by paranoia. He can’t get out of his own head because his surroundings are closing in on him.

Everywhere he looks, something is there to rile him up, whether it’s “the light,” “the conversations,” or “the couples romancing.” Even “his friends stare, with eyes like the heads of nails.” This final image is the most transfixing. What once was his one safe haven is now a cold, dead place.

The instrumental, which starts as a simple nocturnal and lonely riff, gradually becomes more urgent before the pent up anxiety erupts into a brief crescendo. The track captures this emotion in a way that is identifiable to anyone who’s ever felt truly overwhelmed by a situation.

“Don, Aman” and the rest of “Spiderland” are more evocative of our underlying inclinations than of our surface feelings, and this is due in no small part to the chilling performance by Brian McMahan, Slint’s lead vocalist, whose voice often sounds like a whisper from just behind your ear, influencing your subconscious.

The brooding tone is set by the opening track, “Breadcrumb Trail.” The name brings to mind the story of Hansel and Gretel, who leave a trail of breadcrumbs in the woods before being drawn in by an edible house and taken by a witch. It’s a way of signalling to the listener the hypnotic and entrancing nature of “Spiderland.”

While not as ominous as some of the later tracks, the opener separates the listener from reality with its grand riffs and pulsating drums, while the lyrics talk of saying “goodbye to the ground,” our normal reality.

The opener is also the album’s closest thing to a love song, telling the story of a boy falling for a fortune teller, yet it’s strangely somber, as if the narrator could remember vague details of the encounter but could no longer feel them.

“Good Morning, Captain” is the monumental conclusion. The captain and narrator has lost his entire crew at sea, and McMahan’s voice has now become that of a man at his breaking point, incredibly desperate for survival but almost out of the strength to keep trying.

From the start, the instrumental impends doom, with the guitar loops acting as dark clouds looming overhead before they are briefly replaced by a delicate strumming — the calm before the storm.

When the track builds to its final crescendo, McMahan softly pleads “I miss you” and “I’ll make it up to you” to the son he can never return to, before peak cataclysm is reached. He shrieks “I MISS YOUUU” in a seethingly anguished performance so overpowering and unrestrained that McMahan supposedly vomited afterward. At this point, the guitars become more piercing and the drums more vigorous than ever, and it’s impossible not to at least feel the urge to headbang.

Just as with the opener, “Good Morning, Captain” is essential to “Spiderland.” Without it, the album wouldn’t have catharsis as its destination. The anticipation builds to almost unimaginable levels, helped by the weight of the previous tracks, until there’s nothing for the music to do but burst apart before simmering out in the closing seconds.

If the album is viewed as a nighttime journey through the deepest recesses of the mind, then the closer’s title is fitting. While devastating, the track’s climax also brings an unconventional form of hope. “Spiderland” reminds us that it’s a finite experience with a light at the end of the tunnel, and that isolation, anxiety, and self-disgust, which it viscerally portrays, aren’t destined to reside with us for eternity.

Whitestone is a member of the Class of 2019.
Basketball Teams Tussle With Top Foes

FROM PAGE 1

Facing a four-point first quarter deficit, the women asserted their dominance with a 25–10 second quarter and rode that momentum to a victory. Led by Leslie and Deming, who combined for 32 points and 15 boards, the team shot an impressive 46 percent from the field.

UR Men’s Basketball followed its season-opening tournament victory against no. 19 Hobart (3–2), which has five players averaging double figures. The no. 15 Yellowjackets (5–1) entered the second half down by two, but the Statesmen managed to pull away, outscoring the Yellowjackets 37–28 in the second half on the way to a 72–61 victory.

Junior Ryan Clamage caught fire, making five shots from beyond the arc in his 25-point performance. Junior guard Jacob Wittig facilitated the offense, scoring 12, while dishing out 6 assists.

UR followed the Hobart loss with a 77–66 victory.

Despite the loss, Scheible said his team left the game confident in its ability to compete with any team in the nation.

Clamage Embraces Increased Role

BY LAUREN SHARPE

In the Holiday Inn Rochester Downtown Thanksgiving Tournament last week, junior guard Ryan Clamage of UR Men’s Basketball scored 20 points in his team’s 64–56 win in the championship game against Stockton University. In the opening round against SUNY Canton, he scored 15 points which contributed to a 84–51 win. He also scored 25 points and had eight rebounds against Hobart College and leads the team with 18.5 points per game.

What about your game has changed this year and allowed you to be a main contributor on the court?

I worked on becoming a consistent shooter and a better all-around player.

What are your personal goals this season?

We want to win the UAA and compete with any current or former NBA player, who would it be?

Kyrie Irving because of his perspective about basketball and life off the court.

How is your leadership style and how you implement it on the court.

On the court, I try to have a positive attitude and hold people accountable. We have great team chemistry and everybody can take criticism.

Why did you decide to play basketball in college?

I always loved basketball and wanted to play at a high level.

What is your pregame ritual?

I eat a Pellegrino’s sub and listen to music.

If you could spend the day with any current or former NBA player, who would it be and why?

Kyrie Irving because of his perspective about basketball and life off the court.

Sharpe is a member of the Class of 2019.
Who Do We Look Up To?

By JACKIE POWELL
COLUMNIST

Do 13 years, two Super Bowl rings, and 210 straight starts spell anything? Do sportsmanship, mental toughness, and citizenship carry any weight? These were questions I asked when the New York Giant’s head coach Ben McAdoo decided that washed-up veteran Geno Smith would start in Eli Manning’s place.

All of a sudden, the quarterback who supported since I began watching the sport had become an insignificant bench warmer, someone in uniform holding cards rather than a pigskin.

Over the years, I’ve always wondered why the media and the “Twitterverse” don’t give the younger Manning the caliber of respect he deserves.

Some believe he didn’t earn his accolades or that they were simply a product of luck. In October, a player’s poll voted Manning “the most overrated quarterback.” Remember, twice isn’t luck.

You won’t be hard-pressed to find memes of the Giants quarterback scattered across social media. Between the images of his distressed facial expressions to the GIFs of Manning portraying his less than graceful body language, the internet takes pride in putting him down.

While it might be comical for some, the younger Manning has in one of the only reasons I’d continue to watch the game. The integrity he exudes off and on the field gives the NFL, a league periled by scandal and controversy, a reason to stay engaged.

Aside from spearheading plays, Manning has been committed to launching initiatives that benefit the lives of children in the New York metro area. His “Kids Tackle Cancer” campaign is exemplary of his dedication to aiding ill children. As a result, Manning received the Walter Payton Man of the Year Award this past February, along with Cardinal’s wide receiver Larry Fitzgerald.

“As a player in the NFL, we have a global platform to play a game we love and influence an untold number of people,” Manning said. “We have a unique opportunity to make a difference.”

I can’t help but ponder why sports fans idolize and cherish the athletes we do. Are we attached because they play for our team or earn us fantasy points? Maybe, but according to a survey I administered, the majority cited another reason. An athlete’s personal character and attitude off the field took precedence over for over fans.

If that is so, then how can we show young people inconsistent consequences for unfavorable actions off the field? Morally, why should an athlete who commits a wrong act be given more chances than one who executes exemplary character? It’s quite ironic, isn’t it? Will a job be taken away if someone chooses the higher road rather than a lower one? In line with the current logic, possibly.

According to modern philosopher Daniel Dombrowski, the Ancient Greeks appeared to place distinction on athletes who upheld moral and societal standards. “Greeks had no admiration for athletes who failed in other aspects of their life,” he wrote in his book “Contemporary Athletics and Ancient Greek Ideals.”

While not all hold athletes as responsible role models with athletic or Herculean qualities, young people especially view their favorite sports person as such. A response in my survey that stood out was one that read: “[Athletes] don’t have to be role models, but they should be held to the same standards as the rest of the world.”

Our worldly standards are consistently being questioned, but what isn’t up in the air are exceptional service and leadership on and off the field. Charles Barkley never wanted to be anyone’s role model. But the former 76er and others in his camp cannot deny the Kaiser Family Foundation’s study from 17 years ago.

S recovery of young people rated “famous athletes among the most admired people in their lives.”

In 2017, the NFL is absolutely despicable. I don’t have orate my laundry list of reasons. The embodiment of Eli Manning, how ever, is a reason to stay engaged.

“All the love for Eli Manning will come out,” outgoing sports pope Mike Francesa said in reaction to Manning’s benching. “He’s been an athlete you can be proud of.”

The younger Manning has inspired me to persist, and always get up when knocked down. I’d like to give him one piece of advice when pondering his future when this season draws to a close. Role models stand when faced with adversity and difficult situations. Manning shouldn’t let any institutional pressure prevent him from doing so.

Powell is a member of the class of 2018.
SPORTS

Swimming and Diving Has Strong Showing in Ithaca

By TREVOR WHITESTONE
SPORTS EDITOR

UR Swimming and Diving had strong a strong showing at the Ithaca College Invitational, with both the men and women placing third out of 11 through this past Saturday.

Last Friday evening, 12 individuals and one relay group scored for the men’s team. The quartet of senior Arlen Fan, juniors Connor Virgile and Danny Aronson, and freshman Josh Alon finished 10th in the 200 medley relay with a time of 1:36.09.

Senior diver Max Adler had the top individual performance of the day, finishing in sixth in the 1-meter dive by scoring 387.10. In the 500 freestyle, four ‘Jackets scored. Junior Eliott Schwinn finished in eighth place at 4:48.98. Sophomores Eric Sonheim and Eric Weeden won 11th and 12th, while junior Eric Feirouz placed 15th.

Freshman Eric Chang finished 15th in the 200 individual medley in 1:59.29. Virgilie and Fan finished in 17th and 18th, and junior Miles Markay came in 20th.

The team had three finishers in the 50 freestyle. Alon was 21st in 21.78 seconds, with junior Evan Villafranca and Aronson finishing in 23rd and 24th.

The women ended Friday evening with 12 individuals and one relay scoring. Junior Becca Selznick was the top UR finisher in two events. She finished ninth in the 500 freestyle in 5:11.46, and came in 14th in the 50 freestyle, in :26.4.

She also swam with sophomore Erica Hughes, freshman Sofia Guarneri, and sophomore Madison Jackson to a fourth place finish in the 200 medley relay in 1:50.14.

Four other ‘Jackets scored in the 500 freestyle — junior Tess Minigell, freshman Emily Brzac, sophomore Ingrid Zahn, and senior Annie Thayer also finished in the top 10.

On Saturday morning, the men finished third in two relays. In the 200 free, the quartet of Aronson, Villafraanca, Sonheim, and Alon finished in 1:28.08. In the 400 medley, Aronson swam with Virgile, Fan, and Stovall in 3:33.30.

Individually, Schwinn came in 10th in the 400 medley in 4:16.56, while Markey finished 17th. In the 100 butterfly, Stovall finished in 16th at 52.92.

Sonheim had the best individual finish in the session for UR, placing eighth in the 200 free in 1:45.09. Feirouz and Stovall finished in 11th and 13th.

In the 200 medley, Fan placed fifth in the 100 breaststroke in :58.21, followed by Virgile in 10th and Chang at 13th. In the 200 butterfly, UR placed three in the top 13, led by Alon’s 10th place finish in 1:57.30. Schwinn and Feirouz finished 11th and 13th. The 800 free relay finished in the third at 7:07.55.

By the end of Saturday, the men were in third out of the 11 teams with a score of 580.5, behind Cornell and SUNY Geneseo.

In their morning session, Jackson swam to a fifth place finish in the 100 butterfly in :58.00. Cahanal also scored by finishing 12th. Jackson also swam in the 400 medley relay along with Hughes, Guarneri, and Weeden. The group placed sixth in 4:03.04.

The 200 free relay team finished in fifth at 4:03.04 with Hughes leading off, followed by Guarneri, Weeden, and Selznick. Cahanal was UR’s top finisher in the 400 individual medley, at 4:42.52, while Cook placed 11th and Thayer placed 12th.

In the evening, the women had three top-eight finishes individually. Hughes placed fourth in the 100 backstroke in :59.32, and freshman Kelsey Bartlett came in eighth. Cahanal was the top finisher for UR in the 200 butterfly at 2:07.89, and Jackson came in 10th in the 100 breaststroke at 1:07.89. The 800 free relay of Selznick, Brzac, Minigell, and Weeden came third at 7:55.48.

The final sessions were held on Sunday morning.

Whitestone is a member of the Class of 2019.

By MICAH GREENBERG
CONTRIBUTING WRITER

This past week, the New York Giants made the decision to bench Eli Manning in favor of Geno Smith. In case you need to be reminded, Manning has won two Super Bowl rings, while Smith’s biggest career accomplishment is getting punched by a teammate and sitting out half a season because of a broken jaw. The Giants officially joined the Browns and 49ers in a race to the bottom.

Meanwhile, many MLB trade rumors swirl, especially around Marlins outfielder Giancarlo Stanton. The slugger has a no-trade clause, allowing him to veto any trade not to the warm, coastal climate of Southern California. The Marlins told Stanton that if he fails to accept a trade, they will trade away the rest of their talent, leaving him the lone star on a bad ballclub.

It appears that tanking has become the norm in professional sports. Teams in every league decide to throw away their chances of winning for a season or more, and in return, they get high draft picks and free up salary cap space.

Teams in every league decide to throw away their chances of winning for a season or more, and in return, they get high draft picks and free up salary cap space.

While Philadelphia is finally finding success, tanking is a burden on the fans of the team and the rest of the league. It isn’t fun to see a mediocre team get a predictable win in a methodical, but demoralizing fashion. And I don’t want to wait for my team to be competitive.

If a team is trying to lose, it muddy the whole point of watching in the first place. Not to mention that tanking inevitably transfers the talent to unstoppable mega teams.

Imagine you decide this semester doesn’t matter anymore. You stop going to class, you don’t do any work, and you don’t study for finals. Instead, you invest all your effort in next semester’s classes by reading the entire textbook in advance and sitting in on classes.

Well, eventually you’ll get angry calls from your parents asking why you’ve failed all your classes this semester. But if you did the equivalent as a general manager of a sports team, you’d win a championship and a seven-figure salary.

‘It isn’t fun to see a mediocre team get a predictable and free win in a methodical, but demoralizing fashion.’

The fans deserve better than tanking. It’s time for the professional sports leagues to make sure that teams that play should be playing to win.

Greenberg is a member of the Class of 2021.