Minhaj Brings More Than Jokes

By WIL AIKEN
CULTURE EDITOR

Hasan Minhaj performs his set at Strong Auditorium last Saturday.

From accidentally inappropriate posters to burning a hole in a desk at a college interview, the students, faculty, and alumni to celebrate their failures at the first-ever Screw Up Nights this past Tuesday.

“We call it fail forward. Once you fail, if you learn from it and move on, you fail forward so it takes you to the next step,” said first-year Deniz Cengiz, an organizer of the event. “We think it’s important to cultivate an environment where failing is not something to be ashamed of, but something to celebrate and learn from."

The event took place in the Welles-Brown Room and was hosted by Barbara J. Burger, director of the project.

According to Cengiz, the turnout was more than anticipated — 70 compared to the expected 30 or 40 people.

“At iZone, we love to embrace our failures,” iZone Director Julia Maddox said. “We believe it is an essential step in the innovation process, or at least a byproduct. When you are coming up with cool and creative stuff, you are going to come up with some duds along the way, and we should embrace it and learn from it wherever we can.”

Minhaj’s opener, James Austin Johnson, was enthusiastically greeted with applause and laughter when he walked on speaking about his stand up routine.

It was below freezing outside Strong Auditorium on Saturday evening, but you wouldn’t have been able to tell by the students and visitors lined up outside for a performance by stand-up comedian Hasan Minhaj.

As they waited, audience members swapped recollections of their favorite bits from Minhaj’s “Daily Show” segments and from his Netflix special, “Homecoming King,” released last May. Needless to say, little hype was needed.

“What’s up, Miami? Let me hear it!” Following a riff with the sign language interpreters (a favorite trick of visiting comedians), the mustachioed and bespectacled Nashville native covered topics from the homeless population (it wasn’t as offensive as it sounds), to moms who have questions during movies, to the Chainsmokers. A highlight for Johnson was his interaction with an audience member who didn’t know what Johnson meant when he used the term “G.I.D.” (Johnson, apparently, does not use profanity.) Johnson closed with a squeamish and hysterical cover of Burt Bacharach and Hal David’s “Magic Moments,” and introduced Minhaj to roaring applause.

All this helped ensure that Minhaj’s opener, James Austin Johnson, was enthusiastically greeted with applause and laughter when he walked on speaking about his stand up routine.

Minhaj Brings More Than Jokes

By WIL AIKEN
CULTURE EDITOR

Hasan Minhaj performs his set at Strong auditorium last Saturday.

People person

Student App Helps Dementia Care

By SCOTT DANIELS
CULTURE EDITOR

Dementia is difficult for pa
tients and their families, but a new app made by a current stu
dent and an alum might lessen the weight.

Before his December 2017 graduation from UR, Kyle Ryan became involved in an app development project with junior Michael Woodbury. In the summer of 2017, Woodbury had asked Ryan to help with the technical side of the operation. Together they have developed OpenCare, a diagnostic tracking app designed for caretakers of dementia patients.

Ryan, who earned degrees in computer science and psychol
gy, Connecticut, and he cur
cently lives in San Francisco. He works full-time as a software engineer for Strava, a running and cycling mobile app company.

Ryan was known for his skill at developing apps and was rec
tommended to Woodbury by a mutual friend. Throughout high school, Ryan had worked on sev
eral apps, mostly small games. In college, he also worked on a mental health community-fo
cused app called Stigma.

Ryan was certain he would study the hard sciences, but as his college years went on, he be
came clear that what he once considered a hobby was going to turn into a career path.

Woodbury, a neuroscience major, came up with the concept for OpenCare after shadowing a neurologist.

“I noticed the difficulty care
takers faced in trying to accurately collect all the symp
toms the patient experienced,” Woodbury said.

Woodbury has family ex
erience with dementia, and has also volunteered at hos
pice care facilities.

Hijab Day

By SAYABEELRAHMAN
CONTRIBUTING WRITER

Would you be treated dif
cently if you wore a hijab? That’s the question some students attempted to an
ter this past Thursday in celebrating the fifth annual World Hijab Day, which is dedicated to dispelling nega
tive stigmas surrounding the titular Islamic headscarf worn by women.

“It gives non-Muslim women a chance to be in a Muslim women’s shoes and to really feel what it’s like to wear hijab,” said former graduate student Mai Ali ’17, who is celebrating her 15th year wearing her hijab.

Initiated by Nazma Khan in 2013, World Hijab Day is an invitation for all women around the world, Muslim or not, to wear the hijab for a day in solidarity. Khan is a Bangladesh New Yorker who migrated to the U.S. at the age of 11 and was con
tinuously bullied for her hijab after the 9/11 attacks.

World Hijab Day aims to spread awareness about what the hijab is and what it is not.

“If we advocate for women to have ownership of their body, it would only be hypo
critical to not give them the right to decide to be covered,” Ali said.

Some women may be forced to wear a hijab — a common thought among its critics — but others choose to.

“My hijab is mine; it’s not just a piece of cloth on the head,” said sophomore Mawada Mahgoub as she talked about overhearing a student calling her hijab “the thing on the head.”

For others, it is more of a religious choice to wear their hijab.

“It’s more than just mod
esty, it’s about connecting with my Lord,” said sophomore Mawada Mahgoub as she talked about overhearing a student calling her hijab “the thing on the head.”

For others, it is more of a religious choice to wear their hijab.

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PUBLIC SAFETY UPDATE

DKE Marble Lion Stolen (1)

JAN. 26—Residents in DKE reported that the marble lion in front of their fraternity house was stolen.

Stolen Wallet Found in Hubbell (2)

JAN. 29—Student’s stolen wallet was found in the trash in Hubbell Auditorium. Student reported $100.00 cash stolen.

Harassing Phone Call in Rush Rheses (3)

JAN. 29—Staff member in Rush Rheses 305 received a harassing phone call from an unknown male. He wanted her call number to send her a picture.

Student Injured at Hutchison Hall (4)

JAN. 26—Student’s stolen wallet was found in the trash in Hubbell Auditorium. Student reported $100.00 cash stolen.

Fire Alarm in Chambers (5)

FEB. 1—Fire alarm in Chambers was due to well done food in the microwave.

CONFESSIONS

Students got creative by tearing a page out of an old book and creating various illustrations using paint and ink at the Retrher Fabrication Studio.

THE WEEK ON CAMPUS

TUESDAY | FEB. 6
QUIDDITCH FUNDRAISER
CHPOTLE, 5 PM.

THURSDAY | FEB. 8
KATIE JO SPEAKS! HIDDEN PASSIONS SERIES AT THE MAG
MAJ, 7 PM - 9 PM.

FRIDAY | FEB. 9
THE UNDERHILL
DRAMA HOUSE, 4:30 PM.

WEDNESDAY FEB. 7
ONE LANGUAGE, ONE RECIPE
RUSH RHEES LIBRARY, GALLERY AT THE ART AND MUSIC LIBRARY, 4:30 PM.

In the center of a table is a sign with a list of ingredients and instructions for making a dish. The sign reads:

“WHIMSICAL BOOK PRINTS’ SPARKS CREATIVITY

Students got creative by tearing a page out of an old book and creating various illustrations using paint and ink at the Retrher Fabrication Studio.

UR Students Design App to Help Quality of Life

APP FROM PAGE 1

He has worked with researchers, a neuroscientist, and a nurse, all affiliated with the UR Medical Center, for their insight into how OpenCare could best improve patient and caregiver quality of life.

OpenCare allows caretakers to log the severity of symptoms, track progress over time, create patient profiles to keep note of care preferences, and store information on care history and medications. The goal of the app is to give caregivers more security over the status of their patients in a user-friendly, professional format.

Winterfest Offers Welcome Distraction

BY SHRUTI KOU
NEWS EDITOR

Winterfest Weekend, organized by the Student Programming Board, served as a distraction for students from exams, papers, and the coming days of colder weather this past weekend.

The programs kicked off on Friday with musical events and awareness efforts.

The Saplings, a band of nine musicians from the Eastman School of Music, performed at Hirst Lounge in Wilson Commons. In Starbucks, an indie pop band known as Candy Isle performed originals and covers. Candy Isle consists of senior duo Kat Bakrania and Lydia Dale.

The Vagina Monologues were also held on Friday by the UR College Feminists at Strong Auditorium.

Saturday afternoon marked the centerpiece of Winterfest Weekend—Winter Wonderland. Students snapped pictures with the different ice sculptures scattered around campus.

“I saw people taking pictures with the ice sculptures and that caught my attention,” first-year Selma Xu said. “The ice sculptures were pretty cool, as they had the school designs on them.”

Winter Wonderland featured cold-day desserts—hot chocolate, cider, cotton candy, and especially the BBQ poutine and the churros,” sophomore Natlie Lebedko said. “I feel like the food was better quality than usual on a Friday night.”

Winterfest ends on Monday with social justice activist Tamara Burke speaking about the #MeToo movement.

Kou is a member of the Class of 2020.
Screw Up Nights Brings Laughter, and Learning, to Failures

Nicholas Hammond, Assistant Director for CETL, spoke about procrastinating his thesis and how he almost killed his father's cattle.

Sophomore Ara Gonzales shared the failure of her non-profit organization, learning to enjoy the process instead of the result.

Koul is a member of the Class of 2020.

FAILURES FROM PAGE 1

Strub discussed her failure during her last assessment project while Hammond discussed procrastinating his thesis for years and a mistake he made on his father’s farm that could have killed all of his cattle.

“When you make a mistake, you have to make it right,” Hammond said. “If you can’t make it whole, at least make it right […] it’s never too late to go back.”

Cengiz drew lots of laughs with her own screw-up. Cengiz was gifted a pair of red fuzzy handcuffs as a joke for her birthday. Later on, she had to pass through an X-Ray machine to get into a mall and had forgotten about the handcuffs. This led to a bit of embarrassment with the guards.

“I think it’s important to make mistakes,” first-year Ashley Sibanda said. “I think [Screw Up Nights] helps my self-esteem, so they should have more of these. It was really funny.”

The guest speakers finished with sophomore Ara Gonzales. She discussed how she became too in love with her non-profit organization to the point where she had forgotten to share her passion with the other members. This led to the organization falling apart.

“I forgot to enjoy the process,” Gonzales said. “I called it ‘my project. Not ours.’ Not ‘us.’ No teamwork there. I am so thankful that that happened because now on, I am totally convinced that we should all just enjoy the process then.”

For the open-mic forum, undergraduate students shared stories that ranged from a failed attempt to grow 120 radishes, interview troubles, a misinterpreted private showing at the Gleason theater, and buying diapers instead of pads for a roommate.

By far, the funniest story was about a college interview gone wrong with the CTO of an Indian technology corporation. A homemade 3-D printer ended up burning a hole in the interviewer’s desk and almost caused a fire.

The iZone hopes to make Screw Up Nights a monthly event. In the near future, it plans to have a few of the deans share their screw-ups.

World Hijab Day Celebrations

“People assume I’m strict and I have no sense of humor when I’m the complete opposite of this,” Ali said. “While people think I’m very serious because of my hijab, I have minions singing in my head.”

‘It gives non-Muslim women a chance to be in a Muslim women’s shoes and to really feel what it’s like to wear hijab.’

Students expressed concerns that one day of solidarity may not be enough to eradicate the stigma around the hijab.

“I feel like this should be an initial step in finding out what hijab is,” Anis said.

Soon, UR will have its own annual “Hijab for A Day” organized by the Muslim Students’ Association during Islam Awareness Week in March.

Abdelrahman is a member of the Class of 2020.
If you’ve been keeping up with my articles so far, you’ve probably noticed that I genuinely enjoy spicy food. Spice is nice, what can I say? I also really enjoy Asian cuisine because I too was once a weeb child. (Listen here, I know some of you are still out there, we have a support group that meets Fridays if you’re interested.) To combine these two wonderful things in one plate, I like to eat at Korean restaurants. I’ve tried a few Korean shops in the Rochester area, but nothing beats the quality and pricing of Sodam Korean Restaurant.

Sodam is a little Korean shop hidden deep in a network of poorly lit warehouse offices in Henrietta. Yes, getting there is as creepy and suspicious as it sounds, but surprisingly, there is an actual restaurant in this office space. Even more surprising is that the restaurant is super modern on the inside, with a huge warehouse space and slick furniture to fill it out. They even have a sushi bar in the middle of the place, which is separate from most of the other seating areas, giving it a meta, shop-within-a-shop feel.

If you’ve never eaten at a Korean place, then let me key you in on what they’re all about. Wherever you go to a Korean place, they’ll give you two things for free. The first is a kettle of some standard tea to drink down along with your meal, and the second is banchan, which is an assortment of small plates containing things like kimchi, seaweed salad, and namul (a bean sprout). When bringing a group of friends to eat at a place like this, the banchan helps kill time and start conversation until the orders start to arrive.

On this trip to Sodam, I got myself a spicy sesame bulgogi plate. This was basically a combination of pork and squid sprinkled in sesame seeds, laid down on top of a bed of fresh vegetables, all served on a sizzling hot plate, crackling with heat while being brought to my table. On the side was a bowl of plain rice that that you can put slices of spicy meat on. The rice absorbs the sauce from the meats and becomes its own extra specialty meal.

My table ordered a couple of jjampong bowls, which are basically giant spicy broth bowls filled with the brim with mussels, shrimp, and noodles. I took the opportunity to swipe some of the broth I was handed by the others at the table and dump it into my rice. That broth ended up being spicier than my actual meal, but my god did it turn the rice bowl into an amazing spice bowl.

Each plate we ordered only cost about $13 each, so the price is no big deal. The only negative of Sodam is that, being in the middle of a sketchy warehouse office space in the middle of Henrietta, it might be a bit hard to get to. My recommendation is to hop the Green Line toward Wegmans, then hop off, call up an Uber, and get there in about two minutes. This might cost you about $14 for a there-and-back ride from Wegmans, but if you bring a big group (like 6 to 8 people), you can make it affordable. I’m telling you, it’s worth it. There isn’t any other Korean place around Rochester like it, and the novelty of going to a sketchy warehouse restaurant is always fun to explain to people.

Nova is a member of the Class of 2019.

A bowl of jjampong, a broth made with seafood and noodles, only one of the options available at Sodam.
Are You There, Financial Aid Office?

By ASHLEY BARDHAN
ILLUSTRATIONS EDITOR

A re you there, financial aid office? It’s me, Ashley. Let me get right to the point: this is about money. That can be a hard thing to talk about, and not everyone likes to do it, I know. Maybe you don’t like to do it either, and that’s why you answer all my questions with the simple yet evocative, “take out more loans!”

“Loans” is a nice substitute for “money you and your family clearly don’t have, but we don’t care because we were called a new Ivy” so now we have

to raise our tuition every year so people think we’re better than NYU.” or maybe it’s a substitute for “money you’re going to owe banks until you die because your family clearly don’t have, but we don’t care because we were called a new Ivy” so now we have

to raise our tuition every year so people think we’re better than NYU.”

I’m expected to contribute to my family income, I’m expected to pay them back. I have to go to graduate school. But what if I can’t find a job? What if I can’t find a job that would ever pay enough?

What if I can’t find a job that would ever pay enough? What if I can’t handle the stress? What if my therapy doesn’t help?

My family expected contribution is higher than my household income, and when I look at loan statements and the little cluster of numbers indicating their enormity, I feel like everything’s collapsing.

I’m expected to contribute to my family income. I’m expected to pay them back. I have to go to graduate school. But what if I can’t find a job? What if I can’t find a job that would ever pay enough?

What if I can’t handle the stress? What if my therapy doesn’t help?

Why the hell didn’t I go to a SUNY?

These questions seem inextricable and the answers are nonexistent. They rely on a series of maybe’s, if’s, then’s, and other things that no one will really know until they happen.

What feels definite to me is the fact that my school doesn’t care. And that my transfer applications have already been sent.

When my friend Victoria, who is also faced with the great “Financial Transfer Question,” was talking to the Director of Financial Aid, Samantha Veeder, she’s told that she can’t expect to be given special treatment. She’s generalizing the financial aid office, she’s making it too personal.

Maybe the financial aid office doesn’t take the financial well-being of its students personally enough.

You’re taking me away from a place that’s special to me. Not only a place, a people in it, my friends who love me, my half-finished major that I pursue, hungrily. The exposed brick of my favorite building, Lattimore, blooming with slender curls of ivy. The way I feel entering Rush Rhees, internalizing its cream-colored, wanting vastness.

All good,

Ashley is a member of the Class of 2020.

Let’s Hope Feldman Stays on the Path

Richard Feldman, when he takes over as UR’s president later this month, will spend the majority of his interim tenure trying to repair the university’s reputation and regain this community’s trust after last semester’s rumbling of campus outrage over how sexual misconduct is investigated here.

He has begun this process by communicating his ideas to the student body in a series of emails. His most recent email, sent last Friday, formally announced the launch of a website dedicated to “cultivating a culture of respect.”

The website lists a series of upcoming policy reviews, amendments, and their corresponding deadlines. Feldman also detailed the creation of a trustee committee to oversee the execution and completion of this process.

We appreciate Feldman’s transparency and directness so far. He comes off as earnest in wanting to engage in the type of empathetic leadership this community needs going forward. But we should be cautious about doing outpour praise so early. The bar, frankly, has been set pretty low after our outgoing administration’s performance last semester. Transparency is a solid first step, but it won’t be enough. The first of Feldman’s deadlines doesn’t arrive before April, which means there is ample time for the administration to slip into complacency.

But, all that said, this is the first time people have seen concrete deadlines for policy changes after the controversy over sexual misconduct claims against Professor T. Florian Jaeger. Deadlines ensure a level of accountability, however minute, that we did not have before. And so, we commend Feldman for stepping up. Let’s hope he stays on the path.
OP-ED

American Pastures: Reflecting on Factions in U.S. Society

By EUGENE NAKAMOTO

Plato’s “Republic” is set in a seaside court- yard down at the port of Pireaus. There, in the shade of an olive tree and against the lapping of an Athenian of Piraeus. There, in the shade who bestowed upon the West antecedent of the joke: If all bears his name. Truly, he was tiresome, Socrates, and tak- ist, he cries, “You’re being an affable charm to Thrasy- into “Republic”, it is this pri- search for truth. Several pages a Lost Generation, and the that would characterize many it was of the disillusionments mass-nationalism. Spared as typical to the candor of the particular reverence one of yours truly.

Their topic at hand is justice and its meaning for the state. It is a romantic theme typical to the candor of the Ancients, who by definition were anarcho-centric to nihil- ism, industrialization, and mass-nationalism. Spared as it was of the disillusionsments that would characterize many a Lost Generation, and the broken exiles and expatriates that seem always to congre- gate in Paris, this school is childishly unsuspecting in its search for truth. Several pages into “Republic”, it is the pri- mordial innocence that lends an affable charm to Thras- rachus the Sophist when, his own formulation of justice having been rather unjustly rebuffed by Socrates the sophist, he cries, “You’re being tiresome, Socrates, and tak- ing my definition in the sense most likely to disturb you.”

One sympathizes; Socrates is tiresome from the outset of the dialogue, which wish that what that staccato skepticism that today bears his name. Truly, he was an insufferable character, the aufstieg of Brokage. If all the philosophers of the world were laid end to end, well that wouldn’t be a bad thing. None- theless, the many the nubility of Socrates lost soul who bestowed upon the West an inheritance decidedly dif- ferent from that passed to my own hemisphere, which was saddled with Confucius, his proverb, and the damned four-character-idiom, which though easily stamped on the agrarian or Stakhanovite mind, multitudes the hetero- dox one. Being that the East was the tradition I was born into (in Japan) and raised by (in Taiwan) before quitting to a New England boarding school alongside a fair few Han-Chinese, Hanguk-in, and other Nihon-ja, permit this foreigner his dissection of Thrasymachus’s criticism down to the Confucian dic- tion. Let that dictum be as fol- lows: Be charitable in argu- ment, that victory should lend you all the more persuasion. I have committed myself to the heeding of that moral, and therefore, to the charita- ble treatment of my subjects, whenever they may be. Is it not true that Western discourse has been, of late, es- Eliot, as a “broken jawbone” of our lost landscapes. (Strange that Americans should remain so talkative.). And East Coast punishment amounts to “observ- ing” the degradation of Pax Americana to some dreaded Pax Alabama. It has become a national pas- time to engage in uncharitable nomenclature, smug hyperbole, and sneering syllogism, all at a magnitude that to me sug- gests more than the sweeping of details under the rug, but the sweeping of a plateau in advance and the fetishism of Armageddon. In hindsight, I owe Socrates an apology: The American’s enamoration with binary slander while sitting under Darnoclesian swords — this is not the offspring, but more the miscarriage of that philosopher’s critical style, which was consistently preoccu- panted with truth, closely fol- lowed by mutual learning. A better, albeit still classical her- itage for this behavior would be the insanity of hoplite war- fare, of citizenry marching off with the fervid acceptance of total war. That zeal for con- flict has been immortalized in Western military doctrine: Eisenhower once remarked, “Every ground commander seeks the battle of annihila- tion.”

Certainly, the ground com- manders at the vanguard of America’s culture were seen fond of annihilation, and to the point of parody. There is no need to go to the bakery and milk on the shelves, but their rhetoric is high-stakes. It is meant for times of insurrec- tion (against some monol- lithic, sexist, and racist Big Brother) or suppression of (some Sorority-funded Marxist contagion, as awkward as that arrangement sounds). “So- cial justice warrior,” “fem- inaz,” and “Nazi,” not to mention the salient usage of “movement,” “crusade,” and “resistance.” This is not the lexicon of bookworms, but the pronouncements of a self- appointed angel on the mas- sively negative-sum set piece of ‘Té Megiddo.

The de-scalation of these affairs cannot be solely achieved through technical optimi- sism, the kind of look-at-the- graph—we’re-not-so-badly-off economics that is likely to be perceived as a trivialization of issues dear to the combat- ants, or at least perceived as the statistics of a contrarian more bent on contrarianism than sincerity. And while it is tempting to bemoan the

The irony of mere citizens who have turned dreamers of a better world, is that, by virtue of curating those dreams, they cannot help but become the Curator, and the Guardian, and the Authority vested with the right to destroy just as much as to create.

In my travels, never have I met a constituency of factions as dedicated to their mutual annihilation as the so-called United States.

EILEEN BEQUETTE ’21

Facebook masses, itching to rage at the shibboleth of a factional meme, the door has already closed on that one, if you are tempted to their dis- enfranchisement. Say hello to the age of the common man’s divine right. It is here to stay, and it is better than the divine right of kings.

But temously. The irony of mere citizens who have turned dreamers of a better world, is that, by virtue of curating those dreams, they cannot help but become the Curator, the Guardian, and the Author- ity vested with the right to destroy just as much as to cre- ate. For many Americans, this irony has bred that timeless leftist messiahism so commit- ted to the inexorable raising of stakes, and to the vaporization of the Big Bigot, even at the cost of Armageddon, for the sake of Ideal America. For all their militancy, they never seem to have read Sun Tzu nor to have heeded his warn- ing against the total encur- mument of a desperate foe. That its relentlessness has gifted its opponents a fabled Last Stand will frustrate the Left well into the next decade.

Not that they are the only ones culpable for self-insis- tence. Returning to “Repub- lic,” the nubility of Socrates’ ideal state — his pet state — was what seduced him to pre- zze the zealous bound- aries that have historically inspired so many comparisons to totalitarianism. The same genius that precedes the Smi- lian and Ricardian insights in suggesting the division of labor and specialization of workers also seems to pre- cede Goebbels; Socrates pro- hibits his Guardian class from reading certain sentimental Homeric passages and from listening to certain idyllic ma- riscues, for fear that they will corrupt them and lead to the demise of his paradise. In a rather fundamental way, at least among visionaries, it seems that control and con- struction are two sides of the same coin. One wonders the geometric feasibility of re- taining one over the other.

I was once asked why I de- cided to come to America. My brusque response was that America will be still re- membered in 1000 years. This was uncharitable, because im- plicit in that snarky view was the suggestion that my fellow countrymen are going about their Japanese lives, paying their Japanese taxes, and rais- ing their Japanese families in a state of ironic sarcasm. But, I do think that there is an undeniable firebrand vi- sion within the American citi- zeny, and sometimes I think it makes me feel as if the country seem to be an island of prevaricators and equivocators in contrast. While I am appalled at the name-calling, the aggression, and the righteousness, and I have my reservations about treating pithy poems as char- ities of a better world, it will corrupt them and lead to the demise of his paradise. Nakamot is a member of the Class of 2021.

UP-OP

BY ARYAMAN MAJUMDAR & GABE ISAACSON

OPINIONS | EDITOR & PHOTO EDITOR

“WHO’S GOING TO WIN THE SUPER BOWL?”

JUNE 16, 2021

ALISON CIURZYNSKI ’19

EILEEN BEQUETTE ’21

CYNTHIA COLEMAN-CRAY

ANTHONY YAN ’19

BRANDON REINKENS- MEYER ’19

JANE JING ’21

“Patriots”

“Eagles”

“Patriots”

“Eagles”

“Doritos commercials”

“Blue”

PAUL RYAN

JUNE 17, 2021

WILL BUCKLE

SHADY LEE

WILL BUCKLE

SHADY LEE

“Patriots”

“Eagles”

“Doritos commercials”

“Blue”
It was just another Saturday afternoon. Students labored away, studying for finals. Some eavesdropped on the conversations of others, hoping to get inspiration for their next meme. Others sat down to decadent dinners financed by their “Declining Daddies.” This scene, on Dec. 16, 17, in the tunnels and corners of the building. Zane was not available for comment due to ongoing surgical procedures. While beloved by students, ITS was notorious for having bad Wi-Fi. Hundreds of students were incredulous that such poor internet quality could come from someone who had a close relationship with University IT. ITS was always so fickle with the Wi-Fi,” R. Duous ’14 said. “One minute he would tell me, ‘IT Connected,’ then a few minutes later my laptop was no better than a glorified typewriter. It made me want to scream.” ITS was born Res Irre Read-ing-Room in October, 1969, to University Head Librarian Ben Bowman and former University President. Calvin Coolidge set the unofficial world record for the world’s largest birth of a new study space that year, since he had two levels and drew much attention as the son of two fathers, unheard of at the time. In the following decades, Reading-Room would help students waste time between class-es, set high scores on Silther.io, and keep the lights on for the next Gold-line bus. Reading-Room changed its name to ITS after discovering itself in college. Toward the end of its life, ITS was plagued by excessive computer loss and low levels of dry-erase markers. Despite this, it maintained a positive outlook on the future. “I don’t see people who spend the entire night here as procrastinators,” ITS said in an inter-cep-tor. “They will never have its hiccups, but as long as we keep our heads up and out of our phones, there’s always something to do.”

Schildkraut is a member of the Class of 2020.

By ASHLEY BARDHAN ILLUSTRATIONS EDITOR

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Schildkraut is a member of the Class of 2020.
Minhaj Tackles Refugees, Policies in Set

Hasan Minhaj performs in Strong Auditorium this past Saturday. James Austin Johnson, the comedian who opened for Hasan Minhaj

By NATALIE RAMESH
CONTRIBUTING WRITER

Minhaj clearly didn’t have to try hard to win over the audience, but he took care of it pretty quickly, starting by asking, “Did I go over the North Wall?” Is that where I’m at right now?”

After briefly interacting with a sign-waver in the back from Aligarh (the Indian hometown of Minhaj’s parents), he introduced his hour-long set by explaining that he was testing material for a new special.

Minhaj set the humorous but sincere mood by opening with a performance so raw it broke your heart.

People need to start feeling uncomfortable with our societal situation and the issues that women and so many others face every day if we are going to spark change. Personally, I’d love to see more performances like this: funny, entertaining, but also deeply informative. We need more of this kind of art, the kind that provokes uneasiness, understanding, and ultimately, pushes us into awareness that propels the progressive change that our world needs.

Ramesh is a member of the Class of 2021.

Discomfort during the performance is normal, judging by the number of trigger warnings on the program.

That Could,” in which her character injures her vagina while jumping on a bed and is sexually assaulted during her childhood. Another is “Hair,” where sophomore Shagun Bose’s character describes the painful sex she had because her husband forced her to shave her vagina.

Speaking of heartbreaking, the “Original Testimonial: Bounds” was just that. The combination of the dance performance by sophomore Yara Izhiham along with the haunting recorded testimonial of a woman’s experience in the Middle East gave me chills. It added another dimension to the message of the whole performance. In addition to this aspect of feminism, however, the discussion of sexuality and transgender women served to highlight modern issues and the many people that are often forgotten about when the feminine narrative is explored.

This is why performances like “The Vagina Monologues” are so important. Communication of messages through stories is an immensely powerful way of connecting to an audience, as opposed to only spewing facts and statistics about violence against women. People need to start feeling uncomfortable with our societal situation and the issues that women and so may others face every day if we are going to spark change. Personally, I’d love to see more performances like this: funny, entertaining, but also deeply informative. We need more of this kind of art, the kind that provokes uneasiness, understanding, and ultimately, pushes us into awareness that propels the progressive change that our world needs.

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‘The Vagina Monologues’: Uncomfortable and Important

By NATALIE RAMESH
CONTRIBUTING WRITER

It’s about time someone talked about how hard it really is to find your vagina. I thought I was the only one who struggled to put in a tampon.

At the College Feminists-sponsored production of Eve Ensler’s play “The Vagina Monologues,” I thought I was the only one who struggled to put in a tampon.

which was performed on Feb. 2 in Strong Auditorium, it was definitely a relief to hear stories about all the various problems associated with vaginas because people don’t talk about it enough; it’s great to feel normal about all the happenings down there.

Aside from funny and relatable quips, there was a heavier blanket of truth the message of the performance, – we need to honestly talk about the female perspective more. It says a lot about our society and how we view female sexuality that the myriad of issues that come with having a vagina are unknown to most, including to many who have said organ.

Expletives were beautifully thrown around in such a way that captured my attention and emphasized the frustration associated with the various tribulations that many women endure daily. Senior Avi Sauer’s performance of “Reclaiming Cunt” did this in a particularly powerful way. I have always been uncomfortable with that word, but by the end of that monologue, it simply became a normal word, even a bit empowering at that.

Discomfort during the performance is normal, judging by the number of trigger warnings on the program. I could feel vicarious pain from a few of the monologues. Junior Samantha Richardson told the tale of “The Little Coochi Snorcher” which was performed on Feb. 2 in Strong Auditorium, it was definitely a relief to hear stories about all the various problems associated with vaginas because people don’t talk about it enough; it’s great to feel normal about all the happenings down there.

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NOT VANILLA

Concrete...or Canvas?

By VENNELA PANDARABOYINA

I remember, during freshman year, looking with a bit of excitement and a lot of anxiety at the walls and empty surfaces of my dorm room as if they were blank canvases. It was an unprecedented opportu-

nity to start fresh. With a couple of items and a decent idea, I could set up this whole new aesthetic for myself and my life. All I had to do was go out into the world and find the post-
ers and accessories I wanted. I put considerable effort into finding items I liked and building my room into a place I could call home. But I always felt — and still feel — like there’s something missing.

I realized this feeling is what drives people to constantly be working on something in their home, or to buy new furniture, paintings, or flower arrangements randomly. It’s what drives them to hire home

decorators or buy a grand piano when all they know how to play is “Chopsticks.”

Reader, this week we’re going to talk about interior design — well more like interior design line, since I am no expert on this subject.

Interior design is what makes a house or an apartment a home. It’s the personal flavors and preferences of whoever is living there. And because of that, it serves as an extension of how we choose to show ourselves to the world. My room featured a lot of bright colors and decorations cen-
tered around nature — I like to think it showed the side of me that loves

outdoors. (Even though, reader, I didn’t have much time these days to be outdoors.) And while it is an op-

portunity for us to express ourselves,

I liked and building my room into a

thing that matters is you. Show what you

others — in the end, the only person

energy to experiment with new looks

into my room and observe what I

propose to Agathe because she

isn’t half-done decorations? It’s

of how we choose to show ourselves

the wrong way, who cares? What’s

that matters is you. Show what you

herself in a final attempt to win

the Game and one-up his

brother.

Dancers interacted with each other, flying around the room, and grooping each other in the dark.

“Les Enfants Terribles” tells the story of two orphans, Eliza-

beth and Paul, who are brought to life by senior singers of the Eastman School of Music, Ni-

cole Minielli and Adam Wells. While Elizabeth looks after her bedridden mother, Paul is obs-

sed with a school crush, Dargelos, until she throws a snow-

ball containing a sharp stone at his chest. Paul becomes con-

fined to the family home due to his injury and Elizabeth begins to look after him as well. Iso-

lated from the outer world, the sib-

lings become engulfed in a twisted mental game...

Charlotte chooses to shoot herself in a

final attempt to win the Game and one-up his

brother. Agathe are married while Paul

plunges deep into despair. After

taking a lethal dose of Opium, Paul is found dying by Elizabeth who chooses to shoot herself in a

final attempt to win the Game and one-up her brother.

“When choosing the cast we

were looking at the combination of

things,” said Steven Daigle, the artistic director of Eastman Opera Theatre and director of the production. “Their voices

should imitate kids, while still

sounding professional. And

that’s part of the learning ex-

perience, because they have to give

up some operatic maneuvers to

better pass the meaning.”

The size of the room mat-

tered too, according to Daigle.

But it was so small, and be-

cause the audience was so close to

the stage, it created an inti-
mate environment that could ei-

ter help and intervened with the

singers’ performances.

“But this is a great learning

tool,” said Daigle, “because if

the performers feel comfort-

able in that space the chances are that they will feel comfort-

able in any space.”

The performers tried to in-

tigue the audience by giving

more questions than solid an-

swers.

“We also considered deeply

the relevancy,” said Daigle, “and

the two characters who play the so-called game, which leads to
dehath and destruction, and this has a symbolic meaning. The key is that they are not psychopaths,

but humans, like you and I.”

Jean Cocteau, the author of the novel, was an opium addict who struggled with his homosexual-

ity. He wrote the play while re-

covering from his addiction.

Daigle argues that the theme of the opera is relevant today and that people have forgotten how to sympathize with others and the significant influence adults have over children.

“Our main task was to make the audience sympathetic,” he

said. “And to point out that these kids act like that because they are

abused and don’t know any other way. Nobody taught them the other way.”

Zakarina is a member of the Class of 2021.

Pandaraboyna is a member of the Class of 2020.

By MALIKA ZAKARINA

CONTRIBUTING WRITER

As the opera progresses, the behavior of the two siblings be-

comes more and more disturbing. When they discover the death of their mother, they hold hands and

hysterically laugh.

Tensions build when Elizabeth marriage a Jewish man, who dies

Isolated from the outer world, the sib-

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Dancers interacted with each other, flying around the room, and grooping each other in the dark.

Agathe and Paul, who are brought

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word. “In their life the children

plunged into the game. To dis-

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and unforgivable,” narrates their

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Hasan Minhaj Talks Comedy, Inspirations, and Family

By WIL AIKEN
CULTURE EDITOR

By WIL AIKEN

Campus Times: How did your parents react when you said you wanted to do comedy?

Hasan Minhaj: I feel like the snake venom of my dreams just slowly went through their body over the past decade […] ‘Okay, you can’t do comedy. Okay, this is just a phase. No, seriously. Please stop doing comedy. Okay, we can’t change you, just, at least be good at this. Hey, we’re proud of you.

CT: Do you tell them if you’re going to include them in a set?

HM: My dad has an incredibly good sense of humor. I actually got a lot of my stage presence […] from him. He’s one of the funniest people I’ve ever met in my life […] I know that a lot of parents would be mortified […] but my dad really takes it all in stride and I really respect him for that […] But I’m also lucky that I genuinely do love my parents.

CT: Do you agree with the assessment that your comedy is a means to an end of delivering assessment that your comedy is a message?

HM: I use comedy as a tool to share something with the world […] I really, really would love to add something to the chapter in this book called modern comedy […] I’m in a very specific, interesting time in history. Son of immigrants, Muslim-American background, growing up and becoming an adult post-9/11, finding my way in America. I’m an American citizen, but at the same time, sometimes I feel like I’m less than. I try to use comedy as a tool to describe my perspective […] on what it means to be a patriotic American.

CT: At the White House Correspondents’ Dinner, were you afraid that a roast would get too deep under the president’s skin?

HM: President Trump […] is such a mastermind of the media and he’s almost like a professional wrestler. I was prepared for him to literally kick through the back doors of the Washington Hilton, WWE style, and I’d be like, ‘Oh, holy shit! It’s Donald Trump!’ And he’s there with Steve Austin and Triple H, and he was gonna come in and just DDT me through a table […] I was coming around the closing bend and I talked about the importance of journalism […] and in fact the type of persecution that they’re dealing with […] is similar to what minorities feel. So I was like, ‘Congratulations, now you know what it feels like to be a minority.’ […] That was sort of towards the back three minutes of the speech and then I could feel like, ‘Oh, this is clicking. They’re really into this.’

CT: Is it ever tough for you to keep your criticism in the context of comedy?

HM: Well, I’m very lucky in the sense that […] I can pivot between jokes and earnestness. And the more I’ve been able to just lean in to that superpower. I’ve found I’ve been able to open up a whole new sort of creative level for me that I find to be really really interesting: hitting both highs and lows through jokes and through silence. And that to me is really really rewarding, to be able to play all the notes.

CT: “Homecoming King” had parts that were very cinematic. Are you a movie guy?

HM: I’m a big fan of pushing the medium and saying, “Where can we take this?” You know, “Where can we take the comedy special? How far can we take it?” And I was really, really inspired by a lot of the comedians in Europe that came out of Edinburgh that use these big, ornate one-man shows or one-woman shows that are sort of centered around a specific idea or theme. And then I was also inspired by the way stage is presented in films. Specifically in the movie ‘Birdman.’ I loved how there were parts of that movie that were entirely one take and how you could bring the camera on stage literally inches away from your face and they could document an entire performance and it felt really palpable and real. It was one of the first specials where I really wanted to storyboard scenes and emotional moments, to go, ‘Oh, let’s try this here and do this here.’ It was a swing and I just wanted to present it to the public and go, ‘What do you guys think of this?’ I think that this could be an interesting place we could take comedy specials.

CT: Do you have any advice for any aspiring comedy writers who might be reading?

HM: Practice your craft every day. Even if it’s writing a hundred words or two hundred words or free writing […] You know, I didn’t get to join the ‘Daily Show’ until […] I was 29 […] I started in college when I was 18 or 19, so it was a long time […] but I was really proud of just the progress that I made every day, every six months, every year […] ‘Hey, I have five minutes now […] I have 10 minutes now […] I have an hour now,’ and realizing that if you really do love comedy or writing, you’re playing for life. So in the grand scheme of things, two years, five years, 10 years, it’s nothing in the scheme of a 60-year career.

Full interview available soon at www.campustimes.org

Aiken is a member of the Class of 2021.

WRITE FOR CULTURE

A. E. @ CAMPUSTIMES.ORG

CT: You said you wanted to do comedy over the past decade. ‘Okay, you can’t do comedy. Okay, you can’t do comedy.’ How do you feel about comedy now?

HM: I got a great piece of advice from Larry Wilmore […] ‘Look. You’re not playing to that room. You have a very rare opportunity to roast that room on behalf of the world and the country. So just keep in mind, you’re playing to C-Span, which will then play to the internet.’ But when you’re in the room […] you are sweating […] and you have to be up there for a half an hour, which is a long time […] I was coming around the closing bend and I talked about the importance of journalism […] and in fact the type of persecution that they’re dealing with […] is similar to what minorities feel. So I was like, ‘Congratulations, now you know what it feels like to be a minority.’ […] That was sort of towards the back three minutes of the speech and then I could feel like, ‘Oh, this is clicking. They’re really into this.’

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Full interview available soon at www.campustimes.org

Aiken is a member of the Class of 2021.
Steroid Users Snubbed

BY MICAH GREENBERG
SPORTS EDITOR

Last week, the National Baseball Hall of Fame announced its inductees for 2018. Four players were selected: Chipper Jones, Jim Thome, Vladimir Guerrero, and Trevor Hoffman.

Additionally, the Veterans’ Committee inducted Tigers great Jack Morris and Alan Trammell.

There were, though, many notable absences. For instance, Edgar Martinez barely missed the 75-percent vote cut-off. Barry Bonds and Roger Clemens shattered records, but their alleged steroid use kept them from attaining such recognition. Curt Schilling was pivotal in World Series victories for the Diamondbacks and Red Sox, but his personal antics have hindered his chances. All of these players aren’t perfect Hall of Famers, but they all deserve a plaque in Cooperstown. Here’s why:

Edgar Martinez had a fantastic career and stat line. However, as a designated hitter, he didn’t play in the field. There are many positions in baseball, and designated hitter is one of them. The greatest designated hitter ever deserves to be enshrined.

No Hall of Fame candidates have been more controversial than Bonds and Clemens. Although neither player has ever failed a drug test, they most definitely took steroids that helped them extend their careers and break records. Nevertheless, both were fantastic players before the steroid-era. Regardless of this, other players, like Ivan Rodriguez, have been inducted despite their drug use. Still, if Bonds and Clemens don’t make it, then other greats like Alex Rodriguez and Manny Ramirez likely won’t either.

Finally, Curt Schilling deserves the nod. He was a key member of three championship-winning teams and known for pitching with a famously bloody sock. As a player, Schilling was a class act. But since his retirement, he has been fired by ESPN after various controversial tweets. Schilling still was a fantastic player, and he deserves to be in Cooperstown.

Greenberg is a member of the Class of 2021.

Squad Plays Well in Liberty League Championship

BY NICHOLAS DAVIS
CONTRIBUTOR

Men’s Squash beat three of its four opponents this past weekend 9-0, dropping only a close match to no. 4 St. Lawrence University 6-3. Three of the six games the Yellowjackets lost went beyond three sets and two went all the way to a fifth set.

Those victories come after the rough weekend of Jan. 27, when the then-no. 8 team lost 9-0 to no. 3 Harvard and fell in a heartbreaker to no. 7 Dartmouth.

“It was not our brightest moment,” sophomore player Rodrigo Porras said of the blowout losses. His teammate, senior Ben Pitfield, called the losses one of the worst moments in recent years for the squash program.

The team had jumped out to a quick 3-0 lead against Dartmouth, but Dartmouth rallied to win the match. It was a painful pill to swallow for the “Jackets’ young roster, but they still believe that there’s more to be done this season.

“We can beat any team in the country,” said Pitfield. His teammates agreed.

It’s safe to say that nobody expected the team to be performing at that caliber that it was last year. The team lost two first team All-Americans and two more graduating seniors last year. One of the seniors was the individual runner-up at nationals last year. But despite these losses and what most people think outside of their team, the men are still confident they can perform at the highest level, make the playoffs, and win a championship. The playoffs take the top eight teams in the country for a tournament, and the winner of that tournament is crowned the national champions.

First-year player Ashley Davies emphasized that the team had gotten good training in during the week. The morale was high, and the men were excited. Their season is by no means over, and they were embracing the underdogs role.

After the losses suffered against Dartmouth and Harvard, Rochester still has some work to do to secure a spot in the tournament, with plenty of highly ranked opponents left on the schedule. Davies, Pitfield, and Porras were all in agreement that the remaining opponents on their schedule are an opportunity to get back into the mix and that they intended to do just that. They play no. 1 Trinity College, no. 7 Princeton, and no. 15 Cornell over the coming weeks.

Davis is a member of the Class of 2020.
Chad Martinovich Hired as Men’s Football Coach

By LAUREN SHARPE

At RPI, he took the team to the 2007 NCAA tournament before accepting the head coaching position at MIT in 2009.

In 2014, Martinovich won a conference championship and had an NCAA playoff run with MIT, earning him multiple Coach of the Year honors, including that of the New England Football Conference. This past season, he led MIT to a 7-3 overall record, going 5-2 in the conference where his team averaged 26.8 points and 409 yards of total offense per game.

Despite excitement about the team’s new leadership, Greene, who coached the Yellowjackets for 12 seasons, will be missed.

“We are deeply grateful to Scott for the 12 years that he has led our football program. He cares deeply about his players, and has earned their respect and support,” said VanderZwaag.

“When Greene took over as coach in 2006, he led his team to post-season appearances in both that year and 2007. Since 2003, 38 members of UR Football were named to the Hampshire Honor Society, in which players must achieve a cumulative GPA of 3.2 or higher over four years of college. UR produced the most honorees (13) out of any school in the nation in 2014.

Also announced in January was the hiring of former Yellowjacket Brian Daboll as the Buffalo Bills offensive coordinator. Daboll, a Buffalo native who attended St. Francis High School and played football at UR from 1994-1995, has five Super Bowl rings from his time coaching the New England Patriots. He also helped coach the University of Alabama to an NCAA championship.

From 2000-2006, Daboll served as the tight ends coach for New England, and returned in 2013 before moving to coach at Alabama in 2017. He also served as an offensive coordinator for the Cleveland Browns from 2009-2010, for the Miami Dolphins in 2011, and the Kansas City Chiefs in 2012.

“He’s done a great job for me. He does a big role on our staff. I think some people have a lot of confidence and trust in because of the experience and amount of time he has been in our system,” Martinovich said he is “thrilled to have Chad Martinovich hired as Head Coach of Men’s Football.”

Chad Martinovich (center) was successful as Head Coach of Men’s Football.

How Much Do You Know About Women’s Sports Here?

By JACKIE POWELL

Huzzah, the NFL season is finally over. It was quite a year on the gridiron. While the pigskin is usually known for portraying the athleticism of male athletes, the National Football League season instead highlighted deeper issues. Instead of high-quality play taking center stage, all eyes focused on racial injustice, sexual harassment accusations, and the league’s declining TV ratings. I guess that’s another reason why President Trump isn’t a fan.

This past Saturday, Sam Gordon, a 14-year old from Salt Lake City received the first-ever Game Changer Award at the 2018 NFL Honors. Gordon established a Utah girls football league in 2015, and it is her mission to fight for equal opportunity and respect for young women who want to be involved in sports.

I believe and cherish Gordon’s mission, and a day earlier, I performed in College Feminists’ latest production of the Vagina Monologues with that exact intent.

I started with a personal tale, and my narrative uncovered how, for so long, my knowledge of sports was a shock to my peers. During my first year at the University, jaws dropped when I could predict an inside blitz. My knowledge was immaterial, a bit outlandish, and far from taken seriously. “Wow, Jackie, you know so much,” they all said.

I shifted my routine away from my story and began discussing accomplishments of UR female athletes. Periodically in this column, I discuss the injustices women encounter in sports. And while reporting on injustices can become rather draining, I made the case this past Friday night that my reason to persist is of our University’s female athletes.

That night, these moments about UR women engaged my audience the most. In honor of that, I challenge you. How much do you know about female athletes and their teams here at UR? These women stand with Gordon and me everyday. Take this quiz and you’ll see that our female athletes are forces to be reckoned with.

1) Which UR team went on an 11-game winning streak, won six all-conference awards, and in the past three years had three All-Americans?
   a. Soccer
   b. Field Hockey
   c. Basketball
   d. Swimming and Diving

2) This senior helped UR achieve five total shutouts in the past year. She also has been honored by the UAA three times in her career:
   a. Sydney Melton
   b. Hannah Geitner
   c. Gabriela Alalori
   d. Kiran Sundaram

3) Sophomore Camilla Garcia was...
   a. 3-0-4 shooting from the field against WashU!
   c. regionally ranked 13th for doubles in the Northeast.
   d. victorious in the 200 fly during a meet against RIT.

4) Junior Becca Selznick finished her sophomore season in 2017 as a top scorer for which UR team?
   a. Field Hockey
   b. Swimming and Diving
   c. Basketball
   d. Soccer

5) Who became the third UR athlete to win two national championships?
   a. Monica Jackson
   b. Rachel Bargabos
   c. Claire Dickerson
   d. Kylee Barrett

6) Junior Clara Martinez, junior Alara Kocak and sophomore Beth Ghyzel all: a. racked up over 175 kills in 2017
   b. scored hat tricks this fall
   c. received UAA honors
   d. hit 20 RBIs

7) Who ranked second in the Liberty League in goals against average?
   a. Gabrielle Cantley
   b. Madilyne Lee
   c. Conley Emans
   d. Rebecca Fuchs

8) Which team sent four players in an All-Star Championship in Florida and is currently ranked in the nation?
   a. Basketball
   b. Rugby, the Skidgammerns
   c. Softball
   d. Field Hockey

9) In 2017, which pair recorded a .436 batting average and a 1.72 ERA?
   a. Madeline Levy and Jamison Scardbury
   b. Lydia Petricca and Sam Malicki
   c. Sayaka Abe and Nancy Bams
   d. Harleigh Kaczegowicz and Eleni Weishter

10) Which of the following are accomplishments of senior Al Leslie?
   a. had a higher free throw percentage than Anthony Davis, Car melo Anthony and LeBron James in 2017.
   b. was named d3hoops.com East Region Player of the Year
   c. received State Farm’s Assist of the year.
   d. both A and B

If you got 7–10 correct answers, Answers:

If you got 4-6 correct: Go hibernate with the groundbois. And 0–3 correct answers earns you a sting from Rocky.

Take a listen to the audio of my piece “You Know So Much” live at the Vagina Monologues. Join Sam Gordon and me as we fight for equal opportunity for all women in every area of sports. I challenge you to go see at least two women’s sports events this semester. I’m sure you’ll have a jolly good time and may even learn something. Was your mind blown? How did it make you feel? I’d love to hear about your experiences. Write me at gpowell@uf.rochester.edu.

“Everybody Talks” is a radio show on WRUR’s The String that highlights women’s involvement in sports and the social issues that surround athleticism. You can listen to it every Friday from 1–2 p.m. on the string radio.

Powell is a member of the class of 2018.