SA Senate approved a final, battle-decided constitutional amendment at an emergency meeting last Thursday in the latest chapter of the government’s effort to grapple with the status of its gendered clubs.

The amendment, proposed by a task force late last month, came in light of last year’s All-Campus Judicial Council ruling that SA was violating its non-discrimination policy and recommending a gender-exclusivity policy by remaining affiliated with single-gender organizations to keep their groups both gender exclusive and SA affiliated.

The amendment, byword of the packed Gowan Room meeting, the Senate ratified an amendment that aligns itself and any SA-affiliated organizations with UR’s non-discrimination policy and recommends a gender-exclusivity with the waives for single-gender organizations to keep their groups both gender exclusive and SA affiliated.

The amendment, proposed by a task force late last month, came in light of last year’s All-Campus Judicial Council ruling that SA was violating its non-discrimination policy by remaining affiliated with single-gender organizations to keep their groups both gender exclusive and SA affiliated.

The waiver, as it did when it was first proposed, drew criticism at the meeting from some members of TINT, a social group whose existence or activities were facing a barrier to do so with an external governing body. During the meeting, the emphasized organizations that are not compliant by the end of the six-year phase could be reconsidered by SA if they showed “genuine dedication.”

The ratified amendment proposed a different process regarding the waiver.

“Affiliated organizations whose existence or activities depend upon following gender-exclusivity membership policies set by an external governing body, such as a national organization or intercollegiate league, or otherwise believe that gender-exclusive membership could be reconsidered by SA if they showed "genuine dedication.""

SEE SA AMENDMENT PAGE 2

How UR Went Dry: A History of Alcohol on Campus

By SOPHIE AROYSTY CONTRIBUTING WRITER

Editor’s Note: This is part one of two.

There’s a reason Yellowjacket Weekend might not be considered as spirited as Dandelion Day for some students. It doesn’t have any spirits.

D-Day is more of a drinking holiday than Yellowjacket Weekend, but that wasn’t always the case. Before 1984, Yellowjacket Day — as it was then only a one-day event — served alcohol, a Campus Times story from that year reported. The University gave away free beer. But it stopped that year, and that could have been the start of the festival’s downfall. The event drew thousands of people, and while attendees enjoyed many of the same attractions the weekend offers today — carousel rides, concession stands, performances — guests “lamented the lack free beer,” the CT reported.

Free beer is something most students would probably never expect from the University today, and as such, “lack of free beer” is likely not a complaint UR students would make. But what if D-Day went the way of Yellowjacket Day, and there was no longer any campus-wide (if unofficial) holiday of drinking?

“Students and Faculty are upset at Jaeger’s teaching return. By EFUA AGYARE-KUMI CONTRIBUTING WRITER

Professor Florian T. Jaeger is slated to teach again this fall, sparking unrest this past week in the wake of the sexual misconduct scandal surrounding him this academic year.

“Keeping a perpetrator in school and not saying anything about policies to help students can be very terrifying to a university that lives with a mission of doing ‘ever better’,” said sophomore Kaps Chadwe, summing up the mood of many students who spoke out on social media and with the Campus Times.

Jaeger will be teaching one undergraduate class, “Adaptive Processes in Speech Reception,” and supervising his graduate students and research lab.

Junior Connor Newman, a brain and cognitive science major who studied under Professor Jaeger, was no longer any campus-wide (if unofficial) holiday of drinking.

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HONG KONG STUDENTS ASSOCIATION SHARES CULTURE WITH EXPO

An expo put together by the Hong Kong Students Association set out this past Tuesday to spread Hong Kong culture to students. The expo featured a caligraphy booth, a Cantonese listening and speaking booth, and Kungfu demonstrations.

PUBLIC SAFETY UPDATE

**Damaged Car in Intercampus Lot (1)**

MAR. 30 — An unknown person damaged the rear bumper of a professor’s car in the Intercampus Drive Lot.

**Stolen Letter in Douglass(2)**

APR. 3 — An unknown person stole letters from the first floor of the Frederick Douglass Building.

**Unusual Voicemail Messages (3)**

APR. 4 — A staff member in Dewey Hall reported that they received unusual voicemail messages.

**Rear Window Broken in Mt. Hope Lot (4)**

APR. 5 — The rear window of a car in the 590 Mt. Hope Lot was possibly broken due to flying debris during the wind storm.

**Uber Car Stuck in Zornow Field (5)**

APR. 6 — An Uber driver parked his car in Zornow Field thinking it was a parking spot. The car got stuck and had to be towed out.

This week’s issue of the Campus Times mistakenly listed the year as 2017.

**Several TINT Members Upset with Amendment**

SA AMENDMENT FROM PAGE 1 policies are warranted must ap- ply for a gender exclusivity waiv- er," reads the ratified amendment’s second section. “This waiver must be approved annually to retain affiliation by the Students’ Asso- ciation. Through this waiver, these groups must demonstrate that their membership policy and selection processes are integral to the mis- sion of the organization, are open- ly advertised, and are non-discrimi- natory on all other grounds.”

Burkey and Dan disapproved of the idea that gender-exclusivity is needed for an organization to run and also the vagueness of the amendment.

“Language like ‘depend upon’ and ‘are integral to’ is a step back- wards from the goal of making the campus truly gender-inclusive, be- cause gender-exclusivity shouldn’t be integral to any organization,” Burkey and Dan’s temporary amendment reads. “If there is no reason external governing bodies have to force creating bodies [are] forcing groups to be gender- exclusive, there is no reason to all- low campus groups to be so; the amendment should only allow this waiver process for groups that don’t have any other choice.”

Burkey argued that the task force created to address single- group organizations lacked non- binary representation and should have been composed of mainly in- dividuals who are impacted by the policies, such as non-binary, two- 

spirit, intersex, and trans students. “[This decision] is not coming from logic, it’s coming from feel- ing,” said Burkey. “There was so much fear that influenced the deci- sion. Our amendment is more clear, it supports all students bet- ter than the amendment that was passed. You shouldn’t have to justify why you shouldn’t be dis- criminated against. But I feel like working with this amendment will get more done than working against it.”

Many students from multicultural Greek organizations came to argue their perspective of the proposal. Some argued that men and women of color have different cultural experiences and gender is a starting point for their separate communities to bond.

The SA amendment actually began as two separate amend- ments, which after discussion and a vote were joined together with two separate sections. Some sena- tors disagreed on joining the two, arguing that combining the two amendments would take away the student body’s ability to voice their opinions.

The amendment will appear on this year’s SA elections bal- lot, which will go live online this Thursday and Friday. SA plans to educate students next week on the effect the amendment will have if passed. It will be hosting office hours with SA officials to answer any students questions.

Koul is a member of the Class of 2020.
UR Artist Raises Public Health Awareness Through Project

By AVA Abdelrahman
CONTRIBUTING WRITER

UR artist-in-residence Char- maine Wheatley has created an artistic project to students this past Tuesday that aims to help HIV-positive and mentally ill patients.

The project, “Humanizing is Destigmatizing,” combines art and public health awareness and was made in partnership with UR Medical Center.

The event was organized by the 4th Annual Undergraduate Public Health and was a part of the group’s Public Health Week in April.

“Today’s event is dedicated to helping students understand the intersectionality between mental health and physical health, which is something that public health fields usually overlook,” said sophomore Cecily Zecca-Naples.

In an attempt to put a face to those living with HIV or mental illness, Wheatley converses with various mental illness and HIV patients and then translates their image, thoughts, fears, and lives into artistic portraits.

According to Wheatley, the one-hour conversations with patients are not all about their diagnosis.

“I’m thinking about the whole person,” Wheatley said. Wheatley started the project to learn more about these individuals’ lives. “I’m really curious and I want to know people and I want to learn,” said Wheatley as she reflected on her conversations with patients. “Sometimes it does get to tears, but it usually ends up as a hug.”

As reproductions of her paintings circulated around the packed room of attendees in Bausch and Lomb Hall, Wheatley displayed some of her original portraits to students and discussed the stories behind them. “When you are looking at these portraits, it’s not me reflecting, they’re my story, I’m just reflecting,” she said. Wheatley also gave students insights into her thoughts as she thinks of her portraits. “To me, they are living breathing objects for as long as I’m on this planet,” she said.

She also presented her portable set of painting tools that consists of a small watercolor set, small water bottles, and brushes.

“It’s a portable system so I wouldn’t be like, ‘I only can do art if I’m sitting in my studio,’” said Wheatley.

Many students were touched by Wheatley’s presentation.

“A lot of times public health is medicalized, but this is a perfect example of how art and public health could come together to inform the public,” senior Nicole Kase said. “I think that her ability to put a face it not only pretty, but also moving.”

Zecca-Naples highlighted how the presentation made diagnoses more human.

“It shows the human side, what HIV diagnosis actually means to someone and that’s something that’s not just something in the folder in the doctor’s office,” she said.

The portraits and their stories can be found on their website. There are plans to create a book with the portraits.

Abdelrahman is a member of the Class of 2020.
Battle of the Barbecues: Does Sticky Lips Hold Up Against Dino?

By LUIS NOVA  WEBMASTER

I promised you all I’d do it, and so I’ve finally gone and done it.

This week for a meal I’ve gone to the Rochester-famous barbecue house Sticky Lips to see whether or not it beats out Dinosaur Barbecue. But let’s talk the food first before I make any conclusions.

This trip to Sticky Lips was actually totally unplanned. I was getting stuff done all day on Thursday when my girlfriend suddenly called me up and told me that her friends were over and they all wanted to hang out and eat. I dropped by and it was pretty clear that the mood of the room was barbecue, and the prescription for it was available for pickup at Sticky Lips, somewhere between 11 a.m. to 9 p.m. on most days of the week.

For my visit, I went to the Henrietta location of Sticky Lips out on Jefferson Road (the second established of Sticky Lips’ two locations). Although it’s in the shopping plaza wonderland of Henrietta, where every storefront has a big light-up sign, Sticky Lips tries its best to stick out, with its neon sign and brick exterior, but can almost be missed on one of those dark winter nights we get here. On the inside, though, the place looks like no other place in Henrietta. Just like Dino, Sticky Lips aims to capture the Americana look of old-school barbecue houses off the open road, like the ones in some motorcycle road trip movie. The difference is that Sticky Lips has way brighter lighting and a less-crowded feel, which is a nice change of pace, considering that breathing space is pretty important after you stuff your face with food.

We were seated at a big wooden table with a rack of sauces and alcohol wipes on the side, a pretty good sign at any barbecue place. The menu at Sticky Lips is insane. It’s a lot more complex than Dinosaur’s, and yet the layout makes far more sense. At Sticky Lips, everything on the menu is separated into groups based on food category. So sandwiches, burgers, wings, ribs, steaks, and chicken plates are all in their own sections of the menu, but then there are even more menu items in those categories, with almost five or so derivatives of each food item available.

Putting this into perspective, I always order pulled pork sandwiches whenever I go out to eat barbecue food. At most barbecue places, it’s a fairly simple affair: order a pulled pork, top it with coleslaw, slab on the barbecue sauce, and bam, you’ve got dinner. At Sticky Lips though, this all changes once you realize they’ve got five different pulled porks: A regular pulled pork, a Carolina pulled pork, a Rochester pulled pork, a Philly pulled pork, and a Photo City pulled pork with capicola on top. I was blown away by the options, so I decided to settle on a Philly pulled pork platter with a side of mashed potatoes, BBQ beans, and chips.

It was glorious. The whole thing tasted of heart attack and grease. I was in love. The Philly pulled pork comes with melted provolone, peppers, mushrooms, and onions, making the whole thing an atomic bomb of fat for my stomach, exactly what barbecue food is supposed to be. I’m surprised it took me so long to try this place, since this mesh of barbecue food with extras is right up my alley.

My girlfriend’s friends had been to this Sticky Lips tons of times before, so they got a platter of wings to share, and let me try some of it. The wings were good, and absolutely massive, but the sauce didn’t quite match the taste of the “wango tango” ones at Dinosaur. I might have to go back and try the other sauces (they had a mild spice), but I think I have an idea of where my heart lies in this domain.

The best part of my meal? Of course, because I am a glutton, was the coleslaw. Putting this into perspective, having a full assessment of the Sticky Lips versus Dino war, but I think that stems from the varied nature of barbecue food. So far, Dino’s winning the battle in the flavor department, but that’s mostly stemming from my love for their wings and beans, which are godly. Sticky Lips isn’t worse, per se, but it hasn’t won my vote quite yet. I’ll have to go back to both some time soon to try their ribs and chicken options separately, because I think that’s where the money is. For now though, I’m gonna head out and get a bunch of seltzer water on the side to prep for my next shot at both barbecue houses.

Nova is a member of the Class of 2018.
A Promising Ticket in an Empty Field

T
his year’s SA Government election is uncon-tested. Juniors Beatriz Gil and Jamal Holtz are the only running pair. The propositions listed in their platform include initiating a shuttle service between UR and RIT, making other shuttle routes more effi- cient, supporting cultural programs, providing community projects, establishing quarterly student town halls, and making more connections with local schools.

Among the outlined propos-als, we are particularly inter-ested in the safe-ride app, the mention of specific cultural programs such as a black heri-tage celebration and women’s history month, the idea of tutoring and book read-out-loads for local schools. The recognition of unfair treatment of clubs by SA in the past — and the first-step solution of quarterly meetings of club leaders — is commendable. That being said, implementa-tion is what counts.

We hope to see a stronger commitment to breaking down barriers between the student body and SA Government from this ticket. Gil and Holtz’ platform only lightly promises accountability efforts. Perhaps more specific suggestions for transparency, and an explicit promise to push the SA Senate to continue streaming its meet-ings and broadcasting its minutes, would be better.

The duo has a platform that, in theory, should improve the UR student experience. But that there are no other candid-ates in the election is a trou-bling situation, not because Gil and Holtz are bad, but because an empty field means less ideas. SA Government is more apt to reach its fullest potential with a healthy group of candidates competing with each other and, in the process, bringing out better people and policies for the student body.

The goal of a student govern-ment is to give students a way to take control of issues that matter to them. Where there’s only one ticket to vote for, this ability is lessen-ed.

Some students have shown their willingness to participate in campus politics by protest-ing or organizing other move-ments, but we wish even a few of them seemed interested in joining SA Government to try to effect change.

We say this at a time when students stepping up can change the fate of dozens of campus groups whose future is uncertain in light of the con-stitutional amendment that will be voted on during this elec-tion. The amendment, which stemmed from last year’s All-Campus Judicial Council rule-ning on gendered, SA-affiliated groups, will determine whether some groups can be exempt from a strict inclusion policy.

In this case we got lucky. The Gil-Holtz ticket is a promis-ing one. But next time, when equally important questions are up in the air, if no one steps up to a leader, what can we expect to happen?

By Wil Aiken

EDITORIAL OBSERVER
Public Radio Can Help You Learn

I was completely out of the loop — I just didn’t have the context. Unlike most instances of un-durationing an NPR program, the part which is usually some-thing explainable due to the geographic location, current events and lack of coverage in the mainstream news me-dia, this literally hit close to home, and yet I knew noth-ing. Five minutes of NPR before I get up, I realize that this doesn’t sound all that interesting, but it’s a lot easier than it sounds.

Since the beginning of the year, I have used AM 1370, Rochester’s NPR news and talk radio program, since four years ago, when I first started to listen to the station. With the exception of times when I’m only glued to the station for over 30 minutes during which I have been on air from WHYY-FM (Philadelphia’s NPR station) for over 30 minutes, during which I have been through interviews with politicians like Hill-ary Clinton, actors like Bill Hader, musicians like Sharon Jones (in a splendid interview that introduced me to her work about three months before her death), film direc-tors like the notoriously reti-cent Coen brothers, and had Bill O’Reilly get up and walk through the middle of an interview.

One show that, for a long time, kept me interested in art was Kurt Anderson’s program, Studio 360. An epi-sode that tells the story of “Buffalo” Bill Cody and his influence on entertainment and the American perception of the West changed the way I thought about popular stor-ytelling, and introduced me to a figure that has fascinated me ever since – Sitting Bull.

With the exception of times that I only get to hear the radio music before I get up, I almost always feel more informed.

That I only get to hear the in tro music before I get up, I almost always feel more in-formed.

Here’s a kind of embar-rassing fact. Last year, I was a United States Representative Louise Slaughter’s district was based in Rochester, re-cently died. I do not know who she was until she died. Heartfelt statements of condolence and personal stories were circulating online and in the Campus Times. I was com-

The author is a member of the Class of 2021.

By SioN Seigne and Eric Franklin

OPINIONS
Serving Lunch
from 11:00am - 2:00pm on Fridays

Happy Hour Monday - Friday
4:30pm - 6:00pm

$3 Domestic Beer

$5 Texas de Brazil Private Label Wines (by the glass)

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$7 Martinis

Appetizer selections available at the bar

TexasdeBrazil.com

Hours and offers are subject to change in compliance with local or state liquor laws. You must be 21 years or older.
This past week Dankur Publishing announced a new children’s book that will reshape the canon of children’s literature for decades to come. Dankur sent their stocks soaring with the announcement of a surprise sequel to a pillar of modern youth — “Everyone Poops.”

The title of this surprise sequel? “Everyone Dies.”

Strangely, however, this instant classic is being published by a different author and publishing company than its storied predecessor, causing some to raise questions about its origins. I emailed Esai Dankur, the author of the upcoming “Everyone Dies,” looking for an easy explanation for the disparity between the two books. He offered to meet me, and the story that emerged is potentially more compelling than the riveting narrative of “Everyone Dies,” if such a thing is even possible.

Dankur, a quirky-jointed but clear-eyed man in his late 60s, met me in a roadside diner in New Mexico. In a conspiratorial tone he told me that it was “within 15 miles of my suburban condominium,” but the odd language and a poorly-hidden chuckle under his breath suggested he was trying to deceive me, though I didn’t know what reason he had to lie to me.

The conspiracy he laid before me over the course of the next five hours and nine minutes could fill more than a few children’s books. But for brevity I’ll omit the parts about the Colombian drug cartel and the Ayatollah. Looking back I’m not sure how they were connect- ed to the rest of the story. Dankur might just be racist.

The main part of Dankur’s story, which somehow always felt rushed even as hestrongly supported common-sense sentences for over five hours, involves a personal manifes- to he wrote in the early ’70s. “I had finally put the fin- ishing touches on my sur- vival bunk — uh, I mean, furnishing my suburban con- dominium, and I was ready to warn the world about the im- pending — actually, it would probably be quicker for me to just read it for yourself,” he said, before pulling out an 1,100-page stack of type- written pages which seemed to be held together in the cor- ner by a single, six-inch-long staple.

I sent it to every pub- lisher I could find, includ- ing apparently Kane/Miller (publisher of “Everyone Poops”), not realizing they did children’s books, he said. “And five years later, without giving me any credit or royalties, they published an edited version of it under some Japanese guy’s name! Look at the title! Look how they stole my book!”

But Dankur refused to explain how he wrote an 1,100-page manuscript by age 22 and then spent 40 years writing a 25-page children’s book. “You think I’m like Kane/Miller?” Dankur raved. “While they’ve spent all their time and resources fighting off my relentless legal ma- neuvers, I’m capitalizing on the ‘Everyone Poops’ brand and forming my own series to teach kids about the grim realities of life.”

Like the original “Every- one Poops,” the book ex- plains how various animal species, though they have different lifespans, all even- tually die, with vivid illustra- tions of the animals’ corpses on each page. I won’t spoil the ending, but I did get a sneak peak of future products Dankur has in mind for his book series. For kids, this includes titles such as, “Everyone Hurts,” “Everyone Stops Believing in Santa,” and “Everyone Came From a Vagina.”

He’s also considering starting a similar series for par- ents, either in the style of the first book in that series, entitled, “Everyone Has Pre- marital Sex.”

Dankur is a Take Five Scholar.

Alpha Sigma Sigma Sigma brother Austin “Glutes” Daniels IV accidentally stumbled onto the Eastman School of Music camp- us early last Saturday morn- ing and required medical at- tention after being exposed to a mediocrity-free environment. Daniels, a junior whose GPA technically allows him to count as enrolled in the College of Arts and Sciences, mistook the Red Line for the Orange Line because, quote, “knowing shit about colors is for optics nerds.”

Daniels, whose favorite TV show is “Family Guy,” had been blindly stumbling from an open party toward the bus station. He purportedly was headed for the Bug Jar, where he planned on talking up high school girls on their way out of an all-ages show.

“But see, the problem was that it was so dark out,” Dan- iels said, “and I was, like, already super concussed from when Zander and I had a cave- manning race before I headed out. Long story short, got on the wrong bus entirely. Major bummer, bruh.”

For Daniels, who had never been to the Eastman campus because “violins are pretty gay,” the culture shock was immediate. While stumbling around campus, he found him- self leaning against the wall of a practice room where an Eastman student was practicing their instrument on what Dan- iels calls “a shmutz night” in pursuit of technical excellence. “I felt suddenly like all of my priorities were geared around humans and my own pleasure at the expense of everyone around me,” said Daniels, who likes to discuss booking up with women of different races as one would discuss ice cream flavors. “There was nowhere I could go and hide behind the influence of my parents (Austin Daniels III ’88 and Jessica Barr Daniels ’89) or that one board member. That’s when I knew I was in trouble.”

It was the quick thinking of Eastman student Claire Mc- Newson that saved Daniels from a total mediocrity defi- ciency. “He was just stumbling around our floor, kind of like a gorilla that just got shot by a tranquillizer gun,” McNewson recalled. “And he kept yelling that our fire extinguisher was a ‘little bitch’ for not being a STEM major. Calling MERT just seemed like the responsible thing to do.”

MERT responders were ini- tially confused about how they should treat Daniels, who was suffering from both a BAC of .25 and a flawless performance of Beethoven’s “Moonlight Sonata.” To further confound things, Daniels, who has intim- idated an ASS-record six girls into not coming forward with accusations of sexual harass- ment, attempted to thwart at- tempts at treatment by refusing to speak, citing a “three-year, no-MERT streak.”

MERT eventually treated Daniels by playing Robin Thicke’s “Blurred Lines” on loop until his baseline levels of doschebaggery normalized.

Daniels, who showed this reporter multiple “hilarious” rage comics and 2008-era memes while being interviewed for this piece, plans to memorialize his exposure to decent human beings with the party theme “Eighties in concert: ‘Dirty Dancing’ & ‘Police Academy’ & ‘The Lost Boys’ & ‘Nowhere Boys, But With Oboes.”

Pinto is a member of the Class of 2020.
Midnight Ramblers Celebrate ‘20 Years of Rambling’

The Midnight Ramblers celebrated the 20th anniversary of the group in their spring show “20 Years of Rambling” this past Saturday. Over 50 alumni returned to campus for the event and proved that the raw talent and love for rambling has stayed strong since the beginning of the Rambler revolution.

Hung outside and throughout the auditorium were the canvas sheets of the themes for a large number of Rambler concerts in years past. It should be no surprise that Strong Auditorium was packed with family, friends, and family.

Their transitional videos were a hit. Using the game-show app HQ as part of the theme, they created a video with some Rambler trivia hosted by senior Justin Maldonado, who effortlessly made hundreds of people laugh with his questions and personality. Another video featured some of the newest Ramblers re-enacting a dance something having to do with fish, snakes, and worms. Look, all I know is I saw first-year Reid Anderson rolling on the ground and classmate Shawn Cummings swaying and I’m not entirely sure why, but it made me laugh nonetheless. One of the most important aspects of the show, however, was the video of the one of the founders of the Midnight Ramblers, formerly a group of from Delta Upilon brothers who liked to serenade called The Gentleman Callers. They founded the group 20 years ago, and the original member provided a sentimental perspective not often seen.

The Ramblers performed recognizable songs like “Attention” and “Theresa Nothing Holding Me Back,” which were amazing as always, soloed by junior Ben Ra-

As they join their vast alumni community, may I just say, I have never been happier to see such a sea of baseball jerseys. But good for them, I guess.

I'm going to go vomit.

Aydag is a member of the Class of 2021.

If you’re like me, you may be wondering why a director would I guess it’s all ‘la-di-da’ until you realize that in order for that ‘la-di-da’ to exist, you need discuss. If you’re like me, you may be wondering why a director would want to put himself in the title of a porn movie andolio his good name. (That’s right, I’ve just very nearly quoted “Hamilton” in a porn review.) Well, apparently, Axel Braun has a lot to be proud of. This prolific filmmaker has directed such classics as “Supergirl XXX: An Axel Braun Parody,” “Squirting 101 4,” “Squirting 101 5,” “Squirting 101 6,” “Squirting 101 7,” “Squirting 101 8,” “Squirting 101 9,” “Squirting 101 10,” “Pole Position POV.”

If his IMDb bio is correct, Braun may be an actual god. He’s the son of the late pornographic filmmaker Lasse Braun, who directed 1972’s “Cake Orgy,” the grandson of an Italian diplomat, is a member of Mensa and has a Ph.D. in psychology.

There is some degree of legitimate conflict in the film, like when Killer Frost keeps on stealing the Riddler from Poison Ivy, or when the close-up one-shot buildup to a certain climax takes longer than the “Hamilton” soundtrack. (I’m off the goddamn chain.) Why close-ups of junk aren’t exactly safe. But good for them, I guess.

The interesting thing is that “Suicide Squad XXX” operates with the same rationale as real DC films. If it works once, do it again and again and again and again and again until the last thing you want to see is another one. Braun may have called his film a parody but, alas, he seems to have accidentally spoofed the whole damn industry.

I’m going to go vomit.

Aydag is a member of the Class of 2021.
Louvre Dances Down Memory Lane in Weekend Show

By LOUKIA AYDAG
CULTURE EDITOR

Louvre performed its spring show this past Saturday and Sunday, in an effort that reminisced on the past and shared the group’s passion and choreography with an fortunate audience.

The 13-member contemporary dance group displayed 12 pieces, all choreographed by a different member with a different feel and message.

The theme was a creative form of transition that also kept the audience entertained; watching each video of the dancers as young girls in their poofy tutus or sparkly neon outfits was also an adorable way to show their passion for and dedication to dancing.

Having said that, the theme merely extended to the time in between the dances rather than to the dances themselves. This may have been on purpose, though having seen their fall show where the performances fell into themed emotions, I couldn’t help but compare.

I was in love with their last show; I felt every emotion I was supposed to and felt as though every dance had a message I was supposed to receive and did. I am not making a negative comment, per say, though I did find that, for some of the numbers, I was left searching for the connection to the theme or to a message involving the emotions of the piece and the chosen music.

That aside, there were a couple of pieces that stood out to me and really stole my heart. “Face the Sun,” choreographed by first-year Alina Mueller, was a piece that, despite a bitter sweet message, felt light and airy. The choreography, the red dresses, and the music created a piece that touched the heart and brought you into the story they were trying to tell.

“Til It Happens To You,” choreographed by first-year Alexa Courtepattie, was one of my favorites, mostly due to the fact that there is already a strong, prevalent, and painful message behind the song, and the dance matched it beautifully. A tear or two came to my eyes, and I know I wasn’t the only one as the women moved through sorrow, pain, and struggle as they fought for strength.

Another piece I enjoyed was “Runnin’,” choreographed by first-year Remiah Sundine; it was exactly what I imagined a piece would be to the song, and the combination kept me mesmerized until the very end.

Lastly, I thought that “Latch,” choreographed by sophomore Lydia Carrie, was a fun and powerful ending to a show that brought out the feels. The confidence that radiated from every performer on that floor was contagious and left me wanting more.

Every dancer in Louvre breathes a little easier through each piece, and you can see it in every move they make, leg they kick, and leap they take.

Aydag is a member of the Class of 2021.

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RECYCLE THIS LOVELY NEWSPAPER.

40 STATES DANCE ACROSS AMERICA, HAWAII, RICO, CANADA, AND MEXICO
SATURDAY, APRIL 14, 2018
4:00PM EST
PERFORMED NEXT TO THE GENESSEE RIVER
AT THE WILSON BOULEVARD FOOTBRIDGE
INKMOND WEATHER LOCATION
SPURRIER DANCE THEATER
1,500 dancers from across the country will come together to perform a site-specific dance at a river, a bay, a lake, the ocean, or any water site nearby. Students and faculty from UR joined by community guest artists, join this national movement choir and perform their own pieces in honor of water.

For more information on the National Water Dance Project and a full list of participating cities and states, see nationalwaterdance.org or contact the Program of Dance and Movement at (585) 275-3590.
Cold, wet snow was falling from dark skies over the Eastman Theatre on Friday evening, but the welcoming light inside offered a heartwarming, gorgeously well-performed, and often hilarious production of 2005’s brilliant “The Light in the Piazza.”

The play is an uncommonly opti-
mistic take on what the show’s stage director, Stephen Carr (associate ar-
tistic director of Eastman Opera The-
atre), called “love in all its stages and
seasons” in the notes included in the
program. I’d never been to a produc-
ction at the Eastman Theatre, and my high hopes were certainly met and often exceeded by the play. Lovely set design and charming costumes did a lot to bring the musical’s setting in 1950s Italy to life, and I found myself engrossed and invested from the outset. Especially notable was the altogether excellent lighting, which sold every-
thing from the clutching claustrophobia of the beginning of “Hysteria/Lullaby” to the plaintive loneliness of “Dividing Day,” to the show’s emotional, fairy-
tale ending in “Fable.” The orchestra, conducted by Eastman Open Theatre music director Benton Hess, performed Adam Guettel’s Tony-winning score with all the talent and liveliness the Eastman name promises. Hess set the play’s striking visuals in an atmosphere of melancholy and emotion that wove everything together.

“The Light in the Piazza” is funda-
mentally about love and being human.
No matter how perfect its set pieces,
lighting, music, and direction, it would have felt incomplete without the very real relationships between its characters that make up the primary motivating factors of its plot. Luckily, the actors captured those relationships beautifully. The chemistry between junior Julia Fedor (Clara) and senior Jordan Costa (Federico), the pair of unlikely lovers around whose connection the entire show turns, was palpable. Fedor at first, tender and devoted later on, was as lovely, and Costa was so con-
vincing as the smitten Federico that he earned a standing ovation at close of show. His operatic solo in “Il Mondo Era Vuoto” was what threw me into the play, his acting just as impressive as his voice. Graduate student Hannah Carroll was excellent as Margaret, Clara’s protective, introspective mother. Her character are tied the entire show together and delivered many of the play’s more emotional moments. Grad student Sarah Forestieri (Franca) and Virginia Sheffield (Signora Naccarelli, and seniors Adam Wells (Giosuè) and Keith Klein (Signor Naccarelli) were all amazing as Fabrizio’s family, rounding out the cast without a single less than lovely performance. Every re-
lationship felt real, and every song was skillfully performed and well staged.

In today’s troubled times, a show like “The Light in the Piazza” is not only welcome but also necessary. It is as an important relief from chaos as Kodak Hall was from the April-in-Rochester weather. Funny, thoughtful, sometimes heart-wrenching, and always full of hope, “The Light in the Piazza” was, for me, a phenomenal first taste of what the Eastman Theatre has to offer, and I can’t wait until I’m back.

Hock is a member of the Class of 2021.

CONTRIBUTING WRITER
By EDDIE HOCK

CULTURE / MONDAY, APRIL 9, 2018

NOT VANILLA
Follow Me, I’m Famous

By VENNELA PANDARABOVINA

COLUMNIST

Recently, I have been perusing famous people’s Instagrams. I find it interesting to see how Jessica Biel or Chris Pratt live day to day — or at least what they chose to show me about how they live day to day. It’s fascinating how today’s celebrities choose to portray them-

selves to the public now that they have more control over their image than ever before. Reader, I’m about to generalize about how famous people were viewed back in the day, and I’m not going to pretend that I’ve been on this Earth any longer than the 20 years that I have.

Okay? You’ve read the disclaim-

er? Let’s move on.

Back in the day, the only way people could get to know a ce-

lebrity would be through a talk show appearance, where every word that came out of said celeb-

rity’s mouth and every question that the talk show host asked had been approved and processed by publicity experts. Later on, gossip magazines became another large source of exposure for celebrities, but unless the celebrity was fea-
tured in an interview, the content in those magazines would often (and are still often) not be approved by the celebrity themselves. Think of TMZ. People magazine, or the Daily Mail — gossip about a ce-

lebrity is almost never instigated by that celebrity. But with social media, celebri-

ties have an unprecedented oppor-

tunity to talk directly to their fans and to the public about whatever they want. They have a platform to share the work they’re doing, moments in their lives, or whatever merchandise they want to sell.

How a celebrity uses their social media reflects heavily on how the public views them. Let’s, for ex-

ample, take a look at Oprah’s Twit-
ter. She uses it to share tidbits about her projects like her movies or TV shows, and also gets a little politi-
cal every once in a while. That so-
cial media presence is very differ-
ent from one of the Kardashians’, who post about their TV show but also post sponsored content and pictures to remind their followers that they exist, cementing their pres-
ence in as many lives as possible.

But this increased social media presence can also be a bad thing. While a celebrity can push their projects and stay relevant through it, they can also have major screw-
ups. A controversial tweet can damage a reputation, and being political can alienate certain people from a celebrity’s audience. There have been many public apologies on social media, and whether peo-
ple take them seriously is up to the reader.

I find it intriguing that today we have a much more realistic view of what their lives are like. It can cre-

ate a more cynical view of celeb-

rity, or it can offer a decent sense of escapism for someone who wants to imagine what it would be like to be famous. Our view of celebrity is changing — it is becoming more personal. Whether it continues to get more personal or if a backlash is soon to come is yet to be deter-
mixed.

So let’s wait it out, reader, and while we do it, scroll with me through a couple celebrity Insta-

grams.

Pandarabovina is a member of the Class of 2020.
**EVERYBODY TALKS**

**Could One Vote Be the End for Club Sports?**

By JACKIE POWELL

Could one vote be the end for club sports? If SA’s proposed amendment to its constitution doesn’t get majority support from the students who vote on Thursday, the answer could be yes. If the amendment doesn’t pass, there’s a very real risk of club sports losing recognition and basically, as a result, ceasing to exist,” SA President Jordan Smith told me recently.

That’s about 1,100 students who would be barred from participating in communities they love and cherish. In the ‘92-’93 school year, under former SA President and now current Pennsylvania Attorney General Josh Shapiro, SA decided to fund and recognize club sports, taking the reins from the Athletic Department, which had determined it couldn’t continue providing the funds. An All-Campus Judicial Council ruling from last year, asking SA to review all gendered organizations, has put the SA affiliation of many organizations, including a cappella groups and Greek life, in jeopardy.

The campus climate around these groups and Greek life, in jeopardy. The recommendations from the SA’s Task Force on Gender Specific Organizations encourage those involved in club sports to learn about the issues of students who are non-gender conforming. Clubs are also supposed to be provided with the support they need to find gender inclusive leagues. Jen Register, a non-binary master’s student and former member of Women’s Club Rugby, wrote a response to the task force. She expressed a dire need for reform and education, saying, “There is a severe lack of experience with transwomen in this athletic space.”

She later added, “It is often said that allowing transwomen to play would be considered a safety issue because it is such a brutal sport.” I encourage our student body to view our current situation as an opportunity, rather than a hindrance or unwinnable battle. The amendment might not be perfect, but the voices who raised the initial concerns should know that this is a conversation that can slowly but surely impact and contribute to the national conversation surrounding mixed-gender sports and the experiences of athletes who identify as transgenders or non-binary.

In 2014, the International Olympic Committee published its 2020 agenda, stating a clear desire to “foster gender equality.” Preceding the Winter Olympics in Pyeongchang, the committee took a risk and added mixed-gender events in curling and alpine team skiing. For the next iteration of the summer games in Tokyo, the committee has added mixed-gender events for swimming, track, triathlon, archery, judo, and table tennis. With this international discussion in mind, we must also acknowledge that this is a question greater than our campus or our student government.

“The amendment is not trying to figure out how we as a society are supposed to work out equity in sports because that is a much bigger societal issue,” said David Meister, president of club sports council and a member of the task force. “It’s currently trying to give everyone on campus who pays the Student Activities Fee access to any club that spends that money.”

Students treasure their club sports experience. Is it worth it to terminate over 40 organizations? Elliot Walsh, a transman and member of the class of 2017, founded Club Softball. Walsh remembers his experience on an all-inclusive, but all-women, team while in the midst of transitioning.

“Club sports provide community and support for a lot of people, myself included even as a trans individual.”

If indeed the amendment is passed, my recommendation to all club sports teams is to encourage the leagues they currently associate with to have a similar discussion. How can national sports organizations educate themselves and become more inclusive?

I’d like to address the ideology that many athletes find solace in their single-gender sports teams. They find them empowering, and that’s okay. But, the greater conversation serves a purpose to give people a choice and highlight a relevant set of nuances in sports.

“Mixed sports are a great way for individuals to compete in sports regardless of their gender identification,” UR Softball player and SA Senator Anne Marie Cortes said. “However, the emergence of mixed sports should not mean the end of single-gender sports. Instead, it should shed light on how certain single-gender sports should be more focused on ability rather than gender.”

Powell is a member of the Class of 2018.

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**LAST WEEK’S SCORES**

**MONDAY, APRIL 2**

**WOMEN’S SOFTBALL VS NAZARETH COLLEGE – W(7-2)**

**FRIDAY, APRIL 6**

**WOMEN’S TRACK VS MIAMI HURRICANE ALUMNI INVITATIONAL IN MIAMI, FLORIDA – 9 A.M.**

**WOMEN’S TENNIS VS ST. LAWRENCE UNIVERSITY – W(7-2)**

**WOMEN’S GOLF VS DAY 2 FRED KRAVETZ INVITATIONAL IN PITTSFORD, NY – 11 A.M.**

**WOMEN’S LACROSSE VS BARD COLLEGE – W(19-8)**

**WOMEN’S TENNIS VS SUNY GENESEO – 4 P.M.**

**THURSDAY, APRIL 5**

**WOMEN’S SOFTBALL VS SUNY CORTLAND – L(9-12) AND 5-5 (SUSPENDED, DARKNESS) (DOUBLE-HEADER)**

**MONDAY, APRIL 2**

**WOMEN’S SOFTBALL VS SUNY CORTLAND – L(9-12) AND 5-5 (SUSPENDED, DARKNESS) (DOUBLE-HEADER)**

**SUNDAY, APRIL 1**

**WOMEN’S BASEBALL VS OSWEGO STATE – 4 P.M. AND 6 P.M.**

**SATURDAY, APRIL 1**

**MEN’S BASEBALL VS ST. LAWRENCE UNIVERSITY – W(7-5) AND W(8-4)**

**WOMEN’S LACROSSE VS VASSAR COLLEGE – W(9-7)**

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**WEDNESDAY, APRIL 4**

**FRIDAY, APRIL 6**

**WOMEN’S SOFTBALL VS SUNY GENESSEO – 4 P.M.**

**MEN’S BASEBALL VS ATICA COLLEGE – 4 P.M.**

**MEN’S TENNIS VS HOBART COLLEGE – 4 P.M.**

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**TUESDAY, APRIL 10**

**WOMEN’S SOFTBALL VS NAZARETH COLLEGE – 3 P.M. AND 5 P.M. (DOUB-LE-HEADER)**

**MEN’S BASEBALL VS THE COLLEGE AT BROCKPORT – 5 P.M.**

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**WEDNESDAY, APRIL 11**

**WOMEN’S SOFTBALL AT UTICA COLLEGE – 3:30 P.M. AND 5:30 P.M.**

**MEN’S BASEBALL AT OSWEGO STATE – 4 P.M. AND 6 P.M.**

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**THURSDAY, APRIL 12**

**MEN’S TENNIS VS SUNY GENESSEO – 4 P.M.**

**MEN’S BASEBALL AT THAGA COLLEGE – 4 P.M.**

**MEN’S TENNIS AT HOBART COLLEGE – 4 P.M.**

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**FRIDAY, APRIL 13**

**MEN’S GOLF VS DAY 1 FRED KRAVETZ INVITATIONAL IN PITTSFORD, NY – 9:30 A.M.**

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**SATURDAY, APRIL 14**

**MEN’S TRACK AND FIELD VS UNIVERSITY OF ROCHESTER ALUMNI INVITATIONAL – 9 A.M.**

**WOMEN’S ROWING AT BARBARA DONAHUE CLIP – 10 A.M.**

**WOMEN’S TENNIS VS NEW YORK UNIVERSITY – 10 A.M.**

**MEN’S GOLF VS DAY 2 FRED KRAVETZ INVITATIONAL IN PITTSFORD, NY – 11 A.M.**

**WOMEN’S SOFTBALL AT SKIDMORE COLLEGE – 1 P.M. AND 3 P.M.**

**MEN’S TENNIS VS NEW YORK UNIVERSITY – 2 P.M.**

**WOMEN’S LACROSSE AT UNION COLLEGE – 3 P.M.**

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**SUNDAY, APRIL 15**

**WOMEN’S ROWING AT CLARK/SIMMONS/MT. HOLYoke/BRYANT IN WORCESTER, MASS. – 10 A.M.**

**WOMEN’S SOFTBALL AT RENSSELAER POLYTECHNIC INSTITUTE – 1 P.M. AND 3 P.M.**

**MEN’S BASEBALL VS ELMIRA COLLEGE – 1 P.M. AND 3:30 P.M.**
When Villanova defeated Michigan in the NCAA Men’s Basketball National Champions­hips, ‘Nova head coach Jay Wright cut down the net for the second time in three years. Wright is now considered among the best coaches in col­lege basketball and is likely to receive head coaching offers from several NBA teams.

But Wright might not have achieved that level of success had he not first started at UR.

After graduating from Back­nell, where he played for the basketball team, Wright got a part-time job as a season-tick­et seller for the Philadelphia Stars of the now-defunct Unit­ed States Football League. His career path seemed uncertain.

Meanwhile, Mike Neer, the head coach of UR’s men’s basketball team, sought a full-time coaching assistant who could help recruit. When Wright interviewed, he was only 23 years old, had gradu­ated college just one year earlier, and had no coaching or recruiting experience and almost no job experience of any kind. The main aspect of Wright’s resume was his time as a counselor at basketball camps.

But Neer liked Wright’s en­ergy and humor. Since one of Wright’s main responsibilities as a coaching assistant would be to go on the road and recruit athletes, his ability to connect with people and his background in sales eventually helped him lure recruits to UR. Wright is also now known for his dapper outﬁts, as he has landed a spot on GQ’s Fash­ionable Four multiple times.

Though Neer’s main need was for an assistant to help with the recruiting process, he gave Wright other responsi­bilities, such as overseeing in­tramurals, coaching the junior varsity team, and helping out at varsity practices and games.

Neer taught Wright the tricks of the trade, from scheduling to connecting with people and his background in sales eventually weighted his lure to UR. Wright has continued to grow as a collegiate competitor.

Within two years, Wright had already helped him lure recruits to UR. Wright is also now known for his dapper outﬁts, as he has landed a spot on GQ’s Fashionable Four multiple times.

How have you grown as an athlete over the course of your collegiate career?

Balancing athletics and academ­ics has been something I have been doing throughout high school, so I am pretty accustomed to it, but I have found it to be a bit more dif­ﬁcult in college. I try to lean on friends or teammates when I need help, and Coach understands and emphasizes that academics come first.

Who has had the greatest im­ pact on your playing career and why?

Definitely my brother Keenan, who plays golf at Emory University, has been most inﬂuential in my golf career. Any of my success as a golfer is much in part to him, and it’s fun because I now get to com­pete against him in the UAs, and a few other tournaments. When I was ﬁrst getting into competitive golf, we would spend hours on the range during the summer months practicing and playing together. He knows my game better than I do.

Who is your favorite profes­sional athlete, and why?

My favorite professional athlete tends to change, but right now it is probably Tommy Fleetwood, who is an English golfer on the Europe­an Tour. He has a great golf swing, a positive attitude, and great hair.

If you could have an unlimited supply of one thing for the rest of your life, what would you choose?

Unlimited supply of Chipotle.

Greenberg is a member of the Class of 2021.