

Student Life

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BEST OF THE FEST

Cadenza staff recounts their favorite LouFest sets and artists (Cadenza, pg 4)



WHATEVER HAPPENED TO...

Bob Saget tells all and maybe finds a long lost son (Scene, pg 5)



THIRD DEGREE GLASS FACTORY
Video at studlife.com

ONE STEP FORWARD, TWO STEPS BACK



ARUSHEE AGRAWAL | STUDENT LIFE

A redesigned and revamped gymnasium within the Summers Center, a subset of the new Athletic Complex. The Complex will open in late October.

Construction on Summers Recreational Center races toward finish line

AARON BREZEL
SENIOR SPORTS EDITOR

Press your face up to the glass and gaze in wonder—just be sure to wipe away those nose prints. After more than two years of construction, the Gary M. Summers Recreation Center will officially open Oct. 29.

Currently, the building sits completed, but empty, on the western edge of campus. Approaching from the east, you enter through a glass door onto an elevated walkway that takes you into a large open space, fed almost entirely by natural light. You have to use your imagination because there's no equipment here, yet, but this is the fitness center. On the ground floor, just below you, there will be free weights, cardio equipment and weight machines. Right now,

it's light, it's airy—everything is white. It's such a stark contrast to the dungeon that is the current weight room.

On the same floor as the equipment is a space called the “Zen Den.” There, you'll find motorized massage chairs—which students can rent—and a massage therapy room. There is also a spin studio complete with black lights.

The Summers Center also includes new recreational courts, which will replace the ones in the current Athletic Complex. In the new rec gym, large white curtains can be pulled down from the ceiling to separate the three courts, which can be used for basketball, volleyball or badminton. One edge of the wood floor is stained with an image of Brookings Hall.

SEE SUMERS, PAGE 9

Unexpected rock shelf sets Olin Library construction back

SAM SEEKINGS
NEWS EDITOR

Due to complications in the excavation phase of the project, the Olin Library expansion will be extended an entire semester and is on track to be finished for the spring 2018 semester.

The project faced setbacks this week when construction crews discovered a layer of rock 19-feet-below ground—eight feet above the proposed final excavation depth of 27 feet. Because the rock's excavation requires an extensive removal process, the team had no choice but to reevaluate the project's timeline.

Despite the obstacle, the overall plan for the finished expansion will only be slightly altered. A modest amount of extra storage space will be made

available because of the revised version, which will cost an additional \$2.85 million before labor costs, bringing the project total to over \$20.85 million.

According to Facilities Project Manager Brian Newman, a combination of factors made foreseeing the issue impossible.

“The rock shelf and the depth of the existing structural piers wasn't shown accurately in the 50-year-old documents we did have,” Newman said. “We also, in the last nine months or so, did a fair amount of preliminary boring to determine what the depth of rock is. We did maybe a dozen or more test bores around the perimeter of the building. However, we couldn't bore in Whispers, because it was open and operational, and

SEE OLIN, PAGE 2

New course evaluation system aims to increase student responses

AIDAN STRASSMANN
STAFF REPORTER

A new course evaluations program is coming to the College of Arts & Sciences, the School of Engineering & Applied Science and the Sam Fox School of Design & Visual Arts starting this fall.

While Olin Business School evaluations will remain in their traditional paper-based, in-class format, all other undergraduate students will notice a change in evaluation release dates, a website overhaul, mobile usage and increased integration with University online systems like WebSTAC. Additionally, students in ArtSci will notice a change in both the type and length of questions asked.

The program, initially spearheaded by College of Arts & Sciences Dean Jen Smith four years ago, was created in response to falling student evaluation response rates. Most years, the average response rate hovered around 50 percent, with some classes reflecting even lower numbers.

After reviewing prior research regarding student receptiveness to evaluations, Smith hopes to get response rates closer to 75 or 80 percent of all undergraduate students through the new mobile version of the evaluations site.

“As a dean, I wanted to really work with departments to say ‘We need to do better at taking the feedback we're getting from evals and using that to make classes better,’ [but] chairs and faculty said with only 25, 30 or 35 percent of students responding, we're not going to just do what that fraction says,” Smith said.

In an effort to further improve the responses and accessibility of the system, the dates that evaluations open up will be changed. Registrar Services Specialist Laura Setchfield, who helps manage the transition, hopes that this change will allow evaluations to better reflect students'

SEE EVALS, PAGE 2

Treasury funds Barbara Bush talk, reassess Trending Topics structure

NOA YADIDI
EDITOR-IN-CHIEF

Student Union is reconsidering how to handle appeals for proposed Trending Topics speakers after Treasury voted to approve funding for GlobeMed, a student-run nonprofit organization that promotes global health equity, to bring Barbara Pierce Bush to campus.

Trending Topics, the revamped SU Speaker Series, is a recent Student Union initiative launched last year in hopes of reducing cancellations and ensuring no scheduling conflicts with funded speakers. To do that, SU moved the funding period for

speakers to spring of the previous year instead of early fall and took responsibility for booking the speakers.

GlobeMed, whose Tuesday appeal was funded at \$17,750, first proposed Bush as a speaker for Trending Topics last April and was rejected during that process; however, Rule 4 of the Trending Topics manual—a document put together by last year's SU Exec—allows for groups to appeal for speakers separate from the Trending Topics process.

Therefore, rejected groups are permitted to submit a follow-up appeal—which is being met with dissent from some members of Treasury.

“We set aside a certain amount of money [during the Trending Topics Treasury session] to be allocated to some of these big speakers to bring them to campus,” Treasury representative and sophomore Sydney Robinson said, adding that treasurers look at many different elements—including price and popularity—during this session. “It's kind of undermining the Trending Topics meeting a little bit...I just think it's kind of backdoor-ing the system.”

Following an open forum discussion at the end of their session Tuesday, Treasury voted on two recommendations to send to SU Exec—specifically Vice President

of Programming and junior Richard Wu and Vice President of Finance and senior Vikram Biswas—as it begins to work with Speaker of the Treasury and junior Bill Feng to reconsider the procedure for Trending Topics.

First, Treasury voted in favor of instituting a price floor for speaker appeals for Trending Topics. However, Treasury was split 7-7 when voting on whether student groups are not allowed to submit an appeal in any case when rejected during Trending Topics allocations.

Yet, as evidenced by the vote, not all treasurers are against the provision.

“I think people see this as

negative precedent if we choose to do this—and you can argue that's what we did with Barbara Bush [on Tuesday]—is that are we hurting the integrity of Trending Topics as a program and organization by having a second option if your speaker didn't get funded through it?” SU Treasury representative and junior Keaton Schifer said. “I would say for me personally I don't see it as much of an issue.”

Still, Treasury voted 12-2 to fund Bush's talk—the only votes against being Robinson and junior Jonah Klein-Barton. Schifer said this was because

SEE TOPICS, PAGE 3

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T-STORMS
85 / 65

SUNDAY 18
MOSTLY
SUNNY
83 / 64

EVENT CALENDAR

THURS 15

Spotlight Talk: Allison Unruh
Kemper Art Museum, 5 p.m.
Allison Unruh, associate curator, will discuss Carrie Mae Weems’ “Untitled (Colored People Grid).”

Desperately Seeking New Paradigms: The Humanities in the Post-Theory, Post-Modern, and Neo-Global Era
Women’s Building Formal Lounge, 4 p.m.
Lynn Hunt, professor emerita at UCLA and European cultural historian who specializes in the history of the concept of human rights, will give a lecture focusing on “The Problem with Modernity.” The lecture is sponsored by the Center for the Humanities and co-organized by IPH and the Salon, the working group in Eighteenth-Century Studies.

Jazz at Holmes — “Jazz and Americana”
Ridgley Hall, Holmes Lounge, 8 p.m.
Guitarist Todd Mosby and his group will perform as part of the Jazz at Holmes series. The cafe will be open.

FRI 16

Lecture: “Comparing highly-skilled migration in China and India: returnee recruitment policies, consequences, and reasoning”
McMillan Hall, Room 259, noon
Lecture by Wei Li of Arizona State University.

Campus MovieFest 2016 Finale
Danforth University Center, Tisch Commons, 7 p.m.
Watch movies and win prizes. Sponsored by Harvey Media Center, First Year Center, and DUC Presents.

Illustrated Lecture: “Chaco Canyon: The Stones and Stars of Ancient American Astronomers”
McDonnell Hall, Room 162, Tisch Commons, 7:30 p.m.
Speech by Gary Gackstatter of St. Louis Community College, Meramec Campus.

SAT 17

Football
Francis Field, 1 p.m.
The Washington University Bears take on Centre College.

SUN 18

The Presidential Debate and Emergency Medicine
Emerson Auditorium, Knight Hall, 5:30 p.m.
Join the Washington University Emergency Support Team to gain an inside look into emergency preparations for the 2016 Presidential Debates.

Van Jones links social issues to the environmental, inspires activism



JORDAN CHOW | STUDENT LIFE

Activist Van Jones speaks at Graham Chapel on Tuesday night. Jones spoke on the interconnectedness of the environment and community, emphasizing change through solidarity.

IZABELLA PASTRANA CONTRIBUTING REPORTER

Environmental and human rights activist Van Jones connected racial equity and criminal justice reform to environmental sustainability and the growing green economy in his speech to a crowded Graham Chapel on Monday night.

Jones—a New York Times best-selling author, CNN political contributor, Yale University-educated attorney-at-law and previous green jobs advisor to President Barack Obama—used his life’s landmark moments to frame the broad issues of race, criminal justice and sustainability, making these issues more personal and localized for attendees.

Co-sponsored by the Office of Sustainability, Environmental Studies and Missouri Gateway Chapter, Jones delivered his talk “Green Jobs, Not Jails” as part of the Student Union’s Trending Topics speakers while also kicking off this fall’s Assembly Series.

Through relying more heavily on narrative rather than pure statistics to move his audience, Jones began what became a nearly two-hour talk with striking data about the United States.

“We have only 5 percent of the world’s population, but we have 25 percent of the world’s prisoners, we are responsible for 25 percent of the world’s greenhouse gases, and we use 20 to 35 percent of the world’s resources,” Jones

said. “Is there a connection?” He recounted volunteering at the largely black housing projects three blocks away from his school. There, he noticed that the black youths in the community, often people of lower income, were being incarcerated more frequently and more severely than their white, wealthier counterparts at Yale University for identical drug crimes. “I remember talking to my dean: ‘The Yale kids get into trouble, they go to rehab; poor kids get into trouble, they go to prison,’ I said. ‘Why?’ He says, ‘Well, Van, while those kids are drug pushers, drug dealers, our kids are just experimenting with drugs.’ I

SEE JONES, PAGE 6

SU Senate passes Dining Services resolution 11-2

ELLA CHOCHREK NEWS EDITOR

Student Union senators passed a resolution aimed at increasing student input in Dining Services decisions Tuesday night after receiving feedback following the elimination of mozzarella sticks, crepes and tater tots from Bear’s Den’s everyday menu. An initial version of the resolution—blocked at last Tuesday’s Senate session—was criticized by opposing senators for its lack of hard data and for being too narrow in scope.

In response to these objections, the Senate’s Dining Services Committee sent a survey out to Washington University students through multiple Facebook groups and broadened the resolution, asking the administration to seek student input not only in Dining Services matters but in other areas, as well.

The survey, released last Sunday on Facebook, garnered over 1,200 responses, with 94.9 percent of respondents answering yes to the question, “Would you like to see these food options restored?”

Survey respondents expressed concern that Dining Services was taking away their autonomy by making changes without seeking out student opinions.

“It’s not your job to make sure we eat right. It’s up to us students to make decisions regarding our diet. Next time you want to remove a food option because you think it’s ‘unhealthy,’ remember that we are autonomous beings,” one respondent wrote.

“I appreciate all that dining services does for us. But I would appreciate input before they make serious changes. We are paying for all this,” another respondent wrote.

In order to comply with guidelines set by Partnership for a Healthier America, Dining Services had to reduce the number of fried food options available at each Bear’s Den food station. Tara Bone, assistant vice chancellor of operations, noted that Dining Services made the decision to eliminate these food items from the daily menu because they weren’t selling as well but added that these menu items might still appear from time-to-time.

“We looked at counts, what’s selling more. And tater tots and mozzarellas weren’t selling as much when this was reviewed, so they were taken off the regular daily menu. But they didn’t disappear; they just weren’t on the menu everyday,” Bone said.

Speaker of the Senate and junior Ben Hauser said the support from the survey encouraged senators to pass

the resolution who had been opposed last week.

“The big issue the first time was almost entirely administrative; I think the main thing that was brought up with a lot of senators was that there was no hard data to back up that people wanted this change,” Hauser said. “And I think, with the survey being done this week, that gave people the hard data they needed.”

While supporters of the resolution felt that the survey demonstrated wide-scale student support for the initiative, some senators felt that the methods used to conduct the survey were not sound.

“As someone who does surveys in a professional setting, every single one of your questions is leading. And it’s so dramatic. The impact of the statistics looks good, but you surveyed a population who you would not usually survey because

of the reaction to this event,” senator and senior Nicole Nemec—one of two senators to vote against the resolution, along with junior Andrew Englund—said at Tuesday’s Senate session.

Sophomore and senator Zakary Kadish allowed that the statistical methods were imperfect but felt that the large amount of support could not only have resulted from survey bias.

“Some of the questions could have been phrased a little better for the sake of bias, but I don’t think you can dupe 1,200 people into answering a survey and say their opinion is biased,” Kadish said.

Some senators also argued that the issue of foods offered at Bear’s Den was minute, but Hauser said that some students might be more interested in this issue because it affects them more personally.

“I think mozz sticks and

tater tots and crepes, they all hold that special place in our hearts, where they might not be the healthiest food, but they’re kind of that one thing we can depend on when we go back late at night,” Hauser said. “And so, I think that taking away an emotional symbol like that probably pisses people off a lot more than less interesting issues, and I think that’s what makes us act quickly in this case.”

Kadish added that the food options offered are not necessarily important but said he sees these menu changes as a way of increasing the interaction between Dining Services and students.

“Even if the issue with the food’s more moot, which I think it is, this resolution still fixes other issues and still presents other ways of communication with Dining Services and the student body,” Kadish said.

EVALS from page 1

experiences in the courses. “A course that was a short course or an eight-week will get its evaluation at the end of the class, as opposed to the end of the semester,” Setchfield said. “So, it allows students to give that feedback upon completion of the course, while it’s still fresh in their mind.”

Other major changes in the mobile accessibility of evaluations and the format of questions were aimed to improve student satisfaction with the site, Smith said. ArtSci questionnaires now feature fewer scaled questions—those on a range of one to seven in terms of satisfaction—and more short answer

responses. “[Students] would say; ‘We prefer things like Rate My Professors because we actually get to know something about why people didn’t like the class,’ so we were also aware that we weren’t providing the kind of information that would allow students to make informed choices

about which classes they wanted to take,” Smith said. “Some classes might be really hard, but they’re also totally worth it...but it’s hard to know that.”

To display this information, students can see a “Word Cloud” for each course—a block of text with the most frequently used words in responses as

the largest text. This allows those shopping for classes to get a sense of what the class will be like.

Setchfield and Smith both highly encouraged professors to offer students time to fill out the form on their mobile devices while in class, similar to past experiences using paper evaluations.

Students in shorter eight-week courses can expect an email about evaluations opening five days before the end of the course, while regular session courses won’t open up until later in the semester, with reminder emails going out between four and six days after the initial release of the evaluations.

OLIN from page 1

we would have had to take it offline and bring in a rig, which would have been complicated, time-consuming and messy.”

In order to cope with the extended construction schedule, the library plans to continue its current

accommodations throughout the extra semester.

“We’re going to extend all of the things that we have already decided,” Manager of Library User Space Planning & Campus Liaison Sarah Laaker said. “So we had originally said

that Olin proper, the entire library, would be open 24/7 this semester and next semester. That will definitely extend that into the fall semester of 2017, since construction will still be going on.”

Sophomore Stithadhi

Chakraborty said he was frustrated with the news, but realized there’s not much the University can do.

“I really liked having Whispers freshman year, and the fact that it’s now going to be unavailable for

nearly half my time here is really pretty annoying,” he said. “However, I do also understand that they can’t really do anything about that, so I understand.”

Despite the setback, Laaker remains optimistic about the project.

“I’m really glad that we can still move forward with the full program,” she said. “That’s awesome, and in terms of the student experience, despite that extra semester of Whispers being closed, I think it’ll be worth it.”

CADENZA

Judah & the Lion unleashed

GREER RUSSELL
MUSIC EDITOR

Although LouFest may already seem like a distant memory, the sound and energy of music culture lives on. During the festival, I had the opportunity to sit down with Nate Zuercher, Spencer Cross, Judah Akers and Brian Macdonald of Judah & the Lion and get their take on their rise to stardom and their experience at this particularly muddy year of LouFest. Answering wholeheartedly my most general and specific questions, the band offered a great look at the potential we all have as college students pursuing our dreams and the timeless influence music can have as the universal language.

Student Life :

You all came from pretty different backgrounds and were brought together by college [at Belmont University in Nashville]. Can you speak at all to how you all met and really realized your true potential to become the Judah & the Lion of today?

Nate Zuercher:

Well, Judah called me through a mutual friend. He had written some songs, and I had kind of wanted to see what they sounded like. Brian and I had been playing at church a little bit, so I brought him along. The three of us met at the bell tower on [Belmont's] campus. Brian and I had jammed with a bunch of people before, so we maybe hadn't expected to hear anything really different, but the moment Judah started playing, and we were all together, it was really obvious that this was different and exciting—something really special. That was 4 1/2 years ago, right before Christmas break, and when we came back,

everything just really took off from there.

SL:

In regard to each of your coming from different hometowns and backgrounds, do you feel as though these differently shaped perspectives have proven an asset to your work or made it more difficult when trying to work together to create new music?

Spencer Cross:

Definitely an asset. I think there are absolutely times where out differences can butt heads, but I think it ultimately makes us better. And, honestly, I think our differences are what set us apart because we all are from different parts of the country, have different tastes in clothes, listen to different types of music—but I think that's what really keeps our creative juices flowing. We have all these different outlets, and everyone is listening to different things. It helps us to get inspired and keeps the wheels turning.

SL:

The name of your most recent album "Folk Hop 'N Roll" is a play on three genres that can overlap but can also be very different from each other. How would you personally define the music you create?

Judah Akers:

I guess we are technically considered alternative, just because alternative has yet to be really defined. And that's kind of the way we want it to be with our music. As we said earlier, we come from different backgrounds but also have different instruments that are usually pegged with different genres, like folk, bluegrass, the drum machine from hip-hop and the electric guitar from rock 'n' roll. I think it's just who we are as people. We never really wanted to be defined as anything.

SL:

Just last week you guys made your first entrance onto alternative radio charts with your song "Take It All Back" ranking at No. 19. A huge congratulations! How are you guys feeling after this accomplishment?

Brian Macdonald:

We're super pumped; it's our first time having a song go to radio, and we can already feel the impact a little bit. Like in the recent shows we've been playing, whenever we play the song, there's just an energy that changes, almost, which is just really cool to see. And we're just really thankful that people are hearing it. It's creating a lot of opportunities for us right now, which is great.

SL:

Are there any little quirks that help you and the band when you hit a bump in the road in terms of writing or performing?

NZ:

I think it kind of comes back to us all being different people and the way that we look at things. You know, there are a lot of times when we'll be rehearsing and trying stuff, and maybe I might struggle to vibe with something really quickly, but Brian is really adamant about it, but we just try to take the time to play it out and see if it becomes something special. Especially in these last few months, when we've been writing, I've found I've really appreciated trying to think more along the lines of "let's just ride this out." I think we've come up with some of our best songs and ideas through having that time. It may not have been a cool thing at first, but over an hour of trying stuff, it turned into something really special. It's just another example of how our different perspectives are allowing us to learn and grow from each other. I used to dream about being in



HOLLY RAVAZZOLO | STUDENT LIFE
Student Life's Greer Russell after her interview with Judah & the Lion. The Nashville-based group performed on Sunday.

a band with all the guys that were exactly like me and saw the same things in the same way and did the same stuff. I'm really grateful that that's not who we are because we are always making each other stronger and pushing each other to be better and think differently.

SL:

How did you feel today's performance here at LouFest went?

JA:

It was fun! Sometimes earlier on in the day it's a little bit hard to get people going because they are trying to pace themselves for the headliners at night, plus it's a little hotter during the day, too. We had a pretty big crowd there toward the end, which I was super surprised about. There was some mud—I was expecting people to stay away, but they got right down into it. It was awesome.

SL:

One aspect of your group I find so exciting is your growth from independent touring as opposed to some major record label. How has being on the road played a role in your success?

SC:

It's affected it a lot. Being out on the road

and having the interactions with fans drastically impacts what we do. I know with this last record and this whole past season of touring we've grown to love putting on live shows, and we've really come to find it as one of our greatest strengths. And so, with this last record, we really wanted to focus on the live show and thinking about how people would react in that setting. We're really trying to convey that energy that we have live into our recordings.

SL:

What does music mean to you?

SC:

Well, I think for me—I play the drums, so I started out way back in the day as a means of communication. And I think about it like that now too, that music is really this means of communication. But it's something deeper than words; it's something that can impact people across languages and different cultures. Even if you don't understand the lyrics, the musical elements of it can impact anyone.

NZ:

It transcends everyone's differences, and one person can hear a song one way, and another person can hear the same song at the same time, and it can

mean an entirely different thing. Something can feel spiritual whether it's speaking to something spiritual or not. To be able to perform that and hear stories about how our music influenced someone in an entirely different [way] from what we could have imagined is a really powerful thing. Especially in traveling so much now, and the way it's helped us to connect to other people and make new friends.

JA:

It's hard to add on to all those things, but I think, for me, it's just such a feeling. It's an outlet for people to feel not alone. For us, in music and writing, and particularly in our song "Insane," people can feel a certain way about something that's super physical and real that is going on in their life. But it can be spoken in a way through a song that makes them feel less alone in it. It can be healing, hope or sadness—that you're not alone in that too. Really, just a feeling of belonging.

BM:

It's always been an outlet for me, not an escape, but more just any human stress or issues that happen, I know that can go sit down at the piano and play. With that said, we try to make the music that we create provide people that outlet, hope or joy.

The best of the 'Fest: Cadenza's picks on who rocked the weekend

STAFF LIST

The 2016 edition of LouFest may have suffered from mud pits and a severe lack of Beyonce, but there was plenty of great music to be found among both headliners and the less well-known names on the schedule. Yes, there was also a 20-minute set from Lauryn Hill's DJ. But from the soul crooning of Charles Bradley to the dance remix stylings of Big Gigantic, the weekend had plenty of range between genres.

Big Gigantic:

The best blend of dance music and live entertainment, the duo of Dominic Lalli and Jeremy Salken (also known as "The Big G") provided an hour of nonstop partying and fun for the thousands of LouFest goers who stuck it out in the swampy fields. Their new album, "Brighter Future," was heavily featured in the set, but the group also did remixes of "Hotline Bling" and "Can't Hold Us" and played their hits "Good Times" and "Get On Up." The clear highlight of the hour was Lalli's brilliant saxophone solos, which dominated the blaring bass notes and thundering drum lines of his counterpart Salken.

The Big Gigantic was the follow up to Robert DeLong's set from 2015, and the band delivered everything we could have expected. —*Peter Dissinger, Forum Editor*

Chicano Batman:

For the third year in a row, I found my favorite act of LouFest hanging out at the Shade stage, the smallest of the festival's four stages. Chicano Batman, who hail from Los Angeles, pump out soul-inflected grooves, love songs and sleazy barroom charm. The band toes the line between the sunshine positivity of Stevie Wonder and the mournful cry of Bill Withers, as well as alternating



HOLLY RAVAZOLLO | STUDENT LIFE
The LouFest balloon is illuminated on Saturday night. LCD Soundsystem, Chris Stapleton and Lauryn Hill headlined the annual music festival.

between English and Spanish throughout the songs. Though Chicano Batman has recorded two albums and two extended

plays (the most recent being 2014's "Cycles of Existential Rhyme"), their studio work isn't quite indicative of their live

set. On record, they're soft-spoken—groovy but understated. Onstage,

SEE FEST, PAGE 10

SCENE

A girl and some glass: A tour of Third Degree Glass Factory

RIMA PARIKH
SENIOR SCENE EDITOR

A Pontiac dealership used to be in the abandoned warehouse on 5200 Delmar Blvd. Today, it's home to Third Degree Glass Factory, one of St. Louis' staple glassblowing studios.

I stumble my way to Third Degree on a Thursday afternoon, sweaty and barely on time, as per usual. The building is some sort of brick warehouse, surrounded by an industrial area. There are a couple of garage doors affixed to the front—yet another indication of a longer history. The inside, though, stands in stark contrast: A sparkling gallery unfolds, with high walls filled with unique pieces and countless displays of works by a variety of St. Louis artists. The most salient part of it is the explosion of colors and shapes of blown glass and fused glass art pieces. As soon as you walk into the building, you're thrown into a whirlwind of bright reds and yellows, pops of blues and greens, a million hues of purple, all immortalized onto glossy bowls, vases, plates, earrings, jewelry and other you-name-its.

I'm greeted by Nick Dunne, who's Third Degree Glass Factory's communications director. He's kindly agreed to give me a tour of the gallery. I don't know a lot about glassblowing, but I do get unreasonably excited about fire, so I'm pretty pumped about this experience. He starts by explaining the history behind the place, along with explaining how artists can get their work on display at the gallery.

Simultaneously, he's walking me through the gallery and explaining the various pieces. I'm starting to feel a little nervous about being around so much glass artwork. I have a tendency to, um, knock a number of things over in brisk succession. The second he pauses to take a breathe, I

launch into a brief mode of panic.

"What if I accidentally break something?" I blurt out.

Dunne laughs. He says that they like when people touch things at the gallery.

"When we have guests here, we want them to touch the artwork. Since everything is for sale, we want people to pick it up and experience it because there's a certain relationship you have with glass," Dunne explains. "If you're afraid to hold it, you're more likely to drop it. But if you grab it with confidence, it's completely different."

Third Degree was the brainchild of Washington University alum Jim McKelvey and his friend Doug Auer, who co-founded the place in 2002. They first hatched the idea through a conversation. Both were involved in glassblowing, and they wanted to create a space specifically for glassblowing in St. Louis. After finding a dilapidated warehouse on Delmar Boulevard, they refurbished it by hand and adapted the space to their needs. The primary purpose of the space has been to support the glassblowing community; it gives artists a space to create, showcase and sell their art.

While initially functioning exclusively as a studio, Third Degree started to offer classes for aspiring glassblowers to help pay the gas bills. Glassblowing uses a lot of propane, and that stuff doesn't come cheap. After getting requests from customers, Third Degree also started renting out the space for private parties and events.

The methodology is pretty straightforward: Artists can rent time in the studio and keep their work on display in the gallery. During the day, customers can come in and shop through the artwork, the prices of which can range from a few dollars to a few hundred bucks. Artists keep 75 percent of the profits from

their sales of the pieces they sell. Over the course of a year, Third Degree has 70 to 80 artists circulate through. Some spend as much as five times a week and others as little as two times a year.

There are three main studios at Third Degree: the Hot Shop studio, the flame-working studio and the fused glass studio.

First, Dunne brings me to the Hot Shop studio, which is where traditional glassblowing happens. The space is large and airy, with furnaces taking the main stage. At 2100 degrees Fahrenheit, glowing furnaces hold 300 pounds of clear, molten glass. To create a piece, an artist would stick a pipe into the furnace and use it to pick up molten glass right onto the pipe. Then, they would take the pipe to another furnace—a reheating furnace—to reintroduce the molten glass to heat. Temperature is key, here: If the glass gets too cold during this transition, it could crack or shatter. The reheating furnace gradually brings the molten glass back to a malleable temperature. In between reheating the glass, the artist can use stainless steel and/or wooden tools to manipulate the glass' shape and form. They can even blow directly into the pipe to inflate the glass like a bubble—very literally, they can blow glass.

Artists can also add color to the glass in a couple of ways. There's "frit," which is a compound of ground up glass crystals that comes in different colors. The color comes from distinct minerals and metals. When flit is infused into glasswork, the colored designs have a streaky or spotty effect. The other option is using color bars, which—you guessed it—are solid bars of color. These can be heated, melted down, and then rolled into glass pieces, giving the effect of solid colors. The color strategies are not exclusive to glassblowing—they also apply



ALBERTO DE LA ROSA | STUDENT LIFE

A Third Degree Glass Factory worker gives the final details to his new creation: a pumpkin. The factory was founded in 2002 by Wash. U. alum Jim McKelvey and his friend Doug Auer.

to flame-working and fused glass.

Frit becomes especially useful in the flame-working studio. Here, Dunne introduces me to Libby Leuchtman, who is the flame studio director. She specializes in making glass beads, which are made over an open-flame torch (hence the term "flame-working"). We walk in on her, luckily enough, making a bead. To make a glass bead, she first introduces the glass to a metal rod—also known as a mandrel—and wraps the molten glass around it. By spinning the glass onto the mandrel, you can eventually get a bead.

Third Degree offers classes in flame-working, which is insane to me: Your first glass-working experience could involve a) an open flame and b) your hands near that flame and c) other people near that flame. Basically, I'm projecting a lot of my own fears of accidentally setting something on fire (ugh, wouldn't that be so embarrassing?). I ask Leuchtman how long it takes to become fully comfortable with shoving your hands in front of a flame to confidently make a beautiful piece of art.

"It's like math or anything else—it's a matter of learning

the basics and applying the time," Leuchtman said. It's probably important to add that she's making a bead while she's talking to me.

The next destination on our tour is the fused glass studio, which is run by Mark Salisbury. He—like Leuchtman—is known nationally for his work. This is also Dunne's main studio where he works and teaches. Fused glass doesn't initially require heat, like glassblowing and flame-working do. Instead, artists start with cold sheets of glass, which are cut and layered to create flatter pieces, like plates. After being cut and layered, the glass is melted into the kiln.

There's a room full of kilns. In here, Dunne shows me nine

different kilns of varying sizes. The biggest kiln, nicknamed "The Big Beef," spreads many feet wide and tall. It's almost like a coffin for Dracula, if Dracula were also related to Bigfoot. The final stop on our destination is the cold working studio, which contains power tools and sanding equipment. Here, glass can be polished, shined and perfected.

Dunne and I round back to the front of the gallery, where I take another glance at the diverse displays of glasswork. Pretty awesome things can happen when you play with fire.

Check out Third Degree Glass Factory at their monthly open house event every third Friday of the month from 6 p.m. to 10 p.m.

CHECK OUT
VIDEO COVERAGE OF
**THIRD DEGREE
GLASS FACTORY**
AT STUDLIFE.COM

Dad, is that you?: An interview with Bob Saget

RIMA PARIKH
SENIOR SCENE EDITOR

You know him as Danny Tanner from "Full House" or as the host of "America's Funniest Home Videos." You know him as the parody of himself on "Entourage." You might even know him as Student Life's associate editor Wesley Jenkins' biological father (please do not show him this).

Bob Saget calls me on a Wednesday afternoon and says, "Hi, it's Bob Saget." It's like there's no doubt that he's our collective dad. He's just as personable and as playful of a conversationalist as you would expect him to be. If you saw him on the street and yelled, "Hey, are you my dad?"—he might say yes. I don't know. We didn't discuss that in this interview, but I feel like he would.

Though we know him from his various television, film and even theater roles, Saget is—at his core—a comedian. This weekend, he's stopping by St. Louis's Helium Comedy Club as part of his tour. Student Life talked to him about his first love: stand-up comedy.

STUDENT LIFE:
You're known for being an

iconic figure of '90s television, but you started out as a stand-up comic. When did you first start doing stand-up?

BOB SAGET: When I was 17, I was strictly a guitar act. When I was in college, I was doing improv every weekend and stand-up every weekend. I was going to film school, so stand-up was something that sort of just happened. I would write comedy songs, which I obviously still do—half my show is

music. The first thing I did was—I won a radio contest in Philadelphia, which is where I lived. I sang a song about bondage. I was a 17-year-old kid on stage singing about bondage—I think the joke was that. The song itself was just horrific. I had no experience with bondage. I barely had a girlfriend.

SL: Are you doing entirely new material on this tour?

BS: I'm working on

a new special. I really need to work stuff out. I'm bringing my friend Mike Young, who's quite great. He'll be opening. We're actually developing a show with Doug Ellin, who created and wrote "Entourage." It's partly a writing trip, as well as me

working out tons of new material and doing some old favorites.

SL: You're so strongly associated with your "Full House" persona. Do people expect you to be Danny Tanner doing stand-up, rather than Bob Saget

doing stand-up?

BS: The moment I take the stage, people are like, "Oh my god, it's him." And some people want me to be him. (laughs) That would be a great hour.

SEE **BOB**, PAGE 7

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PANEL from page 3

holds the power,” Reed said.

Magarian poses that civility does have a place in our society—just not in the way Reed described it.

“Civility is desirable, that it is worthwhile, that it is constructive, we should all stipulate to that collectively and that we should all try to internalize it and make that demand of ourselves rather than make that demand of others,” Magarian said.

While Magarian believes civility should be something an individual implements onto him or herself, she recognized

that society often doesn't follow that understanding. Patnaik went even further than Reed and said that civility is often directly forced upon college students.

“In general, I think a lot of energy is being spent trying to eliminate any possibility of conflict or hurt feelings, and in the process we're shutting down dialogue altogether and that's bad because university is the place for the democratic exchange of ideas,” Patnaik said.

According to Patnaik, college students are often

restricted from unadulterated discussions that elicit more emotional responses from participants.

Freshman Ella Shlonsky said she attended the panel as forums such as these are some of the only places to openly listen to and discuss controversial issues.

“Living in any city I think it's important to understand the surrounding community, but I think it's especially important in St. Louis, considering what has gone on in Ferguson over the last few years,” Shlonsky said.

JONES from page 2

said, ‘You know, sir, I see no such distinction in our law or our constitution.’ I was pissed,” Jones said. “I grew up with the idea of liberty and justice for all, and it was a fraud.”

In his efforts to address the imbalances he saw, Jones said he developed the idea that new jobs in the growing industries of renewable energy and organic food could provide the beginning of a solution. According to Jones, green jobs and products could provide the disadvantaged a way out of poverty, criminal trouble and unhealthy and unsustainable

lifestyles, if only people could work together.

Jones finished his lecture by building off of the traditional notion of sustainability, connecting the issues he saw in the environment with those in the communities he had seen and relating them back to his own humanity.

“Open your heart just a little bit more every time it breaks,” Jones said. “Your heart is a muscle. If you keep stretching it, it gets bigger. It gets more capable of holding more people, of holding more ideas, and helping more. At some point, it starts to get contagious, this idea that we

don't have disposable anything: it's all precious. We don't have disposable products and resources, and we don't have disposable children or neighborhoods either. It's all precious.”

Following his lecture, Jones took questions from the audience.

Second-year graduate student Eli Horowitz asked Jones about pushing utility providers to move from fossil fuels to clean energy, which is the essence of Horowitz's new environmental initiative called Seize the Grid.

“The most shocking thing to me was that Van Jones

came out and endorsed my campaign,” Horowitz said. “For me, the big thing was that he called on Wash. U.'s administration to publicly call for 100% clean energy for our school.”

Other students felt that the talk showcased sustainability's inherent intersectionality.

“[Most people] asked what they could do to help and to make a difference. That's when you know someone's made an impact, when people immediately want to take action and follow their lead,” sophomore Sarah Spellman said.

This was exactly the result



drink & dine

[WEEKLY BAR AND RESTAURANT GUIDE]



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BOB from page 5

What am I going to do? Mop the stage? Windex their glass?

SL: Right. Your act has been described as “raunchy.” Is it really that raunchy, though, or does that characterization stem from the fact that you’re so heavily associated with the Mr. Tanner persona?

I’ve never thought of myself as raunchy. The way my stand-up is—people are like, “You’re not as dirty as I thought you were.” And they’re disappointed. Sometimes the ads [for my shows] are like, “Leave your kids at home” and I’m like, “No, no!” Keep that out of the ads. I’m no dirtier than “Family Guy” or “South Park.” I have this new joke where it’s like a PSA to kids today to not dry hump. It’s still a father figure type of thing, which is the irony in the joke. It’s a terrible thing to tell people, but not if you mean it. Because you’re just going to hurt yourself if you do it. (laughs) Was that too much?

SL: Nah, you’re good.

BS: If you want to use language, I’m perfectly fine with it, as long as you’re funny or poignant. I respect and adore all comedians and anyone who speaks well. (pause) I’m sorry, I just got an email, and it’s Dave Coulier’s birthday, and I missed it or something.

SL: No! You missed it?

BS: I don’t think so, but it looks like I’m going to. Let’s see, I bet it’s when I’m coming to see you guys. Yeah, I’m in St. Louis at Helium on Dave’s birthday party. How do you like that? I’m going to celebrate his birthday with you. I’ll be there with all my friends in St. Louis. I don’t think I have any, but I’ve played Wash. U. and I loved it. It must have been 10 or 12 years ago.

SL: No way.

BS: I love St. Louis—I truly do. I’m really lucky. I’m staying inside the [Gateway] Arch; I got a room inside the Arch.

SL: That’s super cool.

BS: No. That’s impossible, but that would be funny.

SL: Man, I don’t know! I’m embarrassed. But I guess you could sleep at the Arch. Like, if you brought a sleeping bag.

BS: That would be amazing—if I slept outside the Arch and then went and did my shows at Helium.

SL: You should definitely ask them if you can.

BS: You are so right; I’m going to do it. But yeah, I’m really excited to play there. I just know it’ll be great.

SL: You had an album come out a couple of years

ago. How do you feel about your return to stand-up?

I’m thrilled to come back to stand-up. I love doing stand-up; it’s a playdate for me. And I have been going up in [Los Angeles], at the Comedy Store, and the Laugh Factory and the Improv, but I don’t like being around comedy clubs a lot. Something that I don’t enjoy is, like, me seeing someone, and through osmosis, coming up with a similar premise. Or them seeing me, and, all of a sudden, they have my attitude, or things like that. Because we’re all learning, and we’re learning from each other. You may not steal material, but there are only so many ways to pull a microphone out of a stand and do stand-up. There’s only so many ways to play a character and not go, “Wow, I can’t believe I just did something that Dustin Hoffman once did.”

SL: You do a lot of crowd work. How important is that to your act?

BS: I do. I can’t help it. I’m here. I sometimes don’t talk to the crowd that much, but when I do, I end up doing really long shows. I’ve been doing hour and 45-minute shows in some cities. There was one in Washington, D.C., and it was an hour and 45. And I was like, “Oh my God, what am I doing? I can’t get offstage.” But yeah—I love to get to know each audience. It’s like a date. If I did four shows in a

weekend—it’s like Tinder, you know?

SL: Definitely didn’t predict that analogy.

BS: It’s not just a gig to me—none of them are. They are an experience that night, and I think that’s why I love it. I love being really honest with people, and then they’re honest with me.

SL: I know you play a lot more theaters than clubs. Is it more difficult to craft the same type of intimate relationship in a larger theater as opposed to [at] a club?

BS: Oh, it’s actually more fun. But no, [even with] 1,800 people, it’s not a problem to go, “What’s your name?” Some guy yells out, and the next thing you know, you’re off and running finding out more about him than you ever wanted to. Occasionally, I’ll bring him onstage—the audience gets to know him, and he’s like the hero. It’s funny; the biggest audience I played recently was in Ottawa [in Canada] at a music festival. There were 30,000 people for an hour [of material] and after me was Snoop Dogg. It was the most fun. There, I didn’t do a lot of crowd work. I mean, if there’s a guy in the front row, I could say, “Hi Steve,” but, otherwise, you can’t really do crowd work with 30,000 people.

SL: You’re going to be at Helium, which is a pretty



COURTESY OF BRIAN FRIEDMAN

recent addition to St. Louis.

BS: I haven’t been to this one, but I heard it’s beautiful. I know the owner really well, and he’s a wonderful guy. The beauty of a club like Helium is that I find it to be a really safe space. They know not to let people record—because you have to be careful about [the audience doing] that. I’m very, very specific about where I go.

SL: What are you excited about right now?

BS: I’ve got a bunch

of new songs, which is important to me because I love doing comedy music. I’ve got a movie set up that I’m acting in and directing, a TV show I’m developing and another TV show with another producer. It’s just a really creative time for me.

Check out Dad—I mean, Bob Saget—at Helium Comedy Club on Friday, Sept. 16 and Saturday, Sept. 17, at 7:30 p.m. and 10 p.m. on both nights. Helium is located at 1151 St. Louis Galleria Street (in the St. Louis Galleria). Tickets are available online on the Helium website.

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| | | |
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| Q | U | A |
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| E | T | C |
| H | | |

"The Suicide Squad"
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"The Green Lantern Corps"
Difficulty ★★★★★☆ (420pts)

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

ACROSS

1 Illusions in a stage act, collectively
6 Muslim leaders
11 Place for a massage
14 Twist
15 French Revolution radical
16 Put a strain on
17 *Cost of shares on the exchange
19 Tip jar denomination
20 Miffed
21 Gizmos
23 ___ buco: veal dish
26 Director Lee
28 Student's workplace
29 Guttural "Psst!"
30 Wedding vows
32 Condemn
34 Most rational
36 Nobel Peace Prize city
38 Jack-in-the-box sound
40 Drips in the ICU
41 *U.S./USSR conflict
43 Give it a go
44 Witness
45 Yankee slugger, to fans
46 Area of expertise
48 Sound from Leo
50 Twist, as water-damaged floorboards
52 Sharpen
53 World Cup soccer org.
55 "___-hoo!"
56 1946 N.L. RBI leader Slaughter
57 Part of a chess match when most of the pieces are off the board
60 "___ the momin'!"
62 Sch. run by Mormons
63 United stand ... and what the first part of the answers to starred clues literally can have
68 Track transaction
69 Wabbit-hunting Fudd
70 Fragrant wood
71 Pig's home

By Jerry Edelstein

72 Officials who have their faculties
73 Hit hard, biblically

DOWN

1 Leo is its logo
2 California's Santa River
3 Long-jawed fish
4 Annoying
5 Egyptian queen, familiarly
6 Loom on the horizon
7 St. Patrick's mo.
8 Very dry
9 Sprayed in defense
10 Longshoreman
11 *Element in an executive compensation package
12 Window glass
13 Lumberjacks' tools
18 Double agent
22 Prefix with metric and bar
23 Desert retreat
24 Norelco product
25 *Drive to do the responsible thing
27 ""So long"
31 U-turn from NNE

Monday's Puzzle Solved

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| B | A | B | B | O | O | M | E | R | | I | M | A | C |
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| S | T | E | L | A | | E | N | T | E | N | T | E | S |
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| W | O | N | T | | T | R | A | M | P | O | L | I | N |
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| R | E | E | D | | M | I | L | L | E | N | N | I | A |

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33 Rita with an Oscar, Emmy, Tony and Grammy
35 Like Al Capone
37 Ridicule satirically
39 Combustible funeral piles
42 Under a quarter-tank, say
47 Geometry proposition
49 Bailed-out insurance co.

51 Copter blades
54 Whac-__: arcade game
57 Diminishes
58 Russian denial
59 Actress Stone of "Birdman"
61 Low-ranking GIs
64 Guys
65 Prefix with meter
66 ___ King Cole
67 Italian three

SUDOKU

THE SAMURAI OF PUZZLES By The Mephram Group

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 MONDAY'S PUZZLE

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

9/15/16

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FORUM

STAFF EDITORIAL

How to prepare for the presidential debate apocalypse

This past weekend, Joe Biden and Donald Trump visited St. Louis to attend a LaunchCode event and Phyllis Schlafly’s funeral, respectively. The city was in typical “hey-we-have-the-vice-president-and-the-Republican-presidential-candidate-coming-in-and-we-have-to-make-sure-they-don’t-die” mode. The intense security measures put into place were great because they were effective (no one’s dead, except Phyllis Schlafly!), but also hindered the average person’s ability to get around the city. It was so intense that babies all over St. Louis cried. They were likely going to cry anyway,

because they’re literal babies, but still. If that’s how wild St. Louis got for a measly couple of hours hosting Biden and Trump, just imagine what the security is going to be like around campus during the presidential debate on Oct. 9. It’s the debate! Hillary Clinton and Donald Trump are going to be there! A select number of lottery-blessed students will be there! Most of us will not be able to go to this debate (though, we heard if you ask nicely enough, you can go to the presidential debate pregame—just don’t bring your freshman floor). Since it’s going to be insanely difficult to navigate around campus, we suggest

you just stay inside. Here is a step-by-step guide to surviving the madness of the debate-pocalypse.

1. Stock up on food. You don’t know how long you’ll be stuck inside, so prepare for the worst. Get frozen food. Frozen food is science’s biggest contribution to society because it will last forever. Also, get lots of bread. You can put most things on bread. If you put three pieces of bread together, you can make a bread sandwich. Maybe, if you have enough bread, you can cover yourself in bread and turn into a PERSON SANDWICH! HA! Oh man, we’re going to have fun here.
2. Barricade yourself. Ah,

time for the actual barricading. This one’s pretty simple. Start with locking your door(s). Make sure you are inside before you lock the door, otherwise the whole thing will be ruined. Once this is complete, move a chair in front of the door. Technically, someone could still kick open your door even if there’s a chair blocking the way, but it’s mostly for symbolic effect. Finally, tape the sides of the door for good measure. That’ll do it.

3. Burn all your homework for warmth. You’ve successfully barricaded yourself inside! How will you survive in the chilly autumn? By making yourself a nice, toasty fire with your textbooks.

It doesn’t matter that your heat still works fine—be a little rustic for once! I think millennials have really missed out on creating fires. Social media has just taken away all the joy of going outside, am I right? Who says we need to be the “narcissistic participation trophy” generation? Let’s make all those grumpy baby boomers proud!

4. Figure out how to address the small fire in your room without having your resident adviser find out. Aw, crap.
5. Listen to Nelly’s “Hot in Herre” on Spotify. Listen—screw the fire. Just ignore it while you play Nelly’s hit 2002 single “Hot in Herre” so he

can get that click revenue. He’s in hot water with the IRS right now, and we need to be there for him. Make things more fun by singing along: “It’s getting hot in here, so take off all your clothes, because Nelly needs your clothes, because he’s financially screwed, do your part and save Nelly!!!!!!!!!!!!!!”

6. Take a shower. Not specific to the debate-pocalypse, but you should be doing this one anyway.

By this point, the debate will probably be over, and things will be back to normal. If not, don’t worry—not going outside ever again is probably one of the best situations we can ask for. Happy hibernating!

Election issue profile: Economic growth

PETER DISSINGER
FORUM EDITOR

In the next 9 weeks, the Forum section will be profiling the most pressing economic, political and social issues of the 2016 presidential race. We will examine the views of the top three candidates: Hillary Clinton, Gary Johnson and Donald Trump, to give students an inside view on who and what we will be voting for (or against) in the upcoming election.

Economic growth. Perhaps the biggest buzzword in the 2016 presidential race. It influences everything from our personal political affiliations to America’s global interests, such as finding ways to keep manufacturing jobs on American soil and gaining access to rare Pokemon only available outside the U.S. Our national gross domestic product growth continues to be a crucial component of the solution to reducing our deficit, eliminating unemployment and creating more jobs for the American people. So what do our candidates think?

DONALD TRUMP

Donald Trump’s path toward economic growth is encompassed by two “heh-uuuuugee” solutions: Cut taxes and create jobs. He has touted a massive cut in taxes for large businesses, from 39 to 15 percent (In Donald Trump math, that’s like, 7,000 percent!) The goal of this decrease would be to encourage more corporations to stay in the United States (not Ch-iiiiii-nah, as Trump might proclaim). By becoming friendlier with big business, Trump hopes see our GDP skyrocket from the influx of new business.

In addition, we’ve all heard Trump talk about bringing jobs back to America. On one side, he is very invested in eliminating governmental restrictions on energy output: By mining for more natural gas, coal and oil in North America, Trump hopes that corporations will be able to employ more Americans. The Donald has also published an ambitious plan to rein in China’s suspect business practices and reestablish patent laws being

broken by Chinese corporations. But perhaps, more controversially, Trump’s plan to identify and deport illegal immigrants (mainly those of Latino heritage) is supposed to return jobs to American citizens. These initiatives all have a common aim of protecting and growing our economy (with a varying number of political supports for each of Trump’s policies). But you have to wonder... how many angry neighbors will we have after Trump begins his international man-hunt for American jobs?

HILLARY CLINTON

Hillary Clinton has a lot of smaller policy initiatives he hopes to implement that promote, “fair,” “long-term” economic growth. Included in this long list is a short-term capital gains tax on shareholder returns in publicly traded corporations (long protested by the GOP). That’s a lot of words telling the stock market to stop pulling a “Wolf of Wall Street” on all of us by hogging profits. By putting lower taxes on assets held for longer

periods of time, she wants to encourage sustainable, growth-focused investment. On a scale of 1-10, I’d say Jordan Belfort would rate it a near zero and Tim Kaine would give it a, “Hugely enthusiastic soccer dad cheer” that makes everyone kind of uncomfortable.

Clinton also has ambitions to implement a minimum wage of \$15, make college more accessible to financially challenged students and create a national “infrastructure bank” to make improvements to our decaying roads, bridges and public transit systems. It’s a classic democratic concept with a moderate flair. John Oliver might give her some respect for trying to fix all our public infrastructure (seeing as he pointed out that the Golden Gate Bridge might actually fall without the help of a Hollywood blockbuster). By making financial improvements for the middle class and small businesses, Clinton aims to have the upper class provide more governmental revenue and give the middle class more jobs, increased access to

government programs and a fairer economic system.

GARY JOHNSON

Gary! My long lost uncle Gary! Polling at double digits and his plan for economic growth is...get rid of income and corporate taxes. Hell, for good measure, let’s make the government smaller and throw away decades of environmental regulations! Gary Johnson takes your favorite economic buzzword “laissez faire” to the next level. Institute a flat tax, let the free market work its magic and viola, America’s economic problems are solved. Unfortunately, his taxation plan would put relatively more pressure on poorer Americans and the cut in government spending could lead to the elimination of many crucial federal programs.

WHICH CANDIDATE HAS THE MOST EXPERIENCE IN THIS FIELD?

Seeing that Donald Trump once thought a Trump brand for steaks was a great idea (as well as his own personalized

airline, a travel website, a vodka brand and even his own board game), I think the de facto winner is Hillary Clinton. But in all honesty, this is not Clinton’s strength as a presidential candidate—don’t mistake your parents’ reminiscence of the economic heyday of Bill Clinton for Hillary’s own initiatives. Hillary certainly has experience with the U.S. economy, since she has been a Senator, Secretary of State and First Lady, but she hasn’t shown any major innovation toward economic growth. And, while you might not like to hear this, the Americans voting for Trump think he’s a successful businessman—their reality is evidently going to count for something in the coming election.

WHAT WAS THE BEST LATE NIGHT MOMENT ON THIS ISSUE?

Larry Davis impersonating Bernie Sanders on SNL talking about breaking up the big banks into little pieces—if you haven’t seen that cold opening, go watch it now. It’s an absolute riot.

OP-ED SUBMISSION

The cost of universities hurts both students and teachers

CODY BURLESON
THIRD-YEAR NEURO-SCIENCE PH.D. STUDENT

Higher education in the U.S. has become an ugly simulacrum of an educational system for most students and faculty.

This generation of undergraduate students gets stuck with historically high levels of debt, for the privilege of entering a workforce with historically stagnant wages. University faculty at all institutions—public & private, non- & for-profit—are also experiencing historically high levels of precarity and low levels of pay, with most workers being non-tenure track faculty (such as adjuncts) and graduate

student workers. While these trends are fodder for much posturing from politicians and non-profit foundations, however, it’s political pressure from organized students and faculty that has a chance to change things for the better.

Often, the choice for students is to take on massive debt—nearly \$30,000 is now the average according to the non-profit Institute for College Access & Success—or not go to college. This was certainly the case for my family and friends; my wife and I now owe a nice car’s worth of student loan debt to the Department of Education. This is true even though we both worked part time during schools, and we received considerable financial aid

such as Pell Grants. Even working near full time as a manager of a discount clothing store, my sister still has to take out loans for her college education. Most of the folks from back home in rural Tennessee didn’t go to college or tried to but dropped out due to financial problems. No doubt the massive inflation in college costs is directly tied to the extreme cuts to public higher education funding at the state and federal level; universities now depend on tuition for 44 percent of their funding, compared to only 20 percent 25 years ago (according to the State Higher Education Executive Officers Association). The cost has been shifted from the public at large to individual families,

making it particularly difficult for poorer families to afford higher education.

Despite the tremendous cost for students, universities depend heavily on part time and low wage non-tenure faculty to teach classes and perform research; according to the Department of Education, ~50 percent of U.S. university faculty are part time and 70 percent are “contingent”, non-tenure track workers such as adjunct faculty, postdoctoral researchers and graduate students workers. Adjuncts make on average \$20k-\$25k annually with few benefits, often juggling classes between multiple campuses. Additionally, much teaching and research labor for the universities is

performed by relatively low-wage postdocs and graduate student workers. However, the opposite has been seen in the administrations of U.S. universities with administrative positions increasing 60 percent over the last decade, according to the Department of Education, and with salaries easily breaking six and often seven figures.

What can we do? Undergraduate students, graduate student workers, postdocs and adjuncts need to organize coordinated efforts to see any change. Undergrads have power to affect image-sensitive college administrations via public demonstrations, and they make up a huge number of the voting public, giving them

leverage over state and federal politicians. Organization of university workers provides a vital tool to negotiate the bread-and-butter concerns of the workers. Washington University adjuncts recently unionized with the Service Employee International Union, and interest is building among us graduate student workers to do the same. Beyond giving workers a voice in the negotiation of their pay and benefits, these efforts lend us leverage and organizational ability to advocate for broader policy changes within and without Wash. U. It is only through collective efforts that we can reshape U.S. higher education into a more democratic image for the benefit of us all.

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SPORTS

On the flip side: Meet junior Brett Raisman

ROHAN GUPTA
SPORTS EDITOR

If you watched the Olympics at all this summer, you may have heard of high-flying Aly Raisman. What you may not have known is that the three-time gold medalist has a brother flying well under the radar right here at Washington University. Enter Brett Raisman. Raisman is a junior in the Olin Business School, double majoring in Entrepreneurship and Marketing with a minor in the Business of Sports. He's the rush chairman for Wash. U.'s Kappa Sigma chapter, and he plays on the club hockey team. He's just like any other student at Wash. U., only now there's just a little bit more attention. "I don't think my life has really changed that much," Raisman said. "All I've heard is like, 'Oh my god, that's Aly Raisman's brother.'" The attention also comes with its perks. Raisman, who hopes to work in the hockey industry in the future, already has a head start from interacting with the sports world through Aly. "Obviously, I'm going to use Aly's connections to help me out," Raisman said. "I think everyone has something that is their

advantage, and I'm very fortunate that I have a sister who's very connected, and I've been using that a lot." Surprisingly enough, it's already helped him get his foot in the door. "I actually met someone in Rio while we were there, through just Aly going to an interview. And I was able to connect with him, and I've been trying to get an internship with him," Raisman said. "So, honestly, I'm just doing anything I can to get in the sports industry. I interned for the David Ortiz [Children's Fund] this summer, so that's my start so far...I'm just emailing anyone I could possibly have a connection to through Aly." For Raisman, experiencing the Olympics in Rio de Janeiro alongside Aly was exciting, but definitely not relaxing. He might have even been more nervous watching from the sidelines than Aly was flipping through the air during her floor routine. "I definitely have never been more nervous in my life than I was for all-around or for qualifying," Raisman said. "It's the worst sport on the planet, just because it's so difficult, and it's so stressful, and any little minor mistake can really cost you." Raisman and the rest

of his family had to suffer alone since Aly's schedule kept her busy, but they were still there to cheer her along every step of the way. "We couldn't really see her," Raisman said. "There was one morning when we got to see her for like, an hour and a half."

"And it's kind of a dumb question in my opinion, because it's probably the greatest problem on the planet to have. I think it's the biggest blessing ever."

— *Brett Raisman, junior*

Even though busy schedules have dominated their lives, Raisman still has a strong relationship with his older sister. "Me and Aly have been really close since we were

born. We're only two years apart, so, despite the fact that she was busy all the time and had training, there's always been times where we could hang out and just kind of be brother and sister," Raisman said. For anyone with a sibling, it would only be human to wonder what the relationship might be like between two very ambitious, competitive people. But aside from the typical household banter, the Raismans were simply too busy to have any sort of sibling rivalry. "I just think we all had our own things," Raisman said. "Aly did gymnastics and baseball and soccer and whatever. And I did hockey, baseball, soccer—we were just in different age groups, so we weren't really competitive with each other. I mean, we definitely played around the house, but it wasn't really a competitive relationship." Raisman and the rest of his family knew very early that Aly wanted to get to the big stage. "My mom and Aly were watching the 2004 Olympics, and I think it was all-around, and Carly Patterson was doing her beam routine, and my mom was freaking out for her," Raisman said. According to him, at the end of Patterson's routine,

his mom exclaimed "I don't know how these moms do it. Thank god you don't have to do this, Aly." Aly then responded with some variant of, "Are you kidding me? I'm going to be at the Olympics, too." Still, Aly was, like most aspiring athletes, a long way from competing with the best in the world. How she got there strikes Raisman as one of his sister's most impressive qualities. "She was never the kid that was like, 'Oh my god, this person's a phenom,'" Raisman said. "When she was younger, she never won meets, she never won anything... They wouldn't move her up because her weakest event was floor." Aly would then go on to win gold in the floor routine at the 2012 London Olympics and silver in Rio. "Anyone could have talent, and there are plenty of people that Aly used to train with that could've been amazing Olympians, if they kept going, but it's all about the will to win and the love for the sport, and she thankfully had those," Raisman said. "I just think she's always had that dream and drive and desire and love for gymnastics, and she just kind of outlasted everyone and

outworked everyone, and it shows." Even more than her work ethic, Raisman admires the person his sister has become. Just watching her in the way she approaches life has opened his eyes. "People always ask me like, 'Oh, doesn't it suck kind of being second fiddle to Aly or don't you feel like you're living in her shadow?'" Raisman said. "And it's kind of a dumb question in my opinion, because it's probably the greatest problem on the planet to have. I think it's the biggest blessing ever." In fact, questions like that got Raisman thinking: Why not tell the story in his own words? "I actually wrote my college essay on it when I was applying to Wash. U. because a lot of people were saying, 'Oh, you should write about how you grew up in her shadow, and it was kind of tough, and now you have to design your own future.' And I thought that was stupid, so I wrote about how it was awesome, and I wrote about how it was an amazing experience and how I learned so much about hard work and how much she sacrificed," Raisman said. "I know what it takes to be successful now because I've seen it."

SUMERS from page 1

An image of the Gateway Arch rises over that. At the far end are the Francis Field gates. The Sumers Center replaces the old Francis Gymnasium, which was built in 1903 for the 1904 Summer Olympics. Francis was much more utilitarian than it's newer counterpart. No massage chairs, no drop-down curtains—just a single basketball court and elevated track, flanked by some locker rooms and coaches' offices in the basement and on either side. All that's left of the old building is the front facade, now with "Sumers" etched above the stone archway, and the Lopata alumni room—originally an administrative and multipurpose space that will now host alumni receptions and larger staff meetings. Andrew Koch, the facilities manager, kept several souvenirs from the demolition. One was an unidentifiable alcohol bottle (empty, unfortunately) that was found in a gap between several bricks. Not much is physically left of the old gymnasium, but the Sumers Center pays homages to Washington University's Olympic history in other ways. "The architects wanted to recreate the old feel of the Francis Gymnasium. So when you're in there, you'll notice the ceiling is very similar to what we had in Francis Gymnasium," Koch said. The fitness center ceiling has a retro feel with a modern aesthetic. Giant ceiling fans rotate lazily and are attached to a network of white beams that cross the width of the

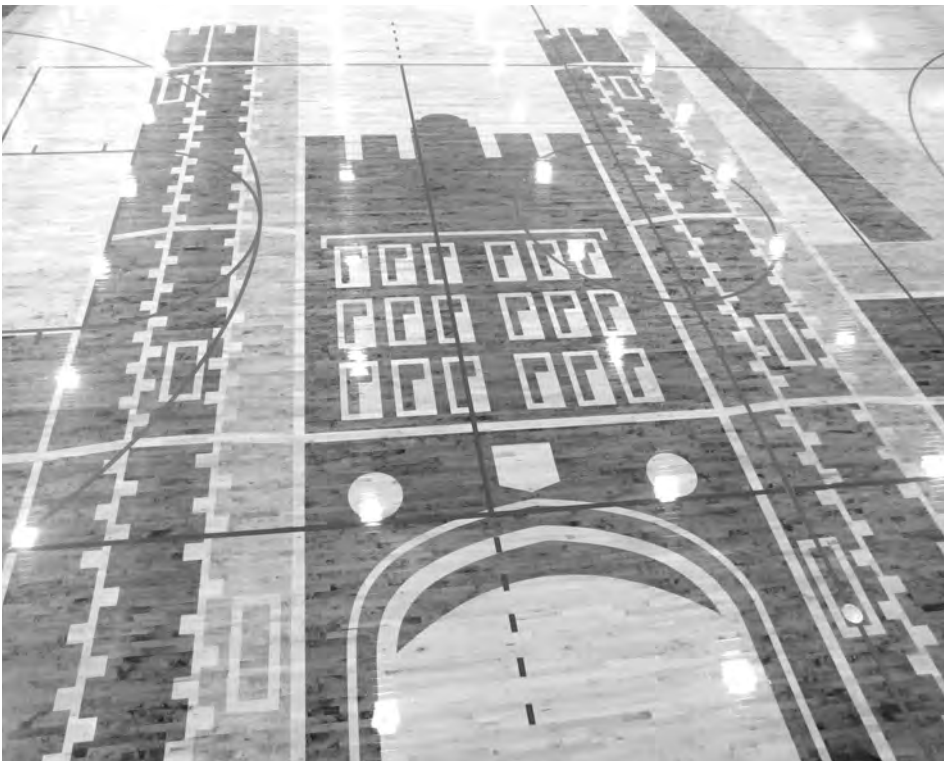
space. Those beams hold up the pitched roof like a summer camp bunk—or a turn-of-the-century Olympic complex. Aside from that, the two new exercise spaces that sit at the far end of the fitness center are named Olympic Studio and Studio 1904 in clear tribute. Save for the stray broken outlet or chipped paint, the building is done, but the Athletic Department is keeping the building empty and closed for now. One might think that the University is closing the center to keep it shiny and new for when the national media descend on Wash. U. for debate coverage come October, but the real reason is still debate-related, but much more practical. When CNN, NBC, CBS and other news media outlets do come to campus to cover the debate, the Sumers Center will serve as their headquarters. That means all the exercise equipment, balls, weights and elliptical machines would have had to be moved back out to accommodate them and then in again after the debate. "Do we set [the equipment] up, let the students use it for two to three weeks, take it away from them, potentially void warranties because of the moves back and forth, store it off-site for a month and then install it for a week and and a half to two weeks and re-open it?" Koch said. "Rather than that, we thought it was a much better idea to continue holding this building as closed and not available for use and then open it all at once." The Athletic

Department is treating Oct. 29 like a campus celebration. The grand opening of the Sumers Center will be an all-day event that will feature all the recreational options the department has to offer. There will be bubble soccer, logrolling in an inflatable pool out-front and paddleboarding in I.E. Millstone Pool. There will also be giveaways like Fitbits and bicycles. What the Recreation Department is hoping, though, is that the Sumers Center can serve as another central space for students. "You have your residence halls, you have your academic buildings, you have the university center," Director of Recreation Sports and Campus Fitness Bryan Lenz said. "We really hope that the Sumers Center will serve as another one of those hubs of student activity." Conceptually, the Sumers Center is designed to lower the barrier to recreation. The weight room isn't in a basement. The rec gym is more centrally located. There will be twice as many exercise classes and more personal training. The department is even looking to add some outdoor activities, like kayaking and hiking. The Sumers Center adds space for all of this to happen, but it also provides what Lenz believes is a necessary separation between varsity and recreation. Besides some offices and locker rooms, the Sumers Center is entirely dedicated to students who also aren't athletes. "If you'd go into our current weight room right now, it's overrun with



ZOEY MILLER | STUDENT LIFE

The facade of the new Sumers Athletic Complex, which is scheduled to open late this October. The Athletic Complex will also open early to host the presidential debate on October 9.



ZOEY MILLER | STUDENT LIFE

The court floor in the newly-constructed Sumers Center is decorated with the Brookings facade. Administrators said they hope the Center will become a hub of student activity.

our varsity athletes," Lenz said. "It's intimidating; it's not accessible to our general recreational participants."

The Sumers Center is also physically separated from the rest of the Athletic Complex, allowing it to stay open during special events in the Field House and NCAA

tournament games. "For far too long on this campus, our recreation facilities have been under-served," Lenz said. "That changes on Oct. 29."

ALBUM REVIEW

'Big Mess'

GROUPLOVE

★★★★★

for fans of:

Matt & Kim, Walk The Moon, Cold War Kids

singles to download:

Do You Love Someone, Spinning, Heart Of Mine

JOSH ZUCKER
STAFF WRITER

When listening to an album called “Big Mess,”

you would think that the songs would be disjointed and unfinished. However, quite the opposite is true with GROUPLOVE’s

third studio album. “Big Mess” is an excellent continuation of GROUPLOVE’s music career, with a running theme of independence and individualism that at times blurs the lines between freedom and loneliness. But with all of that, there are also themes of family and togetherness, members Hannah Hooper and Christian Zucconi recently had a child, and you get the sense that a lot of the big mess was in their own lives, as they became new parents.

If you liked GROUPLOVE’s first two albums, you’ll love this one. In true GROUPLOVE style, the album is a mix of indie/alternative, rock, pop and synth styles. The 11 songs on this album can be great to jam to or put on at a party, but you can also just put on the album and listen to it all the way through.

The first three songs in the album show an incredible range while never really parting from the musical style that GROUPLOVE has become known and renowned for. The album’s first song, “Welcome to Your Life,” opens with the lines, “We’re back in business/ You’re such a big mess/

And I love you.” Upbeat and hiding some insecurities, this song launches the album in an excellent way. The song has high hopes with the lines, “Welcome to your life/ It could be a fantasy.” GROUPLOVE is obviously happy to have released a new album after three years.

“Do You Love Someone,” the second song in the album, is the first song that really impresses the sense of loneliness. It repeatedly uses the phrase “You say I’m something free” through it, and in the rest of the song, you get the sense that the album’s protagonist is struggling to establish an identity as an individual but is also excited for new opportunities for self-expression.

“Standing in the Sun” is the carefree song of the album. It shows a sense of freedom, independence and fun. With lyrics that shimmer with positive energy, the song sends good vibes of happiness for a variety of occasions.

Then, later in “Spinning,” there is more to do with finding your own rhythm. When GROUPLOVE sings, “I was broken, now I’m brave/Say here I am/ Found my colors in the gray,” they seem to be singing about establishing

themselves. They’ve reinvented themselves and found their inner colors. There is a joy found in the song and also a sort of sweet sorrow in it, as well.

“Heart Of Mine” (along with “Traumatized”) seems to be about parenthood, although this song seems more about the partnership aspect than the child aspect. The line “So won’t you be/ Standing next to me” repeats throughout the song. This song is one that emphasizes partnership and family above personal freedom, which sparks a debate in the album about which should be more valued. And as the album moves on, in order of the songs, each of the songs seem to value family above individualism more and more, showing a kind of maturity in the album’s protagonist as the album itself progresses.

Speaking of maturity, GROUPLOVE itself has matured musically since the last album, “Spreading Rumors.” The band seems to show more depth and variety in their music now. The songs tackle more complex concepts and themselves have deeper meanings. The band’s use of themes in their songs weaves a

tapestry of interpretation that can be made from the album.

Although GROUPLOVE has evolved and changed, it hasn’t lost track of its own style and form. You can listen to any of these songs, and an element that is unique to the band still shows through. The band does an amazing job with affixing its own styles and personalities to the music.

The album is a big mess, at times, in the fact that there seem to be so many themes in one album, but this is to the credit of the album rather than to its detriment. Each song can be taken individually and at face value, but if you take the time to see how the songs fit together, it shows what is a complex life, rather than just one view of someone. The last song, “Hollywood,” wraps it up nicely by saying: “I’ve been tired/ You’ve been gone” and “And Hollywood just talks the talk/ Making movies ‘round the clock/ But I’ve got something classical/ To keep the people wanting more.” There are elements of pride and sadness, independence and loneliness and even a sort of longing that, in the end, will keep the people wanting more.

FEST

FROM PAGE 4

HOLLY RAVAZZOLO | STUDENT LIFE

St. Lucia performs on the Bud Light Stage. The group played songs like ‘Before the Dive’ and ‘September.’

HOLLY RAVAZZOLO | STUDENT LIFE

Vince Staples performs at the Forest Park Stage on Sunday. He played songs like ‘Norf Norf’ and ‘Prima Donna.’

HOLLY RAVAZZOLO | STUDENT LIFE

Band of Horses performs at the Bud Light Stage. The group played ‘Casual Party’ and ‘The Funeral.’

the four-piece put their full heart, body and soul into the performance, with lead vocalist Bardo Martinez leaning into his vocal lines like his life depended on it. Without a big hit to their name, the group opted for a more inventive strategy to close out their set: an all-out, punk-influenced version of the Motown classic “Money (That’s What I Want)” that had the crowd chanting along as the sun set. —*Noah Jodice, Senior Editor*

LCD

Soundssystem:

As former Senior Cadenza Editor Mark Matousek once said, “LCD Soundssystem is great, I swear.” Mark is right, I swear. After coming out of a five-year retirement, LCD Soundssystem has been making the rounds on the festival circuit (not unlike 2014’s former retirees OutKast). The band puts on a show that is equal parts visual spectacle and auditory trance. Beats and bass lines loop in and out as singer James Murphy trounces around the stage, hitting drums and other percussion pieces with precise yet careless force. It’s hard to tell whether the songs are timed out, exactly, or just long stretches of improvisation built around Murphy’s vocal lines, but the whole thing coalesces beautifully. There were crowd favorites, of course, such

as “Daft Punk Is Playing at My House” and the wry satire “Losing My Edge.” As the show drew to a close, Murphy joked that there were only four songs left, but, with them, that could take a whole hour. As the band launched into “Home,” they certainly seemed in the spirit of the song, onstage once again after a long absence. LCD closed the show out with a trio of its biggest hits, “New York I Love You But You’re Bringing Me Down,” “Dance Yrself Clean” (an apt wish for the muddy masses) and “All My Friends.” —*Noah Jodice, Senior Editor*

Charles Bradley:

Charles Bradley checked off all the qualities I look for in a musical performer: silver bedazzled suit, mid-set costume change, gold bedazzled suit. The bulk of his set was my musical equivalent of a peanut butter sandwich: nourishing, familiar and consistent. He knows what he does well, which can be challenging in terms of crafting a set, as songs began to blend together towards the middle of the performance. But whatever energy was lost in the seventh-inning stretch materialized (law of conservation doesn’t apply here, sorry!) as soon as Bradley kicked off the closer, “Changes,” a real treasure of a song that brought tears to my eyes (Bradley’s vocals may also be to blame). On Tuesday night, I heard the song

again, playing at Chipotle. I haven’t really stopped crooning the single line “I’m—going—through—changes” since. All in all, I look forward to Bradley gracing the stereo systems of fast-casual chain restaurants for many years. —*Megan Magray, Senior Video Editor*

The Heavy:

The crowd at the Heavy’s Saturday set seemed to straddle the line between those who saw the band as a one-hit wonder and longtime fans who knew the band’s entire discography. This is likely an asset to the band, whose strong performance woke up a post-lunch, mud-logged audience. Even the uninitiated may have come away with the sense that The Heavy have more hits than meets the eye. The song everyone knows, “How You Like Me Now?” (featured in 80 percent of all car commercials and movie trailers in the past five years) closed out the set and brought the house down. But other hits, like “What Makes a Good Man?” and “Short Change Hero,” showcased the British band’s range and intensity. Say one thing about the Heavy: The band knows how to write a chorus. Lead singer Kelvin Swaby led the crowd in call-and-response sing-alongs during practically every song, and we were more than happy to oblige. — *Noah Jodice, Senior Editor*

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