

# Student Life

the independent newspaper of Washington University in St. Louis since 1878

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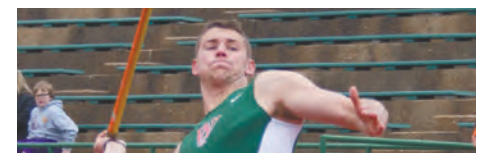
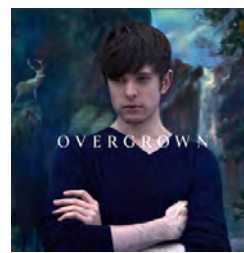
## MOVIE REVIEW

Ryan Gosling's new movie 'The Place Beyond the Pines' (Cadenza, pgs 7-8)



## JAMES BLAKE

What does Cadenza think of his new album "Overgrown" (Cadenza, pg 6)



**CONNOR DUERMIT**  
(Sports, pg 10)

## Tornado strikes North County, damages homes



MATT MITGANG | STUDENT LIFE

TOP: An SUV rests on its side at the intersection of Howdershell Road and Lynn Haven Lane in Hazelwood after an apparent tornado passed through the area. No serious injuries were reported. LEFT: Angel Rolph, 16, and Evan Masterson, 19 comfort each other as first responders work to clear the area. While they live nearby, their home was left untouched. RIGHT: A pair of firefighters converse outside of a damaged Hazelwood home. Firefighters and police officers from around the region converged on the scene Wednesday night. **SEE SLIDESHOW OF STORM DAMAGE AT STUDLIFE.COM.**

**LEAH KUCERA**  
ASSOCIATE EDITOR

Emergency personnel surrounded Hazelwood, Mo., in northern St. Louis County after a tornado felled power lines and tore through houses in the area Wednesday night.

Roof tiles littered the sidewalk and an SUV lay overturned as residents watched firemen, policemen and other responders from the area survey the damage. No serious injuries were reported at the time of press.

Though the National Weather Service initially issued a tornado warning for St. Louis County at 7:32 p.m. Wednesday, high winds and heavy rain in Hazelwood around 8 p.m. caused structural damage to apartments and homes and resulted in at least one house fire. Major storm damage was also reported in southern Missouri.

Governor Jay Nixon declared a state of emergency around 11 p.m., citing the system of strong storms and tornadoes that passed through the St. Louis area and other parts of the state Wednesday. Nixon said he plans to visit the affected areas Thursday.

"We will continue to work closely with local officials to assess damages and provide any needed assistance," Nixon said in a statement.

Lieutenant Mike Brady, a 27-year veteran of the Hazelwood Police Department, was one of the first responders to the intersection of Howdershell Rd. and Lynn Haven Lane, where the storm was reported to have touched down. According to Brady, at least 10 different fire and police departments

responded to the scene.

"The injuries were very minor. We were very lucky," he said.

Karen Vogel, a schoolteacher in the Hazelwood School District, was working her part-time job at Ferguson Optical in a small strip mall on the corner of Lynn Haven and Howdershell when the storm hit.

"These three windows on this side—they're all blown out. This piece of wood came from outside, shot through here and embedded in that cabinet," Vogel said. "It just shows the force of the winds. That was just so frightening."

Vogel and her husband have owned Ferguson Optical for 17 years, and she said that in that time, they have experienced several severe storms.

"The Good Friday tornado [on April 22, 2011] took out, you know, all of the community that I teach for. I had friends that lost their homes, so it's kind of like... it's not as bad as it could be," Vogel said. "It's the people who lost everything, you know, they're like, 'Where are we going to be living?' It's the frightening part and the sad part. And it's nobody's fault, it just happens, a freak of nature."

Angel Rolph, 16, and Evan Masterson, 19, were walking along Howdershell when they heard the sirens. Taking cover in a nearby gas station, the pair heard "popping noises" and saw sparks outside from nearby downed power lines.

"We never thought we'd be victims of a storm like this," Rolph said.

At the time of press, the Washington University Police Department was unaware of any damage to the Danforth Campus.

## Obama budget proposal prioritizes research, education

**MICHAEL TABB**  
SENIOR NEWS EDITOR

President Barack Obama's federal budget proposal for the upcoming fiscal year shows that the president has heard the outcry of research institutions like Washington University suffering cutbacks from sequestration.

But in the day since its announcement, the budget has already garnered opposition from both political parties.

The budget proposed by the Obama administration Wednesday would marginally increase funding to scientific research institutions such as the National Institute of Health while providing additional money to the Department of Education and other departments that offer financial support to the University.

In practical terms, a presidential budget proposal is a signal of an administration's priorities and is a starting point for Congress to begin working on a budget that will probably be passed in the fall.

The proposed budget would increase the maximum value of Pell Grants from \$5,645 to \$5,785 per year. It would allocate \$31.3 billion to the NIH, a 1.5 percent increase, and \$7.6 billion to the National Science Foundation, an 8.4 percent increase.

But the proposal has met criticism from both Republicans and Democrats because it would cut significant government expenses—including Medicare costs tagged as wasteful or fraudulent—while simultaneously limiting tax breaks

and raising the income tax for millionaires.

The proposal is causing particular unrest in light of the sequester that resulted in across-the-board federal budget cuts beginning March 1. Normally, the president proposes a budget in February so Congress can deliberate over the legislation before it gets implemented on Oct. 1.

While Pamela Lokken, vice chancellor for government and community relations, stressed that the president's proposal is effectively a suggestion to initiate months of dialogue over the federal budget, she said it is an important way for the president to communicate how much he values scientific research and higher education.

"We should all be paying attention to whether those items are high enough priorities," Lokken said.

She added that the overall discussion will take a long time and that the ultimate budget may look entirely different from the one proposed by the president Wednesday.

"The president's budget is just one very tiny piece of all of this," Lokken said. "Not much can be said right now...it is unfolding in front of us."

Jason Van Wey, the University's director of federal relations, is currently in Washington, D.C., to relate information about the proposal back to St. Louis. He was unable to provide comment on the record Wednesday.

While Lokken said her office

**SEE BUDGET, PAGE 2**

## Writing Center to move to Olin Library

**MANVITHA MARNI**  
NEWS EDITOR

Currently located on the first floor of Eads Hall, Washington University's Writing Center will be moved to the northwest corner of Olin Library after this year's Commencement.

The move is intended to give the Writing Center more space and to allow the Writing Center and the library to establish a partnership, Sarah Laaker, manager of library user space planning, said.

The space previously held the library's reference books and

is currently used for general seating.

"It was a natural coming-together. We have been making incremental changes to Level 1... As a natural outcropping of that, we have space here that we can

**SEE WRITING, PAGE 2**

## Holi festival to eliminate water balloons, add paint



MATT MITGANG | STUDENT LIFE ARCHIVES

Then-senior Megan de Villiers holds a pair of water balloons during Holi on the Swamp in 2010. Water balloons will be swapped in favor of colored powder and finger paint at this Friday's Holi event.

**DIVYA KUMAR**  
SENIOR NEWS EDITOR

Ashoka is ditching the water balloons in favor of paint to make this year's Holi event on the South 40 Swamp less of a mud fight and more of a traditional celebration of color.

Although the group has provided thousands of water balloons at the event in the past, there will be none this year; participants in this year's event will be given colored powder and tubes of nontoxic finger paint to squeeze at one another.

"It's more culturally significant

because the purpose of Holi isn't for it to be a water balloon fight," sophomore and Ashoka cultural co-chair Karuna Tirumala said. "It's traditionally a color fight, and that's the way it's represented in South Asian cultures, and

**SEE HOLI, PAGE 3**

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75 / 58EVENT  
CALENDAR

## THURSDAY 21

**St. Louis Walk of Fame Induction Ceremony for Gerald Early**

*Delmar Loop, Moonrise Hotel, 11:30 a.m.*  
Noted essayist and American culture critic Gerald Early, the Merle Kling Professor of Modern Letters, will give an acceptance speech during the ceremony. The reception is at 2 p.m. in the Ann W. Olin Women's Building Formal Lounge. The ceremony and reception are both free and open to the public.

**Jazz at Holmes Spring 2013 Concert Series**

*Ridgley Hall, Holmes Lounge, 8 p.m.*  
"Four in One – Thelonious Monk Project with Paul DeMarinis, Steven Schenkel, Ric Vice and Kevin Gianino." Co-sponsored by University College and the Department of Music. The concert is free and open to the public.

## FRIDAY 22

**Department of Music Concert**

*Ridgley Hall, Holmes Lounge, 8 p.m.*  
"Eliot Trio" performs. Tickets are available through metrotix.com.

## SATURDAY 23

**Miyazaki Film Series**

*Busch Hall, Room 100, 8 p.m.*  
"My Neighbor Totoro" (1988). The film is in Japanese with English subtitles. Co-sponsored by the Department of East Asian Languages and Cultures and the Japan Studies Alliance. The screening is free and open to the public.

## SUNDAY 24

**Department of Music Concert**

*Graham Chapel, 3 p.m.*  
"The Choirs of Washington University: 'Chiaroscuro.'" The concert is free and open to the public.

POLICE  
BEAT

April 6

**Larceny**—At 4:31 p.m., a complainant reported the theft of his unsecured bike from the rack on the east side of South 40 House. The loss is valued at \$200. Disposition: Pending

## Students start Neuroweek to build neuroscience presence on campus

ELIZABETH GRAHAM  
CONTRIBUTING REPORTER

Citing a general lack of neuroscience-related programming on campus, student group Synapse decided to host the first-ever Neuroweek to promote awareness of and interest in the subject.

Neuroweek had been in the planning stages since January, though the group had wanted to hold such a week for quite some time before that.

"We had this idea two to three years ago...because the neuroscience community in general at Wash. U. and the [Washington University School of Medicine] campus is huge, but they have no presence," junior and Synapse Vice President Robert Allen said. "We wanted something to publicize the neuroscience community."

The week started off with a surgery screening on Monday evening, in which two neurosurgeons from the School of Medicine discussed a recording of their operation on a spinal cord tumor as well as the pre- and post-operation care of the patient.

The screening drew a crowd of approximately 100 students.

"I was talking to Dan, the guy who organized the Dining Services, and he's like 'Yeah, we didn't expect more than 30 people to come,'" Allen said.

Wednesday's NeuroOlympics involved several teams of students competing in a neuroscience-themed trivia contest for prizes.

The 25 participants were divided into seven teams for the trivia event. They competed in two rounds, with team "The Na+/K+ Pumped Up Kids!" as the winner.

"Everybody on exec was very happy to see how everything turned out, and just in general, we've been having people who were very enthusiastic about helping out," junior and President Thomas Wang said.

Senior Megan Kelly, a member of the winning team double majoring in biology and chemistry, thought Neuroweek was a beneficial addition to campus.

"It's important to have fun, science-oriented events going on around campus to bring students together who care about science and research," Kelly said.

The final event, Brain Freeze, will take place on Thursday, April 11, as an event encouraging mental relaxation and stress relief through backrubs by Stressbusters and free ice cream sundaes.

Lamley Lawson, a senior Philosophy-Neuroscience-Psychology major and Synapse member, said she has attended previous Synapse volunteer opportunities and is planning to attend Thursday's event.

"I think they've done a good job this year of increasing their presence on campus, 'cause I feel like in past years, if you weren't directly getting emails from the majors that pertain to neuroscience, you wouldn't know anything about it," she said.

Plans for upcoming Neuroweeks include incorporating the Wash. U. medical school and hosting events every night of the week.

"We are somewhat of a rising group still, so we want to give publicity and show students what we have to offer through a lot of programs, which we think students can benefit from," Allen said. "My vision of Neuroweek is to become a cornerstone event for the Wash. U. undergraduate community."

## WRITING FROM PAGE 1

use to partner with the Writing Center," Laaker said. "Both the Writing Center and the library are working in support of the teaching and learning mission of the college, so it's a very natural fit."

According to Writing Center Director Robert Patterson, there are 3,000-4,000 appointments at the center per year, and there is currently not enough space to accommodate the demand.

"We have needed a newer, larger location for quite some time. This is an opportunity for that, but it's so much more," he said. "It's an opportunity to consider how we can give students an even better experience of writing,

speaking and research help all in the same place."

Patterson said that he expects to see an increase in the number of walk-in appointments as a result of the move and that he hopes to refer students working with the Writing Center to the library's resources as needed and vice versa.

"I think the first thing that we need to work on is, how can we pull a research librarian into that conversation [of working on drafts]," Patterson said. "Whether that's at the point when someone calls in and they're making an appointment and they say, 'I'm working on a research paper,' we can say, 'Would you like a research librarian present during the conversation?' Or maybe it's during the conversation that it becomes apparent we could really use a research librarian: 'Why don't we walk down the hall and grab one?' And it'd be nice for

that to happen the other way around."

Students were largely unaware of the move but did not appear opposed to it.

"It'd be easier to access," sophomore Jessica Wolff said. "There'd be more people who'd be able to use it."

Laaker believes the move will provide students a good opportunity to gain access to many services in one location.

"I think it's really nice that we can have help with research and help with writing in the same place, under the same roof, so we're very excited about this," she said.

Laaker and Patterson stated that they did not anticipate major difficulties with the move itself, especially because it would take place after the end of the school year.

"[The move] is taking place after commencement; it shouldn't be very disruptive to students who are needing help," Laaker said.

## BUDGET FROM PAGE 1

was still figuring out exactly how the proposed budget would affect the University, a number of advocacy groups the University belongs to have voiced approval of Obama's budget proposal.

Washington University's Siteman Cancer Center was a partnering institution for Monday's Rally for Medical Research at Carnegie Library in the nation's capital, which USA Today reported brought together several thousand people from around the country.

The march was intended to bring national attention to the importance of NIH funding. The NIH, which provided Washington University \$381 million in research funding in the 2012 fiscal year, lost almost 5 percent of its budget under sequestration.

Administrators said the University has yet to see exactly how the \$1.4 billion in NIH cuts for the remainder of this fiscal year will affect grants. The amount of federal revenue the University will be seeing over the remainder of this fiscal year remains unclear, according to a number of administrators.

In a newsletter dated April 3, Evan Kharasch, vice chancellor for research, noted that the effects of sequestration on the University are difficult to specify. The sequester was only in effect for a few months before Congress passed a continuing resolution to generally maintain the last budget it passed, which was for the 2012 fiscal year. But those months of cutbacks—in addition to spending limits Congress placed on the continuing resolution—add up to major decreases in allocations.

Kharasch said Obama's budget proposal is promising and generally favorable to research institutions like Washington University, which receives 77 percent of its research funding from the federal government. He said that they are still, however, working to see how the current year's cutbacks affect them.

"The University's fiscal year does not close until the end of June. We continue to receive research support throughout the year, and there is month-to-month variability in the receipt of research dollars," Kharasch wrote in an email to Student Life. "Therefore it is not yet possible to state how

the University's research funding for FY13 will compare with FY12."

The difficulty parsing the numbers is nationwide, administrators said.

"No research institution in America has a clear sense of what the potential funding cuts are going to look like," Rob Wild, assistant vice chancellor, said. "Our connection is directly through the funding agencies... it's not like the federal government writes us one big check."

Although the University itself has not taken a position on Obama's budget proposal, it belongs to a number of advocacy groups that released statements approving of it Wednesday.

United for Medical Research, a coalition of institutions that advocates for the NIH, supported the proposed budget.

"The President's NIH budget proposal is an important step forward in restoring the crippling \$1.6 billion cut the agency received as a result of the sequester," the coalition wrote in a statement. "We look forward to working with the Administration and Congress in making this increase in NIH funding a reality."

Hunter Rawlings, president of the Association of American Universities, to which Washington University also belongs, said the nonprofit group supported the priorities of the president's budget proposal but did not remark on any specifics of the legislation.

"The President's budget offers hope that the nation will continue to make science and education investments a top national priority while taking serious steps to reduce budget deficits," Rawlings wrote in the group's press release.

At the moment, Lokken said the main question is whether the federal government will be able to pass a budget by the end of the current fiscal year. If it does not finalize a budget by Sept. 30, it also has the option to vote to extend the current budget until an agreement can be reached.

"If there is a question, it's if they can get all this work done in a much shorter time span than normal," Lokken said. "It's been quite a number of years since sequestration has occurred [before], but it makes the process more complex."



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# TORNADO FROM PAGE 1



MATT MITGANG | STUDENT LIFE

The remains of a traffic light can be seen where it fell over 30 feet from its original location after being blown away by strong winds from an apparent tornado on Wednesday night. No serious injuries or deaths were reported.

# HOLI FROM PAGE 1

we wanted to take the event back in that direction.”

Organizers said there will be a water-related “surprise” at the event so as not to discard entirely Washington University’s particular Holi tradition.

“Wash. U. as a whole has been moving towards sustainability measures, and we wanted to move forward with Wash. U. instead of continuing to deplete a really important source like water,” sophomore and cultural co-chair Tripti Soni said. “We’re doing this for South Asian cultural awareness, and there isn’t a lot of good drinking water there, so it seems hypocritical to just throw all this water at the ground to make mud.”

“The mud tears up the Swamp every year and makes it really difficult to go on for a few days after, so it’s also easier for facilities and less expensive to move away from water balloons,” she added.

A potential reconstruction of the Swamp in the next few years will also make it less feasible for Holi to be held there in the future.

“We figured it would be an easier switch if we consciously made the decision to change this year instead of being forced to re-evaluate plans in the future,” Tirumala said. “We’d been thinking of moving away from water balloons over break and listening to all of the arguments for sustainability and eventually came to our own decision.”

The co-chairs also noted that the weather on the day of Holi every year tends to be unfavorable, and adding water to the mix

makes attendance poorer than it would be on a nicer day because of student fears of getting sick or too muddy. They hope that a switch away from water and mud will make people more inclined to attend.

Student reactions to the change have generally been positive.

“I think it’s a really good idea to not use water, especially considering how cold it was last year,” sophomore Aleks Husic said. “Using paint seems like it’s sticking more close to tradition and makes it seem like a more special and cultural event. A water balloon fight is something I’d do with my friends in the summer, but a paint fight is definitely more unique.”

Sophomore Sandya Muchimilli is likewise enthusiastic about the shift toward color in order to maintain the cultural aspects of the celebration.

“I think people will definitely get more of a feel for what Holi is really all about now that they’re using paint because this year will be more colorful,” she said. “I think it’ll also be a lot less messy and muddy, which is a plus because then you don’t have to worry about the aftermath of playing.”

Both cultural co-chairs expressed excitement about the changes made to the event.

“We’re really excited for this year’s Holi,” Tirumala said. “It’s definitely going to be different and have a different vibe—more Dayglow-ish with the paint, probably—but I think it’ll be really fun.”

Tim Lempfert, associate director of Residential Life, could not be reached for comment.

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# Student Life

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# SCENE

## Spirit of Korea fuses contemporary culture and traditional dance

**EMILY SYBRANT**  
MANAGING EDITOR

*With Spirit of Korea on the calendar for April 12, Student Life sat down with Natalia Lee, the co-head director of the event, for an event overview.*

**Student Life:** What is Spirit of Korea all about?

**Natalia Lee:** Basically, it's presented by both KSA and KISS, which are Korean Student Association and Korean International Student Society. So both groups are basically about Korean students and its culture, so they do a wide variety of activities such as Korean Lunar New Year events and [Spirit of Korea], of course, which is the most important part of their activities, and they do a lot of national holiday events.

**SL:** Has the event always been a collaboration between KSA and KISS?

**NL:** Yes, always. It started like nine years ago, nine to 10 years ago.

*“Basically we try to see a lot of different dynamics. Like in K-pop, there are a lot of boy bands and girl bands and some co-ed dances so we try to do all of them.”*

**SL:** What's new with Spirit of Korea this year?

**NL:** So traditionally we have K-pop performances and some other traditional Korean performances. Before we had a rock band thing, but then this year we changed it to acoustic, like, vocal performance. So that's kind of new. We also have two guest performances by PLAY [a K-pop dance group] and WUCypher [a break dance group].

**SL:** What is your expected attendance?

**NL:** Usually we have 300–400 people.

**SL:** So is that about the attendance you had last year?

**NL:** Yeah.

**SL:** What kind of outreach do you do to pre-freshmen?

**NL:** Actually, Spirit of Korea is one the official programs of Celebration Weekend. So during the weekend, a lot of international students who are living in the States come to Wash. U. to explore campus. Spirit of Korea is held in front of the Clocktower, so we try to attract a lot of pre-frosh people to come to SOK so that they can experience variety and what we do here.

**SL:** About how much time goes into planning SOK? And when did the planning start?

**NL:** Basically, we decided to do this last semester, like me and Jae Choe [the other co-head director of SOK]. We started planning things at the end of last semester. And then as soon as the semester started, we started the application process for the Spirit of Korea committee. And then we had the dancer auditions in February, right after LNYF was over. And then basically from then, every dance performance, they started their practice. So basically, we put about 20 hours per week.

**SL:** So did you apply to be the co-head director, or were you appointed?

**NL:** Kind of appointed, yeah.

**SL:** How did you choose the choreographers?

**NL:** So they went through the application and interview process. And then they had to show us a certain kind of choreography that they wanted to do for SOK.

**SL:** Who chose the choreographers?

**NL:** Me and Jae and the presidents of KISS and KSA.

**SL:** How do you choose the styles of dance?

**NL:** Basically we try to see a lot of different dynamics. Like in K-pop, there are a lot of boy bands and girl bands and some co-ed dances, so we try to do all of them. And we also wanted to do high dance energy but at the same time some kind of low energy.



Students perform the Korean fan dance at Spirit of Korea in 2012.

SUNGSUB KIM

**SL:** So is it primarily K-pop?

**NL:** Yes, yeah.

**SL:** Does the event feature more traditional dances?

**NL:** Oh, yeah, sure. We have one acoustic band, and we have Samulnori. Samulnori is basically—it literally means four instruments playing. So we have four traditional instruments, like Korean instruments. It's like the finale of SOK. And also we have standing drums, which are one of the Korean drums. And we also have Korean fan dance.

**SL:** How do the Spirit of Korea dances differ from those of the same style at LNYF?

**NL:** I would say it's more like an upgraded version, I guess. They are trying to do fusion. So if you want to see the “Harlem Shake” version of [Korean fan dance] [laughter]. And also Samulnori is doing a fusion thing, so they combine the rock band, like the drums, the vocals, the electric guitar, with the tradition of Samulnori performance.

**SL:** What dance groups are you performing in?

**NL:** I'm in “High High” by GD and TOP. And the other one, I'm actually not in the dance, but I'm just choreographing. That one's “Bubble Pop” by Hyuna.

**SL:** What other performances will you have at Spirit of Korea?

**NL:** So before the performances start, we are trying to do game booths. We have a lot of those activities including face painting and traditional Korean calligraphy, writing your name in Korean. And we also have Korean martial arts lessons, as well, which is tae kwon do. And then we also have some traditional games like Korean tug-of-war and shuttlecock kicking. Yeah, it's kind of weird to translate [“shuttlecock kicking”] into English. And we are going to have free food and free Korean snacks.

*Spirit of Korea will be held on the South 40 at the Clocktower from 4:30–6:30 p.m. on April 12.*

# WORD ON THE STREET

What do you think of the various Washington University Facebook pages such as Wash U Confessions, Wash U Admirers or Wash U Compliments?



**Mike Auron**  
sophomore

“In ‘The Dark Knight,’ the Joker says of the people of Gotham, ‘See, their morals, their code... it's a bad joke. Dropped at

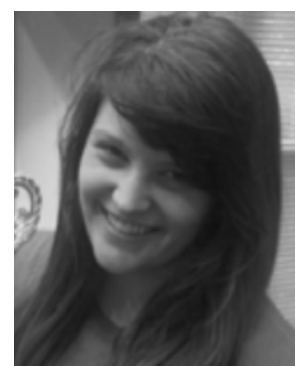
the first sign of trouble. They're only as good as the world allows them to be. I'll show you, when the chips are down, these...these civilized people? They'll eat each other.’ That's how I feel about Wash U Confessions.”



**Katie Helfgott**  
senior

“The pages seem to be founded in well-meaning intentions, but with time the act of complimenting someone or admiring a classmate from

afar becomes trivialized and trite. The content of the comments are redundant and the anonymity of the Internet makes for less sincere/more trite remarks. What ever happened to the good old fashioned way of telling someone in person or through a letter how much they mean to you?”



**Archer Brock**  
sophomore

“I don't think Confessions or Admirers or Compliments are bad ideas, per se, but they're not being used well, and that's the fault

of the students using them, not the pages' administrators. They're causing more harm than they are good—people are upset they aren't getting ‘admired’ and putting down people's confessions, making the submitter feel worse about themselves when they may have already been feeling bad. It's not helping anyone.”



**Ethan Fraser**  
freshman

“I bet Chancellor Wrighton sits at his desk everyday reading Wash U Confessions and just laughs at how stupid most of them are.”



**Alex DeRosa**  
freshman

“At first I liked all of the Wash U Facebook groups, but after a while they got kind of tiring. I mean, Wash U Admirers is kind

of creepy most of the time. But I do like Overheard at Wash U, especially that post about the squirrels.”



**Rachel Eun**  
freshman

“Wash U Confessions: whiny. Wash U Admirers: adorable. Overheard at Wash U: squirrels.”



# FORUM

## STAFF EDITORIAL

### Is the current focus on University expansion sustainable?

Last November, Student Life reported on the elimination of the January Program, largely due to organizational concerns about increasing class sizes, according to University administrators. With two over-enrolled classes already on campus (2014 and 2016), it is clear that the University is already experiencing significant growing pains. Recent housing strains are symptomatic of a wider problem at the University: if the incoming class sizes continue to swell, how will campus resources match this increase?

Frequenters of the South 40 may have noticed recent pressures.

For the 2010-11 academic year, Rutledge House was turned from a sophomore to a freshman dorm due to an unexpectedly large incoming class. Although the class of 2015 proved to be more on target in terms of size (because of a judicious use of the waitlist) and Rutledge returned to the sophomores, it is back to housing freshmen this year. Moreover, some may remember the poster boards set up early last year in the atrium of Bear's Dean announcing a grand redesign of Rubelmann House. These plans included a complete demolition and rebuilding of the aging structure, but with the class of 2016 larger than expected, these plans had to

be postponed—Ruby couldn't be demolished because its housing space was still sorely needed. Study rooms and other common areas in Lee and Beaumont Houses also had to be converted to provide more living spaces. The South 40 is bursting at the seams.

Additionally, as these larger classes move through the system, all levels of campus housing are affected. With an over-enrolled rising senior class, a sizeable amount of current sophomores have found themselves unassigned through the upperclassman housing lottery for next year and encouraged instead to go through the South 40 round or continue to the administrative

round in which, although they are guaranteed housing, groups will be rearranged and assigned as spaces opened up, with the possibility of not receiving a definite arrangement until August. While it may seem like a "WashU Problem" to complain about housing, which isn't guaranteed all four years at a lot of other schools, it is clear that fluctuating class sizes are negatively impacting student experience at the University. Additionally, presumably with more juniors living on the 40 this year, there remains the problem of fitting them, the oversized class of 2016 and an undetermined incoming freshman population in an already dangerously full location.

It seems that the class of 2017 must be carefully capped to avoid the situation becoming untenable.

So far, the problems associated with burgeoning class sizes have been kept in check with temporary solutions. But how long can we continue forcing triples into double rooms, eliminating common spaces and postponing Ruby's reconstruction to accommodate more people? University administrators must focus on future strategy; if it is expansion they want, then something must be done about where to put all these extra students comfortably, especially if they intend to continue a four-year housing guarantee.

## EDITORIAL CARTOON



ALEX BERGER | STUDENT LIFE

## OP-ED SUBMISSION

### Critiquing Clinton

TOM EYERS  
POST-DOCTORAL FELLOW

The recent visit to campus of former President Bill Clinton has generated much excitement but a sad lack of critical reflection. While it's to be applauded that Wash. U. students are engaged in political life, it surely speaks to the unfortunate corporatization of the University that an initiative designed to promote 'entrepreneurship' is mistaken for a vehicle of social justice. Wash. U. no doubt benefits in raw economic terms from being the chosen site for such events, but it's worth asking whether the wider responsibilities of the University, not least the need to inculcate a reasoned distance from the interests of the powerful, are being underserved in the kind of reception given to Clinton and his cohort.

For those who have mistaken Clinton as a progressive, here are just a few of the reasons why his presidency is to be bitterly lamented. First, Clinton was decisive in the deregulation of the financial sector. The 1999 repealing of the Glass-Steagall Act, allowing the merging of investment and commercial banking, was instrumental in its encouragement of the credit bubble that led to the 2008 crash. Second, Clinton did more

than any previous president in modern times, Democrat or Republican, to dismantle the already weak welfare sector and thus to attack the most vulnerable in society. Clinton continues to tout the falsehood that his 1990s welfare "reforms" lifted millions out of poverty. The opposite is true: by hacking away at the social safety net, Clinton ensured that, the moment the economy turned sour, many more Americans were left high and dry, without jobs or basic social security. Clinton's faith in the free market knew few bounds; his backing of the North Atlantic Free Trade Agreement, an "agreement" that killed off what little protection existed for Mexican and other workers who had the temerity to value their labor rights, marks a nadir in the history of American arrogance and free market dogmatism.

One could mention much more, most obviously Clinton's cynical appropriation of "humanitarian" motives for war in the Balkans that set the stage for George W. Bush's own military hubris. Wash. U. students and faculty must ask why there were no loud protests on the days of Clinton's presence on campus. What has become of student and academic free thinking when a vanity project as brazen as the Clinton Global Initiative is allowed to parade on campus unchallenged?

WILL WILDER  
STAFF COLUMNIST

A few weeks ago, I wrote an article about the uproar over the shortage of Macklemore tickets and asked why this was the only thing Wash. U. was capable of getting mad about. Despite an incredibly intelligent and passionate student body, Wash. U. seemed to me to be incapable of organizing and uniting. As I sat in the audience at the Clinton Global Initiative University opening plenary session last Friday, I heard a lot of the same things I had been thinking. Bill Clinton made an impassioned call to the students to realize that we do not have to be "tomorrow's leaders"—we can be leaders in our communities today. I have never felt as inspired as I did when I walked out of the Athletic Complex Friday night, energized and ready to change the world.

But when I looked back at my article, I realized that I'm part of the problem—other than some occasional volunteer work, I've done next to nothing as far as activism goes during my time at Wash. U. So I sat down and thought about what issues I care about and what I should do. One of the first things that came to mind was gun violence and the campaign to instate universal background checks on gun buyers.

### Taking an initiative

The United States has one of the highest rates of gun violence in the industrial world, and our current background check system is simply not effective. Only about 1 percent of potential buyers are denied, and 40 percent of buyers aren't screened at all because of loopholes in the law. Most judicial policy experts agree that more thorough background checks would be the most efficient way to curtail gun violence. Think about it like the car license plate system. If you purchase a car anywhere in the country, be it from a new car dealership or a random person on the street, you have to fill out paperwork and have already proven that you are capable of operating that car by passing a driver's license test. If you use that car to commit a crime, a police officer in any state can identify where it came from and who the current owner is. If we can have such an efficient system for cars, why can we not have something similar for a weapon with the explicit design function of harming other people?

I don't think this should be viewed as a liberal-conservative issue because I don't think background checks infringe on Second Amendment rights. If our culture accepts denying felons the right to vote, why can we not accept denying felons the right to purchase deadly weapons? Instituting a background check system would not prevent people from purchasing guns for

self-defense, nor would it in any way allow the government to seize people's guns in a socialist takeover like several politicians have suggested. In fact, according to a CBS News poll, more than 90 percent of Americans support expanding background checks. If Congress cannot pass a logical policy that 90 percent of its constituents support, then there is something seriously wrong with the way we do politics today.

But I can sit here and write about it all I want—to make something happen, I have to take action. So I've started writing to my congressmen, both here in Missouri and at home in Alabama. If background checks are something you're passionate about, then join me in writing to as many of your representatives as possible. Roy Blunt, the Republican senator from Missouri, is a good place to start. He is generally opposed to gun control but has indicated recently that he may be open to the idea of more background checks. You can email him directly at his website, [www.blunt.senate.gov](http://www.blunt.senate.gov). If gun control is not something you're passionate about, then find something that you are passionate about and do something about it. No one has ever changed the world by posting on an Internet comment board. Make your voice heard, and remember Clinton's words—we don't have to be "tomorrow's leaders" because we can be leaders today.

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# CADENZA

**ALBUM REVIEW**

**'Overgrown'**  
by James Blake



for fans of SBTRKT's production, Jeff Buckley's vocals  
singles to download 'Retrograde,' 'Life Round Here'

PAUL MARSH  
CADENZA WRITER

The first time I Googled "James Blake," soon after the release of his stellar 2010 debut EP "The Bells Sketch," I was surprised to learn that there was also a tennis player named James Blake and that he was significantly more famous than his musical counterpart. Now, after five EPs and a hugely successful debut album, the musician Blake has blown up, and his title as the king of post-dubstep is now virtually

unchallenged. Blake's second album, "Overgrown," out this week on Republic Records, finds him re-traversing the wide range of styles that he's explored on his prior releases while negotiating a bit of new territory as well. The titular song starts the album off solidly enough, but things really kick off with "Life Round Here." Over a beat strangely resembling "Cry Me a River," Blake pulls out all of his production tricks and croons well enough even to pull off the ridiculous lyric, "Everything feels like touchdown on a rainy day." "Retrograde," the album's lead single, brings light traces of Blake's dubstep roots into the neo-soul genre. The backbone of the song is a beat largely inspired by D'Angelo's "Brown Sugar," but Blake's impassioned vocals and the harrowing synths that dominate the second half of the song make the track undeniably a Blake original. The song finds Blake taking his talents into new pastures with

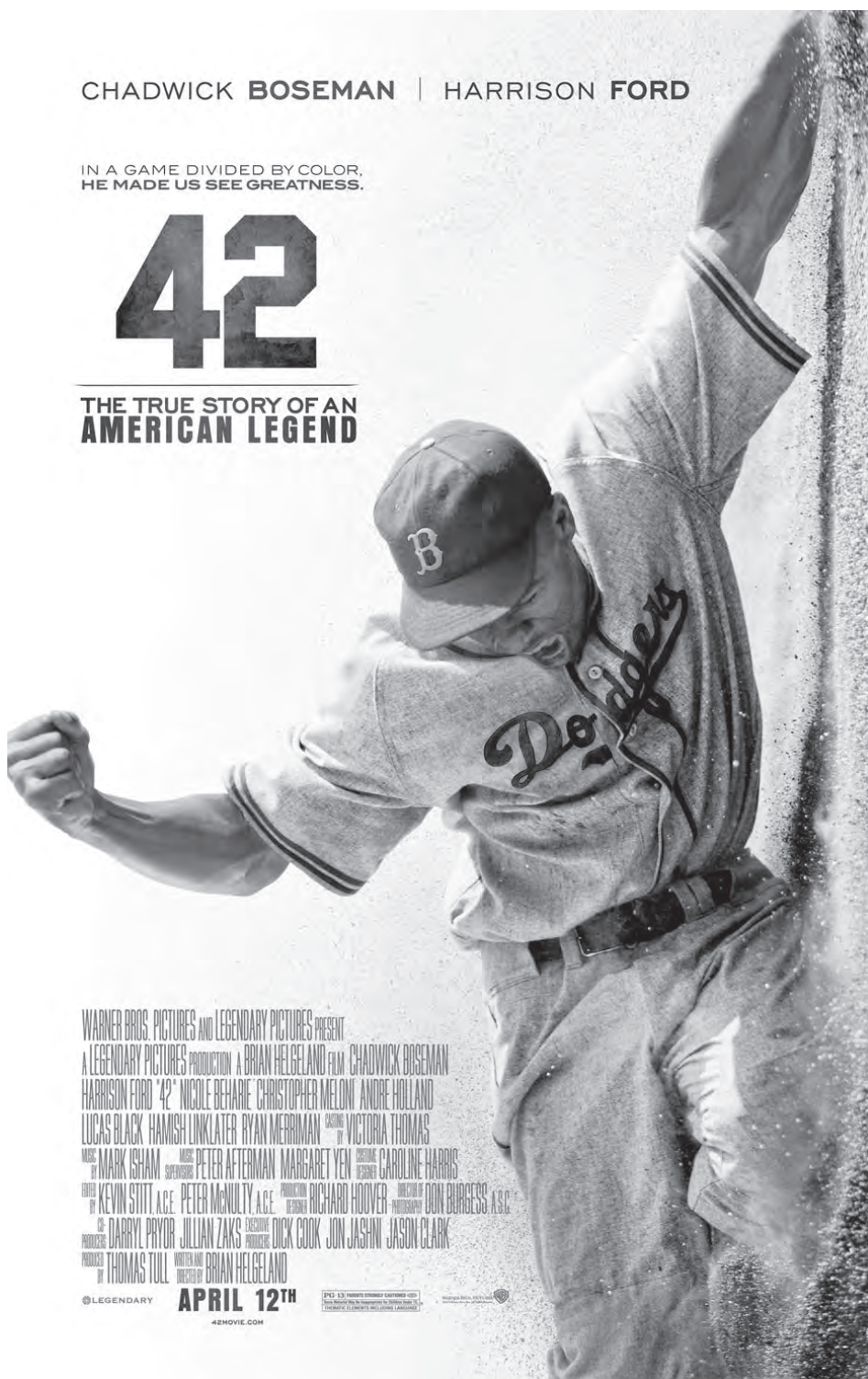
stunning results; it is his best track to date and the strongest song of 2013 so far. Sandwiched between the excellent "Life Round Here" and "Retrograde," "Take a Fall for Me" isn't exactly a bad song, but it would take something special to make a rap track sound anything but utterly lost on a Blake record. Post Wu-Tang RZA is not something special. Blake's not much of a lyricist, but RZA's verses on "Take a Fall" are downright corny, which is a shame because the first 34, RZA-less seconds of this song are quite promising. "Overgrown" is about a minute longer than Blake's eponymous debut, but it feels shorter. This is due in part to the fragmentary nature of "Take a Fall for Me" but also to the significant scaling back on negative space. The closest Blake comes to giving us downtime here is on piano ballad "DLM," which might as well be titled "Give Me Another Month." The album then mellows out a bit before the



end with closing tracks "To the Last" and "Our Love Comes Back," which evoke Blake's post-debut album EP "Love What Happened Here" as well as Rhye's fantastic debut album from earlier this year. These are very good songs, to be sure, but the fact that they

can so easily be paralleled to different aspects of Blake's earlier work make them feel mostly like a refashioning of his young but already diverse repertoire; they seem to be his way of saying, "Look upon my works." I'm more interested in his works not yet

completed, in which one of the most undeniably talented artists of our generation will take us next. "Overgrown" is a great step into new territory for Blake, and in his next releases, I predict (and hope) we'll continue to see his abilities expand.



## MOVIE REVIEW: 42

TREVOR LEUZINGER  
MOVIE EDITOR

A couple of home runs and stolen bases later, I've seen enough baseball for the year and in half the time of your regular Yankees-Red Sox game. The story of Jackie Robinson, the first African-American to play in Major League Baseball, "42" is a solid little sports movie filled with all of the usual tropes and cliches, if a little light on the sports action. However, for a movie trying to tell a story of one of the legends of the game, seeing the Dodgers come together as a team to win the pennant wasn't enough to differentiate it from any other generic sports movie.

The main problem is that the movie is too consumed by its hero narrative ever to portray Robinson as less than an archetypal hero. Chadwick Boseman gave a genuinely delightful and at times powerful

performance as Robinson but was ultimately limited by the script. His playful smile may thinly veil the anger seething within, but despite this, the performance never seems quite real enough. Boseman's best scenes turn out to be with Nicole Beharie, who plays Robinson's wife, Rachel, as their onscreen chemistry is palpable. Nevertheless, their conversations too often remain superficial, and Rachel is never more than a concerned wife. Although marketed as the story of Robinson, this may actually be the story of the general manager who hired him, Branch Rickey. Played by Harrison Ford, he gets as much, if not more, screen time as Robinson, and while his lines are too often filled with platitudes, Ford delivers them with a sneer that somehow makes them believable. The money-loving, Bible-quoting, integrationist Rickey is a fascinating character, but his prominence detracts from what should be the focus of the movie.

hurling racial slurs. Ultimately, though, the movie is too comfortable with Robinson as a triumphant champion to recognize that the battle is not over. Writer/director Brian Helgeland does a fine job overall, but all I could think about during the movie was that here was another white man making a movie about a "one-in-a-million" black man. Yes, for better or worse, "42" is essentially "Django Unchained" as a sports movie. Without trying too hard, there are some uncanny parallels: Harrison Ford is to "42" what Christoph Waltz was to "Django." The racial epithets aren't bandied about with quite as much abandon as in "Django," but the venom with which they're spat at times makes PG-13 seem like a pretty lenient rating. There are only three named black characters in the movie: the two Robinsons and Wendell Smith, played by Andre Holland, a reporter assigned to the Jackie Robinson story who serves as a part-time narrator and chauffeur but adds little else. The movie tried to limit its scope, only covering the 1946-47 seasons, but it seems like a disservice to the larger story of the fight for civil rights. Taken as nothing more than a sports movie, "42" is a worthy addition to the canon because of its technical aspects. But sports are important for the larger narratives that we give them, and that is where this movie lacks.

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# Q&A

## The cast of “The Place Beyond the Pines” on Schenectady and searching for tomatoes at four in the morning

GEORGIE MORVIS  
SENIOR CADENZA EDITOR

Focus Features recently hosted a college press junket to “The Place Beyond the Pines,” and I was lucky enough to be in attendance. Director Derek Cianfrance (“Blue Valentine”) and actors Ryan Gosling (“Drive”), Eva Mendes (“The Other Guys”), Dane DeHaan (“Chronicle”) and Emory Cohen (“Smash”) took questions at a press conference featuring exclusively college journalists.

The press conference opened with a question about the town the movie was filmed and set in, Schenectady, N.Y. Cianfrance said that he had been thinking about setting a movie there since he had married his wife, who is from the town.

“The movie is all about legacy, and one thing about Schenectady is that it has a real past, a real history. If you look at the police badge, there’s like a burning building with a bunch of Indians chasing these Dutch people out with spears. That happened in Schenectady; there was massacres in the 1600s. And I feel like whenever I go there, they tell you about the massacres. It was a good place to talk about American legacy and everything that doesn’t go away,” he said.

While the setting was important to the mood and conception of the movie, Cianfrance also had his actors spend a lot of time in Schenectady as research for their roles. Cohen and DeHaan hung out together



before the shoot started to get used to the atmosphere of the high school and other places they would be filming. And Mendes worked in the same diner as her character on the days she was not filming.

“I went and I got to know the women that worked there, and I heard some amazing stories and they were born and raised in Schenectady, and, you know, it was great ‘cause a lot of people didn’t recognize me, so it wasn’t actress trying to be normal or whatever...it’s almost got this ghost town vibe about

it. And, I don’t know, it really helped me get into my role and know the people. They were hungry. They wanted their food; they wanted it fast, and if I didn’t get it to them, they would not leave me a tip and say something mean,” Mendes said.

While it was Gosling’s second time working with the director after “Blue Valentine,” all of the other actors were new to this more naturalistic direction style. Mendes came onto the project before she even knew the script existed. She just really wanted to work

with him.

“We had a quick coffee in New York, and I think I told you something like I’ll be an extra in your next film or something ‘cause I just think—I just love what he does. He’s obviously an incredible filmmaker and a real risk-taker, and I think that word along with ‘genius’ gets thrown around a lot these days, but I think he’s just such a risk-taker, and when I read the script, I was just like, ‘Derek’s doing this, and it’s so unconventional,’” Mendes said.

Cianfrance expanded on her audition process, which

was rather unconventional. “When Eva [Mendes] showed up to the audition, I was going to have her read the movie, and she was wearing some, like, 1990s high-waist jeans and a big baggy t-shirt and she had no make up on and her hair was a mess,” he said.

“I had brown lip liner on. Dark brown lip liner. You know that look?” Mendes added, drawing laughs.

In fact, all of the actors seemed enthralled with Cianfrance and his process. Cohen said that he decided he wanted to be in the movie when he saw Cianfrance’s name on it.

Cianfrance spent a lot of time discussing the movie’s opening shot, a memorable long take that ends up in the middle of a spherical cage of death between three motorcycles. The cinematographer of the movie, Sean Bobbitt, insisted on being inside of the cage despite fears for his safety.

“Sean [Bobbitt] follows him into the cage, the cage closes, there’s these beautiful images of throttles revving and all of a sudden the motorcycles start spinning around Sean, and it’s abstract and visceral, and all of a sudden my monitor goes static and I hear a gasp from the audience, and there’s a pile of motorcycles with Sean Bobbitt at the bottom of it,” Cianfrance said.

Cianfrance continued

with the story, recalling that Bobbitt got up and brushed himself off and insisted on trying the shot again. Predictably, it ended up the same way: with the cinematographer at the bottom of a pile of motorcycles. This time, Bobbitt was not completely okay—he was concussed.

“They found him wandering around the Schenectady Holiday Day Inn looking for tomatoes at four in the morning,” Gosling added, somewhat jokingly.

The film itself is told in three separate but related parts, a relatively unconventional move for a film starring box office draws like Gosling and Cooper. Gosling said that this unconventional structure was one of the things he was excited about with the movie and that he admired Cianfrance’s stubbornness to change the structure.

“I think you have all the conventions of why you go to the movies. You’ve got the conventions of the heist film or the crime drama, family drama, thriller; you have all these things that you love, but he constructed them in a way so you can experience them in a slightly different way,” Gosling said.

“The Place Beyond the Pines” comes out in St. Louis on Friday, April 12.



### ALBUM REVIEW

ELENA WANDZILAK  
CADENZA WRITER

## ‘Wheelhouse’ by Brad Paisley



for fans of  
Blake Shelton, Kenny Chesney, Luke Bryan

single to download  
‘Southern Comfort Zone’

Sometimes, it’s nice to take chances. Other times, like in the case of Brad Paisley’s eighth studio album, “Wheelhouse,” it turns out to be a disaster. For his newest album, Paisley decided to cover topics that range from domestic abuse to racism and religion. While I was hopeful that these songs would be thought-provoking and maybe shake up the stereotypical country song template, I instead found myself feeling uncomfortable, bored and confused.

Apart from the three purely instrumental tracks, which primarily feature Paisley on the guitar, “Wheelhouse”

has 14 new songs, each stranger than the last. “Southern Comfort Zone,” the first track with vocals on the album (“Wheelhouse” opens with the 19-second instrumental “Bon Voyage”), sounds like typical Paisley—the lyrics speak of leaving the comfort of the South and reminisce about driving trucks and drinking sweet tea. While this track was a little bland, it did feature some samples of typical country things: a conversation from “The Andy Griffith Show” and Jeff Foxworthy’s “You Might Be a Redneck If...,” which made the song a little more interesting.

After that though, Paisley completely lost me. “Beat This Summer,”

“Outstanding In Our Field” and “Pressing On A Bruise” were forgettable even though they featured other artists like Dierks Bentley, Hunter Hayes, Roger Miller and Mat Kearney. These tracks appeared to be too focused on the guitar solos and not enough on the lyrics. With “I Can’t Change the World,” Paisley almost appeared to give up. He admits being unable to change the world but says he might be able to change his girl’s. This ballad just left me feeling slightly depressed—so much for dreaming big.

The album continues in a similar, if not worse, vein. “Karate,” featuring Charlie Daniels, takes on domestic abuse. A woman, beaten by her

husband, begins taking karate classes in order to get “a belt to match her eye.” This track is strangely upbeat for such a serious topic, and I wondered the whole time why the woman didn’t leave her husband instead of spending months in karate. “Harvey Bodine” and “Death of A Single Man” both felt oddly misogynistic; “Harvey Bodine” is a man who would rather die than live with his wife any longer, and “Death of A Single Man” mourns the life a man has before he gets tied down. As a woman, I found these tracks degrading and not lighthearted like they were probably intended. The final kicker is “Accidental Racist,” featuring LL Cool J.

If LL Cool J rapping alongside Brad Paisley doesn’t automatically foreshadow disaster, then Paisley asserting that he’s a “white man...trying to understand what it’s like not to be,” and LL Cool J wishing the white man “understood what the world is really like when you’re living in the hood,” should signal a track gone horribly wrong.

While I appreciate Brad Paisley trying to write some songs that are out of the usual realm of country, I think he stretched too far on certain tracks, creating very awkward and uncomfortable lyrics and situations. The rest of the album, which consisted of some decent intros and guitar solos, was forgettable.





# Movie Review: 'The Place Beyond the Pines'

HANDOUT

**GEORGIE MORVIS**  
SENIOR CADENZA EDITOR

It is a dilemma as old as the town of Schenectady, N.Y., itself: do we punish failure or reward ambition? In his new movie, "The Place Beyond the Pines," director and co-writer Derek Cianfrance aims high, forgoing many of the rules of screenwriting and Hollywood cinema. The movie sets out to be a new take on familiar genres from its very first shot, a long take full of neon lights, the sounds of carnival rides and a cage of death full of three revving, whirling motorcycles. We've seen the long take before but never with a bleach-blond, tattooed Ryan Gosling as a trashy, edgy carny at its center and certainly never from inside the cage of death. But while technically brilliant, the shot offers almost nothing in terms of story, plot or character. We learn one thing: that Gosling's character, Luke, is a motorcycle rider, but that is about it. In a way, this first scene reflects the whole movie: impressive, yes, but successful? I'm not sure.

It's hard to summarize the plot of "Pines" without spoiling some of the many twists, but it's safe to say that the trailer is misleading. The movie is not an epic struggle between two of our best young actors, Oscar nominees Gosling and Bradley

Cooper. They only share one scene together. "Pines" is basically divided into three parts, and only Eva Mendes ("The Other Guys") features in all three. The third section focuses mainly on younger actors Dane DeHaan ("Chronicle") and Emory Cohen ("Smash"), and there's a reason they aren't on the poster. While DeHaan is more than capable of carrying a movie, Cohen isn't, and I was more than ready for the two hours and 20 minutes to be over by the time Cohen and his faked, thick Long Island accent showed up.

That's not to say I loathed the movie or even disliked it. I respect the creative liberties Cianfrance took, and it's the script, not his direction, that is the problem. The acting from the leads is understated and real, and a turn as Gosling's shady-but-kind-hearted employer by Ben Mendelsohn is one of my favorite performances this year. Cinematographer Sean Bobbitt does a masterful job at capturing the many different atmospheres of Schenectady: the touring carnival, the diner where Mendes' character works at, the banks, the police stations and, most importantly, the endless pine forests on the outskirts of town. His camera is always observant and never intrusive; his work here is one of the best parts of the film.

This is the first movie review I've written since the great Roger Ebert passed away, and I found myself wondering as I wrote this, would he have given it a thumb's up? For me, it is a thumb perfectly, maddeningly sideways. The other great film critic, Pauline Kael, famously said she never saw a movie twice. "Pines" is a movie I thought I wouldn't watch again yet one that I'm almost positive would improve on a repeat view. And for that, I hope everyone sees it at least once (and if you're still unconvinced, just remember: shirtless Gosling).



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**ALBUM REVIEW**

**'Wakin on a Pretty Daze'**  
by Kurt Vile



for fans of  
Girls, Deerhunter,  
Youth Lagoon

singles to download  
'Wakin on a Pretty Day,'  
'Never Run Away,'  
'Air Bud'

**MARK MATOUSEK**  
MUSIC EDITOR

Two years ago, I had a bone to pick with Kurt Vile. His breakthrough album, "Smoke Ring for My Halo," was drawing significant critical

praise, but to my ears his songwriting was lazy and formless, the product of a subpar musician hiding behind layers of hazy guitar and monotone vocals. But as I would later learn, Vile is the type of artist you have to approach without prejudice. Once you truly acquaint yourself with his music, you realize there's a genuine warmth to his brand of sun-soaked psychedelia. For me, the turning point was "Wakin on a Pretty Day," the lead single and first track from his latest album, "Wakin on a Pretty Daze."

Unfurling over the course of nine glorious minutes, "Wakin on a Pretty Day" is undoubtedly pleasant on the first few listens, but only after repeated spins do its subtleties come to the fore: namely, a delicate interplay between the

quivering guitars and a subtle tremolo lingering in the background. It's well-crafted but doesn't feel fussed over. And despite its long run-time, "Wakin on a Pretty Day" maintains a casual yet noticeable forward momentum. It stretches out but never strains, taking just enough time to reach its destination.

By the end of "Wakin on a Pretty Day," Vile has exhausted just about every trick in his bag, but his innate compositional sense is strong enough to prevent the rest of the record from dragging. Though it's over an hour long, "Wakin on a Pretty Daze" earns each of its 69 minutes. Songs may amble about, twisting and turning to take in their surroundings, but they have surprisingly tight structures, using careful repetition and steady percussion

to stay grounded. The melodic shifts are often imperceptible before burrowing their way into your brain, swirling around until they turn the next corner.

"Wakin on a Pretty Daze" is richer, clearer and fuller than previous offering "Smoke Ring," an exercise in effortless competence from a masterful arranger too modest to flaunt his gifts. As a guitarist, Vile is nimble and versatile, using a variety of styles—often layered simultaneously—to give the songs greater depth. While he could show off his technical prowess, he ditches guitar heroics in the service of mood and atmosphere. And what wonderful atmosphere "Wakin on a Pretty Daze" has. It's the sound of a lazy summer day pregnant with infinite possibility



in which you do nothing but bask in your lack of responsibility.

Ultimately, the record doesn't build to a discernible climax—or to anything at all. Rather, these songs exist solely for the sake of their shimmering beauty. They're vast and infinite, and

many feel as if they could last forever without wearing out their welcome. But like all good things, "Wakin on a Pretty Daze" eventually comes to an end. When it does, you're ready to dive right back into Vile's world, one where worry is transformed into bliss.

**Come to 'Our Town'**

**OUR TOWN**

where the Pavilion in Brookings Quad

when Thursday, April 11 – Sunday, April 14

tickets sold in the DUC for \$5 all week from 11AM – 2PM

**JULIA ZASSO**  
THEATER EDITOR

Walking through Brookings Quadrangle in the past couple of weeks, you've probably noticed a gaggle of pre-freshmen, kids playing Frisbee and an odd little tent camped out in the Beaumont Pavilion. That tent (and the beautiful stage behind it) currently belongs to All Student Theatre and its production of "Our Town," playing every night at 8 p.m. from Thursday, April 11 to Sunday, April 14.

In college, students often get wrapped up in the dorm-library-fraternity routine, worrying about nothing more than grades and girls. On the opposite end of the spectrum is "Our Town," directed by junior Will Jacobs and stage-managed by freshman Abby Mros, which showcases the small-town experience and the developing love story of Emily Webb and George Gibbs, as told by a narrator, the Stage Manager. Webb is played by freshman Ari Kaiser, junior Henry Clements plays the role of

Gibbs and senior Mitch Eagles is the Stage Manager.

Although "Our Town" takes place in an era more familiar to the cast and crew's great-grandparents, AST's rendition of Thornton Wilder's classic has something special for modern audiences.

"It's set about a hundred years ago, but most of the themes are quite timeless. This is a conversation that could be happening in Whispers [Cafe] right now," senior Samantha Schurr, ensemble member, said.

"It's beauty through

simplicity, in a way," sophomore Jonathan Karp, who plays Howie Newsome in the show, added.

For those who worry that "Our Town" might be too heavy for a nightcap, don't fret; laughs are assured as AST's close-knit cast has put its own spin (including a little gender-bending) on Wilder's traditional script.

"Will [Jacobs] has allowed each actor to put their own personality into the character," Karp said.

"And that means adding some humorous moments where there maybe weren't

as many before," Schurr said with a laugh, adding that a lot of the comedy that occurred at the Pavilion also came from the occasional passerby (read: if you took your formal date through the Quad during the past few weeks, you weren't alone).

Our Town is running at the Pavilion in Brookings Quad every night at 8 p.m. from Thursday, April 11 to Sunday, April 14. Tickets will be sold in the Danforth University Center for \$5 all week from 11 a.m.-2 p.m. and at the door.

**puzzle mania**

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**"The Shining"**

Difficulty ★☆☆☆☆ (15pts)

**HOW TO PLAY**

Spell the phrase in the grid above it, writing each unique letter only once. The correct solution will spell the complete phrase along a **single continuous spelling path** that moves horizontally vertically and diagonally. Fill the grid from square to square - revisiting letters as needed to complete the spelling path in order. Each letter will appear only once in the grid.

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V	L	F	
I	D	O	R
A	E	B	
T	H		

**4/8 SOLUTION**

"The Road Of Death, Bolivia"

Difficulty ★★★★★ (900pts)

**"Freeze"**

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FOR RELEASE APRIL 11, 2013

**Los Angeles Times Daily Crossword Puzzle**  
Edited by Rich Norris and Joyce Lewis

**ACROSS**

- 1 AI who created Fearless Fosdick
- 5 Sign between Virgo and Scorpio
- 10 Sailboat's team
- 14 Trac II successor
- 15 See eye to eye
- 16 "Divine Secrets of the \_\_\_\_\_ Sisterhood"
- 17 Play some b-ball
- 19 Well, in Paris
- 20 Brain scan letters
- 21 What a red "X" may mean
- 22 Charged atoms
- 23 Tavern game
- 25 Tinted feature of some cars
- 28 Motley
- 31 \_\_\_\_ of speech
- 32 "OMG, stop with the details already!"
- 33 Support column
- 36 Hamilton's bill
- 37 Infalible, as a scheme
- 40 Nervous mannerism
- 43 Pluto, for a time
- 44 Curvy letter
- 47 The Negev's nation
- 49 Put under
- 51 "The Hustler" setting
- 54 Spinning dizzily
- 56 \_\_\_\_ Linda, California
- 57 "Like, obviously!"
- 60 Nutritional no.
- 61 Smallish iPod
- 62 Cereal with a spokestoucan
- 64 Pac-12 team since 2011
- 65 Boxer Mike
- 66 Run amok
- 67 With 5-Down, Cowardly Lion player
- 68 Big name in farm equipment
- 69 649,739 to 1 against being dealt a royal flush, e.g.

**By Pancho Harrison**

**DOWN**

- 1 Looked for security cameras, say
- 2 In the most basic way
- 3 Usher's handout
- 4 Kung \_\_\_\_ chicken
- 5 See 67-Across
- 6 "What hump?" lab assistant
- 7 Ump's plate cleaner
- 8 Copy, briefly
- 9 '50s Dem. presidential candidate
- 10 Bionic Woman, for one
- 11 Reason for a tarp-covered field
- 12 Condemned building, maybe
- 13 Pasty-faced
- 18 Skills evaluation
- 22 \_\_\_\_ Montoya: "The Princess Bride"
- 24 "About time the week ended!"
- 26 Deserving attention
- 27 Wetland
- 29 Hunky Greek god
- 30 \_\_\_\_ monster: lizard

**4/8 Puzzle Solved**

A	H	A	S		S	T	E	N	O	S		K	A	Y	
B	E	E	T		A	I	R	O	U	T		O	L	E	
B	A	R	R		L	A	R	K	I	N		D	I	M	
A	T	L	A	S		R	O	I		B	A	B	E		
W	I	F	E		A	L	A	N	A	R	K	I	N		
C	A	N	E	R		E	M	O							
A	V	G	S		P	U	E	B	L	O		I	L	K	
N	E	U			K	I	N	F	O	L	K		N	O	I
A	S	S			A	K	I	T	A	S		S	A	S	S
					O	R	E		C	A	P	E	S		
T	O	M	H	A	R	K	I	N	O	T	I	S			
A	H	E	M		A	R	I		D	I	C	T	A		
U	R	N			E	L	L	E	N	B	A	R	K	I	N
N	O	S			V	I	E	N	N	A		E	L	M	O
T	B	A			A	L	L	E	Y	S		S	E	E	S

SUDOKU

THE SAMURAI OF PUZZLES By The Mepham Group

			1		7	5			
	4							6	
				3	2			8	
6				4				8	
	8		3		1			9	
	3			7				1	4
7				1					
	5							3	
		4	8		6				

**Level:**

1 2

3 4

Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit, 1 to 9. For strategies on how to solve Sudoku, visit [www.sudoku.org.uk](http://www.sudoku.org.uk)

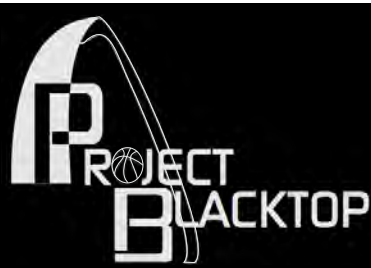
SOLUTION TO 4/8 PUZZLE

8	6	3	4	7	1	9	5	2
2	1	5	3	9	8	6	7	4
4	7	9	6	2	5	8	1	3
1	3	8	5	4	6	7	2	9
6	5	2	9	8	7	4	3	1
7	9	4	1	3	2	5	6	8
9	2	7	8	6	3	1	4	5
5	4	6	2	1	9	3	8	7
3	8	1	7	5	4	2	9	6

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# SPORTS



## Basketball non-profit paves way for disadvantaged youth

ALEX LEICHENGER  
SENIOR SPORTS EDITOR

For those who love the game of basketball, outdoor pickup games are a favorite pastime. Numerous NBA players got their starts on the blacktop circuit, and some still take the courts at pickup locations like Harlem's legendary Rucker Park.

Now that the sun is finally shining in St. Louis (at least in spurts), Friday afternoons see the South 40 Swamp courts packed with students looking for some fun.

But good outdoor games are often difficult to come across for passionate hoopers in the greater St. Louis area. Junior Tim Cooney, a St. Louis native and starting guard for the Washington University men's basketball team, hopes to change that with "Project Blacktop."

Submitted as one many proposals to nonprofit crowdsourcing platform Rally St. Louis, Project Blacktop seeks to "beautify urban areas of St. Louis with functional outdoor basketball courts that serve as hubs for the neighborhood and host community building events," according to its page on rallystl.org.

"I've played basketball my whole life, and my friends in

high school would always search for good competition outdoors," Cooney said. "It'd be fun not to just play in an air-conditioned gym all the time. It's fun to play sports outside."

A double major in marketing and entrepreneurship in the Olin Business School, Cooney has actively promoted his project through social media. After securing enough votes to move to be named one of five finalists of Rally St. Louis projects, Cooney must meet a funding goal of \$10,000 by the end of the month. He's raised \$6,500 so far, with \$1,200 coming from a recent event at Pat's Bar in Dogtown. He is also seeking donations from Hardee's, Pizza Hut and sports equipment company Rawlings.

Cooney, who grew up in West County and attended St. Louis University High, has identified the Central West End as the desired spot for his first court.

While St. Louis lacks an elaborate pickup basketball history, it does have a history of neighborhood segregation and isolation along lines of income, race and culture. Cooney hopes basketball can bridge some of those gaps, and he stressed the importance of location to the success of "Project

Blacktop."

"Central West End is perfect because it's an eclectic neighborhood with a lot of different things going on, both residential and commercial," he said.

Cooney hopes the project will be complete by August if he secures the necessary funding. He plans to start a pickup league for young adults and run community service events by partnering with campus organizations like Books and Basketball and the men's and women's varsity teams.

If Cooney's court gets built, it will be his second home floor in St. Louis. Next year, the defensive specialist for the men's basketball team hopes to win his third consecutive University Athletic Association title at the Wash. U. Field House.

The Bears return four of five starters from this season's squad, which shared the UAA crown in a three-way tie but exited the Division III tournament after only one postseason win.

"We've had that feeling two years in a row of losing in the second round—we don't want that again," Cooney said.

On the Danforth campus and in the Central West End, two promising goals for this basketball entrepreneur lay ahead.



BRIAN BENTON | STUDENT LIFE  
Junior Tim Cooney goes up for a layup in the paint against No. 7 Illinois Wesleyan University. Cooney had five points and two rebounds in the 67-57 victory.

## Connor Duermit: Renaissance man, javelin thrower

SAHIL PATEL  
EDITOR-IN-CHIEF

He has an affinity for what his friends call "sex music." He is not embarrassed to say that he cried when Steve Irwin died. He can throw down a 360-dunk and hurl a spear almost 60 meters.

He is the most interesting man at Washington University.

The only true way to describe Connor Duermit is as a renaissance man. The sophomore architecture major and javelin thrower is truly one of a kind.

"I grew up with two parents that were a lot alike but had a broad range of interests," Duermit said. "My father played a lot of sports, and then my mom did everything else. She is a great artist. She performs in theater. She sings. She can dance. My mom is the artsy side and my dad is the athletic side. I have always loved doing everything."

Duermit picked up a javelin for the first time in his life in the spring of his freshman year before going on to throw 52.25 meters at the University Athletic Association Championships at the end of April.

Not bad for a student who originally came to Wash. U. to play basketball.

Duermit was working at the front desk of the Athletic Complex when he saw women's basketball player and javelin thrower Melissa Gilkey walking by with track

spikes. After speaking with her, he went out to the track and, as he put it, "just threw it like a football."

"What little boy doesn't want to throw a big spear?" Duermit said. "[Gilkey] just said to me, 'You should come out and do it one day.' So I went outside and chucked this thing... It was really, really ugly, but it went a decent distance. Coach [Kelly Lovett] was there, and she said 'I think we can work with this.'"

From that point, Duermit has come a long way. He spent the offseason between freshman and sophomore year weightlifting and working on the form he described as "raw" and "very ugly" and threw a personal record 58.58 meters in March at the WUSTL Mini Meet. The next weekend at the WUSTL Invitational, Duermit upped his personal record to 59.10 meters.

With a demanding major like architecture, track and field seems to work better with Duermit's schedule than basketball would have.

"Practicing six days a week for basketball and trying to manage architecture, which is a very demanding major, was something that I found to be a little too much for me personally without losing a lot of sleep," Duermit said. "It's been really great still having that athletic competitive outlet [with track and field] because I've had that my whole life growing up."

That doesn't mean Duermit has left basketball completely behind. There are several YouTube videos of him dunking, from a 360-degree spin in midair to a Michael Jordan-esque underhand scoop. Duermit credits practicing dunks in high school with developing him into a better athlete.

"Growing up, I had terrible hops. I started being able to control myself some more and was able to build up some muscle in ninth grade—though not much at all—I was still very skinny—but I got on a vertical program there with my coach," Duermit said. "Just dunking every day did just as much for me as the plyometrics programs because I was just jumping constantly trying to dunk and do different dunks."

Duermit's interests go well beyond athletics. Growing up, he hoped to become a veterinarian and idolized Irwin, the star of Animal Planet's "The Crocodile Hunter." When he turned 12, though, Duermit stumbled upon his father designing a house and had a revelation.

Duermit's father is an architect who designs custom homes, and the young Duermit found his dad struggling with the design of an entryway on the family's future home. Duermit asked to try it out himself, and he sketched a design that solved his father's problem.

"I walked through the hallway and the openings and the staircase space that I had drawn on that piece of paper and I was just like, 'Wow, this is amazing,'" Duermit said. "An idea transferring from my mind, which is just neurons firing, to something that was slightly bigger on a piece of paper and still probably could have fit in the palm of my hand, to something that I was walking through—it was crazy. It was amazing to me to see that chain of events happen to lead to something that I was eventually going to live in. I knew it was what I wanted to do."

Javelin, basketball, architecture—and Duermit sings, too.

On March 24, he joined Jammin' with Phil and Rhyme n Reason to open for Macklemore and Ryan Lewis at the Pageant. One day during freshman year, he ran into Jammin' with Phil's bass player, junior Eddie Umana, playing piano and decided to sing along. A



COURTESY OF CONNIE SHAO  
Sophomore Connor Duermit performs with Jammin' with Phil while opening for Macklemore and Ryan Lewis at The Pageant during WUStock on March 24. Music has always played a big part in Duermit's life.

year later, Duermit found himself onstage singing the group's music and will be featured on Rhyme n Reason's new album.

"I had never gotten to sing the kind of music that I listen to throughout the day to an audience with my own personal touch," Duermit said. "It was amazing; I was on cloud nine for days after that."

Music has a huge role in Duermit's day-to-day life; he said that he often sings along loudly to various R&B tracks throughout the day.

"It is not so much that I am a fan of the sexual parts of the music but really the vibe that goes along with the R&B music and the soulfulness and the passion a lot of the time that is in that music when it is not trashy," Duermit said. "It puts me in a great mood that I like to carry throughout the day. I look at things with a bit of a different perspective. It gives you a good feeling to listen to soulful music."

But when meets come around, there is a whole different vibe. Duermit is a self-proclaimed 2Chainz aficionado and often blasts music from his car to hype himself up before he throws.

"I know almost all the lyrics to every 2Chainz song, so I play a lot of 2Chainz on my iPod and rap out loud," Duermit said. "I try to get

[javelin throwers] Sawyer [Nelson, a junior,] and [sophomore] Kyle [Martin-Patterson] hyped up before meets as well."

In the end, Duermit is a child at heart. He is as happy competing at the collegiate level as he was exploring his backyard as a youngster.

"I love sports, and I want to go into every competition, every game, every meet with competitive attitude but also be appreciative of the fact that I am blessed to be able to be doing what I am doing and playing a sport. There's a reason that that word is there before any athletic event—you are 'playing' something," Duermit said. That word 'play' just has a fun connotation to it, so I want to carry that into the sport and realize that it is competitive but fun."

Though he towers over most adults at 6 feet 5 inches, Duermit carries his childlike enthusiasm into every activity that he pursues.

"I'm still pretty much a child at heart; I goof around a lot. I still have that passion that I started with, and I'm happy that I have that," Duermit said. "If I was looking forward as a 12-year-old to me now, I think I'd be very happy with where I am and with the fact that I've worked to get here and been blessed to be here as well. It is a beautiful combination of both."



SAHIL PATEL | STUDENT LIFE  
Sophomore Connor Duermit throws a javelin on March 22 as part of the WUSTL Mini Meet. Duermit's personal record of 59.10 meters is currently second all-time in Washington University history.