

“Wild about finding a cure”: UDance raises \$1.8 million



MADISON SPANDIFINO/THE REVIEW



MINJI KONG/THE REVIEW

UDance proceeds go to the Andrew McDonough B+ Foundation, a Delaware nonprofit that raises money to support pediatric cancer research and families.

NATALIE WALTON
Senior Reporter

This year's UDance Dance Marathon, which was themed “wild about finding a cure,” raised \$1,890,337.16, an increase of almost \$200,000 from 2016.

1,194 “moralers” and 1,582 dancers participated in the 12-hour dance marathon, each earning their spot by fundraising several hundred dollars to fight childhood cancer.

In its 11 years, the university's annual UDance has raised more than \$7 million for the Andrew McDonough B+ Foundation, a

Delaware nonprofit that helps fund childhood cancer research and offers financial support to families with children who have cancer. Joe McDonough started the foundation in 2007 after his son, Andrew, passed away from leukemia.

“The B+ Foundation, as driven by UDance, is now the largest provider of financial assistance to families with kids with cancer in the country,” McDonough said. “Last year, UDance and other events around the country helped 2,200 families.”

McDonough explained that, as a university alumnus, he “could

not be more proud” of what the students at the university have accomplished.

“I just think that it's really important that the students realize how much we appreciate what they're doing,” he said.

In its first year, UDance raised \$8,000 and could fit into the Trabant Multipurpose Room. Since then, the event has garnered such high attendance and attention that it now fills the Bob Carpenter Center.

“[The growth] is all thanks to the inherent drive in every student at UD to leave this world a better place than they entered it,” Jacob

Cummings, one of the co-executive directors for UDance, stated in a press release.

Along with the B+ Foundation, UDance also works closely with the Gift of Life organization. While at the event, attendees had the opportunity to sign up for the national bone marrow registry.

Senior Katie Katz, the co-executive chair of UDance, brought Gift of Life to UDance last year through the Gift of Life Campus Ambassadors program. During UDance in 2016, over 700 students were added to the national registry.

SEE UDANCE ON PAGE 6

Men's ice hockey suspended due to marijuana allegations

TEDDY GELMAN
Managing Sports Editor

Just a few hours before they were scheduled to leave for their league playoffs, the Delaware men's club ice hockey team was interrupted by the news that it wouldn't be going anywhere.

During the afternoon of Feb. 24, the team's three captains broke the news that due to allegations relating to marijuana use by team members, the university had canceled their trip to the playoffs, held at the University of Rhode Island.

According to an anonymous letter delivered to The Review, these allegations were manifested in a \$100 cleaning fee, allegedly for the use of marijuana, billed from the Holiday Inn Express in Fort Collins, Colo. to the University of Delaware. The team stayed at the hotel during a mid-Nov. trip for games against both Colorado and Colorado State.

The team denies smoking

SEE HOCKEY ON PAGE 4

Former VP announces vision for Biden Institute

MARGARET MCNAMARA
Investigative Editor

The university's most distinguished alumnus is coming back on campus for good.

Former Vice President Joe Biden detailed Monday his vision for The Biden Institute, an addition to the School of Public Policy which will focus on domestic policy. He said he hopes to create an “intellectual center” for scholars, policy leaders, activists and national leaders to shape and influence the nation's toughest problems.

“This really matters to me,” Biden said.

The university's 55-year-old School of Public Policy was founded right when John F. Kennedy became president, freedom and civil rights were being fought by activists and the United States was fighting in the Vietnam War.

“We again find ourselves in a pivotal time in our country and indeed across the world,” Maria Aristigueta, director of the School of Public Policy, said. “I think we can all agree that the need for well informed, thoughtfully crafted policy and

well prepared public leadership is just as critical today as it was all those years ago.”

The Institute will be both a research and policy center located at 44 Kent Way on the university's main campus.

Biden said he intends for the center to write and produce policy that will advance the issues that have shaped his career: courts and the constitution, civil liberties, civil rights, the criminal justice system, violence against women, affordable education and environmental sustainability.

One of the goals of the center is to analyze the country's current political system and ask questions like, how to reestablish bipartisanship in this country.

“We can't govern the country without consensus,” Biden said.

Biden said the institute is also thinking about implementing a series for next semester titled, “All Politics is Personal.” He wants to interview major figures about where they came from and why they believe what they believe.

“You have to spend time understanding what their limits



XANDER OPIYO/THE REVIEW

The Biden Institute will be both a research and policy center. Joe Biden said he envisions it to be intellectual hub for domestic policy issues.

are, what their motives are,” Biden said.

The Biden Institute will be non-partisan. The hope and expectation is that it will attract political leaders — present and past — from both parties, leading media voices and commentators,

recognized experts and cultural icons who take today's issues seriously, like Lady Gaga or George Clooney.

Biden said he wants to use this campus as a forum to discuss and debate issues and garner national attention.

President Dennis Assanis said The Biden Institute is part of the university's goal to make socially and globally conscientious citizens by addressing the world's toughest problems and most taxing challenges.

SEE BIDEN ON PAGE 3

WHAT'S
INSIDE

DISSECTING DENNIS

Breaking down Assanis' inaugural address.

NEWS Page 3

INTERNATIONAL WOMEN'S DAY

Newark community members celebrate “A Day Without Women.”

NEWS Page 5

“GET OUT” REVIEW

In his directorial debut, Jordan Peele reveals the illusion of a post-racial America.

MOSAIC Page 12

PENCIL
IT IN

FRIDAY, MARCH 17

Free Lunch Friday, 11 a.m.,
Horn Program & Venture
Development Center

St. Patrick's Day Event, 11
a.m., Harrington Commons

#TBT

TUESDAY, MARCH 14

Spring 2017 History
Workshop, 12:30 p.m.,
Munroe Hall Room 203

Understanding
Unintentional Bias, 1:30
p.m., Perkins Student
Center Ewing Room

SATURDAY, MARCH 18

Shamrockfest, 8 a.m.,
Trabant, Perkins and Little
Bob

Poets' Corner Reading
Series, 4 p.m., St. Thomas
Episcopal Series

WEDNESDAY, MARCH 15

Diversity and Inclusion
Speaker Series, 11 a.m.,
STAR Health Science
Complex

Well-being Wednesday,
6 p.m., Harrington
Commons

Symphonic Band and
Wind Ensemble, 8 p.m.,
Mitchell Hall

SUNDAY, MARCH 19

The Elephant Man, 2
p.m., Center for the Arts
Thompson Theatre

UD Ballroom Dance Team
Public Dance Classes:
Rumba, 7:45 p.m., St.
Thomas's Episcopal Parish
Great Hall

THURSDAY, MARCH 16

Healthy Hens Kiosk, 11
a.m., Trabant Student
Center

Test Taking Workshop,
3:30 p.m., Center for
Academic Success

Real Life Mario Kart, 6
p.m., Little Bob Main
Gym 1

MONDAY, MARCH 20

Fox News Information
Table, 2:30 p.m., Purnell
Hall Main Lobby

31st Annual Women's
History Month Film Series,
7 p.m., Kirkbride Lecture
Hall Room 206

Wellness Speaker Series, 7
p.m., Purnell Hall Room 115

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Philosophy majors prove
successful in job market

BY SAIRA WINTERBERG

Philosophy majors may not seem like the most popular choice for many students, but they are proving to be successful in the job market.

Keep the conversation open for HESA, dated in a mid-nineteenth-century collection between 1902-05 through 1905, as it is a good time to make a decision on whether to make a career out of it.

David Anderson, executive director for the American Philosophical Association, is the only person with whom he has ever spoken.

He said skills employed in philosophy, such as critical thinking, writing, and analysis, are highly valued in the workplace.

"What philosophy majors learn to do is think and analyze problems and questions," he said. "What you do when you're a philosopher is to think and analyze problems and questions."

Schneider also said many philosophy majors find work in something like law, biology, or psychology. He even has one student who went on to be a doctor.

However, she acknowledged that employers are becoming more critical in hiring philosophy majors, but she does see the advantages to majoring in philosophy.

Her advice is to be open to all opportunities and to be open to all opportunities. However, she acknowledged that employers are becoming more critical in hiring philosophy majors, but she does see the advantages to majoring in philosophy.

He said he believes if more

students took a philosophy class as freshmen, they would declare philosophy as a major.

"I have one of our biggest challenges is getting some word out to people of what the advantages of philosophy are," Schneider said.

He said he would like to see more studies done about the advantages of philosophy majors.

Those statistics might be better than many other majors in the field.

Anderson hopes a better philosophy major could be designed to help students in the real world, but he still thinks philosophy is useful in the workplace.

Studying philosophy can help you think and analyze problems and questions, which are important skills in how to analyze and argue," Peters said.

However, he said he still believes that the advantages of philosophy are not being fully appreciated.

And that's about the last time we were able to run a headline like that.

CORRECTIONS

The movie review of "The Lobster" was falsely printed twice in last week's print edition. It was printed under the headline, "Power Trip brings back '80s thrash on 'Nightmare Logic,'" instead of the correct story written by Jack Beatson on the band. The Review apologizes for the error. The story on Power Trip can be read on our website.

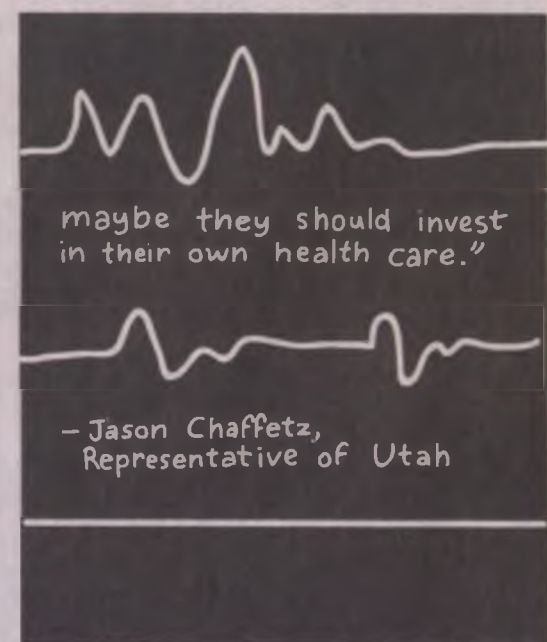
The Review staff is dedicated to accuracy and fair representation of all sources. If you notice a factual inaccuracy in a story, please email a correction to eic@udreview.com.

THIS ISN'T
NORMAL

"Americans have choices, and they've gotta make a choice."



And so maybe rather than getting that new iPhone that they just love and they want to go spend hundreds of dollars on that,



maybe they should invest in their own health care."

— Jason Chaffetz,
Representative of Utah

Healthcare is a right, not a privilege.

EMILY BRYMER/ THE REVIEW

Dissecting Dennis: breaking down the president's agenda

CALEB OWENS
Senior Reporter

After unveiling a series of new plans for the university during his inaugural address in December, President Dennis Assanis is now in a position to implement them. In case you didn't quite catch the details – whether you were seduced by the inaugural guest string trio, distracted by the glowing warmth of Joe Biden's face in the background or just didn't even know that there was an inauguration – we've broken down his promises below. The Review will be interviewing Assanis for next week's issue.

Student Success

A running theme of the "what's next" segment of President Assanis' speech surrounded ensuring success for every student. To tackle this broad goal, Assanis promised to make education at the university affordable for all students. Tuition rates at the university continue to rise and students continue to accumulate debt, so how he plans to achieve this remains a matter of speculation. He also referred to elementary and secondary education partnerships that will help ensure college-readiness. Additionally, Assanis expressed a desire to increase four-year graduation rates.

Graduate Student Surge

Assanis stressed that solving current health and climate related problems requires interdisciplinary, global efforts. To help achieve this, he proposed

a new "graduate college" invested in interdisciplinary and global problem-solving. Over 10 years, he would like to double the university's graduate student population. This, presumably, would lead to proportionate faculty and undergraduate population increases, raising questions about how the mid-sized university would prepare itself for a radical identity shift. Assanis insists that everyone will benefit from these graduate programs.

STAR Campus Development

Assanis announced plans for a new ten-story "STAR Tower," which he intends to become a center for fields such as neuroscience and behavioral health, and expressed hopes for further STAR campus expansion aided by collaboration with the private sector. Assanis also revisited his desire for graduate program expansion, grinning at the prospect of a "graduate city."

Core Values

Assanis emphasized the importance of "core values" throughout his address, pointing to an ever-present need for "diversity, equity and inclusion." He stressed a broad notion of diversity, denoting inclusion on the basis of gender, race, ethnicity, socioeconomic background, religion, physical ability and intellectual perspective. Ethnic and socioeconomic minority representation at the university is notably low, so this may be a difficult task to undertake. One aspect of this initiative included



MINJI KONG/ THE REVIEW

The Review provides a recap of the promises President Assanis made during his inaugural address.

bolstering African American material culture and public humanities programs.

Joe Biden Public Policy Institute

While glancing back at Joe Biden, Assanis hinted at an "alumni" supported extension to the university's public policy school. Since then, Biden himself has revealed plans to open a domestic policy institute on campus, although few other details have been released.

International Student Population

Assanis voiced plans to strengthen efforts towards expanding the university's international student population. Volatile factors such as the Trump administration may provide obstacles to this goal, as seen in

January's executive order that detained many international students in airports or denied them entry into the country.

"Innovation"

Assanis hinted at "big plans" to increase the university's "innovative" business presence across the state. And in case you didn't realize how "innovative" these plans are, Assanis made sure to make you aware, using the word or a form of it 13 times throughout his speech. He alluded to furthering partnerships with both the state and corporations such as DuPont, and referenced federal collaboration that will work to help "revolutionize manufacturing." Again, federal cooperation remains an uncertain topic, so these goals may encounter some unforeseen impediments.

BIDEN

CONTINUED FROM PAGE 1

"Together we create new knowledge and understanding about the world and our society," Assanis said. "We must generate and share — I emphasize share — data."

Biden also mentioned that he intends for students to participate as fellows within the Biden Institute and announced that he'll be holding a rally in hopes to meet as many students as possible.

"I'd rather meet students than anybody," he said. "I'm looking forward to — and I mean this sincerely — just hanging around on campus, answering questions, showing up in classes just to show up."

He said he has no interest in making money, just an interest in changing the country for the better.

"I want to be for the students here on campus what the faculty was for me when I was here," Biden said. "We can all go back, I suspect, and name one, two, three — if we're lucky — professors, who actually impacted lives, impacted on our view of the world. I hope I can play a little bit of a part of what my alma mater played for me."

University's CO₂ emissions plan shows ambition, lacks results

WILLIAM KEBBE
Associate News Editor

Back in the 2008-2009 academic year, the university laid out a strategic plan to lessen its carbon footprint. That year, the university, under former President Patrick Harker, committed to cut its carbon emissions by 20 percent by 2020, giving them 12 years to implement energy-saving directives and generate community action in order to help reach their goal.

The university's sustainability task force, a group of students, professors and faculty all striving to promote green initiatives combined with the carbon emissions plan, and the university was able to boast an action-oriented platform to combat their carbon footprint.

Michelle Bennett, now the university's sustainability manager, was studying for her master's degree in Australia when she heard about the initiative, describing it as "ambitious" for a large university. Upon her hiring in August 2015, Bennett was charged with undertaking this goal and making it one of her main responsibilities.

Progress has been slow to catch up with the initial hopes of the initiative.

As of this week, the emissions reduction tracker reads 5.7 percent, falling well below the 20 percent benchmark set almost a decade ago. That, along with a recent Faculty Senate meeting in which a resolution recommending the university move its electricity use to 100 percent renewable sources by 2020 was shot down, raise the questions of how the university plans to adopt more sustainable measures.

Despite the 20 percent reduction plan existing seven years prior to her arrival, Bennett said that the university didn't bring anyone on board to focus on the carbon emissions goal until she showed up. In those years, only 2.5 percent of the goal's 20 percent benchmark had been met, and campus was set to expand its study body as well as its educational facilities, including the Harker Interdisciplinary Science

and Engineering Laboratory (ISE Lab), now one of the university's biggest net consumer of energy, according to Bennett.

That 2.5 percent, Bennett said, came from a shift in the local power grid from coal to natural gas. Shifts in off-campus occurrences are a part of the university's plan to cut emissions but are harder to gauge. Emissions coming from the power grid created by the university are not always easy to track. A large portion of resources are dedicated to the on-campus buildings and activities because of their proximity and visibility.

That's where the Facilities Department comes in.

As a member of Facilities, Bennett recognized that her department had been doing behind-the-scenes sustainability work before she arrived, albeit without much communication to the public. Bennett, who said that her work is not restricted to Facilities, has now geared her role as sustainability manager toward a more public persona, getting students involved to aid in reaching the university's goal.

"I work a lot with students and a lot with faculty," she said. "I'm trying to be out in the UD community. Hopefully people see me."

An example of success through her public outreach is the approval of grant money, which she used to hire her first student intern. Bennett worked with a grant writing class last semester in order to obtain this and the recently hired intern is working on a food waste initiative that will simultaneously reduce campus food waste and its carbon footprint.

The recent successes do not stop there. As Bennett exclaimed, one of the favorable aspects of the plan was its specificity, which included a plan to transition the lighting in buildings to more sustainable options.

"One of the recommendations was to upgrade our lighting, which we've done almost everywhere with high efficiency fluorescent lights," she said.

Campuswide transitions to LED lighting are being made as well, but a roadblock has prevented some of this work. Bennett said that for existing buildings, the upgrade is still a work in progress, citing quality and aesthetics as the main concerns in making the change.

Another issue Bennett and her team have run into is the inability to control the activities of commuters and people coming to campus, all encompassed in the carbon reduction plan. Traveling by car to campus increases the university's carbon footprint, but restrictions on car usage would not go over well, in Bennett's opinion.

"We can't just ban cars on campus," she said. "Or if we did, what would happen? Torches and pitchforks."

She added, "We can encourage kids to turn their lights out, but we can't say that you must live within five miles of campus."

That example, along with the delayed creation of Bennett's position, makes the 20 percent by 2020 goal a stretch — a goal that Bennett once said was ambitious.

However, Bennett has not seen a lack of effort or support from the campus community and the administration. Every new building is now built to LEED Silver Standard and reductions to electricity use remain at the forefront of mitigation practices.

The data coming in from the Newark campus provides Bennett and company insight into how the university operates, how each building new and old consumes resources and how to properly ease away from carbon emitting energies.

The Newark campus, though, is the sole focus of this initiative because it consumes the greatest amount of energy, Bennett said. The plan does not include the other four campuses associated with the university, which include the Wilmington, Georgetown, Lewes and Dover satellites.

It is unclear whether another sustainability initiative will include every portion of the university as well. In last week's Faculty Senate



MORGAN BROWNELL/ THE REVIEW

Efforts to reduce the university's carbon footprint have been unable to meet initial expectations, but not without a lack of ambition.

meeting, Marine Policy Professor and Director of the Center for Carbon-free Power Integration Jeremy Firestone introduced a resolution that recommended the university switch to 100-percent renewable energies for electricity consumption by 2020.

During his opening remarks, Firestone said that he had met with university officials, including Bennett, about his resolution, claiming that there was little opposition met when brought it up.

"[The resolution] is consistent with the university president's climate commitment he made a number of years ago," he said, referring to former President Harker's 20-percent carbon reduction commitment.

Firestone said that his resolution would only focus the electricity component of the university's resource consumption, excluding heating and transportation. The university would obtain this goal through a myriad of ways, he said, including self generation and purchasing renewable energy credits.

Vocal concerns sprang from the senators, most notably from Michael Keefe, an associate professor in the department of

mechanical engineering. Keefe noted that Firestone's resolution was indeed "interesting," but raised questions about potential storage and the ramifications of implementing a storage system.

"Those energies require storage and batteries are not known to be environmentally friendly," Keefe said. "When they stop working, you have to replace them, and they are toxic waste."

In response to Keefe, Firestone mentioned that his goal might not be able to fulfill a grander promise of zero-percent waste, despite being well-intentioned.

"There are no free lunches with anything, and indeed because it takes energy to produce the components of renewable energy and it takes energy to operate them, we're never going to live in a zero-energy world," he said.

To learn more about Sustainability Manager Michelle Bennett's work and the grant her office received to address recycling, check out the story on page 11 in the Mosaic section.

speQtrum: Bridging the gap between marginalized groups

MADIE BUIANO
Senior Reporter

With his graduation looming in the distance, Jay Alston has dedicated his last semester at the university to creating a safe space for queer and transgender people of color.

During his time as president of Haven, the university's largest LGBTQ student organization, Alston organized a retreat for members who identify as queer and transgender people of color. During the retreat, the need for a more intersectional community — where students felt as though all of their identities received equal acknowledgement and respect — became clear as members shared their stories one by one.

There are clubs for LGBTQ students and clubs for people of color, but Alston noticed that there were no clubs for both. That is when his mission to create speQtrum, a student organization for queer people of color, began.

"You start to see other people find their niche, and they're able to look into a room and see people that look like them and have similar identities," Alston said. "There's something to be said for entering a place and not feeling like you have to be on the defensive."

As of two weeks ago, speQtrum is now one of the newest Registered Student Organiza-

tions on campus. Alston's mission to bridge the gap between two different marginalized groups is now a reality.

"We want to have fun," Alston said. "We want to put on events that are about art and music and culture and dance, we want to be able to celebrate our strength as a community."

Taylor Matthews, the vice president of speQtrum and director of major programming for Haven, said she hopes to use pre-existing connections to get speQtrum's name out in the open. The sophomore public policy and sociology double major said she wants queer students of color to know there is a space for them. Her immediate goal for speQtrum is for people to learn that the group exists.

To publicize their club, speQtrum is co-sponsoring events with other RSOs, such as V-Day's production of "The Vagina Monologues" and Haven's Drag Show.

In addition to working with RSOs, speQtrum is also coordinating with the Departments of Black American Studies and Women and Gender Studies, the Center for Black Culture, the Filipino Student Association and the China-America Association.

Matthews said she hopes that speQtrum will eventually be as widely known as Haven. She hopes the club will receive more funding to host events with various speakers and artists.

Briahna Miller, a senior and the treasurer of speQtrum, said the group will be hosting a dance party as a stress relieving and socializing exercise with their new members. The party will be a chance to celebrate heritage and highlight the culture surrounding queer people of color. Miller said a lot of speQtrum's budget starting out will be dedicated to funding the dance party and creating a welcoming space for their new members.

"Most importantly we want to serve our members and see what their interests are," Miller said. "We're putting all of our money toward what our members want to do."

Other than a dance party, Alston said the executive board is working with the Black American Studies department to start doing panels consisting of queer people of color sharing their experiences to classrooms. Alston said this will not only get speQtrum's name out there, but also educate people outside of speQtrum to understand the issues they face.

Above all, Alston hopes speQtrum will improve the lives of marginalized groups of students on campus, far beyond his graduation.

"I want an incoming freshman, who is a queer person of color, to not just see themselves reflected in the students of speQtrum but to see themselves reflected in the leadership of the



COURTESY OF JAY ALSTON

university," Alston said. "I want them to see that not only does the kid in class look like me, but the Vice President or the Dean

looks like me." speQtrum will host their first meeting on Friday at 5 p.m.

University to parents: "Have an intentional conversation" about St. Paddy's Day

MICHAEL T. HENRETTY JR.
Managing News Editor

In an email sent to parents of students on Monday afternoon, Vice President of Student Life Dawn Thompson and Dean of Students José-Luis Riera encouraged parents to "have an intentional conversation" about student's decision-making on the upcoming St. Patrick's Day weekend.

In the email, with a subject reading "Support your student this St. Patrick's Day weekend," parents were advised that "Even students who are not prone to high-risk behaviors can get swept up in poor decision-making" during St. Patrick's Day weekend.

Parents were encouraged to

consider four talking points when having this conversation, the email reading:

1. Let them know they matter and that you love them;
2. Encourage them to watch out for their peers and always prioritize safety;
3. Discourage them from inviting friends from home to campus this weekend; and,
4. Remind them that decisions they make this weekend can have long-term consequences."

Also highlighted in the email was the university's school-sponsored programming taking place on campus this week, including the "Shamrockfest" celebration on March 18.



St. Paddy's Day on Main Street, 2015.

KIRK SMITH/ THE REVIEW

HOCKEY

CONTINUED FROM PAGE 1

marijuana during their November trip. According to the team captains, upon arriving to the Colorado hotel in November, they "immediately noticed [it] smelled of marijuana. [The captains] also have online guest reviews from travel-related websites showing that the Fort Collins Holiday Inn Express smells of marijuana, and that guests are charged a cleaning fee even though they deny having smoked marijuana."

On the evening of Feb. 23, Stas Kukulka, operations manager for the Fred Rust Ice Arena, where the team practices, sent a text message to Vinny Zingarelli, the team's president, informing him of a meeting the following day. This meeting included Kukulka, Zingarelli, Senior Associate Athletic Director for Recreation Jake Olkkola and Jim Kaden, assistant athletic director for the ice arenas.

According to the letter, Zingarelli was not made aware of the purpose of the meeting prior to its occurrence.

During the meeting, Olkkola told Zingarelli, along with team co-captains Cole Zucker and John Redgate, that based on the "cleaning fee" he would be contacting the American Collegiate Hockey Association (ACHA) to inform the organization that [the team's] season was being terminated."

Olkkola and Kukulka could not be reached for comment.

"The UD Men's D1 Club Ice Hockey Team has been prohibited from taking part in all organized team activity due to allegations of violating Club Sport and University policies," the university statement says. "The team has been referred to the Office of Student Conduct. The moratorium will remain in place pending the resolution of the student conduct

process."

The proposed sanctions against the team include maintaining the suspension for the entirety of the 2017-2018 season. This punishment would also include prohibiting recruitment of new team members during that time.

Delaware, the regular season champion of the Eastern States Collegiate Hockey League (ES-CHL), was scheduled to play on Feb. 25 in the ESCHL playoffs. It needed two playoff wins to secure the league championship.

At the same time, the team had already been selected for the ACHA national tournament prior to the suspension. The national tournament began last Thursday.

In a press release published on Feb. 25, the ACHA said that Delaware would "not be participating in the ACHA 2017 Men's Division 1 National Championships" but did not provide any additional background.

The national tournament replaced the Delaware team with Colorado State.

Chris Perry, who oversees the Western Collegiate Hockey League (WCHL), said that he had "zero contact with the University of Delaware." He said he received a call from the ACHA noting Delaware's absence from the tournament, and was then tasked with, alongside ACHA officials, selecting another team to replace Delaware. Perry said he believes that the ACHA is unaware of details surrounding the team's suspension, noting that he believes it is "all internal."

Besides the university's statement, no details have emerged from the Office of Student Conduct, the Office of Club Sports and Recreation or the Athletic Department.

According to one anonymous parent, the hotel had implemented a process of verifying the smell of marijuana since the beginning of 2017. At the time of the team's trip to the hotel, however, the parent says it was solely an "assertion by housekeeping with no evidence."

Jessica Saracino, a manager for the hotel, did not disclose information from the team's November trip. She said that the hotel "doesn't issue a smoking fee unless there was proof." She could not specify what this "proof" amounts to or how it is measured.

As the team moves through the student conduct process, it has hired an attorney. A letter written by the attorney and provided to The Review was delivered to five significant faculty members of the university: Laure Ergin, the vice president and general counsel for the university's Office of General Counsel; Dean of Students José-Luis Riera; Athletic Director Chrissi Rawak; Jake Olkkola and Jim Kaden.

The attorneys letter states that "the students were given no notice of the charges, had no opportunity to review the evidence, to call witnesses, or to cross-examine witnesses. There was no pre-hearing (as required), no hearing (as required) and no right to an appeal (as required). To be clear, these are the University's requirements."

The same parent listed above calls the situation a "kangaroo court." Team captains label the suspension and its details as containing a "fundamental injustice."

Coming together in solidarity: Creating a safe space on International Women's Day

ZOE CHAYKIN
Staff Reporter

The election of President Trump has prompted a spike in activism on many college campuses, and UD is no different.

Starting on Wednesday at 10 a.m., a sea of red and an air of passion filled the meeting room of the St. Thomas Episcopal Church in Newark. Throughout the day, 60 women wrote more than 150 postcards to local representatives expressing their concerns while others created posters to hold before marching on three separate occasions.

This teach-in was organized in support of the nationwide "A Day Without a Woman" movement for International Women's Day, which was created to reaffirm the commitment to gender equality and the unity of women across the world that was established during the Women's March in January. "A Day Without a Woman" aimed to recognize "the enormous value that women of all backgrounds add to our socio-economic system — while receiving lower wages and experiencing greater inequities, vulnerability to discrimination, sexual harassment and job insecurity," according to its website. The movement encouraged women not to go to work (if they were able), and all those interested in gender justice to retract support from corporate entities that mistreat women and other marginalized groups.

The St. Thomas "teach-in" was created by professors and students during a Women and Gender Studies Diversity Research Café. The event, taking place a few minutes from Morris Library,

was not affiliated with the university. However, primarily students and faculty attended the teach-in. Many students heard about the event through Facebook, diversity groups on campus or from professors during class. The aim of the teach-in was to provide women with a safe space post-election to gather with fellow community members and encourage activism within the Newark and university community.

"It is critical now, as it has always been, for women to support one another," Devon Miller-Duggan, an English and poetry professor, said. "Events like this one keep spirits up."

Miller-Duggan, like many professors attending this event, said she saw an influx of students who were passionate about events like this one in the fall, but has seen a decline in event attendance this semester.

"We need to engage," Miller-Duggan said. "We need to keep asking — what if we're right? That's what I want to ask people. If he turns out to be a good president — we're wrong! But we have to keep asking."

Postcards with the slogans "What if we're right?" and "Hear our voice" lay across the tables in the church meeting room. Sophomores Annabel Posimato and Mary Bartell said they look forward to activist events like this one on campus.

"It's not hard to find people who care about these kinds of issues on campus," Posimato said. "At the Unity Fair last semester one thing really stuck with me. One of the speakers said, 'Your rights are more important than my comfort.'"



ZOE CHAYKIN/THE REVIEW

Last week, people from around the Newark area gathered for "A Day Without Women" with the aim to emphasize the importance of all women in the country's socio-economic system.

Lisa Jaremka, a professor of psychological and brain sciences, has seen herself grow over the past several years when it comes to being an activist and ally.

"I used to be very afraid," Jaremka said. "I didn't want to ruffle any feathers. I had the realization that my comfort doesn't matter — this was really empowering. The biggest thing is to not be afraid. We all hold a lot of power. Maybe I can't change the recent executive order, but I can reach out and organize events to show support for different groups."

Maryam Hussain, another creator of the teach-in and an institutional research analyst at

the university, shares a similar passion for activism. She sat at a table with several students filling out a postcard with the phrase, "I stand with refugees."

"These events are great because they give us a chance to look at our own biases and privileges," Hussain said. "To be an ally you need to recognize your own privilege and give a voice to others."

Some professors, such as Carla Guerron-Montero, an anthropology professor and the director of the Latin American and Iberian Studies Program, said they are trying to find ways to incorporate social justice into their curricu-

lum at the university.

Guerron-Montero said she experienced a large cultural shift when she moved to the United States from Ecuador, a place where human rights protests were frequent.

"Events like these make me realize that we can all do a little bit more," Guerron-Montero said. "Today was hard. There weren't many of us protesting so I almost felt naked with my ideas — it was harder than I thought. But it was great, and I'm very glad I did it. It's always great to make a bit of noise."

Bringing the farm to the city: UDairy Creamery to open location in Wilmington

KRISTEN MULVIHILL
Senior Reporter

In early May, with the highly-anticipated unveiling of the UDairy Creamery Market, the sweet and refreshing delights of UDairy Creamery's ice cream, a student favorite, will make its way to Wilmington.

The creamery's new location at 815 North Market Street in downtown Wilmington will extend UDairy's current trio of sweetness, with flavors already sold on campus at the original storefront, located at 535 South College Avenue, the Go Baby Go Café on STAR Campus and its ice cream truck, the Moo Mobile.

The project is a collaboration between the university's College of Agriculture and Natural Resources and the Associate in Arts Program (AAP), a division of the university's College of Arts and Sciences. The program serves close to 900 Delaware students who complete an associate's degree on one of three satellite campuses, Georgetown, Dover and Wilmington. These students then have the opportunity to transition to the university's Newark campus to pursue a bachelor's degree.

David Satran, director of the Associate in Arts Program, said that students from the AAP will operate the UDairy Creamery Market. The hiring process is currently underway.

"This is an opportunity for a number of students to have really meaningful employment with the university," Satran said. "And the students can engage with the community and partake in work that is both fun and enriching that can lead to other employment opportunities."

The storefront in Wilmington



KRISTEN MULVIHILL/THE REVIEW

In early May, UDairy Creamery will open a new storefront in downtown Wilmington.

will not only serve UDairy's beloved ice cream, but will also offer nutritious items from the College of Agriculture's farm, including produce from the college's Fresh to You organic garden. The menu will also feature savory burgers, made from the farm's cattle, and gourmet grilled cheese, which will be made of cheese from the university's upcoming dairy plant.

The Buccini/Pollin Group (BPG), a major residential and business developer in Wilmington, approached the university with an offer to open this new location. BPG funded a group of university students to experiment with the idea by bringing the UDairy ice cream truck downtown last May.

After the feasibility study showcased the demand for the shop, the creamery accepted their offer.

"I'm most looking forward to the partnership with the Wilmington community," said Melinda Shaw, UDairy Creamery operations director. "I think it will give a lot of opportunity for those

community members to learn about what the College of Agriculture is doing."

Keith Medwid, the creamery assistant manager intern and a senior studying food and agribusiness marketing and management, is eager about this new endeavor.

"I think it's going to be a very different atmosphere," Medwid said. "At the creamery on campus, we attract a lot of locals and students, but in Wilmington, it's going to be a very business-like atmosphere. Being able to provide our products there will be a new and exciting experience for us."

Like the other UDairy locations, the Market's mission lies in educating students in the fields of business and food science. Across the street from Wilmington's Grand Opera House, the new spot is sure to receive some buzz from this commercial hub.

"It's so important that there are Blue Hens in Wilmington because Wilmington is a really important part of the state and the state's success," Satran said.

New RSO encourages community and creation through storytelling

SHANNON MURPHY
Senior Reporter

Beginnings, nostalgia, romance, travel: these are some of the content themes for the meetings of Storytelling Club, a place for students to share their stories, art and thoughts in a judgement-free zone.

The club had their first-ever meeting last Monday night. Artists of all mediums were in attendance, from graphic novelists to poets to videographers.

David Muir, an assistant professor of marketing, is co-adviser along with Susan Donley, an academic adviser for the English department.

"I'm very excited to be a part of this club," Muir said. "My mode of storytelling is poetry and I'm very passionate about storytelling in a safe space." To kick off the meeting, he shared a poem about his childhood entitled "Nostalgia."

Though it was only the first gathering, members already began to share their first round of stories. Following Muir's lead, members talked about favorite memories and nostalgia. Subjects varied from favorite Disney movies of youth and growing up in the '90s, to a moment of reflection while stuck in traffic, to getting lost on the first day of freshman year.

The audience was attentive and established natural conversation. People took inspiration from each other's stories to come up with ones of their own to share, so everything fit together like an oral anthology.

"The biggest thing I want members to get out of the club is confidence," said club founder and co-president Julia Brody, senior mass communications major.

"I think there are people that

have really powerful stories to tell that just don't have the audience or the environment to tell them," she said.

There are only a handful of similar clubs at other universities in the states, but Brody found her inspiration abroad.

"I studied at the University of Edinburgh in Scotland and there, storytelling was huge," she said. "I took a class and we spent a couple weeks talking about the importance of storytelling."

Co-president Izzy Perlman, a senior English major, hopes the club will be a place where students can "share their stories in a non-judgmental or competitive environment."

Storytelling Club was intentionally designed to have minimal structure to allow the shape and organization to develop organically. The goal was to establish a forum enabling students to listen, share and create. Through sharing student work, the club is also a place to practice public speaking skills.

"The only way you can get better is to practice in front of people," Brody said.

However, participation is not limited to oral storytelling, she said. Students are welcome to share through any medium, from written work to photography to music. Club founders encourage students from all backgrounds to come share.

"There is a huge community of people from around the world at our school," Brody said. "So much of what is going on in the world is [caused by] a lack of understanding. The more you understand someone and the more you know their story, the more empathy is created."

UDANCE

CONTINUED FROM PAGE 1

Katie's mother, Lisa Katz, explained that bone marrow transplant became a "near and dear" issue to the family after one of Katie's sisters was diagnosed with leukemia.

"When the Gift of Life started this campus ambassador program, it was kind of a natural fit for Katie," Lisa Katz said. "She's very passionate and she's very committed. It's in her heart to help other people and she's done it in a lot of different ways. We are very proud of her."

Katie Katz explained in a press release that UDance has three primary goals: supporting families, funding research and providing "genuinely happy moments for kids who deserve a chance at a normal childhood."

She also stated UDance is "more than a 12-hour dance marathon."

"It is the opportunity to join a movement that extends beyond the routine of a typical college student," Katie Katz said. "It is thousands of students selflessly uniting together to fight childhood cancer."

As part of UDance's fundraising plan, there are different levels of volunteers. Students who sign up as "moralers" are obligated to raise a minimum of \$246 while students who sign up as "dancers" have to donate at least \$460 to maintain their "dancer" status. Students who raise over \$1,000 are recognized as part of the "Comma Club."

Freshman Emily McCavera raised \$1,851 through "generous" donations from friends and

family friends. In addition to being a member of the Comma Club, McCavera was a UDance engagement coordinator for the students who live in Russell Residence Hall.

McDonough heard about UDance in 2009 and the B+ Foundation has partnered with it since.

That was also when the B+ Heroes Program started, which pairs campus organizations with a child who has cancer, known as the group's "hero." Four new children were added to the program in 2017, for a total of 51 B+ Heroes at this year's event.

McDonough said the program is important because it makes childhood cancer into more than just "a sheet of statistics" and provides the opportunity for students on campus to really connect to the issue.

Each participating student organization raised money for an assigned hero and had the opportunity to remain in contact with them throughout the year.

The Athletic Training Student Association was paired with a Hero named Ty.

"I'm happy to be here and I'm happy we can share it with Ty," senior Jacob Stoner said. "He's meant a lot to our organization."

Stoner was one of the three Athletic Training Student Association representatives at the event. They were able to spend most of the day alongside Ty, playing and talking in the B+ Hero Room with other representatives and heroes.

In 2016, the Athletic Training

Student Association raised \$11,000. This year, they raised more than \$23,000.

Senior Collin LeNoir has worked with the program since he was a freshman. As the director of campus engagement, LeNoir helped to engage students who were not already participating through Greek life or an athletic organization. This included RSOs, residence halls and faculty.

"I just love to support the B+ Foundation. I'm from Delaware so I've always felt pretty connected to it," he said. "UDance was another way I could be involved with B+ post-high school."

LeNoir danced for two heroes — the first a six-year-old girl named Maggie, who was paired with the club cross country and track team.

He also danced for Alex, the UDance executive board's hero, who passed away last year. He would have turned 22 the same day UDance was hosted.

A wall near the dance floor displayed a series of quotes from parents of heroes, as well as ways UDance and the B+ Foundation have made a difference. A separate board nearby featured handwritten notes from dancers. One phrase was written many times: "For the Kids," or FTK, which is UDance's primary slogan.

"The students have given up their time and have made this a focus and they have literally changed the landscape of childhood cancer," McDonough said. "There are literally children alive today because of the students at the University of Delaware."

University professor advances research on ocean acidification

JESSICA LEIBMAN
Staff Reporter

Wei-Jun Cai, a professor in the School of Marine Science and Policy, discovered his love for marine science when he was in middle school and watched an educational movie about how Mount Everest originated in the ocean. This opened his eyes and immediately attracted him to science. He described his career in marine science as "an accident," but one he really loves.

Cai has been a professor at the university since 2013, after spending 18 years teaching at the University of Georgia, and was named the Mary A.S. Lighthipe Chair of Earth, Ocean and Environment in 2015. He has been conducting research on marine carbon cycling for 20 years. His most recent published research is about how the Arctic Ocean has become more acidic in terms of its area and depth.

The paper was a collaborative effort with many other scientists and based off observations of subsurface carbon dioxide in the Arctic Ocean in 2010. They found the water in the Arctic Ocean became much more acidic in comparison to previously recorded observations.

"We found the acidified water spread way north and deeper compared with 1994 results," Cai said. "We found that the acidified water before was at south of 80 degrees and now it goes all the way to north of 85 degrees, so it's like 350 miles further north... Also, it's a lot deeper. It was 100 meters and now it's 250 meters."

Ocean acidification is caused by an increase in carbon dioxide in the atmosphere. When CO₂ dissolves in the ocean, it decreases the pH levels making the water more acidic. Fossil fuels are a major cause of CO₂ in the atmosphere, and therefore a major cause of ocean acidification. Coal, fuel oil and natural gases are the primary components of fossil fuel (and when burned it produces CO₂).

The ocean taking carbon dioxide out of the air relieves the pressures of global warming. Since the ocean is such a large reservoir, it can handle CO₂ intake. However, the speed of up-

take is so fast that the water is rapidly acidifying and affecting the surrounding ecosystem.

The arctic ecosystem is extremely vulnerable to acidification because of its low temperatures, so it significantly affects marine life. Smaller organism like zooplankton are food for the larger organisms like fish, and zooplankton are dying due to the higher acidity of the water, affecting all of the food chain. Fisheries are greatly affected by the increasing acidity, as well as the indigenous people who rely on fishing for food.

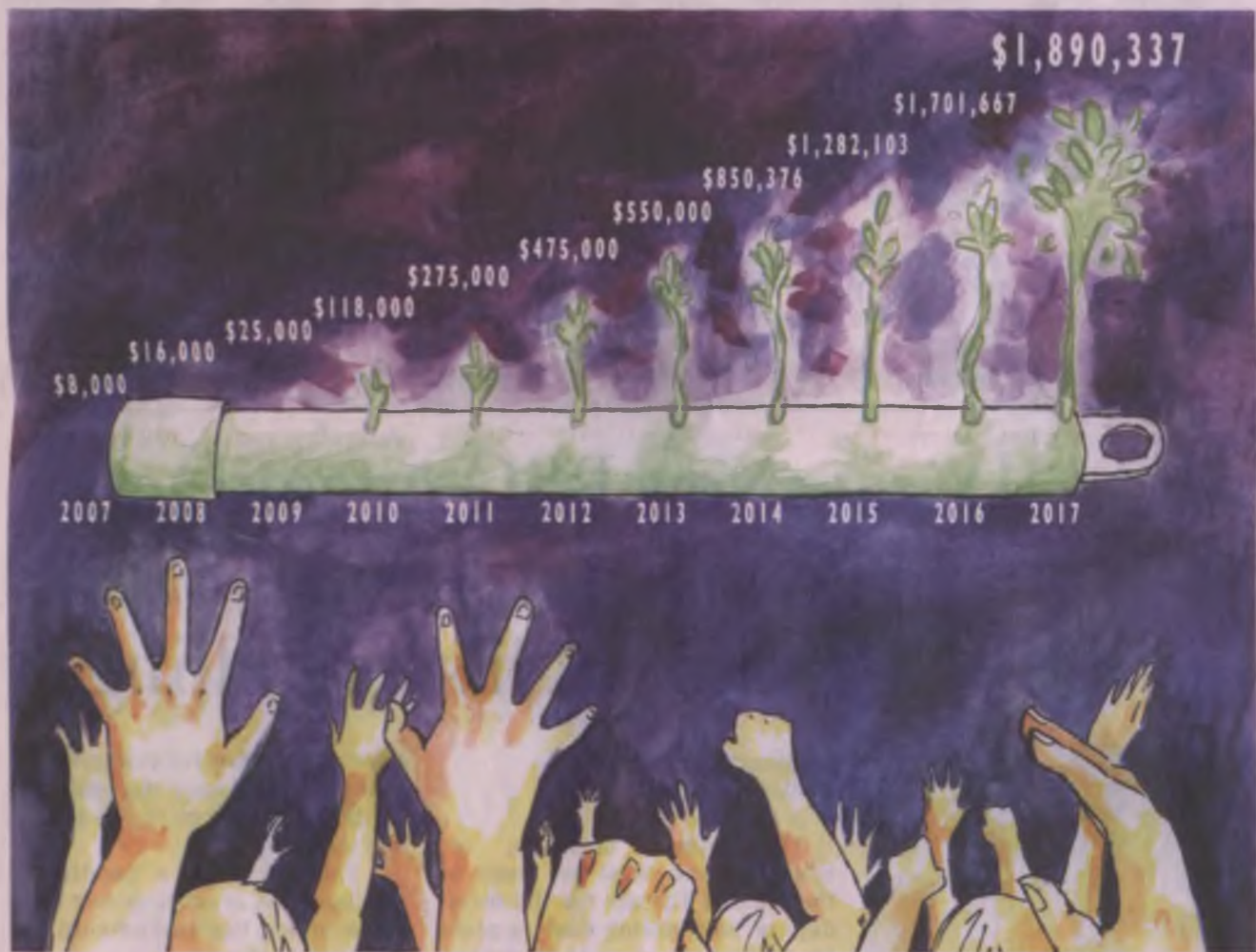
Cai has participated in other research projects including an earlier trip he took to the Arctic Ocean in 2008 with a group of scientists studying surface carbon dioxide. Their observations were published in a scientific journal in 2010.

"In the summer of 2008, when the ice was melting all the way to the Arctic Ocean basin, we were there," Cai said. "We were the first."

He also conducted research in the Gulf of Mexico after the 2010 Deepwater Horizon oil spill. Cai looked into how ocean stresses relate to ocean acidification. After the oil spill, much of the surrounding area outside of the Mississippi River was experiencing low oxygen levels, also known as hypoxia. The decomposition of organisms uses oxygen and releases carbon dioxide which adds to the carbon dioxide from the atmosphere. This causes the water to acidify much faster.

His current focus is on how environmental stressors such as hypoxia work together with atmospheric carbon dioxide to make the coastal waters even more vulnerable to acidification. He participated in studies in the Chesapeake Bay and Delaware Bay to measure how much carbon dioxide is released from the coastal water to the atmosphere.

"CO₂ is a main currency for biological production and respiration," Cai said. "I use CO₂ to measure the rate of biological production or respiration and I measure the flux of CO₂ because it is important to know the flux for the climate change model."



A timeline of UDance's total fundraising amounts from 2007 to present.

MADISON BACON/THE REVIEW

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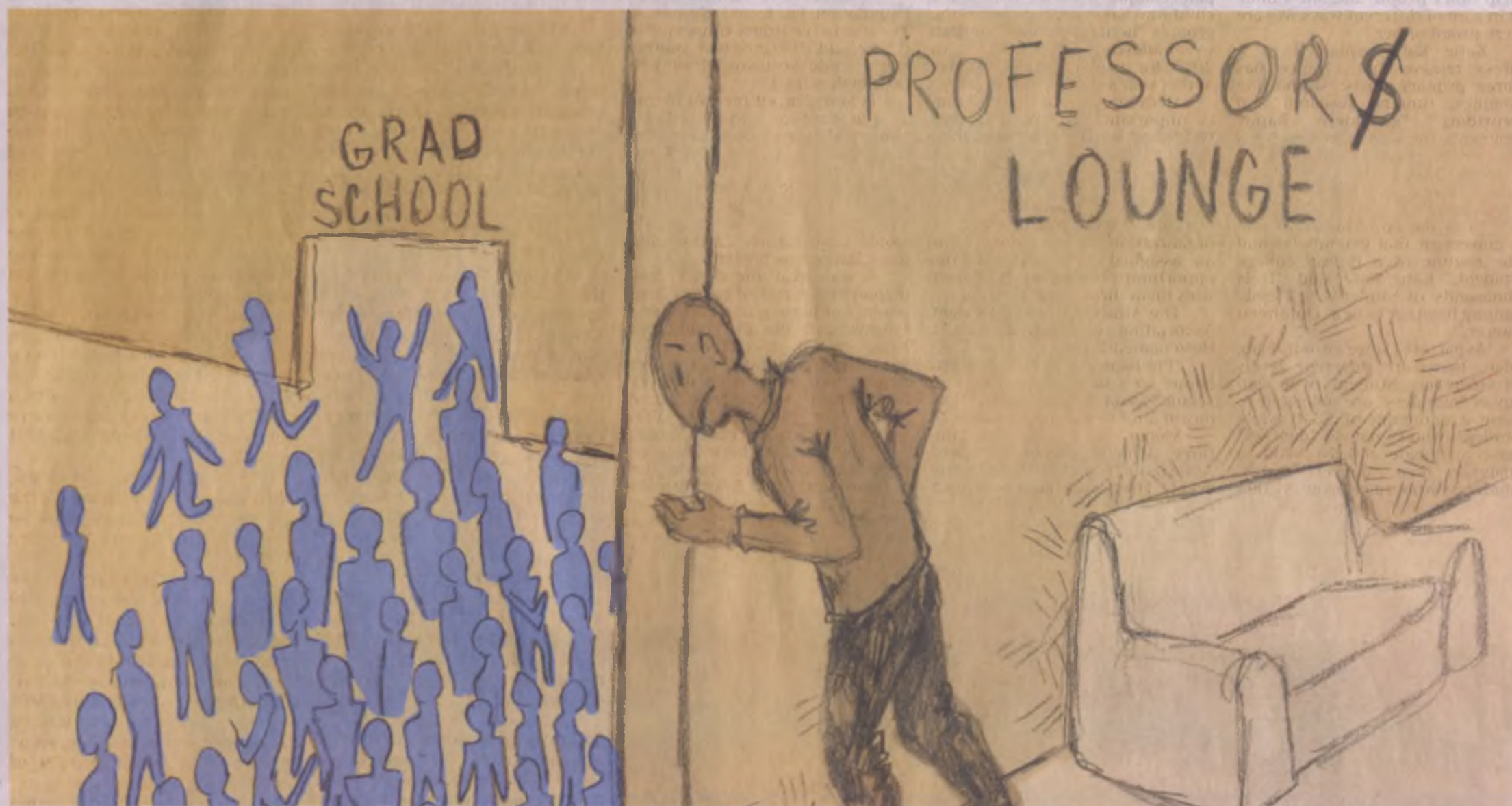
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EDITORIAL

Assanis' plan lacks evidence of adequately-allocated resources



MADISON BACON/THE REVIEW

STAR campus takes top priority in Assanis' plan, but the tuition-paying undergraduate population disagrees.

Ask any given Blue Hen about what they feel needs a change, update or complete overhaul on campus and each will likely admit something different, and more pressing, than the last. Some of the many concerns include college affordability (national student debt recently crossed the \$1.2 trillion mark), the severe lack of minority representation on campus, more effective sexual assault prevention services and solutions to the university's toxic drinking culture. President Assanis, in a recent speech outlining plans for his tenure, surprised some with a vision emphasizing expansion of the frequently-forgotten STAR campus and the university's graduate program. In doing so, he indirectly ignored any specific plans benefitting the

tuition-paying undergraduate population. It's unlikely that even one student would concede that the expansion of STAR campus is a high-priority issue for the university.

To many, STAR campus represents an area that the university is pouring funding into out of interests in prestige and corporate sponsorship, solely to increase the university's already-significant STEM presence. It's a perfect metaphor for the university's tendency to disregard the arts and humanities when mapping out the future of the university. When large amounts of administrative attention are given to programs such as STAR campus, it's frustrating to the student body, especially when their concerns with internal issues often receive

only a fraction of that attention. While glossing over any mention of the expansion funding for arts and humanities programs (despite the need for each on an increasingly STEM-heavy campus), students wonder whether Assanis' focus takes their immediate needs into account.

Most students do not consider a lacking graduate program as one of the issues at the university requiring immediate remedy. President Assanis has repeatedly emphasized a desire to increase the status of the university's graduate student program and double the program's size over the course of the next ten years. Courses taught by graduate students are exponentially inferior and students typically approach such courses with

a "box to check off" attitude — evidence of a misguided approach in Assanis' plan.

Establishment of what Assanis refers to as creation of a "graduate city," undoubtedly signals a possible shift in campus atmosphere. Although schools with more notable graduate programs are typically deemed more prestigious, some wonder how this will affect the university's lure for the undergraduate population. Doubling the size of the graduate population has an effect on the pull offered by the university's status as a "mid-size" university. A shift in campus atmosphere is not necessarily a bad thing. However, such a focus makes this shift difficult to envision.

In the wake of his predecessors' robotic, controversial policies, the

university community is excited for Assanis' ambitious agenda. However, The Review remains skeptical as to whether Assanis will ignore the ever-important need for the increased presence of arts and humanities programs on campus, as a result of his STEM-heavy background. However, The Review recognizes that progress can only be measured once his plans come to fruition. Ultimately, we would like to reiterate the necessity of the arts and humanities within the university atmosphere and the urgency of internal social issues affecting campus culture, while simultaneously exposing the holes in Assanis' plan for the future of the university.

Editorials are developed by The Review staff, led by Editorial Editor Alex Eichenstein.

“The Polish Rider” and the state of museum education

In the West Gallery of the Frick Collection, a museum-goer can view paintings by Rembrandt van Rijn. This past summer, I visited the Frick with my New-York Historical Society internship cohort. This past summer, I viewed three paintings by Rembrandt. Walking from the Oval Room, into the West Gallery, I first saw “The Polish Rider,” followed by “Self-Portrait” and finally, “Nicolaes Ruts.”

We were accompanied by Rika Burnham, Head of Education at the Frick. Along with Ms. Burnham, we unfolded our individual stools and began to consider the first Rembrandt. Ms. Burnham asked us to comment on “The Polish Rider.” She wanted a dialogue; she was met with silence. It is hard to

deconstruct artwork. It is even harder to deconstruct artwork in front of one's peers. And it is even harder to deconstruct artwork in front of an expert. Ms. Burnham restarted the dialogue. This time, she emphasized certain words to prompt, provoke and spur our intellect and imagination. And it worked. As the youngest intern, I raised my hand. I commented on the dark coloration of the bottom half of the painting and the distortion of the horse's legs. And so it began; comment after comment. As a unit, we acted as each other's springboards. We piggybacked on each other's ideas. Each of us brought different experience and understanding to our dialogue about the painting. Having studied at different

institutions, each of us brought different lectures and courses to our dialogue about “The Polish Rider.”

“The Polish Rider” offered us a great conversation. Through trial and error, museum educators discover what engages and captivates their audience. In 1997, it was announced that the Frick's much-loved “Polish Rider” is, in fact, a Rembrandt. In 1950, William Suhr, a prominent restorer at the Frick, is thought to have repainted two of the horses' hooves as well as the strip at the bottom. Thus, a past restorer of the Frick plays a prominent role in the narrative surrounding “The Polish Rider.” And it is the task of current educators and academics of the Frick to engage the public with

that same narrative.

The takeaway from this anecdote is that education can take place informally, if not formally, in the galleries of a museum. But there are different obstacles that museum educators must overcome within the setting of a museum gallery, especially with groups of young adults. Children voice their opinions, unequivocally. They are not preoccupied with the artistic differences between naturalism and realism. But as we gain knowledge, we often become reticent; distraught over those exact artistic differences between naturalism and realism. Museum educators must encourage, probe and cajole their audience. Sometimes, like as in my anecdote, they must reset the conversation. These

are conversations that can and should be much more enriching than a museum label or a page in a textbook.

Engaging the public with the humanities has become omnipresent in my mind. As a future museum educator, I aspire to break down the dichotomy between academia and the average museum-goer. Outreach and education are key elements for museums. It is through these avenues that children see their first masterpieces.

- Olivia Mann is a copy editor and senior reporter at The Review. She is a sophomore art history and history double major. She can be reached at omann@udel.edu.



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Kamaal presents “Bollywood Blowout”



GRACE MCKENNA
Senior Reporter

With saris and kurtas ranging with colors from sapphire blue to gold, from mint green to crimson, students wore their best traditional Indian attire to Saturday night's first Bollywood Blowout, hosted by the Delaware Kamaal dance team.

The event featured henna body art, a miniature golden cardboard version of the Taj Mahal, traditional Indian and Pakistani snack foods, traditional dances and modern Indian pop music.

In partnership with the Trabant Now event series, Kamaal, the fusion dance group dedicated to Indian and South Asian cultures, created an atmosphere of cultural acceptance and exploration throughout the night. Kamaal Captain Radhika Malhotra, junior biological sciences major, encouraged people throughout the night to integrate cultures and try new things.

"We partnered with the university Indian Student Association to create this event, as a way for us to show our Indian

and Pakistani diversity and culture to the school," Malhotra says.

In the middle of the night, there were performances by Kamaal and the Blue Hen Belly Dance team. Angela Mswabuki, a senior triple language major who leads the belly dance team, was excited to perform a piece that they had choreographed themselves.

"It was one of the first ones we had choreographed this semester, we're trying to bring it back to the classical Arabic roots so this is a typical belly dancing song that most dancers have, or definitely will, dance to," Mswabuki says.

The crowd consisted of people from nearby high schools, local colleges and a small crowd of local adults, all of whom congratulated Malhotra on the success of her event.

This pleased Malhotra, who had advertised as much as she could for weeks, hoping to create a crowd full of as many ages, races, ethnicities and cultures as possible.

"We got a lot of the local crowd, so it wasn't just university

students and this was an amazing turnout, plus, we performed amazingly," Malhotra says.

Another student, Francesca Garcia, a junior civil engineering major, says dancing in environments like this is a great way to learn about other cultures.

"You get really comfortable with your body, you have dances that aren't that hard to learn and it's always something really fun," Garcia says. "They're bringing cultural awareness and cultural integration, which is great."

Malhotra says she hopes for this event to continue every year, seeing this as the first annual occasion. She thinks it is a great way to educate people about different cultures while also having a fun time.

"We got a DJ, we brought a lot of food in, we dressed up in our Indian clothes and we really just wanted to show people that we can all mix together and have fun just like American culture," Malhotra says. "We do that on the daily, we mix Western culture with Indian culture and it's a great thing to show other people."



XANDER OPIYO/THE REVIEW

“THE VAGINA MONOLOGUES”

Students perform 1996 play by Eve Ensler.
/ PAGE 10

“THE ELEPHANT MAN” REVIEW

Resident Ensemble Players perform the story
of John Merrick.
/ PAGE 11

HE’S A KICKER

A look into the life of Frank Raggo.
/ PAGE 15

Manager at Santa Fe who expects day off on St. Paddy's Day ends up working overtime

ALEX KARLESSES
Senior Reporter

The following is a work of satire. All the people in this article are the creation of the author's imagination.

Tim Walters, a new manager at Santa Fe Mexican Grill, ideally thought that he would have an easy weekend for St. Patrick's Day, considering his restaurant did not exactly fit the theme of the holiday. "For once I thought I wasn't going to have to deal with the usual drunken behavior," Walters says. "Margaritas spilling, quesadillas dropping, people diving behind the bar to search for more chips for their queso. You know, just your average Friday night."

Walters did not have the day off that he was anticipating. Hordes of people occupied the entire restaurant, decked out in extremely original 'Kiss Me I'm Irish' necklaces and shamrock hats.

"I just don't get it," Walters says as he begins to sweep the remains of a shattered margarita glass. "It was Catherine Rooney's turn. They never have a big crowd except on Thursdays — it was their turn!"

Management did not inform Walters that St. Paddy's Day is a holiday that students celebrate anywhere they please.

Conor 'Sperry-Shoes' Lally was very adamant in his defense of celebrating this holiday in a non-traditional way.

"It's a free country, and Rooney's was packed," Sperry Shoes, who claims he is five percent Irish, says. "And Santa Fe has French

fries so I can still have potatoes."

Walters fights back tears as he cleans up around Sperry Shoes' table, thinking about the plans that he had to cancel to instead tend to an ethnically-confused frat boy.

"I thought I saw a leprechaun when I began the festivities at eight this morning," Sperry Shoes says. "But it turned out to be a ginger kid on a campus tour."

Walters tries not to flinch as two girls order a sugar-rimmed margarita as the Guinness bottles that they also sell ironically go untouched.

Walters spends the rest of his shift trying to dim the lights just enough that people walking down the street will think that Santa Fe is closed.

Sperry Shoes, in his green Celtics jersey that he borrowed from one of his brothers because there would never be another occasion to wear it, stays until last call.

"I think it's rather beautiful that we can celebrate this day anywhere," he says. "It doesn't matter if it's not at an Irish pub. The spirit remains the same."

The attempted thought-provoking comment does not reach Walters, who hurriedly kicks out Sperry Shoes and his friends so he can get to his car. On his way down the street, he spots a sole bartender emerging from Rooney's, the tips he acquired not enough to compensate for the stuff he had seen that day.

"Welcome," the unidentified bartender says as he claps Walters on the back.



LORRAINE COOK/THE REVIEW

Brewed Awakenings: Using coffee to build community

KATHERINE NAILS
Senior Reporter

Brewed Awakenings owner and long-time Newark resident J.D. Willetts doesn't "really care that much about coffee."

Tucked between the National 5 & 10 and Qdoba, Brewed Awakenings has been a staple of Main Street for 22 years. It only recently fell into Willetts' hands, and he decided that rather than focusing on profit, he would aim to better Newark by giving residents a secure space where they can spend their free time.

Before he purchased the shop from its previous owners two years ago, Willetts was working as a family and relationship psychologist. This career lasted 25 years, but he wanted to make a larger impact.

"My point isn't coffee," he says. "It's community."

While his employees get paid, Willetts does not draw a salary and uses volunteers to fill in when his paid help is unavailable or when he cannot attend events himself.

Willetts' 18-year-old son, Ethan, is one of these volunteers, and said he doesn't mind not getting paid.

"It's a lot of fun getting to meet different people," he says.

The shop isn't run like a traditional business, but rather as a nonprofit organization. Aside from employee salaries and upkeep, Willetts pours any extra profit back into the community.

Right now he's working on an idea that would task the university's art students with painting a mural on the side of his building.

"We'll have both an activity for

them, as well as hopefully [making] the city look a little better," he says.

Another way Willetts gives back to the community is through the jar filled with paper slips on his front counter. Each colorful slip has a positive quote or picture drawn on it and represents a cup of coffee that a restaurant patron has purchased ahead of time, typically for a person in need.

This "community cup" program is something that Willetts wanted to do even before he purchased Brewed Awakenings.

"I didn't want people who couldn't afford a coffee shop to feel like they couldn't be here," he says. "I wanted everybody to feel welcome."

Willetts is also the pastor of a small church called Abide, and he considers everybody who comes into his shop to be part of his congregation. While he considers himself a non-denominational Christian, he welcomes people of any religion, or lack thereof, to stop by and grab a cup of coffee.

"My mission that I've been called to is not to tell people, 'clean up your act and come to church' and 'look a certain way and dress a certain way or act a certain way,'" he says. "It is my responsibility to love and respect people the way they are."

Willetts specified that he is not trying to convert anybody — in fact, he encourages people to come into the shop and teach him about their own beliefs.

"I want a safe place where people can come and explore whatever," he says. "You are free to be here and be who you are."



LORRAINE COOK/THE REVIEW

Let's talk about vaginas

ALEXANDRA GRUNDY
Senior Reporter

Coochie snorcher. Mushroom. Fannyboo. Pooninana. No matter what you call it, the vagina means many things to different women. "The Vagina Monologues" shows this unapologetically from the moment of the introduction, which opens the audience up to the discussion of vaginas.

"Women secretly love to talk about their vaginas. They really do," the actors say in the introduction. "Mainly because no one has ever asked them before."

"The Vagina Monologues" was created in 1996 by playwright Eve Ensler, pulled from interviews with 200 women living in New York City. The interviews were transformed into "monologues," each one focusing on an aspect of the feminine experience such as sex, relationships and gender violence. Different "spotlight monologues" are added each year to add something new to each production.

For over a decade, the production has been sponsored by V-Day at UD, a chapter of the global activist movement to stop violence against women and girls. Since "The Vagina Monologues" were created over 20 years ago, there has been

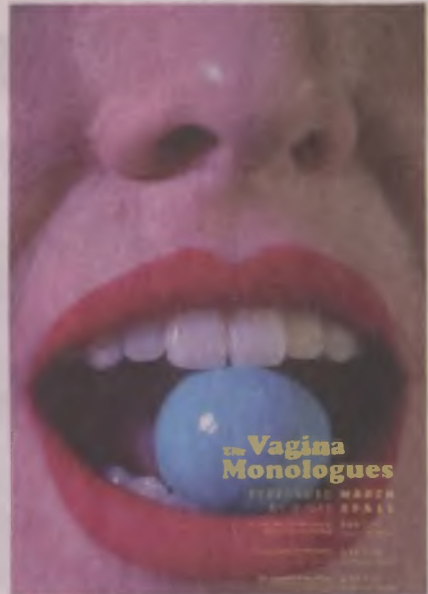
controversy surrounding whether they still portray all aspects of women's issues. Some universities have stopped performing them altogether.

V-Day President Jennifer Jung said in an interview for STN49 News that other colleges "do not have the campus climate or culture that we have at UD, where the play is more empowering for more students than alienating." Their aim with the production, she said, is to transform the university into "a more diverse, trans-inclusive environment."

Halley Pradell, V-Day's treasurer and another co-producer and co-director of the production, says that she has a love-hate relationship with "The Vagina Monologues." "It is a very white-centric, American vision. That's hard for me, but 'The Vagina Monologues' are also a really good access point for people to access feminism."

"The Vagina Monologues" is currently the only performance-based event on campus that is promoting feminism awareness. V-Day at UD also sponsors an event called "What's Your Monologue," where any student can write their own monologue to then read in front of an audience. Pradell says that it is a way for the people who aren't included in "The Vagina Monologues" to get a chance to share their story.

"I honestly hope that eventually our campus doesn't need to continue doing 'The Vagina Monologues,' because that would mean that we have gotten to a point where there's enough exposure that you don't need such an anonymous accessible point for feminism," Pradell says.



COURTESY OF CHRISTINE PETROSKY AND SOPHIA MOORE

Bluetracks: Not an unforgiving girl

SARA SAJER
Music Contributor

"She's not an unforgiving girl / It's just an unforgiving world." This Car Seat Headrest lyric from the track "Unforgiving Girl (She's Not An)" pithily comments on a woman's constant fight to be palpable and present in trying environments that may attempt to discredit her.

This lyric lingers as we're fresh off this year's Women's Day and a weekend of performances of "The Vagina Monologues" on campus. These demonstrations of solidarity in conversation and art emphasized the joys of femininity as well as the complications in living it on a daily basis across the globe. Moreover, they've raised crucial questions about who is afforded the chance to express her feminine perspective and why, especially in discussions fostered in academic spaces. To even begin to collectively engineer answers, women must first build each other up and in the same stroke, must refuse to apologize to the unforgiving world for moving forward with heart, light and moxie.

In case you're unfamiliar with "The Vagina Monologues," it's a Tony Award-winning episodic drama written in 1996 by Eve Ensler. Ensler conducted interviews with hundreds of women and then compressed them into dramatic sketches, which have been performed in theatre spaces and on college campuses for the past two decades. The monologue readings work with a decent topical spectrum of femininity, ranging from sexual expression, to queer identities, to the sexual assault and exploitation of women to mobilizing communities for change. In each production, the cast of women attempts to exercise voice, explore perspective and perform shades of feminine experience without being didactic.

Now, this year our university's cast of 34 women was apparently the most diverse in recent memory, offering more shades of the feminine experience than ever: two black women, two Indian women, two Asian women and one trans woman. Out of 34. And we call that diversity.

Without being tied to a specific monologue, I felt that in my role as the narrator, I could observe and assess the performance a bit more holistically and objectively. It'll echo the main idea of the oped put forth by the executive board that coordinated the performances: "The Vagina Monologues" are so white. What follows is the question: What does this mean?

One of my tasks as narrator was to collect songs from each cast member to create something called the "Vagina Home Song" playlist that provided the music before the shows and at intermission. A "vagina home song" is a concept that stems from the crushing monologue about rape during the Yugoslav wars, titled, "My Vagina was My Village." These songs robustly capture personal ideas of womanhood and power in feminine energy. Generally anthemic in nature, the songs are selected to reflect identity. I don't know why I was startled by patterns in the playlist. I guess I failed to anticipate the correlation between a predominantly white cast and "white music."

I failed to anticipate Stevie



COURTESY OF SAN DIEGO MUSEUM OF ART

Nicks.

When asked who runs the world, we can say that girls do without hesitation. Beyoncé is the closest we can get to a universal icon for female empowerment and thus, she almost reigned supreme over the playlist. When asked who invented punk, we can argue between England and Patti Smith. Punk legacies landed the playlist by way of X Ray Spex, Against Me! and Sleater Kinney. When asked about the geography of comfort and belonging, we might whisper something about folk music. The home songs did not shy away from Joni Mitchell and First Aid Kid or even male bands like Fleet Foxes.

But when asked about the musical anchor of white feminism, I had to consult the playlist for the answer. Stevie Nicks of Fleetwood Mac came up as the undeniable winner. "Rhiannon," "Silver Springs" or "Edge of Seventeen" seemed to pop up in every other submission. As pleased as I was as someone who is named after a Fleetwood Mac song and who owns "Rumours" vinyl, I had to wonder if there was an insidious element to this trend.

The monopolization of the "Vagina Monologues" by white feminists would be inherently negative. This would come in the form of an all-white cast attempting to adopt the stories and personas of minorities featured in the drama, effectively narrowing the scope of authentic femininity and excluding those who are least heard. So if the executive board recognizes and actively avoids this threat to disadvantaged women, why is the cast still so white?

Put simply, the cast reflects the composition of our university's campus, which is predominantly white. But then the question remains that if the performers, pulled honestly from the university ranks, cannot identify with the experiences of characters like the trans woman or the migrant field laborer or sex worker, is it right for them to perform such stories? If the performers operate as conduits and not sources, is it permissible? Wouldn't it be worse to not hear those stories at all? What is the line between appreciating and trying to understand stories versus co-opting and appropriating them? This ethically haziness extends far beyond the monologues.

With all this in mind, we circle

back to Stevie. If undergraduate white girls were consciously edging out women of color, members of the LGBTQ community, Latinas, immigrants and women below the poverty line, etc. we'd be able to definitively say there was malice afoot. Instead, it's blurry. While the repetition of Stevie Nicks in the playlist could signal blandness and unoriginality in the listeners, it could also signal the potency of the artist's messages. It's white women channeling Stevie Nicks' smart poetics, bold sexuality and self-worth. They cling to her music because it comforts them. It's the music passed down from their parents. It's their first piece of proof that women could rock and roll.

If "The Vagina Monologues" truly hinge on education and the celebration of womanhood, then women choosing songs that make them feel empowered and connected can't be wrong. We can't necessarily expect white members of the cast to most identify with, say, K-pop or the political hardcore music or afro-fusion they have no context for, but we shouldn't shame them if they do. There's nothing wrong with a playlist filled to the brim with Fleetwood Mac as long as the curators remain open to diverse artists and genres and refrain from deleting the song choices of others. Because Stevie Nicks' music prompts empathy more than exclusionary practices, its empowerment is perfectly fine as long as it's not at the expense of another.

The monologues and the vagina home song playlist do not include every shade of woman, but try to be as inclusive as possible in platforming issues. Here are ten sample songs that show she might not always be palatable, but she's always palpable and present. She's always woman. And for this, she will not apologize.

Patti Smith: "Gloria" In Excelsis Deo"
Christy Bell: "Nip Slip"
Angel Olsen: "Woman"
Joni Mitchell: "All I Want"
Car Seat Headrest: "Unforgiving Girl (She's Not An)"
Gleerpool: "Cherry Picking"
Sleater-Kinney: "A New Wave"
X-Ray Spex: "Oh Bondage! Up Yours!"
Against Me!: "True Trans Soul Rebel"
Fleetwood Mac: "Silver Springs"

Sustainability manager combats apathetic attitudes toward recycling

ALANA STEWART
Senior Reporter

A student treks toward Memorial Hall, headphones in and head down, trying to dodge the throng of students weaving their own paths to class. An empty plastic water bottle swings in his or her hand. Scattered in front of Memorial Hall, the student will pass several garbage bins; The recycling bin would take him or her several feet out of their route to class. With a flick of the wrist toward the trash bin, the water bottle is gone and the student makes their way up the large stone steps, without a second thought or a glance back.

This is the type of behavior Michelle Bennett, the university's sustainability manager, is determined to change.

With her hair held back by a purple bandana, Bennett grabs her small, brown notebook and makes her way to the second level of the Planning and Project Delivery offices. Her face bare and her clothes simple, Bennett appears to be the poster woman of a sustainability leader.

Recycling, she says, is a constant and ongoing battle universities face. This year, however, there could be immense progress in combatting students' seemingly apathetic attitude toward recycling. Bennett and

her team of six student interns have applied for, and received, a grant from the Delaware Department of Resources and Environmental Control (DNREC), for approximately \$180,000. The money will be allocated mostly toward signage to be plastered all over campus.

Bennett's leading intern, sophomore environmental studies major Matt Horelick, says the main goal is to increase students awareness of recycling on campus.

"Exposure is a big thing," Horelick says. "[Students] seeing [recycling] on campus and making it seem like a norm."

While the grant will cover the entire cost of the posters and signage, it only provides funding for a portion of new recycling bins. To obtain the bins, Bennett says, the university will have to match funding.

"The grant touches on a bunch of different departments within Facilities," Bennett says. "It touches on dining services, custodial, grounds & it touches on ResLife. When the grant came back and said 'we need matching funding' we went around to those groups and said, 'okay, who wants to throw money in the bucket.'"

According to Bennett, energy consumption is technically the largest sustainability issue the university has. Recycling

however, has come to the forefront of her and the intern's efforts because while it is also a major issue, it is also the issue students and faculty members discuss with Bennett most.

"It's something students can have the most impact on," Horelick says. "They can't have as much of an impact on total energy use on campus as they can recycling."

While there are students who have expressed interest in bettering on-campus recycling, the feeling of apathy remains present. Throughout the year, Horelick and the other recycling interns consistently send out polls via Facebook or other forms of social media. While a popular answer as to why a student may or may not recycle is inconvenience, Horelick and Bennett believe there is more to the issue than that.

"Laziness and apathy are the biggest problems," Horelick says.

Though the contracts to finalize the DNREC grant are still in the bargaining phase, Bennett and Horelick have pushed forward with recycling efforts. Currently, the university is participating in RecycleMania, a nationwide program where universities compete to see which can have the best recycling results. According to the university's sustainability

website, the goal is to raise awareness about this other "R-word."

After week four of the competition, which took place between Feb. 26 and March 4, the university was ranked 112 out of 172 schools for diversion ratings. A diversion rate is the percentage of waste diverted from a landfill. Outside RecycleMania, the university's diversion rate was 30 percent in 2016, a 4 percent increase from 2011.

If students visit the university's sustainability webpage, there is additional information on RecycleMania, along with a thorough guide of which items are and are not recyclable. After the grant is finalized, Bennett and Horelick look forward to posters advertising that information all over campus.

Though Bennett and her interns are a small group looking to educate the thousands of students who may not recycle properly, Bennett is confident that this is an issue students, faculty and the university ultimately care about improving. "Everywhere else I've worked, you have to justify the existence of the sustainability program and then once you spend half your time doing that you might get [only] a few things done,"



MELISA SOYSAL/THE REVIEW

Bennett says. "Here, everyone's like, 'yeah let's do it, why aren't we doing more of it?' That's like half the battle already won."

Vocal Point: High hopes for the a cappella championships

ETHAN KAHN
Senior Reporter

As any member of a college a cappella group (or any fan of "Pitch Perfect") will tell you, the International Championship of Collegiate A Cappella (ICCA) is the premier collegiate a cappella competition. The ICCAs showcase some of the best ensembles in the United States, as well as a select few international elite. For Vocal Point, the university's oldest a cappella group, competing in the tournament is nothing new.

The past decade has been marked by success for Vocal Point. With a quarterfinal finish in 2007, semifinal finishes in 2013 and 2015 and a third place internationally in 2014, the group has set a high standard for themselves.

"Expectations are pretty high for Vocal Point," Kevin McGinnis, an alumnus of the group and its adviser, says. "They pride themselves on doing really well in these competitions."

Throughout the year, Vocal Point prepares by attending and hosting a variety of events, from competitions at other schools, to gigs at various museums, as well as university exclusive performances such as DELAC. With DELAC, a campus performance series, Vocal Point has been looking to generate more interest in a cappella, and at the same time, have fun performing a short set.

"It's a kind of concert to end the year and show what everyone has achieved and how they've grown," says junior co-president Sarah Bajohr.

The event also has a unique theme each year, around which each group must plan their sets. These events have helped the group broaden their horizons and gain exposure, an important new objective to sophomore Josh Dill, the publicity manager and music director.

"It's a great way to get our name out there, and I'm always amazed at how many people want us to come out and perform," Dill says. "Especially on campus where you don't think that many people know

who you are."

While these events are important to the group, winter and early spring of each year is almost solely dedicating to the ICCAs.

"We rehearse three times a week for three hours a session," junior co-president Sarah Bajohr says. "We usually stick to that during ICCA season."

For months ahead of the first round, the group establishes its official set for the competition, which includes not only the songs, but choreography as well. From there, it is a matter of rigorous rehearsal and fine-tuning.

In the days leading up to competitions, Vocal Point will usually host a "Preview," a type of formal dress rehearsal. This also presents them with the opportunity to take feedback and make adjustments before performance time.

Bajohr says that it can be a critical tool in their preparation process, and has helped them on many occasions.

Once it is finally time for an ICCA round, Vocal Point must adhere to strict guidelines: their performance is limited to only 12 minutes and the timer begins when the first pitch is blown.

Each group is evaluated on vocal performance, visual performance and a small subjective area. Thus far in the competition, Vocal Point has made through the quarterfinals. The regional semifinals will be held in Wilmington. As of right now, Bajohr is confident in their set.

"It's the first year we've been so comfortable and we feel so connected to the set, which is also connecting us with each other," she says.

Going forward in the ICCAs, McGinnis recommends watching their competitors to improve.

"Where you're at [the] competition, you need to look and see what other groups are doing, especially the groups that go far every year," McGinnis says.

In addition to the ICCAs, the group is looking forward to their spring concert on May 5th at 7:30 p.m. at Pearson Hall. Their music can be found on iTunes, Soundcloud, Loudr and Spotify.



COURTESY OF VOCAL POINT

Theatre review: Shakespeare, compassion and artifice in "The Elephant Man"



COURTESY OF NADINE HOWATT

LISA RYAN
Managing Mosaic Editor

"The Elephant Man," playing now at the Resident Ensemble Players' Thompson Theater, packs a great deal of meaning into just 90 minutes — and that's a good thing. To me, a great show won't just make me laugh or cry (preferably both) as I watch, it's one that will also give me something to think about after the actors have taken their bows.

"The Elephant Man" tells the story of John Merrick, based on the life of Joseph Merrick, whose severe deformities not only limited his movements and altered his life, but also made him an outcast in 19th-century London. Playwright Bernard Pomerance dictated that the actor portraying Merrick should not be outfitted with effects to change his appearance, so REP actor Michael Gotch brings Merrick to life in part by contorting his limbs and features. This gives viewers an understanding of Merrick's condition that they might not gain with the distraction of heavy makeup or prosthetic effects.

The play, based on a true story, begins with Merrick making a small living as a sort of sideshow act. When his manager abandons him, shipping him off to London, he reconnects with a physician, Dr. Treves, who had previously examined him in a London hospital. Treves, played by Mic Matarrese, gives Merrick

a safe place to stay and aims to integrate the so-called "Elephant Man" into British high society. In one of Treves and Merrick's earliest interactions, Matarrese volleys perfectly between contradicting statements and tones: Treves shows compassion for Merrick, but also sets paternalistic restrictions, as though he knows what is best for Merrick because he happens to occupy a higher place in society. At their conversation's end, it seems everything will be alright for Merrick from then on...if he behaves as society expects.

Merrick, through his own ambition to be "normal," as well as through exposure to royalty and other members of the upper crust, is able to conform to the hospital staff's expectations. Rather than coming off as unaware or naive, Gotch's portrayal shows the audience that Merrick is playing society's game because he wants to, because he sees some benefit there — at least initially.

The show is moving: at times sad, often critical of how those who are "different" are treated, but sometimes humorous. Still, the scenes between Gotch and actress Elizabeth Heflin stand out in this production, highlighting the humanity of both characters. Heflin plays Mrs. Kendal, an actress who initially approaches her meeting with Merrick like she will be performing a favor, making an effort to humor him

and act as if she does not notice his differences. Things change quickly as the pair read from a book of Shakespeare plays and discuss the shallowness of Romeo in "Romeo and Juliet"; Kendal begins to see Merrick not as the Elephant Man, but as a warm, intelligent person. This is one of the first scenes in which the audience gets to spend any sort of time with the real Merrick, the one who's not trying to prove himself — and it's difficult not to find him endearing. Heflin communicates so many different emotions with the smallest shifts of her expression or in the tone of her voice, bringing both charm and depth to the character who brings Merrick out of his shell.

It is telling that among the parade of Merrick's visitors and admirers, only one character touches Merrick in a social rather than medical context: Mrs. Kendal. As their friendship grows, they develop a camaraderie and an honest rapport that isn't seen elsewhere in the play. It is in his relationship with Kendal that Merrick begins to see the artifice and insincerity that govern the lives of those whose society he has joined. It is both sad and intriguing to watch Merrick's illusions fall away in favor of clarity, and audiences are sure to find the show as compelling as it is bittersweet.

"Get Out" shocks audiences with its own brand of social consciousness

JACK BEATSON
Senior Reporter

The current political and social climate of the United States is largely centered around the issue of race: prejudice against immigrants, racism toward the black population and a mass amount of hate crimes and hate speech are being committed across the country. In his directorial debut, Jordan Peele, an African-American filmmaker and comedian, aims to tackle the issue of how white people treat black people. His film "Get Out" is strikingly effective in that manner.

Peele, a popular comedian, is primarily known for his role in Comedy Central's sketch show "Key and Peele." The show is fairly light-hearted, and tends to poke fun at relevant topics, however obscure they may be. "Get Out" is a huge departure from the silliness of "Key and Peele," showing Peele's desire to not only prove himself as a director, but to convey a message to audiences worldwide.

The film stars British actor Daniel Kaluuya ("Skins," "Doctor Who," "Black Mirror") as Chris Washington, a young black man who is going to visit his white girlfriend Rose Armitage's (Allison Williams, of "Girls" fame) family for a weekend. Chris is worried about Rose's family not knowing that he's black, but Rose quickly dismisses his

concerns and assures him that everything will be okay.

As Chris spends more time around Rose's parents (Bradley Whitford and Catherine Keener), his sense of unease only continues to grow. It is from here on that things start to get very weird — Rose's mother performs hypnotherapy on him, the black servants around the property act strangely toward him and Rose's parents (and their friends) seem to be fixated on him. As the film plays out, Chris finds himself in the midst of an occult ploy, and has to find a way to flee from the house.

One of the things that makes "Get Out" so great is the script. Peele's writing is very real — there's a large comedic element in the dialogue, subtle nuances towards larger racial issues and believable conversations between Chris and the Armitage family. Rose's parents' treatment of Chris (attempting to speak to him in slang, asserting that they would've "voted for Obama for a third term," etc.) capture the reality of the culture shock that the older white generation seems to feel towards African Americans.

It's not just the dialogue that makes the film feel so real; the acting is superb and believable. Kaluuya's portrayal of Chris is both brilliant and moving. Chris's best friend Rod (Lil Rey Howery) is also a crucial element in the film, and Howery portrays the TSA agent flawlessly —



COURTESY OF UNIVERSITY PICTURES

he's charismatic, funny and surprisingly resourceful.

"Get Out" is not just a great thriller movie, it serves as an important message to its audiences. The film speaks to how many white Americans attempt to exploit black people based on stereotypes, where that stereotyping may come from and the mutual "fear" that upper-class whites and middle-

class black Americans may have towards each other. The two classes feel so separated that, as earlier stated, it's almost a culture shock when they clash.

Jordan Peele has asserted himself as an important figure in the television and film industry, and "Get Out" has cemented his artistic integrity into the world of film. Peele aims to continue directing movies that deal with

topical issues, so it can be said that there are many people eagerly awaiting to see how Peele will follow up "Get Out." It's relevant, funny, disturbing and a very important film, and I would absolutely recommend checking it out.

Small-screen sound-off: My Brother, My Brother and Me

LISA RYAN
Managing Mosaic Editor

One of the first things any episode of "My Brother, My Brother and Me" (MBMBAM) wants you to know is that the titular brothers, the McElroys, "are not experts, and their advice should never be followed." It's true, but even though the show won't help you solve your problems, it might provide a much-needed escape, and more than a few laughs.

"MBMBAM," based on a long-running comedy podcast of the same name, premiered on NBC's streaming channel Seeso in late February. In the show, as in the podcast, three brothers try to answer listeners' questions to the best of their abilities, often going down strange roads as they speculate on the best solutions. As funny as that is when it's only audio, it's a total delight to watch the brothers throw a tarantula-themed parade or take over a children's playground to test out their own advice.

According to an article published in the Herald-Dispatch, which covers the brothers' childhood hometown of Huntington, W.Va., the brothers started "MBMBAM" at the suggestion of oldest brother Justin McElroy. Although Justin still lives in Huntington, middle brother Travis and youngest brother Griffin have moved away, and the podcast became a way for them to stay in touch.

Since then, the podcast has grown, joining the Maximum Fun podcast network, which is also home to some of the brothers' other projects. This literal family of podcasts includes shows the brothers host with their respective wives, friends and their father. On Facebook, I've gotten to see people connect over and feel inspired by a variety of these shows, building community through shared fandom. However, there's a community element running through the "MBMBAM" show, as well.

"MBMBAM" was filmed in Huntington, and the town's support is most obvious in the show's second episode, "Resumes & Jamiroquai's Dad," when the brothers are asked about whether it's okay to lie in order to pad your resume. They set out to help Griffin earn back a job from which he was fired (for leaving to go to Bonnaroo, a revelation that made me cackle) — but first, he has to pad his own resume. On this quest, local business owners hire the McElroys to sweep floors, decorate cupcakes, model kids' jewelry, and more. They do these jobs with spectacular, intentional and hilarious mediocrity.

Then they visit the office of Huntington Mayor Steve Williams, who plays the straight man to the brothers' giddy improvisation, signing his job over to them for just one minute. As he counts down the seconds, Griffin tries to abolish the state bird and then declares Huntington's sister city to be the



COURTESY OF SEESO

moon. Williams doesn't break until he reads the document the brothers had allegedly written to give him back his job.

"Sorry, sucker, we're still the mayor," Williams reads, laughing. "Oh, they are their dad's son, aren't they?"

That last line touched me — it was so sweet, and seemed to say something about the town itself. I've never been to Huntington, so I can't actually say what it's like — but from what I saw watching "MBMBAM," it seemed that every Huntingtonian who joined in on the brothers' comedy did so enthusiastically, helping to make the show something great.

As fun as it is to watch the brothers trying to inspire high-schoolers or negotiate with the mayor, fans of their podcast will love to see them just goofing around together. It has always seemed to me that a lot of sibling-based comedy, when it's scripted, is of the "ha ha, we're so different and we never get along" variety. But the McElroy brothers' comedy isn't like that, and not just because it's improvised — it's just that in their comedy, they would rather play off of one another than play against one another. Although they have fun at each other's expense at times, ultimately there's a lot of love in this show.

In the end, we can all learn something from "MBMBAM." I don't think you should buy a haunted doll on eBay or write your resume on a ream of butcher paper, but I think you should work to bring your ideas to life — you never know what will bring, or how it might ripple well beyond yourself. And I think you should remember where you came from, spread positivity and joy, and make people laugh. It might not have been the advice the McElroy brothers meant to give, but I think it's the advice we should take.

Considering music's effects on mood

RYAN THORNTON
Staff Reporter

There is one song on my playlist that I never listen to. I leave it on my playlist because it is a beautiful song, and my music library seems incomplete without it. But the song — In Loving Memory by the rock band Alter Bridge — is simply too sad to listen to.

The song is filled with passionate lyrics about lead guitarist Mark Tremonti's mother dying of cancer, and how she will never truly be lost. The melancholy chords add power to the lyrics and force me to hit the skip button as soon as the first note hits my eardrums. I know that the song stays with me for much longer than the time it plays through my earbuds, and it is not useful to put myself through all the emotions I will inevitably feel.

Every time I skip the song, it is a reminder of how music can leave a lasting impact on my emotions. Music sparks all kinds of feelings, and science has shown that music can be a powerful tool in shaping people's moods and creating long-term change.

Scientists at the University of Missouri found that music can lift a person's mood and increase happiness after two weeks of listening, and upbeat tunes worked best to boost moods. The study also found that listening to upbeat music around breakfast time, when your hormones are trying to stimulate activity in the body, can boost energy by stimulating the body to get up and get moving. Music can have the opposite effect as well.

The same study found that fast music and hard rock can quicken heart beats and create anxiety in the brain. A study from Durham University in the United Kingdom and the University of Jyväskylä in Finland showed that, for some people, sad music can cause feelings of grief caused by associations with sad memories.

Junior Lucy Moss says she has experienced this. She says sad music can be a reminder of sad times, so she actively tries to avoid depressing music when she feels down.

"I know that listening to sad music when I'm sad just makes



RYAN ASHKENASE/THE REVIEW

me more sad," Moss says, adding that when she is in the car with her friends they never listen to depressing music.

Sad music does not always bring out negative emotions, however. Sometimes depressing songs can provide comfort for listeners.

The research from the United Kingdom and Finland also found that, for most listeners, sad music can bring feelings of pleasure and comfort. Another study published in the Journal of Consumer Research found that people choose sad music when they suffer from "interpersonal loss," like a breakup. The study suggests that sad music acts as a substitute for the ended relationship and is comparable to talking to a friend who understands your feelings.

And the benefits of music are not limited to mental states. Music can act as a painkiller as well.

A review from 2015 in the

medical journal The Lancet found that people who listen to music before, during or after surgery felt less pain than those who did not listen to music. The patients also needed less pain medication than those who did not listen to music. The study showed that people who chose their own music had greater reduction in pain.

Science has shown that music is powerful. It impacts people's lives and alters their experiences. Junior Kelly Mui learned this while exploring the Milford Sound, a famous fiord in New Zealand with breathtaking views and a glistening inlet. She says when her bus driver started playing inspirational music as they entered the fiord, the music changed her adventure.

"It made it so uplifting," Mui says. "It made the experience ten times better."

Local Band Q&A: Mean Lady

ALLISON HAGEMAN
Assitant Mosaic Editor

Sam Nobles and Katie Dill of Mean Lady recorded tracks in 2014 and then shelved them. Two years later in September after “life had calmed down,” Nobles and Dill decided to pick up where they left off. They brushed off the dust, upgraded and reproduced the beats and gave the tracks the attention they deserved. This resulted in their latest creative venture, “Nature.”

The album itself is happy, soulful and colorful with a synthesizer twist. The bi-coastal synth-pop jazzy duo of Dill and Nobles previously released the 2013 album, “Love Now,” which also contains a radiant, hard-to-resist positivity that their fans crave.

Nobles, a graduate of the university, discussed the inspiration of the album and the mechanics of putting it together while he lives in Newark and Dill resides in Los Angeles.

Allison Hageman: What was the inspiration behind “Nature”?

Sam Nobles: We ended up naming it “Nature” because it just so happened a lot of the tunes had to do with nature: “The Woods,” “Butterfly,” “Walking Flower.”

I like to think of nature, you know just as such a broad idea, whether it’s outdoors, animals, and also just human nature, you know some of the songs have to do with love so that part of nature too, our nature as humans.

AH: Did you guys make this

album separately?

SN: When we recorded the vocals we did them back when she was living out here, but since the instrumentation and the stuff that I mostly do, I just worked on it by myself in Delaware. Then I sent it to her to see if she liked it, she’d give feedback and we’d change things here and there.

AH: You play with other bands; how is being with Mean Lady different for you?

SN: Well, it’s definitely at this point it’s more of a recording project, since we’re not gigging. It’s fun, I really like production and being in the studio, which I do with other bands, but it’s fun just to focus on this as a recording project, sending ideas back and forth.

AH: Would you ever consider playing live?

SN: Yeah, it would be fun. It just be a matter of being back in the same place. We’ve talked about if she is visiting Delaware, maybe doing a gig at Homegrown and if I make it out to LA just trying to get a gig or two.

AH: What is your favorite song on this album? Why?

SN: My favorite song is “The Woods.” It’s the last one on there [the album]. I just really like the way it turned out. I am happy with all of the tunes, but that one I felt, had a more current vibe. We did some stuff where we pitched Katie’s voice down lower, kind of like trap, trap music style, which was kind of a new thing for us.

AH: Who made the album art? How did they put it together?

SN: I did, yeah. We wanted to incorporate the nature theme in



KATIE DILL AND SAM NOBLES OF MEAN LADY, PHOTO COURTESY OF THEIR BAND

there. It was a lot of clippings from natural geographic, photos I had online, a photo my dad had taken of some flowers, the child in white is actually a photo of my grandma, we were both like “yeah we should put some old photos in this,” we both really liked the aesthetic of old timey-ness, I threw that picture of my grandma in there.

AH: Where did you find the picture of your grandma?

SN: The one of my grandma, maybe like three or four years ago she passed away, and I was in charge of putting together the slide show, of scanning all these old photos, that my aunt had of her, so there all these incredible photos of my grandma saved on my computer, and that one to me is awesome, because she is so young and innocent and standing on that chair. To me, it’s almost like she is up there super brave, staring out into this abyss, kind of ready to take it on. I was super happy with how it came out.

AH: What’s next for Mean Lady?

SN: I think we will play it by ear. I have a feeling if she is in town for long enough, we will try to get a song or two down at a time. Maybe eventually that will turn into a full-length album. Singles at least, we will release some singles as time goes on.



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RYAN ASHKENASE/THE REVIEW



WOMEN'S BASKETBALL FALLS IN FIRST CAA TOURNAMENT GAME



COURTESY OF DELAWARE ATHLETICS

Junior Makeda Nicholas had ten points in Delaware's loss to William & Mary in the CAA conference tournament.

TEDDY GELMAN
Managing Sports Editor

Since making the move from the America East Conference to the CAA in 2001, Delaware's women's basketball team had reached the CAA tournament semifinals in all but two seasons.

That number grew to three after a quick exit in this year's conference tournament. Last Thursday the No. 5 Blue Hens fell to No. 4 William & Mary, 59-44, in the second round of the tournament.

Delaware, after grabbing the five seed with a regular season record of 16-13, received a bye in the first round of the tournament for the second straight season.

Matching up against the Tribe, which the Blue Hens had split the two game season series with, Delaware committed 19 turnovers, tying their third highest number for a game this season. Head Coach Tina Martin's squad gave up eight three-point shots, while only scoring three of their own and

Delaware was outscored in the fourth quarter, 19-7, making only 2-11 shots in the frame.

The only Blue Hens to reach double digit scoring in the game were Erika Brown and Makeda Nicholas, with 15 and 10 points, respectively.

Brown said that the turnovers "really killed" the team, something they have struggled with for much of the season. In 16 of Delaware's 30 games this season, they committed at least 15 turnovers.

Nicole Enabosi, who led the team in points per game this season with an average of 13.7 per contest, only registered seven points on 2-6 shooting. Those six shot attempts are the second-lowest for Enabosi in a single game this season.

While the team awaits for a potential bid to the National Invitation Tournament (NIT), they will soon say goodbye to Brown, who finishes her career ranked No. 23 on the all-time program scoring list with 1,031 points.

Also departing is fellow senior Hannah Jardine. Jardine

will leave with a career college three point shooting percentage of .393, second on the all-time program list to Delaware legend and current WNBA star Elena Delle Donne.

Next year's team will be led by the rising junior Enabosi. Guards Abby Gonzales and Bailey Kargo will be tasked with replacing the scoring void left by Brown's departure, while guard Kiersten West may see a larger role in the absence of Jardine.

With the indefinite suspension of Sadé Chatman, there's no signal that she'll be back with the team either.

This concludes Martin's 21st season at the helm. The 53-year-old, who has gathered a career record of 408-238, is the winningest coach in Delaware men's and women's basketball history.

MEN'S LACROSSE WINNING STREAK BROUGHT TO COLD END

HANNAH TRADER
Staff Reporter

On one of the coldest Saturdays of the year, the men's lacrosse team faced a tough 13-9 loss against Binghamton University, ending their four-game winning streak. The Binghamton Bearcats conquered the first quarter with a 3-1 lead, but the Delaware Blue Hens fought back in the second quarter to end the first half with a 4-4 tie.

Senior Trupert Ortlieb, the leading scorer of the game, scored three goals, one of which was converted with only a little more than 20 seconds to spare in the second quarter. This gave the Blue Hens some momentum going into the second half.

"You just go out there and do what you know you need to do," Ortlieb said. "Hirschmann and the rest of the guys went out there and played their game, it's a team effort."

Senior Will Hirschmann scored the Hen's first goal and ended the game with two assists.

Sophomore Jake Hervada won over 60 percent of the face-offs lending his teammates the opportunity to take control of the ball from the start. Hervada won the first six face-offs and went on to only let Binghamton win eight the entire game.

"I started to get in a groove after the first couple of face-offs," Hervada said. "After starting out winning a couple, you put yourself in a good place. The guys did an awesome job with the ground balls and knowing the team's there helps a lot."

The Bearcats took a quick lead in the second half by gaining three points before the Blue Hens scored one. By the end of the third quarter the Hens closed the early gap to trail the



COURTESY OF DELAWARE ATHLETICS

Delaware's four game winning streak came to a close with a loss to Binghamton this past weekend.

Bearcats 8-7. However, Delaware could not keep the remainder of the game as close, once the Bearcats went on to score four more points in the beginning of the last quarter.

"We're obviously disappointed, certainly have to give credit to Binghamton,"

Head Coach Bob Shillinglaw said. "I knew what to expect from them, they gave exactly what was expected, they played very hard and very physical. We made a lot of mistakes and we gave more opportunities to them on offense and they took care of those opportunities. Credit to

them and we need to come out and do better next week."

This non-conference loss sent the Blue Hens to a record of 5-3 with seven more games before the CAA Tournament. The Hens next opponent is St. Joseph's University, who has an overall record of 3-3 and an away

record of 2-1. The game will be played on Saturday, March 18 at 1 p.m. at the Delaware stadium.

Weekly Roundup



The only women's basketball Blue Hens to reach double digit scoring in the game were Erika Brown and Makeda Nicholas, with 15 and 10 points, respectively.

THE LIFE OF A KICKER: FRANK RAGGO

CARMINE DIPALMA
Senior Reporter

So often the outcome of a football game falls into the hands, or rather the feet, of the kicker. However the life of a kicker often is something of a mystery. The same could be said about Delaware's redshirt junior Frank Raggo.

The beginning of a kicker's career is generally the most fascinating part of the whole story. It often starts with the failure in different sports and having the natural ability to get the ball through the uprights. Yet Raggo's story was drastically different.

"I was playing soccer at the time in middle school and one of my friend's dads who was the football coach at the time saw me and asked me to try out for the football team." Raggo said, of his first involvement in kicking.

"So I went and tried out and I was just good at it. I ended up starting on the freshmen team and got pulled up to varsity that same year."

Raggo did not quit soccer; he actually kept playing on a highly competitive club team while remaining the kicker for the football team.

As a sophomore, Raggo started to travel more for football and as he got better, he started to think about a future in football at the college level. He traveled extensively to college camps and stayed in many motels around the country almost every weekend.

However, once he visited the university, he fell in love. The campus immediately attracted him and the people sealed the deal. As a sophomore in high school, he told his father he wanted to attend Delaware regardless of whether or not he played football.

One day after coming back from practice, Frank was on his phone and he noticed a twitter message from the head coach of the football team at Delaware.

"Hey Frank, do you have any video we can take a look at?" read the message. Raggo sent them his tapes and the staff was impressed. They had him over for an official visit and Raggo committed on the spot despite having several offers elsewhere.

Brought in on a half scholarship, Raggo was determined to start as a freshman since he was promised a full scholarship should he complete that achievement. Unfortunately for Raggo, he tore his hamstring in camp and was sidelined for almost a year.

"My morale was way down, I didn't even know what to think at the time," Raggo said. "I just kept telling myself I had to get better and I had to get better soon."

The New Jersey native had fight in his blood. He fought back hard and endured hours of physical therapy to return back to playing form. He succeeded in flying colors as he set several Delaware football freshman records, such as most field goals in a single game and most field goals in a season. He has started as the kicker every year since.

Raggo's signature moment as a Blue Hen came against William & Mary on Oct. 3. On the last possession of the game, the Blue Hens lined up for a field goal and Raggo converted for the win.

"It was awesome man," Raggo reflected. "My family was in the stands, my friends were at Grottos and sending me Snapchats of the whole bar going crazy. I felt like a celebrity that night walking around campus."

The life of a kicker is not all glamorous and Raggo made that clear. He definitely wanted to



COURTESY OF DELAWARE ATHLETICS
As a former soccer player, Frank Raggo now stars in the Blue Hens kicking game.

debunk a myth about the work ethic of a kicker.

"Kickers work as hard as anyone else," Raggo said. "I know many people are like 'this guy just shows up and kicks the ball a few times a game' that's not the case at all man. I'm working as hard as anyone else, I'm in a group with the linebackers doing

all the workouts they do. I like to think if I work as hard as they are I will have their respect."

Respect and competitiveness are qualities that pour out of Raggo. He raved about next season's team.

"We're going to the playoffs this year, I promise you that."



sports commentary

Kawhi Leonard is my MVP, and he should be yours too

BRANDON HOLVECK
Assistant Sports Editor

Kawhi Leonard never bats an eye.

Down 16 points to the Houston Rockets last Monday, Leonard rallied his team back to a one-point deficit with 30 seconds remaining. After receiving a high ball screen, Leonard ranged to his left, rose above Nene Hilario and drained a three. On the other end of the floor, Leonard pinned a James Harden layup on the backboard, denying his fellow MVP candidate the go-ahead bucket.

In about 10 seconds of basketball action, Leonard solidified his standing as the NBA's most valuable player.

Leonard finished that game with 39 points -- 30 coming in the second half. The stat falls in line with what Leonard has done all season, as the sixth year forward is averaging a career-high 26.2 points per game. He's the NBA's most efficient pick-and-roll ball handler, his 28.5 PER rates second in the NBA and he's the NBA's leader in win shares per 48 minutes (.277).

He also happens to be the reigning NBA Defensive Player of the Year.

While Harden and the Thunder's Russell Westbrook have dominated the MVP conversation, Leonard has quietly amassed an MVP-caliber season of his own. Through five games in March, Leonard is averaging 30.8 points per game and 7.2 rebounds per game. His season-long field goal percentage and offensive efficiency rating both significantly outrank Westbrook's and Harden's.

Defensively, Leonard separates himself from the pack. His defensive rating (101.5) is seventh best in the NBA and top among perimeter players. The Spurs' defense performs better as a unit when Leonard is actually off the floor.

But as CBS Sports' Matt Moore and many others have detailed, that is because teams have decided to put Leonard's man in a corner and effectively play four-on-four basketball against the Spurs. It's the same treatment NFL offenses give elite defensive backs when they ignore one side of the field. Teams thrive playing against the rest of the Spurs, who are lacking Tim Duncan's rim protection for the first time in 19 seasons. The Spurs' defensive system, which mainly switches on pick and rolls, operates most effectively with five men involved.

Don't forget Leonard is probably the only man on the planet that can keep LeBron James in check in a seven game series. He has a Finals MVP award to show for it.

If that's not enough, comprehend this: Kawhi Leonard has more career steals than fouls.

With a record of 51-14, his Spurs are on pace for 64 wins and are just a half game behind the Golden State Warriors for first in the western conference. Harden's Rockets lie 6.5 games behind the Spurs, while the Westbrook-led Thunder sit in sixth place, 15 games back of the Spurs.

Westbrook is averaging a triple-double this season, while leading the league in scoring. Harden leads the league in assists per game and is also third in scoring. Both are deserving candidates, but Leonard's place in the conversation has been ignored for too long. The discrepancy between Westbrook and Harden's offensive production and Leonard's is not great enough to deny his defensive excellence.

In those ten seconds, Leonard showcased both facets of his greatness. And in those ten seconds, the silent superstar just might have made the winning MVP case.

Q&A WITH MEN'S GOLF HEAD COACH

KYLE DOHERTY
Senior Reporter

The Blue Hens men's golf team is set to tee off the 2017 spring season this weekend at the 40th Annual Kingsmill Intercollegiate in Williamsburg, Va. The three-day contest is held at Kingsmill Country club and will run from Sunday, March 19 through Tuesday, March 21.

The Hens will be contested in the tournament by over a dozen other schools from all over the country, including Penn State, Tennessee, Old Dominion and William & Mary. Three of the schools in the field are ranked in the top 100 nationally: Penn State at 56, Tennessee at 65 and Eastern Kentucky at 91.

The Review recently spoke with Michael Keogh, the head coach of the Blue Hen's men's golf entering his 16th season at the team's helm.

Kyle Doherty: What are you expecting from the team in their first competition of the season?

Michael Keogh: Obviously a win would be a fantastic start, but a top 3-5 finish would be a great springboard for the spring season. There are three teams in the top 100 in the field, and Penn State is close to Top 50 (56). A number of teams are from the south, so they have more rounds under their belts than we do. But, we have our leading lowest fall scorer, senior co-captain Marc Oliveri, and three seasoned juniors, Jack Gianniny, Blaine Lafferty and Kieran Purcell, poised to show their upperclassmen leadership. Sophomore Mark Benevento played a lot last fall for us, so we have a lineup that has experience, and that produced our lowest one-half year team scoring average with a 288. We count four scores out of five, so we averaged 72 per man last fall in the five tournaments we played.



COURTESY OF DELAWARE ATHLETICS
Delaware's men's golf team gets underway this weekend in Williamsburg, Va.

KD: What aspects of the competition pose the largest challenge for the team?

MK: We were able to get outside some in February and March, so that is a good thing. This week is supposed to be snowy and cold, so we probably won't get outside. But, we are fortunate to have access to the Delaware Field House and the Golf Room in the Little Bob to hit balls in order to stay loose for the tournament. We have hearty Hens on our team and they never complain about the weather. They are tough and ready to adapt to what weather

the golf gods throw at us.

KD: What is one thing the team can do well at this tournament that they can build on for the rest of the season?

MK: Lag putt well. Short game areas have not opened up north yet, so we haven't really chipped and putted that much. If the guys really concentrate on getting long, first putts close for tap-ins, we will not have that many 3-putts, and that will help our bottom line score a lot. Putting is basically everything. They all hit it exceptionally well. Rarely do they knock it out of bounds or in lakes. Usually, at

this level, the team that puts the best wins.

Senior Marc Oliveri will try to keep up his strong play in the Kingsmill after posting a team-best 72.00 average round in the fall. Junior Jack Gianniny will also be a major part of the Hens' success, as he looks to build on his team-leading three top-ten finishes in the fall. Weather conditions may play a factor at the Kingsmill, as falling temperatures and inclement weather are expected across the Mid-Atlantic this week.



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EVE LOMBARDI/THE REVIEW

This past fall's Chance The Rapper concert.



KIRK SMITH/THE REVIEW

Last year's Bass Campus event on North Campus.

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