

Student Life

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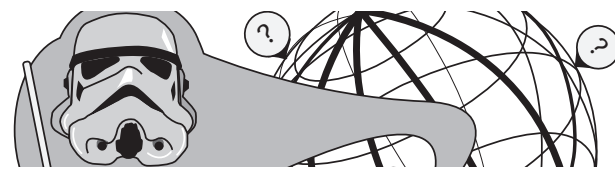
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MIGRATION TALE
A film showing at SLAM explores racial and class disparities (Scene, pg 9)



CHAMPIONS
The men's basketball team secured its 14th UAA championship (Sports, pg 4)



INTERNATIONAL COPRODUCTION
(Cadenza, pg 5)

SU PASSES 2017-2018 BUDGET

Treasury, Senate votes to fund two WILDS, double Trending Topics

HIGHLIGHTS FROM THE GENERAL BUDGET

Student Union finalized the 2017-2018 general budget this weekend. Here's a breakdown on some of the more well-known groups and programs on campus:

	2016-2017	2017-2018
SOCIAL PROGRAMMING BOARD		
Fall WILD	\$ 0	\$212,483.70
Spring WILD	\$ 325,603.54	\$212,483.70
Fall Comedy	\$ 45,986.52	\$ 45,826.00
Spring Comedy	\$ 48,486.52	\$ 45,826.00
Fall Concert	\$ 45,767.96	\$ 3,006.00
Spring Concert	\$ 8,500.00	\$ 3,006.00
Happy Hour	\$ 44,355.52	\$ 45,040.32
Special Events	not allocated through the general budget	\$ 0
Fall Welcome Week Concert	a new initiative	\$ 0

Total budget: **\$604,569.36**
(2016-2017 budget: \$531,492.32)

TWO WILDS ARE BACK

Fall WILD was canceled for the 2016-2017 school year due to timing concerns with the second presidential debate that Wash. U. hosted in October.

TRENDING TOPICS

100% INCREASE

2016-2017 \$125,000

2017-2018 \$250,000

SCHOOL COUNCILS

Total budget: **\$53,769.40**
(2016-2017 budget: \$56,279.80)

	2016-2017	2017-2018
ART	\$14,286.80	\$14,527.80
ARCHITECTURE	\$ 9,850.00	\$10,036.60
ARTS & SCIENCES	\$ 3,400.00	\$ 0
BUSINESS	\$10,248.00	\$ 9,250.00
ENGINEERING	\$18,495.00	\$19,955.00

CLASS COUNCILS

Total budget: **\$76,686.60**
(2016-2017 budget: \$91,221.90)

	2016-2017	2017-2018
CLASS OF 2020	\$ 5,714.00	\$ 4,108.50
CLASS OF 2019	\$10,226.87	\$ 5,981.10
CLASS OF 2018	\$75,281.03	\$66,597.00

TOTAL BUDGET: \$3,324,631.40

GRAPHIC BY NOA YADIDI

ELLA CHOCHREK
SENIOR NEWS EDITOR

Student Union allocated almost \$3.5 million Sunday night, funding two WILDS, nixing Social Programming Board's proposed welcome week concert and doubling the Trending Topics budget following daylong Saturday and Sunday joint sessions of Treasury and Senate.

Addressing a deficit of \$194,021.59, Senate and Treasury made cuts of around \$160,000, leaving senior Vikram Biswas, SU's vice president of finance, to make additional cuts of around \$30,000. Biswas' balanced budget was approved unanimously by Treasury and passed Senate with all year's minus one abstention.

SPB BUDGET COMES UNDER SCRUTINY AGAIN

Controversy surrounded last year's budget proceedings after only one WILD was funded, due to scheduling issues because of the Washington University-hosted Oct. 9 debate.

While SPB was easily refunded for two WILDS, the programming board's special events budget was cut, along with a proposed welcome week concert. Budgets for fall and spring concerts were slashed in half, and SPB's budgets for WILD couches and an 11th Happy Hour were nixed.

The welcome week concert, a new proposal for a concert the first week after classes start, was proposed to SPB by University administrators, according to junior and SPB vice president of finance Jared Dauman.

"After close discussions with these administrators, we have settled on proposing a concert-style event," Dauman said when presenting his appeal. "This is something we were asked to do by the powers that be."

While the concert was not funded by Student Union, Dauman said it will still be put on.

Biswas noted that the limited impact of SU's contribution to this event was the reason why senators and Treasury representatives decided not to fund it.

"The welcome week concert was one of the biggest line items that we cut. I think the line of thinking in discussion along that went really well, though because they were appraising the event, what was going to happen at the event, and the contribution that Student Union was going to have toward that event," Biswas said. "And ultimately, Senate and Treasury

decided that it shouldn't be funded because of the marginal impact that our contribution would have."

SPB also was not funded for special events, but the programming board successfully appealed for these funds from SU's executive appeals account last year. Senior Kenneth Sng, SU's current president, said that the board can appeal from this account, which contains around \$45,000 that all SU-funded groups may appeal for, next year.

Junior and senator Chris Hall noted that the reduced number of WILDS made sense this year in the context of the debate but added that SU should consider whether students prefer allocating increased talent funds to one annual concert instead.

"In the absence of a presidential

SEE BUDGET, PAGE 3

Three members of Junior Class Council resign before budgets due

SAM SEEKINGS
STAFF REPORTER

Three members of Student Union's Junior Class Council resigned Thursday night, citing myriad other responsibilities which they said led to an inability to fulfill their roles effectively.

Vice President of Administration Patrick Cannon, Vice President of Programming Oscar Morris, and Vice President of Finance Jake Chong individually tendered their resignations from the council, leaving only Junior Class Council (JCC) President Mark McMillin and Vice President of Public Relations Eric Vistnes on the executive board.

Although Student Union elections for next year are only two and a half weeks away, the roles must be filled immediately in accordance with SU rules. McMillin said the process to select replacements is underway, and nominations will hopefully be made by midweek.

McMillin said that the resignations of Cannon, Morris, and Chong were largely due to an inability to sufficiently execute their responsibilities because they had over-committed themselves to various extracurricular organizations.

"They didn't really have the time or ability to properly function in their roles," he said. "They believed that in their positions, without having the time or ability to properly function in their positions, that it would be better for them to step down and allow someone who could devote more time to the role to really step in and take their place."

Chong largely echoed this

SEE JUNIOR, PAGE 2

'Vagina Monologues' celebrates female body, reproductive health

OLIVIA SZYMANSKI
STAFF REPORTER

"They're cumming," read the advertisement for this year's production of The Vagina Monologues, a play based off a series of interviews done by Eve Ensler in the 1990s.

"The Vagina Monologues," held in Holmes Lounge, exposed the audience to a range of different topics surrounding the vagina—from stories of sexual pleasure and masturbation to heart-wrenching stories of abuse and violence.

Freshman Alexa Beeson said that the show helps to open a discussion regarding the wide range of issues faced by people with vaginas.

"The Vagina Monologues" was a great way to open a healthy dialogue about what experiencing life as a woman is like, especially in a climate where discussing reproductive health and rights can be very taboo," Beeson said. "It was important not only to hear about the stories of

struggle, which every human with a vagina can face, but to also hear about the times when it is an amazing part of life. [The wide range of monologues] was the perfect way to describe how everyone's experiences are different and equally valuable."

Although the night was very much focused on celebrating the female body, the performance was not only relevant to women, and many men attended the event as well. One student, Aubrey King, explained that he felt impacted by many of the stories, despite his gender.

"I think it's important for everyone to pay attention to programs like 'The Vagina Monologues' because, though we may not directly relate to every piece of it, all of the struggles the monologues touch on are remarkably human, so we kind of owe it to ourselves to see that and learn from it," he said.

Cast members said that "The

SEE VAGINA, PAGE 3



HOLLY RAVAZZOLO | STUDENT LIFE

Senior Yaala Muller performs "The Vagina Workshop" monologue. The "Vagina Monologues," which took place this past Friday and Saturday, address a range of topics related to the vagina, from masturbation to sexual violence.

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VAGINA from page 1

Vagina Monologues” was an empowering experience to be a part of. The whole cast was female, and the production’s main focus is opening up conversations about the vagina. “I think the [show] was important for people to see because it was definitely provocative, but necessarily so. Why is there so much negativity regarding the sexuality of women and the way in which we see our bodies? I think it’s important for women to see because it’s empowering. It makes it feel okay to talk about sex and our bodies,” Sarah Perlin, a cast member who played a transgender woman, said of the production.

During the show, one narrator explained that

the chosen monologues were picked to represent a variety of experiences, including those of children, transgender women, older women, lesbian women and sex workers. Perlin said that this was a positive step toward women discussing their bodies more positively.

“I think the women’s march has definitely been a great first step for helping women talk about their own bodies in a more positive light, but ‘The Vagina Monologues’ takes it a step further by including stories that we aren’t as exposed to,” Sarah Perlin said.

All proceeds from the event were donated to Planned Parenthood of the St. Louis Region and Southwest Missouri.



HOLLY RAVAZZOLO | STUDENT LIFE

1: Freshman Sophie Attie tells the audience about a man who enjoyed looking at her during the “Because He Liked To Look At It” monologue. 2: Sophomore Ellen Birch performs “The Flood” monologue. 3: Senior Shivani Desai holds the microphone during the “They Beat the Girl Out of My Boy” monologue.



BUDGET from page 1

debate, two WILDs makes sense, although if students prefer the bigger talent budget of one WILD that’s something that should be considered in future years,” Hall told Student Life.

Students expressed excitement about SPB refunding WILD.

“It seems like a good idea. From what I’ve heard people really enjoy WILD and it seems like something people are looking forward to,” freshman Chloe Marshall said.

“I’m excited [to have two], but I was also excited that this year the budget for WILD was doubled for this WILD, so hopefully it’ll be better,” Andie Goodwin, a junior, added.

While multiple events were slashed from SPB’s proposed budget, SPB expressed satisfaction with the budget it received.

“Social Programming Board is looking forward to executing on the budget that we presented, and we are excited to see it all come together over the course of the next year,” SPB told Student Life.

TRENDING TOPICS BUDGET DOUBLED

Trending Topics, SU’s revamped speaker series developed by former Vice President of Programming Bonner Williams, had its inaugural year in the 2016-2017 fiscal year, with a budget of \$125,000. For 2018-2018, the budget—proposed initially last year at \$200,000—has been upped to \$250,000.

There was debate amongst Senate and Treasury representatives regarding how much funding should be allocated to the SU-sponsored speaker series, with proponents arguing that the increase would allow the governing body to fund higher-end speakers and critics of the proposal saying that the increase was arbitrarily inflated.

Activities Committee Chair and sophomore Sydney Robinson said she was in favor of increasing the budget because cuts had

to be made in the last budget session purely because of price.

“Going to the last Trending Topics, we were very limited in the amount of funding we had. We had to immediately nix some really great speakers because of the very high price point,” Robinson said during Sunday’s joint session. “We couldn’t justify putting that much of the budget toward this one person, and I feel that increasing this budget will 100 percent be spent, and I think it’s going toward a great cause.”

Junior and SU Vice President of Programming Richard Wu agreed, saying that some of the speakers were brought in more because of budgetary concerns than because they generated interest from the student body.

“This year, we were like, ‘We have \$5,000 left. Screw it, let’s bring in Richard Stallman,’ which is not really what I want Trending Topics to be, what we want Trending Topics to be. I have a vision of bringing in these really big speakers who always fill Graham Chapel, who speak on a variety of topics and are very engaging to the student body,” Wu said at Sunday’s session. “And in order to do that, we’re looking at speakers with price points of \$15,000 to \$25,000-plus.”

Still, other Student Union representatives, primarily those on Senate, were less convinced that the extra budget was needed to secure better speakers.

“I think we can still cut [the Trending Topics budget] a bit and get the benefit that we’re looking for,” senator and sophomore Brian Adler—who proposed cutting the budget down to \$230,000—said during Sunday’s session.

“While I think that a 100 percent in funds for Trending Topics is more than strictly necessary, I have a lot of confidence in Treasury’s ability to allocate the money well and get good events,” Hall told Student Life.

Biswas feels that this increase in funding will be beneficial to the student body and to the

governing body in the future, as there is now increased ability to bring big name speakers—such as the SPB-proposed Brandon Stanton of Humans of New York and “Broad City” comedians—to campus.

“We now have the capacity to bring those high-profile speakers to campus, and we didn’t before. We now have a cool chance for Student Union to maximize and optimize student activities fees,” Biswas said.

OTHER NOTABLE DISCUSSION POINTS

After three of five Junior Class Council (JCC) executive members, including the vice president of finance, resigned, the body’s budget came under scrutiny Saturday morning.

While the JCC was not funded for career prep panels it suggested, its most expensive proposal, for senior week and the senior class trip, received full funding.

The Sophomore Class Council was funded in full, while the First-Year Class Council did not receive funding for a planned resume workshop, a decision Biswas made because he felt students could find similar services at the Career Center.

College councils also received funding for programs at Sunday’s session, except for ArtSci Council, which received no funds.

While representatives from En Council, Art Council, Architecture Council and Olin Council attended the general budget session, no representative from ArtSci Council, which submitted its budget late, attended the session.

Senators and Treasury representatives said they were unsure how to address given the lack of attendance, but Sng told them to feel free to cut from budgets of student groups whose representatives did not show up to the session.

“You don’t need to give anyone the benefit of the doubt,” Sng said.

Campus Movie Fest, the

student activities calendar and a Residential Life room agreement—which would have allowed student groups set fees for rooms in ResLife-operated buildings—also were cut from the budget.

LOOKING BACK ON THE \$3.5 MILLION ALLOCATION

While the budget allocation process occurs every year, as VP Finance last year, Sng made a push to increase transparency within the process and engage more students.

Sng feels that engagement can be increased further in coming years, but he noted that Senate and Treasury representatives made an active effort to speak with members of different student groups, which makes the process more representative of the student body’s interests on a whole.

“What was nice is that, regardless of how

controversial these events were, it was a decision maker by over 40 student representatives rather than just by the budget maker,” Sng said. “I think that was remarkable. I just want to say that this is more representative of students’ interest than if one person were to sit in their room and twiddle their thumbs.”

Biswas added that the approach of those 40 representatives was applied evenly across proposals.

“I really like the consistent approach of Senate and Treasury,” Biswas said. “We always urge them to keep a consistent logic with things, and I think that turned out well.”

Sophomore and senator Zakary Kadish said that, while the final budget was not exactly what he would have wanted, he was happy to have signed off on it.

“As far as the final budget goes, I’m not 100 percent satisfied, but that’s the nature

of compromising. I think this is overall a good budget, and I’m proud to have voted in favor of it,” Kadish said.

Hall also expressed optimism about the finalized budget and the process as a whole.

“I’m very happy with it overall, I think the process was respectful, substantive debate was had, and the cuts were fair and reasoned,” Hall added.

Despite multiple cuts to the programming board’s proposed budget, SPB also expressed satisfaction with the budgeting process.

“We are very excited about how much student input was involved in the general budget process this year. There was an unprecedented level of engagement and transparency this year that would not have been possible without all the hard work that Kenneth, Vikram and the rest of SU did leading up to this weekend’s sessions,” SPB wrote Student Life.

JAMES CROFT

DIRECTOR OF THE ETHICS SOCIETY OF ST. LOUIS

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DIRECTOR OF THE REASONABLE FAITH COALITION

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Student Life

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SPORTS

Men's basketball secures UAA title with perfect weekend

JON LEWIS
STAFF REPORTER

The Washington University men's basketball team won its 14th conference championship this weekend, securing the title with road wins against New York University and Brandeis University.

The Bears can finally breathe deeply. For weeks, No. 5 University of Rochester had nipped at their heels, one game behind in the standings and forcing the Red and Green to win out in order to capture the UAA crown.

But then, the Yellowjackets gave the Red and Green the opening they needed. Rochester suffered an unexpected loss to a sub-.500 Case Western Reserve University team on Friday, handing the Bears their first conference title and automatic bid to the NCAA tournament since 2014. Now, the pressure is off when the Bears host the University of Chicago next Saturday for their regular season finale.

In Friday night's 91-66 win against New York University, Wash. U. opened up the scoring with a flurry of plays inside the paint. Junior center David Schmelter scored the first points on an offensive board and a layup. Junior forward Andrew Sanders made the score 6-3, finishing through contact at the rim after collecting a threaded bounce pass from junior guard Jake

Knupp. Fellow junior guard Kevin Kucera then drove to the rim and stopped short, dropping the ball into the hoop with a right-handed tear-drop floater. Three possessions later, Kucera dished to Schmelter, who got to the basket with one hop and finished with his left hand. Less than four minutes into the game, the Bears had already built a 13-5 advantage.

NYU, however, stuck in the game with solid three-point shooting. The Violets shot 7-19 from beyond the arc in the first half. The one of those seven cut the Bears' lead down to just two with seven minutes left to go before halftime.

That would be as close as NYU would get. Wash. U. then exploded for a 22-5 run to end the half. Schmelter and Sanders scored 13 and 14 first-half points, respectively.

Kucera tallied a career-high 12 assists while directing interior traffic, moving him into tenth all-time in the Bears' record books. Head coach Mark Edwards was happy with the numbers from his point guard, but equally happy with how he got them: without giving away the ball.

"[Kucera] had twelve assists and how many turnovers? Only one," Edwards said.

The Bears' defense cracked down in the second half, holding NYU 36.1 percent from the field. According to Edwards that mark allowed Wash. U. to pull down a plus-14 rebounding margin.

"Our defense was very solid, and we forced a lot of bad shots which we turned into rebounds," Edwards said.

Sanders finished the game with a team-high 21 points. Schmelter chipped-in a season-high 17.

Sunday morning's matchup ended up being a much tighter affair as Bears eked out a 95-91 victory over Brandeis University in Waltham, Mass.

In the first half against the Judges, it was a different pair of front court players providing the scoring. Junior forward Matt Highsmith hit six of eight attempts for 12 points off the bench in the first 20 minutes of play while senior forward Clinton Hooks added eight points of his own.

While the Bears thrived inside, the Judges, however, shot their way back into the game from range. With the Bears up by ten with four and a half minute to go till halftime, Brandeis drained five three pointers to close the deficit to two heading into the locker room.

The Bears started the second half with a solid 8-3 run, capped off by lay-up from senior guard Michael Bregman on an underneath feed from Kucera. The Judges, however, continued to respond with efficient long-distance shooting. Just two plays after the Bregman's layup, Brandeis' senior guard Robinson Vilmont found himself wide open on the left wing, and



SKYLER KESSLER | STUDENT LIFE

Andrew Sanders goes up for the dunk in the Bear's game against UC Santa Cruz on Dec. 2. The Bears secured the UAA conference championship this weekend with back-to-back wins.

drained the three, bringing the lead to just two points. Just under a minute later, a lay-up from junior forward Jordan Cooper gave the Judges their first lead of the game, 58-57.

From there on, the game, and the lead, went back and forth. Kucera put the Bears back up three with an acrobatic and-one play, finishing at the hoop while being knocked out of bounds. The next play, Brandeis forced a tie with another three. Over the next five minutes, strong finishes around the basket from Highsmith, Sanders and Schmelter once again built the Bears a small lead. And once again, the Judges came roaring back, this time Vilmont setting

his feet and hitting a three to tie the game at 82.

After the Vilmont shot, Wash. U. finally managed to pull away. Sanders drove to the hoop and drew the foul, and sunk both shots. On the next play, Brandeis threw the ball away on a miscommunication, giving the Bears the opportunity to make it a two-possession game. Schmelter capitalized on this, finishing an old-fashioned three-point play on an assist from Knupp, putting Wash. U. up five.

The Bears almost threw Brandeis a lifeline with five seconds to play, fouling freshman guard Eric D'Aguzzo on a three-point attempt. D'Aguzzo made

two of three free throws, and Brandeis, forced to foul with mere seconds remaining, sent Knupp to the line. Knupp made one of two shots at the charity stripe, icing the four-point win.

The two wins this weekend improved the Bears' UAA record to 12-1.

With the conference title, the Bears can now set their sights on the NCAA playoffs.

"We want to be in the NCAA tournament, playing our best basketball as UAA champions," Edwards said.

Before that, the Bears will have to host the University of Chicago and their conference-best 83.4 points per game offense.

Women's basketball sweeps road games, sets up UAA title showdown

NICK KAUZLARICH
STAFF REPORTER

After earning a pair of road victories this weekend, the No. 7 Washington

University women's basketball team now have a chance to claim the greatest regular-season prize: the UAA title and an automatic bid to the NCAA tournament.

The Bears rolled to a 66-37 win over New York University (13-11, 3-10 UAA) on Friday before rallying in the second half to earn a victory at Brandeis University

(11-13, 3-10 UAA) by a score of 61-49 on Sunday.

With a perfect weekend, the Bears (22-2, 11-2 UAA) extended their winning streak to 10 games and set up a de facto UAA championship game with the University of Chicago (18-6, 11-2 UAA) next weekend. The two rivals will take the court next Saturday at the Field House, with the Red and Green looking to avenge a 75-68 loss earlier in the season.

Facing an NYU team they previously defeated by 32 points, the Bears took nothing for granted in Friday's rematch, especially on the defensive end. The Red and Green held the Violets to 25 percent shooting en route to a season-low 37 points allowed.

After jumping out to an 8-5 lead, Wash. U. tallied the final 16 points of the first quarter to build a commanding 24-5 lead. The Bears' stingy defense carried over into the second quarter as they forced seven turnovers and conceded only five shot attempts and no field goals in the 10-minute period,

culminating in a 39-9 half-time advantage. Overall, the Bears limited NYU to just 10.1 percent shooting from the field in the first half.

"They missed some open shots, but we knew their offense pretty well and we stayed in front of the ball, which is something we've been working on all season," senior Zoe Vernon said. "There weren't very many places to pass the ball and we got a lot of deflections."

In the second half, head coach Nancy Fahey rested most of the starters and allowed bench players to close out the blowout 66-37 victory. Junior Natalie Orr led the team with 16 points on 7-of-10 shooting, while sophomore Madeline Homoly added 15 points and six rebounds off the bench. Including the 12 points she scored against Brandeis this weekend, Homoly has scored in 10 straight games.

The dominant victory, coupled with a UChicago win at Brandeis, meant that the Bears would at least play for a share of the UAA crown next week. But first, however,

the Red and Green had to focus on taking care of business against a more physical Brandeis team.

"Coach Fahey does a great job making sure we understand that we have to be ready for every game. We have to make sure that we're playing hard and taking advantage of their physicality, so we're focused on setting hard screens to get open," Vernon said.

The first half, however, showed that taking advantage of Brandeis' interior presence was easier said than done. Brandeis held an 18-2 edge in points in the paint and won the battle of the boards with a 17-11 rebounding advantage to claim a 31-26 halftime lead.

Nonetheless, it was Vernon who fueled the Bears' second-half comeback by scoring 11 of her team-high 17 points. Normally a secondary weapon for Wash. U. beyond the arc, the senior forward nailed a career-high five three pointers on seven attempts.

On defense, the Red and Green limited Brandeis to a 20.7 shooting percentage, including 1-of-12 shooting from range. Through a fortifying shot defense, the Bears gained a 24-17 rebounding advantage in the second half and pulled away for the 12-point victory.

A successful defensive weekend is a good sign for a Wash. U. team that struggled to contain Chicago shooters back in January. In that game, the Maroons shot 44.3 percent from the field and hit eight of nineteen three pointers.

When the Bears face Chicago on Saturday, they'll have a chance to secure their fourth-straight UAA championship. It would be the longest such streak since the Red and Green captured four straight titles from 1992-1995.



JORDAN CHOW | STUDENT LIFE

Becca Clark-Callender guards a NYU player during the Bears' game against NYU on Jan. 20. The team looks to secure the UAA title and an automatic bid to the NCAA tournament next weekend.

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CADENZA

THE AUDIO PHILES

This week's top three encourage you to 'keep on keeping on'

GREER RUSSELL
MUSIC EDITOR

Over the past two weeks, a plethora of songs have hit

the music scene, some from well-known artists, others from unknown artists. But regardless of who is singing, the stars seem to have aligned

just in time for a hectic week of midterms, offering new releases chock-full of motivational, mood improving tunes. As an added bonus,

many of these hits have a summery optimistic vibe, in keeping with the lovely weather St. Louis has been having (thank you, climate

change). But without further ado, here are the three top picks from the past two weeks of new music releases. Love them, hate them, let

me know. I'd love to hear your thoughts and make this column more democratic to make up for our ever-deteriorating political system.



"Don't Kill My Vibe"—Sigrid

If you were to juxtapose the first and second halves of this piece, there is a good chance you'd have a hard time identifying them as the same. With an ebb and flow like a wave, this song begins with a quiet calm before building into a full-on electronic dance tune. Incorporating sounds of the synthesizer, Sigrid's newest single is sure to shake you out of your humdrum daily routine and provide you with an inextinguishable good vibe. The unique rasp of Sigrid's voice also seems to have this magical power, comparable to that of artists like Tove Lo and Halsey who get you on your feet.

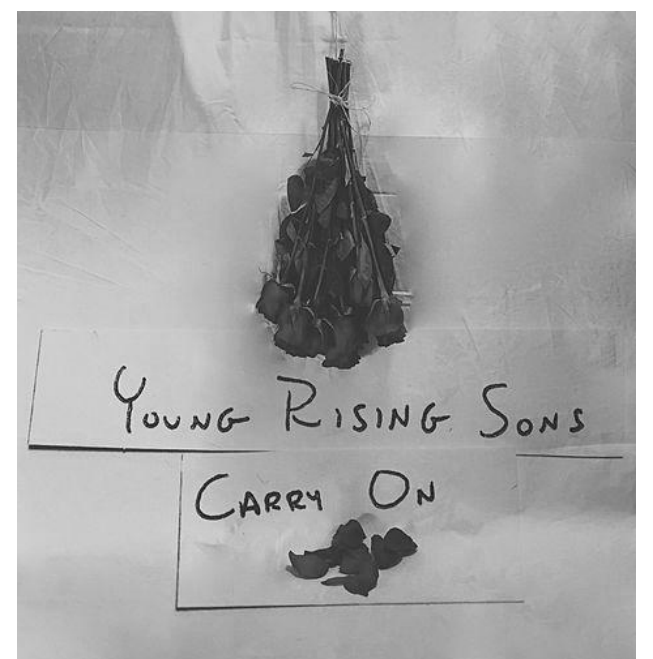
"Believer"—Imagine Dragons

Though Imagine Dragons wavers in and out of the spotlight, the band doesn't disappoint when it does decide to release a hit. The band's newest single, "Believer," is no exception. This song begins with a simple, yet strong, drum solo that emanates the feel of March. As Dan Reynolds, head vocalist for the band, begins to sing, he opens up about the sense of control he has over himself and the opportunities he has taken advantage of in life. He emphasizes that the pain of his earlier years has built him into the motivated "believer" he is today. Imagine Dragons has pretty much built the perfect song to go along with your hell week. Though new to the rap game, Imagine Dragons tries its best and isn't too shabby at incorporating a rap-infused chorus. The transitions from this rapid-paced rap component back to the resonating drum march gives the song an inflection that keeps listeners interested as to the next tonal turn it plans to take. With lines like, "I'm the one at the sail, the master of my sea," this song can serve as your motto to make you feel just a bit better about being shackled to that Olin Library cubicle for several hours at a time.



"Carry On"—Young Rising Sons

This alternative pop song compiles strong and steady percussion and a subtle clapping effect that makes you feel as though a well-tuned support team is rooting you on. Beginning with a simple chord progression, the song immediately unveils its touching refrain, involving a lover's promise to help their partner "Carry On" through the emotional tumult life may evoke. If you're not a lover of sentimentality, here's a warning warning: This song might not be for you. The warmth of lead singer Andy Tongren's voice wraps you up in an embrace that will keep you keeping on. Sometimes, we all need that reassuring hug that tells us everything is going to be OK, and this song does just that.



Let's get into the film industry's international coproduction

KATARINA SCHULTZ
STAFF WRITER

A few months ago, I was asked if "Star Wars" was an American franchise. It was a fascinating question and my reply via text was novel-length. One might automatically answer: "Yes, of course, 'Star Wars' is an American franchise." It's iconically American. Obviously, this is true to a certain extent—"Star Wars" is a crucial part of American pop culture.

But what actually makes a film American? (Or French, or Indian or Nigerian?) Is it the director's nationality? Where it was filmed? The heritage of the actors? Where the funding came from? Who produced it? What the salient themes are?

This used to be an easy question with an easy answer. French films were French because the director was French, the funding came from France, they filmed in France and the actors were French. Simple. But with the snowballing globalization of all industries, including film, this is no longer the case. Films are increasingly made by production companies, casts and crews from many different countries. This is called international coproduction.

Take "Rogue One" for example. (This is the last time I'll write about it, I swear.) Gareth Edwards, the director, is British. Only one member of the main cast is American (Alan Tudyk, the voice of the droid). It was filmed on location in the Maldives, Jordan and Iceland, and in studio in England (like all other "Star Wars" films). The story is set in another galaxy in the past. What makes this movie

American? The production company is the only American thing about it, if you define a company's nationality by where it was founded and is located. It's made by Lucasfilm, which is located in San Francisco and distributed by Disney.

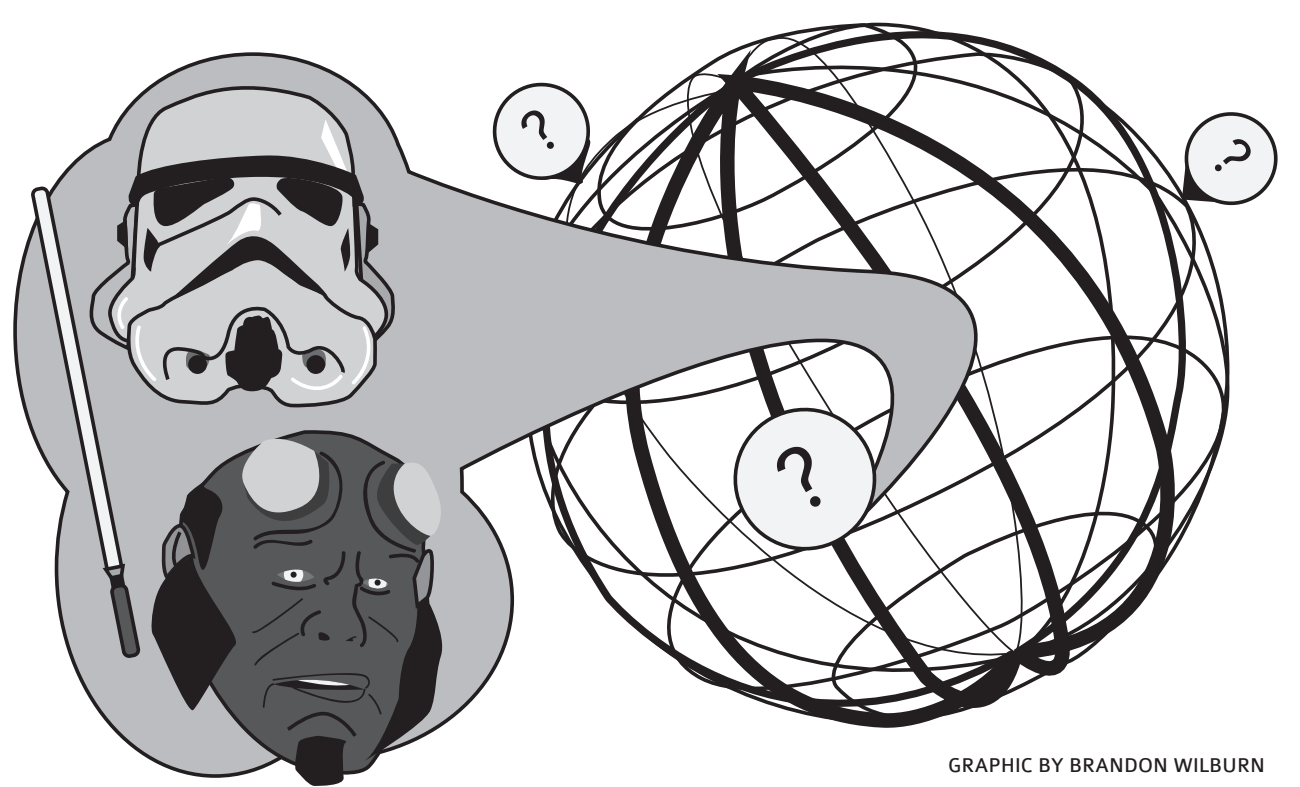
The rest of the franchise is only slightly more American, production-wise. The other directors are American, but the movies aren't filmed in America and not all the lead actors are from the U.S. Lucasfilm is American, though, and that seems to be the deciding factor.

So it's the production company that determines a film's nationality?

Not always.

Consider "The Great Wall" which was released in the U.S. this past weekend. It's that movie in which Matt Damon fights aliens on the Great Wall of China in the 11th century. The film received a lot of criticism when the first trailer came out because it looked like another whitewashed Hollywood movie. What a lot of us didn't understand at the time is that this is not an American movie appropriating Chinese history to sell tickets. This is a Chinese(-American?) movie appropriating Matt Damon to sell tickets. "The Great Wall" is directed by an internationally acclaimed Chinese director, Zhang Yimou. He's won awards at the Cannes and Venice film festivals and directed the opening ceremony for the 2008 Beijing Olympics. "The Great Wall" is filmed in China with a Chinese cast apart from Damon, Willem Dafoe and Pedro Pascal.

Whether or not it plays into the white savior narrative, the film is an attempt



GRAPHIC BY BRANDON WILBURN

to get Chinese movies to sell abroad by using a famous American actor as bait.

Hollywood blockbusters now make a good chunk of their profit abroad, most prominently in China. In fact, films have even altered their material to cater to China (the "Doctor Strange" Tibet debacle, for instance). Just as China is a huge market for Hollywood, America could be a huge market for China. So, it makes sense that China would be interested in attracting American audiences.

The production companies behind "The Great Wall" are Legendary Pictures (recently acquired by a Chinese company), Le Vision Pictures (a Chinese-American company), Atlas Entertainment (just American) and China Film Group (just Chinese). So is "The Great Wall" American or Chinese? It's in English, with an American star and a Chinese director, filmed in China and produced by

both Chinese and American companies. The film could easily be American, but it's still distinctly Chinese. It must be Zhang Yimou's role that decides the nationality of "The Great Wall."

So the director's home country is the film's nationality? Not very often.

Take Guillermo del Toro, for example. Del Toro is the Mexican director famous for his gothic horror films in both English and Spanish. His 2004 film "Hellboy" is considered American, according to Wikipedia. "Hellboy" starred American actors, was filmed in the Czech Republic and was made by American production companies. If Zhang Yimou made "The Great Wall" a Chinese film, del Toro should have made "Hellboy" a Mexican film but didn't. Del Toro's other films are even more multinational. "Pacific Rim" (2013), the giant monster versus giant robots masterpiece, draws heavily on the

Japanese Kaiju genre, is set in Hong Kong, stars English and Japanese actors, was filmed in Canada in English with some Japanese and was made by Legendary Pictures (before the Chinese bought it) and del Toro's own production company DDX. On Wikipedia it's listed as American and Mexican, which only kind of makes sense.

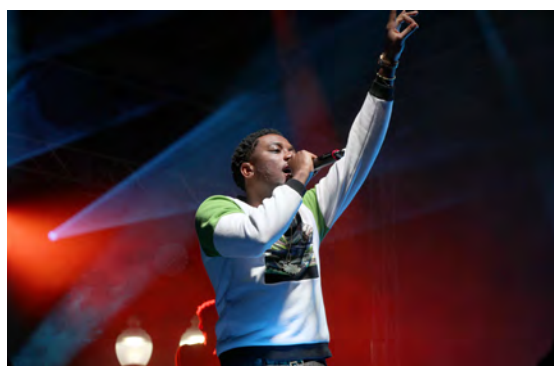
By this fourth example, the web becomes too tangled to unravel. (I didn't even get to the South Korean-Czech-American/British? film "Snowpiercer" or distribution practices.) Every example has a counterexample; every answer needs an addendum.

As Americans, we have a tendency to assume that every film in English that we see is made by and for us, since we claim Hollywood as our own. But there are so many more layers to what makes a film American than just the language or where it's playing. Clearly

production companies can often be the deciding factor, as that's what Wikipedia seems to use, but so can directors or creators. There's no single way to define a film's nationality.

In some ways, it doesn't matter. Audiences are still going to show up to movies they find interesting, without knowing the different nations involved in production. I'd like to say that in the end, a movie is just a movie, but that is an oversimplified politicization of a \$38 billion industry. There's so much that goes on behind the scenes during preproduction and production, so many economic negotiations that we will never be privy to. International coproduction isn't a new thing, in the broad meaning of the term, but it will likely become a lot more publicly recognized as we continue to globalize. And if it brings us good movies, who cares what the country listed on Wikipedia is?

WAIT, WHAT HAPPENED?

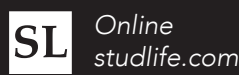


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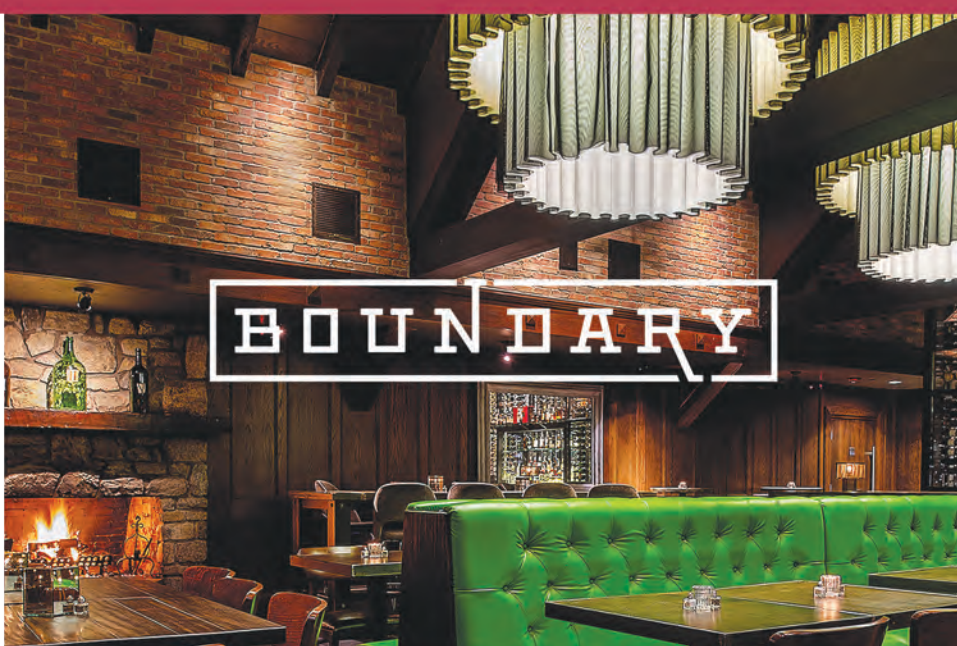
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Thursday, March 2, 2017

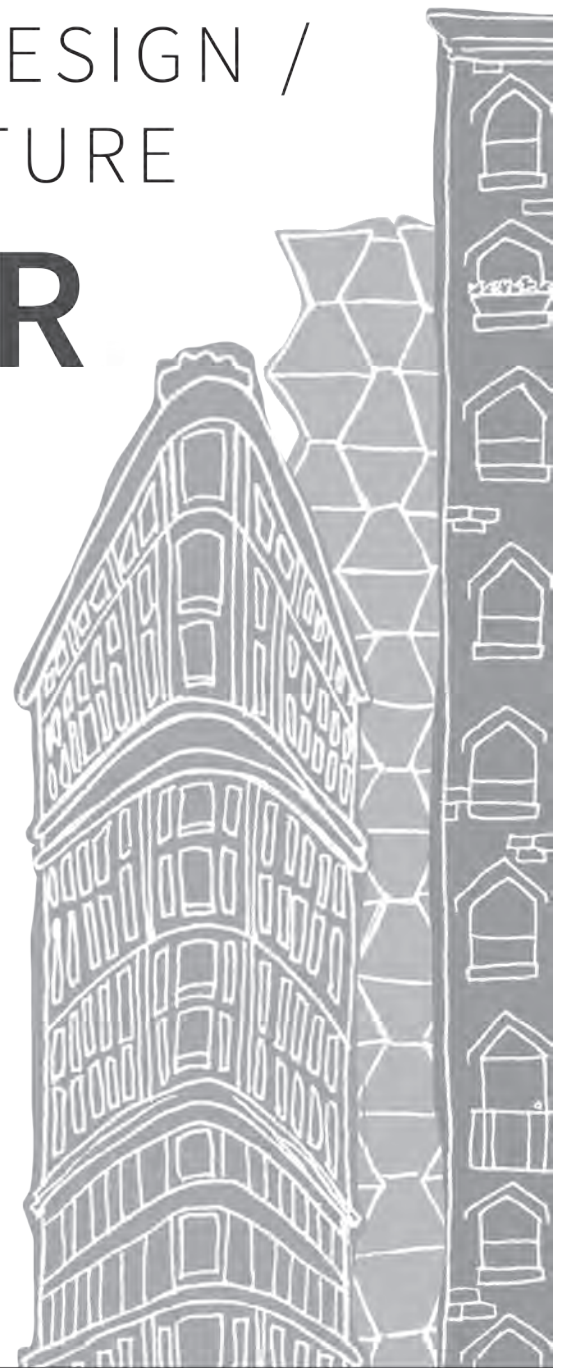
3:00–7:00 PM

Steinberg Hall Lobby

Students and alumni will have the opportunity to meet with top architecture firms, as well as professional and trade organizations. After the fair, join the Graduate Architecture Council for Happy Hour in the Givens stairwell.

All WashU students and alumni are invited to attend. Professional attire (a suit) is strongly recommended.

For more information and to view a list of registered organizations, log into CAREERlink.



FROM PASSION SPRINGS PURPOSE

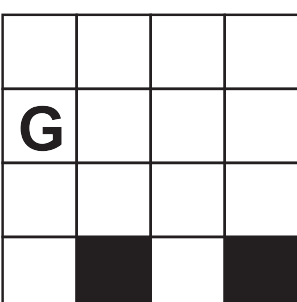


puzzle mania

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Pathem® the path word puzzle topic: *Breakfast*



"Steakhouse Eggs Benedict"

Difficulty ★★★★★☆ (390pts)

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

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"Freeze"

F	R
E	Z

"Mennonite Apple Fritters"

P	O		
L	A	N	S
M	E	R	I
F	T		

Difficulty ★★★★★☆ (240pts)

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

ACROSS

- 1 Suggests, with "of"
- 7 Cashbox feature
- 11 Wagner's "— Rheingold"
- 14 Uses Blue Apron, say
- 15 Baseball family name
- 16 Space bar neighbor
- 17 "Epic fail!"
- 20 Lady Gaga's "— It Happens to You"
- 21 Presidential nickname
- 22 Makeup remover
- 23 Put out
- 25 Like some cheddar
- 28 "Ghostbusters" actor
- 30 Shanghai-born ex-NBA center
- 31 German : Kopf :: French : —
- 32 Does really well
- 34 U.S. intelligence org.
- 36 "I don't believe a word!" ... or, the truth about this puzzle's circles
- 42 Deborah's "The King and I" co-star
- 43 Clearly presented
- 45 Removed
- 49 Nation SE of Cyprus
- 51 Item on a chain, perhaps
- 52 Electrical backup supplies
- 55 One may be broken
- 56 Afghanistan's national airline
- 57 Northwest Passage explorer
- 59 Word with hole or holder
- 60 Two of the three founders of the Distilleria
- 64 Bridge action
- 65 Brown family shade
- 66 "I'm on board"
- 67 Década division
- 68 Food buyers' concerns




By Jeffrey Wechsler 2/20/17

SUDOKU

THE SAMURAI OF PUZZLES By The Mepham 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 THURSDAY'S PUZZLE

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

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Thursdays Puzzle Solved

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

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DOWN

- 1 English hunters
- 2 Polynesian catch
- 3 Unable to increase
- 4 Mo. hours
- 5 Christchurch native
- 6 Common animal kingdom tattoo subject
- 7 Bowler, e.g.
- 8 Cakes go-with
- 9 In a way, in a way
- 10 One unlikely to experiment
- 11 Uses a 22-Across on, as tears
- 12 Come-hither quality
- 13 Dear
- 18 Hot
- 19 "— serious?"
- 24 Pantry stack
- 26 Picks a fight (with)
- 27 Civil rights icon
- 29 Red —
- 33 Calculating
- 35 Chip shot path
- 37 Ripsnorter
- 38 Bit of Christmas morning detritus

- 39 Thickening agent
- 40 Flip
- 41 Goes around
- 44 SEC powerhouse, familiarly
- 45 Runner's woe
- 46 Shag, e.g.
- 47 Part of Q.E.D.
- 48 Like some court motions
- 50 "Feel the —": 2016 campaign slogan
- 52 Iconic Rio carnival activity
- 53 Like
- 54 Nasser's successor
- 58 Physics units
- 61 Fight cause
- 62 Mozart's birthplace, now: Abbr.
- 63 Natural resource

FORUM

STAFF EDITORIAL

Budget prioritizes student experience, hurt by apathy

Despite standing for nearly 16 hours, senior and Vice President of Finance Vikram Biswas has finalized and balanced Student Union's 2017-2018 budget, which includes a 100 percent increase in Trending Topics funding and the return of two WILDs. Our editorial board commends SU for increasing their focus on enriching the student experience inside and outside of the classroom.

As our student body's elected officials, SU needed to cut \$194,021.59

from the budget heading into the general budget meetings over the weekend. In returning to a two WILD model and funding additional and/or higher profile speakers for the students, the governing body showed a desire to prioritize the fullness of student life at Washington University.

Specifically, by refunding fall WILD, Student Union made a point to recognize that the event brings together a large part of the student body. Our editorial board applauds SU for realizing that there

are not many opportunities for the greater student body to bond over shared experiences. While the presidential debate of this past fall was a once-in-a-lifetime opportunity, it never needed to be a gateway to restricting future WILDs and diminishing the future student's enjoyment of Wash. U.

However, balancing the general budget did not come without its speed bumps. Three of the five members of Junior Class Council resigned just days before the hearing, yet the group still received

the lion's share of the funds allocated to class councils (\$66,000 of the total \$76,000). The decision to substantially fund the group follows on the heels of the necessity of providing for a senior class trip, but the process itself points to a more disturbing trend.

Student apathy toward serving in leadership roles, as evidenced by the resignation of 60 percent of Junior Class Council and ArtSci Council's failure to submit a budget, only hurts the greater student body. Even though

Junior Class Council still received funding, the ArtSci Council received no funding, thus canceling any events the body could have organized for the next year. It's disappointing that the students in the College of Arts & Sciences will not have funds for any programming this next year due to student irresponsibility.

While our editorial board is proud of the dedication and hard work put in by SU Exec, SU Senate and SU Treasury over the weekend, the trend of student resignation by some

of the lesser governing bodies should be actively countered.

Overall, the proceedings of the general budget meetings this weekend show a commitment to providing the students of Wash. U. the most engaging four years possible. However, students themselves should be more reflective on why they are running for positions, especially with elections right around the corner, and if they will be able to fill the duties of those positions before deciding to join Student Union.

The need for politicization in entertainment

MICHAEL IANNAONI
CONTRIBUTING WRITER

In her much anticipated Super Bowl performance, Lady Gaga jumped straight into NRG Stadium suspended on wires and it was entertaining. She sang "Pokerface" and it was nostalgic. But when she sang "This Land Is Your Land" and "Born This Way," many media organizations, including Vanity Fair and Washington Post, thought her show became political. Unfortunately, "political" tends to take on a divisive connotation in entertainment, and the national

reaction to Gaga's performance was evidence of this association.

Whether it's Lady Gaga's Super Bowl half-time performance or Meryl Streep's acceptance speech at this year's Golden Globes ceremony, the minute entertainers begin to be political, the event becomes alienating to certain groups. People stop talking about a performer's talent and instead descend into conversations about whether these celebrities have any business discussing politics in public settings.

Political is a big word. We tend to forget that political is a blanket term

for a lot of ideas that represent our own morals and opinions. I don't think Lady Gaga, or any one person for that matter, endeavors to embody the whole concept. Her aim is to promote the respect of people of all sexual orientations. If she does, is she being innately political? Or is she doing what everyone does on a daily basis, just voicing her own opinion?

While some people may be bothered by entertainers making political noise, it is dangerous for the only voices involved in political conversations to be politicians. Celebrities are more than just average

citizens—they occupy a rare position in society in which they are able to attract mass audiences that spread across demographics. Because of this, much of what celebrities do and say has the opportunity to influence what other citizens do and say as well.

The Jan. 21 Women's March was the largest single-day demonstration in the country's history, and over 80 celebrities spoke out about their encouragement for everyone to take part in it. A celebrity's stamp of approval could encourage someone to attend the event and become an

active supporter of a cause they were formerly on the fringe about.

Celebrities can also inspire us to show our political passions and be vocal about issues we are invested in. They are the spokespeople of those without any power, and they remind us how much of a difference we can make if we all choose to act. At the Golden Globes, Meryl Streep abandoned the opportunity to revel in her lifetime achievement award and instead stood on stage, utterly exposed and vulnerable as she proclaimed her emotions about Donald Trump. If she can do all of that, then

maybe marching or rallying for an issue we believe in isn't so hard.

Lady Gaga had a choice in her Super Bowl performance: To ignore divisive issues in our country or take a stand for something she believes in. That question rings true with the old adage on the Good Samaritan passing someone in distress. Is it better just to pass them by? What Lady Gaga did may not have any political impact, but it could make someone watching her performance feel less alone. Or perhaps, inspire that person to empower themselves and others around them.

LETTER TO THE EDITOR

Programming for the students: How SPB maintains accountability to the Wash. U. community

Dear editorial board, In response to your piece from last Thursday's edition of Student Life, we want to capture this moment to increase transparency about our organization. While we appreciate your feedback and suggestions, Social Programming Board believes that many of the expressed concerns are mitigated by a better understanding of our processes. To this end, we want to respond to two points from your piece regarding our talent selection process and our team.

First, as it is widely known, SPB bases the decision of its headlining talent on a student survey provided to the entire undergraduate population. This survey works to provide a wide and diverse array of talent, and we rely on this to gauge feedback

from the undergraduate population. While we recognize in the past that our surveys have not reached historically underrepresented groups on our campus, this year we took significant steps to increase our survey's visibility to the entire Washington University community. First, we partnered with many of the identity-based groups on campus to discuss new ways to reach their members. In addition, our Board worked with Dean Choi, the program coordinator for campus life diverse communities, to ensure that we recognized and embraced the importance of diversity in our work. Finally, we worked with Dr. Tim Bono, an assistant dean with significant experience in psychology and poll design, to ensure that our survey was accessible to those taking it, regardless of their backgrounds.

In the end, SPB recognizes that there are inherent flaws in using a survey process, namely that majority voices will always persevere over underrepresented groups. However, this process provides us with the best way to capture student opinions as a whole, by giving an opportunity for each voice to be heard. Further, while we do survey for our headliner, we recognize that our events' openers provide us with a unique opportunity to create programming that embraces diverse talent. In the future, we plan to use this part of our events to diversify the talent we bring to campus and help make SPB's programming as attractive to as many students as possible.

Second, we would like to take this opportunity to elucidate how SPB's current team is selected in an effort to maintain

accountability to the student body. Since many of SPB's executive positions require specific programming experience and skills, an application process was created to help ensure that our team can provide the best possible experience for the students. However, to balance this need with accountability, the committee that reviews applicants for every position contains at least one elected member of Student Union's Executive Team. Further, interviews for SPB's top three leadership positions all have at least two members of Student Union's Executive Team on the selection committee, and all decisions must be approved by a majority of Student Union's Executive Council.

At this time, we sincerely believe that our current process allows us to balance our skillset needs with the desire to

maintain accountability to the students through elected representatives approving our selections decisions. Moreover, we have significant concerns about an election process. Similar to the editorial board's concern about predominant student interests winning out over underrepresented voices, we believe that this issue would only be magnified through an election process; these majority voices would be the only ones heard and likely dominate the makeup of our team. By utilizing an application process instead, SPB is able to ensure that our team contains individuals with a diverse set of backgrounds and opinions to help guide our decision-making to best reflect the wide range of needs in the student body.

In conclusion, we sincerely welcome the opportunity to engage

with students about our processes to maintain transparency. On our website (spb.wustl.edu), students can find detailed infographics on how we make talent decisions, a copy of our organization's constitution and a "contact us" form where we always appreciate and respond to feedback from the Wash. U. community. At the end of the day, our mission is to design entertaining events that make our campus community more vibrant and serves its diverse group of students. We consider and actively work towards this maxim in every decision we make.

Signed,

*Noah Truweit, Jared Dauman, Rachel Thornton, SPB Leadership
Richard Wu, SU Vice President of Programming and SPB's Elected Student Union Advisor.*

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SCENE

SLAM spotlight: Rodney McMillian's 'A Migration Tale'

FRIEDA CURTIS
STAFF WRITER

Rodney McMillian's "A Migration Tale," part of the New Media Series at Saint Louis Art Museum, challenges its viewers to reconsider their understanding of racial and class disparities.

In McMillian's film, a super hero or perhaps time traveler from the future—identifiable by this long black robes and a futuristic robotlike mask—travels from a porch in South Carolina to the streets of Harlem, New York, by way of the United States Capitol building.

Starting right from the title, the film creates a narrative trajectory that refers directly to the Great Migration. The Great Migration has been the subject of work in many different mediums; in visual art, it has been most notably portrayed through "The Migration Series" by Jacob Lawrence. As viewers and readers of these works, we consume the subject as a finite historical event with start and end dates. McMillian subverts these expectations by blurring the boundaries and making the viewer reconsider this journey in the present tense.

This tension between time and space is pushed even further through the ambiguous origins of the main character. He enters the first shot from the right side offscreen and never says a single word. If he comes from the future, then all temporal possibilities have been combined into this one

image, referencing and calling into question all at once a history we presume to be concretely true, the prospects of an unknown future and a present shaped by this intersection.

The film is comprised of eight relatively long shots (on average 1 minute and 15 seconds long), which allows actions to play out in what feels like real time, but the trajectory of his journey over three separate states spans just 10 minutes. As viewers, we can fill in these spatial jumps, but they also stand out as jarring visual discontinuities.

There are a variety of responses to McMillian's masked main character as he goes on his journey: Some people don't seem to notice the figure; some cast a quick glance and then look away again unfazed. While riding the subway, one woman notices the figure and then the camera, repeatedly giggling and looking away in embarrassment and curiosity. At one point, the camera is placed at the top of a staircase in the subway, catching the candid reactions of unsuspecting New Yorkers as they appear.

It is important to point out is that McMillian is not offering the viewer an answer or a conclusion. Motivations, origins and realities are left ambiguous to prompt active response from the viewer. St. Louis Art Museum (SLAM) notes that "the aim is not didactic." Instead, the film "tells a story that embraces the complexities



COURTESY OF RODNEY MCMILLIAN

A masked traveler ventures from a South Carolina porch to a the streets of Harlem, New York in Rodney McMillian's new short film, "A Migration Tale." The short will be screened at the St. Louis Art Museum through March 19. Rodney McMillian; "A Migration Tale," 2015 (filmed 2014); single channel video; courtesy of the artist; Susanne Vielmetter Los Angeles Projects, and Maccarone, New York.

and paradoxes of contemporary social realities through artistic exploration," but it also asks the

viewer to engage meaningfully with the questions the film raises and ultimately to reexamine the

role she plays in society. Curated by Hannah Klemm, assistant curator of modern and

contemporary art, "A Migration Tale" will remain on view through March 19 at SLAM.

The evolution of 'Orientalism' with professor Joseph Massad

HARRY HALL
STAFF WRITER

Professor Joseph Massad of Columbia University, a veteran in the field of modern Arab politics, gave a lecture this past Thursday titled "Between Islamophobia and Homophobia: Gender, Sexuality, and Liberal Engagements with Islam," which was well-attended by students and faculty. The event was held in Anheuser-Busch Hall, though it was presented by the Jewish, Islamic and Near Eastern Languages and Cultures department in cosponsorship with a number of humanities programs on the other end of campus.

Massad began by talking about the Pulse Night Club massacre that occurred last year and the aftermath of the horror, which he took as a sort of intellectual case study.

"Everyone was asking: was Omar Mateen an

Islamofascist homophobe or a disgruntled, dejected, accused young Muslim gay man who wanted revenge?" Massad said. He then posed his guiding question: "How have homosexuality and Islam come to be so intertwined in a Western, Christian and liberal setting, to the point that westerners can no longer speak of one without conjuring up the specter of the other?"

Massad's answer drew heavily from "Orientalism," the momentous text by Edward Said, of whom Massad is a protege. Without too much digression, we can say that Said's thesis advanced that when Europeans define themselves as a distinct race or civilization, they do so by constructing characteristics of the Orient—including Muslims—as their antithesis.

During the Victorian period in Europe, when attitudes toward sex were

at least publicly most conservative, the Orient was then defined on the opposite end of the spectrum.

"European scholarship and knowledge insisted that Muslims and Arabs throughout their history, and as a reflection of their religion, were sexual extremists," Massad said, "Unlike liberal Europeans whose sexual desires and practices were governed by modern, civilized moderation."

However, as European and American restrictions toward sexuality opened up in the 20th century, a subsequent ideological shift took place in relation to the non-West.

"Suddenly, the U.S., which had laws criminalizing sodomy in half of its states, began to champion itself and be championed by American gays as a heaven and haven of homosexual rights, which had to be internationalized and universalized to encompass the entire

globe," he said. "This is also the moment when Arabs and Muslims were transformed from degenerate, profligate, uninhibited sexual beings—compared to Victorian Europeans—into a repressed and repressive lot that discriminates against women and oppresses homosexuals, unlike the liberated Americans and Europeans."

With this construction on the table, Massad asserted a new structure of intersectionality that we can identify nowadays concerning Muslim-majority countries.

"In our neoliberal imperial age," he concluded. "Believing in liberal democracy, women's rights and sexual rights might very well lead, if not inspire and inform, anti-Islamic attitudes."

Often in modern discourses—I mean the quick, volatile, televised kind—billions of Muslims are bundled together and

required to answer for the actions of tiny violent minorities. Also, laws in Muslim-majority countries always suggest something innate and unavoidable in the religion.

In his lecture, Massad placed the fault of stringent laws concerning homosexuality on Western policies and ideologies as a whole. His construction of a nondiverse Western homosexual community—charged with selling out or colluding with interventionist American politicians—is a simplification no far cry from the one we often see against Muslims.

In responding to Victorian sexual attitudes, Massad said that colonized elites "sought, since the beginning of the 20th century, to identify their modern cultures with European sexual normativity, only for the tables to be turned on them in the 1980s as they started to be shamed by Europeans

yet again, this time for not being sexually permissive and liberal and for being sexually repressive."

One could then also claim that this historical narrative of views on sexual orientation denies the non-West some degree of agency—to say that the West produced every problem means that the colonized were simple objects/reactionaries, never subjects with the ability to create their own histories prior to or outside of colonialism.

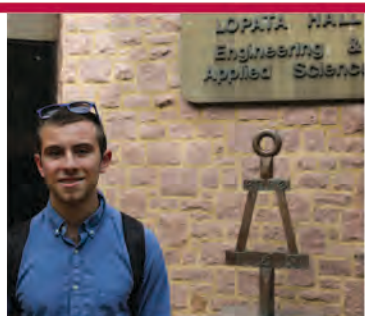
Massad's approach to the unequal (and, sometimes, greatly harmful) treatment of Muslims is to renarrate world history along reductionist lines. It's a polemical approach, to be sure, but the question left to debate remains whether now, when discourses on Islam seem to necessarily take place in the realm of law and politics, often in hostile forms, such an approach is necessary.



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"My most recent internship was a Mechanical Engineering Co-Op at Ameren in St. Louis."



"Bring your A-game for every interview; it really makes a difference as it can be tough to break into an industry without a connection."

Getting started...

I cast a broad net and applied to many different internships across the country and even in Europe. I wrote good cover letters for the ones I was most interested in and prepared intensively for the interviews. I really worked to present my experience and skills in a manner that was attractive to each individual employer based on their job posting.

I spent significant time preparing for all the interviews, and did really well which was the difference maker.

I'd really like to credit my tech writing teacher (Fran Hooker) with teaching us how to write a good resume and cover letter. That has been invaluable. The Career Center helped out with letting me know more about the co-op process.

Bringing my story to life...

At this internship they treat you just like any other coworker who is a new hire. They give you real projects and responsibilities. I liked that I got meaningful experience and not just intern busywork. Corporate though does treat you really well, they've been extremely welcoming. There have been tons of intern days and events with free food.

I've learned a lot more about the type of work I'd like to do from this internship. I've also learned that going to the right company is extremely important and a good culture makes such a difference. Before I thought that the specific job itself was the main differentiator and the company didn't really matter too much as they were all similar.

My internship take-away...

I would absolutely recommend this internship to other students. It's a fantastic company and great experience. What struck me most is how friendly everyone is. It seems like everyone is invested in your success and future, something I've never really experienced like that before. It's a fantastic company and I'm truly glad I chose this internship.

I'd like to enter a company with a good culture as an entry level hire and build experience while working towards my P.E. license. I'm not sure if graduate school is in my plans yet but having both a broad experience base and specialization are valuable in the field. I'd like to someday move to consulting or the business management side of things.

"Working at a fortune 500 I've learned that I actually do like the corporate environment. I thought it would be soulless but it's been completely the opposite."

FROM PASSION SPRINGS PURPOSE

This Week's Events

Feb. 20 **Architecture Majors: Digital Portfolio**, Givens Hall 113, 7 pm

Feb. 21 **Baylor Law School**, Info Session, DUC 233, 12 pm

Feb. 21 **Baylor Law School**, Office Hours, DUC 110, Career Center, 1 pm

Feb. 21 **PricewaterhouseCoopers (PwC)** Employer Event, Knight Hall 110, 4:30 pm

Feb. 21 **EnWeek 2017: NSBE's Networking Social**, McMillan Cafe, 6 pm

Feb. 22 **Museum Career Connections** Kemper Art Museum, 4:30 pm

Feb. 22 **Architecture Majors: Portfolio Speed Reviews**, Givens Hall 113, 7 pm

Feb. 23 **Career Fundamentals: From Engineering to Business**, DUC 276, 5 pm

Feb. 24 **Architecture Majors: Lunch with a Pro, Portfolio Discussion**, Givens Hall, 12 pm

Feb. 27 **Architecture Majors: Success at the Fair**, Givens Hall, Kemp Auditorium, 7 pm

Feb. 28 **Women in Innovation & Technology, Symposium on Academic Commercialization**, Med Campus, Eric P. Newman Education Center, Seminar Room B 8 am

Feb. 28 **Multicultural Tech Talent Summit & Career Fair**, Off-Campus, 4 pm

Mar. 1 **Renting in New York: A Practical Guide**, DUC 234, 6 pm

Mar. 2 **GCC's PhD & Master's Virtual Career Fair**, Online, 9 am

Mar. 2 **Architecture Career Fair** Steinberg Hall, Lobby, 3-7 pm

Mar. 3 **GPP Work Group**, DUC 232, 1 pm

Mar. 3 **Graduate Engineering Student Work Group**, Brauer 12, 1:30 pm

Mar. 3 **GPP Work Group**, DUC 232, 4 pm

For more information visit careercenter.wustl.edu