

# Student Life

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

VOLUME 138, NO. 46

THURSDAY, APRIL 6, 2017

WWW.STUDLIFE.COM



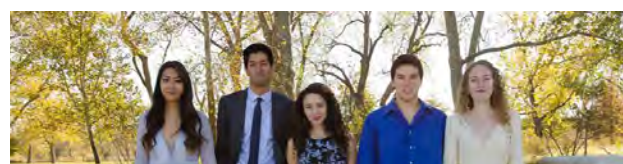
## EQUESTRIAN CLUB

A look at what Wash. U.'s equestrian team is up to this year (Sports, pg 4)



## CAST N' CREW

Preview of the group's latest show, called "She Kills Monsters" (Cadenza, pg 5)



## MOSAIC WHISPERS

(Cadenza, pg 7)

## 51st SU Exec looks to improve accessibility, communication

### A guide to SU Exec's Guiding Goals .....

Student Union's 51st executive board sent out an all-school email Monday detailing its goals for the coming year. SU Exec's goals are organized into three broad categories with subgoals.

#### 1 EMPOWERMENT

Exec hopes to implement diversity training within SU, to work toward increased recruitment and retention and to create a stronger relationship between SU and other student group leaders on campus through town halls.

#### 2 OUTREACH

Exec plans to educate students on its mission through its LEAD WashU Pre-Orientation Program, to make activities accessible to all students through the Opportunity Fund and to engage students and administrators through task forces.

#### 3 ACCESSIBILITY

Exec wants to reform its documents to make them more straightforward, improve WUGO and provide more detailed feedback to student groups, particularly with respect to finances, on budget committee, activities committee and Treasury appeal actions.

GRAPHIC BY NOA YADIDI

### SAM SEEKINGS SENIOR NEWS EDITOR

The 51st Student Union executive board outlined their goals for the upcoming year—organizing them according to the guiding principles of empowerment, outreach and accessibility—in an all-school email sent out Monday.

The document introduced each member of the executive board and outlined a number of subgoals, including implementing diversity training within SU and hosting town hall-style meetings for student groups every other month.

While the exec members unveiled some new goals, they plan to revise and improve upon existing programs. The report is intended to be a "living document," which means the board will continue to amend the document as their term progresses.

"New goals will be added in when we see fit and where we see fit," sophomore and Vice President of Administration Tess Mandoli said. "As things

come up, we will have new issues to tackle, and...we definitely want to add them to this goals document, because having something like this holds us accountable to the things we want to accomplish."

The theme of improving communication with student groups, which is found throughout the document, can be seen most notably in one of the proposed new programs: town hall meetings.

"Currently, there are [SU] Senate meetings that are open to the public, but those usually aren't super well-attended because not many people like to go to Simon [Hall] at 9:30 p.m. on a Tuesday," sophomore and Vice President of Public Relations Bilal Hyder said. "Lots of things are discussed in Senate, and students should be able to ask questions—it's just that it's not really something that students feel is worth it to attend. It's much easier for someone to ask a question when they're surrounded by their peers versus sitting in a room of senators

asking a question to a senator."

The exec board also hopes these town halls will be attended by SU liaisons, who will be newly designated members of student groups responsible for communicating with SU.

"I think that a great opportunity [to introduce the idea of an SU liaison] will be during presidents' and treasurers' training, when we will be able to speak directly to the presidents and treasurers about appointing an SU liaison within their group," Mandoli said. "Once we get that going, we'll schedule our town hall meetings."

Another priority of the new exec board is to update Washington University Group Organizer (WUGO), a directory that gives each student group on campus a page with a number of administrative functions.

"The biggest thing with WUGO is that there's a calendar on it, and I don't understand it or how it works, which is not good," sophomore and Vice President of

SEE SU, PAGE 2

## Physics department responds to lack of female faculty, discusses hiring efforts

### DANIELLE DRAKE-FLAM NEWS EDITOR

Following a February 2016 student organized sit-in intended to spreading awareness about the lack of gender diversity in the physics department, increased pressure has been placed on the department to hire a female physicist. Last year, the department made three job offers to women, two of which were senior faculty offers.

While neither of the offers were accepted, professor and department chair Mark Alford said the department will continue to move forward with recruitment efforts.

The physics department began a diversity committee—aimed at providing faculty and students with a place to voice concerns regarding diversity and inclusion—last year, with lecturer Mairin Hynes as chair.

"[We] try to promote things like diversity and inclusion by giving everybody a number of ways to reach out and let the department know what's going well, what suggestions they have [and] if something's a problem," she said. "We also wanted to try to improve the overall diversity of speakers we bring in to help emphasize...that it's not just white men in physics. There's a wide range of people."

The physics department also sought the counsel of Vice Provost and law professor Adrienne Davis to strategize effective methods of recruiting female physicists.

"It's [about] beginning to identify really good people now, with the thought being that we might not be able to hire them next year, but we might be able to hire them in five or six years," she said. "I think we've got to be consistently getting great women through the department so that

we can cultivate them as a vast source for us."

According to Hynes, potential hires may turn down positions due to revised and improved offers from their current institution.

"Both of them stayed where they were, and they basically got promotions within the research university they were at. Once again, I'm speculating, but that oftentimes will happen. Maybe they don't feel appreciated where they are and they get a great offer," Hynes said. "And then the place they're at doesn't want to lose them so they [increase] their offer. This person already has research contacts there; they already have a lab [and] they already have a life in this location."

Another factor impacting recruitment is that women may be reluctant to join a department severely lacking in female faculty members. Davis believes this may have affected the hires' decisions to decline Washington University's offers.

"[Female presence] is very important to some women faculty and scientists, and not as important to others," she said. "Truly, it could've been a factor."

Because of this, Alford said that the physics workplace may not be comfortable for women at this moment.

"I think it's a fact that the workplace climate in this physics department, and probably in most physics departments, has tended to be male-dominated and not necessarily a comfortable place for women to be as a small minority, because that's how they are starting out," Alford said.

Despite a lack of racial diversity in the department, Alford argued that recruiting people of color is not the department's greatest priority because women

SEE PHYSICS, PAGE 2

## Journalist, novelist to deliver commencement address, students react

### CHALAUN LOMAX SENIOR NEWS EDITOR

Pulitzer Prize-winning journalist and author Anna Quindlen will deliver the commencement address for the class of 2017, Chancellor Mark Wrighton announced at the annual senior class toast Tuesday, which prompted mixed reactions from the senior class.

Quindlen, a former New York Times reporter and columnist, won the 1992 Pulitzer Prize for Commentary for her nationally syndicated column "Public and Private." She is also the author of eight best-selling novels and the first author to have books appear on the New York Times' fiction, nonfiction and self-help best-seller lists.

In addition to delivering the address at Commencement May 19, Quindlen will receive an honorary doctor of humane letters degree.

Many students did not recognize Quindlen's name at first and applause was scattered following Wrighton's announcement. However, seniors who knew of Quindlen's background in

journalism said they were excited about her unique perspective on social issues.

"As a journalist, social critic, memoirist and novelist, Anna Quindlen has made a life of pointing out the foibles and the strengths of American life, and I am looking forward to her message to our graduating class," Wrighton said in a statement to Student Life.

In the past decade, Washington University has selected several prominent individuals to give commencement speeches. These individuals include author Elie Wiesel, then-Newark mayor Cory Booker, and most recently, Rep. John Lewis. While Quindlen's name may not be as recognizable, Wrighton pointed to her message and mission as what makes her an exciting pick.

Senior Risham Singh said she was pleased that a woman will address the graduating class, but would have preferred a more politically active speaker.

"I'm glad that they chose a journalist, and I'm glad that they chose a woman. I'd have loved someone

more overtly political, but I don't want to make too many judgments until I've read up on her columns and familiarized myself with her previous commencement speeches," Singh said.

While he isn't familiar with her work, senior Adam Kaminsky said he was impressed by Quindlen's Pulitzer Prize and that he anticipates an insightful speech from the former opinion columnist.

"I wasn't at the senior toast so I found out we were getting Anna Quindlen when I heard two of my friends arguing [whether] a Pulitzer Prize became less impressive over time. Personally, that's more Pulitzer Prizes than I'll ever have so it seems pretty impressive to me. I'm not really familiar with Quindlen, but I'm sure she'll have some sage advice and perspective as a writer and critic," Kaminsky said.

Senior Abhik Tambe said he believes that Quindlen's depth of experience in multiple styles of writing, including fiction and nonfiction, provides her with a unique outlook on life.

"It should be cool to have a



ANGELA RADULESCU | FLICKR CREATIVE COMMONS

Journalist Anna Quindlen speaks at Barnard College in 2008. The Pulitzer Prize winner will give the address at May's Commencement ceremony.

scholar, someone who writes for a living. It should be an interesting perspective," Tambe said.

The election of a commencement speaker is initiated by the University's board of trustees, who hold several meetings to determine a list of nominees for honorary degree recipients and commencement speaker, according to Wrighton.

"Each year a large number of very talented, accomplished people are suggested for this role. We

have a committee of the board of trustees that considers candidates for honorary degrees and for commencement speaker. As Chancellor, and on behalf of the board of trustees, I make the invitation to the commencement speaker and others who receive honorary degrees. The awarding of honorary degrees requires unanimous approval of the board of trustees," Wrighton said in an emailed statement.

Additional reporting by Sam Seekings

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# theFLIPSIDE

THURS 6 PARTLY CLOUDY 56/38

FRI 7 SUNNY 60/41

SAT 8 PARTLY CLOUDY 72/55

SUN 9 PARTLY CLOUDY 80/62

## EVENT CALENDAR

### THURSDAY 6

#### Campus Crossfire

Seigle Hall, Room 301, 7 p.m.

Join the College Republicans and College Democrats for their semesterly debate. The topics this semester include healthcare, school choice, and defense spending.

### FRIDAY 7

#### Spirit of Korea 2017

South 40 Clocktower, 5 p.m.

Spirit of Korea is an annual Korean cultural showcase in which students present traditional and K-pop performances.

#### Vault Party: The Road to Revolution

Kemper Art Museum, 6 p.m.

For one night only, see the student-curated exhibition Road to Revolution, highlighting rarely seen artworks in the Kemper's collection that address themes of revolution and uprising.

### SATURDAY 8

#### WashU Dance Collective: Luminous

Edison Theatre, 8 p.m.

As the Performing Arts Department's repertory dance company, Washington University Dance Collective is comprised of student dancers who have distinguished themselves on the basis of ability, technical skill and performance acumen.

### SUNDAY 9

#### She Kills Monsters

Village Blackbox, 2 p.m.

"She Kills Monsters" is the heart breakingly fun story of Agnes Evans, a devastatingly average high school English teacher who goes on an adventure to get to know her little sister Tilly, who died in a tragic accident. On their adventure, the sisters will have to face evil cheerleaders, boyfriends in disguise, a dragon and finally each other in Qui Nguyen's hilarious and touching masterpiece.

## POLICE BEAT

### MARCH 31

#### Larceny, Lee Hall

Complainant reports a Play Station 4, controller and game missing from the third floor common area. Loss \$595. Disposition: Pending

# SPB to bring female comic, host spring comedy show

ELLA CHOCHREK  
EDITOR-IN-CHIEF

Social Programming Board will bring in comedian Alice Wetterlund to perform at Graham Chapel April 12, SPB announced Wednesday.

Wetterlund, known for her roles as herself on MTV's "Girl Code" and Carla Walton on HBO's "Silicon Valley," will be the first female comedian to come to campus through the programming group.

She will be the second comedian hosted by SPB this semester, as H. Jon Benjamin, known for voicing Sterling Archer on "Archer" and Bob Belcher on "Bob's Burgers," performed Feb. 15 as part of the group's semesterly comedy show.

Due to a surplus in

the comedy budget, the programming board—which traditionally only schedules one comedy show per semester—had extra money to bring in an additional comedian, according to SPB president and sophomore Noah Truwit. The extra funding gave the group the opportunity to bring in a female comedian for the first time in its history.

"We're also really excited given this opportunity to showcase a female comedian; it's the first time we've ever done it. So that's really exciting," Truwit said. "Another thing about this one is that it's being spearheaded by our general body instead of by the exec team to get them more involved, so that brings a nice, interesting twist to it."

Sophomore Rachel Thornton, SPB's vice president of membership and former comedy director, added that Wetterlund was chosen because of her similarity to other comedians who have garnered student appeal on past SPB surveys.

"From all of the comedy surveys we've sent out in the past, we've received consistent feedback that people whose first choice wasn't brought to campus want a female comedian, and that's why we're excited about bringing Alice," Thornton said. "Also, the most popular choices featured on the surveys have [appeared] on TV shows."

While Wetterlund has appeared on multiple television programs, some students say they are unfamiliar with her work, while others said they are excited to have her come to Washington University.

"I don't know who she is, but SPB usually picks someone great," sophomore Sadie Gasc said.

"I've never seen any of her stand-up, but she was one of the funnier cast members on 'Girl Code,'" sophomore Marcellus Johnson said. "Though in my opinion, that isn't saying much since most of them weren't that funny."

Additional reporting by Chalaun Lomax



MANDEE JOHNSON | FLICKR CREATIVE COMMONS

Comedian Alice Wetterlund performs standup in 2013 for a Comedy Central special. The comedian, known for her work on "Girl Code" and "Silicon Valley" will headline a Social Programming Board-hosted comedy show April 12.

## PHYSICS from page 1

make up a greater percentage of the population.

"In the case of physics, you know we don't have any African-American faculty; we don't have any [Latinx] faculty. But those sort of pale next to not having any female faculty—who are half of the population. That's the thing that really stands out.

Those [recruitment] tools or those concepts became more widely talked about, and that helps when you have an idea of what you might do or what sort of approach you might take to the problem—it gives you more incentive to address it," he said.

Some faculty also speculate that the lack of gender

diversity stems from the tendency for women to be discouraged from pursuing hard sciences early in life.

"There is clearly some kind of discouragement in the earlier part of the pipeline because by the time that you get to who's majoring in physics in college, there's already a disparity in who's

interested in majoring," Alford said, "I think what happened in the past is that we tended to push the blame off to the earlier part of the pipeline and say 'Well, of course when they show up and want to major, then we'll welcome them.' What I think has become apparent, or maybe more apparent, is that

firstly we ought to be doing our bit of the pipeline."

Going forward, Davis said that recruiting women to the department will be a difficult process, but noted that it is not impossible.

"Ten years ago, African-Americans were 3 percent of the Danforth faculty, and now they're at 6 percent.

And again, that's national average, and if we continue, we'll be the national leaders," Davis said. "We can do these things. I think that sometimes we don't think that we can do it, but we know that we can. It just takes a lot of work, a lot of energy, a lot of innovation [and] a lot of vision."

## SU from page 1

Programming Kyle Jeter said. "It's very much not utilized to its full potential...and that's a problem, so I'd like to fix that."

In addition to these goals, Mandoli noted that the exec board plans to act swiftly to address the governing body's diversity issues.

"For me, my biggest priority is to make SU a more inclusive and diverse space," Mandoli said. "I

was really bothered by the [Diversity Affairs Council] report on diversity that was released last semester that showed how non-diverse we are—and bothered in a way that's going to make me more productive right away."

According to junior and Vice President of Finance Iliana Ragnone, the document encompasses each of the members' individual goals and will enable the

board to work together as a cohesive unit.

"Something that got me the most excited about this upcoming term was how when we sat down to write this document and build it from the ground up, all of our individual goals could kind of fit under these larger categories, so I think it's kind of inspiring to see how we can all collaborate and work together," she said.

## SENIOR TOAST



JORDAN CHOW | STUDENT LIFE

Members of the senior class gather for Senior Toast, an event held annually in Tisch Commons. At the event, Chancellor Mark Wrighton announced Anna Quindlen as commencement speaker.

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# SCENE

## Learning local women's stories through 'Out of Silence'

**VICTORIA ALBERT**  
CONTRIBUTING WRITER

As the lights dimmed in January Hall, two vases stood illuminated at center stage. One was filled with a bouquet of sunflowers, the other empty. The audience sat in somber silence. No actors came to speak; instead, a recorded voice recounted the story of a woman forced to give up her pregnancy in prison. For some, these vases represented the life of a free woman compared to that of an incarcerated one. For others, they stood for the promise of motherhood contrasted with the lived reality of an abortion.

Thus began *Out of Silence* at Wash. U., a performance that attracted over 140 students last Friday. "*Out of Silence*" is a national production funded by the 1 in 3 Campaign, which is sponsored by Advocates for Youth—a nonprofit that works to protect the reproductive freedoms and elevate the voices of the one in three women in the United States who have an abortion before age 45. The show aims to destigmatize abortion and normalize the sharing of abortion stories by providing a venue to explore the intimate and personal details inherent in these experiences.

Despite the fact that the national campaign provides a standard script, co-directors and seniors Laken Sylvander and Sarah Nesbitt decided to personalize the performance by collecting and sharing

stories from the St. Louis community. Although actors performed stories that were not their own, each story was taken from a local woman, reflecting their unique experiences of having an abortion in Missouri.

"When I reviewed the script, it felt less personal [and] less localized, than I had hoped," Nesbitt said. "I feel like the key to storytelling is how humanizing and intimate it has the potential to be. So, I started thinking—what would make this feel more connected to our specific community? I want people to know that one in three U.S. women will have an abortion in her lifetime, but that doesn't do any good if we still consider those women to be 'others.' We need to recognize that abortion patients are around us at all times; only then will we have a shot at actually showing them the love, support, and respect they deserve as human beings and at actually crushing cultural stigma."

This localized lens allowed *Out of Silence* at Wash. U. to capture the unique struggles women face in Missouri, a state infamous for its conservative abortion politics. Before the performances began, Maia Elkana of Gateway Women's Access Fund—an organization that raises money to help struggling patients afford their abortions—discussed how the conservative tirade against abortion continues to shame and stigmatize women seeking reproductive care. Due to the efforts of pro-life politicians, only one abortion clinic

remains to serve over 3 million Missouri women, making an already difficult procedure an even more logistically and emotionally burdensome.

In their introductory statements, Sylvander and Nesbitt agreed with Elkana, noting that the focus on privacy over autonomy in the legislative arena often enforces the idea that abortion should remain a shameful, hidden secret rather than an inalienable human right. For the pair—and for the hundreds of students who have brought "*Out of Silence*" to other universities nationwide—allowing abortion patients to tell their story is the key to changing this narrative.

The show began with "Invernadero," the recorded homage to the incarcerated women who lack the freedom to share their stories publicly. The following stories, all told in-person by Wash. U. students, ranged from humorous and lighthearted to piercingly somber. In "This Is Not a Confession," an incredulous young student played by senior Natalie Johnson compared her weeks-old fetus to a poppy seed and derided the boy she slept with for thinking two condoms were better than one. "YOU. NEVER. USE. TWO. CONDOMS," she exclaimed, as the audience laughed alongside her. Only two performances later, the audience sat in solemn silence as senior Lucy Chin recounted a harrowing story of marital rape in a performance entitled "Mom."

Most stories were neither exclusively happy nor

exclusively sad. Instead, they reflected the vast range of emotions that can accompany an abortion, from love and heartbreak to freedom and loss.

Sophomore Rachel Roberts was struck by this range of emotion.

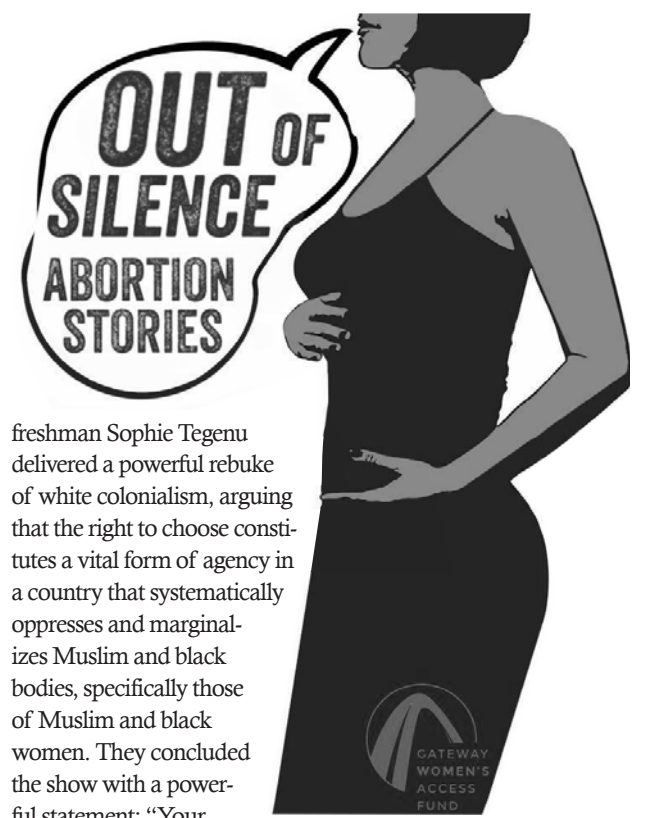
"I was definitely surprised by the complexity of the emotions that unravel from women's personal journeys," she said. "The breadth of stories and experiences is in part what makes them so valuable."

Junior Jacob Maddox agreed.

"I learned a lot about the deep variety of responses women experience to both pregnancy and abortion," he said. "A variety that was really beautiful to experience all in one show."

This emotional diversity was matched by a diversity of experiences. The show took care to highlight the ways in which intersectional factors, like mental health, race and immigration status, shaped each woman's story. In "Cup of Coffee," a black woman was counseled to get her husband back and have her baby, lest she become a "stereotype." In "No Anchor Today," an undocumented immigrant described how she risked her life on an out-of-clinic abortion because visiting a hospital could cause her to be deported.

The final performance of the night epitomized the intersectionality inherent to these stories. In "Reclamation," junior Nooreen Moosa and



freshman Sophie Tegenu delivered a powerful rebuke of white colonialism, arguing that the right to choose constitutes a vital form of agency in a country that systematically oppresses and marginalizes Muslim and black bodies, specifically those of Muslim and black women. They concluded the show with a powerful statement: "Your

hands are not welcome on my body. Your feet are not welcome on my land. I answer to no one but myself. I answer to no one but my God. And I'll be damned if anyone else tries to pit my history against my body."

Their performance prompted a standing ovation, and it was one of the most evocative moments of the night.

"I was especially moved and surprised by the last piece," Maddox noted. "It situated the whole show within the racist, colonialist American histories that continually impact our public narratives on all of these issues. This piece was really beautiful and powerful and left me reflecting a lot since

the show ended."

For Sylvander and Nesbitt, inspiring reflection within the Wash. U. community was a key goal of this project.

"The injustices, systems, challenges and oppressions we study and devote our time to can often feel far removed from campus," Sylvander said. "'*Out of Silence*' serves as an opportunity to remind ourselves of the humanity and lived experience that all of these theories, models and programs are built to address by letting abortion patients speak for themselves. We so often talk about marginalized experiences but rarely create platforms to let people speak to their experiences. That's what makes this show so important."

## Poetry and pornography: My surprising night on Cherokee Street

**LAUREN ALLEY**  
CONTRIBUTING WRITER

When a classmate and I found ourselves at a poetry reading on Cherokee Street recently (one of my classes requires me to attend an off-campus poetry reading), it was nothing at all like what we were expecting. I imagined poetry readings as more of a hoity-toity, finger-sandwich-eating situation and less of a smoking-weed-in-your-parent's-basement vibe. I was in for a surprise.

At first, I was hesitant about going to Cherokee Street. I am sure it is a great place, but I'd had a bad experience there before, so I was a little wary. I went once before with a group of friends, and we received so many unwelcome catcalls as soon as we got out of the car that we just ran for the Hill. That wasn't meant as a cliché. We literally left and went to the Hill for lunch instead. There's a great sandwich place there; I highly recommend it.

Anyway, when we arrived to the venue for the poetry reading, I immediately felt out of place. A group of hipsters gathered around the door, smoking cigarettes and chatting about life. As measly Poetry Writing 1 students, we were in the class more for fun than because we had a passion for the written art. We did not feel intense enough to be a part of this crowd. They all seemed to know each other—poetry was their lives, after all—and they were there for fun, not for credit. The venue itself was small and dark, with a strange smell. Where was this snap-plause I had been promised?

The reading was called "Significant Others." Each poet would share their work, along with a piece that inspired them to write what they did. One poet was a graduate student from Washington University who worked as a translator. He read his poetry alongside pieces by

Emily Dickinson that he had translated. Another reader read a few pages from a book alongside her work. These readings were both pleasant, but we left as soon as there was a break because we had been so startled by the first reading that we could not concentrate.

The first reader was inspired by a video he had stumbled across. He decided to have it projected on the wall while he read his piece, maybe hoping it would give the audience the same feeling of inspiration that he had. He read for what was probably 15 minutes, but felt like hours, while pornography depicting two men having very rough sex played on the wall.

I do not consider myself to be a prude, and in all fairness, we were given a brief warning before the reading that there would be some pornographic images, but I was expecting it to just be a picture to look at before the reading. Instead,

we were shown a burly man quite brutally having sex with a very small, very

young guy. I tried my best to ignore the video and focus on the poetry, but I

just could not look away. I felt like the man was being

SEE POEM, PAGE 8

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VOLUME 138, NO. 46

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# SPORTS

## Horsing around: An afternoon with the Wash. U. equestrian club

**JON LEWIS**  
SENIOR SPORTS EDITOR

Baskin Farms is about half an hour west of Washington University. It sits on top of a hill in Glencoe, Mo., which is officially an unincorporated community of homes just outside Eureka, home to Six Flags St. Louis. Just about every day of the week, groups of two to four Wash. U. students pile into their cars and head west on I-64, because Baskin Farms is also the home of the Wash. U. equestrian club.

Equestrian is a sport that many students are probably unaware of. At best, they are only reminded of its existence every four years, when horses dance, trot and jump across their television screens during the Summer Olympics. Believe it or not, equestrian exists outside of the realm of the Olympics, and functions as an athletic, social and intellectual outlet for a small, but dedicated group of Wash. U. students.

Senior Emma Milford is the president of the club. She organizes various lesson groups for riders of various skill and experience levels. Including graduate students, there are 45 people involved in the club, and they make the trek to Baskin Farms at various times throughout the week, based on their lesson group. Because not everyone has been riding for their whole lives, the members are broken up into groups based on their level of riding experience. While there are certainly members who pick

up equestrian at Wash. U., it takes time to learn how to ride a horse.

"Most people who ride with us didn't start here," Milford said.

The lesson is the basic unit of equestrian practice. In and of itself, it's only about an hour long, but the process is much longer than that. The members arrive around an hour before their lessons, where they walk into the stable and check a whiteboard on the back wall to see which horse they will be riding on that day. Though this seems like it might make things more difficult, it serves a real purpose, because the team doesn't actually ride the horses from Baskin's stables at competitions.

"Basically the way competitions work is we bring riders from our team to another barn, and we pick a name out of a hat, and we ride whatever horse that is," Milford said.

At any given competition, then, the riders are likely dealing with a horse they have never met before, often with minimal information at best.

"I always seem to pick the worst horse," junior Jily Lyle, who, along with Milford and sophomore Katy Brainerd rides in Friday afternoon's advanced lessons, joked.

The others laugh about their bad luck with the draw, with Milford and Brainerd offering a few examples of the brief descriptions that the riders get before mounting the horses for the first time at competitions: "Pearl will only give you as much as you

ask of her," "Kind of slow," "Might stop at a jump" or, most confusingly, "Good luck."

On lesson days, once the riders have seen their assignments, they begin preparing the horses in a procedure known as tacking. Tacking involves getting the saddle, the bridle and all of the other equipment onto the horse.

I arrived at the barn just as the first group of the day, an intermediate group including freshmen Mea Akey and Emme Wiederhold and senior Brennan Durr, was finishing up with the process. Tacking is time-intensive, typically taking almost an hour from start to finish; so by the time I got there, the riders were ready to move onto the lesson itself. Once they were done tacking, they led their horses out of the large door of the stable, down a dirt road and into the barn.

The barn is large, maybe the size of one-and-a-half basketball courts, and smells overwhelmingly of sawdust. The entire floor of the riding area is covered in wood shavings, and there is a separate viewing area with sets of wooden benches. There are overhead leads, but it is still noticeably darker than outside. There are several gates, fences and jumps scattered throughout the riding area for the horses to eventually go around and over.

The lesson mostly includes going in circles. It is more complicated than that, of course, but at its core, an equestrian lesson is riding a horse around in a circle, while



SY-WEI HO | STUDENT LIFE

Freshman Emme Wiederhold of the Washington University equestrian team warms up with her horse during one of the team's practices. There are 45 members, including graduate students, currently involved with the team, which practices at Baskin Farms in Glencoe, Mo.

a coach in the center of the barn calls out feedback and instruction. The women of the intermediate group start with slow circles, adapting to how their horses respond. The turns are the most difficult part, as one of the horses will occasionally veer off towards the middle of the barn, and its rider will have to circle back and get on track again.

After a few simple laps around the outside of the track, the riders gather in the middle, and the bar is raised, in a very literal sense. The coach walks around to a pair of posts and props up two long wooden poles, which form an "X" that the horses will have to go over. She then gives the riders instructions for which direction to take the course, and off they go, each rider taking on the course one at a time. As they ride through the course, the coach continues to give advice, mostly on form, calling out things like "Keep your fingers close so he doesn't ride up," or explaining why a turn didn't go so well: "You took your shoulder forward and took your leg off."

Eventually, the intermediate group's hour is up, and they file out. The advanced group, which had already arrived in preparation for their time slot, gets started. Like the intermediate group, they also begin by taking their horses on a few laps around the outside. It's a standard warm-up analogous to running around the field for a bit before a soccer practice.

The advanced group, however, moves much more quickly past the warm-up and onto the more involved laps around the course that involve the fences and the jumps.

They also get less feedback on their own form, and more horse-specific coaching. They have slightly more experience than the last group, so the challenge for them is mostly tailoring that experience to the specific challenge of the horse at hand.

After the lessons, the horses are taken for a brief walk to calm down, and then the process of untacking begins. This involves scraping out the dirt and sawdust that gets stuck in the horses' shoes, taking off all the riding equipment—known as tack—and giving the horse a bath. The horses seem to enjoy this last part.

This seems like a lot of attention to detail concerning the horses, and it is, but that is also the point for many of the members of the equestrian club.

"Usually it starts out with little kids who love horses," says Brainerd, "And then their parents think, 'Oh, we'll do a couple lessons,' and a decade later you'll still be going."

The members of the club, almost without exception, have all been around and loved horses from a very young age. Brainerd started riding as a young girl "as a family thing"—her father and grandparents all also ride. Milford and Lyle both picked up the sport when they were five years old.

It was a similar story for Akey and Durr. Durr grew up taking lessons and riding horses, while Akey was first exposed to the animals because her grandparents owned Shetland ponies when she was a child.

"Once you fall in love with ponies, you have to keep going," she said.

And keep going they do, despite all the other time commitments and obligations of a Wash. U. student.

"It's harder in college," Durr said.

Between the commute, the preparation and the cleanup, an equestrian lesson takes at least four hours out of the day. The members of the club nonetheless carve out time in their weeks, and some members find enough time to travel to shows. Eighteen members of the club form a competitive Hunt Seat team, which throughout the year travels to

six shows hosted at Truman State University, Missouri State University and Southern Illinois University Carbondale. The competitive season just wrapped up a month ago, and Wash. U. finished fifth out of 12 teams in the region—which Milford says is fairly impressive considering the team skipped one of the shows in the fall because of the presidential debate.

The regional competition feeds into larger zones, and then eventually to nationals, held in early May in Lexington, Ky. Though the entire team will not be traveling to nationals, Milford will, after qualifying for the Teresa L. McDonald Intercollegiate Horse Shows Association Scholarship Challenge finals and equine care competition. After getting the top score in her zone on the written qualifier, Milford will compete in a practical assessment about horse care, horse nutrition and parts of the horse.

"A lot of it is just knowledge I've built up over the years," Milford said. "I know I'm going to keep riding for the rest of my life; so it's important to me that I know these things."

Regardless of the time commitment, Emma and the other members of Wash. U. equestrian are more than happy to make the trip over to Baskin Farms.

"I love being in this place," Milford said. "It's just a very calm place for me. You might not always get the calmest ride [but] it's a very focused environment where you literally can't be thinking about anything besides listening and communicating with the horse that you're with."

And when you get down to it, it really is all about the horses. Being around the animals, for Milford, is more than worth the trouble.

"It's very soothing," she said, poking Shazam, the horse she's untacking, on the nose. "Animals are fun."



SY-WEI HO | STUDENT LIFE

A member of the Washington University equestrian team trots around the course. Wash. U. finished fifth out of 12 teams in the region this season, and senior Emma Milford, the club's president, will compete in the national equine care competition this May in Lexington, Ky.

## Looking back, looking forward: Wash. U. weekend sports at a glance

**ROHAN GUPTA**  
SENIOR SPORTS EDITOR

The spring sports season has passed its midpoint, with a little less than a month left for most of Washington University's teams. This weekend offers plenty of Red and Green on the docket, with only the No. 18 baseball team out of action. Let's take a look at the other five Bears teams playing this weekend.

### SOFTBALL

The Wash. U. softball team bounced back for a well-deserved four-game split with Emory University last week-

end. Now 13-6, the Bears will take on the University of Chicago for the first time in a decade with double-headers on Saturday and Sunday. Head coach Michelle Venturilla, in her first season at Wash. U., has a 208-211 career record, including eight seasons at the University of Illinois at Chicago, so with a sweep, she can flip her record from the red to the green. Meanwhile, senior Hannah Mehrle, who picked up six hits last weekend to reach 201 for her career, can inch closer to Maggie Mullen's Wash. U. record of 221 with another big series.

### WOMEN'S TENNIS

After having last weekend off, the No. 10 women's team hits the road again this week, traveling to Madison, WI to participate in the Midwest Invite. The Bears will face a pair of ranked teams in a Saturday doubleheader, facing No. 23 Hope College in the morning, and then No. 36 Gustavus Adolphus College in the afternoon. Senior Rebecca Ho will look to continue her stellar swan song this weekend. She has a 20-2 record in singles this season, putting her career wins total at 169, 14 shy of Debbie Michelson's all-time school record of 183.

### MEN'S TENNIS

The No. 6 men's tennis team rolled off five straight victories since losing to the then-No. 6 Claremont-Mudd-Scripps team, who have since climbed to No. 2, including three versus ranked squads. The Bears will take on Millikin University in their first home match of the season on Thursday and will host Division II No. 20 Southwest Baptist University Saturday afternoon. Junior first singles Johnny Wu, No. 43 has rebounded individually since losing three consecutive matches in mid-March, including a three-set victory

over Division II's No. 39 player last week.

### GOLF

This Saturday and Sunday, the No. 17 women's golf team hosts the Wash. U. Spring Invite in St. Louis. Freshman Samantha Haubenstein leads the Bears into the season's penultimate match after winning the individual title at the Joe Duncan Rhodes Invitational two weeks ago in Memphis, Tenn. Haubenstein, the University Athletic Association (UAA) Freshman of the Year, also nabbed her fourth UAA Athlete of the Week

honor with the performance.

### TRACK AND FIELD

Both the men's and women's track and field teams are off to impressive starts in the outdoor season, placing first in both the Wash. U. Invite last week, and the Wash. U. mini-meet the week before. The Bears stay local again this week, participating in the Saint Louis University Invite.

The meet is their penultimate tune-up before championship season, with the UAA Outdoor Championships starting April 22 and the NCAA Outdoor Championships following a month later.

# CADENZA

## Cast N' Crew's show promises to be an action-packed adventure

**ERICA SLOAN**  
THEATER EDITOR

This weekend in the Village Black Box Theatre, Cast N' Crew will transport audiences to a world of dungeons and dragons with an original take on playwright Qui Nguyen's show, "She Kills Monsters." The play follows the story of Agnes, a

recent college graduate, who returns home after her family is killed in a car crash and stumbles upon her younger sister Tilly's notebook titled "She Kills Monsters." The story explores the intersection of family and personal identity. Inside Tilly's diary, Agnes finds Tilly's own version of a dungeons and dragons quest, the workings

of a role-playing game that Agnes decides to play in order to feel closer to her late sister. Despite her initial skepticism and disdain for geek culture, Agnes becomes fully invested—and even begins to find the real-life versions of the game's characters through her job as a teacher at Tilly's old school. The show, which brings

to life the many characters in Tilly's fantasy world, has put Cast N' Crew's production and design capabilities to the test.

"In the past, we've done shows more grounded in reality; so we didn't have to make ginormous costume, prop and set choices," Sophie Veksler, a senior and the show's costume designer,

said. "As a costume designer, I've never had to fabricate big pieces; it was more about sewing things together—but for this show, it was totally different. We have huge monster pieces that the actors will wear and even a giant gelatinous cube."

Another unique element of the show is the extent of stage combat, which includes

dueling the imaginary dragons of Tilly's game.

"I think people will be impressed with the stage fights. We brought on a whole new production side for this show, with a fight director, too," Lucas Marschke, a junior and the

**SEE MONSTERS,**  
PAGE 7

## Weekend Matinee

### 'Girls' on HBO

"Girls" has always been a lesson in vulnerability, and last Sunday's episode was no different, although it did deviate from the usual forms of exposure. In its early seasons, "Girls" received a lot of attention from viewers, often male, wondering why it was important to show a fully naked Lena Dunham



wandering aimlessly through an apartment or sitting on the toilet. Of course, Dunham was playing her character, Hannah, but these questions persisted. Often, Dunham responded, and her message was one of seeking authentic storytelling, and in real-life, women of varying body-types roam naked through their homes.

With three episodes left until the series finale, "Girls" gave its viewers the same sex and nakedness, but also took a refreshing dive into social vulnerability. As Ray, the show's resident curmudgeon, set out to collect a people's history of

Brooklyn, he hesitated at the thought that no one would want to talk to him. What followed, with help from Aidy Bryant's character, was a really beautiful display of someone pushing far outside of their comfort zone. After lots of observation, Ray made himself emotionally available to strangers and received decidedly positive energy and conversation in return. With this story-line, "Girls" gave one of its most relatable narratives to date, effectively highlighting that a great potential for good rests in social and emotional vulnerability. —Ayanna Harrison, Staff Writer

### Showtimes

The complete first season of "Thirteen Reasons Why" can be found on Netflix.

"Girls" airs on HBO Thursdays at 5:45 CDT. Additional episodes can be found online for free at hbo.com.

### 'Thirteen Reasons Why' on Netflix

Netflix's newest mini-series "Thirteen Reasons Why," based on the novel by Jay Asher, shattered expectations. Following the book's premise, Hannah Baker records thirteen cassette tapes explaining what drove her to suicide and sends them to each person incorporated in her reasoning. Clay Jensen, a high schooler infatuated with Hannah, receives these mysterious tapes on his doorstep. The show follows him as he listens to Hannah Baker's suicide note and attempts to

process the traumatic tapes. The show, which ends in suicide, gets graphic (the last episode was so horrifying that I almost vomited) and sometimes gaudily intense.

"Thirteen Reasons Why" is indubitably more meaningful as a show than as a novel. There is a significant addition of more and deeper exploration of characters, which creates a more nuanced show; the viewer experiences the raw humanity behind each character's motivation by seeing and feeling the community's

reaction while watching as Hannah's parents grieve. The show also creatively criticizes social media's overbearing presence more smoothly than the 2007 publication. In fact, it explores the effects of severe mental illness and modern teenage life more evocatively than the novel. So, while your typical Netflix shows might consist of lighter comedy fare, this darkly meaningful show will be a worthwhile investment into another genre. —Daniela Krausz, Contributing Writer

**puzzle mania**

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**"Crispus Attucks"**  
Difficulty ★★☆☆☆ (70pts)

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| I | L | F |
| B | O |   |
| E | N | S |
| R | T | Y |

"Sons Of Liberty"  
Difficulty ★☆☆☆☆ (15pts)

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

**ACROSS**

- See 1-Down
- Risk taker
- Minimally
- He sang about Alice
- Ooze with
- Bond's first movie foe
- Word with interest or service
- Lavin of "Alice"
- Water retainer
- More than is wise
- River racers
- Rose of Guns N' Roses
- Poetic pair
- Luxury resort chain
- to leap tall buildings ...
- David Copperfield villain
- Cain, to Abel, informally
- Dominated the election
- Teachers' org.
- Sufficient, to Shakespeare
- Working hard
- Complete with ease
- Descends, as a rock wall
- Fluke-to-be
- Worried
- Farewells ... or, homophonically and read top to bottom, what the first words of the answers to starred clues represent?
- Fly in the ointment
- Fly-fishing catch
- Tennis score
- Floor piece
- "Maybe, just maybe"
- Big name in furniture
- Clairvoyant
- Got by
- See 58-Down

**By Ed Sessa** 4/6/17

**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](http://www.sudoku.org.uk)

SOLUTION TO MONDAY'S PUZZLE

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

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**Monday's Puzzle Solved**

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| O | R | G | E | N | D | L | E | S | S | L | O | O |
| C | A | R | B | S | Y | A | L | T | A |   |   |   |
| A | Q | U | A | T | I | C | D | O | I | N | G | O |
|   |   |   | R | A | G | E | S | N | E | R | V | Y |
| C | E | N | T | R | A | L | P | A | R | K | E | E |
| A | L | I | A |   | L | Y | R | A | T | Y | N | E |
| L | I | P | B | A | L | M | C | Z | A | R |   |   |
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| P | E | A | A | C | T | I | H | A | I | T | I |   |
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|                               |  |
|-------------------------------|--|
| 38 Kind of geometry           | 50 "Positive thinking" advocate        |
| 39 "The Giver" novelist Lowry | 51 "Your table's ready" signaller      |
| 40 Thai language              | 54 Sticky stuff                        |
| 45 Entertainers on the road   | 55 Radar dot                           |
| 46 Partner of hollered        | 56 Team connection                     |
| 47 Wine choice                | 57 All tied up                         |
| 48 Reddish-brown colors       | 58 With 68-Across, "Milk" Oscar winner |
| 49 Singer Lennox              | 61 Letter after pi                     |

# FORUM

## STAFF EDITORIAL

### Quindlen well-suited for commencement address

When Chancellor Mark Wrighton announced at the senior toast Tuesday that author and journalist Anna Quindlen would serve as this year's commencement speaker, applause was scattered. But despite the lackluster response from the senior class—which can be attributed to her lack of name recognition—the Student Life editorial board believes Quindlen is a good choice and that students should keep an open mind despite her lack of name recognition.

Even though students might not be as familiar with Quindlen as they've been with previous commencement speakers like Rep. John Lewis and filmmaker Ken Burns, she has all-star credentials. Quindlen is a Pulitzer Prize-winning journalist who held several posts at The New York Times and an author who had her 1994 novel "One True Thing" turned into a film. Seniors disappointed by Quindlen's lack of name recognition might seek to learn more about her through reading one or more of her eight New York Times

best-sellers, which include both works of fiction and nonfiction.

Quindlen also provides some much-needed gender diversity to the list of those who have spoken at Commencement, as a woman had not been chosen for the honor since 2009. Our editorial board commends Washington University for selecting a female speaker for this year's ceremony, and Quindlen, given her tremendous success as an author and as a journalist, warrants recognition in her own right, apart from her gender.

More than that, she has delivered commencement addresses at numerous other universities, including Villanova University, Barnard College and Mount Holyoke College. Quindlen's previous speaking experience offers a positive outlook on the quality of this year's address. Subjects that she's touched on in past speeches—such as having the courage to stake out new territory and remembering to enjoy life's journey—are relevant to driven and hard-working Wash. U. students; and Quindlen, as a best-selling

author, has the eloquence needed to deliver an inspiring speech.

Quindlen also has a history of speaking up about present societal issues, including reproductive rights and health care, issues that remain prevalent following the election of President Donald Trump. While Quindlen's speeches on past campuses have mostly been about advice to the graduating classes, we feel her unique perspective on some of these issues could add another dimension to her speech. Just as Lewis discussed racism

while also advising students to make the best use of their education in his address last May, Quindlen could tie her message of maintaining one's sense of self to present day issues regarding health care in this country.

While we admit that Quindlen might not initially excite the student body as much the last few years' picks, we feel that her speaking abilities, diversity of topics and long list of powerful credentials make her a good choice to speak at the ceremony, if not a thrilling one.

## The economics behind WILD

PETER DISSINGER  
STAFF WRITER

Like with every past WILD artist, the decision to bring Jason Derulo to campus has been met with resistance, excitement and frustration. Since fall of 2014, the artists that have come to Washington University for our largest concert have been acts with significant mainstream appeal but with little genre or racial diversity. (Derulo is the first African-American artist since Childish Gambino, who came in spring 2014.) This time around, with a huge budget increase, Social Programming Board had a fantastic opportunity to do something different and appeal to a larger majority of Wash. U. students.

But, to the surprise of few, SPB did not capitalize on the opportunity to book a rap artist like Big Sean or A\$AP Rocky, choosing the safe

route by booking Derulo. Unfortunately, we can't change SPB's decision to bring another "bar mitzvah banger" to the WILD stage. The conversation for change, racial diversity and music variety must come in the next cycle of SPB's work—when they are most likely to listen to student concerns—as opposed to now, when an artist has already been selected. Until then, it's important to examine why Derulo made sense for this WILD and why he might have been chosen (taking survey results out of consideration, since rumors about who placed where in rankings are purely speculative).

Foremost, since WILD is paid for by students, it should be a concert that provides the most economic value to its constituents. If you're going to spend hundreds of thousands of dollars on a single event, you probably want the majority of students to leave happy (or to at least

marginally pleased with the concert they just went to).

From that perspective, I find it hard to argue against Derulo. The simple fact is that among the frontrunners for spring 2017 WILD, he had the best value proposition for SPB.

Think of WILD this way. We do not spend enough money to pay for an artist that has a set list that people can appreciate front to back (excluding people who are extreme fans of the group or artist). Therefore, we effectively pay for a WILD artist per hit song, which I am defining as a song that either has the distinction as a Recording Industry Association of America (RIAA) certified gold or platinum single (see the criteria here). The RIAA takes digital streaming and purchased downloads of a song into account, making it the most objective criteria of a song's popularity.

Icona Pop, which cost us roughly \$40,000, had two

certified songs at the time; Mac Miller, worth about double that, had four songs that met the criteria; Kygo also cost \$80,000 and was popular for "Firestone," "Stole the Show" and a remix of "Sexual Healing" (he did not play "Here For You" or "Often," which qualify as popular songs). So, in the past, we have paid roughly \$20,000 for a popular song. With Derulo, who has 11 platinum hits and three new singles quickly climbing their way towards RIAA gold status ("If It Ain't Love," "Swalla" and "Kiss the Sky"), you could make the argument that we paid less than \$15,000 per hit—and certainly less than \$20,000.

With a larger budget, you might think this argument is weak. But if you look more closely, the premium for A\$AP Rocky and Big Sean is more extreme than you might think. Though rap artists have the advantage of popular features (Big Sean

kills it on Kanye West's "Mercy.1," and A\$AP Rocky stands out on the A\$AP Ferg song, "Shabba"), they simply have fewer songs that match the criteria for a hit. The number for Rocky is four, plus three features that have gone platinum, and for Sean, it's eight songs. I'll be the first person to say that I would have tremendously enjoyed a Big Sean concert—and even to an extent an A\$AP Rocky concert—but Derulo appears to have come at a nice discount, given his history for producing concert-ready music.

The argument I have made for Derulo is within the context of SPB's decision to bring one headliner to WILD with double the budget. They chose to try and upgrade the quality of the headlining act. Ultimately, an agreement won't be reached on whether or not they achieved their goal, but the economics behind Derulo make sense, more so than would have for

Big Sean or A\$AP.

Still, even if I can rationalize Derulo for WILD, I think the group's tried-and-true strategy of "one artist, one opener" has proven itself a failure. Even on a larger budget, SPB's artist announcement won the student group even more enemies. They could have easily booked two artists from different genres (with fewer total hits than Derulo, but a larger interested audience combined) and created a new kind of WILD, with more of a festival feel. It would have been an opportunity to show that students who aren't interested in music targeted at white audiences (admittedly, a reality of the pop genre) that their activities fee dollars matter. Unfortunately, SPB didn't go that route. While some students will come around to relive their middle school years for the second year in a row, we should not let SPB rest on its laurels in the coming school year.

## OP-ED SUBMISSION

### Imposed Limites

ITZEL LOPEZ  
CLASS OF 2017

It's 9:30 p.m. on Tuesday, and we enter Simon 122 ready to give our presentation to appeal for Association of Latin American Students' 25th Anniversary Gala funding. We entered confident and left in tears (not a hyperbole—tears were, in fact, shed) with the news that we were allocated \$0 out of \$4251.25 appealed for buses, speaker, food and DJ. We watched for over an hour as our event was shredded to pieces.

"Why did you decide on a Gala?"

Why wouldn't we have a Gala? Existing on this campus for 25 years seems insignificant to you, but to me, it is a milestone. This

limited amount of time speaks to the structural inequalities that exist for people of color to access higher education. How else would you suggest we celebrate the success of a community which gets depicted as criminals, devalued as contributing citizens, and underestimated on the daily? Perhaps you can tell me how you plan on celebrating your 164th anniversary.

"They are celebrating their... identity."

Your discomfort is showing. Your blatant hesitation in naming us, a minority in this country, demonstrates your inability to understand our experience attending a predominantly white institution.

"I am concerned about actual turnout."

How do you expect us to bring high attendance when

we only have 6.67 percent Latinx students on campus? Look around—there are not that many of us. Just because we don't have the numbers does not mean that we do not matter. Picking and choosing to fund events based on attendance tells me that my presence on campus is only welcome when I benefit you, that the few of us on campus aren't worth holding events for unless you get an event to write your personal statement about a time you dealt with people different than you.

"We only like to fund one banquet a year."

This argument was presented since we held a formal in collaboration with Mixed and People Like US (+PLUS) last fall. I would buy that argument—if it was said anywhere in your manual. Are we being

penalized for our solidarity with other groups? Does supporting other marginalized communities on this campus in their celebrations mean we cannot have our own?

"We aren't sure how this aligns with your mission."

Perhaps, it is difficult for you to see how this celebration ties in with our mission. Our mission is to build a community for Latinx students. We held a summit last fall where every individual asked for more opportunities to gather. How can we serve the needs of our community if we don't have the financial resources to do so? We've had this recurring battle between Treasury and Association of Latin American Students (ALAS): what we want to provide for our community is denied because of budget

issues. Year after year, we are over-funded for Carnival and under-funded for our Research Symposium or Hispanic Heritage Month. Carnival is an opportunity for Wash. U. to consume the parts of our culture that they like: dancing, the outfits, even the music. Is this the type of perception people have of our community—that we are simply something to consume? We fought for four years before finally getting funding for a speaker this year. As one of you mentioned, the focus of Treasury shouldn't be to program our events for us, but it also shouldn't be to decide what space we take up on campus.

"It's not that we don't care about this event, or that we don't think that it is important."

Your statement attempted

to bring us comfort and absolve you of your guilt. You may claim that this doesn't represent a declaration of lack of importance, but that's not how I feel—when you think something is important, you defend it. I walk across this campus feeling invisible because the issues in my community are not addressed. For most students, there is only one job: to go to school. For me, as a woman of color, my job is to go to school, battle microaggressions and institutional racism and be the voice of my community. And trust me, I don't get paid enough.

We just elected new Treasury representatives for the next year—is this how you want to start your legacy, waving off our legacy and 25 years of service and commitment as "another formal"?

## OUR VOICE: EDITORIAL BOARD

Staff editorials reflect the consensus of our editorial board. The editorial board operates independently of our newsroom and includes members of the senior staff and forum section editors.

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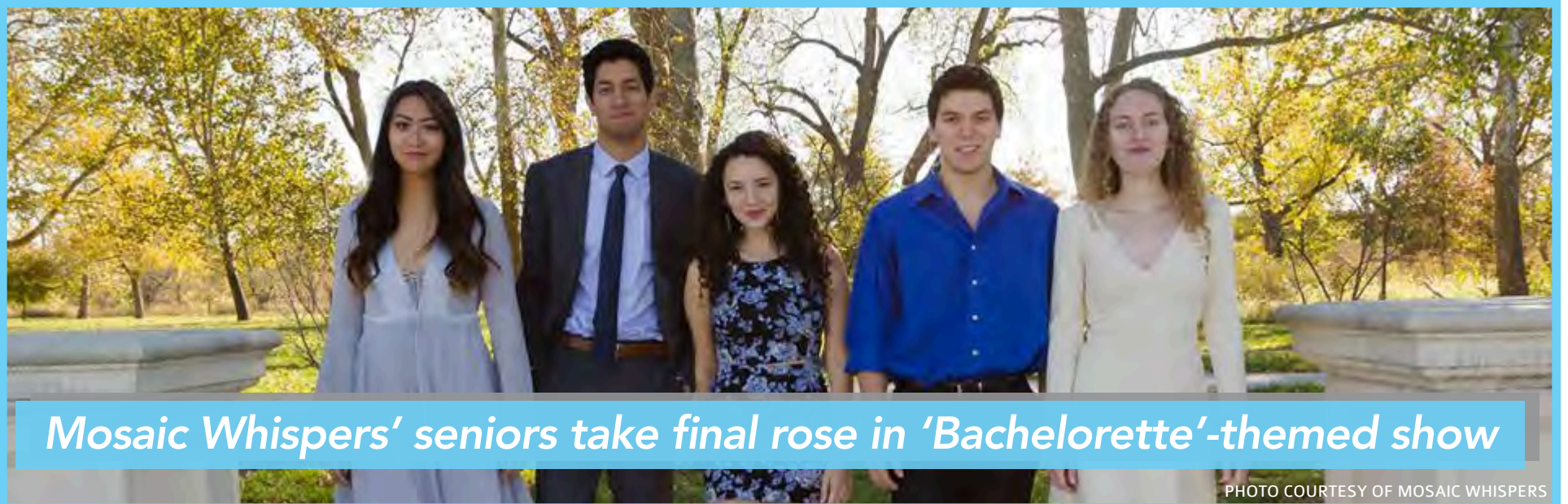
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**WESLEY JENKINS**  
SENIOR CADENZA EDITOR

“Let’s compete in the ICCA open. The five seniors, let’s do it,” Crystal Young half-jokingly says, referring to the adult version of the International Championship of Collegiate A Capella, as fellow senior and Mosaic Whisper member Rohan Khazanchi balks at the suggestion. “The prize is \$25,000. That’s a lot of money,” she continues, ignoring Rohan’s shaking head. “We can be the new ‘Pentatonix,’” she finally exclaims, citing the uber-popular five-person a capella group—adding “There’s five of us!” Khazanchi, now smiling and laughing, sighs, “Yeah, we’ll see...something will happen.”

The pair of good-humored seniors sit at one of the side tables in Tisch Commons as two younger members of the Mosaic Whispers sell tickets at one of the tables in front of the staircase for the a capella group’s spring show—*Splash of Color 2017*. The performance, this year themed after the *Bachelorette* and starring senior Katie Greenberg as the *Bachelorette* and the other Whispers members as contestants, marks the triumphant conclusion of another successful year for the Whispers in terms of the ICCA competition. But it also brings to

a close the careers of the group’s five seniors—Young, Khazanchi, Greenberg, Israel Hilerio and Hannah Lacava—all of whom were instrumental in the group’s competitive resurgence over the past three years.

When the five joined the group as new freshmen unacquainted with each other and unprepared for what lay ahead, there was so much potential for the group dynamic to sour from clashing personalities, desires or expectations.

“Honestly, I think we got so lucky,” Young said when reflecting on how positive her relationships in the group turned out. “Five is pretty big group to have for a class and we just all happened to get along super well to the point where literally if you see me anywhere I’m probably with one of them.”

For Greenberg, the standout moment of her time in Whispers had nothing to do with competing or even performing, but rather starting those relationships during her freshmen year.

“After [the spring break trip] I really felt like I had formed these deep connections with these people and got to know them so much better,” Greenberg said of a trip to Baltimore the group took over spring break her freshmen year. “I think that is what set

me up to be so emotionally and just generally invested in the group, just because I knew that I had this trust in the people that I was doing it with.”

Four years ago, competition was not even a consideration for the group. Focused on sound and musicality, the Whispers lacked the “performance” aspect that grades

bit more entertaining now.”

Simply adding choreography though is not enough to push a group all the way to the finals of ICCAs at Carnegie Hall. Their junior year, the year the Whispers ended up in the finals, three of the current seniors held internal leadership roles. Greenberg and Lacava took over as music directors, and

main focus for the Whispers. It’s the energy and excitement of being around each other and performing to the utmost ability that’s the most fulfilling.

“Whispers to me has been so much more than the competition. Freshman and sophomore year, we didn’t have that much success at ICCA, but it was still incredibly rewarding to still be a part of the group,” Young said.

“I think that we’ve always felt successful within the group even if that didn’t necessarily mean we were getting a lot of outside recognition just because we were always really proud of what we were doing,” Greenberg added. “When the recognition comes—whether it’s we’re successful in a competition or a lot of people come to our concert or something—it’s just that we’re excited that we get to share the excitement with everybody else.”

Now, approaching the final chapter in their Whispers career, the five are turning their focus to *Splash* and then handing off the group to the underclassmen below them. About the transition, Greenberg remembers her panic at the seniors leaving when she was a sophomore and laughs, writing off the worry as nothing more than fear of uncertainty.

“They’re going to be totally fine,” she said. “There are

so many people who are willing to step up to the plate and are ready to take on the challenge.”

As for *Splash*, the seniors expect their last hurrah to be the culminating moment of their year and their Whispers’ career. Within the concert is the senior song, where just the seniors take the stage, giving them one last chance to perform as a cohort.

“Every single year I’ve found myself during the senior song looking at the seniors and thinking to myself I can’t even imagine myself in that position and now we’re finally here,” Greenberg said. “The five of us get to do this song together which I think is really special and really cool way to end the year with a bang.”

Young, however, is less ready to give it up.

“I definitely plan on coming back for *Splash* anytime I possibly can in the next 50 years of my life,” she said. “It’s going to happen. I’m going to be like 80 rolling through.”

*Splash of Color 2017: The Bachelorette* will be held in Emerson Auditorium on Friday, April 7 at 7:00 p.m., and in Graham Chapel on Saturday, April 8 at 7:00 p.m. Tickets cost \$8 and can be purchased in the Danforth University Center today and tomorrow from 11:00 a.m. to 2:00 p.m. or in Bear’s Den from 6:00 to 8:00 p.m.

*Every single year I’ve found myself during the senior song looking at the seniors and thinking to myself I can’t even imagine myself in that position and now we’re finally here.*

—Katie Greenberg, senior

well at ICCAs—the large, annual competition of hundreds of a capella groups from across the country.

But the year the current seniors joined Mosaic Whispers, the group started to compete again for the first time in a decade; and, as a result, its performances became much more well-rounded.

“I think where we’re at now is we’re a much more fun group to watch,” Khazanchi said. “We’ve retained the sense of wanting to maintain a really strong level of musicality but I think we’re just a little

Young became the group coordinator. According to Hilerio, it was this joint effort and collaboration that made for a positive group dynamic, allowing them to build on the foundation established by past leaders and make the group as competitive as it could be.

“If you think of us like a team, all of us bought in to our roles really well,” Hilerio said. “I think we were able to encompass a lot of areas of leadership in terms of what to do and our music and being in the group.”

But competition has never been and will never be the

## MONSTERS from page 5

show’s director, said. “Even though no one who filled out their information at the audition said that they had stage combat experience, I don’t think that shows at all.”

But beyond the intense stage fights, the cool weapons and the elaborate costumes, the show strikes a chord that Cast N’ Crew director Harley Greene thinks will resonate with audience members of all kinds.

“This show is about how people connect with one another and how sometimes, there are people in our lives whom we take for granted,” Greene said.

The people who play Tilly’s game are able to let go of the inhibitions that they feel in the real world

and find themselves reborn amidst the dungeons and dragons. Set against the current political climate, “*She Kills Monsters*” also takes on themes of girl power and strength, speaking to the ability of our relationships with others to pull us closer to the truest versions of ourselves.

Reflecting on the experience of serving as Cast N’ Crew president throughout the making of the show, Greene said, “I love the feeling of starting the semester with just the pages of a script and then fast forward a couple months, and we have lights, sound, actors, fighting, fog, monsters—it’s just amazing how that happens with a group of 18- to 21-year-olds.”

Cast N’ Crew will be

donating half the proceeds from “*She Kills Monsters*” to Relay for Life because the show falls on the same weekend as the fundraising event for cancer research.

To be entered in a raffle for two free tickets to the show of your choosing, find a Cast N’ Crew member wearing “*She Kills Monsters*” shirt today, take a selfie and post the photo on Facebook with the tag #CnCKillsMonsters

“*She Kills Monsters*” will be performed in the Village Black Box Theatre Friday, April 7 at 8:00 p.m., Saturday April 8 at 2:00 p.m. & 8:00 p.m. and Sunday, April 9 at 2:00 p.m. The show is sold out but those wishing to attend can place their names on a waitlist 45 minutes before the doors open.



PHOTO COURTESY OF CAST N’ CREW  
Two members of Cast N’ Crew’s show, “*She Kills Monsters*,” enact a sword fight during rehearsal for the show. The performance has four showings between Friday, April 7 and Sunday April 9.





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# POEM from page 3

very severe. I couldn't help but cringe and worry the younger man was not quite appreciating the experience. I looked around and saw that everyone else in the crowd was unphased by it; they were just nodding in agreement with the words being spoken. I glanced at my classmate and saw he had stopped watching the screen and was just staring at the floor while shifting uncomfortably in his chair. I do not

mean to say the poet was wrong for being inspired by porn. He can find inspiration wherever he likes, and that would make for some interesting and unique poetry. Many other people seemed unphased by the porn, making me feel out of place, since I was so distracted by it. I just felt uncomfortable seeing something so graphic, especially while sitting in a room of strangers.

I later discovered that we

had studied this particular poet's work in class, and my teacher thought he was genius. I was so distracted by what was projected on the wall that I could not actually appreciate the man's words. When I tried, it inevitably brought me back to the porn, and I became utterly lost in it.

In the car on the way home, my friend and I just sat in mild shock for a while, before my classmate said he was also not so

certain the younger man's experience was pleasurable. The men's faces were covered to protect their identities, and there was no sound played, so we were just left watching a series of hits and brutality without anything acknowledging this was welcomed. This somehow just made the experience stranger and more engrossing.

I do believe that everyone has a right to like what they want without the judgment

of others. It was just new and strange for me to see pornography used as art. The setting in which I was receiving it also enforced my adverse reaction. I was in a new place, with a bunch of people I didn't know watching something very graphic. This all just left me feeling startled and overwhelmed.

No matter how good of a writer you are, pornography may not be the best thing to show while you

present your work. While people could argue for the performance art aspect of the piece, the nature of the video made it difficult to appreciate either part. Not everyone has the widest attention span, and many can't appreciate two things at once. For me, maybe showing the porn and then the poetry might have been better. Or maybe just a still of the porn. Or maybe no porn. No porn would have been good too.

# drink & dine

[WEEKLY BAR AND RESTAURANT GUIDE]

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