

Campus Times

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Plans for Rocky's Discussed

By **AYA ABDELRAHMAN**
CONTRIBUTING WRITER

If Rocky's wasn't there, what would you like to see in its place?

An ice cream shop, a taco place, or a spot for snacks and appetizers were among student attendees' answers at a forum held by Dining Services and Wilson Commons Student Activities last Thursday about the future of Rocky's Sub Shop and Lounge.

"We've noticed that Rocky's has some sort of identity crisis," said Laura Ballou, director of the Campus Center and assistant dean of student life operations. "We really believe that we should get students' feedback so we could know what the next steps should be."

The possibility of having a pub or bar on campus in Rocky's space was also discussed.

"We have a permit to serve alcohol in the building so we can put a bar in there," Ballou said.

Dining Services and Wilson Commons Student Activities are considering changes to Rocky's and Late Night Douglass based on student needs. The plan is to make some changes in these spaces according to students' needs.

Yet, only six students attended the forum.

"If we get rid of the sub shop, we know we'll have to put a sub shop somewhere else on campus," Director of Marketing of the Dining Services David Feist said. "As a programming space, Rocky's hasn't changed since Starbucks was opened, 10 years ago."

Attendees gave some feedback on the services provided in both Late Night Douglass and Rocky's.

Some concerns were raised about the ordering system in Late Night Douglass being inconvenient.

"It would be better to possibly separate between where you order and where you pick the order," said senior Gabrielle Dimoff, who is also an intern for Dining Services.

Some attendees said that the lights are too bright in Rocky's, which makes it a less welcoming space.

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AKIRA RANJAN SAH/ CONTRIBUTING PHOTOGRAPHER

Engineers Get Cheesy With It

For engineering week, students competed by seeing who could build the tallest towers out of cheese puffs and tooth picks.

Eye to Eye Celebrates Learning Differences

By **EFUA AGYARE-KUMI**
COPY EDITOR

In honor of "Strike out Stig-Month," members of UR Eye to Eye celebrated their learning differences and rejected the terminology of disabilities this past Wednesday at their "Share Your Story" event.

"We want to show people that it's okay to talk about these things," said senior and group president Macey Ellison of the inspiration behind the story-sharing event.

Senior Stephanie Mendez spoke first, sharing her story for the first time. She has an executive function disorder and confessed that she used to cheat on her elementary school math exams because "adding was pretty hard."

As she explained her symptoms, which include trouble starting assignments, difficulty finding the right words to explain a situation, and poor short term memory, it became clear that the obstacles students with learning differences face are not unfamiliar to the average person. But they are magnified in a way that makes conventional education challenging.

That hasn't stopped Mendez and others from accomplishing goals: She is the first in her family to attend

college.

"I knew I was able to do things as well as other kids if I just had more time," first-year Sarina Regehr, the second speaker, said.

Regehr, who is dyslexic, did not receive her diagnosis until her senior year of high school due to her high IQ and grades. Previous examiners did not consider those traits reflective of someone with a learning disability.

"I felt really alone," Regehr said. "I didn't know what was different."

Junior Max Weismann studies engineering and has Tourette's syndrome. In his story, Weismann expressed a tendency to feel overwhelmed and unable to understand his emotions.

His story also stressed the importance of allies in dealing with learning difficulties. Weismann emphasized the critical role his high school honors mathematics teacher played in helping him develop strategies for school when he considered dropping the class.

Growing up with learning differences resulted in many embarrassing situations for students.

Junior Catherine Wayne shared memories of growing up with dyslexia and the horrors of reading aloud in class.

One particularly embarrassing experience for her was when she repeatedly read "Palestine" as "Pakistan," because she truly could not tell the difference.

Senior AnnaSerena Baum poked fun at herself as she recalled the effects her language processing disorder had on her childhood. Her disorder left her unable to process phonics, which limited her ability to read and learn new vocabulary.

"Whenever I didn't know what a word meant, I just assumed it meant nice," Baum said, eliciting laughter from the crowd.

Ellison, who suffers from dyscalculia, dyslexia, and auditory language processing disorder shared her story last, explaining that she did not speak until she was two.

After getting a 17 on her ACT test, she revealed, she did not expect to make it to college. Now, she will graduate in the fall, after four years of being actively involved in leadership and community organizations on campus.

"Having a learning difference is challenging," Wayne said. "But it's part of who I am and I wouldn't change a thing."

Agyare-Kumi is a member of the Class of 2021.

Club Sports Leaders Concerned

By **DAVID SCHILDKRAUT**
FEATURES EDITOR

Confused and concerned — that's how many club sports presidents reacted to SA Senate's recent decision not to grant the Equestrian Team a funding exception for next year.

"The entire process that happened last week was disingenuous, including the voting, the abrupt end to the meeting," senior David Meister, the president of the Club Sports Council, said at last Monday's Senate meeting. "I felt like I needed to show up today in order to have my voice heard, because I could not have it heard last week. I feel like the 20 of you, 17, deputy speaker, speaker, and chief justice, should be extremely disappointed in yourselves for not allowing the chance for a club that has been on campus for 26 years to attempt to create a budget to succeed."

Over the last week, the Campus Times reached out to all student organizations under the club sports budget — 41, excluding the Equestrian Team — and received responses from 14 of their presidents.

Many felt uninformed or said SA hadn't talked to them about the funding situation. But many opposed a proposal from SA officials to repurpose the money that would have gone to Equestrian to buy uniforms and hire an adviser for all teams.

"We feel that uniforms for our team are not as important as maintaining a diverse campus atmosphere," senior Jessica Sowa, the club softball team president, said. "Each club that exists adds to the campus climate and exists to fill a niche in this school. Even though we desperately need official uniforms, we would hate to see other club sports dissolve in order for our needs to be met. If club sports don't stand up for each other, then who will?"

Women's Ultimate Frisbee president, junior Stephanie Busch, echoed that sentiment in a lengthy email, which also detailed her club's concerns with a slew of club sports rules made by SA.

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ELISSA MOY/ CONTRIBUTING PHOTOGRAPHER

STUDENTS COMBAT STIGMA AGAINST LEARNING DISABILITIES

Students gathered this past Wednesday at the “Share Your Story” event to discuss their personal stories and how they embraced them in honor of “Strike out Stig-Month.”

PUBLIC SAFETY UPDATE

Wallet Stolen at Starbucks (1)

FEB. 16— A visiting student reported their wallet, containing cash, credit cards, gift cards, and NYS identification, was stolen from the Starbucks lounge.

Hats Stolen From ESM Bookstore (2)

FEB. 16— An unidentified suspect stole two knit hats from the bookstore at Eastman.

Individual Arrested (3)

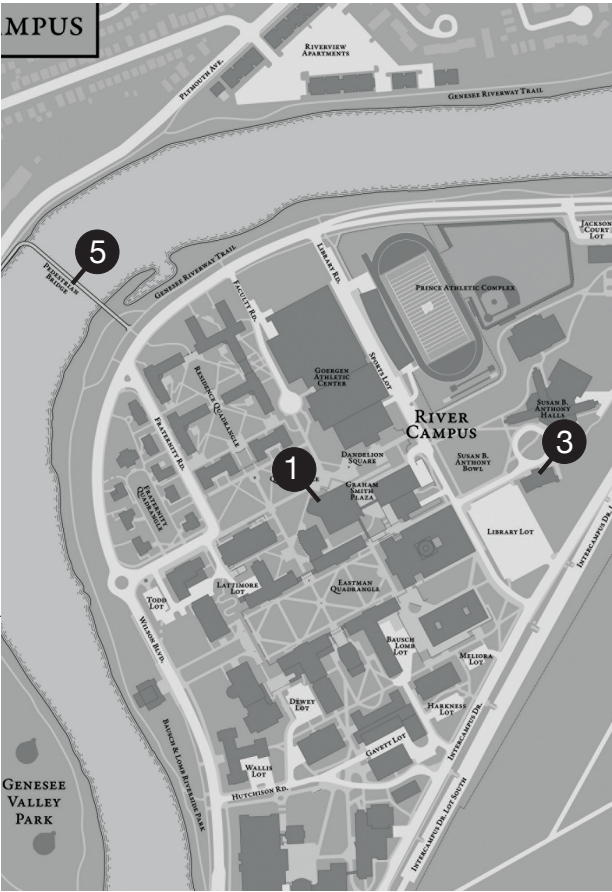
FEB. 17— Samuel Thompson, 63, of Batavia was arrested for trespassing after being found sleeping in the UHS entrance area.

Theft In Eastman Annex (4)

FEB. 21— Staff at Eastman reported the theft of a microwave in the 14T lounge of the Eastman Commons Building.

Robbery at Pedestrian Footbridge (5)

FEB. 21— A student was the victim of an attempted robbery on the pedestrian footbridge. Nothing was taken and all five suspects were apprehended.



MAP COURTESY OF UR COMMUNICATIONS
Information provided by the Department of Public Safety.

After SA Senate Decision, Club Sports Express Confusion

SA FROM PAGE 1

“We don’t agree with SA’s decisions to implement policies without our input [and] then try to get rid of a club when they can’t follow their implemented policies,” said Busch, who explained that her team’s frustration with the new rules helped them to understand Equestrian’s predicament. “Instead of restricting club sports to fit into certain guidelines, the school needs to find a better way to provide the support it promised to us when they recognized all of our clubs.” More than half of respondents expressed concerns that they were under informed or kept in the dark about the Equestrian situation.

“I didn’t know anything about this debate for a long while and wouldn’t have known anything about it had I not heard through the grapevine what was going on,” UR Kendo president and junior Melanie DeJong said.

DeJong added: “In cases like this, cases that so profoundly impact the functioning of one of our clubs, I want to be bothered. I want to hear about it somewhere,

be that at Club Sports meetings, from the Student Organization Insider, or by some other means, and have the opportunity to provide feedback. I believe that steps like this would help it feel like our elected officials are working with us rather than at us or above us, as it sometimes feels like they are.”

Despite the confusion, the club sports presidents made one thing clear: They don’t believe the new SA funding guidelines for club sports should be the end-all-be-all.

“A budget cap makes sense if you’re comparing basketball, baseball, and soccer perhaps, but the Equestrian Team is something entirely different,” said one club sports president, who asked to remain anonymous. “Horses are expensive, and there is no way for the team to function with the same level of funding that say, volleyball or badminton gets. In order to have a diverse range of sports at the U of R, we must make occasional exceptions to the budget cap, and the Equestrian Team is a perfect example.”

Schildkraut is a member of the Class of 2020.

CORRECTIONS

An article last issue said the Equestrian Team’s total budget, \$24,500, was 22 percent of the club sports subsidy budget. More accurately, the club’s about \$17,800 subsidy is that 22 percent.

Students Suggest Changes for Rocky’s at Forum

ROCKY FROM PAGE 1

Someone also pointed out that the board games at Rocky’s were seeing little use, as not many students know they are available; only one student out of six of the attendees knew about them.

“I was told there is board games, but I forgot about them for the whole semester last year,” said first-year Josiah Johnson, who works at Rocky’s. “I don’t think anyone uses them.”

In spite of the low attendance from students, Dining Services and Wilson Commons Student Activities are going to run more surveys on late night dining throughout the semester.

“Tonight was just one of our first steps, we are talking about turning this into a survey so we

could have people fill it as they are waiting in line in Rocky’s,” said Ballou. “We also have [a] suggestion to present at the Senate meeting [...] to get some more feedback.”

According to Ballou, if the feedback shows that students want minor changes in Rocky’s, then these should be accomplished by the end of this semester. If students suggest renovation, it would take much longer, and might not even happen by next fall.

“Our goal is to create an inviting atmosphere for students to gather socially, provide exciting programs, and to incorporate desired actions in those spaces,” said Feist. “We realize that there is a lot of opportunities within Rocky’s.”

Abdelrahman is a member of the Class of 2020.

THIS WEEK ON CAMPUS

TUESDAY | FEB. 27

RIVER CAMPUS LIBRARIES UNDERGRADUATE STUDENT FORUM
RUSH RHEES LIBRARY, EVANS LAM SQUARE, 7 P.M. - 8 P.M.
The RCL will be hosting their first Undergraduate Student Forum and will be talking about study spaces while also taking in student feedback.

NATIONAL PANCAKE DAY BENEFIT
IHOP, 7 A.M. - 7 P.M.
IHOP will be giving guests a free stack of buttermilk pancakes and be asking for a donation to Golisano Children’s Hospital.

WEDNESDAY | FEB. 28

ROSALYN ENGELMAN: BEAUTY IS EVERYWHERE
MAG, 11 A.M. - 5 P.M.
The exhibition will be featuring 5 of Engelman’s work from her 2003-04 series, “Echo Sonata”.

SOCIAL GOOD CAREER EXPO
FREDERICK DOUGLASS BALLROOM, 11 P.M. - 2 P.M.
The Gwen M. Greene Center for Career Education and Connections will be helping students find internships and connections to employers.

THURSDAY | MAR. 1

TOASTMASTERS CLUB MEETING
STRONG MEMORIAL HOSPITAL, LOUISE SLAUGHTER ROOM, 1ST FL., RM. 1-9555, 7:30 A.M. - 9 A.M.
Toastmasters will be offering a fun experience to help participants improve their public speaking, presentation, and leadership skills.

ART SOCIAL - MOTION WATERCOLOR
MAG, 6:15 P.M. - 7:45 P.M.
Bring friends for a fun experience working with moving watercolors.

FRIDAY | MAR. 2

ART EXHIBITION: BLANKET STATEMENT
HARTNETT GALLERY, 4 P.M. - 7 P.M.
Opening night reception for artist Julia Kwon’s Blanket Statement. More exhibition dates will be announced throughout March.

INTERNATIONAL THEATRE PROGRAM: WE DON’T LIVE ON MARS YET
TODD UNION, 7 P.M. - 9 P.M.
The U of R International Theater Program will be presenting a performance that tells the history of Rochester and the challenges that students face in thinking about how refugees fit into their lives.

Like to draw, sketch, or doodle?

Illustrate for the
Campus Times.

Born in a Circus, Student Performer Juggles Classes and Passions



By SCOTT DANIELS
COLUMNIST

Most people have probably called their dad a clown once or twice, but for junior Sophia Rosman, it's no joke. Her father, Michael Rosman, has worked as a professional comedy juggler in a circus for over 20 years. Sophia is a professional special events entertainer. She has performed at the White House, on the Ellen Degeneres Show, and hundreds of other venues. Growing up, live performance was a consistent presence in Sophia's life. She learned to juggle at 7 years old. Her family owns over 50 unicycles, and at any given time you can find at least four tightropes strung up in her backyard. While she was always exposed to circuses, festivals, renaissance fairs, and performing, Sophia never felt pressured into that lifestyle. But she knew people that were. Many family friends involved in the performing industry had children her age, and she would spend time with them when given the chance. "Some of my friends growing up would ask me stuff like, 'What's it like to play soccer?'" Sophia, a philosophy and art history major, said.

Sophia, who is also pursuing a minor in business, would help her dad perform on weekends, along with her younger brother. The family would get booked for festivals, resorts, sweet 16s, quinceañeras, corporate events and was heavily involved in the Baltimore street performing community. Over the years, she has developed a wide-ranging skill set: from riding unicycles, juggling, stilt walking, riding mini bikes, walking tightropes, and swinging on the trapeze, to face and body painting. "Painting is my favorite at the moment, because it's what's newest to me, and it's exciting," Sophia explained. Before college, Sophia attended an arts magnet school. Combining that with her studies in Arts History at UR, she finds painting the most exciting and expressive type of work she does. Rosman says that, in the performance business, it's really all about who you know. Lucky for her, Sophia knows just about everyone you would need to know. Her dad is well-connected thanks to years of performing and his role in organizing an industry networking trade show that regularly draws over 1,000 performers. Entertainers in the Baltimore/DC area are familiar with the Rosmans, and Sophia developed relationships with many in the business from a young age. "As a kid, I had the challenge of having to know people in costume and out of costume," Sophia said. "That was a big deal because I couldn't recognize some people." Through these connections,

she was introduced to face painting. Starting as a painter's apprentice at a renaissance fair, Sophia learned a lot early on. The painters she was working under were not playing around. "They did not hold back when criticizing, and I loved that," Sophia said. When she was 16, Sophia attended a face painting conference where she was introduced to body painting. She finds that body painting is more artistically liberating than face painting. "It gives me more space and time to add my own unique flair to the art." One of the most rewarding experiences for Sophia involved her painting faces. She was volunteering in Baltimore during the aftermath of the riots in 2015. Sophia face-painted at an event dedicated to giving inner-city children positive influences and life goals. The human body isn't the only medium she works with. Sophia also enjoys painting textiles and canvas. Airbrushed t-shirts are a popular request at events. Sophia has been asked to "speed paint" for crowds before. She is given a finite amount of minutes to paint an entire piece on canvas, and then the work is often auctioned off. In March 2017, Sophia was asked to participate in a service dedicated to a family friend, and circus performer, who had recently passed away. She was given five minutes to speed paint a portrait of the man in honor of his life as an entertainer. Her piece was well-received.

A typical gig normally consists of a juggling routine between her and either one or two other people. The routine is mostly juggling in different formations with different items (clubs, balls, torches, knives, etc.). The show usually ends with the "big finale," where Sophia's two co-performers are riding six-foot and nine-foot tall unicycles, Sophia is balancing on a platform, sitting on a rolling tube, on a table. Oh, and then they juggle either flaming clubs or knives. Again, this is the typical set. A few years ago, Sophia was hired to be filmed performing in Aruba. The man that hired her was hoping to make a viral video of people juggling live iguanas. Simple enough, all he would need was a talented juggler and some iguanas. The juggler was on her way. The iguanas were nowhere to be seen. Sophia spent hours helping the director try to chase down and catch live iguanas. They eventually gave up the hunt and decided to proceed with stuffed iguanas. "I don't even think there's a video," Sophia told the *Campus Times*. "But at least I got to spend a week down in Aruba." Sophia has also played a living statue at events, where she has to interact with the party in unique ways, including tactfully avoiding prodding children. But statues are not the only living objects that Sophia plays. She has also performed as a living bush. Sophia owns a fully functional, entirely encompassing shrub costume. She sits in the bush

and plays the recorder to set the mood. Sophia described one time when she was hired to be a living bush at a mansion sale. Lamborghini's were parked out front, and she was stationed in the garden along with a woman wearing a dress made of champagne glasses. The work environment of a special event entertainer can often be hazardous, with all the knives, stunts, fire, and such. Sophia has definitely seen, and heard about, her fair share of bad accidents. Fortunately, the worst injuries she's sustained have only been minor cuts and tendonitis from juggling too much. When Sophia is back home over breaks, it isn't unusual for her to book six to eight performances a week, often having to do multiple shows in a day. While in Rochester, she gets booked about once a week, but recently things have been slowing down because she was abroad last semester. Right now, her goal is to raise up the event entertainment community in Rochester because it is nowhere near the level of the community in Baltimore. For example, Sophia is the only airbrush artist in the Rochester area. She has flown from Baltimore to Rochester before just to do an airbrushing job. "I'm trying to bring up body painting in Rochester. When people perform better, the entire community would be able to charge more," Sophia said. "It would help everyone out and we could learn from each other." Daniels is a member of the Class of 2020.

Trivia Night Tests Language Knowledge

By MALIKA ZAKARINA
CONTRIBUTING WRITER

The Language Center's first Trivia Night tested students' knowledge on different languages and their histories this past Friday at Douglass Commons. "We decided to conduct this event when the weather is nasty so that students who have nowhere to go and stay on campus can come and find a cozy shelter during a cold winter day," Language Center Director Teresa Valdez said. According to Valdez, the idea for Trivia Night came a year ago from junior and team-member Elizabeth de Los Reyes. The event engaged students with languages and showcased the services that the Language Center provides. The music during the games was not accidental either — the organizers played famous songs in languages that are offered at UR. Participants competed in small groups that each represented a different language and country. There were five teams in total: Russia, China, Japan, Spain, and France. The game consisted of four rounds with each round consisting of three questions relating to the following topics: literature, language, geography, culture, and history. After a few warm-up questions pertaining to how people greet each other in different languages, what continent Turkey is found in, and who was the first man to fly to the moon, the questions became increasingly difficult. Each round offered an increasing amount of points a team could receive. The final question was worth

20 points. If a team did not answer it correctly, the points were deducted. Some of the more difficult questions asked contestants to identify the language of the renowned track "Hakuna Matata" from the Disney movie "The Lion King." In addition, they were asked the translation of René Descartes' famous statement, "Cogito, ergo sum." Contestants were also challenged to determine how many Nobel prizes in literature the countries they represented had. "I think you are going to kill me after I will read the question. Remember, we have pizza," Valdez said before the third round. In the meantime, students enjoyed pizza, snacks, and beverages while sharing their linguistic interests. Most of the participants knew two to three languages. Others knew more, such as first-year Bartek Jezierski from Poland, who can speak English, Polish, German, Spanish, and Russian. Finally, the final question was asked: "What is the most common name of the three kings of Scotland?" Only a few teams were able to get the correct answer — Alexander. The winners from first to third place were Germany, Japan, and Russia, respectively. All five teams were given a prize — a blue shopping bag, a magnet, and mini-goblets. However, some students believed the most important prize of the evening was the process of the game — how students from diverse backgrounds and cultures were able to participate in a friendly competition, and share their mutual love of languages. Zakarina is a member of the Class of 2020.

THIS WEEK IN THE CAMPUS TIMES



PHOTO COURTESY OF THE EVENING TIMES

(March 3, 1910) Reading from left to right, the men are:
Top row, standing — W. Walter Levis, John D. Lynn, Conrad Koegler, Frederick W. Price, Julius Kaelber.
Second row, standing — Charles Benton, Charles R. Stephens, Harold C. Soule, Donald S. Curtis, George B. Snell, Dudley I. Conly, Oscar L. Kaiser.
Third row, seated — Wheeler D. Allen, Lester O. Wilder, Hamlet A. Smyth, Donald J. MacPherson, A. Russell Jones, Manager; George F. Abbott, Wilmot V. Castle, Jack C. Kurtz.
Bottom row — Harry L. Crittenden and David F. Renshaw.

Editor's note: In this new feature, you can find interesting events that happened this week in past editions of the Campus Times.

Feb. 1877 (*The Rochester Campus*)
The Rochester Campus reports that there are 153 students at UR. There are 37 seniors, 38 juniors, 42 sophomores, and 36 freshmen.

Feb. 1880 (*The Rochester Campus*)
It is reported that the value of the University's physical assets is about \$400,000, and the amount

in the University's endowment is \$285,564.17. The University is seeking to add another \$150,000. A list of major donors is also published, which included names of individuals including John D. Rockefeller and Azariah Boody.

Feb. 28, 1890 (*The Campus*)
The Campus announces the death of Martin Brewer Anderson, the first president of the University. Anderson's death occurred three days after his wife, Elizabeth Gilbert Anderson, died. The death resulted in classes being suspended until after Anderson's funeral.

March 1, 1901 (*The Campus*)

Female students participate in a reception in Anderson Hall. The Campus reports that this is the first time both male and female students participate in a social event together at the University.

March 3, 1910 (*The Campus*)
The Dramatic Club is set to perform "The Mountain Climber" at the Lyceum Theater. The play is directed by Norman Lee Swartout '02, and the club is managed by A. Russell Jones '10. The costumes and scenery were brought from New York City.
Compiled by Features Editor David Schildkraut, Class of 2020.

COMMUNITY

Lamberton Conservatory: A Home-Grown Wonderland

By JACKIE POWELL
COLUMNIST

Welcome to a place where the trees follow you with their gargantuan eyes and the turtles from Shellville greet you like they are far from a surprise. And be careful, you don't want to trip over a button quail.

Since its inception in 1911, the Lamberton Conservatory, found in Highland Park, has provided Rochesterians with a space to appreciate diverse flora and fauna.

"The park was originally designed with the well-being of the people in mind, some place to go and enjoy nature. And I think the conservatory was an extension of that," said Noelle Nagel, who works for Monroe County's Department of Parks as a horticultural interpreter. "Most people who were around here in 1911 didn't get to travel a lot and see some of the tropical plants."

The exterior of the greenhouse greets visitors with a white pentagon-shaped portico with two symmetrical ionic columns and a large rusted bronze medallion. More bronze connects a bust of Alexander B. Lamberton, the place's namesake, to the top of a Grecian overhang. The connectors are vines, which hold his memorial, a cross, a deer head and a scroll. An 1866 University of Rochester graduate, Lamberton — who, like the Lorax, spoke for the trees — welcomes his visitors with a bushy mustache and stern eyes. Lamberton is the man who brought the park system, including the Seneca Park Zoo and all of its animals, to Rochester.

The conservatory has proved popular with students.

"I wanted to absorb and learn about everything that was around me," senior Madeline Mullholand said.

Mullholand was perplexed in her temporary wonderland. After entering the greenhouse, she was



JACKIE POWELL / COLUMNIST

Plants inside the Lamberton Conservatory

compelled by Shellville, the conservatory's colony of 10 turtles. Their eyes were wide and their necks, embroidered with yellow blobs, were stretched.

Within their little community, the box and Mexican wood turtles, along with the Russian and marginated tortoises, enjoyed a modest feast consisting of lush broccoli stalks and red bell pepper wedges. One tiny turtle apprehensively scampered for the pepper piece, eyeing it as if it were the reptilian Holy Grail. Twenty-five aquatic leatherbacks flitted around from pond to pond and even basked in the sun when graced with the opportunity.

Aside from the turtles was Chuck Norris. Norris, a lone tortoise, had been exiled to live underneath a citrus tree. Once a former class pet for a local second grade class — according to Nagel, who also serves as the main caretaker and director at the Lamberton — his personality has kept him from socialization.

"He's very sexually aggressive, let's be blunt," Nagel said. "A lot

of turtles do a lot of biting and that's all part of the mating ritual and [Chuck Norris] drives the other ones crazy. That's why he lives alone."

Mr. Norris and the other 35 turtles arrived at the Lamberton at least six years ago after one was donated. Nagel thought the one looked lonely, and after returning to the conservatory one morning, she noticed two others had been dropped off.

The mellow crawling creatures aren't the only mobile residents at the Lamberton.

"I'm afraid you have to blame me," Nagel said in response to a question about the others.

Donated button quails were bobbing around, and roaming the greenhouse like Queen Elizabeth II is Lucky the mallard duck.

Lucky was found by an employee on a baseball field, all alone without siblings or a mother. The Lamberton decided to raise the duckling and let her go eventually, but the spunky mallard didn't want to leave. The duck always engages with

visitors and performs for anyone willing to watch and be a part of her show.

If on a treasure hunt or just casually strolling through the greenhouse, adjacent to Shellville and the desert environment — which includes barrel cacti, trees with leaves the size of a human's wingspan, and a Georgia O'Keeffe inspired cow skull — are many wooden dedication chairs. Written on the seats are the names of people who were closely bounded to the park and the conservatory.

Sitting in the tropical dome room, totally enamored by the quails and turtles, was retired lawyer Rob Boxer. In a blue sweater and white sneakers, the former attorney especially enjoys staying put to "sulk in the atmosphere" of the Lamberton.

"I come here for the tranquility, I love the plants, flowers and love to see people's reactions to the quail and turtles," he said. "I mainly come in the winter. On a sunny winter day, no matter how cool it is, [in here] it feels like be-

ing in the tropics."

The Lamberton is a refuge for its patrons, serving to provide some deserved peace to residents like Boxer or some essential mindfulness to overwhelmed UR students.

"I become so absorbed by the stress of college that I forget the beautiful benefits that come with spending time in nature," senior Tamar Prince said. "I left feeling better and more calm. People rarely speak of going to see nature, especially not in the dead of winter in Rochester. It was refreshing to be in nature."

Scudder discussed the Lamberton's popularity, deemed it "trendy," and believes many have caught on from Instagram and social media. But, while Nagel appreciates the business, she values the clandestine nature of the conservatory.

"I do really get a kick out of hearing people say that they didn't realize this place was even here and that they are going to come back time and time again," she said. "We are sort of a hidden treasure and I must admit I don't think that's a bad thing sometimes."

Nagel understands the educational responsibility of the Lamberton, too. She wants members of the Rochester community to grasp the absolute necessity of plant life. The signs dotting the place are written with personality, ensuring the conservatory doesn't appear museum-like.

"I really like first thing when I come in and there's nobody here and the birds are running around and the duck is quacking and the trulls are splashing around and when the suns comes up and I'm out there with my hoses, watering and it's beautiful, just beautiful," she said. "It's just so good for you to be surrounded by all these living things. it's a happy place, my happy place."

Powell is a member of the Class of 2018.

CT EATS

Cedar Mediterranean Restaurant (Pita) Pockets My Dollar



By LUIS NOVA
WEBMASTER

Mediterranean food. Super healthy, right? Y'know, with the lack of processed sugars, chemically engineered super oils, and redonkulously good cuts of lean meat? Yeah, that's all fine and all, but what does any of that matter if the meal doesn't taste that good, hm? Well, I guess we'll never know, because Mediterranean food is bomb, and this week for CT Eats, I got to eat one of the best pita pockets I've had in Rochester at a little place called Cedar Mediterranean Restaurant.

Cedar is a family business that opened up on Monroe Avenue, the lesser known, slightly grimmer, but way more down-to-earth sibling of Park and South avenues, about a year and a half ago. The place is in a plaza with a sign that doesn't make it stick out much. I'm under the impression that this sign was put up to leave you with low enough expectations that'll be surpassed by Super Saiyan three levels once you walk in.

To start, the counter has one of those sandwich station glass covers that lets you see the wares Cedar has to offer, and behind it is a giant chalkboard with the menu and its prices. Your choices at Cedar consist of salads, appetizers, Manakeesh (flatbreads with different assortments of toppings), and pita pockets.

For those of you out there that haven't had a pita pocket, let me take the time to give you the rundown. The idea goes like this: take a pita loaf, open up the inside so it looks like a pouch, and then shove in what you want and heat the whole thing up. In the case of my visit, I went with a chicken shawarma pita pocket, a sweet cubbie of roasted veggies, garlic spread, and butter-soft chicken carved off of a burning hot rotisserie of flavor.

Now, the best thing about my order was that I didn't just get a chicken pita pocket on its own. No siree, I got the chicken pita pocket combo, which came with a salad on the side and a well-sized drink, all just for \$10. And I'm telling you, this platter was stupidly huge. \$10 nabbed

me a beautiful mix of roasted veggies, a little bit of cheese on top, my warm, doughy pita pocket, and a seltzer on the side to help bubble down this delicious mediterranean feast. (Note: Seltzer doesn't count for the \$10 combo. Only fountain drinks count, but the cashier was a nice guy about it for this one time.)

After wolfing down my pita pocket in about half the time that it took my friend Sean, who was selling me on this app that he started working part time for, I immediately fell into a half-awake food coma, slowly losing my grasp on the reality surrounding me. I continued talking to Sean about deep philosophical forays into topics like the division of people due to the desire for a like-minded community and how people are

constantly facing the same internal troubles as history goes on, cycle after cycle. All this while the schwarma slowly settled into my stuffed belly.

Cedar is located right at 746 Monroe Avenue. If you bring about seven bucks, you can get pretty much any of the pita pockets they have as its own order (so that includes chicken shawarma, beef shawarma, falafel, and a few others). If you bring 10, you can nab one of the combos I mentioned before, which can be made with any one of the pita pockets that they have. The place won't pop out in your face when you pass by, but if you stop in, I guarantee you won't regret having a sit down for some lunch. See you all.

Nova is a member of the Class of 2018.

OPINIONS

ED OBSERVER

All Writers Should Debate

By **ARYAMAN MAJUMDAR**
OPINIONS EDITOR

For years, I believed that writing was the epitome of linguistic and logical expression. Writing is deliberated, controlled, improved upon before being read. This means that the articulator has ample opportunity to accurately convey their thoughts. Speech on the other hand is real-time. Speech information in its final form is at best a marginal improvement over the initial thought. Why? Because speech is temporally closer to the thought, and has therefore not undergone the refinement that exists in writing. Aside from occasional linguistic slips giving psychological insight into the speaker, speech is, by and large, further from the truth than writing is — or so I thought. The time constraint only makes speech the inefficient form if the speaker has no great incentive to speak within the given time. Generally, in times of incredibly high strain when you have to get something done — when you truly believe that you have to do a thing as if your life depended on doing that thing — you just get the thing done. If this belief is artificially created, it still works. The prime example is sport. For good sportspeople, their sport is everything. Sportspeople transform what we see as arbitrary stimuli — goals, scores, games — into life-or-death situations. To say that these stimuli are not life-or-death is wrong. The essentiality of the situation is a mental state, and so to the sportsperson, it is life-or-death. A similar feeling for speech is simple to instill: Turn speech into a sport. Debate does this. The type of debate I’m specifically advocating is British parliamentary debate, where you’re given 15 minutes to deliberate on a motion before speaking. Your

stance on the motion is assigned by the moderator. Being forced to uphold values and logic that you don’t agree with is like being forced to play football for a team you don’t support. The mental openness that it takes to understand the logic of a side you don’t necessarily agree with, the deftness of thought needed to deconstruct the logic in time, the verbal ability needed to convert the logic into words in time, and the emotional awareness needed to master the delivery of the words in time together make debate a crazy form of mental acrobatics. Debate’s use of the voice, face, and body as articulators, along with its time constraint allow it to do something that writing has never done: Turn language and logic into a sport. Writers need to learn this sport, and apply its rules to their writing. Parliamentary debate forces you to establish a logic for your claims and walk through the logic incrementally, carefully, cautiously. Lapses in logic are too common in everyday writing. And although one could argue that such lapses are more evident and thus more scrutinizable in writing owing to the fact that writing is a recorded medium, I would argue that the lack of immediate repudiation in writing, generally speaking, outweighs the higher visibility of the lapses. The lack of immediate repudiation means that there’s no drive for writers to improve their logic. This means many writers with incredible ideas don’t sound convincing to their readers and thus don’t get their points across. I’ve been guilty of such lapses myself. Debate has made me more aware of them, and I think it can do the same for all writers. So, to all writers: Stop writing for a week, and start speaking instead. *Majumdar is a member of the Class of 2019.*

EDITORIAL BOARD

Pre-Spring Break Cheers and Jeers

- CHEERS** to service dogs on campus.

JEERS to loud people in the ever-echoing Rettner.

CHEERS to the pajama-themed party on the Frat Quad last Saturday.

JEERS to people who press the handicap door button and then stand in front of the door waiting for it to slowly open in an empty hallway.

CHEERS to the Riverview and Brooks Hall Council giving out free tickets to the excellent “Black Panther.”
- JEERS** to the new chicken tenders in the Pit. We want the old ones back.

CHEERS to not having to shave your legs thanks to the bitter Rochester winter.

JEERS to people who walk in pairs on the spiral staircase in Wilson Commons. Especially those who stop midway.

CHEERS to the Sriracha cupcakes in Danforth.

JEERS to the questionable inclusion of bacon in many UR soups.

CHEERS to the recent
- “Shrek Forever After” viewing in Rocky’s.

JEERS to the recent “Shrek Forever After” viewing in Rocky’s

CHEERS to former Dean Feldman becoming University President Feldman this coming week.

JEERS to the Douglass Public Lounge fireplace never being lit.

CHEERS to spring being so close.

JEERS to dreary rain and heavy snow in late February.

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Campus Times

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Don't Forget About The Lost Dreams of Syria

ByAYA ABDELRAHMAN

In an effort to preserve my mental wellbeing, I once made a decision to stop watching videos related to the massacres in Syria. I selfishly wanted to protect myself from the horrors of the conflict. Many such videos of the deadly conflict are accompanied by graphic content warnings. Unlike the people experiencing these horrid scenes, we as viewers have the luxury of scrolling away. Yes, the world is unfair. There is no better euphemism to say that people are unjustly dying. Around 500

civilians were killed this past week alone, during the bombardment of the Syrian city of Ghouta. According to BBC News, the victims included 121 children. A death toll of 500 means that 500 dreams were crushed and 500 hopes for better lives were smashed forever. How many of these victims were parents who wanted to live until the day they saw their kids achieve greatness? And how many of these parents saw their own children die? What horrors did the children endure before reaching eternal peace? The death toll is not just a number. Among the 121 children,

those who were younger than 7 hadn't ever seen peace because they were born after the conflict began in 2011. Those who were older had seen the relative stability of pre-conflict Syria and had to undergo the transition into war. How did we come to the point where we see news with huge death tolls on our Facebook or Twitter feeds and just keep scrolling down? Imagine the scariest moment of your life being prolonged for an unknown period of time. Imagine what we think of a "normal death" becoming a luxury. This is the reality for the Syrian

people, and we shouldn't turn a blind eye to it. The least we can do is share their stories. Everything counts — even the helpless "thoughts and prayers" post matters. The least I can do is write this article. I believe in the butterfly effect. I believe that even the smallest actions, like a post on Facebook, may motivate someone to change their career and possibly become someone who can help Syria. As silly as this may sound, it was this idea that gave me motivation to write this article. I believe that my article could have a bigger impact of some sort.

Like UNICEF, which issued a blank statement on Syria saying that it had run out of words, I am speechless. This was a personal attempt to manifest my feelings of helplessness, anger, and sadness over the lack of reactions to the recent horrific massacre in Ghouta. I know that we are only human and that we are programmed to get used to events as they recur. But we should always remind ourselves of what is beyond numbers, any numbers — people. Behind each number is the destruction of the hopes and dreams of thousands of people. *Abdelrahman is a member of the Class of 2020.*

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HUMOR

Russia Hosts Alternate Olympics to Protest Ban

By MICAH GREENBERG
SPORTS EDITOR

When the International Olympic Committee announced a ban on Russia at the Pyeongchang Winter Olympics, nobody was more upset than Russian President Vladimir Putin. Late that night, Putin assembled his cabinet at the Kremlin, an act allegedly accomplished by having a bear roar on a special radio frequency.

Every member of Putin’s cabinet was in his office in a matter of seconds. They all sprint there out of fear, because Putin has repeatedly said that the last one there would be a rotten egg, and nobody likes a rotten egg.

At the meeting, many options were discussed.

“I didn’t dope at past Olympics,” Putin said. “What if I compete in all of these events?”

But when they checked with the Olympic Committee, Putin’s cabinet learned that all Russian government officials were banned from attending. The Russian president then threw a tantrum, saying that he wanted his mommy and that the Olympic Committee wasn’t sharing.

But then a young official proposed his own plan.

“Mr. Putin, we could just host our own Olympics,” he said timidly.

As if he was listening to Harry Styles’ “Sign of the Times,” Putin instantly halted his outburst and smiled.

And so Putin got to work. After calling some of his deputies, he designated Sochi as the site of his Alternate Winter Olympics. Sochi seemed like a good place for the Olympics, because the Olympic Committee chose the resort city for the 2014 Olympics, although Putin paid the

host selectors a lot to make that happen.

However, when the Olympic Committee found out about Putin’s plan, they called Russia, saying, “Vlad, thanks for the cash, but we hold the copyright for all of the international competition of all of these sports.”

Putin was mad.

“If there’s one thing I don’t mess with,” Putin told his cabinet, “it’s intellectual property law.”

But that same timid cabinet secretary spoke up, saying that they could come up with their own Olympic events. Putin was pleased with this official’s creativity, but also assigned 10 spies to tail him and bug his house.

So Putin began to come up with new Winter Olympic events. He started with the most obvious event, Snow Dropping, where competitors would be dropped out of a helicopter into a snowy field, and whoever landed furthest into the snow would win a gold medal. Since dropping prisoners from helicopters into snowy Siberian fields is

a Russian pastime, this event was met with praise in the cabinet room.

Meanwhile, the Russians were fast at work coming up

events, some of which were for speed, some for tricks.

However, as news of the inclusion of Zamboni driving spread, American Zamboni drivers asked if they could join. Putin decided that Americans could compete as “Olympic Athletes From America.”

More new events were invented as well. Snowball fighting was set to be one of the most popular events. Bear riding was a favorite among Russian patriots. Upside down skeleton was a creative work-around for sliding sports, where the athlete would sled down on their stomach while carrying a sled on their back.

Putin reached out to many of the countries not competing in the Winter Olympics, including Afghanistan, Vietnam, Cuba, and Zimbabwe, all of which sent athletes only to the Alternate Olympics.

The Alternate Olympics have been a success so far, rivaling the real Olympics in television ratings while maintaining a much lower budget.

Greenberg is a member of the Class of 2021.



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Microsoft Announces New Product: The Zune

By JOHN PINTO
CONTRIBUTING WRITER

Microsoft entered the nascent MP3 player market Friday morning by announcing the Zune, a portable media player designed to compete with longtime industry titan Apple. The device was unveiled at the end of a news conference at Microsoft headquarters.

The Zune will have many of the features now standard in the MP3 player market, such as a click wheel (touchscreen models are hinted as the goal for a potential second generation release later next year) and both music and video playback capabilities. The Zune will also have customizable themes and desktop backgrounds that Microsoft Chief Marketing Executive Humbert Slothrop said customers would be “really excited about.”

Also announced were plans for sharing content between Microsoft devices, such as the Xbox 360. For instance, users will be able to play shared songs up to three times per day, before being redirected to the Zune Marketplace, Microsoft’s official online music and video store. There are no current plans for the Zune to be compatible with Spotify, Soundcloud, Bandcamp, or any other music streaming

service. The Zune will also not have internet or cellular access.

Larger than an iPod and colored an earthy light brown, the Zune drew both subdued cheers and stifled jeers upon its unveiling. Billy Palmer, a tech journalist for Extreme Microsoft Hacks Magazine, called the design “inspired, a perfect blend of earthy tones and New Age electronic wizardry.” In contrast, another tech journalist, speaking anonymously, claimed the Zune most resembled “a robot s---.”

The Zune’s considerable size and heft was another issue brought up during the unveiling. Master of Ceremonies Jorge Bolaño seemed to have some difficulty fitting the entire device in his pocket while touting the Zune’s portability, at one point joking that it “seemed [his] pants [had] shrunk a bit in the wash.”

The Zune is marketed as having a 30 GB hard drive, with additional flash drive storage models having up to 4 GB of storage. An 8 GB storage model is in the works for what Microsoft is calling “dedicated users.” Current Apple products that the Zune will be competing with, such as the iPhone X or iPod Touch, range in storage from 32 to 256 GB.

UR students will be able to get in on the Zune’s rollout by registering with Microsoft to become “Zune Masters,” ambassadors for the Zune who will be charged with marketing it to their fellow students, as well as organizing Zune-centric on-campus events. Free Zunes have been promised as payment, along with additional Microsoft merchandise.

When asked why now was the time for Microsoft to step forward into uncharted territory, Slothrop was quoted as saying, “What we’ve been hearing from our customers is, ‘We love how interconnected all Apple devices are. The sharing features, the compatible hardware, even the consistent aesthetic choices. We can’t really ever conceive switching to an entirely different service for our media consumption needs.’ That’s all well and good, a singular and unified solution, but what’s a market without a little competition?”

Microsoft Design Executive Don Incandenza was more to the point: “we’re going to add a little spice to our customers’ lives,” he said, “and hopefully our shareholders’ as well.”

Apple declined comment on all aspects of the Zune’s release and announcement.

Pinto is a member of the Class of 2020.

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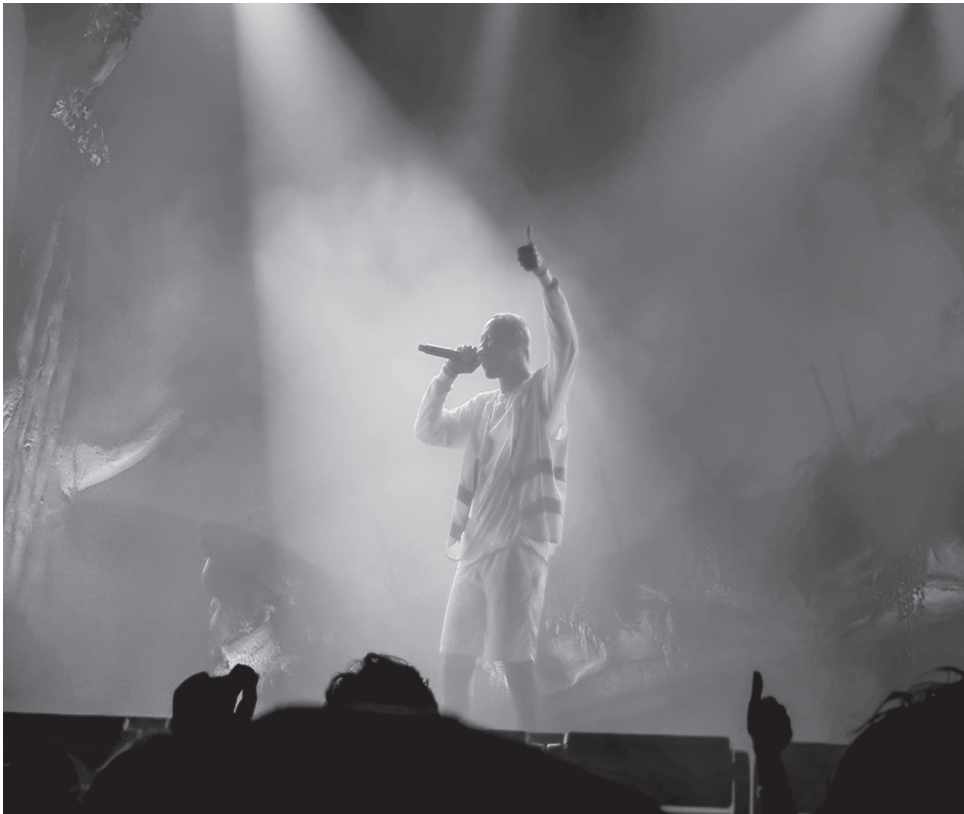
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CULTURE

Tyler, the Creator and Vince Staples Take Rochester



JUSTIN TROMBLY / EDITOR-IN-CHIEF
Tyler the Creator performs the song “Glitter” this past Wednesday.



JUSTIN TROMBLY / EDITOR-IN-CHIEF
Vince Staples performs “Alyssa’s Interlude.”

By JUSTIN TROMBLY
EDITOR-IN-CHIEF

Tyler, the Creator fucks with Wegmans.

“Y’all aint got shit, but goddamn, y’all got the greatest grocery store I’ve ever seen,” the California rapper said during his tour appearance with Vince Staples at the Main Street Armory last Wednesday.

Tyler had only found out about Wegmans that day, but what set him apart from other artists who slip hometown homages into their performances was how earnestly, and extensively, he went on about our beloved store.

“They sell sushi in there, they bake bread next door — oh my God, bitch. Whole Foods is trash compared to this shit,” he said.

Contrast that monologue with Vince’s longest, and you get a sense of how the two artists mangle inhibition and indifference in their own ways:

“I don’t know what to tell y’all — I really don’t care,” Tyler’s fellow Californian said at the end of his performance, speaking to anyone who hadn’t had a good time.

You could see it elsewhere, too: Tyler, in a neon yellow getup, spazzed on stage like a caffeine-ad-

dled toddler. The black bulletproof vest-clad Vince spent stretches locked in a thousand-yard stare or lingering around the side of the stage, seemingly bored but effortlessly cool.

Tyler’s set featured greenery, starry-night lights, and a massive, halved tree, its knotted trunk leaning against its stump to create a ramp and platform. Vince was backed only by a wall of square screens, which spun and flipped, flashed elaborate strobe patterns, and together blasted glitched-out video clips and elemental montages.

Tyler exploded, Vince withdrew, and neither was bound by expectation.

The irony of course was that both artists care, a lot. It showed in their albums last year — the basis for their joint tour — and in their sets.

“Hitchcock of my modern day / Where the fuck is my VMA? / Where the fuck is my Grammy?” Vince flowed in his early performance of “Homage,” off 2017’s “Big Fish Theory.”

During many of the industrial-electronic “Big Fish” songs he ran through that night, he’d simmer in sound before launching into breathless verses. With intense spurts, he’d accent paranoid lyrics — “Pray the

police don’t come blow me down ‘cause of my complexion / Everybody think they know me now / Cause I’m chicken-checkin’” on the opener “BagBak.”

Sometimes the systemic racism and choking fame and alluring materialism he often dissects have seemed too heavy for Vince to bear (see his audio suicide on 2016’s “Prima Donna” EP), and he conveyed that well by mixing in a few subdued but powerful performances.

“Sometimes people disappear / Think that was my biggest fear / I should have protected you,” he murmured during his performance of “Alyssa’s Interlude,” barely moving from one spot as purple waves churned on the screens behind him.

Tyler started his set atop his tree with “Where This Flower Blooms” off last year’s “Flower Boy” (get the theme?), ready to excite.

“Tell these black kids they could be who they are / Dye your hair blue, shit, I’ll do it too,” he rapped, ripping off his flat-brim hat to reveal not blue but leopard-print hair.

Then, as he made his way down the log, came his remix of Jay-Z’s soul-bearing “4:44” — “What’s the point of bein’ rich when you wake up alone? / What’s the point of goin’

home when it ain’t nobody there?”

Loneliness was the reigning theme of Tyler’s latest project, but with his performances that night, those ballads of isolation and shadowboxing turned communal. Tyler became the leader of a support group.

As the outro to “November” played, he rocked back and forth on his log, pleading, “Take me back, take me back, take me back,” at points screeching the refrain. Most the stage had gone dark, save for a low-key light in the background and some shimmering ones overhead. The rapper was a lanky, splayed-out silhouette.

“I ain’t doin’ fine, lost my motherfuckin’ mind / Time travel back and help me find,” he chanted.

Along with him moving like the human equivalent of popping a wheelie, what made Tyler so enthralling was how he transformed intimate cuts like “911 / Mr. Lonely” into sing-alongs. He crooned the intro to that song under orange-red lighting and with a “go!” and a purple-haze lighting switch sent the crowd into the chorus — “911, call me sometime.” Through the rest of the song, he’d have the instrumental go silent and let fans fill in the missing words.

And when it reached its “Lonely” half, he built its intro up in tandem with the crowd, growing louder with the audience as it reached a fever pitch repeating the opening lines: “I can’t even lie, I’ve been lonely as fuck.”

That type of Tyler-crowd therapy session — found also in his throwback rendition of 2013’s “IFHY” (“I Fucking Hate You”) — was sandwiched between mosh-inciting bangers like “Who Dat Boy” and “I Ain’t Got Time.” Before the latter, he asked people to put their phones away — “I’m right here, look at me, I’m right here” — and shake their asses. Afterward, he threw his pelvis across the stage while repeating, with a higher and higher pitch, “Rochester, that was fucking hot.”

On the whole, Tyler and Vince are a near-perfect pair for a tour. With Vince, you get sparse, industrial whiplash. With Tyler, a colorful mania that feeds, and feeds off, fans.

At the end of his swansong, “See You Again,” Tyler pointed his mic to the crowd and cupped his ear, listening as scores sang out, “I don’t know if I’ll see you again,” before rolling into bow and leaving stage. Unspoken was: “But I hope I do.”

Trombly is a member of the Class of 2018.

Four Groups Shine at Strong Concert

By WIL AIKEN
CULTURE EDITOR

Four different groups played last Friday evening in the Wind Symphony, Brass Choir, and Jazz Ensemble concert in Strong Auditorium, all of them conducted by director William Tiberio.

In general, I space out a lot, but instrumental music makes me really meditative. I like the sort of music offered up by the Wind Symphony, Brass Choir, and Jazz Ensemble because it lets my mind go places freely. It’s the same reason that I like to sit through the credits in a movie theater, just listening to the soundtrack. There’s a clarity to my

thought that I don’t really get anywhere else.

As soon as the Brass Choir began, I experienced an epiphany that I love tuning. In this case, tuning is when all of the instruments will be playing specific notes to make sure everyone’s in the right key; nothing’s screwy with any of the instruments, etcetera. For me, tuning is like an instrumental hype man, the appetizer. It says to me “Here are the instruments you’re going to hear, and boy are you in for a treat, because just listen to them play a [whatever] note.” People reading this might think I’m being snarky. I’m completely sincere here: I love it.

The first thing I have in my notes

for the Brass Choir’s first song is that it “feels very American.” It felt appropriate for a soldier’s tribute. I still think so, even though I looked at the programme and learned that the piece is called “Australian Up-Country Tune.” It was beautiful, though, and I challenge you to give Brass Choir’s rendition a listen and not have a fawning and wondrously mythic America rushing through your mind (though perhaps the fact that it comes from another country makes it all the more profound).

The jazz ensembles both gave good, showy performances. The soloists in all cases were wildly skillful. It was towards the end of the Tuesday ensemble’s performance

that I realized how much I love trumpets. There’s something so lonely about them. Even in a group, they feel solitary. It’s sad but hopeful in a way that I can’t fully describe.

The Thursday ensemble’s joyous, multilayered, upbeat rendition of “Blackbird” was one of the highlights of the evening. The number featured (of course) a blasting, fun trumpet section as well as an enjoyably peppy bass performance.

Wind Symphony immediately reminded me of how much I love watching those old movies with overtures at the beginning, when they played a song called “Go,” by Samuel Hazo, that ranged from sinister to triumphant. Perhaps the

highlight of the whole evening was a fascinating song performed by Wind Symphony that used voice, pencil tapping, and one footstomp, “Homecoming” by Alex Shapiro.

It was here that something first occurred to me. Maybe more than anything, I like the atmosphere of live instrumental music. In most other live performance arts, somebody is talking, addressing you, interacting with you. With instrumental it’s really just you, the musician, and the music. In a week, school, and world so hectic, it’s nice to enjoy, for two hours, such a simple relationship.

Aiken is a member of the Class of 2021.

Voguing: More Than a Magazine



ALICIA TATIVAN/ PHOTO CONTRIBUTOR
Performers amaze the audience at ‘Vogue: Through the Ages’ with their dance form known as Voguing.

By LOUKIA AYDAG
CULTURE EDITOR

“Vogue Through the Ages” was a mind-blowing culture demonstration and a confidence-inspiring show I had the privilege of attending this past Saturday night. Though most would have varying plans on a Saturday night, I found mine filled with fascinating people, an intimate view into a dance movement that has been around for over 20 years, and an amazing self-esteem boost.

“Voguing” is a style of dance that developed from 1960s Harlem Ballroom. It was established in the 1980s but achieved its mainstream status when it was featured in Madonna’s “Vogue” music video in the 1990s. The style has gained extreme momentum since then and has become a global phenomenon. Though it developed from Harlem Ballroom, it was also inspired by the poses in Vogue magazine (from which it derived its name) and ancient Egyptian hieroglyphics.

Dance is one of my favorite art forms, mostly due to its extreme variety and ability to send a message through physical expression rather than words. Yes, there is bal-

let and tap and all of the basic dance forms that are universally known and appreciated worldwide, but it is the forms that are developed for the purpose of a movement that are the most extraordinary. I had never heard of voguing before going to this show, but now that I have seen and enjoyed it in the way it was meant to be viewed and enjoyed, I cannot believe that more people haven’t found it.

The performers had intimate knowledge of the style and had all the love for it and confidence in the world to showcase it to the audience.

This show specifically featured Rochester natives and those from the neighboring Rochester community. The performers had intimate knowledge of the style and had all the love for it and confidence in the world to showcase it to the audience. They presented to us a form of vogue fem, named for the exaggerated feminine movements presented in the style, called “catwalk” or

“runway.” There was a large catwalk in the center of the room that was used by almost every performer. During their walk, they would make it to the large and open floor area and perform what is called “floorwork” and “spins and dips.” Floorwork is when the performer uses the floor to roll, twist, or in any other way capture the attention of the viewer, where as spins and sips is a very well-planned turn and drop to the floor that perfectly matches the beats in the music and is the most showy and shocking attribute of voguing.

TI thought the show was phenomenal. No matter who you are or what you like, this dance form felt to me like a celebration. As I sat there, mesmerized by each dancers’ hands moving, I realized just how much was being said with one body part. I felt the history, the culture, and the passion of a movement all in one room. I think what I felt most was pride in their confidence. I genuinely couldn’t help but smile watching each of them show off and strut their stuff. I got the message, and that’s what dance is all about.

Aydag is a member of the Class of 2021.

NOT VANILLA

Impersonal Yet Personal



By VENNELA PANDARABOYINA
COLUMNIST

Reader, sophomore year has been quite a doozy. The courses have gotten more intense, as have my extracurricular activities. And in this time when I have especially needed to focus, I have fallen into the pit of emotion that is “Mad Men.”

I have a complicated relationship with “Mad Men.” And I’m warning you, spoilers are ahead. I have watched the show on and off for three years or so. I couldn’t handle Don (played by Jon Hamm) — his cheating, his lies, the fact that he really doesn’t appreciate the people that care about him. But Don is like most people on the show: flawed, complicated, and, at times, ugly. Most frustrating for me was how I still felt for him. The show pulled this empathy out of me — and so did Hamm’s superb acting.

“Mad Men” is an excellent example of a drama that one has to prep for just to watch.

The album’s tepid immediate response soon gave way to the acclaim it enjoys currently...

It’s a show that thrives in subtlety, in tiny details that fans find only through rewatching and obsessively analyzing the episodes. “Mad Men” never truly shows its cards outright, so watching it feels like slowly being enveloped by an ambiguous fog that leaves you dazed and thinking deeper of the shams of your own life.

Casually watching “Mad Men” almost seems like an oxymoron. The same can be said for shows like “Breaking Bad,” “The Sopranos,”

“Game of Thrones,” “The Wire,” and other acclaimed dramas. One watches for the experience. My question is: Why we do this? What’s so appealing about putting yourself through complex emotions? Why do I want to be up at 2 a.m. crying about how, in the end, Don Draper really has no one who will be there for him? Or why am I letting George R. R. Martin rip out my poor sensitive heart by killing off characters I have grown so attached to?

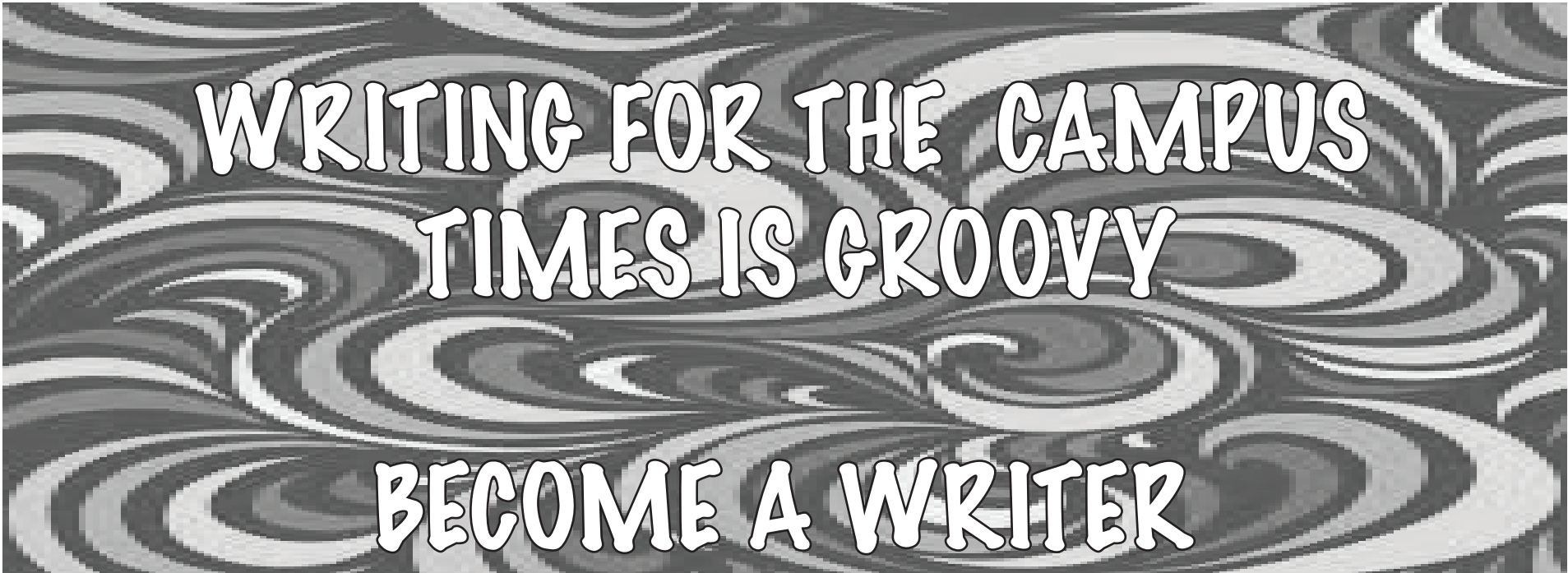
Well, reader, I think that it’s easier to feel emotion through fictional stories than to do the

Well, reader, I think that it’s easier to feel emotion through fictional stories than to do the same by looking at one’s own life.

same by looking at one’s own life. I’m not suggesting that people who watch dramas are emotionally stunted and can only express emotions for fictional characters. But sometimes one doesn’t have the time, the mental capacity, or the energy to really delve into whatever is bothering them, and watching dramas is a good way to get all that built-up emotion out. Or maybe people like to have a character to be angry at, or a character to root for, without any strings attached. It’s an impersonal way of making personal connections.

Whatever the reason may be, dramas that imitate life’s overwhelming nature and the world’s need for perfection will continue to be a staple of American television. My watching of “Mad Men” has come to an end, but I bet you, reader, I’ll find a new drama to cry about sometime soon.

Pandaraboyina is a member of the Class of 2020.



And the Best Picture Nominees Are...

‘Phantom Thread’

‘The Shape of Water’

By BEN CHOMSANG
CONTRIBUTING WRITER

‘Darkest Hour’

‘Get Out’

By BEN CHOMSANG
CONTRIBUTING WRITER

‘Dunkirk’

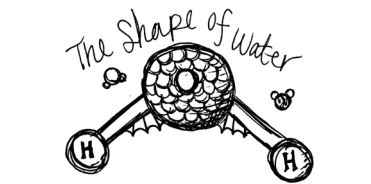


By JESSE BERNSTEIN
SENIOR STAFF

The fact that this may be your final chance to see Daniel Day-Lewis in anything should be attractive enough, but if not, let me say this: Phantom Thread is worth watching and re-watching. In Paul Thomas Anderson’s latest, Day-Lewis plays a tyrannical courtier named Reynolds Woodcock who embarks on a bizarre relationship with a younger woman (Vicky Krieps). They play off of each other beautifully as the dimensions of their romance shift beneath their feet, leading to a thrilling conclusion.

Bernstein is a member of the Class of 2018.

I knew this movie would be great when the dreamy score by Alexandre Desplat began as we dove into a water-filled room. The visuals are the main attraction of the film. The production design, unique cinematography, and visual effects make the film so mesmerizing. Eliza (Sally Hawkins) made me desperate as she struggles without a voice.



The creature (Doug Jones) expresses emotions despite being buried in makeup and costume. All the characters are complex and interesting. Most of them, including the villains of the film, share similar traits and motives, which I find fascinating. It’s a beautiful romantic tale. It’s a great piece of art. I highly recommend seeing it in a theater while you can.

Chomsang is a member of the Class of 2018.

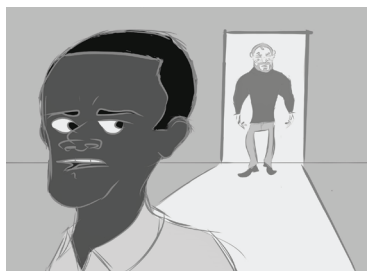


By JACKIE POWELL
COLUMNIST

Joe Wright’s “Darkest Hour” relies upon a stunning performance by Gary Oldman as Winston Churchill. The commentary that makes the film so relevant is its portrayal of political cowardice in the midst of global gloom. While Anthony McCarten’s script jabs at Theresa May’s call for “strong and stable” leadership in the trials of Brexit, there are nods to the current political discourse in the United States. By portraying Britain rallying at its darkest time, the film asks the question: Have we looked in the mirror lately and thought about how history repeats itself? If this is our future, Churchill’s journey shows us just what it takes to make it through.

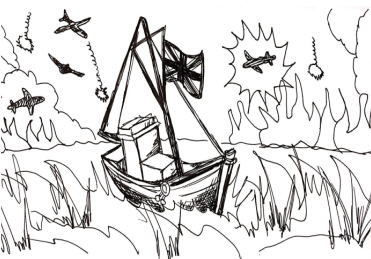
Powell is a member of the Class of 2018.

I left “Get Out” feeling overwhelmed by everything the film threw at me, and it was great. I experienced so many emotions during the film: I laughed, I was in shock, I was terrified. One of my favorite things about the film was how accurately it touched upon the social commentary of the current events in our society. The



script was so original and masterfully crafted. I highly recommend seeing this film in a theater or at home with friends. The collective experience you’ll get from this film is something you don’t want to miss. I also guarantee that this film will stick with you for a very long time.

Chomsang is a member of the Class of 2018.



By WIL AIKEN
CULTURE EDITOR

Like Roberto Benigni did with his 1997 Holocaust tragicomedy “Life Is Beautiful,” director Christopher Nolan similarly tackles a tough subject (World War II) by placing it in his wheelhouse. He plays with time as he did in “Memento” by hopping from narrative to narrative, each one with a different time scope. What stops this interesting movie from being great, is its lack of clarity. Nolan is at his best when he’s the master storyteller who holds our hand to guide us through the complexity. With “Dunkirk,” he lets go, falsely assuming that we’re familiar enough with his work to find our own way.

Aiken is a member of the Class of 2021.

‘Three Billboards Outside Ebbing, Missouri’



By SOPHIE AROESTY
CONTRIBUTING WRITER

“Three Billboards” has been called racist for its lack of black representation and (some say) forgiveness of a racist police officer. While those are real issues in cinema as a whole, that interpretation is simplistic and ignores the commentary the film makes about racism and America. The Ebbing police have a lot to answer for: apathy, brutality, and racism. McDonagh doesn’t simply forgive the police. He shows these problems are symptomatic of the rest of the town, presenting it as a reflection of America itself. This isn’t a film about empowering black people or bridging any divides, explicitly, but I would argue that, subtly and through narrative, it is.

Aroesty is a member of the Class of 2018.

‘Call Me By Your Name’

By MATT SIMMONS
CONTRIBUTING WRITER

I’ve witnessed many movie romances, and none have approach this movie. Timothée Chalamet and Armie Hammer play off each other to an outstanding degree. I fell in love with their love and wanted to fall in love again. The tension makes you wait and leaves you itching to see their first romantic moment. This build makes their relationship feel earned, whereas many romance



movies feel forced. The soundtrack is perfect, and Sufjan Stevens’ two soundtrack songs blend in seamlessly, as the story unravels. The cinematography of Italian landscapes is excellent, the performances are great, and I can’t recommend this movie enough. Few movies leave me feeling this way, and I can’t wait to experience it again.

Powell is a member of the Class of 2018.

‘The Post’



By JACKIE POWELL
COLUMNIST

While “The Post” could serve as a prequel for Alan Pakula’s “All the President’s Men,” this is the story of the woman missing in the original action: publisher and owner of the Washington Post Katherine Graham (Meryl Streep). “If we don’t publish, we will lose, the country will lose,” Ben Bradlee (Tom Hanks) says to Graham, in a line that not only refers to publishing the Pentagon Papers, but also symbolizes Graham’s battle with the patriarchal structures aiming to hold her down. Spielberg urges us to learn from Graham, her resolute approach and decision making. It’s up to her successors to challenge a system that continues to diminish the press and the necessity for female leadership.

Powell is a member of the Class of 2018.

‘Lady Bird’

By SCOTT ABRAMS
SENIOR STAFF

Greta Gerwig’s “Lady Bird” is about many things — class, mother-daughter relationships, the formative nature of one’s hometown — but, like fellow Best Picture nominee “Call Me By Your Name,” this film most fruitfully examines the existential



crisis that comes with growing up.

“Lady Bird” follows the senior year of Christine (Saoirse Ronan, incomparable) who deals with her struggle by adorning herself with the “given name” of “Lady Bird.” (“It’s given to me, by me.”) While writer-director Ger-

wig says that “Lady Bird” is not autobiographical, Lady Bird and Gerwig share enough similarities — both graduated from Sacramento Catholic schools in the early-2000s and enrolled in liberal arts colleges in NYC — to plausibly view the film as a reckoning with her teenage years.

Lady Bird’s lack of perspective — especially when it comes to the endless arguments with her mother (Laurie Metcalf), who works double shifts to keep the family afloat — is matched only by the empathy Gerwig has realized for each of her characters; compassion one imagines Lady Bird herself will develop in time.

As we see her protagonist grow and develop, Gerwig’s distance from her teenage avatar allows her to clarify the film’s central question. Lady Bird’s “Who am I going to be?” becomes Gerwig’s “Why am I who I am today?”

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RECYCLE

EVERYBODY TALKS

Change From the Outside



By JACKIE POWELL
COLUMNIST

A shootout. A gold medal over Canada. A piece of sweet, sweet revenge. And a 20-year old named Maddie Rooney, who users of Wikipedia named our “actual” Secretary of Defense.

At last, U.S. women’s hockey players are gold medalists. While the gold medal game against Team Canada was arguably the most memorable moment of Pyeongchang 2018, there was something the sports world missed or didn’t have time to sit down and process amid these winter games.

On Feb. 10, a day after the games commenced, the United States Soccer Federation held its election, voting in its next president. Kathy Carter, a former president of Soccer United Marketing, a partner of the Major League Soccer and the federation, emerged as a clear favorite. But after three rounds of voting, it was former federation vice president and Goldman Sachs investment banker Carlos Cordeiro who will take a crack at the federation’s laundry list of conundrums moving forward.

Personally, I backed Carter. Her experience in marketing would have been an invaluable asset to alter the optics of soccer in America, and she openly prioritizes fighting to eliminate the gender pay gap. But in addition to the lofty goals of the federation, farming soccer talent might be the issue worthy of the most consideration.

Personally, I backed Carter. Her experience in marketing would have been an invaluable asset to alter the optics of soccer in America.

Growing up, I never found soccer that compelling. Signing up for AYSO as a 6 year old didn’t leave me attached; the running back and forth didn’t compliment my childhood asthma nicely.

But while I might not love the game unconditionally, the sport has a significance in the world.

First of all, some of the most prolific female athletes played soccer: Mia Hamm, Abby Wambach and Marta. (And if you don’t know who Marta Vieira da Silva is, you should.) Second, when we discuss sports that unite people across borders and state lines, soccer (or in some countries, football) is that sport.

So why is American soccer generally pushed to the side? While most women’s teams are used to it, why did the sports Twitterverse implode when the U.S. Men’s National Team failed

to qualify for the 2018 World Cup?

This week I spoke to senior Laura Cowie-Haskell, who used to play for Women’s Soccer and now participates on an intramural team, on which she is indeed the only female. We discussed her thoughts on the federation election and why soccer remains a sport for the rich in America.

“I’ve gotten the chance to travel to a lot of developed and underdeveloped countries, and wherever you are, you can see these ad-hoc games. Whether they have a real soccer ball or a ball of rags, they’re playing. In the U.S. you don’t get the chance to see that because everything is so privatized,” she said.

What it comes down to is how accessible the sport is for young people, and the pay-to-play system in the United States deters young athletes from the sport. In the U.S., basketball rules urban areas. Young people simply pick up a ball in any concrete jungle and play.

“Kids don’t have the opportunity in cities especially to go pick up a soccer ball and play on fields because the fields don’t belong to them,” Cowie-Haskell said. “It’s kind of sad to me because this is supposed to be something for everybody, and really talented kids aren’t getting the opportunity to be successful because everything is so privatized.”

When discussing the election results, the senior was skeptical of both of the front runners, Carter and Cordeiro, but she understood the selection, praising Cordeiro for his knowledge of the system.

We both were skeptical of Hope Solo, who ran for the position as well. Coupled with her lack of knowledge regarding how large scale companies function, her temper and composure drew red flags.

But Solo’s frustration with the outcome of the election is understandable. She and other nominees, such as former players Eric Wynalda, Kyle Martino, and Paul Caligiuri, believe that handing the federation over to someone who was a crucial component of the former ineffective system won’t get it over the hump.

If these former players want the establishment to make a change, they shouldn’t have relied upon some shiny executive position. If they want Cordeiro and the federation to listen, they must mobilize and spearhead projects which begin to correct some of U.S. soccer’s deepest predicaments.

Last year, U.S. women’s hockey players mobilized. Last year, they threatened to go on strike. Last year, they wanted funding for youth programs. This year, they brought home the gold.

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

Powell is a member of the Class of 2018.

LAST WEEK’S SCORES

FRIDAY, FEB. 23
MEN’S SQUASH AT DAY 1 CSA TEAM NATIONALS IN HARTFORD, CONN. – L(3–6)
WOMEN’S TRACK AND FIELD AT DAY 1 LIBERTY LEAGUE INDOOR CHAMPIONSHIPS – 3RD OF 6
MEN’S TRACK AND FIELD AT DAY 1 LIBERTY LEAGUE INDOOR CHAMPIONSHIPS – 5TH OF 6

SATURDAY, FEB. 24
MEN’S SQUASH AT DAY 2 CSA TEAM NATIONALS IN HARTFORD, CONN. – W(6–3)
MEN’S TENNIS VS. RENSSELAER POLYTECHNIC INSTITUTE – L(1–8)
WOMEN’S TRACK AND FIELD AT DAY 2 LIBERTY LEAGUE INDOOR CHAMPIONSHIPS – 2ND OF 6
MEN’S TRACK AND FIELD AT DAY 2 LIBERTY LEAGUE INDOOR CHAMPIONSHIPS – 5TH OF 6
MEN’S BASKETBALL VS. EMORY UNIVERSITY – L(61–71)
WOMEN’S BASKETBALL VS. EMORY UNIVERSITY – W(66–52)

SUNDAY, FEB. 25
MEN’S SQUASH AT DAY 3 CSA TEAM NATIONALS IN HARTFORD, CONN. – TBA

THIS WEEK’S SCHEDULE

FRIDAY, MARCH 2
WOMEN’S SOFTBALL VS. BERRY COLLEGE IN TUCSON, ARIZ. – 10 A.M.
MEN’S TRACK AND AND FIELD AT DAY 1 ALL-ATLANTIC REGION INDOOR CHAMPIONSHIPS – 11 A.M.
WOMEN’S TRACK AND AND FIELD AT DAY 1 ALL-ATLANTIC REGION INDOOR CHAMPIONSHIPS – 11 A.M.
MEN’S SQUASH VS. DAY 1 CSA INDIVIDUAL NATIONALS IN WASHINGTON, D.C. – ALL DAY
WOMEN’S SOFTBALL VS. LINFIELD COLLEGE IN TUCSON, ARIZ. – 12:30 P.M.
MEN’S SWIM AND DIVE AT DAY 1 NCAA ZONE DIVING CHAMPIONSHIPS – 2 P.M.
MEN’S TENNIS AT OBERLIN COLLEGE – 3 P.M.
WOMEN’S TENNIS AT OBERLIN COLLEGE – 6:30 P.M.

SATURDAY, MARCH 3
MEN’S TENNIS AT CASE WESTERN RESERVE UNIVERSITY – 9 A.M.
MEN’S TRACK AND AND FIELD AT DAY 2 ALL-ATLANTIC REGION INDOOR CHAMPIONSHIPS – 10 A.M.
WOMEN’S TRACK AND AND FIELD AT DAY 2 ALL-ATLANTIC REGION INDOOR CHAMPIONSHIPS – 10 A.M.
MEN’S SWIM AND DIVE AT DAY 2 NCAA ZONE DIVING CHAMPIONSHIPS – 12 P.M.
MEN’S SQUASH VS. DAY 2 CSA INDIVIDUAL NATIONALS IN WASHINGTON, D.C. – ALL DAY
WOMEN’S LACROSSE AT SUNY GENESEO – 1 P.M.
WOMEN’S SOFTBALL VS. CHRISTOPHER NEWPORT UNIVERSITY IN TUCSON, ARIZ. – 3 P.M.
WOMEN’S TENNIS AT CASE WESTERN RESERVE UNIVERSITY – 5 P.M.
WOMEN’S SOFTBALL VS.ILLINOIS WESLEYAN UNIVERSITY IN TUCSON, ARIZ. – 5:30 P.M.

SUNDAY, MARCH 4
WOMEN’S SOFTBALL VS. VIRGINIA WESLEYAN COLLEGE IN TUCSON, ARIZ. – 9 A.M.
WOMEN’S SOFTBALL VS. PACIFIC UNIVERSITY IN TUCSON, ARIZ. – 11:30 A.M.
MEN’S SQUASH VS. DAY 3 CSA INDIVIDUAL NATIONALS IN WASHINGTON, D.C. – ALL DAY

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SPORTS

ATHLETE OF THE WEEK

For Wittig, Player of the Week is a Team Award

By MICAH GREENBERG
SPORTS EDITOR

Junior guard Jacob Wittig has been a key player this season for the Men's Basketball team, averaging more than 30 minutes and 11 points per game. He was named UAA Men's Basketball Player of the Week and earned First Team All-Academic District honors.

How did you get interested in basketball?

Sports in general have always been a big part of my family. My parents got me involved in a lot of sports when I was young and basketball has always been one of my favorites. There are videos of me playing on a toy hoop when I was only a few years old and ever since I have loved playing.

What do you enjoy most about basketball at UR?

One of my favorite things about U of R basketball is my teammates. It is really unique to have teammates from all over the country who have different experiences and stories. They are also great people and players with a similar drive for success on and off the court. I can truly say my teammates have made my college experience exponentially better. We spend a lot of time together, but I always enjoy being around them.

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

Over the past three years I have been better prepared to handle the size of the players and the speed of the game. I've improved a little physically, but I feel that I have grown



PHOTO COURTESY OF UR ATHLETICS

Junior guard Jacob Wittig says that his teammates have improved his college experience.

a lot mentally. Offensively, I have improved at reading defenses and making the correct plays. On the defensive end, I have gained better knowledge of why we do what we do and how to execute on both ends of the floor. I also feel that each year I have developed more confidence which has helped me contribute more to the team.

How does it feel to be named UAA Men's Player of the Week?

It is definitely a great honor and nice to be recognized, but this is more than an individual award. My coaches were very important in helping us gain an advantage with the scouting report, as well as helping to instill confidence in me. My teammates were also a huge piece of this — making plays and trusting in me to do the same.

What is the most challenging part of being a varsity

athlete?

The most challenging part of being a varsity athlete is the time commitment and management. Our season goes for about five months, and we are lifting or playing even when we aren't in season. When we are in season, we practice six days a week and some nights we are there for three hours. We also have many weekends where we are out of town from Thursday to Sunday. It can be very hard to put in as much time into your school work as you want, due to the time commitment to basketball. It is very important to try to stay head and manage your time as well as you can.

How does your coach help the team succeed?

Our coaches are extremely influential in the success of our team. They put in countless hours watching film, preparing for practice, putting together lifts, and so much more. Dur-

ing individual workouts and at practice they really help develop our individual games and make us better players. We are always extremely prepared for games because of their scouting reports and knowledge of the game.

Do you have any rituals before or during matches?

It usually depends on what time are games are, but if it is a night game I will always have a turkey sub for my pre-game meal. I usually get dressed and taped at certain times before the game. I am not too superstitious, but I do like to keep to a routine.

Who is your favorite professional athlete, and why?

Russell Wilson. I love the way he plays the game and competes with such passion, especially for being undersized. He also is a great leader for his team and highly re-

spected by his teammates.

If you could only wear one type of shoes for the rest of your life, what kind would



PHOTO COURTESY OF UR ATHLETICS

you choose?

I would probably have to go with my grey Nike Roshe shoes because they are really comfortable and can go with a lot of things.

Greenberg is a member of the Class of 2021.

Personal Records Set in Track Liberty League Championships

By NICK DAVIS
CONTRIBUTOR

The Track and Field teams took their talents to the Liberty League Championships this weekend, hosted by St. Lawrence University. Numerous athletes had season-best and even career showings, in particular sophomore Michaela Burrell, first-year Eileen Bequette, and junior captain Ben Martell.

On the women's side, Bequette kicked things off with two wins in the pentathlon. Bequette went on the win the pentathlon and take first overall in four of five total events. She also advanced the 60-meter hurdles finals with teammate Kylee Bartlett.

In the prelims of the 60-me-

ter dash, Burrell ran a 7.83 seconds, a personal record, which was good enough for the 25th fastest in the Division III national rankings and first place at the meet. Burrell also won the 200-meter dash outright with a time of 26.07 seconds.

Junior Alice Freese had a personal record of her own in the 400-meter race, finishing in 1:02.57 seconds.

In the women's 5K, junior Rachel Bargabos, senior Ayumi Yuasa, first-year Aasha Krishnan, and junior Samantha Tetef finished third, sixth, seventh, and 10th, respectively. The women's distance medley relay finished third, composed of first-year Kristen Lodato, junior Siobhan Seigne, first-year Elisabeth Rott, and sophomore Jordan Hurlbut. Junior Brianna

Loughran finished fifth in the mile, coming in at 5:15.82 seconds.

On day one of the field events, junior Kylee Bartlett finished second in the long jump, while sophomores Lonnie Garrett and Hannah Duttweiler finished sixth and eighth. Bartlett also finished sixth in shot put with first-year teammate Grace Messina finishing eighth.

Bartlett still wasn't finished. On day two, She placed second in the 60-meter hurdles, fourth in the high jump, and sixth in the 200-meter dash. Bequette finished in fifth in the 60-meter hurdles and first-year Colette Anikwue finished sixth in the high jump. Teammates Hurlbut and Loughran finished sixth and seventh in the 800-meter while Bargabos secured a

fifth-place finish in the 3k. The 4x400 relay finished second to round out the performances, composed of Burrell, Bequette, Bartlett, and Freese.

For the men's team, Martell ran a personal best in the mile. He finished in 4:22.29 and placed fourth in the meet. Sophomore Ethan Colton had an impressive showing in the heptathlon, ending the first day in third. He won the long jump, finished second in the shot put, got sixth, and seventh in the long jump and 60-meter dash. Colton went on to finish sixth in the heptathlon after the second day. Another captain on the team, senior Adam Sorrentino, had a strong showing in the weight throw, finishing fourth on the weekend and sixth in the shot put. Sophomore Mark

Westman brought home a sixth place finish in the 400-meter, finishing in 51.66 seconds. Four men were able to reach the podium in the 800-meter race. Senior Wesley Clayton, junior Chris Dalke, first-year Dan Allara, and sophomore Leo Orsini finished fourth, fifth, sixth, and seventh, respectively. The Men's distance medley relay also managed a fifth place finish, composed of Orsini, Allara, Dalke, and junior Wells Coalfleet. The men's team finished fifth overall.

Both sides will have multiple athletes competing next week at the All-Atlantic Regional Championships as the 'Jackets look to continue their strong season.

Davis is a member of the Class of 2020.