

Campus Times

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Debaters Discuss Sex Robots

By DAVID SCHILDKRAUT
FEATURES EDITOR

Sex robots suck, opened junior Jacob Lowenherz.

“Literally,” he said. “And they vibrate. And some are even heated.”

Lowenherz represented UR Robotics at a debate held last Saturday afternoon by the Debate Union that probed the question of whether sex robots would do more harm than good.

Two first-years, Justyna Gorka and Mike Arinarkin, joined Lowenherz, arguing that sexbots would harm human-to-human relationships, perpetuate gender stereotypes, and isolate people who might already feel isolated.

“There will be this perpetuation of the human ideal sex partner,” Gorka said, mentioning a prediction from futurologist Ian Pearson that people would have more sex with sex robots than humans by 2050. “That’s not a healthy mentality to have in society, nor is it going to be good for body images because sex robots will perpetuate this ideal sex partner. They have ideal proportions, they never say no, they always orgasm. It’s all over an unrealistic expectation and standard that’s going to prevent people from actually wanting to go and have sex with human beings.”

Their opponents, sophomores Julia Liang and Bri Terrell and first-year Warish Orko, argued that sexbots were just another way to gain sexual pleasure, would help isolate gender stereotypes, and sexbots would help to reduce sexual crimes.

“The National Crime Agency estimates that at least 750,000 men in Britain are interested in having sex with children,” Liang said, explaining that some people view pedophilia as a sexual orientation. “Child sex robots can serve as the perfect alternative for those sexual orientations and keep our kids safe.”

Between each of the three arguments, the debaters had three minutes to ask their opponents questions. During this part of the debate, the debaters continually switched roles from being on the attack to being on the defense and back again. Much of the back-and-forth focused on human interaction and stereotypes.

“Under arguments about how [sex robots] create unrealistic expectations of beauty, how is that significantly different than

SEE **SEXBOTS** PAGE 2

Passion Stays Strong in Afrikanza



GABE ISAACSON / PHOTO EDITOR

PASA member spoke enthusiastically to a crowd gathered to celebrate Afrikanza this past Saturday in Feldman Ballroom.

By WIL AIKEN
CULTURE EDITOR

Students gushed with enthusiasm at crowded Feldman Ballroom tables last Saturday for Afrikanza, the culminating event of Africa Week, organized by the Pan African Students’ Association.

“Afrikanza is an event that is used to reinforce cultural diversity in the University environment among PASA members,” said sophomore Kaps Chalwe, the group’s vice president.

The theme of the night was “Mayibuye iAfrica,” a slogan used by Nelson Mandela that roughly means “let Africa come back.”

Starting last Monday, every day (except for Friday) featured a different event, essentially serving as publicity and promotion for Afrikanza, according to Chalwe.

The events, however, varied in connection to Afrikanza itself. The first event of the week, on Monday, called “African Odyssey,” included the sale of clothes, sculptures, paintings and featured face painting.

“We are trying to get people interested in African culture, with these fabrics, arts, and products,” sophomore Dewey Bazirake, who was working at the event, said.

The products for sale were all directly from Africa.

“We’re selling authenticity,” Bazirake said, adding, “When you buy these, you are supporting craftsmen and ladies on the African continent.”

Tuesday’s event, held in Morey, had a heavier topic on its mind. Publicized as a “panel discussion,” it was in reality a large group discussion. The topic was “brain drain,” the way in which outstanding African students and professionals are given incentives to leave the continent, depriving it of potential improvement.

Olavi Hangula, the first-year who organized Africa Week, led the discussion, opening (following a TedX talk by biologist Kevin Njabo) with a question:

SEE **AFRIKANZA** PAGE 11

Women’s Basketball Falls in Tournament

By MICAH GREENBERG
SPORTS EDITOR

Women’s Basketball fell to host Amherst College in the Elite Eight on March 10 after defeating rival RIT in the Sweet 16 one day earlier.

Amherst, which went on to win its second straight championship, proved to be a more formidable opponent than RIT, which only lost 59-55 to the ‘Jackets. The defending champs had completed their second straight undefeated season and dominated UR 62-38. Notably, star senior

forward Al Leslie was held to zero points.

In the first quarter, the ‘Jackets grabbed a quick 6-2 lead, but the Mammoths responded with a 12-3 run, putting them up 14-9 to end the quarter.

After the Mammoths widened their lead to 11 early in the second quarter, the ‘Jackets managed to stay even with Amherst for the remainder of the quarter with a 10-10 run. The score heading into halftime was 35-24.

The ‘Jackets opened the second quarter with a 7-2

streak, but the Mammoths responded with a 16-3 run of their own. The ‘Jackets trailed 51-34 heading into the fourth quarter.

Amherst’s defense proved too dominant for the ‘Jackets. The game marked the lowest number of points scored by the ‘Jackets on the season. Amherst recorded nine steals and three blocks and forced almost twice as many fouls as they committed.

In the Sweet 16 matchup, RIT pulled ahead to an early lead. At no point in the first

SEE **BASKETBALL** PAGE 12

Workshop Inspires Ingenuity in Local Girls

By EFUA AGYARE-KUMI
COPY CHIEF

The Society of Women Engineers reached for the stars this past Saturday during its semesterly science and tech workshop for girls in the Rochester area, which explored the theme of outer space.

“Early exposure is how girls get interested and stay interested in engineering,” said head organizer Kathryn LaBine, explaining how the RIT chapter of the group gave her science experience as a child.

The event, held in Goergen Hall, saw considerable success with 96 girls registered and 39 volunteers, each with unique motivations for spending their day teaching children.

“I really want to work with kids when I’m older, and I just think it’s a really important opportunity,” sophomore Amy Burke said.

The event was lively, as the facilitators spun the girls on a stool to demonstrate the principle of angular momentum, eliciting giggles from the children and proud picture-taking from the parents. Balloons and golden stars hung around the interior, and water bottles were labeled “rocket fuel,” in faith with the theme.

Volunteers took away memorable experiences, too.

“I like seeing how much fun they’re having,” sophomore Louisa Anderson said.

The breakout sessions, designed for educative amusement, featured a mechanical engineering lab that involved making a rocket with Coke and mentos, an optics lesson on why stars twinkle, a chemical engineering lesson on making solar cells with berry juice, and more.

“Right now only 20 percent of the world’s engineers are female,” said LaBine, who believes that we need a more diverse group of problem-solvers to tackle the world’s problems.

For LaBine, the event’s benefits went both ways: “We get re-inspired, and we’re like, ‘Oh yeah — this is why I’m an engineer. This is why I love it.’”

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

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THIS CT

TRUMP GOOD
FOR LEFT
PAGE 5 OPINIONS

PICOLAS CAGE
RETURNS
PAGE 8 HUMOR

ONE ACT
PLAY FESTIVAL
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MARCH WILL
STILL BE MAD
PAGE 12 SPORTS



GABE ISAACSON / PHOTO EDITOR

SPEAKER SHARES HIS STORY OF COMING OUT TO A RELIGIOUS FAMILY

Hosted by the Paul J. Burgett Intercultural Center this past Tuesday, guest speaker Moshe Alfisher talked to students about growing up in a religious jewish orthodox home and later, coming out of the closet during his army service.

PUBLIC SAFETY UPDATE

Alarm at Rush Rhees (1)

MAR. 16—Students set off an alarm in Rush Rhees Library while inside after hours.

Unauthorized Individual at LeChase (2)

MAR. 17—An unauthorized person was found in LeChase Hall after hours and was identified and escorted out.

Fire Alarm at Riverview (3)

MAR. 20— Burnt food set off a fire alarm in Riverview.

Fire Alarm at Whipple ParkI (4)

MAR. 22— Burnt food set off a fire alarm in Whipple Park.ED.



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

THIS WEEK ON CAMPUS

TUESDAY | MARCH 27

ITALIAN CONVERSATION HOUR
FREDERICK DOUGLASS COMMONS, 305, 4:30 P.M. - 5:15 P.M.
The Language Center will being hosting conversation hours in Italian.

SWINGIN’ IN THE SNOW
FREDERICK DOUGLASS COMMONS, FELDMAN BALLROOM AB, 6:30 P.M. - 9:30 P.M.
Hosted by the Swing Dance Club, participants are welcomed to dance to music provided by the NJR Jazz Band. A lesson will be given at the beginning.

WEDNESDAY| MARCH 28

LANGUAGE FAIR
FREDERICK DOUGLASS COMMONS, FELDMAN BALLROOM (ENTIRE), 12 P.M. - 2 P.M.
Students will be able to learn about different languages across the world at this event and meet representatives of each language.

CLASS OF 2020 RESOURCE FAIR
WILSON COMMONS, HIRST LOUNGE, 12:30 P.M. - 2:30 P.M.
The 2020 Class Council will be holding a resource fair to help sophomores transition into their junior year.

THURSDAY | MARCH 29

ARABIC CONVERSATION HOUR
FREDERICK DOUGLASS COMMONS, 305, 1 P.M. - 2 P.M.
The Language Center will being hosting conversation hours in Arabic.

HOPEMAN CARILLON CONCERT FEATURING CARILLONNEUR GEERT D’HOLLANDER
EASTMAN QUADRANGLE, 5 P.M. - 5:45 P.M.
World-renowned carillonneur Geert D’Hollander will be playing on the Hopeman carillon bells.

FRIDAY | MARCH 30

CHINESE CONVERSATION HOUR
FREDERICK DOUGLASS COMMONS, 305, 1 P.M. - 2 P.M.
The Language Center will being hosting conversation hours in Chinese.

SIMCON 40
FREDERICK DOUGLASS COMMONS, FELDMAN BALLROOM, 3 P.M. - 12 A.M.
Simcon 40 is UR’s annual gaming convention where individuals can different types of games such as board games and RPGs.

Like to draw, sketch,
or doodle?

Illustrate for the
Campus Times.

Email illustrator@campustimes.org

RETRACTION

The *Campus Times* retracted an editorial before Spring Break that mistakenly commented on a past year’s tuition increase announcement, rather than this year’s.

Sexbots: Yay or Nay?

SEXBOTS FROM PAGE 1

the status quo that we already have?” Terrell asked at one point. “Wouldn’t you prefer that we actually have robots that can meet these expectations rather than projecting these expectations onto real life human women?”

Arinarkin shot back: “If anything, we want to destroy those expectations altogether, as opposed to just increasing that we’re saying that ‘that’s ideal beauty.’ Unless you can achieve that, you are no one. You should blame yourself.”

While no winner was declared, a poll was held both before and after the debate to see if attendees felt that sexbots did more harm than good. Before the debate even started, the initial audience, about two-dozen people, was close to equally divided on the issue.

Post-debate, however, over 70 percent of the approximately 40 people present agreed with the opposition.

Despite this, judges and students alike had questions for both sides of the argument. One of the judges, Professor Marie-Joelle Estrada, who teaches psychology, pointed out that while she enjoyed the debate, the debaters had primarily mentioned female sexbots for a male audience and not the other way around.

“I thought it was really interesting that we talked about sex robots for men, and we talked about that largely,” Estrada said. “Women tend to be the ones who are most sexually dissatisfied, the ones who don’t have orgasms nearly on par, even in the best-case situations with their male counterparts. I would be interested to see how the market [for male sex robots] would do, who would end up buying more.”

Ph.D. student Jerome Dent, another judge, said that he had hoped that there would have been more discussion on the general integration of sexbots into society and a comparison between the current

sexual experience and what it could be in the future.

Dent also pointed out that while there had been talk on both sides about perpetuation and elimination of stereotypes of transgender people, it was also important to try and avoid even unintentionally perpetuating those stereotypes through word choice during the debate.

Members of the audience also had the opportunity to share their thoughts and questions on what was discussed during the debate.

“I didn’t hear that much discussion about asexuality,” sophomore Molly Robins said, noting a negative experience in a relationship because she is asexual. “In a society where everyone’s kind of having sex, there’s going to be people who are isolated because they don’t want that. Are there going to be romance robots for people whose sexual advances are the lack thereof?”

The well-attended debate drew people from beyond UR.

“As far as the topic goes, it is personally the thought of robots permeating this much into real life is saddening, depressing on a metaphysical level,” RIT first-year Prionti Nasir said. “But besides that, I can also see why, and I see the inevitability of them. As much as we debate, I don’t think there’s much to do. I think they’re going to be marketed into life. I’m sad about it, but there’s nothing to it.”

Several of the judges concurred with Nasir that sex robots were already becoming part of society, and one, Professor Ehsan Hoque, who teaches computer science and electrical engineering, said that it was time to look to where the technology would go in the future.

“I think sex robots are here to stay,” said Hoque. “We can regulate it. I think it’s coming. So the real question is, how [...] do you design it so it’s good for humanity?”

Schildkraut is a member of the Class of 2020.

African Business Conference Mixes Heritage and Finance

By EFUA AGYARE-KUMI
COPY EDITOR

The first-ever Rochester African Business Conference mixed financial advice and heritage celebration this past Saturday at the UR Simon Business School.

At times provocative and at others encouraging, speakers used the conference as an opportunity to share wisdom and advice with fellow aspiring African change-makers.

The event’s opening keynote speaker was Chike Ukaegbu, founder of New York-based agency StartUp 52. He began with a warning that Africans were on course to become “the dinosaurs of the human race.” He told of his experience with the “‘White is Better’ phenomenon,” illustrated by the dying-out of African languages.

Ukaegbu also touched upon the existence of schools in Nigeria where kids are given the option to be taught to speak English with a British accent to sound “smart.”

To fix this, he said, the African community needs more unique people he called “outliers,” who are prepared to embrace their heritage and create new spaces for it, as opposed to “forcing [themselves] into boxes created by others.”

Like the rest of the speakers, Ukaegbu encouraged interaction, jokingly threatening to fall asleep at the podium if not engaged in conversation. Even at mealtimes, the speakers were found sitting alongside the attendees and answering questions, or telling sto-



ALFREDO CUMBANA/ CONTRIBUTING PHOTOGRAPHER

Speakers encouraged students to intertwine their heritage into their success at the first-ever African Business Conference.

ries about where they grew up.

Another speaker, Godfrey Magila, offered a new perspective on resilience by sharing his story on becoming the CEO of Magilatech, a software development and security auditing company in Dar es Salaam, Tanzania, despite losing both his parents and his adoptive family before he was in his late teens.

Strategic advisor Terry Oppong, who has worked with TED Conferences and TIDAL, stressed the point of treating everyone you

meet with respect, as you never know where opportunities might come from.

Providing a perspective of entrepreneurship and women empowerment on the African continent was Jennifer Kyker, a professor at the University who in 2003 founded Tariro, a non-profit organization that pays school fees and related expenses for orphaned and vulnerable teenaged girls in Zimbabwean communities affected by HIV/AIDS.

Sophomore Dewey Bazirake,

who helped organize the event, said he was particularly pleased with the quality of speakers in the conference in comparison to other conferences he had attended.

“These were people you can relate to, people who are hustling,” Bazirake said.

Other students were grateful for the advice the talks given during the event’s talks.

“What was really inspiring was how they all had a call to action, concrete steps that you could

take,” Simon Business student Jaime Staengel said.

Sophomore Jay Sheriff from Sierra Leone, who co-founded an organization to involve youth in the global efforts to improve climate conditions, found the conference educative and important.

“It keeps me motivated on the work I’m doing, even though right now it’s so hard,” Sheriff said.

Another issue stressed at the conference was the importance of monetizing your passions to avoid becoming a “hopeless humanitarian,” a term introduced during one presentation.

Ghanaian-American author Kofi Genfi, who began his closing keynote speech with a self-written poem, spoke of monetizing your passions, financial literacy, and his own financial journey.

He told a story about losing \$25,000, a sum of money he had saved throughout his college years.

“I went to the casino one night — I lost \$13,000 in one night,” Genfi told the crowd. “I went back to try to win it back, and lost \$12,000.”

The setback did not crush him but instead inspired him, and it is the inspiration for his hat fashion line, with its tagline, “I Came Up God Came Through.”

Looking forward, the organizing team aspires to have more female speakers at the conference and to bring in additional companies, a move that could help students attain internships.

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

Douglass and Wilson Commons Go Dark for Earth Hour

By SHWETA KOUL
NEWS EDITOR

Douglass and Wilson Commons went dark from 8:30 to 9:30 p.m. this past Saturday in honor of Earth Hour, a multinational movement to raise awareness about light pollution and climate change.

The event was put together by the Astronomy Club in hopes of gathering support for a lighting system throughout campus that is more environmentally conscious. It also aimed to inform students of the dangers of climate change and the need for sustainability now.

“Generally, you don’t know how you don’t really need all of these lights until we actually turn them off,” said Tri Nguyen, the club’s vice president. “We’re trying to make it a tradition every year.”

A talk at the event by Professor Lee Murray highlighted how students could do their part.

“Unfortunately, we’re in for an unavoidable addition of change even if we were to cease all emissions today,” Murray said. “Collective action is important and a must, but there are things that we as individuals can do. The two biggest on an individual action would be reducing beef intake and flying fewer miles.”

After the talk, students were given an option to sign a pledge to lead a more sustainable life-

style and to make an effort to be more environmentally friendly with energy.

While After Hours performed, co-sponsoring clubs set up informational boards about other environmental concerns.

Some of these clubs included the Society of Undergraduate Public Health Students, which discussed the health side of environmental risk factors. GreenSpace told students about how urban city lights form a glow around a city that can affect animals. Baby turtles often mistaken this glow for the moon and end up dying as they travel toward the city instead of the ocean.

Outside of Wilson Commons, the Astronomy Club set up telescopes so students could stargaze. There was a telescope pointed at the moon and another toward a star belt.

“This hour was actually started initially by amateur astronomers because of light pollution and how it dulls out the night sky,” sophomore Steven Spiewak, the Astronomy Club’s publicist, said. “You can’t really see the stars or anything. So, with turning off nonessential lights, not only does it help with energy sustainability and in the long-term climate change, but it gives you a better perspective on our personal universe.”

Many attendees enjoyed the event and agreed it was informative. Some said it motivated

them to take action.

“It’s important to bring awareness of issues to light pollution and I think this year was really great because there was a speaker talking about climate change and all of these other environmental issues,” co-president of Grassroots and senior Gabrielle Scullard said. “Earth Hour is this international movement to turn off the lights from 8:30 to 9:30 p.m. on a particular day. But, it’s bigger than just light pollution and energy conservation. It’s thinking about how our actions and everyday things that we don’t think about affect everything.”

The Astronomy Club hopes to continue to up the ante every year by turning off more non-essential and ornamental lights off across campus. While it is hard to turn off all of the lights because of safety reasons, the group’s main goal for future years is to get the lights on the dome of Rush Rhees to shut off during Earth Hour.

“You can tie it to Paris, where they turn off the spotlights on the Eiffel Tower for this hour. That’s a huge symbol for France and their national pride,” Spiewak said. “We feel like the dome of Rush Rhees is a symbol for the University of Rochester. If we get those lights turned off, it will send a powerful message from the entire university community.”

Koul is a member of the Class of 2020.

THIS WEEK IN THE CAMPUS TIMES



HARRY DELIGTER / CAMPUS TIMES 1969

(March 25, 1969) Jester's cast lives it up in a scene during one of the performances of “A Tantrum at Midnight.”

March 27, 1936

Installation of a 17-ton magnet for a cyclotron begins at Bausch and Lomb Hall. The magnet would be transported in eight pieces of two-to-three tons each and be assembled on site.

March 28, 1947

Rush Rhees Library displays rare books, manuscripts, and prints in an exhibit timed to coincide with a humanities conference at UR. Some of the items on display were the Reichenau Codex, letters and documents signed by individuals including Queen Elizabeth, Erasmus, and Michelangelo, a manuscript of “Rondo in A” signed by Mozart, and 16 prints from the Memorial Art Gallery that included the works of Rembrandt, Durer, and Goya.

March 27, 1953

UR and Hobart College reach an agreement to reinstate ath-

letic competition between the two schools in the fall of 1956. The two colleges had suspended athletic competitions between themselves in the fall of 1947, after then-UR President Alan Valentine ended athletic relations with Hobart in the aftermath of a 7-7 tie in a football game after he felt too much emphasis had been placed on the rivalry between the two schools.

March 25, 1969

The *Campus Times* reviews the Jesters’ musical comedy “A Tantrum at Midnight,” which was performed in Strong Auditorium. The reviewer felt that the performance as a whole was lacking, but that the energy brought by the performers helped save the show. He was also critical of the singing and dancing, but praised set construction and lighting.

Compiled by Features Editor David Schildkraut, Class of 2020.

OPINIONS

EDITORIAL OBSERVER

Sometimes, Travel Alone



By SIOBHÁN SEIGNE
HUMOR EDITOR

An excerpt from my personal journal: “Friday March 9th, 2018. JFK International Airport.”

I had no idea how long the journey from Manhattan to the airport would take and I figured it would be better to be on the safe side and leave early. Good thing I chose to do that! For starters, I spent 20 minutes standing on the wrong platform in the subway...

The first day of Spring Break didn’t find me tanning under a

Traveling alone was one of the more difficult things I’ve done in my life - but I don’t think I’ve ever felt so alive.

tropical sun, relaxing in bed, or putting on my boots for a day of hiking in the Adirondacks — even though that’s what all my friends were doing. I’m not one to follow the pack, so to speak.

Last week I threw caution to the wind and boarded a flight to Europe — alone. Without a school group, without my parents, without even my friends.

This trip wasn’t entirely spontaneous. I don’t throw that much caution to the wind. But when my original Spring Break plans with friends fell through, I decided not to cancel my plane tickets and instead embark on a solo journey.

At times it was scary, at times it was frustrating, and at times it was definitely lonely. But it was also one of the best gifts I’ve ever given myself. It’s satisfying now to know that I can be alone for a whole week, and that I can travel safely from country to country. In fact, I think the biggest disaster that befell me was that I accidentally ordered the apfelstrudel with vanilla sauce rather than without, which was an additional three euros.

What I’ve learned about vacations is that you need to be okay with opening your wallet. Go to a nice restaurant. Pay the steep admission fee to enter the palace rather than admire it from the outside and speculate about what lies within. It’s really easy to get to your vacation destination and hold on to your penny-pinching ways.

Whenever I considered getting the cheaper but less tasty option on the menu, I remem-

bered what I had told myself during my long hours of work over winter break. I remembered that I had earned the chance to finally relax and do what I wanted. Not what my professors wanted, not what my coaches or parents wanted, but what I wanted. Sometimes this meant going down streets because they looked interesting or paying to enter a museum even though I knew it took three hours of cleaning the creamer tank at my local coffee shop to afford it. Other times it meant sitting on a bench and enjoying the view or eating the desert course first.

It was hard to let go of certain expectations. I knew the city I was visiting was famous for its nightlife. I felt pressure to go experience it because that’s what other people had told me to do. It was hard to shake the guilt but I’m so glad I did. Instead of staying up and going to bars, I went to bed early and woke up at dawn to wander streets that were ordinarily full of people. Just as cities appear differently at night, so too are they marvelous in dawn’s rosy glow.

One thing I did pressure myself into doing was having a beer. I managed to drink the whole thing, but I won’t lie to you, like I lied to myself at the time — I really don’t like beer. If I had been traveling with a friend, I think I would have felt pressure to drink everyday. That’s a far more expensive lifestyle than my coffee habit. Luckily, after the one beer, I wasn’t ashamed to skip the alcohol and instead buy more coffee.

One of the best things I did for myself was to purposefully face uncomfortable situations. It’s easy to hide behind your foreignness with another foreigner. It’s easy to create a bubble with your conversations and become entirely oblivious to what’s going on around you.

Traveling alone pops the bubble. I was uncomfortable every time I tried to order my morning coffee and when I went to church on Sunday. The mass was entirely in another language. If they spoke any Latin, I couldn’t understand it through their accents. During the mass, I lost track of where we were and was wiping my nose right when the woman in front of me turned to shake my hand as a sign of peace. I couldn’t pronounce “brauner” correctly so the barista thought I wanted a brownie.

These experiences, while uncomfortable, are ones that I will remember far longer than which beach I didn’t go to or which mountain I didn’t climb. Traveling alone was one of the more difficult things I’ve done in my life — but I don’t think I’ve ever felt so alive.

Seigne is a member of the Class of 2019

EDITORIAL BOARD

Thank You, Louise Slaughter

Trailblazing Congresswoman Louise Slaughter, whose funeral service was attended by nearly 2,000 people this Friday at Kodak Hall at Eastman Theatre, contributed significantly to UR in her 31-year tenure as a representative. To honor her memory, we’d like to reflect on the ways her contributions to upstate New York enriched both our campus and the Rochester community at large.

Slaughter pushed for education across the 25th Congressional District, which includes all of Monroe County and it surrounding areas. Within Rochester, she secured \$6.9 million for the Head Start program that provides childcare and early education to our city’s youth. She also helped revolutionize the way local schools receive funding by sponsoring the “All Children Are Equal Act,” which accounts for the poverty rates within a given school district as opposed to just population. The Rochester City School system, for context, is one of the poorest districts in New York,

with a graduation rate of only 51.9 percent, although the percentage has been steadily increasing in the past decade. This growth is, in part, thanks to the efforts of politicians like Slaughter.

UR also benefited greatly from Slaughter’s dedication to improved education. In 2015, she helped prevent a \$7.5 million funding cut from the budget for the Laboratory for Laser Energetics, which preserved the lab’s world-class status. In the three years previous to this, she secured \$200 million for the lab for general operations, staffing, and research. Another Slaughter-backed project saw \$330,000 given to UR Professor Chunlei Guo to research the military applications of lasers. Guo’s research centered around etching water-resistant patterns into military grade-metals using the lab’s lasers.

Slaughter was also vocal about more heated educational issues. In the past few years, she pushed for a Title IX bill called the “Patsy Mink Gender Equity in Education

Act.” The purpose of this bill was to provide all schools with the proper resources for a fully operation Title IX office. In order to do this, Slaughter proposed an Office of Gender Equity be added to the U.S. Department of Education sub-agency collection.

Slaughter embraced the Rochester community with a warm openness. The more than 2,000 gathered at her funeral service shared their intimate memories of the congresswoman.

In her final days, she was characteristically fighting to reverse a proposed defunding of the laser lab. On March 2, just two weeks before her death, she wrote a letter to Lisa Gordon-Hagerty, administrator of the National Nuclear Security Administration. In the letter, Slaughter described the benefits of the lab and invited Gordon-Hagerty to see these benefits herself. We owe it to her memory to recognize her unwavering support of progress, for upstate New York, for Rochester, and for UR, right up until her final days.

HAVE SOMETHING ON
WE’LL PUBLISH IT.

OPINIONS@CAMPUSTIMES.ORG

This editorial is published with the consent of a majority of the Editorial Board: Justin Trombly (Editor-in-Chief), Sarah Weise (Managing Editor), Aryaman Majumdar (Opinions Editor), James Gunn (Features Editor) and Ben Schmitz (Publisher). The editor-in-chief and the Editorial Board make themselves available to the UR community’s ideas and concerns. Email editor@campustimes.org.

Campus Times

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OP-ED

Why Trump is Good for the Left

By KEVIN SHAUGHNESSY

In economics, there’s a concept called opportunity cost: By choosing the rewards of one path, you forgo the potential benefits of a different path, and vice versa. By choosing to go to college, we all lost the benefits of living at home and getting a job. No matter which path you pick, and no matter how amazing one seems compared to the other, you’re always paying an opportunity cost. I’m bringing this up because, in politics, there’s a major undiscussed opportunity cost to winning the presidency.

By beating their opponent, any newly elected president all but guarantees that their party will pay that opportunity cost in two years in Congress. In 16 out of 18 midterm elections since World War II, the president’s party has lost House seats, with a median loss of 22 seats. That might seem small since there are 435 House seats, but for perspective the Democrats are currently only 22 short of control. On top of that, one of those two exceptions was in 2002, after 9/11, when attacking the government or president was seen as treasonous. The only genuinely good midterm election for the party in power was in 1998. Almost every midterm election but that one has been a referendum on a president who has become far less popular since election day.

There are varying theories for this: A president’s opponents becoming energized while his supporters become complacent; unpopular wars, personal scandals, and economic downturns make matters worse. When this effect was greatest, in 1994 and in 2010, the party in power lost 54 and 63 House seats, respectively. These losses are also not limited to Congress: There’s a reason that the Democrats lost 1,000 state government seats and dozens of governorships during Obama’s tenure.

This is especially relevant to Congress, though, because of the situation there in 2016. The Republicans had a large majority in the House, 238–193. If Hillary Clinton had won, she would’ve needed about one percent more of the vote nationwide; that only translates into winning a handful of marginal House seats, far short of a majority that could pass anything. That means that had she won, any significant part of her agenda besides bank deregulation and foreign wars would’ve never been implemented. The Senate is a bit of a different story, with five races in which the Republican won by less than five percent: Wisconsin, Pennsylvania, Ohio, North Carolina, and Missouri. The Republi-

cans controlled the Senate 52–48 after the election, so the Democrats could’ve conceivably won it with a little more national momentum.

However, this Democratic majority would be built on a house of cards. The Democrats would have had five seats up for re-election in 2018 in states that Trump won by 20 points or more: Missouri, Indiana, North Dakota, West Virginia, and Montana. The senators there have all survived because of strong personal brands separate from other national Democrats, and because their last elections were in 2012, not a midterm year. Even with a positive national envi-

If Clinton then lost re-election, likely for someone as unpopular as her running for a fourth democratic term, the consequences would be devastating for the left. With 60 Senate votes, the Republicans could do things they can only dream of now.

ronment stemming from normal presidential backlash, plus Trump’s unpopularity, all their races are essentially toss-ups. With a negative environment from a backlash to Clinton, they would be wiped off the map. There are six other Democrats up for re-election in states that Trump carried or came within a point of, in Michigan, Minnesota, Wisconsin, Pennsylvania, Florida, and Ohio. If the Republicans won three of those plus the others, not a high bar with a good national environment, they would be beyond 60 votes, enough to make the filibuster irrelevant.

If Clinton then lost re-election, likely for someone as unpopular as her running for a fourth democratic term, the consequences would be devastating for the left. With 60 Senate votes, the Republicans could do things they can only dream of now. With 52 votes this year, they were able to repeal only the individual mandate part of Obamacare. With 60, they could fully repeal the law, kicking tens of millions off insurance and making the sickest choose between going without treatments and bankruptcy. On abortion, they can’t do anything now because bills affecting it can be filibustered; with 60, they could implement severe restrictions, with the Supreme Court standing as the only obstacle. Any environmental, financial, labor, or gun regulations that

they don’t like would be at their mercy. They wouldn’t even be far from being able to change the Constitution itself: You need two-thirds of the House and Senate, plus three-fourths of state governments to do this. By electing Trump, the Republicans are paying this opportunity cost.

Meanwhile, the backlash to Trump is immense and is making itself heard. In special House and Senate elections since 2016, from Alabama to Pennsylvania to Montana, the Democrats have overperformed Obama’s and Clinton’s vote share by an average of 16 points. Though this has only led to three victories, the Democrats are pulling nearly even or winning in places where GOP candidates have run unopposed for years, like Alabama and Kansas. If the Democrats won the popular vote nationwide by 16 points, they would easily retake the House, with GOP gerrymanders backfiring; even Paul Ryan would lose his seat, since Trump only won his district by 11. The Senate

President Trump may seem bad now, but what the Republicans could have done without him would have been much worse, and what the Democrats can do once he’s gone will be much better than if they’d won in 2016.

would even be in play, depending on how Texas, Arizona, and Nevada vote. And Texas only voted for Trump by 11, with Nevada and Arizona being even closer.

For the opportunity cost of a second Clinton presidency, with no ability to pass new laws because of the Republican Congress, the Democrats have been given an excellent chance to retake all of Congress and the state government seats that they lost under Obama. With that new majority, they will be able to reverse everything that Trump has done legislatively, and fix the holes in Obama’s accomplishments: fighting climate change, passing criminal justice reform, and establishing universal health-care, among other goals.

President Trump may seem bad now, but what the Republicans could have done without him would have been much worse, and what the Democrats can do once he’s gone will be much better than if they’d won in 2016.

Shaughnessy is a member of the Class of 2020

OP-ED

Be Patient With Facebook

By SEIJI YAMASHITA

A lot has happened with Facebook the past several months, so what should be our takeaway from all of this? Whether or not we want to admit it, Facebook is a central part of our society’s social fabric, so before we quit Facebook, let’s think about what happened this past week.

Simply put, the data of 50 million Facebook users was used by a firm called Cambridge Analytica, which consulted the Trump campaign. This happened because of Facebook’s negligence in their policies for third-party applications — not a hacking or breach in systems.

Cambridge Analytica obtained user data from a third-party Facebook app that took advantage of a loophole that allowed apps to collect data from its users’ friends. Therefore, the data of 50 million users was compromised because at least one of their friends technically allowed the app access. Facebook edited their API to prevent this in 2015.

This data breach is a huge disappointment for Facebook, and

These incidents with Facebook are alarming, but they are part of the inevitable growing pains as our society moves toward interconnectivity as a result of social media.

it is consistent with accusations of negligence on Facebook’s part for failing to realize its platform’s societal importance and responsibility.

The Cambridge Analytica incident, the Russian bots incident, and the spread of fake news on the platform are all examples of this.

These incidents center around perpetrators finding creative

ways to exploit the website’s capabilities that could have been prevented had Facebook taken its responsibilities more seriously from the onset.

Facebook and Mark Zuckerberg seem to have recently come to terms with this responsibility after frequently ridiculing the notion of Facebook having the societal impacts as it does.

These incidents with Facebook are alarming, but they are part of the inevitable growing pains as our society moves toward interconnectivity as a result of social media. As much as we would like to deny it, social media is the future and its benefits are what has been and will continue to revolutionize our world. Facebook seems to have denied this too.

We shouldn’t give up on social media, become insular, and back away from the future. Any new technology has growing pains and, unfortunately, people will try to exploit any new technology that is important.

The result of Facebook’s denial is the past few months’ PR nightmare and a forced reckoning for the platform. And from what it looks like, it has been effective. Facebook changed its third-party app policy some time ago, but has committed to review all apps with access to similar types of data in response. Regarding the Russian bots and fake news, it has recently begun deploying AI agents to identify suspicious users and content.

We shouldn’t give up on social media, become insular, and back away from the future. Any new technology has growing pains and, unfortunately, people will try to exploit any new technology that is important. We’re in an inevitable stage of learning and fine tuning. Demanding regulation and responsibility is part of this process.

Yamashita is a member of the Class of 2019



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HUMOR

The Chronicles of Picolas: The Hooker, the Cage, and the Pyramid

By ERIC FRANKLIN
HUMOR EDITOR

Editor’s Note: This article is part of a series on this reporter’s quest to find the One True Picolas Cage. At last reporting, our trio — the en-pickled Nic Cage, Linda the Liberian prostitute, and myself — were in an abandoned barn, hiding from the police while waiting for Nic Cage’s nutritionist, Nikki Kayj.

“Ah, Nikki, you’re looking lovely this evening,” said Pic at 4:00 a.m., when his bedraggled nutritionist completed the three-hour journey from her warm and cozy bed to our random barn in the middle of Nevada.

“Nic, you’re...” — she paused, her unflinching expression showing that the several years she has spent working for Nic Cage have trained her to expect the unexpected — “... sodium intake appears to be up,” she said, changing tack when she found herself unsure of how to make small talk with a six-foot-tall pickle.

“I suppose you’ve noticed my condition then,” Pic replied, as if anyone could fail to notice his “condition.” “That’s why I’ve called you here.”

Still too groggy to deal with him quite yet, Ms. Kayj turned to Linda and me for an explanation. After we recounted Pic’s story and how we had gotten involved, she nodded — half in understanding and half in resignation — and turned to Pic.

“Mr. Cage, I answered without question all of the odd, pickle-related questions you’ve been sending me for the past several months, but now that I see the extent of your situation I should really tell you that I do not have a medical degree and I’m frankly alarmed that you were able to get all those carrier pigeons to — ”

“Nicolette, please,” Pic implored. He didn’t know if Nikki was short for Nicolette but he thought it conveyed the sincerity he was aiming for.

“All of that scientific nonsense was just a pretext to get you here,” Pic said, his voice tender and pure.

“You see, in all those months I spent in that cage, I got to thinking,” he went on, shifting his gaze until he was staring into the middle distance. “I thought, ‘This is just like that famous role I played where I was transformed into an ugly green monster and only true love’s kiss could break the curse.’”

“We’ve been over this before, Mr. Cage,” Ms. Kayj interjected, “even if that made any sense at all, you weren’t either of the frogs in ‘Princess in the Frog’ nor were you Fiona from ‘Shrek.’”

“None of that matters anymore, Nikki!” Pic said, brushing aside factual evidence with the ease of a con-man or the President of the United States. “All that matters is that we’re together now!”

With that, he closed his eyes and puckered his lips, and though his vegetal body was incapable of voluntary movement you could tell he was trying to lean toward Nikki.

Nikki rolled her eyes. “You’d be

surprised how often he tries to pull this stunt,” she mumbled to Linda and me. “Mr. Cage, I find myself obligated to remind you of Chapter 5, Section 0, Paragraph 9 of my contract: ‘Neither party to this agreement shall pursue, initiate, or otherwise discuss a potential romantic relationship with the other party.’”

“Oh Nikki, always playing hard-to-get,” Pic said, to another eye roll from Nikki. “Well, as long as you’re here, what can you tell me about pickles? Why would someone do this?”

“Well, I have no idea why anyone would do this in particular,” she said, wondering for the thousandth time with whom Nic Cage consorts on a daily basis, “but pickling in general has been used for millennia to preserve foods from — ”

“Wait,” Pic said, “‘preserve?’ As in, ‘keep alive?’”

“No, actually, not at all like that,” she

replied. “More like, ‘preserve’ as in ‘prevent bacteria from — ”

“It heals all illness too?” Pic’s already tenuous grip on the situation seemed to be slipping. “Pardon me for a moment, I’ll be right back.”

Though Pic did not move, he shut his eyes tightly and contorted his face in concentration, as if he were trying to contact someone telepathically. But whatever he was doing, he wasn’t responding to any stimuli from the barn. With Linda out foraging for something to eat, this gave me a chance to talk to Nikki alone.

“So, um, Nikki...” I wasn’t sure where to start. “Is all of this...?”

“Is it all some drug-induced night terror or final season of Lost-esque sideways universe?” She had had this conversation before. “I’m afraid not, kid. What’s your name?”

“Eric,” I said, having forgotten that Pic Cage still hadn’t asked me that question.

“Nice to meet you. I’m Stephanie,” she said. “Yes, I know, he calls me Nikki Kayj, and he probably hasn’t even asked you your name. He believes in Sherlock Holmes’ theory that you only have finite memory so he doesn’t memorize names. He either makes names up or, for people he sees frequently,

gives them some form of his own name.”

This was the first time I had heard a sensible thought in several days, and as rationality returned to me the absolute insanity of our current predicament hit me like a sack of bricks. All of my questions came pouring out faster than I knew I could ask them.

“How is this man real? Does he find himself in elaborate police chases often? Do you think he’s inside the pickle or has he actually become a pickle? How much does he pay you? What are the chances I’ll make it home alive? Why does he think he’s been in every movie?”

I had more questions but I had to

amids and a helicopter ride to Egypt. I’ll be in the air within the hour.”

“Nic, hold on,” Stephanie said. “I really don’t think this pickle makes you immor— ”

“There’s no time for that, Nikki!” he said, ending the brief Era of Stephanie/Nikki Being Allowed to Complete Her Sentences. “I have some important things I need to say before I go.”

“Linda,” he started, turning to the Liberian prostitute just as she returned from her foraging trip. “I want you to know that you have always been my one true love. I have loved you since I was in the womb, and I will spend the rest of eternity thinking of you from my opulent pyramid.”

“Nic, you are currently married and just half an hour ago you were trying to make out with that nutritionist,” she said with a stern

face. But she couldn’t stay mad at him and she broke out into a smile. “But you know you’ll always be my Lord of War.”

Turning to Stephanie, Pic said, “Dear Nicolette, my newfound immortality means I need no longer concern myself with nutrition. It is with sadness in my heart that I must dismiss you from my service.”

Though she had dreamed of such freedom for longer than she had been employed by Nic Cage, she never thought it would actually happen, and the suddenness of her termination took her aback. Unable to imagine going back to a normal life, she started brainstorming other crazy celebrities she could work for. Gary Bussey? Shia LaBeouf? Kanye? She continued to brainstorm but she doubted anyone would ever live up to The Nicolas Cage. She hung her head in wordless sorrow.

Finally, Pic addressed me.

“Worthy friend,” he began. “You have served me faithfully for as long as I can remember.” He paused as a tear ran down his face, while I wondered whether or not a pickle had the capacity to remember more than a few days in the past.

“It’s time for me to move on to a better place, but I fear that society isn’t ready for a Cageless world

yet. My legacy is not yet complete. Someone must finish the story I started.”

He looked me firmly in the eye with a brief but piercing lucidity that heretofore I had never seen.

“You must become Nicolas Cage, Eric.”

I nearly vomited. I would have been floored just by the fact that he called me by my real name (despite still never asking what it was!), but that was dwarfed by the sheer magnitude of what he was suggesting. Speechless, I could do nothing but listen as he continued.

“Here is the key to my mansion in Las Vegas. The fob has a button that will dispatch a helicopter to bring you there. On the third floor there’s a safe behind a false bookcase. Enter the code ‘032596.’ Inside will be a signed check for \$5,090,000 and a phone number for a Dr. Nikolai Cagovich. He’s a plastic surgeon I’ve retained to turn anyone into me at a moment’s notice. The check should be enough to cover the costs. After that, you’re on your own. I trust your instinct. Be Nic Cage.”

I was overwhelmed with emotion at the thought of this, but, seeing he was expecting a response, I tried to calm myself down with a joke. “I guess this’ll be just like the time John Travolta took your identity in ‘Face/Off,’” I said with a wry grin.

“I have no idea what you’re talking about,” he responded, as the glint of clarity from earlier faded. “But it does remind me of the time I switched bodies with my teenage daughter and learned the difficulties of watching a mother get remarried.”

How he could have forgotten a movie he was actually in and yet at the same time thought he was in “Freaky Friday” vexes me to this day, but before I could say anything, the rhythmic whirr of helicopter blades alerted us to the arrival of Pic’s ride to Egypt.

We had said all that could be said, so Stephanie and I watched in silence as Martha Stewart’s men loaded Pic onto, of all things, a military-style, dual-blade Chinook helicopter. They were even kind enough to bring him a King Tut-esque burial mask to wear. Though to this day I can’t explain how, as they closed the final door I saw a single tear run down the face of the mask. I knew it was a tear of happiness.

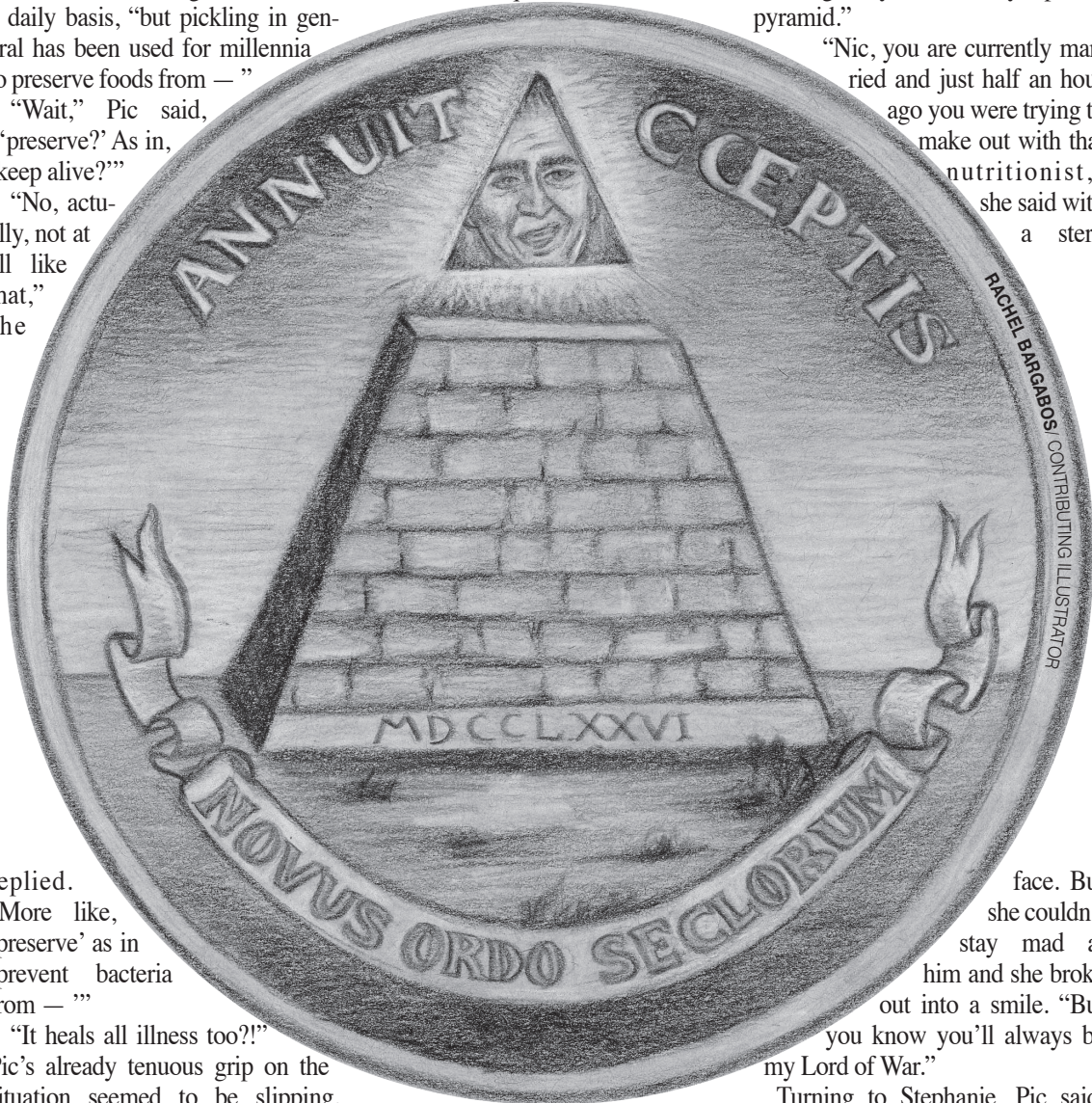
The sun was beginning to rise as we watched the helicopter disappear beyond the eastern horizon, and, as its rays began to illuminate the Nevadan landscape before us, one could almost believe that the whole thing had been a dream.

But the set of keys in my hand told me otherwise.

The past few months had been the greatest adventure of my life, but a new adventure was dawning. I was about to take on a new identity, never looking back on any life I had lived beforehand.

It’ll be just like the time I broke my parole, shed the identity of Jean Valjean, and became a provincial mayor in 19th century France.

Franklin is a Take Five Scholar.



CULTURE

Todd One Acts Are Bizarre, Tragic, and Moving

By WIL AIKEN
CULTURE EDITOR

Have you ever seen something and thought, “Who in God’s green earth came up with this?”

If you have, then maybe you’ll have felt a bit what I was feeling when I was watching “The Indefinitely Untitled Play,” the first of four theater pieces performed at the 19th Annual One Act Play Festival in Todd Union this past weekend.

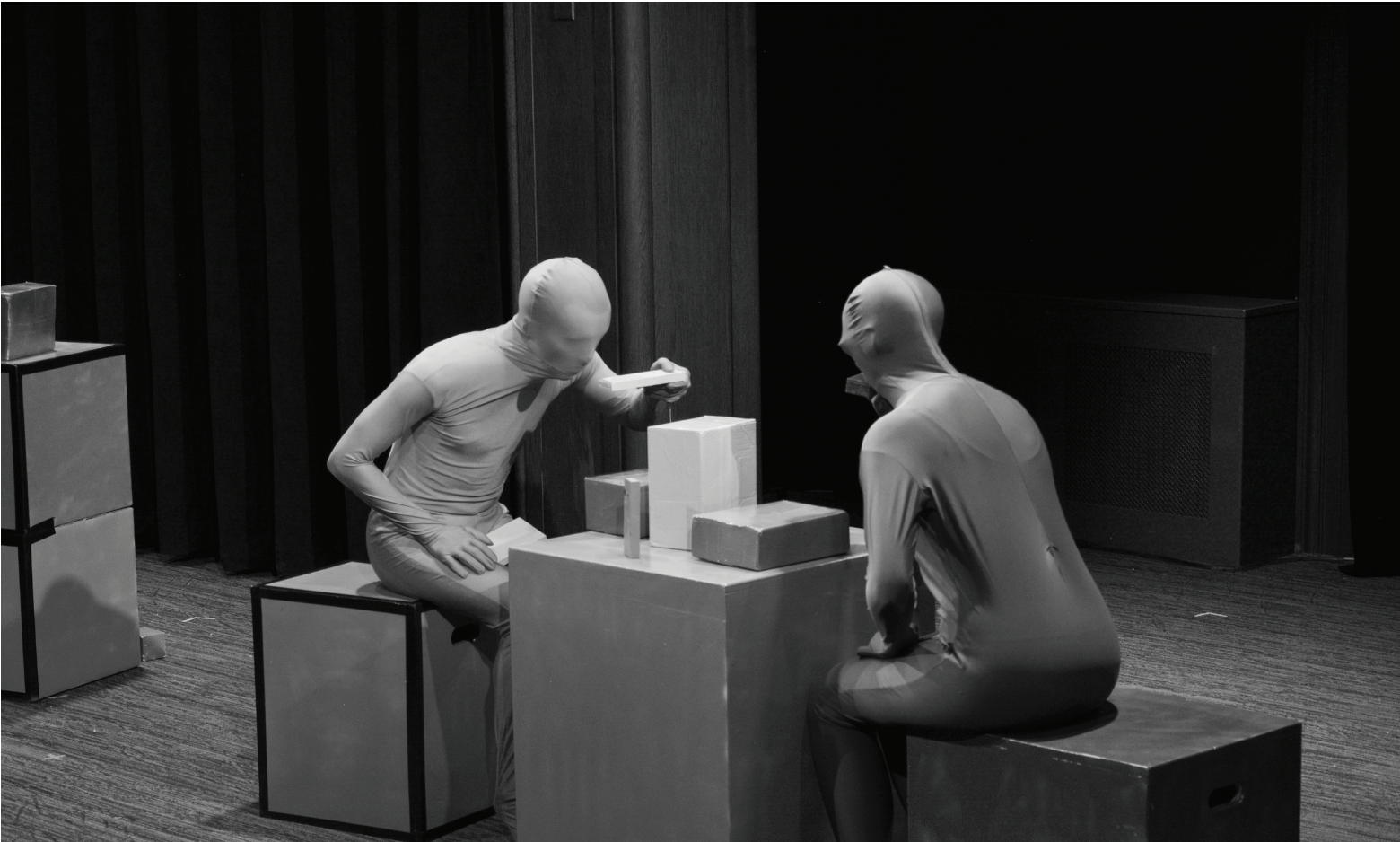
Each play was written, directed, and performed by UR students, whose works were chosen via competition.

“The Indefinitely Untitled Play,” written and directed by first-year Olivia Banc, is an absolutely bonkers shaggy-dog joke of a play, with a joyously senseless plot that covers despots, goats, curtains, and turnips.

Sophomores Louis Herman and Malcolm Sutherland-Foggio and first-year Alina Mueller played their parts with fitting wackiness. Sophomore Theo Kaufman was fun and noteworthy as the deadpan contradiction to everything surrounding him.

But the main character here isn’t any one of the central players: It’s the playwright. Watching “Indefinitely Untitled,” I was getting to know the play’s creator, her sense of humor, her imagination, and her taste for the ridiculously silly.

The next play, “Compassion_Test.exe,” written and directed by senior Marc Laroussini, made the first one look like a friggin’ living room drama. In it, One and Two, played by first-year Henry Lasley and freelance actor Kiyomi Oliver, respectively, are hav-



GABE ISAACSON / PHOTO EDITOR

Lasley and Oliver performing in Compassion_Test.exe in the One Act Play Festival in Todd Union.

ing a conversation over dinner. Also they’re in colored, full-body skin suits and are part of a glitchy computer program. Plus almost all of the props are colored boxes of different sizes. I have actually never seen anything like this. So props to these folks for making my jaw hang open like a cartoon character about to be smashed with an anvil.

The next play, “Deadbeat,” written, composed, and co-directed by sophomore Noah Hammes (in collaboration with first-year Daniel Jersey), was an absolute

tonal shift. This was a musical drama about a depressed, self-ish, anxious, commitment-phobe, teenage musician Michael (first-year Alex Chase), and his fracturing relationship with his best friend Jared (Kaufman), in the long-term aftermath of his brother Matt’s (senior Ben Frazer) death. The music was touching and the performances stellar in this piece.

My favorite aspect of this Hammes’ script is that every character is a victim. Michael and Patricia (Mueller) are victims of losing a brother and son.

Jared’s girlfriend Jess (first-year Madeleine Fordham) is a victim of Michael’s projections and her boyfriend’s showy douchiness. Michael’s girlfriend Victoria (sophomore Savannah Byron) is a victim of Michael’s neglect. This level of human understanding in the writing combined with the use of music made this a remarkable emotional experience.

The next and final play, “The Ground Is Slop,” was an emotional gut-punch-spit-in-the-face written and directed by sophomore Emily Tworek. This is a

piece about a guilt-ridden mother (brutally portrayed by Ph.D. candidate Nicole Sadaniantz) and her grief-stricken husband (a convincingly pained Frazer) who bury their miscarried child. Tworek offers no answer about death, grief, or guilt, but instead casts us into the questions with these two characters.

Whether they were silly, glitchy, touching, or wrenching, these plays were confident, risky, brave pieces of theater.

Aiken is a member of the Class of 2021.

Ramblers and Trebellious Compete in ICCA Semifinals

By MALIKA ZAKARINA
CONTRIBUTING WRITER

The Midnight Ramblers won an award for “Outstanding Vocal Percussion,” while Trebellious was left with nothing, at the 2018 International Championship of Collegiate A Cappella Central Semifinal last Saturday.

The event, hosted by the University at Buffalo Center for the Arts, featured 10 a cappella groups from UR, SUNY Potsdam, University of Pittsburgh, University of Waterloo, RIT, and Rensselaer Polytechnic Institute.

Five judges scored the semifinalists according to their tone, pitch, arrangement, and choreography. The two highest-ranked groups, SUNY Potsdam and the University of Waterloo’s co-ed groups, the Potsdam Pitches and In Full Color, will move on to the final rounds of the competition, hosted at the Beacon Theatre in New York City on April 21.

The order of the performances was determined by a random draw and announced from the stage before it began. Each

group used its own unique methods to intrigue the audience.

The Water Boys from the University of Waterloo, for instance, introduced themselves by cautioning the audience to “put on your seat belts, get your trays in the upright position, and prepare for takeoff, before diving deep into the watery trenches of supersaturated a cappella music,

‘We wanted to tell a story of different people with internal vices and struggles,’ said junior Jay Shim

with a dynamic splash and a sizzling drizzle!”

C Flat Run from the University of Pittsburgh called themselves “the sexiest group onstage with an emphasize on S.” Though the audience was asked to keep applause to an “enthusiastic minimum,” because each group had only 12 minutes to perform, the audience roared its approval as the shows proceeded.

UR’s all-gender group Trebellious arranged a cohesive set of three songs: “What About Us” by Pink, “Fire” by Bishop Briggs, and “Unstoppable” by Sia.

“We wanted to tell a story of different people with internal vices and struggles,” said junior Jay Shim, a beatboxer and a music director for Trebellious. “They feel isolated, trying to meet world’s expectations.”

While Trebellious didn’t place, the group left a unique impression in the memory of the audience.

“I don’t know which word to choose, but Trebellious did really well,” said junior Mojin Yu, who is a member of VeepzFeed at UR.

Unlike the novice Trebellious, this was not all-male a group the Midnight Ramblers’ first time in the ICCA semifinal round. In the 2016 semifinal, the Ramblers won first runner-up. After taking a year-long break they were back competing again.

“It’s a tough but rewarding work. Rehearsals are excessive and oftentimes at night, because

you have to focus on every detail. You just have to budget your time,” said senior Justin Maldonado, the Ramblers’ general manager and second tenor, who sang a solo in “Miss Jackson” by the Panic! at the Disco.

Maldonado added: “We needed tempo songs to feature our

‘It is not a typical a cappella, and I love it,’ audience member Janice Ashes said.

beatboxer Keegan Stricker, who beatboxes house music — really cool stuff.”

Performed at the competition, the heart-beating and trumpet sounds in “Pray” by Sam Smith and “Redbone” by Childish Gambino were reproduced by senior Stricker. Stricker’s hard-work paid off, earning the Ramblers their award.

The victors, the Potsdam Pitches, emerged earning a total of 408 points. Catching the audi-

ence’s eyes by dressing up like their favorite Disney characters, they performed Snap’s 1990 song “I’ve Got The Power.”

Second place and 350 points were awarded to “In Full Color,” whose performance mixed choreography with storytelling.

“It is not a typical a cappella, and I love it,” audience member Janice Ashes said.

Eight Beat Measure, an all-male a cappella group from RIT, lost 37 points, taking third place in the completion. Eight Beat Measure originally began as a men octet with a name the RIT Singers. They have since changed their name to the Eight Beat Measure and expanded their repertoire, playing diverse genres, such as folk, R&B, rock and hip-hop.

Trebellious may not have placed, but Shim is still passionate about his group’s work.

“It is like putting together a puzzle and trying to figure out a whole picture with puzzle pieces.”

Zakarina is a member of the Class of 2021.

Blackbird Babes Gives Feminism a New Voice

By JACKIE POWELL
COLUMNIST

With the sudden hiatus and potential disband of the all-female pop group Fifth Harmony, America is looking for another group to communicate narratives of female camaraderie and excellence.

Blackbird Babes, a UR-spawned group, while musically more attune to the pop-rock sisterhood of HAIM than bubblegum of Harmony, definitely brought the focus of womanhood to the forefront during last week's Women's History Month-themed edition of Friday Night Live.

They performed mostly covers of the work of female artists along with a sprinkling of songs by male artists, whose songs were chosen for how well they fit the voices and musical preferences of the 'Babes. The two-hour set featured the soothing harmonies, vocal percussion, and the musicianship of seniors Ava Sauer and Rachel Hammelman, juniors Sarah Maldonado and Siena Facciolo, and first-years Zophia Dadlez and Hannah Serfling.

The inception of their alias is rooted in their association with UR co-ed a cappella group Trebellious. While not all are current members, they are all connected by the Beatles classic "Blackbird," which is the alumni song of Trebellious.

It was surprising to learn that the newly formed 'Babes decided to make their debut the Friday night before many of them would take the stage at the

ICCA Central Semifinal at the University at Buffalo the following evening. According to Hammelman, their rendition of Sara Bareilles' "Kaleidoscope Heart" was responsible for the formation of the group. This rendition calls for a five-part harmony, and adding more women to Sauer and Hammelman's original set would add some much-needed rest before the competition.

Soft yet sophisticated melodies were important for the five piece, as you could almost close your eyes during any of the selections and hear a unified and sometimes homogenous tone, which might result from the group's heavy a cappella background.

The set was curated heavily by Sauer, who appeared on most of the selections. She began duetting with Facciolo — who is making a name for herself in the Rochester singer-songwriter circuit — and caught my eye early with a well-written hook in her original song "Misery."

It was easy to see that Sauer's choices revealed the brightest portions of her vocal range. Her fluttery vibrato shined, especially in her adaptation of Sam Smith's "Latch."

In a move away from the soft, coffee-house sound, Facciolo and Sauer were joined by Maldonado, the designated vocal percussionist, to perform Erma Franklin's "Piece of My Heart." During the duet, Facciolo's vocal choices were reminiscent of Janis Joplin's cover of the 1967 classic. Maldonado's vocal percussion added a layer that I'd

like to see in Facciolo's original songs in the future.

Hammelman later joined the set on the keys with an improvisational version of the well-known folk song "Black is the Color of My True Love's Hair." The arrangement had intrigue and worked well with the harmonies tossed in from Serfling and Sauer. The singers referred to it as "fringy," but with more fine tuning, it could become a standout in future engagements.

Stepping aside from the keys, Hammelman shined alongside Maldonado and Sauer in Ingrid Michaelson's "Die Alone." With a smooth but faint acoustic guitar strumming from Sauer, Hammelman's alto blend paired with Maldonado's percussion and added a cohesion and allure that is missed in the original.

Hammelman and Sauer, as two seniors about the graduate, appropriately performed "For Good" from Wicked. Vocally it wasn't the most memorable performance, but its emotion and aura made the duet compelling and successful. The message of "For Good" served as a central theme for the set. These female vocalists have all grown musically and beyond, and they clearly owe it to each other.

As they sang Bareilles and Michaelson's "Winter Song," they asked their audience, "Is love alive?" I think the Blackbird Babes answered this question not only in their set, but in their clear adoration for each other.

Powell is a member of the Class of 2018.

NOT VANILLA

The Sounds of Cinema



By VENNELA PANDARABOYINA
COLUMNIST

When I was younger, I did not know much about the "Star Wars" franchise.

I had never seen any of the movies, and so I didn't know the characters, the epic moments, or even what "I am your father" meant. The one thing I knew about Star Wars was that thunderous piece of movie score — Darth Vader's theme, "The Imperial March" (DUN-DUN-DUN, DUH DUH-DUN, DUH DUH-DUN). John Williams is the brilliant composer behind that masterpiece — and it is a masterpiece because all at once, you are reminded of Darth Vader himself, stomping into a room, scaring the living bejezus out of everyone.

A movie score is meant to accompany the visuals in a film, whether that's reflecting the emotion of the scene, introducing and coloring the personality of a new character, or helping the director evoke a certain mood in the viewers (like getting them amped up). The beauty of a movie score is that when it's operating at its best, it perfectly embodies the film.

For example, with the "Harry Potter" movies (scored by John Williams in the beginning, Alexandre Desplat in the later films), when you hear the classic "Hedwig's Theme," the movies come rushing back — the drama, the magic, the lightning-shaped scar. Movie scores tug at our heartstrings. They become a symbol of our emotional attachment to cinema. So I thought I'd spend today honoring some of my favorite movie score composers.

When talking about movie score composers, Williams must come up. He's the brain behind so many iconic movie scores, including, along with those already mentioned, "Indiana Jones," "Jaws," "Schindler's List," and many others. His scores are undeniably for the big screen — they seem to be classics from the first moment you hear them.

Desplat took over from Williams for the later "Harry Potter" movies. This seemed appropriate, since the tone shifted from light-hearted magical hijinks to somber, life-threatening adventures. My favorite piece from him is "Lily's Theme," which represents Lily's love for her son, and her sacrifice as a result of that love. If you like "Harry Potter," I recommend listening to it.

Michael Giacchino is another staple name in the movie score world. His themes are light-hearted, brassy, and bold. His scores make you want to get up and move. He's known for his scoring of "The Incredibles," "Ratatouille," and the new "Star Trek" films. He was discovered by J.J. Abrams, which is why he's often the composer for Abrams films. Both love creating fun, heart-pounding art

that makes you smile.

I think Giacchino's best score to date is "Married Life" from Pixar's "Up." And yes, it's the song that plays during the dialogue-less opening where you see Carl and Ellie's beautiful — and ultimately heartbreaking — marriage. If you, reader, listen to "Married Life" and don't end up crying, send me an email. Actually, since you probably don't have a heart, I'm a little scared so let's just not communicate.

Hans Zimmer is another movie score composer often associated with a certain director. In his case, it's Christopher Nolan. Zimmer is famous for the ominous wall of sound he created for Nolan's "Inception," which can serve as quite an epic alarm clock sound. After that film, that distinct ground-shaking noise has come up in countless other modern scores.

But that sound is just a part of his style. Since Zimmer works with Nolan, his most notable scores are for Nolan movies, like "Interstellar," "Dunkirk," and the "Dark Knight" trilogy. His scores are slow-burners. He starts from a basic, evocative tonal place and slowly adds elements that elevate the mood and lead up to a startling crescendo that is immensely satisfying. His scores have a strong, easy-to-hear rhythm, and he relies less on classic orchestral motifs but instead goes for a surround-sound aesthetic. His music seems to slowly wrap around and envelop your senses.

Zimmer was the composer that got me into scores, so he holds a special place in my heart. I highly recommend listening to "S.T.A.Y." from the "Interstellar" soundtrack if you like the slow builds, "Drink Up Me Hearties Yo" from "Pirates of the Caribbean" (arguably his most iconic score). But my absolute favorite of his work is in the "Dark Knight" trilogy — Batman's significance is perfectly represented in the piece "Why Do We Fall?" from "The Dark Knight Rises."

I'd be remiss if I didn't mention people from television, like Ramin Djwadi, who composes for "Game of Thrones" and "Westworld." He's the one responsible for that insanely catchy opening sequence to "Game of Thrones." If you can't get that theme out of your head I suggest listening to "Winter Is Here" — it is a much gentler, sweeter evocation of the main theme. I also want to mention Agnes Obel, whom I stumbled upon after loving her piece "September Song," which recurs often in the first season of "Big Little Lies." And finally, Joe Hisaishi, the composer for many Studio Ghibli films like "Spirited Away."

If you, reader, really like movies or really like music, I recommend looking into movie score. Start with movies you love — you'll find that you already know the score, and from there the gateways to this fantastic genre open. And for those of you that already love this genre — send some recommendations my way. Happy listening!

Pandaraboyina is a member of the Class of 2020.

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African Culture Celebrated During Afrikanza

AFRIKANZA FROM PAGE 1

“Would you regard brain drain as a form of resource extraction?”

Throughout the discussion, Hangula interjected to moderate and give relevant statistics.

Almost immediately in the discussion the definition of brain drain was questioned.

“Before you call it ‘brain drain’ you should ask what would happen if they didn’t come here,” one student said, adding, “It’s only ‘brain drain’ if we don’t go back home.”

Throughout the discussion, issues of colonialism, privilege, and corruption were debated.

The event was sparsely attended, 15 people at maximum, but there were never any gaps or pauses.

“Even if there weren’t so many people, there was so much passion,” Chalwe said after the event.

Days later at Afrikanza, a

play written by Chalwe was performed, dealing with the same issue. Audience members yelled, laughed, applauded, and snapped throughout the performance. Particularly audible were the responses to the main character’s overbearing mother, as well as to lines like, “Always in our business. What are you, a journalist?”

Thursday’s event was a short film screening accompanied by another discussion, this one led by Sasha Eloi-Evans, an academic programming coordinator for the Office of Minority Students Affairs. The film, “Watu Wote,” was a tense drama based on a true event from 2015, when a bus from Nairobi was attacked by Al-Shabaab militants intent on murdering the Christian passengers. The Muslim passengers protected and defended the Christian passengers. The story is told through the perspective of a Christian woman who holds the

death of her family at the hands of Al-Shabaab against all Muslims.

The following discussion featured many personal stories. One student described his fear when a place his father frequented was bombed. A Tanzanian Muslim student told of how his mother tried to suppress his relationship with religion out of fear that he might be radicalized.

In reaction to the film’s portrayal of an initially-Islamophobic character, one student asked how people affected by extremism could get rid of their anger. Another responded: “When you’re emotionally involved in it, you kind of understand where that [Islamophobic] anger comes from.”

A student closed the discussion by expressing his appreciation: “It’s really nice to be in an environment like this where we feel safe talking about religion and all of our differences.”

The next event, the Rochester African Business Conference in Schlegel Hall, was on the same day as Afrikanza, which also included a business element. Afrikanza’s keynote speaker was Brian Asingia, founder and chairman of WeDreamAfrica, an online service that distributes films, music, series, and other forms of storytelling media from around the world. Asingia’s speech detailed the story of his company’s inception as well as the goals that the company is currently working toward.

Afrikanza was bookended by performances from PASApella, M’afriah, and Axum (all subcommittees of PASApella). PASApella, the student-run African a capella group, opened with “Circle of Life” as audience members recorded on their phones. Next was Axum, the student East African dance group. The final group before Asingia’s talk was M’afriah, UR’s modern and traditional

African dance group, which made showy use of colored lighting, as the audience applauded and shouted their support.

Also included were two fashion shows with student models wearing outfits such as an orange patterned dress and headscarf.

Before the performance of the play, a poem, “Ode To My Mother Tongue,” was read by its author, Anesu Mafuka, an international student from Wheaton College. The poem dealt with the issue of keeping one’s mother language after coming to the U.S.

M’afriah closed the evening with a final performance, which ended with a dancer jumping into a split in the center of the stage. The audience roared, their appreciation relentless at the end of the four-hour night.

Powell is a member of the Class of 2018.

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SPORTS

Women’s Basketball Falls In Elite Eight After Besting RIT

BASKETBALL FROM PAGE 1

lead. At no point in the first quarter were the ‘Jackets leading. A 10–3 run in the middle of the quarter helped put the Tigers up 22–15 at the end of the quarter.

In the second quarter, the ‘Jackets had a much stronger showing. The Tigers could not get their shots to land, and the ‘Jackets outrebounded them, allowing the ‘Jackets to outscore the Tigers, 15–4. At the end of the first half, the ‘Jackets had pulled ahead, 30–26.

In the third quarter, the ‘Jackets maintained their lead, outscoring the Tigers 15–12, putting them up 45–38 heading into the fourth.

To start the fourth quarter,

The key to the success of the ‘Jackets was their strong rebounding.

the ‘Jackets widened their lead to as much as 10 points, but the Tigers went on a 13–4 run, putting them within one point of the ‘Jackets with just over a minute left. However, the Tigers were forced to

foul to stop the ‘Jackets from taking time off the clock, and the ‘Jackets won, 59–55.

The key to the success of the ‘Jackets was their strong rebounding. RIT recorded 40 rebounds in the game, whereas the ‘Jackets grabbed 56. The strong rebounding provided an advantage on

With significant senior contributors leaving, the team will rely on head coach Jim Scheible to make a smooth transition to next season.

both sides of the floor, and gave the ‘Jackets the edge.

In both games, the ‘Jackets had some fantastic performances. Against RIT, Leslie pulled in 21 rebounds, her most of the season. She also scored 17 points and three steals in 34 minutes.

She also had six rebounds, and three steals, and three assists against Amherst. After the game, Leslie was named a D3Hoops.com All-American for the third straight year and was named an All-American



PHOTO COURTESY OF UR ATHLETICS
Al Leslie’s stellar double-double helped lift the ‘Jackets over rival RIT

for her fourth straight year by the Women’s Basketball Coaches Association.

Senior forward Lauren Deming grabbed nine boards and 17 points against RIT. Against Amherst, Deming got eight rebounds and 15 points, but Amherst’s powerful defense proved to be problematic for her, as she gave up six turnovers. Deming was also named

Second Team All-East region by D3hoops.com. Her strong performance against RIT and Amherst earned her the final University Athletic Association Player of the Week Award for this season of women’s basketball.

Junior Guard Lena Ethington put up good numbers against both teams. Against RIT, Ethington scored 10 points and pulled in eight rebounds.

She also scored 12 points and grabbed five rebounds against Amherst.

This was the second time in three years that the ‘Jackets made it to the Elite Eight. However, with significant senior contributors leaving, the team will rely on head coach Jim Scheible to make a smooth transition next season.

Greenberg is a member of the Class of 2021.

EVERYBODY TALKS

When Was the Last Time You Filled out a Women’s Bracket?



By JACKIE POWELL
COLUMNIST

When the third month strikes each year, sports fans rush to fill out their brackets. According to the NCAA, 60 to 100 million brackets are filled out each year. The American Gaming Association reported in 2017 that presidential candidates have never received as many votes as the amount of brackets filled out by basketball fans. We know, March is mad.

In a room of Campus Times editors, I asked out of those who filled out brackets for the 2018 tournament if they had placed their bets on the women’s teams. As they answered my question, I let out a satisfying shout. Don’t get me wrong, I was far from elated, but their answer did not surprise me.

My point was proven. Most people don’t touch the women’s bracket. While for some this is due to a lack of interest in the dominance of the UConn Huskies, which we’ll get back to, there are some surprising factors that make it rather difficult for basketball fans to even engage in the the

women’s tournament. Cheryl Cooky, an associate professor at Purdue, accredits the lack of motivation to fill out a women’s bracket to a lack of available information. Some websites and apps don’t even provide their users with a women’s bracket.

“Sport media helps us get information, statistics and predictions; there are apps on your smartphone you can use that will predict who is going to win over whom,” Cooky said. “There’s so much of that on the side of men’s, and the women’s is a struggle to find any information.”

Now back to UConn. The Huskies are responsible for the longest winning streak in college basketball history. Instead of their dominance amassing a legion of impressed sports fans, their 111 straight wins and impressive recruiting classes have made your average bracket builder a bit Huskied-out. Many have even argued that such a high level of dominance ruins women’s college basketball. Some members of the sports media have even said their play is “killing the women’s game.”

In a recent column in Forbes, David Berri argued that a program’s dominance doesn’t yield to institutional problems. Berri mentions that we neglect to apply this skepticism of dominance to the rest of sports history. Did

John Wooden’s UCLA and Nick Saban’s Alabama Crimson Tide decimate college basketball and football?

In professional leagues even, is there much discussion of how the recent dominance of the Golden State Warriors ruins the NBA? I don’t think so. In an interview with Lindsay Gibbs of Think Progress, Elizabeth Williams, star center of the Atlanta Dream, stated a clear disconnect between “criticism and reality.” She calls the media’s treatment of Golden State the result of a double standard.

When we discuss what the issues are in women’s college basketball, some might say it comes down to a lack of Cinderella stories and high-profile upsets. As of now, all of the women’s top seeds have made it to the Elite Eight. So why is that?

According to Benjamin Morris of FiveThirtyEight, a logical explanation comes down to the fact that the best women’s talent is on the court for four years. He asserts that the NBA’s draft rules, which annually ship the top men’s talent to the pros, contribute to the unpredictability of the tournament. On the women’s side, however, the WNBA’s policy states that to enter the draft, players must reach the age of 22, and must have a degree from a four-year educational institution.

Marc Edelman and C. Keith Harrison of Northwestern

University’s Pritzker School of Law examined the ethical, legal, and cultural implications of the this rule. Through their examination of the policy, they found that the rule reflects the WNBA’s culture and the standards it prefers to uphold: “The WNBA presently has a policy that shapes the culture of their professional athletes as college graduates and mentors to youth that worship them.”

But in 2018, leading up to the Elite Eight, this women’s tournament had a handful of Cinderella stories. Oregon State upset third-seed Tennessee, Buffalo shocked FSU, and Mizzou suffered a loss at the hand of 12-seeded Florida Gulf Coast. While UConn Head Coach Geno Auriemma wasn’t surprised by these upsets, what really is the central issue impeding women’s college basketball?

It starts and ends with coverage, and it doesn’t matter the division or conference. The Boston Globe wrote about Amherst College’s Division III dominance for the first time last week. And why in the world did it take around four years to show our community who our Women’s Basketball team is?

The type of coverage that the Huskies receive might even play a role in how they are discussed among sports media pundits. Between the New York Post’s column “Geno Auriemma is a Bad Winner and a Bully” and

ESPNW’s feature, which includes a text from former Husky Rebecca Lobo comparing Coach Auriemma to J.K. Simmons’ character in “Whiplash,” it’s difficult for even fans of UConn to view them favorably these days.

The men’s tournament is riding on a fascinating narrative about Sister Jean, the Loyola-Chicago team chaplain. My question is, where is the innovative angles and intriguing storytelling from the women’s side? If you think about it, March is really meant for women’s stories.

While many sports fans associate the third month with the most unpredictable and entertaining men’s basketball games of the year, many forget what March is also dedicated to. In 1987, Congress designated March as National Women’s History Month, which also coincides with International Women’s Day on March 8.

There is an opportunity here for journalists and editors. Tell their stories. And don’t worry, March will still be mad.

“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.