

Student Life

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PART ONE

INVISIBLE ON CAMPUS

An introduction to the past, present and future of black oppression at Wash. U.



MEGAN MAGRAY | STUDENT LIFE

Then-junior Kendall Maxwell marches toward the chancellor's house in December 2014. The protest was one in a series of student activist efforts to open a dialogue with administrators about issues of diversity and inclusion.

**NOAH JODICE &
ZACH KRAM**
SENIOR EDITORS

Ron Himes sits easy in his office on the third floor of the Mallinckrodt Center. The room is sparse—a lonely printer on the desk, a stack of books on the floor—with few memories from his past. He is a teacher and actor, not a historian.

But since the 1960's, when a wave of civil rights protests and student activism swept through college and university campuses across the country, Himes has been a member of the Washington University community. His experience came first as a member of a youth basketball team coached by Robert Johnson, the first chairperson of the University's Association of Black Collegians (ABC), then as a student, a teacher and now an artist-in-residence.

As a sophomore in high school in 1968, Himes found himself shepherding groceries to student protesters camped out in Brookings Hall as part of an eight-day sit-in that yielded the first Black Manifesto, a foundational document that defined the demands of black students who felt underserved on campus. In his dealings with the ABC and subsequent experiences as a student on the Danforth Campus, Himes saw firsthand the grievances aired by the University's sparse black population.

Sitting in his Mallinckrodt office more than 40 years later, Himes reflects on his past and present at the University. The school's relationship with its black population isn't so different from what he saw up close in the Civil Rights era, he says—just a few weeks ago, he hosted a group of pre-freshmen who echoed decades-old questions about the campus climate at Washington University.

"The things they were concerned about were some of the same issues, same questions that students have been asking over the years," Himes said. Those concerns included the diversity, inclusivity and community support system at the institution they might attend.

It's not just pre-freshmen, and

it's not just now. In 1978, a decade after the inaugural Manifesto, the Association of Black Students (ABS)—the renamed ABC—produced a second, writing, "We find it necessary in 1978 to reiterate our concerns either because they were not met in the past or because new ones have developed due to lack of attention and action."

Fast-forward to the present, and current students across campus are voicing those same concerns and asking those same questions: Why does Wash. U. in 2015 look like it's stuck in the 1960s when it comes to race relations and diversity and inclusion? Why is their school a persistent anachronism?

"Why do we have to keep talking about this?" senior Jon Williford, the president of ABS, asked in an interview before Thanksgiving break. "If people who just got here are having the same feelings as folks 50 years ago, whoa! Maybe this is something you should pay attention to. Maybe this is something we need to take a different look at."

Over the course of the fall semester, Student Life spoke with nearly 50 University community members, comprising administrators, faculty, staff, students and alumni. We were searching for evidence of a plan to counteract the University's history of homogeneity; we hoped to hear tangible, specific tactics that the administration will either continue or adopt to increase the low percentages of black students and faculty and to improve the campus climate.

Instead, we heard from deans who openly questioned whether Wash. U. has concrete strategies in place to increase its racial diversity, a director of admissions

who shifted blame from her office onto student activists for not doing more to recruit black high schoolers, and an administration plagued by false and inconsistent beliefs about where current efforts are falling short.

The Wash. U. community members we spoke with were

and faculty shared similar doubts about the practical effectiveness of the school's stated commitment to a more diverse and inclusive community. In the meantime, moreover, those community members say they feel silenced, uncomfortable and even unsafe given the current campus climate.

Similar sentiments and complaints have existed across the decades since Wash. U. abandoned its discriminatory admissions policy and racially integrated in the early 1950s. The University has struggled to confront those problems ever since.

Some administrators bristled when asked about the University's historical relationship with its black population. Mahendra Gupta, the Indian dean of the Olin Business School, suggested he didn't think we should address Wash. U.'s history of racial afflictions in our story but rather only how University leaders feel positive about the future.

"Looking backward teaches us, but we cannot just be held hostage to the past," Gupta said.

But for black members of the University community, that teaching is important, too, because it informs our understanding of how Wash. U.'s current climate around race has been shaped and cultivated over decades of strife. As Jeffrey McCune, a black associate professor of Women, Gender, and Sexuality Studies, said, "This is a historically and predominantly white institution, and what that means, often, is that it suffers from the same illnesses that our predominantly and historically white society suffers from."

In a five-part series to be released over the next two weeks, we will take a closer look at what those illnesses are and if our school, so renowned for its

LETTER FROM THE WRITERS

The reporting for this series began last August with research on the Black Manifesto Collection archived in Olin Library's special collections section. This collection contains the 1968 Black Manifesto, as well as subsequent manifestos and related documents. The original manifesto came out of a sustained activist effort following the arrest of a black Washington University student and comprised a series of demands upon University administrators, such as increasing numbers of black students and faculty and instituting a black studies program.

Our reporting continued throughout the fall semester as we conducted in-depth conversations with nearly 50 members of the Washington University community, who shared their experiences and perspectives about a variety of issues related to race relations, diversity and inclusion on campus. This series focuses specifically on the experiences and statistics surrounding these themes for black members of the University community.

A reading note: Typically, Student Life does not identify the races of sources quoted in our pages. In the case of this series and the nature of its content, however, we have intentionally chosen to indicate the races of those we interviewed. This is standard journalistic practice in stories concerning issues of race, and we hope it will provide clarity regarding the various backgrounds and perspectives embodied by each of our sources.

We would like to offer our thanks to everyone who spoke with us for this story, and to our readers for taking the time to devote attention to the issues this series highlights. We hope that this process will help further dialogues on diversity and inclusivity on our campus.

in general agreement that the University has problems with race relations, and most on the administrative level spoke in platitudes about trying harder and the power of hope in improving the situation. But beneath this outward layer of optimism, many University leaders expressed frustration with the school's slow progress—and black students

medical expertise and innovations, has the right ingredients for a cure. Today, we delve further into the current context in which race operates on the Danforth Campus; upcoming segments focus on the school's history of race-related activism, its struggle with diversity in undergraduate admissions, its tricky difficulty with faculty hiring and its ways forward, in 2016 and beyond.

As the University of Missouri #ConcernedStudent1950 protests against racism reached their crescendo last November, climaxing in the resignations of the school's two highest-ranking officials, relief and excitement among student activists gave way to a new emotion: fear.

The night after the resignations, Mizzou's Yik Yak—an anonymous social-messaging app—filled with threats of violence against black students. Popular hangout spots on Mizzou's campus emptied, quads grew barren and numerous professors canceled classes due to the tense and fearful campus environment. Three students from other schools across the state were eventually arrested in connection with the threatening messages.

Halfway across the state and half a year earlier, Yik Yak posts with racist messages shed light on the underlying problems with racial attitudes at Washington University.

Students walking to class on the Danforth Campus on Feb. 9, 2015, exactly six months since Michael Brown's death in Ferguson, Mo., found the campus wallpapered with printouts of racist Yaks collected throughout the year. The previous weekend had seen the performance of the annual Black Anthology drama production, which addressed Brown's death and the ensuing unrest. The play in turn incited a round of messages attacking black people. One illustrative post applauded police officers for using blacks as target practice; another mocked Black Anthology for existing only because of affirmative action.

CONTINUED ON PG 7

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 PLEASE RECYCLE

EVENT CALENDAR

MONDAY 15

Community Forum: "Guns, Suicide and Safety"

Hillman Hall, Clark-Fox Forum, 3 p.m.
 Part of the Gun Violence: A Public Health Crisis Initiative. Sponsored by the Brown School and the Inst. for Public Health.

TUESDAY 16

"Ethnographic Theory: Famished – Eating Disorders and the Cruel Optimism of Treatment in the United States"

McMillan Hall, Room 150, 11:30 a.m.
 Rebecca Lester, anthropology. Sponsored by Dept. of Anthropology.

Lecture: "Making Data More Human"

Hillman Hall, Clark-Fox Forum, noon
 Jer Thorpe, Office for Creative Research. Part of Brown School's Public Health Speaker Series.

WashU Summer Tuesday Tea @ 3

Danforth University Center, Tisch Commons, 3 p.m.
 Learn more about summer courses, and more. Giveaways and a photo booth. Co-sponsors include University College, A&S Summer School and Career Center.

WEDNESDAY 17

Divided City: City Seminar Talk — "Urbanization: Towards a New Conceptual Cartography"

Umrath Hall Lounge, noon
 Neil Brenner, Harvard Graduate School of Design. Sponsored by Center for the Humanities.

SPB Presents: B.J. NOVAK

Graham Chapel, 7 p.m.
 WUSTL Social Programming Board is excited to welcome writer, actor and comedian B.J. Novak for a live comedy show. Admission is free and open to all undergraduate students. For the first time in SPB Comedy history, a WUSTL undergraduate student, junior Matthew Herman, will be performing before B.J. Novak takes the stage!

POLICE BEAT

February 11

Crisis Intervention— Crisis intervention on the Danforth Campus at about 4:02 p.m.
 Disposition: Cleared

Athletic director Whitman up for Illinois position

AARON BREZEL
 SENIOR SPORTS EDITOR

After just two years as the Washington University athletic director, Josh Whitman might be leaving. Whitman is currently one of three top candidates in the running for the vacant athletic director position at Division I University of Illinois at Urbana-Champaign, according to a report from the

Chicago Tribune.

An announcement from Illinois is expected in the coming weeks. Until then, the future of Wash. U. athletics remains in flux. When 36-year athletic director John Schael retired on June 30, 2014, Whitman stepped in on Aug. 1.

It is unclear at this time whether or not the University's athletic department has been vetting replacements during

this process, if they have a candidate ready to step in in the event that Whitman leaves or who would temporarily take over in the interim.

The field of Illinois candidates had recently narrowed after Tennis Australia CEO Craig Tiley, Colorado University athletic director Rick George, University of Maryland deputy athletic director Kelly Mehrrens and

University of Central Michigan athletic director Dave Heeke all dropped out following a revision of the job description.

Now Whitman, alongside Florida Atlantic University athletic director Patrick Chun, Eastern Illinois University's Tom Michael and Northern Illinois University's Sean Fraizer, appears to be a

SEE ILLINOIS, PAGE 11

Black Anthology focuses on awareness of racial issues, college student experience

MICHAELA LANGE
 STAFF REPORTER

Black Anthology focused on the importance of staying aware of racial issues post-Ferguson in its performances this weekend. This year's production, titled "woke," depicted the hardships and adversity African-Americans experience on a daily basis on predominantly white campuses.

According to their website's mission statement, Black Anthology, created in 1989, is a yearly production aimed at highlighting the nuances the black community experiences, in both past and present America, in the hopes to bring forth awareness of black issues to the general community of St. Louis.

"woke" centered on six students and how race affects their daily lives at Bennett University in Boston, Mass. The narrative covered issues

ranging from family and social lives to interracial couples to living with the emotional pain of knowing every day that another African-American has been killed by police.

The show, directed by senior Schuyler Atkins and produced by senior Alex Mitchell, also includes various interspersed dance routines adding beauty and emotion to the theatrical experience.

"I feel like it was really nice, because it was relatable. I can definitely see some of the issues that happened on that campus happening on this campus," freshman Jennifer Metu said.

Issues of racism were visible last year in a series of racist comments posted on Yik Yak following Black Anthology's performance, "The Six." These posts referred to such things as gun violence and affirmative action.

"Now that everything

is so televised, Ferguson woke us up," Atkins said in a previous Student Life interview. "Now, people are 'woke,' while they still want to be happy and vibrant...We had the play before we had the title...someone suggested 'woke' and it was perfect, it clicked."

Throughout the performance the narrative's main characters Zora, played by senior Dana Robertson, and Leon, played by senior Akeda Hosten, talk about the guilt they feel from trying to live their lives happily while members of the black community are victims of hate crimes everyday.

"It really touched on issues of how it is to be trying to be involved in current events, while black, but also having to separate your life as a student from what's going on around you," junior Desirae Vaughn said.

Black Anthology

approached "woke" in a manner so as to allow them to portray important information whilst also holding the audience captive. Although the narrative touched on very serious topics, it was done through relatable comedy, and there were many points throughout the show when the theater was filled with laughter.

"I really liked it a lot. The acting was amazing and the dancing was great. Everything was so pretty to watch while having a great message," senior Alex Webb said.

Alongside the audience, the cast enjoyed themselves as well.

"It has been one of my best experiences since I've been here... As a black individual, to be part of such a great cultural group... It's been such a great experience for everyone involved. We had so much fun," freshman Chris Gauss said.

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Vagina Monologues audience praises transgender inclusivity

CHALAUN LOMAX
CONTRIBUTING REPORTER

With a greater focus on transgender inclusivity this year, Washington University's chapter of the national organization V-Day raised money through The Vagina Monologues this weekend for the St. Louis Metro Trans Umbrella Group (MTUG), in addition to raising awareness for general women's issues.

This year's beneficiary, MTUG, works under the mission "By Trans for Trans," drawing attention and resources to ending violence against transwomen and all trans and non-binary, nonconforming people.

Although trans-inclusivity has been a feature of the Vagina Monologues since 2004, MTUG's partnership adds an additional element of support for inclusivity. Proceeds from the production will go toward Trans 101 training, trans-visibility week and other educational and advocacy initiatives.

Seniors Amanda Harris

and Rebecca Basson, co-directors of this year's production, wanted to choose a beneficiary that was inclusive to trans rights and issues.

"When we talk about women, we're not just talking about people who were born with female anatomy—whatever that looks like—but rather people who identify as a woman, people who identify on the spectrum of gender and try to make it as inclusive as possible to everyone," Harris said.

"I think having MTUG as a beneficiary this year starts the conversation about how we have to focus on not just your typical idea of a woman, but [on] all the other people that might identify as women," Basson added.

Among the monologues performed this year were "My Vagina is Angry," a humorous description regarding all of the difficulties endured by vaginas (including OB-GYN tools and tampons) and "They Beat the Girl out of my Boy...Or so They Tried," which depicted a transwoman's realization of

her true gender identity.

"I ached to be completed. I ached to belong," the script read. Five actresses portrayed transwomen, including sophomore Sally Rifkin, junior Jessica Sun and seniors Katie Smith, Leora Spitzer and Kelsey Stanley.

Freshman Anna Bartels-Newton said that there were a lot of interesting monologues about topics she may not have necessarily considered.

"I thought [the monologues] were really, really thought-provoking and empowering. A lot of the messages that were being sent about accepting yourself and loving yourself were ones that women need to hear way more often," she said. "I feel lucky that this is something that's offered at Wash. U. that I can listen to and enjoy it."

Freshman Alfredo Jahn enjoyed "They Beat the Girl out of my Boy...Or so They Tried."

"I'm a genderqueer individual so the representation—that was really nice to see," Jahn said.



CLAIRE KOMYATI | STUDENT LIFE

Junior Natasha Ceballos performs a monologue at this year's Vagina Monologues show. The profits from this year's show went to the Metro Trans Umbrella Group, an organization that helps support the local transgender community.

Though there were no transgender actresses portraying the transgender monologue, Harris and Basson worked to give the entire cast an inclusive educational experience.

"Obviously all of our women playing transwomen couldn't identify with the experiences of a transwoman,

but we worked to help educate them and help them understand, as much as they can, the experience of a transwoman," Basson said.

Harris noted the importance of hearing the experiences of other women and hopes audience members will start conversations within the

community.

"I think it's important that people are comfortable not just saying the word 'vagina' but talking about women's bodies and their own perceptions and their own fears and experiences," Harris said. "I think this is a really good opportunity to start that dialogue."

Human bowling tournament limits participation, raises money for cancer research, community



MICHELLE ZHANG | STUDENT LIFE

Students compete in human bowling in the DUC's Tisch Commons on Friday evening. The charity event, sponsored by Relay For Life and Mr. Wash. U., was held to benefit the American Cancer Society and City Faces.

RACHEL KATZIN
STAFF REPORTER

Students rolled their way into bright red bowling pins in human-sized hamster balls Friday afternoon in Tisch Commons, raising around \$800 for charity.

The event, a human bowling tournament co-sponsored by Relay For Life and Mr. Wash. U., was so popular that more students signed up than could compete. The last two pre-registered teams to arrive and pay were turned away at the door and numerous walk-in participants were denied as well.

The proceeds from the fundraiser will go to the American Cancer Society and City Faces, the groups' respective charities.

The tournament consisted of 32 teams of five players each and each player contributed a \$5 donation to participate. The tournament was structured into brackets, with each team vying for the first place title.

Junior Natasha Ceballos, Mr. Wash. U.'s vice president of internal

fundraising, said that, although it cut down on the quantity of donations, capping the number of participants allowed everyone the opportunity to enjoy the competition.

"I think the [issue is] quality versus quantity in this scenario. Thirty-two teams of five, and each person pays five dollars, is still a lot of money, and this way, everyone's able to have a fair opportunity to participate...It is, at the end of the day, a fun competition. So while it does hamper it, I think it also keeps the integrity of the event very solid," Ceballos said.

First place ultimately went to "Team Strike Squad," comprised of sophomores Danny Teich, Mike Kramer, Chris Calciano, Ken Kuchnir and Usama Ismail. The funds raised by the event will be split evenly by the two groups.

Mr. Wash. U. is a year-long competition that requires all participants to raise a minimum of \$1,000 for City Faces and culminates in a pageant that will take place this year on March 31 in Edison

Theater. City Faces is a program that brings mentorship and community to the students in the Peabody Housing Development in St. Louis. Last year, Mr. Wash. U. raised more than \$25,000 for City Faces, according to Ceballos.

Relay For Life, which will occur at Wash. U. in April, takes place on college campuses across the United States and is the American Cancer Society's biggest fundraiser. In addition to funding cancer research and assistance nationwide, Relay For Life directly affects the University community by funding research at Washington University, Relay For Life executive committee mission chair and sophomore Rebecca Denson said.

"A lot of money goes to cancer researchers at Wash. U., which is really cool," Denson said.

Human bowling is a unique take on fundraising that stands out when compared to competing events that ask for money without being committed to student engagement. Denson says that this element of campus

engagement is what makes human bowling her favorite fundraising event.

"It's a really cool way to do something fun that gets the campus involved with Relay and Mr. Wash. U. outside of our actual events...I just think it's so fun and hilarious to see people inside these big hamster balls. Everyone just acts so silly and acts like a kid, and it's really fun," Denson said.

Freshman Kivanc Komesli participated in the human bowling tournament to have fun and support Mr. Wash. U.

"I thought it was really fun. I came here with my friends and one of my friends is also competing in Mr. Wash. U., so I'm also supporting him," Komesli said.

Sophomore Alexa Svoboda also participated for the novelty of the event and to help fund a charitable cause.

"I decided to do this event because I wanted to support Relay, and I've always wanted to be in one of these giant hamster balls," Svoboda said.

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CADENZA

GRAMMYS PREVIEW: How many awards can Kendrick win?

Like all award shows, the Grammys are a constant source of frustration. The Recording Academy's voters frequently make decisions that seem to be at odds with the organization's stated goal to "honor excellence in the recording arts and sciences...not sales or chart positions." But the Grammys are important, because they make us talk about what makes music "great" and let some very talented people perform on national television. They also get things right, occasionally. This year's nominations are uncharacteristically strong—if imperfect—and may stage a coronation for one of popular music's most incisive and ambitious artists.

These are my predictions for the four major categories: Album of the Year, Record of the Year, Song of the Year and Best New Artist. (Record of the Year recognizes how a song is performed and produced; Song of the Year emphasizes lyrics and melody independent of how they are realized in a live or studio recording.) — *Mark Matousek, Senior Cadenza Editor*

SONG OF THE YEAR

Nominees:
"Alright" – Kendrick Duckworth, Kawan Prather, Mark Anthony Spears and Pharrell Williams (performed by Kendrick Lamar)
"Blank Space" – Max Martin, Shellback and Taylor Swift (performed by Taylor Swift)
"Girl Crush" – Hillary Lindsey, Lori McKenna and Liz Rose (performed by Little Big Town)
"See You Again" – Andrew Cedar, Justin Franks, Charles Puth and Cameron Thomas (performed by Wiz Khalifa feat. Charile Puth)
"Thinking Out Loud" – Ed Sheeran and Amy Wadge (performed by Ed Sheeran)

Will win: "Alright"
Should win: "Girl Crush"
Should have been nominated: "Something More Than Free" – Jason Isbell

Great songwriting often says old things in new ways. Little Big Town's "Girl Crush" is about a woman who is jealous of another woman who has stolen her man's heart. But songwriters Hillary Lindsey, Lori McKenna and Liz Rose twist this country trope to take a sly swipe at the genre's heteronormative tendencies. "I wanna taste her lips, yeah, 'cause they taste like you/I wanna drown myself in a bottle of her perfume," the chorus begins, using the language of attraction to convey jealousy. The song is spare and pointed in its imagery, needing just two short verses and a chorus to paint a picture of heartbroken obsession.

Should Kendrick Lamar's "Alright" win, it would be a worthy recipient, but it can't match "Girl Crush" for economy and invention.



KENDRICK LAMAR

RECORD OF THE YEAR

Nominees:
"Really Love" – D'Angelo and the Vanguard
"Uptown Funk" – Mark Ronson feat. Bruno Mars
"Thinking Out Loud" – Ed Sheeran
"Blank Space" – Taylor Swift
"Can't Feel My Face" – The Weeknd

Will win: "Uptown Funk"
Should win: "Really Love"
Should have been nominated: "Loud Places" – Jamie xx feat. Romy

Sometimes, the Oscars tend to be confused by the criteria for certain categories. The supporting actor and actress nominations, for example, seem to take less interest in the amount of time an actor or actress is actually on screen and more on how studios want to position their stars for maximum awards exposure.

The record and song of the year categories have the potential to create a similar confusion. While the former rewards performance and production, and the latter recognizes lyrics and melody, it can be difficult to distinguish the way a song is written from how it is realized in a studio. This year, the Recording Academy appeared to grasp that distinction, evidenced by the nomination of D'Angelo and the Vanguard's exquisite "Really Love."

The song presents romance as something tender and intimate, qualities that are more difficult to perform than write. But the song can't work without a convincing physical expression of D'Angelo's sparse lyrics. Thankfully, he and his expert band display a deep knowledge of their instruments—D'Angelo's voice included—as tools of melody, rhythm, texture and feeling. They go beyond mere restraint to finesse, achieving a uniform intensity (or lack thereof) through varied means to create a beautiful consonance. I wish I could live inside it.

"Really Love" should win by about 600 miles, but it probably won't, because one can only expect so much justice from the Grammys.



MARK RONSON

The Lumineers return to the spotlight with upcoming album

GREER RUSSELL
STAFF WRITER

After an extended period of quiet, almost indiscernible participation in the music industry since 2013, the Lumineers have reemerged into the spotlight with a bounty of highly anticipated news. On Feb. 5, the band sent shockwaves throughout the world of folk music lovers—and a lesser, but still perceptible, shift in the broader music scene—by releasing the first single ("Ophelia") off their upcoming album, "Cleopatra," due for release on April 8.

Perhaps the most striking news, however, remains their confirmed summer tour schedule, hitting many major U.S. cities over the course of four months. In contrast to the band's original hesitant attitude toward the fame and fortune

provided to them through their 2012 self-titled debut album, this literal demonstration of stepping into the spotlight appears to be a change of pace for the soft-spoken five-piece.

But audiences could not be more thrilled. Following this past Friday's ticket release, virtual waiting lines wrapped around the Internet, as people jumped on their computers right at 10 a.m. to secure their seats for this unique and quite infrequent concert opportunity. After only one day, some cities had to switch venues in order to accommodate their unexpectedly vast crowds. By making their way back into the mainstream music scene and progressively closer to the Billboard charts, the Lumineers are rekindling a love for the Bob Dylan and Woody Guthrie-like folk that modern music has grown far away from

in recent years.

The Lumineers began in Denver, Colo., started by Wesley Schultz and Jeremiah Fraites. Following the death of Josh Fraites, Jeremiah's brother and Schultz's best friend, to a drug overdose, the two gathered together to use music as a coping mechanism to deal with their loss. Cellist and vocalist Neyla Pekarek joined the band in 2010 by way of a Craigslist ad, forming the band's primary trio that brings us the music we know and love today.

Following the release of their debut album in April 2012, the album reached No. 2 on the Billboard 200, only to extend its achievements further when it became certified platinum in February 2013. What had started as an emotional outlet for the Lumineers had grown into an international

sensation, sending them on a path of success that they never could have imagined.

In September 2014, the Lumineers released their plan to head back to the studio and begin writing their next album, the highly awaited "Cleopatra." "Ophelia" has given true fans a taste of what is to come. A mixture of playful piano and casual tambourine makes the sound easy and light, almost ironically alluding to the gloomier death of Ophelia in Shakespeare's "Hamlet," from which the name of the song originates. In describing the framework of this piece, Schultz explained to Entertainment Weekly that the song makes vague allusions to the idea of falling in love with a transitory fame. He continues, "That spotlight can seem like an endless

buffet, but in reality, you're just shiny, bright and new to people for a quick moment — and then you have the rest of your life to live." Such a message perfectly captures the egotism threatening the band's humble character following their first album and their reasoning behind keeping a low profile for these past few years.

The darker resonance of the song foreshadows what Schultz has described as an overall shadier collection of tunes. Such a tone contrasts with the happy vibes found in their first album's songs, such as "Ho Hey" and "Flowers In Your Hair." In addition to releasing this single, the group offered the track-list of "Cleopatra," including song titles such as "Sleep On The Floor" and "Sick In The Head." Even the names

themselves offer a mysterious and obscure edge to the Lumineers' impending works, leaving their audience in high anticipation for what this new sound may entail.

So as you prepare for the summer, make some time to listen to these performers as they return to the stage with new vigor. And if you have not purchased your ticket already, consider doing so soon. As the Lumineers make their way to St. Louis on June 12, the band offers exactly the break you need to unwind from that hectic summer internship, de-stress after a summer school organic chemistry exam or merely go out and have fun with some close friends. I guarantee old or new fans alike will find themselves in the audience, screaming the resounding "Ho Hey" and feeling pretty glad they came.

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Diversity in International Affairs Mini-Conference

The Diversity in International Affairs mini-conference is designed to explore the barriers and conditions that discourage the participation of historically underrepresented groups in US foreign policy and international affairs communities. We'll also look at how to increase diversity, be an advocate for underrepresented groups, and provide insider tips on how to begin a career in foreign policy.

Thursday, February 18 & Friday, February 19

4:00 pm: Academic Panel, in Umrath Lounge
 Panelists include:
 Jeremy Caddel, International and Area Studies
 Leila Sadat, Professor of Law and Director of Whitney H. Harris World Law Institute
 Jessica Wamala, Rhodes Scholar, Truman Scholar, Rangel Scholar, and Gates Millennium Scholar
 Li Zou, School of Social Work

6:00 pm: Keynote Speaker
 Richard Hoagland, Ambassador, US Department of State
 U.S. Policy? Gay Rights are Human Rights in Umrath Lounge

12:00 pm: Careers in Foreign Affairs Panel, in DUC 276
 Panelists include:
 Sara Baker, Center for Democracy in the Americas
 Colleen Hickey, US Department of Housing & Urban Development
 Richard Hoagland, US Department of State
 Sarah Kendzior, PhD Writer and Researcher
 Javad Khazaei, Road to Status & Khazaei Wyrsh Stock
 Jessica Wamala, Rhodes Scholar, Truman Scholar, Rangel Scholar, and Gates Millennium Scholar

1:00 pm: Affinity & Ally Groups Roundtable Lunch, in DUC 276

2:00 pm: International Relations Round Table with Richard Hoagland, in DUC 276

RSVP in CAREERlink

With support funding from the Office of the Provost, the Law, Identity and Culture Initiative in the School of Law, the Department of Women, Gender and Sexuality Studies, the African and African-American Studies Program, and the School of Law.

ALBUM OF THE YEAR

Nominees:
“Sound & Color”
 – Alabama Shakes
“To Pimp A Butterfly”
 – Kendrick Lamar
“Traveller”
 – Chris Stapleton
“1989” – Taylor Swift
“Beauty Behind the Madness” – The Weeknd

Should win:
“To Pimp A Butterfly”
Will win:
“To Pimp A Butterfly”
Should have been nominated: **“Black Messiah”**
 – D’Angelo and the Vanguard

In recent years, the album of the year category has been notoriously unpredictable (three of the past five winners have been underdogs). But I would like to believe that, when presented with a rare masterpiece (“To Pimp A Butterfly”) from a popular artist that speaks powerfully to its cultural moment, the Recording Academy could make the easy and correct choice. Even in one of the strongest album of the year fields in recent history, “To Pimp A Butterfly” towers above its competition. It’s a miracle of outrageous ambition and sound execution, tying its thematic and aesthetic strands in breathtaking harmony. The level of difficulty is staggering, but, more importantly, the album is sonically rich and deeply affecting. You can never rely on the Grammys to make the right decision, but the stars appear to be aligned for Lamar’s delayed (he was nominated in seven categories and won none of them in 2014) coronation.



ALABAMA SHAKES

BEST NEW ARTIST

Nominees:
 Courtney Barnett
 James Bay
 Sam Hunt
 Tori Kelly
 Meghan Trainor

Will win: Hunt
Should win: Barnett
Should have been nominated:
 Girl Band

Despite its confusing, somewhat arbitrary criteria (artists who have released multiple albums are eligible, so long as they didn’t establish a “public identity” before their most recent release) the best new artist category tends to resemble a popularity contest, so long as the most popular artist is palatable to a white, middle-aged audience. Meghan Trainor fits that criterion more than her fellow nominees, but I sense a minor upset brewing. Though Trainor is more talented than she’s given credit for, she inspires more apathy than just about any other major pop star. Her most ubiquitous single (“All About That Bass”) debuted almost 20 months ago, and never captured the public consciousness in the way the past three winners’ (Sam Smith, Macklemore & Ryan Lewis and Fun.) most popular singles have. Trainor’s enthusiasm void opens room for Sam Hunt, a rare country artist who’s earned attention from commercial audiences as well as highbrow publications like the New Yorker and the New York Times. Combine that with slick, airtight songs which, with a few tweaks, could fit snugly into Top 40 radio, and Hunt seems primed to best Trainor.



COURTNEY BARNETT



SAM HUNT



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5. You can walk to classes and research opportunities.

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Tuesday, February 16
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DAY OF DISCOVERY & DIALOGUE – 2016

A FOCUS ON INCLUSION

February 24 & 25

WashU students, faculty, and staff...
Please join us!

Early registration is recommended, as space is limited.

voices.wustl.edu

Wednesday, February 24

MEDICAL CAMPUS

Eric P. Newman Education Center

5:00–6:30 pm **Opening Program & Keynote Address**

Remarks, Chancellor Mark Wrighton

Special Guest: Maria Hinojosa
“Inclusion: Finding New Ways of Thinking,
Inspiring Action”

A conversation with Maria Hinojosa, award-winning
NPR and PBS journalist who covers America’s untold
stories and explores today’s critical issues

6:30–7:30 pm Reception

What does inclusion
mean to you?

Use #WashUvoices on
Twitter or Instagram to
share thoughts and videos.

Thursday, February 25

DANFORTH CAMPUS

Emerson Auditorium and Frick Forum, Knight Hall

12:00–12:45 pm Lunch

1:00–2:30 pm **Session 1:
Discovering Inclusion, Short-Form**
In lecture and creative form, presenters will help us
confront issues related to inclusion and challenge
each of us to do better and be better.

“Spectrum”
Black Anthology

“Cultural Connectedness in Native
American Country”
Kathryn M. Buder Center for American Indian Studies

“Reckonings and Reconciliations:
The Challenge and Promise of
Community Inclusion Efforts”
David Cunningham, professor of sociology

“Shame, Stigma and Silence: Transcending
Gender and Sexual Violence”
Christine Dolan, Washington University LGBT coordinator,
and Wolf Smith, candidate in joint JD/MSW program

“Confident Pluralism: Surviving and
Thriving Through Deep Difference”
John Inazu, associate professor of law and of political science

“I Thought You Were All Extinct?”
Savannah Martin, graduate student in anthropology

“Collecting from the Margins: Creating Opportunities
for Inclusive Research and Teaching”
The University Libraries

“I Feel Most Colored When I Am Thrown Against
a Sharp White Background: Constructing a Black
Identity on a White Campus”
WU-Slam

2:45–4:30 pm **Session 2: Envisioning Inclusion, Real-Time**
In a small-group, hands-on exercise, we will answer this important question:

“How do we achieve the inclusive community we aspire to be,
where all individuals can be heard and respected?”

4:30 pm Closing reflections, Provost Holden Thorp

6:00–6:45 pm Reception
Frick Forum

7:00–9:00 pm **Closing Program**

Panel Perspectives and Audience Q&A
An American Conversation—We Are All Americans hosted by SiriusXM
radio host and Washington University alumnus Joe Madison
(taped for national broadcast at a later date)

INVISIBLE ON CAMPUS

21%
of black faculty and staff believe that their institution manages diversity effectively.

**Compared to 45% of white faculty and staff*

Statistics based on Diversity Engagement Survey data from Danforth Campus faculty and staff in February 2015.

“My department/school/program creates a welcoming environment for underrepresented minorities.”

**BLACK RESPONDENTS 50% AGREE
 WHITE RESPONDENTS 70% AGREE**

“I receive recognition and reward for my good work similar to others who do good work at this institution.”

**BLACK RESPONDENTS 45% AGREE
 WHITE RESPONDENTS 62% AGREE**

“If I raised a concern about discrimination, I am confident my institution would do what is right.”

**BLACK RESPONDENTS 49% AGREE
 WHITE RESPONDENTS 61% AGREE**

FROM PG 1

Interviewed a semester later, a number of black students said they weren't surprised by the content of the messages, given the campus climate to which they had grown accustomed. And because their peers had already sprinkled such messages across social media feeds throughout the school year, the students weren't shocked that the Black Anthology production had sparked a deluge of posts.

“You get used to it—but I think I've been getting used to it my whole life, too,” junior Andie Berry, one of the Black Anthology playwrights, said. “I mean, it sucks, but also it's normalized. At this point, I've gotten so used to it that it barely registers most of the time, unless it's something really awful.”

While Berry tried not to think about the content of the messages and instead focused on the positive feedback about the play she heard from friends, other students said they were overwhelmed with feelings of paranoia because of the posts' anonymity.

Mimi Borders, a freshman at the time, said she felt “paralyzed,” didn't go to class for two days and spoke with an advisor about leaving Wash. U.

“I can't go to school here. I can't go to this institution. I hate this place; it's unsafe. I can't thrive here,” Borders recalled thinking at the time.

For Kielah Harbert, also a freshman at the time, those messages were symptomatic of what she defined as her introduction to the Wash. U. experience.

“Do I feel safe here? No, because I don't know if it was my peer next to me” composing those messages, Harbert said. “It's so difficult feeling safe here on-campus.”

Harbert has younger siblings living in North St. Louis, and she said she questions whether she would want them to attend Wash. U. when they reach college age.

“Do I want them to have to experience what I experience—to feel isolated, to feel not wanted, to feel like you have to constantly think about your identity every single day?” Harbert asked.

Administrators roundly denounced the messages when they appeared on flyers around campus. “I'm

horrified, saddened [and] perhaps naively shocked by what community members have said—and I'll own that too. Thanks to all who downvoted hatred,” Jen Smith, the white undergraduate dean of the College of Arts & Sciences, wrote in a Facebook post.

But black students weren't shocked—rather, they saw the posts as mere manifestations of more pervasive problems on campus. While the University publicly highlights its efforts to increase the number of black students and faculty on cam-

need to go away.”

Such issues creep into the classroom, as well. On one memorable occasion, WGSS associate professor Jeffrey McCune recalled, another faculty member entered his class and, despite McCune standing at the front of the room, asked an accusatory “Who is the professor here?” Reflecting on the humiliating occasion in his office last semester, McCune described feeling “invisibilized” by the encounter and attributed it to the “rarity of black folk” in teaching positions.

THE FEELING OF BEING INVISIBLE ON A CAMPUS WHERE YOU WORK REALLY HARD AND YOU LOVE YOUR STUDENTS AND YOU TEACH WELL AND YOU DO SERVICE AND YOU DO RESEARCH IS REALLY DISHEARTENING.

Jeffrey McCune, associate professor of WGSS

pus, the school can be isolating and uncomfortable for those already here. Black community members interviewed for this story could consistently share experiences that made them feel excluded.

Wash. U. in recent years has been implicated in a number of incidents involving racial concerns. In 2002, an engineering student alleged he had received a lower grade in a course and suffered repeated slights during class due to racial discrimination. In 2007, a popular black assistant professor of history was denied tenure. In 2009, a social work student alleged he had been racially profiled by a Washington University Police Department officer.

Most publicly, in February 2013, a student partaking in a fraternity pledge event recited a rap song containing racial slurs in Bear's Den, inciting a campus-wide controversy. The ensuing conversations helped spark the creation of the Center for Diversity and Inclusion and launch the Bias Report and Support System.

Rather than representing unique cases, these incidents “happen on a day-to-day basis,” Jon Williford, ABS president, said. “The special thing about these incidents is that they blew up. Otherwise, they're the same disgusting, everyday things that

“The feeling of being invisible on a campus where you work really hard and you love your students and you teach well and you do service and you do research is really disheartening,” he said.

It would be reductive and disingenuous to submit that there is a singular “black experience” on Wash. U.'s campus. Short of interviewing every black community member, such a broad designation is unreachable.

With regard to the need for campus activism around racial issues, artist-in-residence Ron Himes described a variety of perspectives that black community members embody.

“There's certainly a contingency that thinks that everything has been addressed. There certainly is a contingency that thinks that everything is just fine and hunky-dory,” Himes said. “I'm sure there's a contingency that thinks that things are just as f--ed up as they used to be, and ‘What are we going to do, you know—we're still fighting the same old battles.’”

As Lori White, the vice chancellor for students who has studied within-group diversity among black students on college campuses, explained, “Typically when

you read an article about black students in college, the article assumes there's kind of one black experience.”

Such an assumption is flawed, White continued, but “on the other hand, I think there are some things that you will find are probably relatively common to students who go to an institution where they are not in the majority.”

For White, who is black, that commonality manifests as being cognizant at all times that she is a member of a minority group. “There's just this feel-

they're just going to see brown skin and they're going to see my hair and they're going to see dreadlocks, and they're not necessarily going to register height, weight, the fact that I'm female, any other factors.”

The data on racial incidents on campus is limited but supports the anecdotal evidence from students and faculty members.

In the three full semesters since its launch in January 2014—data for fall 2015 is not yet available—the Bias Report and Support System has received 126 reports, more than half of which included a racial component. In a campus-wide survey of undergraduates in spring 2014, black students were much more likely than their peers of other racial backgrounds to say that they had experienced an incident of bias on campus on the basis of their race.

And in a wide-ranging survey of faculty and staff in February 2015, black respondents had less positive responses across nearly all questions, from thinking the institution manages diversity effectively to thinking their contributions and opinions are valued to feeling like the campus poses a welcoming environment for minorities.

Senior faculty and administrators said that, despite their prominent positions, they still experience racism “all the time,” that offenses happen “routinely” and that it is “common” for them to feel belittled by their peers or the broader campus climate.

These campus figures also explained that the issues they observe at Wash. U. run parallel to the ones they experienced as students or junior professors 10, 20 and even 30 years ago.

“To effect the kind of change that really matters and makes a difference means that institutions have to make some drastic changes themselves,” Himes said. “The wheels of the big institution turn toward progress; we hope all the time, but some turn faster than others.”

“It's really disheartening,” Davis added. “It doesn't seem that things are changing.”

Next in the series, we'll explore how things have—or haven't—changed as we detail the history of diversity and inclusion of black people at Washington University, from the school's founding in the 19th century to the present day.

SCENE

Nami Ramen steps up menu for a higher-quality experience



PHOTOS BY BROCK WORKMAN



NAMI RAMEN 46 N Central Ave, Clayton, MO



DRIVING TIME 6 min

UBER COST \$7.00-9.00

METRO ACCESSIBILITY 13 min walk from Big Bend station

BROCK WORKMAN
FOOD EDITOR

A guideline many food critics follow is not to publish a review of a restaurant very soon after it opens for business. The growing pains involved with creating a menu from scratch, training new staff and judging customer interest mean that a restaurant might be very different a month after its opening. Nami Ramen, which has garnered an unfair 2.5 stars on Yelp since its opening in January, deserves a second look.

Nami Ramen is in Clayton, just a couple blocks off of Forsyth. This makes it very convenient if you have access to a car. The restaurant is decently sized, with capacity to comfortably seat around 40 people. The whole layout is very modern, with an Asian decor with the popular exposed piping style

that is common in many younger restaurants. There are smaller, two to four-person tables, but most of the seating is in bar stools around the window or at a communal table that runs nearly the length of the restaurant. As much as I would have loved for there to be seats at the bar facing the chefs, there were only a couple of spots, as the servers' station took up most of the space.

Food is ordered at a cash register but is bussed to the tables, which places the experience between the fast food and sit-down restaurant tiers, much like Noodles & Company or Sauce On the Side. Nami Ramen, however, toes the upper-end of that line, as everything from the bowls to the takeout containers are higher quality. This is definitely reflected in the price. A standard bowl costs around \$15, meaning diners can expect to spend

around \$20 if they buy a drink or split an appetizer.

The slightly greater price range raised my expectations of the food, but, at the very least, when I received my food it was not lacking in quantity. The stacks of takeout containers and tubs make sense once you receive your meal, as I had a difficult time finishing my entire serving in one sitting.

The noodles served at Nami are far from the cheap, 50-cent packs college students are notorious for eating. The Nami style includes noodles soaking in a broth seasoned differently for each type of bowl, with meat, vegetables and spices floating with a sheet of seaweed for dipping on the side and Nami's brilliant signature soft-boiled egg poking through the top of the broth.

I have been able to try about half of the noodle bowls in my two

visits to the restaurant. I enjoyed all of the bowls, but, where some excelled, others seemed to fall short. I loved the flavoring for the broth in the spicy jigoku ramen bowl, but felt shorted in the quantity of meat I was given compared to the bacon-laden breakfast ramen, which conversely had a blander broth. These are still tasty noodle bowls—a month of experimentation has helped Nami hone down better recipes—I just have not tried a bowl yet that I see myself craving.

Nami has found a good formula for selling noodles in a town that has not quite caught on to the ramen craze. Despite this, I still find myself hoping they can fix a few puzzling aspects of their design. For example, I don't understand why they mix nice bowls and spoons given for every meal with disposable wooden chopsticks. I know that using disposable

chopsticks is common fare for many Asian restaurants, but I still would be much more appreciative of chopsticks that didn't get soggy with the broth of the ramen. Also, my first trip to Nami had me waiting a little while for my food. Though I'm not necessarily against waiting, since it makes me feel like my food is being made fresh, I was suspicious that they had not quite nailed their process for making these meals yet. My second trip confirmed this, when my ramen came out much more quickly with about the same number of other customers there.

I recommend visiting Nami and forming your own opinions of their food, but I would not expect Nami to be the St. Louis staple that other unique restaurants have captured over the years, even considering St. Louis's lack of other ramen-based outlets.



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FORUM

STAFF EDITORIAL

Let my hoverboards go!

In case you missed it, effective Feb. 10, Washington University has banned the use and storage of hoverboards on all campuses. For those unaware of what hoverboards are, they're essentially segways without handlebars. We at Student Life believe that the hoverboard ban will only act in hindrance to the student body.

First, hoverboards are the inevitable product of human

innovation. They are the by-product of the constant, plodding trek of technological progress that has made our lives better and never harmed us in any way. They will allow us to finally become the civilization depicted in Pixar's beloved utopic classic "WALL-E."

Second, a ban on hoverboards smears egg squarely across the administration's face in regards to reducing car usage on campus.

Hoverboards are more fuel-efficient than cars and fit under your shoe rack much more comfortably.

Third, the University says that students should "remove [hoverboards] at earliest convenience" and that students cannot charge them on University property. These commands are vague enough that we recommend all hoverboard owners define "earliest convenience" as their graduation date. As for charging your

boards, we're sure the Delmar Loop Starbucks can accommodate a few, as long as you buy a venti chai latte first.

As for the claim that hoverboards can "catch fire" and are therefore "unsafe," we find that absurd, regardless of validity. You could catch fire just by walking next to something on fire so is a hoverboard really any greater of a risk?

The ban also limits two innovations we've been eagerly awaiting on campus.

The Circulator fulfills, at best, a tenth of it's potential. Student Life strongly advocates that it be replaced by a driver on a hoverboard with a trailer attached to carry weary students.

An anti-hoverboard policy is, at its core, an anti-American policy. This stance denies progress. We deserve innovation. We deserve happiness. We deserve hoverboards. Wash. U. should not be banning the vehicles but buying

them for every freshman student. Denying the people hoverboards only drives them underground (both literally and figuratively), where they will form a transportation system to rival St. Louis Metro Transit. The Wash. U. administration cannot avoid the hoverboard uprising. Integrate them into our communities now or face the impending wrath of students rolling up to Chancellor Mark Wrighton's front door.

More work equals less credit for art students

MAX BASH
STAFF WRITER

No matter what school you're in at Washington University, chances are your program requires a significant amount of effort and the utmost level of dedication in order to do well. Even though people joke on Yik Yak about one school or another, at the end of the day, we're all on the struggle bus. But it's time to take a serious look at how a whole division of our campus is unable to leave their work behind until 11 at night, if then, when the art students finally get to return to the comfort of their dorm.

For the level of professional work required in art studio classes, it's almost impossible to do well without spending large chunks of time,

outside of class, grinding away in the studios. Having to spend the extra time isn't an unreasonable requirement, but it increasingly appears to be excessively taxing on the body and mind, given that the amount of credit is half the amount of hours spent in class.

People always say that as long as you balance your schedule and plan ahead, you should have free time to yourself, but that isn't the case for a majority of students. At the Sam Fox School of Design & Visual Arts, students labor away almost every day of the week with barely enough time to catch a majestic sunset over Brookings Hall, which is right next door. Take senior communication design major Maggie Edelman, for instance. She took 18 credit hours this fall, but three of those classes were studios, which ended

up being not just 18 hours of class, but a whopping 27 hours of class per week.

"When you add on the time-consuming homework of literally making things, it gets hard to balance that with any extracurriculars," Edelman wrote to Student Life.

Art students aren't just doing busywork, though. "You can't show up empty-handed, and you can't skip class. That seems like a bit more work than maybe showing up to a lecture class once or twice a week and studying for a test every month, but it can be the same number of credits," Edelman continued. Herein lies the problem.

The amount of time required to succeed adds up for all Sam Fox students, even art minors. Pursuing an art minor myself, I've encountered some of the difficulties firsthand. Last semester for Black and

White Film Photography, I was in class or outside of class working on assignments for six mandated hours, in addition to weekends toiling away in the darkroom, while receiving a mere three credits.

Fellow art minor, sophomore Robin Linzmayer, sees this dilemma not only in Sam Fox, but for science classes as well.

"My science courses with labs have five class hours a week and are [given] four credits," she said. Linzmayer proposes that because art studio and science with lab "courses require excessive amounts of time out of class, they should both be four credits."

These courses should be at least that, if not five, given the high level of work required. Sam Fox requires a lot of outside-the-classroom work from its students, not limiting

their concentrated efforts to the normal school day. To do well requires more than just going to a weekly teaching assistant session for help; it forces students to make a commitment that prevents them from experiencing other aspects of life here.

The dean of Sam Fox, Carmon Colangelo, made a point that studio classes utilize special materials that require this level of work, justifying the credit requirements. In an email to Student Life, Colangelo claims it "is standard practice for art schools," and that "the nature of...study [in Sam Fox] is different than a lecture class that may involve readings, research papers, writing assignments and exams."

Sam Fox is accredited by the National Association of Schools of Art and Design (NASAD), "who as a professional body have set standards

for studio courses," Colangelo commented. Yet, after taking a look at the NASDAD 2015-2016 handbook myself, it becomes clear that Sam Fox's credit policies aren't completely restricted by the association. The standard does not "require that a credit hour definition at any institution for any course or purpose duplicate exactly the definition provided," as Colangelo wrote, and it doesn't "dictate the ratio of in-class versus out-of-class work," which is extraordinarily high for students in studio classes at Sam Fox.

Colangelo has the power to set a new standard across the nation for collegiate art students and could begin a trend that improves, most importantly, the quality of life for its students here. The college experience shouldn't be based on what academic division you're in.

The Donald: More than just fluff (contrary to his hair situation)

PETER DISSINGER
STAFF WRITER

In case you haven't heard, our own Washington University is hosting a presidential debate this fall. The event is big for Wash. U.; some would even say "yuge." As such, Forum staff decided to profile five frontrunners for the nomination (and Jeb!). Today, we're taking a look at the most entertaining show on earth: Donald Trump—will his toupee fall off or not? The full schedule of profiles is: Jeb Bush (Jan. 25), Marco Rubio (Feb. 1), Hillary Clinton (Feb. 8), Donald Trump (Feb. 15), Bernie Sanders (Feb. 22), and Ted Cruz (Feb. 29).

Who is this guy?

Seven hundred words cannot do justice to the surreal story of Donald Trump's rise to political relevance. His primary victory in New Hampshire and continued success in national polls defies conventional American politics. Even as he has been decry by the media for his bigotry and egotistical mannerisms, Trump continues to find support among the Republican voting body.

Sixty-nine years young, worth \$4 billion dollars and originally a real estate developer, Donald John Trump is one of America's most bizarre, offensive and fascinating cultural icons of the past three decades.

Trump made his wealth as a large real estate developer, becoming the CEO of his family's business. He has since become a reality TV star (on "The Apprentice"), on which he coined his iconic phrase, "You're Fired" (pronounced "Yuh Faiii-yahed"). In terms of political expertise, Trump's only real claim to fame is being the front-runner for the Republican presidential nomination...wait, what?

What does he care about?

On his website, Donald Trump only lists his positions on five issues. Of the five, his opinions on immigration and tax reform are the most intriguing and (potentially) controversial. By now, you have probably heard that Trump plans to make Mexico pay for a wall across the southern border of America. He claims that Mexico has burdened the United States with "hundreds of billions of dollars in healthcare costs, housing costs, education costs, welfare costs, etc." In addition, Trump plans to lower taxes for all income brackets and corporations. And, in what may be my favorite Trumpism of all, families with an income under \$50,000 "get a new one page form to send to the IRS saying, 'I win.'" According to the Donald, that will eliminate over 50 percent of American

households from paying income taxes. And if you thought that plan was crazy, remember that Jimmy Kimmel tricked unsuspecting travelers in Los Angeles into believing that the plan was Hilary Clinton's.

Why should we care about that?

Trump's tax plan has the potential to save hundreds of millions of dollars of American's money but relies intensely on economic growth to ensure that the reform is revenue-neutral. For the average voter, it is understandable why he or she might support Trump on this basis. But what we should really care about is the impact of Trump's bigotry upon his foreign policy. His view of Latinos is clearly stereotyped, and his massive set of racist comments is beyond worrisome. If he were to become our commander in chief, what's to say he wouldn't willingly cut off ties with nations that we currently depend on?

I'm bored; tell me something funny about him.

Oh god, where do I even start? He's been impersonated by Jimmy Fallon, Josh Gad, Taran Killam and Frank Caliendo. He has called Rosie O'Donnell a fat pig on national television, kicked out a Muslim woman

from one of his political rallies and has claimed that John McCain is not a war hero. But my favorite story about Trump is how he tried to sue author Tim O'Brien for \$5 billion for defamation. Trump claimed that O'Brien's book about him, called "Trump Nation: The Art of Being the Donald" incorrectly claimed that he was worth between \$150 and \$250 million. The lawsuit was thrown out of court quickly, but, of course, Trump had something to say about it: "The court's decision today condones the gross negligence, and lack of professionalism and bias on the part of a reporter." We get it Trump, you have lots of money and you want everyone to know it.

Who would his vice president be?

Trump has stated his interest in having Sarah Palin as his vice president (you may remember her inspiring endorsement of the Donald), but now he is rumored to be considering Ted Cruz and Ben Carson as potential running mates. Ben Carson said yesterday he would not be opposed to being Trump's vice president, but the speculation about Cruz is just that. Conservative websites report that Trump is on relatively good terms with these two, so I wouldn't be surprised if



BECCA CHRISTMAN | STUDENT LIFE

these predictions are correct.

What would their couple name be?

I've spent quite some time debating this question—unfortunately, Trump and his potential running mates have rather bland names. If pressed, you could call the Trump and Cruz team (Ted and) the Crumpets. Or if you want a more culturally relevant title: Have you met Donald? Regardless, whatever ticket Trump ends up with will undoubtedly be called the Trump Card, with no consideration given to his running mate.

So will he win the nomination?

The honest answer is that no one knows—right now Trump's biggest advantage

is the incompetence of the other candidates. If Rubio continues to be a public relations nightmare and Cruz cannot overcome the GOP establishment's abhorrence for his politics, who's to say that Trump couldn't steal enough popular delegates to technically take the nomination. Currently, the delegate race is very tight, with Trump leading at 17 delegates. In all likelihood, super-delegates of the GOP will be unlikely to support him, but his victory in New Hampshire may indicate that he has more success to come. The real question then becomes: where should I move if Trump is elected? My pick is Canada, since the skiing is good and I can live like Leonardo DiCaprio from "The Revenant" without getting any strange looks.

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CAREER CENTER  Washington University in St. Louis

Featured Upcoming Job & Internship Deadlines

Internship Opportunities

Internship- Summer 2016
Dept. of Justice, Environment and Natural Resources Division- Deadline 2/17

Data Scientist Summer Intern
Reinsurance Group of America- Deadline 2/18

Investment Intern
State Farm Insurance- Deadline 2/18

Residential Life Summer 2016 Internship
Washington University- Deadline 2/18

Associate Scientist
Sigma-Aldrich- Deadline 2/19

Branch Development Intern
Edward Jones- Deadline 2/19

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Emerson- Deadline 2/19

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Standard & Poor's- Deadline 2/19

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Internship Opportunities
Brennan Center for Justice- Deadline 2/19

Marketing Intern
Civil Design, Inc.- Deadline 2/19

Meetings & Events Team Intern
Capital Group- Deadline 2/19

Summer Experiences Intern Opportunities
Washington University- Deadline 2/19

Summer Internship- Supply Chain
PACCAR- Deadline 2/19

Summer Student Program
SWA Group- Deadline 2/19

Full-Time Opportunities

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Match Education- Deadline 2/17

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AlphaSights- Deadline 2/17

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United Way of Greater St. Louis- Deadline 2/17

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Leesa Sleep- Deadline 2/17

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Waterway Gas & Wash- Deadline 2/17

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Match Education- Deadline 2/17

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The Broad Institute- Deadline 2/17

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MDRC- Deadline 2/17

Software Developer
Epic- Deadline 2/17

The Stephen M. Rivers Memorial Fellowship
Center for Democracy in the Americas- Deadline 2/17

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Center for Effective Philanthropy- Deadline 2/18

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Simplicity Corporation- Deadline 2/18

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Sector Analysis
JUST Capital- Deadline 2/18

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TSI Incorporated- Deadline 2/19

Consulting Analyst- Executive Compensation
Towers Watson- Deadline 2/19

Finance and Business Operations Associate
Kargo- Deadline 2/19

Multiple Openings
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Washington University- Deadline 2/19

FROM PASSION SPRINGS PURPOSE

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topic: *Movies*

	O	

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.

"Freeze"

Pathem® Puzzle Solution

R	V
E	
H	N
T	A

"The Revenant"

Difficulty ★☆☆☆☆ (20pts)

"In The Heart Of The Sea"

Difficulty ★★☆☆☆ (60pts)

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SUDOKU

THE SAMURAI OF PUZZLES By The Mepham Group

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

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

SOLUTION TO THURSDAY'S PUZZLE

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

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

ACROSS

- 1 Performance enhancement banned by MLB
- 4 Descartes' conclusion
- 7 Placate
- 14 "Evil Woman" gp.
- 15 Govt. benefits org.
- 16 Strutted
- 17 Annual get-together
- 19 Stop
- 20 Ash, for example
- 21 Rise
- 22 ___ Gay
- 23 Waikiki wreath
- 24 "Green Acres" co-star
- 26 "___ We Meet Again": 1940 romance film
- 28 2006 skating silver medalist Cohen
- 33 Classic sci-fi play
- 34 Squeezed (out)
- 36 Gossips
- 37 "The Wealth of Nations" author Smith
- 39 Complaint
- 41 Puts on
- 42 Muscle cords
- 44 Snowman in "Frozen"
- 46 1973 Court decision alias
- 47 MLB Network analyst Martinez
- 48 A/C measure
- 49 Take the blame for
- 51 What "I" may indicate
- 53 Fill the tank
- 55 With 61-Across, radar trap question ... and a hint to what can precede each part of the answers to 3-, 6-, 30- and 40-Down
- 58 Sticks
- 61 See 55-Across
- 62 Hunker down for the duration of
- 63 Most extensive
- 64 In times past

1	2	3	4	5	6	7	8	9	10	11	12	13
14			15			16						
17			18			19						
20						21						
	22					23						
24	25			26	27		28	29	30	31	32	33
33			34	35		36						
37		38		39		40		41				
42			43		44		45		46			
47				48			49	50				
				51	52		53	54				
	55	56	57				58			59	60	
61							62					
63							64			65		
66							67			68		

By Jerry Edelstein 2/15/16

65 Miner's reward
66 Accumulates
67 Longing
68 Dandy

DOWN

- 1 Munich man
- 2 Joy
- 3 Cheaper market option
- 4 Spanish encyclopedist St. ___ of Seville
- 5 Nary ___: no one
- 6 "Jaws" shark, e.g.
- 7 Horrify
- 8 Break down, in a way
- 9 Exact
- 10 Roof extension
- 11 Site of the 2000 USS Cole attack
- 12 Email
- 13 Fla. summer setting
- 18 Young hombre
- 24 Understand
- 25 War hero
- 27 Fool
- 29 Common link
- 30 Protected from violent weather
- 31 Ho Chi Minh Mausoleum city
- 32 Diamonds, say
- 35 Metric wts.
- 36 Vocal nod
- 38 Marseille sight
- 40 Keep at it
- 43 Troubles
- 45 Style
- 48 Lays siege to
- 50 Piano piece for four hands
- 52 Concise
- 54 Old saw
- 55 Impact sound
- 56 "___ real nowhere man": Beatles lyric
- 57 Young newts
- 59 Vatican City coin
- 60 Word often followed by a number or letter
- 61 FDR power project

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SPORTS

Vernon sparks women's basketball in comeback win over Carnegie Mellon

NIVAN LAKSHMAN
STAFF REPORTER

On Friday afternoon, Zoe Vernon was feeling the love. With the Bears stampeding back from a 14-point deficit, the junior forward came off the bench to score eight points in the final two minutes of regulation. That effort lifted the No. 10 ranked Washington University women's basketball team dramatic comeback fashion 57-54 over Carnegie Mellon University on Valentine's Day afternoon.

"I don't even know what to say—I can't believe what just happened," Vernon said. "No matter the score, we kept fighting and fighting, and I guess the basketball gods were kind to us today."

Vernon's contribution came at the tail end of a 17-0 run in the fourth quarter in which the Bears forced eight turnovers and held the Tartans to 2-8 from the floor. Vernon's heroics came with Wash. U. still down by three. First, she connected on a three off an assist from senior guard Katybeth Biewen to tie the game. Then, just 30

seconds later, she hit another shot from range, this time from freshman forward Steph Botkin. The shot gave the Bears their first lead since early in the third quarter.

The Bears dominated the fourth quarter, outscoring Carnegie Mellon 19-5. Wash. U. shot 45.5 percent in the quarter on 5-11 shooting while the Tartans only shot 25 percent during those final 10 minutes.

Carnegie Mellon would score to bring the game within one, but with a minute left, the defense made their final emphatic statement, when Steph Botkin blocked the Tartan's final shot of the afternoon. On the ensuing inbound pass, Carnegie committed an offensive foul. In total, the Bears matched a season-high with 28 forced turnovers and set a season-high with 19 steals.

Vernon would ice the game with a pair of free throws.

"That was an incredible performance from our girls," head coach Nancy Fahey said. "We might have started off sluggish, but we kept our composure and fought our way back. I absolutely love these types of wins

because they bring out the best in us and point out aspects of our game we need to go work on. But I want to give credit to Carnegie Mellon. They played a great game throughout and fought until the end."

The Tartans entered half-time with a 27-24 lead, but they exploded in the third quarter with a 19-8 advantage. Carnegie Mellon outrebounded the Bears 43-29 and shot 45.7 percent from the field compared to only 32.8 percent from Wash. U.

"Usually when we are outrebounded, it puts us in a difficult spot in the game," Fahey said. "But I think what really helped us in the end were turnovers. When we eliminate those dumb mistakes, the pressure shifts to the other team and that worked to our advantage."

Vernon finished the game with 10 points in eleven minutes while senior forward Amanda Martinez led the Bears with 12 points, nine rebounds and four steals. Senior guard Katybeth Biewen scored six points, five rebounds and six steals; the latter, moving her into a tie for seventh all-time in

Wash. U. history.

"The seniors have demonstrated incredible leadership throughout the season," Vernon said. "Everyone on the team looks up to them for guidance. We would definitely not be where we are today without them. We love them."

Right before the Edwards-Fahey Court dedication on Friday night, the Bears steam-rolled Case Western Reserve University 78-59. Orr led Wash. U. with 23 points on 9-16 shooting and accounted for five of the Bears' eight threes on the night. This was the fourth time this season that Orr has scored more than 20 points.

Martinez added 14 points on 7-8 shooting and three steals, and Biewen collected five points, six rebounds, six assists and four steals. The bench also provided significant support with 25 points, with junior Jenn Dynis and Botkin adding eight points each. Wash. U. outrebounded Case by a margin of 40-26. This season, the team is undefeated when they outrebounded their opponents.

With the victories over the weekend, Wash. U. now sits



CLAIRE KOMYATI | STUDENT LIFE

Guard Natalie Orr dribbles down court on Friday night in the Bears' win against Case Western. Orr led the team in points with 23 and went five for ten in three-pointers.

in first place in the University Athletic Association with a conference record of 9-2. University of Rochester and New York University trail the Bears by one and three games, respectively. Next weekend, the Red and Green will travel to play Brandeis University and New York University.

Men's basketball halts losing streak, wins two at home

AARON BREZEL
SENIOR SPORTS EDITOR

Down by six and unable to stop the high-powered Case Western Reserve University offense, the Washington University men's basketball team appeared willing to concede another defeat in what has been a difficult past three weeks for this historic program.

But then, they won. The Bears would go on to secure the win 107-98 and snap their six-game losing streak. Along with Sunday's 80-75 win over Carnegie Mellon University, the Bears improved 12-10 and finish the season 6-6 at home.

After an emphatic dunk gave Case Western a six-point lead, the Bears jumped to a 93-87 lead thanks to a trio of threes from their guards and eight points from sophomore center David Schmelter. In just 23 minutes, Schmelter shattered his previous career-high of 16 points with 24 against Case Western. Additionally, he set a career-high with 13 rebounds.

The Red and Green also held the Spartans to 5-15 shooting over the final eight and a half minutes.

"We knew that in the first half we were turning the ball over, giving up a lot of easy layups," Schmelter said. "I think we sat down in a time out and decided, 'Hey we have to come out here and get a couple of stops on defense and then be composed and bring it down the floor and run our offense sharply.'"

In total, Wash. U. outscored the Spartans 33-17 in the final 8 1/2 minutes, while only committing one turnover.

The Bears did all this in front of a season-high 1,904 people, many on hand to celebrate the court dedication and the annual hall of fame night. A ceremony took place 30 minutes before the scheduled start of the game, and primarily honored men's and women's basketball coaches Mark Edwards and Nancy Fahey. Among those in attendance was the 1997-98 national champion women's basketball team, who were inducted that night

into the Bears Hall of Fame. Current athletic director, Josh Whitman, retired athletic director John Schael, Fahey and Edwards all spoke during the ceremony.

"It's overwhelming," Edwards said. "The naming of the court is one thing, but to see the outpouring of memories that were in the stands and the players that came back from all eras and former teammates, just the whole thing was overwhelming...I hope it wasn't too big of a distraction for my guys—by that I mean there was a lot of pressure."

Initially, the ceremony did not seem to have too much of an adverse effect. Although the start of the game was delayed by about 50 minutes, the Bears jumped out to a 11-2 lead in the opening two minutes, featuring eight points from Sanders. Overall, Sanders notched his eighth double-double this season with 17 points and 16 rebounds, while sophomore guard Kevin Kucera added his fifth straight game in double digits with 23 points and seven assists.

The Bears shot a season high 53.8 percent from the field and outrebounded their opponent for the first time since Jan. 17.

Against Carnegie Mellon, five Bears scored in double figures to lift the Bears to the five-point victory. Kucera added a team high 15 points and a game high seven assists while Sanders chipped in with another double-double of 10 points and 12 rebounds.

With the pair of victories, the Bears improve to 4-7 in the University Athletic Association with three conference games remaining. No Bear team has ever finished below 0.500 in UAA play, so if they want to avoid that record they will need to win out in their final three games.

Next weekend the Red and Green hit the road to square off against Brandeis University and New York University.



CLAIRE KOMYATI | STUDENT LIFE

Forward Andrew Sanders goes up for a lay up in the Bears' game against Case Western. The Bears won as Sanders led the team with 16 rebounds.

ILLINOIS FROM PAGE 2

front-runner for the position.

The Illinois search committee headed by interim Chancellor Barbara Wilson originally planned a hiring announcement for the Jan. 21 Board of Trustees' meeting, but that date has now been pushed back to late February. The highly publicized search was criticized in mid-December for using informal methods for contacting candidates such as emailing sitting athletic directors through their university email. It is not clear whether Whitman was approached in that matter.

The search began over three months ago when fifth-year Illinois athletic director Mike Thomas' contract was terminated in the wake of a scandal involving the abuse of student-athletes by the Illinois football and women's basketball coaches. Thomas had hired both coaches.

Many of the candidates being vetted, including Whitman, have Illinois ties. Whitman played tight end for

the Fighting Illini for four years and graduated with a degree with highest honors in finance in 2001.

After bouncing around the NFL for several years, Whitman returned to Illinois, where he was the coordinator of special projects from 2005-2007 before being promoted to assistant to the athletic director, as which he served from 2007-2008. During his second stint at Illinois, he also earned his law degree summa cum laude at the Illinois College of Law.

Since coming to Wash. U., Whitman has hired 15 new staff members, among them two new head coaches, three high-level administrators and the program's first strength and conditioning coach. Whitman has also supervised the construction and final stages of the Gary M. Summers Recreation Center, a \$55 million endeavor. One of Whitman's hallmarks has been his aggressive fundraising, approaching the department's \$1 million annual goal and \$30 million capital

campaign.

Whitman first made the transition to Division III as the athletic director of the University of Wisconsin-La Crosse. During his four years at the helm, Whitman increased the operations budget by 50 percent. Part of that was a corporate sponsorship program that hauled in over \$200,000 annually in cash and in-kind support. Whitman then accepted the athletic director position. In a February 2015 interview with Bear Sports, the Wash. U. Athletic Department website, Whitman stated, "There were things about Division III athletics, when compared with Division I, that I would have a hard time leaving: interactions with the student-athletes, the day-to-day workings with coaches, the quality-of-life elements."

Josh Whitman and sports information director Christopher Mitchell were unavailable for comment at the time of publication.

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3 PM | PRE PARADE HOT COCOA BRITTANY WOODS MIDDLE
3:30PM | PARADE START: 8125 GROBY RD
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CAREER CENTER Washington University in St. Louis

Matthew Weinberg
2016 | Architecture



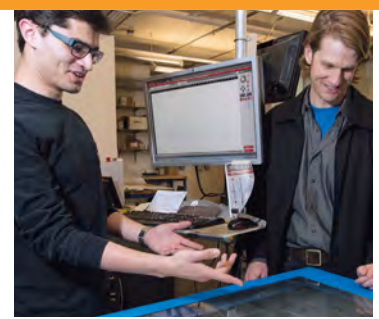
I was an Architectural Intern at Ewing Cole in Philadelphia, PA.



Varsity Swimming



ThurtenE



In Studio

My goal: To be an architect and work on international projects of all scales that explore new design and building technologies.

Getting started...

I came to WashU knowing that I wanted to be an architect. Each studio course, especially the summer studio in Florence Italy and my design-build studio, has affirmed that architecture is the profession for me. It was difficult to put myself out there in the application process. It was daunting to jump into something that I only have a small amount of experience in. I worked with Erika Fitzgibbon and Martin Padilla for advice on applying to internships and graduate programs. I'm the only person in my family in design so their guidance was extremely helpful. I submitted my applications early so that mine would be at the top of the pile

when firms started to look for interns. I also took advantage of connections to get my foot in the door at a couple of places. People were surprisingly happy to help.

Bringing my story to life...

I interned with a small firm (3 people, 1 office) in the past but this was my first experience working in a large firm (300 people, 3 offices) with many big, multi-year projects happening at the same time. Both experiences have been great, but I am interested in exploring what working at a medium sized firm is like. I think that it may strike a nice balance between the intimacy with projects at a small

firm and the exciting scope of opportunity of larger firms. I was given a lot of responsibility and expected to perform. If I needed help with tasks people were more than happy to help. I also got to experience a wide variety of projects as well as tasks from preliminary designs to walking through constructed projects to approve them for occupancy.

My internship take-away...

This experience has built my confidence by giving me the chance to recognize and use the skills and expertise gained through my WashU studies. I'm really interested in sustainability and new design technologies.

Matthew's advice: *"Get familiar with the projects that the company is working on. It gives you an immediate discussion point."*

FROM PASSION SPRINGS PURPOSE

This Week's Opportunities

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Leesa Sleep

Match Education

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MDRC

Epic

Dept. of Justice

Center for Democracy

Accenture

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Simplicity Corp.

MO Foundation for Health

Washington University

JUST Capital

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Feb. 17

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Diversity in International Affairs
Mini-Conference

Feb. 23

PR101 Workshop

Feb. 24

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