

Students react to September democratic debates



LUXE CHALMERS/ THE REVIEW

JOHN CASSIDY
Staff Reporter

Ten of the remaining Democratic candidates in the 2020 presidential race met this past Thursday night in Houston for the third debate of election season. The criteria for those who qualified was that they receive 2% support in at least four national or early-state polls sanctioned by the Democratic National Committee (DNC). It was also required that each candidate have 130,000 individual donors.

Those leading in the polls,

former Vice President Biden and Sens. Bernie Sanders and Elizabeth Warren in particular, turned their attention to each other early on while facing attacks from those currently polling in the single digits. The candidate who showed that fire this time around was former U.S. Secretary of Housing and Urban Development Julian Castro, who loudly criticized Biden for contradicting what he said a couple of minutes earlier in what some assumed was a jab at the latter's age.

"That's called a presidential

race," Castro said in response to Mayor of South Bend, Indiana Pete Buttigieg's claim that debates were becoming unwatchable due to these types of attacks.

California Sen. Kamala Harris planted her feet in this race by targeting Biden in the June debate. A month later, New Jersey Sen. Cory Booker successfully used the same strategy to boost his own notoriety among voters.

Being a proponent of the "Freedom Dividend," where every U.S. adult who opts-

in would receive \$1,000 a month from the government, entrepreneur Andrew Yang, the only major candidate without previous political experience, took the initiative and announced that his campaign would start giving that amount to 10 randomly selected families over the next year, regardless of whether he is still in the race by then or not.

Laser Shahid, a senior electrical engineering major, likes Yang's proposal because it trusts Americans with how

CONTINUED ON PAGE 3

Student organizations struggle to find meeting spots

ERIC MUNSON
Senior Reporter

Registered Student Organizations (RSOs) have been suffering from a delay to obtain academic rooms for their meetings over the last few weeks. There are more than 400 organizations listed on the StUDent Center portal, but around 300 of those are currently active according to Erik Spence, the student events coordinator.

Spence handles all the room requests for Trabant, Perkins, graduate groups, RSOs, club sports and Greek organizations. He said he usually tries to respond quickly to requests and that it makes no sense to have one person in charge of placement for all the groups. The Registrar, however, is in charge of allocating the academic classroom spaces.

"I think it's that there are many student groups and too many requests, and the university has increased the student population size," Spence said. "But I don't think there's enough staffing in the office that does the classroom spaces."

Spence said he started receiving room requests for fall on April 1. Since he can work remotely over the summer, he also obtained all the requests submitted during that time. It was not until Aug. 23 that Spence received the first room

CONTINUED ON PAGE 3

After first semester in effect, CCSD walk-in policy shows early signs of success

ISAIAH SMITH
Staff Reporter

The Center for Counseling and Student Development (CCSD), located on the second floor of the Perkins Student Center, has become an ever-growing resource for students struggling with mental health.

Following a surprising rise in attendance from students, the CCSD instituted a new policy allowing for walk-in style appointments last spring to give more students access to the services the center has to offer.

Brad Wolgast, director of the CCSD, said that the center has become a very busy place within the past 10 to 20 years, and over the past several years especially.

"The last two years we've seen about 2,000 students each year, and we've had 10,000 individual appointments," Wolgast said. "We operate about as close to capacity as we can."

Wolgast said that the first seven days of classes this year have seen the greater-than-usual numbers of students coming through the door.

"The gates are open wider than they used to be," Wolgast said of the walk-in appointments. "Many more students are interested in seeking mental health care in 2019 than in 2009 or even in 2014. This generation has experienced a lower stigma and is more open to seeking help, which is awesome."

The main problems, Wolgast said, lie in creating a system that allows more people to get in, and having

CONTINUED ON PAGE 4

Rob Rogers speaks about satire in today's political climate



JACOB BAUMGART/ THE REVIEW

MIKE OTTONE
Staff Reporter

All eyes are on the front of the room. What starts as a pair of eyes drawn unusually close together grows into the top half of a face, complete with bushy eyebrows, enlarged ears and a balding head. The lower half of the face then comes to life. Below the unsettling ear-to-ear smile, there is a squared-off chin

and a pair of hands reaching out to touch someone's shoulders.

When all is complete, Rob Rogers steps back to reveal his on-the-spot drawing, a sketch of someone he refers to as "creepy Uncle Joe Biden."

During the National Agenda event held on Wednesday in Mitchell Hall, Rob Rogers, a Pulitzer-Prize finalist editorial cartoonist, spoke about his career and shared his opinion on the current state of editorial cartoons.

Rogers, a Pittsburgh native, worked full-time as an editorial cartoonist from 1993 to 2018 with the Pittsburgh Post-Gazette. He was fired from the paper after 25 years of work due to his editorial cartoons aimed at President Donald Trump. There were multiple cartoons that contributed to the firing, but one in particular that gained widespread circulation was a caution sign, on which President Trump is stealing migrant kids from their family. He continues

to work today as a freelance artist.

"It was sort of a standoff," Rogers said about the split. "They weren't talking to me but they were killing the cartoons... eventually they did fire me and the first thing that happened was New York Times called and said 'Do you want to write about this' so I wrote an article and they asked me to do the drawing for it."

CONTINUED ON PAGE 6

PENCIL IT IN

TUESDAY, SEPTEMBER 17	WEDNESDAY, SEPTEMBER 18	THURSDAY, SEPTEMBER 19	FRIDAY, SEPTEMBER 20	SATURDAY, SEPTEMBER 21	SUNDAY, SEPTEMBER 22	MONDAY, SEPTEMBER 23
Ninth Annual James R. Soles Lecture, 3:30 p.m., Gore Recital Hall	Wellbeing on the Green, 10 a.m., Central Green	Summer Scholars Exhibition, 12 p.m., Recitation Hall Gallery	Free Lunch Friday with Paul Baum-bach, 11 a.m., Venture Development Center	Blue and Golden Prospective Student Open House, 8 a.m.	9/11 Heroes Run, 9:11 a.m., Deer Park Tavern	Summer Scholars Exhibition, 12 p.m., Recitation Hall Gallery
Biden Policy Dinner with Mayor Michael Nutter, 5:30 p.m., 44 Kent Way	Summer Scholars Exhibition, 12 p.m., Recitation Hall Gallery	Latinx Extravaganza, 5 p.m., Mitchell Hall	Summer Scholars Exhibition, 12 p.m., Recitation Hall Gallery	University of Delaware Football vs. Penn, 1 p.m., Delaware Stadium	University of Delaware Women's Soccer vs. Seton Hall University, 1 p.m., Stuart & Suzanne Grant Stadium	Life After UD Senior Series: Insurance We've Got You Covered, 5:30 p.m., Kirkbride Hall 004
Quizzo, 7 p.m., Perkins West Lounge	Carnation Sale, 12:30 p.m., Trabant Kiosk C	Why Leadership, 5 p.m., Trabant 209/211	Lights Camera Action! Toy Story 4, 7 p.m., Trabant Theater	Lights Camera Action! Toy Story 4, 7 p.m., Trabant Theater		
	All Recovery Yoga, 7 p.m., Christiana Engagement Center Room B		Perkins Live, 10 p.m., Perkins Student Center	University of Delaware Men's Soccer vs. UNCW, 7 p.m., Stuart & Suzanne Grant Stadium		



Friday, Sept. 15, 1978

Questionable Accounting Costs UD \$38,500

EDITORIAL STAFF



MINJI KONG/ THE REVIEW

EDITOR IN CHIEF
Jacob Baumgart

EXECUTIVE EDITOR
Mitchell Patterson

NEWS
Alexis Carel
Shreya Gaddipati

MOSAIC
Bianca Thiruchittampalam
Edward Benner
Nushi Mazumdar

COPY DESK
Jessica Leibman
Victoria Calvin
Cullen Robinson
Leighton Trimarco

OPINION
Leighton Trimarco

VISUAL TEAM
Minji Kong
Ashton Dedona
Sam Ford

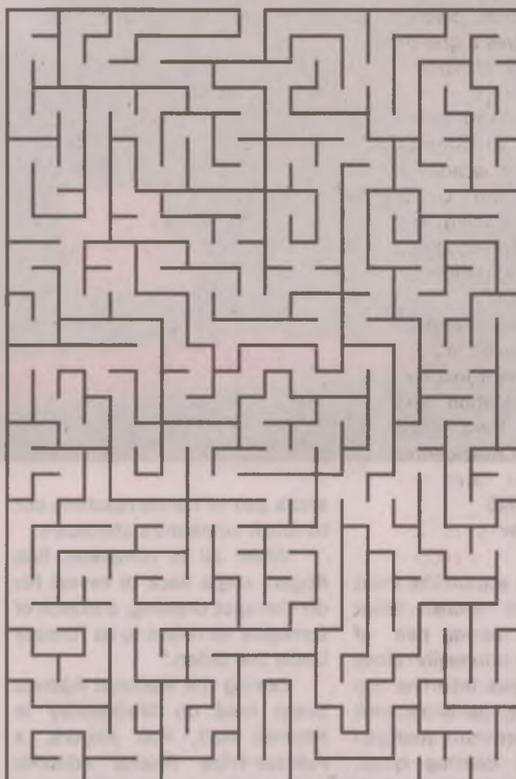
SPORTS
Dan Rosenfield

DEVELOPMENT
Caleb Owens

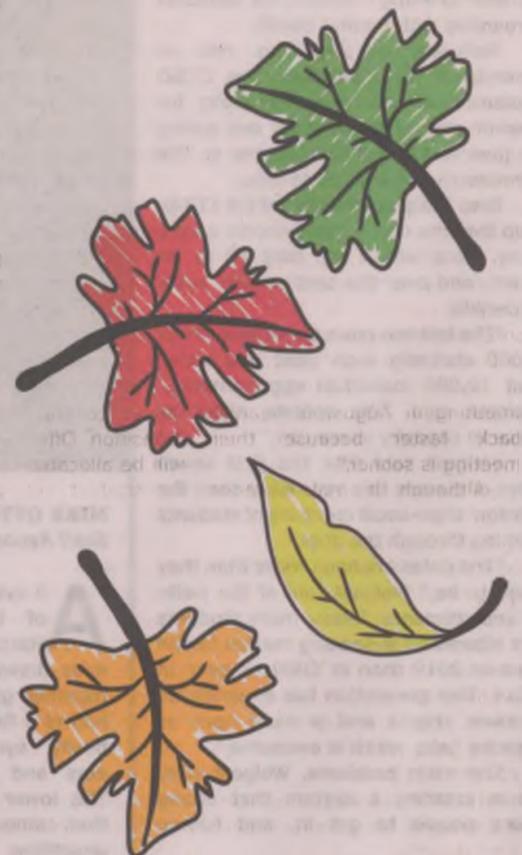
	6	5		2			
7		4	6			3	
3							6
2			9	6		3	
	1		4	2		9	
	4		1	5			2
4							9
		2		8	7		5
				6	8	4	

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

ENTER



EXIT



Students react to September democratic debates

CONTINUED FROM FRONT PAGE



LUKE CHALMERS/ THE REVIEW

they spend their own money.

"By giving people \$1,000 a month he's telling them, 'You best know how to fix your own problems, so we'll give you the extra cash and you do what you gotta do,'" Shahid said.

The debate's moderators asked top polling candidates the most questions. The candidates had 45 seconds to speak once they got their turn.

"It's insane because you have these candidates that go up there and are expected to explain a policy that takes probably more than 50 pages to write," Shahid said. "And they're expected to do this in less than a minute."

Alexa Adams, a junior political science & public policy major, who is also the director of communications for College Democrats, understands why people may be unhappy with the format. However, she believes that it was a step up from the previous debates because the qualifying candidates, rather than being divided into two different debates as per the

previous democratic elections, were given the opportunity to meet everyone on the stage finally face off in one debate.

"I thought all the candidates actually had more to say than in previous debates," Adams said. "And let me just say we have such a diverse set of candidates on that stage and in this primary. It's really something to be proud of and it makes for a healthy debate."

The next debate will be held in Westerville, Ohio, on Oct. 15 and possibly the next night as well, as eleven candidates have already qualified. Depending on how many more meet the criteria, they may be split up again into two nights. So far those who will be on the debate stage are Biden, Booker, Buttigieg, Castro, Harris, Minnesota Sen. Amy Klobuchar, former Texas Rep. Beto O'Rourke, Sanders, billionaire Tom Steyer, Warren and Yang.

Students enjoy new dining options and fear future Scrounge construction

SUNYU KANG
Staff Reporter

This fall semester, University Dining Services has implemented new changes to meal plans and on-campus dining halls, and more is on the horizon. Perhaps the most popular change has been the addition of a take-out option at Caesar Rodney Dining Hall. This option was originally only available in the Russell and Pencader dining halls.

Chris Varriano, a junior, said it is convenient that all three dining halls now offer take-out, especially since he used the option frequently at Pencader last year.

"I like it," Varriano said. "I don't like cooking, so it's convenient."

Additionally, for both students who live on- and off-campus, meal plans now include one meal exchange per day. During the weekdays, students can exchange one dining hall meal for one combo meal in the Trabant Food Court and The Scrounge, anytime between 8:00 and 11:00 p.m.

Emily Zinner, a freshman, said the meal plan accommodates her schedule well. She explained that, on days with a lab or exam note, late-night dining, which she can use her meal exchange

option for, provides a variety of options available after 8:00 p.m., as it uses meal swipes rather than points.

Zinner said she also enjoys the new take-out option. Students can take as many biodegradable containers as they wish, which allows her to pack meals for the next day as well.

"I think it's super convenient, especially if I'm running to a club," Zinner said.

Any purchases made with points come with a new 10% discount. This discount applies only to students, but is included with all meal plans.

Students can also use their ONEcard to purchase pick-up meals at on-campus restaurants through Grubhub. Students have the option of using both points and flex for payment; however, points cannot be used for off-campus restaurants.

Stephanie Gilreath, marketing manager for University Dining Services, said that student feedback was a primary motivation behind the changes. Every year, University Dining Services evaluates student responses to the meal plans through the DiningStyles survey. The Your Voice Counts survey also updates the university daily with student

input. The data from submissions is used to formulate a revised model of campus dining.

Many of the changes this fall resulted from student opinions. Popular demand from last year for take-out at Caesar Rodney, for instance, led to the recent addition.

"Dining Services is excited that we were able to bring to life meal plan features and ideas that we heard students wanted," Gilreath said.

Dining Services has already begun planning future development. Most notably, the university will introduce a new dining location on campus: The Nest. The Bleecker Street bistro, located in the Morris Library Commons, will be replaced with a coffee bar, made-to-go restaurant and a marketplace. The Nest is set to open toward the end of October.

In addition to the Nest, plans to remodel The Scrounge are set to operate soon. The general dining area will adopt a diner-concept and will include a marketplace. Dunkin Donuts will also be transformed into a 24/7 free-standing coffee shop.

Some students, however, don't see a need.

"I don't see any reason to change and have to go through all of that construction," Melissa Ginex, junior, said.

The Scrounge is a popular location for students to eat, study and socialize. Overall, students are concerned that the new renovations will change its relaxed atmosphere.

Joud Dabaj, sophomore, said she enjoys doing school work at The Scrounge, and will miss being able to go once construction begins.

"I hope I can still just come and sit and do my work," Dabaj said.



PHOTO COURTESY OF THE REVIEW

Student organizations struggle to find meeting spots

CONTINUED FROM FRONT PAGE

confirmations from the Registrar.

"I forward student room requests to the Registrar and they assign rooms to them, which are then sent back to me, and I notify students of the assignments," he said. "It's always with the understanding that once class schedules have been set, they can fill our spaces as long as the requests are for weekends or nights."

An exception to this rule is if a club requests an executive meeting sometime earlier in the day. However, Spence has jurisdiction over what student organizations can and cannot do.

As of Sept. 11, Spence said there were 800 combined requests — a mixture of both meeting room requests and event requests. Many of the student requests are still pending due to the disorganization of the documents.

"I think [the Registrar is] trying to fill the rooms as they're needed," he said. "So somebody who requested back in April won't hear back right away, but somebody who requested something in August is hearing back faster because their meeting is sooner."

Although it makes sense from a practical point of view — the registrar is behind on requests — it does not make sense regarding wait times for rooms, he explained.

Spence said he only has immediate control over room assignments in Trabant and Perkins. He can view all the spaces and requests that go through for both the student centers and academic spaces, but he cannot book the academic rooms directly.

The problem with this is that

the technology in those rooms are not free to use with the exception of a one-time use for an interest meeting. The academic rooms have free technology because they are maintained by the university.

"It costs \$163 each day to use one of our projectors," Spence said.

Most student organizations, depending upon the size, receive a capped allocated budget of \$800.

Because of the delay with the academic spaces, Events Services ran out of spots to hold interest meetings for the RSOs. Spence suspects that there was a greater amount of changes to classroom assignments this year.

There are around 50 active Greek organizations on campus, and they all require academic spaces. Some of the Greek organizations have housing, but those buildings are not equipped to be able to hold meetings, Spence added.

Spence said Events Services is losing available spaces in both student centers. Trabant lost two offices to the Orientation and Transition Office. A third office will be allocated to a new center for student veterans later this fall.

Perkins lost offices in the basement and on both the second and third floors. As part of the recent renovations, The Gallery — the large glass meeting hall — is being turned into an esports venue and the Swing Club can no longer use the Scrounge — the main lounge area on the first floor— due to the floor being changed, Spence added.

Rebecca Kosher, a senior marketing and operations management major, is the

president of Lazarus Rising, a community service organization that takes weekly trips to places such as libraries and shelters to help people with job applications and resume writing. She is also the director of public relations for the UDress Magazine, the university's student-run fashion publication.

Kosher needed to reschedule the meeting for Lazarus Rising as Spence was unable to get her a room until the day of the first meeting.

"We received an email from Erik Spence that there was a delay because of so many room

requests," Kosher said. "We can't really tell people we're having a meeting if we don't have a room."

When applying for room requests, students must submit an online form through the Registrar. Kosher thinks the system could use some amending, particularly more detailed information about the rooms being offered.

"If not floor plans, just some more detailed description about the room," Kosher said. "Just the room number means nothing to me."

The Review reached out to the Registrar to confirm whether it handles the academic allocation

for RSOs and was deferred to the Schedule Office, an office within the Registrar. They confirmed they are in charge of the academic allocations.

However, neither the Registrar nor the Schedule Office are mentioned in the RSO policy on the Student Centers website.

"I feel bad the students have to take it upon themselves to get change, but I think it's really good that they are noticing a problem and are coming together, going to the newspaper and going to their professors and advisors," Spence said.



IZZY DEFRANCESCO/ THE REVIEW

The United States of amnesia

TALIA BROOKSTEIN-BURKE
Senior Reporter

On Sept. 11, 2001, the world watched in horror as the twin towers came crashing down into the streets of New York City. Smoke and debris clouded the air as people tried desperately to escape from the wreckage, sirens echoing across the city as an entire nation mobilized in fear and confusion.

That day, 2,977 people were killed as a result of the terrorist attacks carried out by the al-Qaeda terrorist organization.

The total death count of U.S. military troops resulting from American intervention following the 9/11 attacks surpassed 6,900 by the end of 2018. The U.S. is still living with the ramifications of both the attacks and the American response that quickly followed. The consequences are ever present, but are we paying attention?

Guy Alchon, a history professor at the university, says no. He believes Americans are not paying attention to what happened then or what is happening now. Alchon believes that the American public has largely forgotten about the wars that are still being waged as a result of 9/11.

"Hardly anyone thinks about the wars and serial interventions that the US has been pursuing," Alchon said. "No one thinks about the crushing pressures, including multiple deployments, that military America and its families are under. And the epidemic of veteran suicide over the past decade goes largely unmarked."

Alchon argues that Americans are doing what they have done time and time again: evading the lessons that ought to have been learned in favor of the fairytale story they want to believe about their country. Alchon argued that this is a similar same narrative

to the one that surrounded the American entry into the Vietnam War.

Alchon claims that when America declared war on Iraq, 9/11 was less the root cause than the pretense for invasion. It had been the policy of the U.S. to remove the regime of the Iraqi dictator, Saddam Hussein, since the early 1990s.

Upon invading Iraq, the Americans entered what is known in international relations as a "war of occupation." Wars of occupation are characterized by foreign troops invading public, non-military areas of a country and fighting amongst the regular citizens of that country.

"I think the American public as a whole has avoided the lessons of 9/11," Alchon said. "Americans, in the wake of 9/11, asked repeatedly, 'why do they hate us?' Americans didn't know the extent of our interventions in the Middle East ... The American

default position, always, is 'we're innocent' ... This is why it's appropriate to refer to us as the United States of Amnesia."

Lieutenant Colonel John Long, the vice president of the university, also spoke to the regrettable fact that Americans often forget about those who serve and have served to protect their rights.

"I want people to realize that it isn't over," Long said. "There are still men and women dying in Iraq and Afghanistan. It may never end. There are still 18-year-olds making a choice ... going down to the recruiting office and raising their right hand and saying 'I want to serve.' I just hope people realize that there's always going to have to be somebody that raises their right hand and says, 'I'm ready to go. I'm going to get up in the morning, and I don't know if I'm coming home.'"

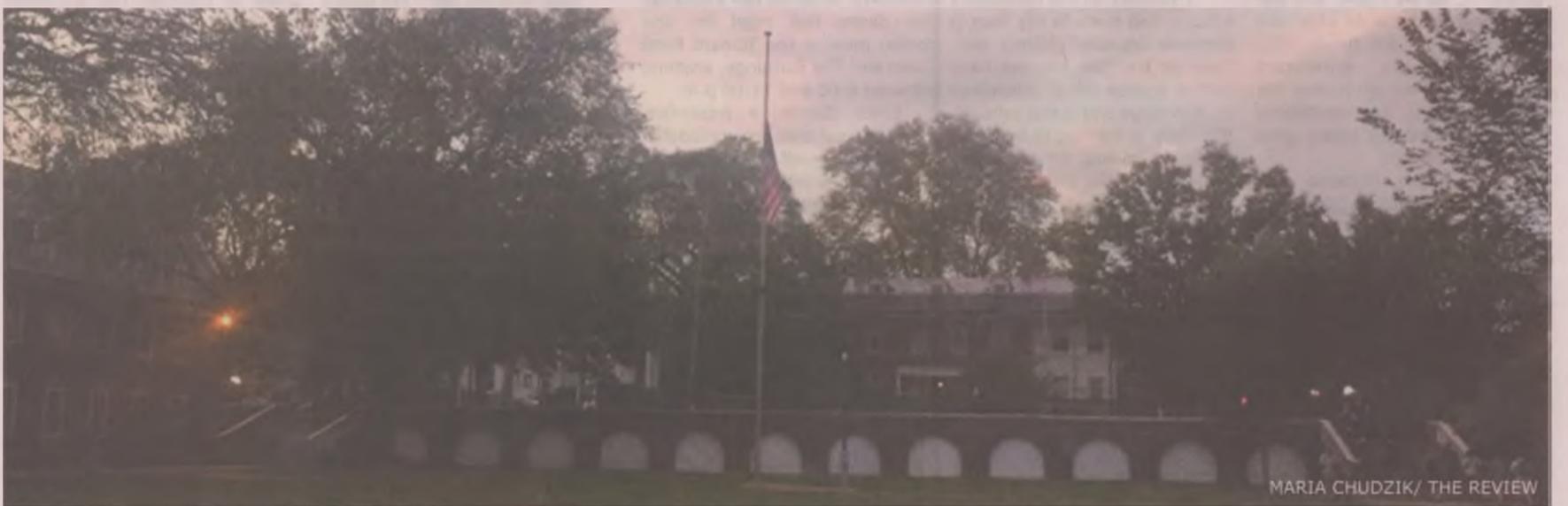
Alchon argues that part of the reason it has become so easy for

Americans to supposedly forget about American military deaths is because of our state of constant war, or what he refers to as, "forever war." Alchon believes that in this sense, Americans allegedly aren't just accepting war, they're forgetting to question it.

"This generation knows nothing but the United States at war, and it never occurs to anyone to ask the question, 'will the US ever again be at peace with the world?'" Alchon said.

On Sept. 11, 2019, remember those who were lost on Sept. 11, 2001. But also, remember those who have been lost in all the time since that fateful day.

"I hope we don't forget," Long said. "Don't forget about those that are still over there. Those 18-year-olds who are freely raising their right hand and saying 'I'll do this better.' I hope people don't forget about them."



MARIA CHUDZIK/ THE REVIEW

After first semester in effect, CCSD walk-in policy shows early signs of success

CONTINUED FROM FRONT PAGE



PHOTO COURTESY OF THE REVIEW

enough staff to compensate for increasing demand for the CCSD's services.

"It's been probably a 20-year process starting from creating conversations, to talking about mental health and thinking about mental health from the perspective of 'this is a pretty normal part of the college experience,'" Wolgast said.

According to Wolgast, about 10% of students visit the center every year, and over the course of a four-year undergraduate experience, around 20% to 25% of students visit.

According to Wolgast, the CCSD is in the process of creating easier access and more support groups for students of color and students of different identities so that there is an environment for people to feel comfortable in taking care of the particular needs they have.

The CCSD is also interested in building a new outreach plan that will be more "fun and focused on positive mental health," and to "make it work with stigma reduction and create more excitement and smiles."

The Healthy Minds Network, an organization committed to improving the mental and emotional health of young people, conducted a survey consisting of about 2,000 UD students. The survey yielded statistics that were at once hopeful and conflicting: Personal stigma toward seeking mental health sat at 6% while the perceived stigma toward seeking mental health sat at 47%. Even more hopeful, the University of Delaware ranked lower in both categories when compared to other institutions.

While the CCSD still struggles with issues related

to the volume of patients and appointments, Wolgast said that those are problems that similar student counseling centers are facing. Nonetheless, the CCSD still aims to make incremental improvements to their facilities in order to administer their services to more students. The CCSD is aiming to continually grow its staff and even has plans of moving to Warner Hall by 2021.

"That would be a big improvement for us," Wolgast said.

Rachel Drost, a sophomore exercise science major, has heard about the CCSD and is interested in seeing what steps the center will make to grow according to students' needs.

"I think just getting it out there more that the center is here, and what its here for, and spreading the word will be very helpful," Drost said.

Rob Rogers speaks about satire in today's political climate

CONTINUED FROM FRONT PAGE

Rogers went on to discuss one of the main problems he had with the Post Gazette: the way they went about approving cartoons. The paper would make him draw three cartoons a day, and then the editors would select their favorite, not asking for Rogers for input on which was the best. When he told the New York Times about his issues with this process, they at first showed sympathy and asked him to write about it. Shortly after, however, they asked the same of him for his article in their paper.

Rogers also spoke about his creative process, listing the seven steps he uses to draw a cartoon: finding a topic, choosing a metaphor, drawing a rough sketch, transferring the sketch over with a light table, inking the sketch, adding color and standing back and watching the audience take it in. He also talked about his strategy for generating ideas in the first place, which involves looking at a list of relevant topics and then combining them.

"That's how sometimes my mind works," Rogers said. "I look

at two topics that are very different and very disparate and think, oh, what if I combine those? That'd be a surprise."

In an interview with The Review, Rogers said that he believes in freedom of speech when it comes to editorial press and does not believe that there should be a definite line to cross when it comes to satire.

"I do not think we should dictate where those lines are because I think that once you start doing that, who determines that? Who becomes the arbiter of what is right and what isn't?"

The presentation left a positive impression on many members of the audience, including student Brian Weiss.

"I think [the presentation] was good in brining a lot more awareness tom cartoons when in some cases you can tell they're losing prominence" Weiss said. "I think that memes are becoming more like the political cartoons, though it definitely is interesting. And I think [political cartoons] are hilarious."



PHOTO COURTESY OF THE CENTER FOR POLITICAL COMMUNICATION

What is Title IX?

EMMA STRAW
Staff Reporter

Title IX states that "no person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance."

While the Roman numerals and long explanation might be intimidating, a closer look at Title IX shows how straightforward and impactful the law really is.

Established as a section of the U.S. Education Amendments of 1972, Title IX prohibits sex discrimination in educational institutions that receive federal funding, providing everyone with equal access to any educational program or activity.

Examples of sex-based discrimination on a college campus include: unequal resources or facilities for school groups, clubs or athletic teams and tolerating harassment from faculty, staff or students, just to name a few.

If sex-based discrimination occurs on a school's campus, Title IX requires the school to respond to complaints and take steps to prevent further discrimination. Schools are also required to have a designated Title IX office.

The university's Title IX office, located in Hullahen Hall, is run by the Interim Director of the Office of Equity and Inclusion and Title IX Coordinator, Danica Myers.

Myers, a former dean of students saw an opportunity for civil rights and equity in higher education. Now at the university, Myers oversees what she calls a "living law."

"We consider it sort of that 'living law' because the understanding of on the basis of sex has really been the development of what Title IX is," Myers said. "What is discrimination

on the basis of sex has sort of evolved as the law has gone through court cases, through guidance that's come from the federal government and then through institutional and best practices from universities and colleges across the nation."

Here on campus, Title IX responses follow the Sexual Misconduct Policy, which provides all of the protections allotted by Title IX and any related laws such as Violence Against Women Act (VAWA). With contributing laws comes the inclusion of protections against sex-based discrimination, sexual harassment, sexual assault, dating/domestic violence, stalking and a new addition, sexual exploitation.

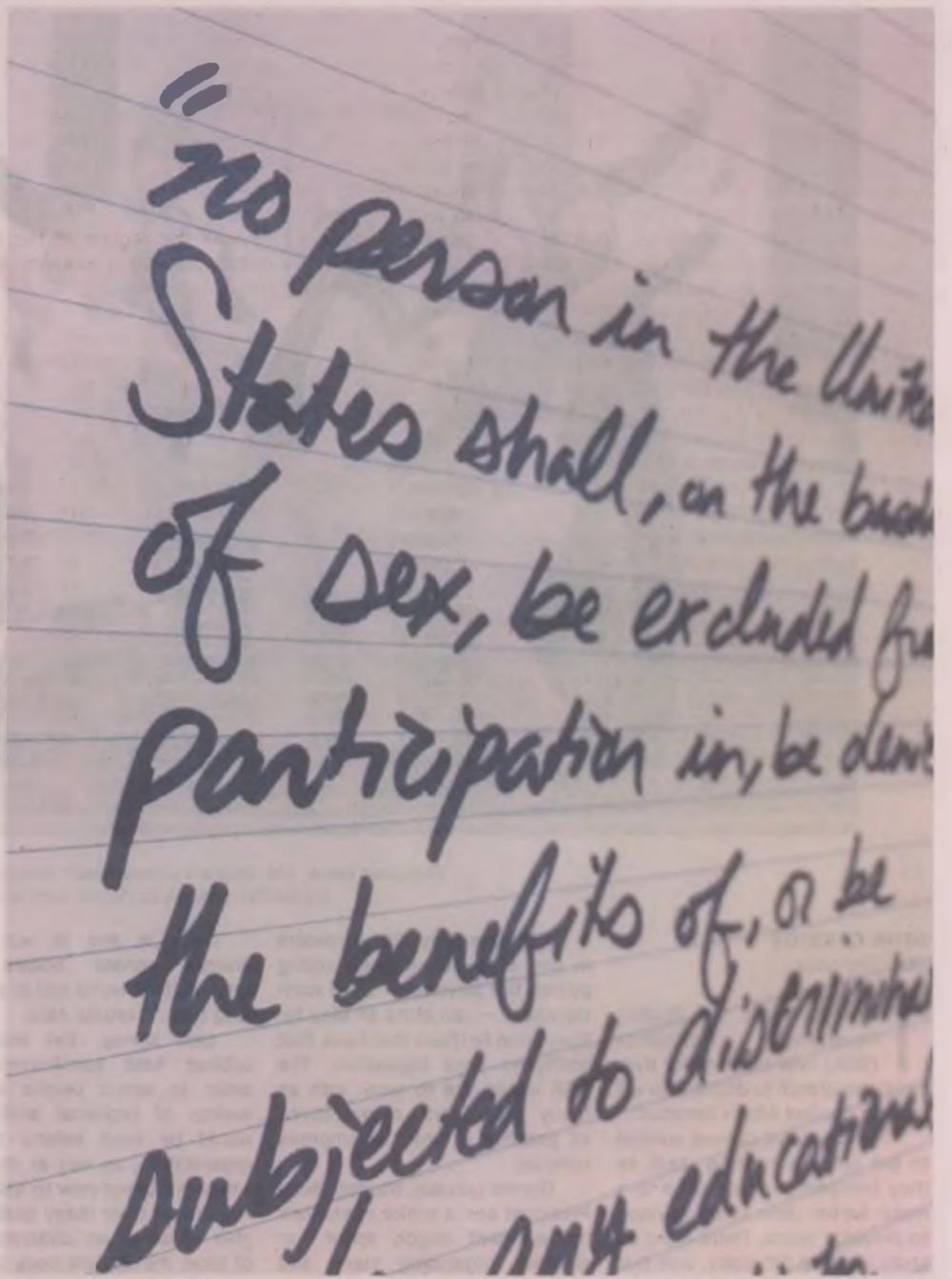
The Sexual Misconduct Policy also lays out what happens if the university receives reports of a Title IX violation, how the university should provide resources, outreach and how to offer reporting options. Investigations can also be opened as part of the office's resolution process.

For victims of sex discrimination or any form of sexual harassment, assault or domestic violence, knowing what to do is often challenging.

"When in doubt, reach out," Myers said. "When you feel you've had your power taken away, I think I do everything I can to try to give that back to someone."

Remembering that these situations of discrimination and sexual misconduct are very personal and real is another important aspect of Title IX.

"I think it really helps to humanize this process," Myers said. "I'd rather people say, I'm going to reach out and talk to Danica and ask her a question as opposed to a Roman numeral title, because I think that's a little bit not personal enough and this couldn't be more personal to the people who are experiencing these things."



SAM FORD/ THE REVIEW

Be sure to follow The Review on social media to stay up to date on breaking stories.



@udreview



@udreview



/udreview

CLASSIFIEDS

USE CAUTION WHEN RESPONDING TO ADS

CLASSIFIED AD RATES

\$1/ LINE UD AFFILIATED
\$2/ LINE NON-UD AFFILIATED
\$2 BOLDING /\$5 BOXING
\$7 BOTH (ONE TIME FEE)

ORCHARD ROAD LARGE 3BR, 1 BATH.
WALK TO CAMPUS. LIVING RM., DINING RM. + EAT IN KITCHEN. HARDWOOD FLOORS, FIREPLACE, WALK IN ATTIC AND SCREENED IN FRONT PORCH. ALL APPLIANCES. PLENTY OF PARKING.
****YARD CARE INCLUDED**
****\$1800/MO + UTILITIES.**
DEPOSIT AVAIL. JUNE 1, 2020 YEAR LEASE.
PICTURES OF HOME ON FACEBOOK UNDER WILLIAM WHITMAN. CALL BILL 302-574-5986

THE CASE FOR A 'COLLEGE CAR'
"YES MOM THE MILES ARE A BIT MUCH, BUT CAMPUS IS 2000 ACRES. SHUTTERS ALONE DON'T CUT IT."
NEED A COLLEGE CAR JUST HOLLA DEALS ON WHEELS
HOME OF THE CHARMING CHEAPIES
I'M JOSEPH.
JCLIPPERDOW@YAHOO.COM

UDEL CAMPUS HOUSES FOR RENT
2020-2021 SCHOOL YEAR
HOUSES AVAILABLE JUNE 1, 2020
GREAT UDEL LOCATIONS
CALL OR TEXT DOUG AT 610-400-3142
OR EMAIL AT GUDoug59@COMCAST.NET

NOW HIRING CLEANER, HOUSEKEEPER, CONTRACT LABOR. A FLEXIBLE POSITION WITH A LOW REQUIREMENT.
WORKING DAYS: MONDAY-FRIDAY.
WORKING TIME: 3 DAYS IN A WEEK.
WORKING WAGES: \$500 WEEKLY.
MORE INFORMATION CONTACT TO NEELWEST0721@GMAIL.COM
THANK YOU FOR APPLYING.

The Review cannot research the reputability of advertisers or the validity of their claims. Because we care about our readership and we value our honest advertisers, we advise anyone responding to ads in our paper to be wary of those who would prey on the inexperienced and naive. Especially when responding to Help Wanted, Travel, and Research Subjects advertisements, please thoroughly investigate all claims, offers, expectations, risks and costs. Please report any questionable business practices to our advertising department at 831-1398. No advertisers or the services or products offered are endorsed or promoted by The Review or the University of Delaware.

ALL ADS WILL ALSO APPEAR ON UDREVIEW.COM
PLEASE CALL (302)-831-2771 OR EMAIL UDREVIEWCLASSIFIEDS@GMAIL.COM IF INTERESTED IN PLACING A CLASSIFIED AD.

SGA Announce Plans for Fall Semester



COURTESY OF THE SGA

This past week, the Student Government Association (SGA) held elections for their legislative branch to decide who will become Student Affairs Senators.

JOHN CASSIDY
Staff Reporter

This past week, the Student Government Association (SGA) held elections for their legislative branch to decide who will become Student Affairs Senators.

The executive cabinet wanted to get off to a running start, so they bumped their elections to a much earlier date in comparison to previous years. There were 10 spots were up for grabs, with two being reserved for freshmen.

Approximately 30 members in the organization have voting power, but anyone — even non-members — can bring an idea for discussion to those that have that ability to pass legislation. The SGA would like to work with as many people and organizations as possible in order to improve campus.

Gianna Lorusso, Student Body President and a senior operations management major, spent her summer organizing plans and events for this semester.

"This is one of our most diverse senate bodies and cabinets that we've had in a really long time," Lorusso said.

Last spring, the executive cabinet held appointments in order to select people with a variety of technical skills that would be most helpful to the organization, as well as students who were brand-new to SGA.

One of their many goals is to give students an understanding of what the student body is truly capable of accomplishing. Their

members learn the inner workings of the university, such as how faculty interacts with students.

"Putting yourself out there and meeting with administrators can seem overwhelming but at the same time, they're really there for the students," Lorusso said. "So one of the things is just putting yourself out there and making sure the student voice is heard and kind of understanding that everyone is on your side. This university wouldn't run without students."

This semester, the SGA is continuing to serve the student body by bringing new resources onto campus.

Next month, they plan to open the Career Closet, which will be a spot in the Perkins Student Center where students can go to borrow business professional clothing at any time needed. Boxes of this attire, currently cluttered around the SGA's office, have been donated by alumni, faculty and current students.

Even with new ideas coming to the table, mental health awareness remains at the top of their initiative. Last fall, the Student Death Notice & Assistance Act was passed, improving correspondence between the university and students. The entire student body is now to be notified by the president's office within one week of a student's passing, subject to the wishes of the family. All courses the student was enrolled in would have counselors present the class period after the university's notification of death.

Julia Rowland, executive vice president and a junior interpersonal communication major, said that the legislative branch is currently updating the bill for this school year.

"Previously there was a lack of information going to the students about who had been deceased and John Cohill was able to pass legislation through the Faculty Senate," Rowland said. "We're currently revising it and putting another push on it for the October Faculty Senate just to remind them of the importance for students to have resources when they lose someone close to them."

Occupy Studio fosters community, offers hub for creativity

ALEXIS CAREL
Managing News Editor

There's yet another gem on Main Street — nestled underground in the same building as Frolic and Buddy's Burgers and Fries, Occupy Studio is quickly becoming this college town's heart — promoting a sense of community in a way that the city has been trying to push for years.

Occupy Studio, currently one of two recording studios in downtown Newark, began as most small businesses do: a dream manifested into reality. Owners Kyle Hickey and Nick Holmes from North East, Maryland, had been friends since elementary school and both attended the Florida Institute of Recording Sound and Technology in 2011.

Hickey said it all "clicked" for him in 2009, when he came across a "nice microphone," an MXL V69, after recording his first project on a Rock Band USB microphone with Audacity, a free audio editing and recording software. Holmes described how it all started "for them and for fun," but in November 2017, the idea to own and run a storefront for music production was pitched while hanging out in their basement.

Over the years, the owners had been collecting gear, inadvertently preparing for the inevitable opening of the studio.

"Since school it was the goal to open up a recording studio," Hickey said. "[Owning that gear] drove us to this point."

By January 2018, the lease was signed, and Occupy was officially opened as of May 2018. And it has been doing extremely well since.

Apart from Hickey and Holmes — who both still mix and master, Occupy has two more in-house producers and engineers: TJ Opiyo and Chris Roethel. Opiyo is additionally a songwriter, but

all four men are the heart of the studio, capable of doing most anything on an artist's song.

Roethel has played guitar on tracks for artists before, while Opiyo has added drums and is self-described as "really with the synth[esizer]s."

They were also both on a similar trajectory to the owners — they started out writing songs or making beats for themselves. This, coupled with a background in music, aided both men in their work to date.

"I've been making beats for the longest time," Opiyo said. "I went to high school for vocal music — everyone on the internet knew me as a producer. In my young adult life, everything came together; being a music student and knowing to make beats — I combine the two to this day."

Occupy's most popular recording options are two-to-four hour sessions, charging by the hour, but it was stressed that no artist leaves without at the minimum a "rough mix."

While Opiyo and Roethel agree that making music for artists is different than making beats just for themselves, they stress that outside perspective helps everyone.

"We're all very open-minded," Roethel said. "We're not too critical, not too dismissive [of what artists personally bring to the studio]."

But what's special about Occupy is that aforementioned sense of community. Naturally, being on Main Street, they get a lot of clients from Delaware and the surrounding area. Famed UDance performers Waldo Black and Marielle Kraft have been patrons of the studio — in fact, the 2019 line dance was recorded in-house.

Roethel noted that there seems to be a "Delaware sound brewing up," when asked what he found most interesting about

working with local artists.

"It's like in the air around here," Roethel said. "There are like-minded people coming here; artists coming together. I just feel like that bubble's going to burst soon, they're going to breakthrough."

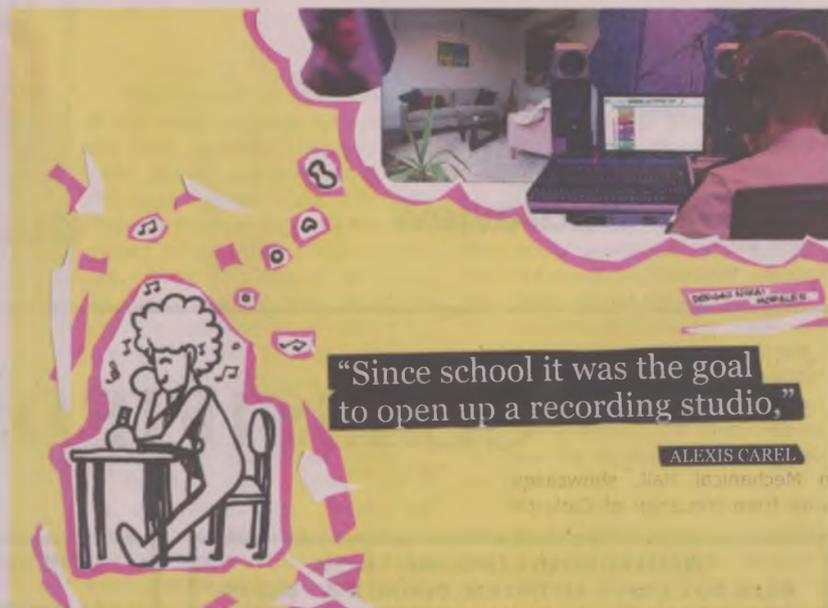
According to Opiyo, there was one Occupy Social event where it clicked for him. The studio holds a block-party-esque get together every third Saturday of the month. In a sort of open mic situation, they have their artists showcase their music, someone DJs and everyone comes together to appreciate the music.

"Every single person that touched that mic [last month] was good, like, good-good," Opiyo said. "There are so many hidden gems around Delaware. There's nothing else that really exists like Occupy. People that have been doing this stuff by themselves in their bedrooms but not really sharing that stuff — [Occupy became] a spot for people to be comfortable sharing that out."

Holmes touched upon the studio's Spotify playlist called "Local Love." It's Occupy's collection of sorts, described as "an eclectic playlist curated ... to shed light on local talent."

"It's gotten to the point where it's a f—ing good playlist," Holmes said. "If someone says, 'Hey, I need some new music,' I could easily send them that."

That, in itself, is the best way to describe Occupy. The support doesn't end when studio time is up. Hickey pointed out that studio



blocks have no buffer time. If an artist's time is up at 7 p.m., for instance, they'll be leaving the building as the next artist comes in. But that's on purpose; they want that interaction to take place.

On who inspired them to get involved in the music industry, the producers cited artists like Prince, John Mayer, Scratch Perry, Quincy Jones ("an alien," according to Opiyo) and Kanye West.

"[West] inspires me to take risks — people love that he doesn't care," Opiyo said. "I take risks with my sound because of that."

"These guys are my inspiration," Holmes said. "Without Kyle [Hickey], I wouldn't be here, getting to do what I love every day. Sometimes I see more than they see in themselves — and it really inspires me, like 'how can I take my business to the next level?'"

The dedication is incredibly apparent when speaking with the four producers. Their long-term goals are all pretty similar — plaques, Grammy Awards —

Opiyo's personal dream is to work on a Disney movie.

"I just want to be able to always be working on music and what I want in the moment," Roethel said. "I want to be in a situation where I can say 'I want to do this,' and then do it. And also take care of the people I love. But I want a Grammy, for sure," he added, to which the room burst into laughter.

For the owners and producers, their days are long. The environment they go to work in may be more of what could be described as 'chill,' but what they've created — this hub for community — is special.

"It's like a family," Holmes said. "When I walk in and I see [strangers], it's like I expected them to be here."

"We're just a bunch of kids — yes, we're grown-ass adults, but we treat this like it's just another day with some good friends," Hickey said. "I've never seen [another] place where I could just walk in and it was run by average people."

Office of Equity and Inclusion cautions dangers of bias in new workshop series

WYATT PATTERSON
Staff Reporter

On Wednesday afternoon, a small group of university community members — students, staff and faculty alike — gathered to discuss an issue that many shy away from: their biases.

That day, the Office of Equity and Inclusion (OEI) hosted a workshop titled "Understanding Bias Throughout Your Career," the third installment in a series of diversity discussions held by the office, which have been taking place over the first few weeks of the semester.

According to an advertisement, the goal of the workshop was to promote a better understanding of how personal biases affect people throughout every stage in their careers, and how individuals can effectively mitigate the impact of those biases. The leader of the workshop and Director for Diversity Education, Adam Foley, described the discussion as a first step towards changing behaviors.

"The workshop is a way to get us thinking, to start considering the implications of bias," Foley said. "Bias is most often unconscious and difficult to control. After all, it's embedded in our psyche."

However, Foley noted, this

does not mean reforming our biases is impossible. It just takes work. The majority of people do not display what is known as explicit bias, attitudes that are entirely conscious and arise as a result of a perceived threat. A prime example is the hateful rhetoric often found on social media platforms such as Twitter, stemming from explicit biases against certain groups of people.

What is more common is implicit bias, which Foley defined as "attitudes, beliefs or stereotypes that affect our understanding in an unconscious manner." Often, these do not align with the beliefs we share out loud, but that does not mean they do not play a role in our behaviors.

"The biases can exist in so many hidden and implicit ways, and there are so many areas that we don't even think about," Shailen Mishra, a postdoc in writing pedagogy who participated in the workshop, noted. "What I really took away is that we all need to be more vigilant, to actively and consciously think about these things."

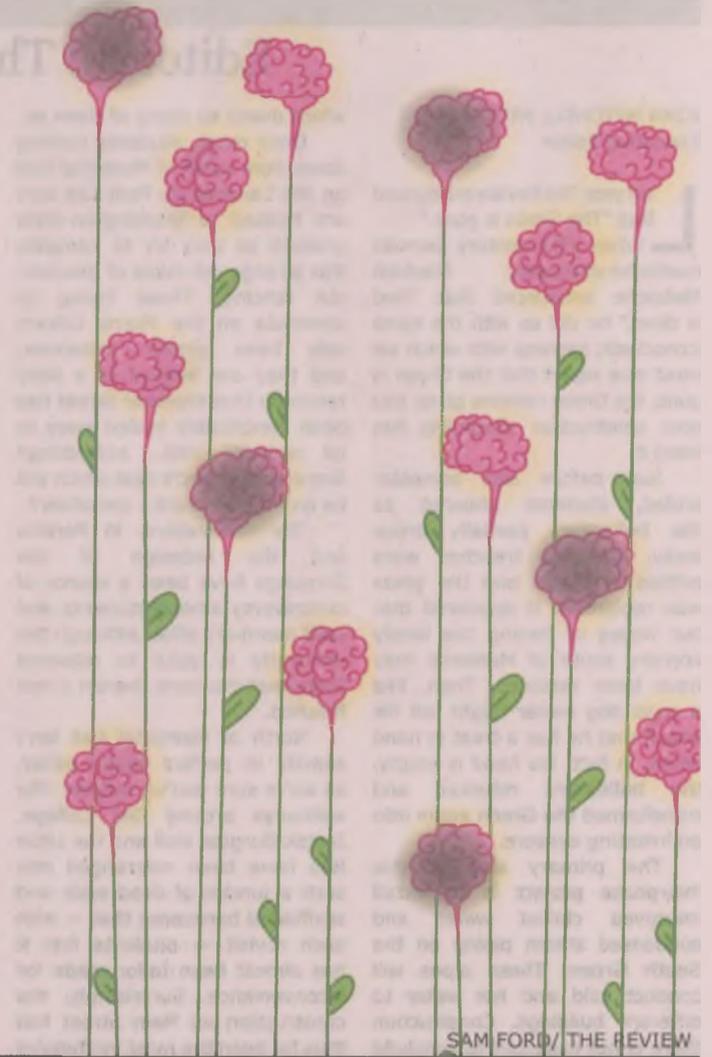
The workplace, in particular, is filled with scenarios that could potentially trigger bias. In the discussion, the topic of gender came up quite frequently in relation to workplace bias, with Foley conceding that, until fairly

recently, men dominated the public sphere, holding jobs, while women remained in the private sphere, maintaining the home.

This perception, according to Foley, has made a lasting impact that affects every part of a woman's career, from initial hiring, to potential promotions and even to retirement.

Lauren Zahour, a residence hall coordinator and participant in the workshop, pointed to this section of the workshop as arguably the most informative, noting how it is rare to see the issue of bias discussed beyond the hiring process.

"It was nice to look at the overall cycle, the process of starting at a new workplace all the way up through retirement and how our biases can come into play in regards to everything we do," Zahour said. "If I ever end up working in the business realm and am hiring, selecting or promoting people, I hope now I can reflect on the questions I'm asking and ensure I am being fair throughout the entire process."



SAM FORD/ THE REVIEW

Artistry and activism: new exhibits on display at Old College

JAN CASTRO
Senior Reporter

Shortly after the start of the semester, on Sept. 3, two new exhibits opened at Old College. A gallery showcasing the work of African American artist Elizabeth Catlett, as well as a diverse collection of art and poetry encompassing the literary movement known as the Beat Generation, were both organized by Amanda Zehnder, chief curator of Special Collections & Museums, and Tim Murray, head of Special Collections. Guest curator and photography specialist Stephen Petersen, who first introduced the idea for the Beat Generation exhibit, also assisted in the curation process for "Beat Visions."

"The Art of Elizabeth Catlett: From the Collection of Samella Lewis," now on display in Mechanical Hall, showcases work from the span of Catlett's prolific, seven-decade-long career as an artist and activist. Her art depicted themes of race, gender and class struggles and social injustices that were deeply personal to her own experiences as a female African American artist trying to penetrate a mostly male and white field. She ultimately became the first African American woman to receive a Master of Fine Arts in sculpture, following her graduation from the University of Iowa in 1940.

Catlett's style primarily borrowed from aspects of African and Mexican art traditions, as well as from elements of Modernism.

"Catlett herself was very politically, very socially engaged," Zehnder said. "She was an American citizen initially, and then became a Mexican citizen as an adult. She very much identified with all sorts of things going on in Mexico and was involved in their art scene. She really did have a dual identification, so we're trying to focus on those kinds of issues."

The collection includes works of Catlett's printmaking and wood sculpture, for which she is best known. Supplementing them are a handful of selected pieces from her second husband, Francisco Mora, and Samella Lewis, one



JAN CASTRO/ THE REVIEW

"Beat Visions and the Counterculture," in Old College Gallery

of her students. The collection itself comes from Lewis, an artist, historian and author who was also one of Elizabeth's lifelong friends.

The collection is a traveling exhibition organized and circulated by the Landau Traveling Exhibitions company, offering a special opportunity to see works from one of the best known female African American artists of the 20th century.

The Elizabeth Catlett gallery is also part of Gaining Ground, an interactive program of this year's First-Year Experience course, during which freshmen visit the gallery as part of a digitally-guided tour that introduces and familiarizes them with the available resources at the university's library and museums.

The second exhibit, entitled "Beat Visions and the Counterculture," occupies a larger space, in Old College Gallery. The exhibit spotlights the wide array of eclectic and varied art and poetry from the Beat Generation, the 1950s American cultural and political movement characterized by its exploration of post-war era concepts, such as spirituality, non-conformity, spontaneity, psychedelic drugs and sexual

liberation. Many of these important themes would also later be borrowed in the hippie and counterculture movements in the following decades.

"For this show we also wanted to emphasize the relationship between the writers and the visual artists, so there are lots of examples of collaborations," Zehnder said. "That's part of the story, of what people first think about with beat poets."

Many of the items in the collection chronicle the work of such founding Beat Generation figures and writers as Allen Ginsberg and William S. Burroughs, both of whom wrote key pieces of Beat literature which would come to define the movement and further help liberalize publishing in the United States.

"This happens to be a very deep pocket for Special Collections, in general they have a lot of holdings in poetry," Zehnder said, describing the archives of the Special Collections department in Morris Library, from which most of the exhibit's collection has been taken from.

"In the last few semesters we've tried to do a lot of

collaborative exhibitions to celebrate this joining of Special Collections and Museums," Zehnder said, referring to the merging of the Special Collections department and Museums department into one division in 2015. "The Beats show is very heavily Special Collections material."

Also on display for "Beat Visions" are collages, posters, photography and film, and first edition and one-of-a-kind pieces. Many of these items on exhibit are often accompanied by interesting stories of their more obscure origins, history or previous ownership. One such example includes the glass-encased beard clippings of one of the movement's leading poets and philosophers, Allen Ginsberg.

"The collecting of bits of hair from celebrities and historical figures is a collecting tradition that goes back a couple centuries and continues to this day," Murray said. "In this case, the bookseller and collector Robert A. Wilson — whose extensive Allen Ginsberg collection is at Delaware — was a good friend of Ginsberg's. I suspect Wilson asked Ginsberg for a piece of hair from his beard

in the spirit of fun."

Betty Zhang, a sophomore computer science major, was surprised to discover the Beat Generation exhibit in Old College Gallery, which was mostly quiet on a Thursday afternoon.

"I knew there was an 'Old College' here," Zhang said. "But I didn't know there was a gallery inside."

Both exhibits are free for all visitors, and both are open from Tuesday to Saturday, from 12 to 6 p.m.

"The Art of Elizabeth Catlett" will remain open for the rest of the fall semester, until Dec. 6. A reception for the exhibition will be held in Mechanical Hall Gallery on Oct. 3, from 5 to 7 p.m. It will be followed by a day-long symposium that explores the art and activism of Catlett, entitled "My Art Speaks For Both My Peoples," which will be held in Trabant University Theater on Oct. 4, from 8 a.m. to 5 p.m.

"Beat Visions and the Counterculture" will also remain open until Dec. 6, and will then reopen for all of next spring semester, from Feb. 11 to May 15. A reception sponsored by Dogfish Head Brewery will be held on Sept. 24, from 5 to 7 p.m., which includes a tour from guest curator Stephen Petersen.

According to Zehnder, the reception date has been coordinated with the Banned Books Read-out, as censorship was a similarly addressed theme in the Beat Generation movement — Ginsberg once published, in 1982, "liberation of the world from censorship" as one of the "essential effects" of the movement. The read-out is an event co-hosted by the English department and the Library, Museums and Press division, where participants will read excerpts of banned books by the front steps of Morris Library. The event will take place the following day of the reception, Sept. 25.

EDITORIAL

Editorial: The Construction Conundrum

JOHN MITCHELL PATTERSON
Executive Editor

Last year, The Review announced that "The Green is gone."

When 19th century German mustache-enthusiast Friedrich Nietzsche announced that "God is dead," he did so with the same iconoclastic sadness with which we must now report that the Green is gone, the Green remains gone, and poor construction scheduling has killed it.

Just before last semester ended, students cheered as the bulldozers partially drove away, the pipe trenches were refilled in places and the grass was replanted. It appeared that our hopes of having the lovely scenery south of Memorial may have been restored. Then, like a cruel dog owner might tell his pooch that he has a treat in hand when, in fact, his hand is empty, the bulldozers returned and transformed the Green again into an irritating eyesore.

The primary aim of this five-phase project is to install improved chilled water and condensed steam piping on the South Green. These pipes will conduct cold and hot water to different buildings. Construction there is not expected to conclude until March 2020.

Wherever one looks, one sees campus under construction. To the eye of a prospective student and their family, the university surely loses the aesthetic appeal

which draws so many of them in.

Once more, students coming down from north of Memorial Hall on the Lamot du Pont Lab side are treated to Washington-style gridlock as they try to navigate this strange rat-maze of blacked-out fencing. Those trying to commute on the Morris Library side have similar irritations, and they are treated to a daily reminder that Bleeker Street has been inexplicably sealed away to be replaced with... something? Some kind of bird's nest which will be an improvement... somehow?

The renovations in Perkins and the redesign of the Scrounge have been a source of controversy among students and staff members alike, although the university is quick to reassure them that the work therein is not finished.

North of Memorial Hall isn't exactly in perfect shape either, as we're sure you've noticed. The walkways around Old College, Jastak-Burgess Hall and the Little Bob have been rearranged into such a jumble of dead ends and scaffolded barricades that — with each revisit — students feel it has almost been tailor made for inconvenience. Surprisingly, the construction on Main Street has thus far been the most inoffensive nuisance.

The \$11.8 million Delaware Department of Transportation (DelDOT) project to revitalize Main Street aging concrete structure was initially met with

serious concern from business owners, city government officials, students and other community members. The layer of concrete beneath the surface of the road is no longer usable and needed to be replaced. There were fears that construction on Main Street while school was in session would result in significant revenue loss for local businesses. In response, DelDOT held workshops and meetings with city officials to ensure that any impact on the local economy by construction would be mitigated.

The city of Newark additionally created an email address, DOT MainStreetNewark@delaware.gov, to address any other citizens' concerns.

Compare the city's handling of their one construction project to the university's current arsenal of construction projects. Students and faculty receive virtually no word from Hullahen Hall to explain why it is now so difficult to get around certain spots on campus. The university wields considerable power and influence within Newark compared to the city government.

It must be understood that the infrastructure repairs, construction projects and renovations are often necessary to the upkeep of the university. We would be

loathe to suggest that these projects aren't worthy of the money and manpower which the university throws at them. We would, however, suggest that the simultaneous scheduling of these projects makes the university appear to lack forethought.

From the student body's point of view, one might assume that the university is either not conducting maintenance on its infrastructure until the very last possible moment — why else must such massive undertakings all occur within the same general time frame? — or that the university is simply trying to make the campus uglier and the lives of the students less convenient.

The latter explanation is certainly not true. This is an institution whose function is ostensibly to provide thousands

of people with education, food and housing. We, the editorial board of The Review, ask that the university therefore make more of an effort to plan out their upcoming construction projects in such a way as to prevent more irritation. If the citizens of Newark may expect that their government will take the concerns of the local economy into account when cooperating with the State to conduct road repairs, the students of the university may expect that it will not arrange so many projects so close together on a calendar for such a long period of time.

This editorial is intended to reflect the majority opinion of the staff of The Review. This week's editorial was written by Mitchell Patterson. He may be reached at JMPatter@udel.edu.

South Green Construction Timeline

- Phase One: New electrical infrastructure between Sussex Hall and Robinson Hall
 - Beginning July 2018 and ending October 2018
- Phase Two: New chilled water piping between 200 Academy Street and Memorial Hall
 - Beginning December 2018 and ending March or April 2019
- Phase Three: New condensed steam piping between 200 Academy Street and Morris Library
 - Beginning April 2019 and ending October 2019
- Phase Four: New chilled water and steam piping between Morris Library and Sussex and Warner Halls
 - Beginning November 2019 and ending March 2020
- Phase Five: New chilled water piping from Cannon to Robinson Hall and Lamot DuPont to Memorial Hall
 - Beginning April 2019 and ending August 2019

MITCHELL PATTERSON/THE REVIEW

Utility renovations on the South Green began last year and will continue into mid-2020.

What I can remember, and what remains



COURTESY OF MOONYEEN CAREL, MOTHER OF ALEXIS CAREL/THE REVIEW

Three-year-old Alexis Carel plays in Battery Park in 2001, one mile away from the Twin Towers; three days before 9/11.

ALEXIS CAREL
Managing News Editor

There are memories, and then there are "flashbulb" memories.

Inherently dramatic, these vivid and lasting memories are those that were so striking that one finds themselves remembering specific details of an event from years prior. Those details may not always be completely accurate, as the brain cannot always separate truth from what truly endures, but there is one thing that most New Yorkers shared in common on that infamous day in 2001.

Sept. 11 was, in short, a horrifically big deal. I will remain feeling simultaneously afflicted

and extremely lucky that I live to recall that day. Lucky that I live, and lucky that I remember and may tell others.

Living in 2001 meant that we would only find out what happened if we glued ourselves to the box television in my parents' room. I remember waking up and tumbling into my mom's lap as she, in what I didn't register as a panic, turned on the television. We stared deep into the screen as every single channel we flipped past flashed "Breaking News," although I was completely expecting "Arthur" or "Cyberchase," the non-cable television shows of my childhood.

There were no cartoon aardvarks available on screen

that day, only repetitive, cycled footage of what appeared to be a plane hitting one of those two really tall buildings I'd always see on the skyline during our drives into Manhattan for my piano lessons.

I remember my mom holding me tight, just muttering, "Oh my God," over and over again, refusing to let me go until she received a call from my "Tita," one of my aunts, who informed us that the second tower had been hit.

There were little dark spots emerging — I watched them launch out from the sides of the buildings, moving almost excruciatingly slow out of frame. Suspended in midair ever so briefly. That was the hardest to wrap my head around. The falling bodies.

I still desperately wonder what decisions those victims had to make in their last few moments.

My mother was a registered nurse at the time, so she was called in to the hospital a mere handful of hours afterwards. The city had called its medical personnel into work, even in Brooklyn, to take care of any possible spillover from Manhattan's hospitals.

But the nurses barely saw anyone — the victims were all trapped inside or around the fallen towers, with few survivors even making it into those city hospitals.

My mom also likes to remind me of that just a weekend prior, we had taken a trip to Battery Park, via one of those strange motherly omens about how lucky we are to be alive. A mere three days and a 13-minute walk away from tragedy.

Now, my friends and I are still impacted by the aftermath of 9/11. Not really because of direct trauma, not because their families were caught in the crossfire — even though quite a few friends did have those horrors exacted

upon them. Every 9/11 following, we would reflect in class on what we'd lost — our conceptions of dread for the future of the city. How it ripped our communities apart but pushed us, bodily, back together.

One of my best friends, who grew up five miles north of me in Brooklyn, was walking down Hicks Street after picking up his brother from school, having decided to take a brief family trip to view the towers from across the water.

The towers, which were on fire at the time.

Papers, flying everywhere. A whirlwind of dispersed pages. They had made it to Brooklyn. Ash, everywhere. The sky was inundated with grey, billowing clouds that made no sense.

The skyline had been compromised.

My friend thought his father was dead — he worked around the corner from the World Trade Center — but he, thankfully, was safe, returning home late that night due to the subways shutting down prior.

But there was still an insurmountable amount of smoke that lingered in the air for days following the attack.

I was on one of my walks with my father the day afterward, my mom at work again. This was the norm: I'd walk from our apartment to the nearest "plaza," the suburban equivalent to a tiny outlet mall, on Newkirk Avenue.

As soon as I made it a block away from the plaza, my father paused and pointed, curiously, at the sky. Still — a ridiculous amount of smoke. Soot, ash and smog still dominating the sky. Perhaps still, those papers whirling around in the distance.

What was quickly approaching was something so ominous. So foreign — unable to be navigated. I would be starting preschool at a time that paralleled with the country's state of emergency. I'd be meeting new people, from

all different backgrounds, my parents choosing to send me to an international Montessori school.

This was exciting to an only child, but it transformed into something more grim for my classmates. Suddenly, any random brown child ran the risk of being called a terrorist. The hatred was displaced, other students making cutting, offhand comments. It didn't matter where you were actually from, if you happened to be a particular color, suddenly you were being asked pointed questions about jet planes.

Another one of my closest friends went to a predominantly white, affluent school, but for some reason, it was public knowledge she had an absentee father.

My friend is Maharashtrian. That didn't matter to her classmates.

"Was your dad not at the talent show because he was one of the terrorists driving the plane that crashed?" she was asked by another student, after a talent show performance she conducted in full cultural garb.

She got a personalized education on what certain nasty terms meant. There was an allowance of racism — the public utilizing tension to spew hatred due to it simply being socially acceptable at the time.

Every time this day comes back around, I reconvene with these friends. I speak gently with my mother and remind her I'm still safe, remembering the feeling of her arms tight around me, as if she thought one of those planes would somehow fly right into our apartment building.

I think about what we've lost and try to come up with anything we have gained since.

Alexis Carel is a managing news editor. Her opinions do not necessarily reflect those of the entire staff of The Review. She can be contacted at carel@udel.



Fight or flight: exotic emotional support animals invalidated by university policy

EDWARD BENNER
Music and Society Editor

Cradled in a blanket, Eta the African sideneck turtle pokes her head out of her shell to look around. She is a fugitive.

As a result of the university's decision to strip students of their medical rights to have emotional support animals deemed as "exotic" in residence halls across campus, Eta was secretly transferred by her owner and is living in a separate dorm. She is now being babysat by a friend of the student who has chosen to remain anonymous.

Eta is a refugee until she can be picked up and taken away for good for her own safety. Her owner is nothing short of livid after being torn from her prescribed animal.

In the information packet that the university's Office of Disabilities Service (DSS) provides, Emotional Support Animals (ESAs) are defined as: "animals that provide emotional support and alleviate one of more symptoms of a person's disability." While a Service Animal is specifically defined as a dog — or in some instances, oddly enough, a miniature horse — there are absolutely no qualifications for the species of animal that can qualify as an ESA.

By the loose definition that DSS provides, Eta is a

valid and legal Emotional Support Animal. Eta's owner struggles with anxiety and having the turtle is calming, assisting her in states of panic.

"She's already helped me prevent panic attacks and get through things," Eta's owner says.

Similarly, another university student has used an "exotic" emotional support animal to help her cope with a mentally challenging time in her life. An unnamed student keeps a leech in her dorm as an ESA. In an email, she revealed that her leech has helped her through dark times.

"I got my leech two years ago at a time when I needed to be a physical provider to a living thing," she writes in an email. "As in my body being alive kept my pet alive too, and I can honestly say I'm not confident I would have stayed alive without that purpose."

Unfortunately, in spite of having notes from her psychiatrist defending her keeping a leech as an ESA and federal registration, the student has been involved in a persistent battle with Residence Life and Housing (RLH) and DSS. According to her, RLH told DSS to deny her leech ESA status due to it being an "exotic pet."

When asked for a comment on unconventional and "exotic" Emotional Support Animals, RLH claimed they

are "not the permission givers for ESAs" and cited DSS as the on-campus organization who has conversations about ESAs.

DSS declined an interview. Instead, they sent a PDF of information that covers their classifications of ESAs and Service Animals. As referenced above, there are no specifications as to exactly what kind of animal can be categorized as an ESA, just so long as the animal is able to alleviate the symptoms of a disability within its owner. By that definition, the student's leech fits DSS's definition of an ESA perfectly.

Exotic emotional support animals are beneficial in conjunction with and as substitutes for medication and are fully legitimate. The university, however, seems to think otherwise, considering dogs and cats to be the only legitimate animals.

The UD Residence Life and Housing website says that fish are the only animals to be kept in dorms as pets, and "Emotional Support Animals (ESAs) and Service Animals must be approved by the Office of Disability Support Services (DSS) prior to the animal entering the residence hall."

Looking at the DSS website and the information they provide offers little by means of clarity. While they refuse to define exactly what kind of animal can be an ESA, there are obviously specifications

in place, seeing as a turtle and leech who have proven to be beneficial to their owners' mental health are seen as controversial and unwelcome in residence halls.

Eta's owner followed protocol and contacted the DSS office over the summer to make sure everything was in place for her to properly and safely bring Eta in the coming school year.

"They said a hamster or turtle would probably fine," Eta's owner says.

After receiving this information, Eta's owner got a prescription from her physician, got approval from her roommate, filled out the DSS request and purchased Eta — all proper protocol for approving support animals. The response was not what was expected.

"They denied my application for two reasons: my turtle could potentially have salmonella and could spread it to people, and she is exotic," Eta's owner says.

This response is invalid and problematic for two reasons.

One, according to the Center for Disease Control, dogs and cats carry and transmit salmonella while being sanctioned ESAs. Dogs also carry tapeworm, hookworm, campylobacteriosis, rabies, roundworm and 15 other diseases that cause human illnesses. Cats carry campylobacteriosis,

cat scratch disease, cat Tapeworm and 11 other diseases that cause human illnesses. Reptiles and amphibians, combined, carry three potential diseases total including salmonella. Leeches carry none.

Furthermore, cats and dogs produce allergens. Due to constrictions about support animals having to stay in the room, paired with the lack of air conditioning in many dorms, there is great potential for human sickness before even considering their litter boxes.

Two, students are allowed fish tanks of up to 20 gallons for fish pets. The most common fish students purchase and keep are beta, tetra and goldfish — all exotic species. Also, improper tank care leads to cleaning in residence hall bathrooms, placing students at risk by high exposure to salmonella from filters and the aquarium glass.

The university's policy regarding exotic ESAs is misinformed and puts the mental health of students at a disadvantage. These animals pose little to no health risk and are unobtrusively helping students. It isn't for the university or anyone else to judge the usage of these animals or deny it to students who genuinely need them: animals are healers.

'We are running out of space': Fashion department struggles to house collections

TARA LENNON
Staff Reporter

In the dimly lit, sterile rooms of Allison Hall, an eccentric 1980s Arnold Scaasi dress and an intricate pollera from Panama — items that might otherwise be found in a museum — sit crammed onto already crowded clothing racks. Even the cheap, trendy items on the racks of Forever 21 have more room to hang than these historic, culturally significant and financially valuable garments.

But even the discount rack at Forever 21 could someday meet with a similar fate. The university's Historic Costumes and Textiles Collection houses these artifacts and numerous others of diverse styles and time periods. The collection numbers around 5,000 pieces and constantly grows as curators add both vintage and current styles.

Most of the collection resides in Allison Hall West, stored in the workroom and the temperature- and humidity-controlled storage facility. The Department of Fashion and Apparel Studies keeps the remainder of the collection in Allison Hall, in a room with less control over environmental factors.

Professor Lopez-Gydosh, an assistant professor of fashion and apparel studies and director of the collection, says the department is moving toward the idea of dividing the collection into two, with the student collection stored in Allison Hall and the museum-pieces, which require environmental controls, remaining in Allison Hall West.

Lopez-Gydosh and students take several precautions to ensure that no textiles degrade. They use archival and acid-

free cardboard storage boxes, they properly label each item with acid-free tags to avoid dissociation, they cover several racks in cloth to protect the garments from light and dust and, recently, they decreased the width of the clothing rods to avoid rips when jamming hangers in.

However, there is a considerable lack of storage space for this growing collection.

"We are running out of space, which is one of the most common issues in any fashion history collection," Lopez-Gydosh says.

Laura Mina, affiliated assistant professor of art conservation and associate conservator of textiles, considers overcrowding an accessibility issue, among others. If a collection is overcrowded, one cannot easily locate and retrieve garments, thereby putting other items in the collection at risk.

In the storage facility, hanging racks are tightly packed into the space and the conservators store garments on the rods, one immediately next to another. Occasionally, this results in items transferring color to each other, like in the case of Bonnie Cashin's suede lime green and mustard pants. Other challenges resulting from overcrowding, according to Mina, include snagging, items falling down and hitting others and abrasion. One method that Lopez-Gydosh has used to deal with such issues include creating muslin bags to protect susceptible items from color transfer.

Though grateful for the existing spaces, Lopez-Gydosh cites needs for funding and more collection storage space.

"We don't really have a budget per se," she says. "We

have space, we wish we had more."

More university funding would better suit the collection's needs because it would allow for more space to adequately store the textiles. Nina Owczarek, assistant professor of art conservation and objects conservator, says financial issues in the conservation field often results from the difficulties of communicating the worth of the art.

"It is a struggle, for people who don't understand the value of it, how to explain it in a way that is meaningful," Owczarek says. "If you can't communicate the value of it, then it's hard to ask for money for it."

With more resources and space, the collection could continue to expand, without facing the detriments of overcrowding. The collection not only benefits the students and staff of the fashion department, but the students in the Department of Art Conservation, who help preserve the materials.

"The University of Delaware is really world renowned for our art conservation program," Annabelle Camp, a master's student in art conservation, says. "I think it's a little ironic if the collections that the university stores are not well-preserved."

Textiles in general must receive the proper resources for preservation, according to Mina, because these materials keep record of and symbolize the past, which provides an enriched understanding of different people.

To Mina, items as disparate as underwear and flags explain the symbolic weight of these textiles.

"Our underwear is something that's incredibly personal and often somewhat private

in terms of what we choose," Mina says. "[Underwear] helps us define for ourselves who we are as individuals. Flags are these amazing symbols of community. They are very public

and they collectively help us identify ourselves as members of groups. And so its again, it's a textile that's helping us feel this collective power and connection."



TARA LENNON/THE REVIEW

GARMENTS OF MULTIPLE STYLES AND ERAS FILE ON THE RACKS OF THE HISTORIC COSTUMES AND TEXTILES COLLECTION IN ALLISON HALL WEST. THE FASHION DEPARTMENT UTILIZES EVERY LAST BIT OF SPACE IN THEIR STORAGE FACILITY.

WHAT ARE MEMES DOING TO LITERATURE?

Destroying it.

PAGE 10

LET'S TALK ABOUT VAGINAS

We never do.

PAGE 11

SOCIAL MEDIA CLEANSE

A week without social media.

PAGE 11

Album Review: "House of Sugar" is a rumination on life's most important elements and is Alex G's best work yet

EDWARD BENNER
Music and Society Editor

Daniel Johnston passed away last week at 58. Without him, this album or Alex G would never have existed.

Johnston was "the" independent musician, fundamentally rocking popular conceptions of music throughout the 1980s and 1990s. Working with a shoddy keyboard and acoustic guitar recorded on tape with a simple boombox, Johnston created lo-fi music. He was a revolutionary for having the courage and motivation to be an artist regardless of the circumstances. His off-key voice, thrifted instruments and less-than-ideal basement studio were no barriers to his prolific creativity that captured the vulnerability and pain of the human spirit in unimaginable ways.

In his time, Johnston was revered by artists such as Kurt Cobain and laid the groundwork for future musicians. (Sandy) Alexander Giannascoli embraces Johnston's ethos and has leveraged it in the internet era, distinguishing himself as the premier lo-fi musician of the 2010s.

A multi-instrumentalist, Philadelphian and melodic virtuoso, Alex G has been releasing albums since 2010 with his most recent offering "House of Sugar" being the eighth entry into his official discography. Alex G's success is largely in part due to his dozens upon dozens of "unreleased"

songs circulating around the internet spanning from demos to songs from his high school band. The body of his work paints a portrait of an artist who has an implacable desire to write — the fruits of his labor being gorgeous and bountiful.

"House of Sugar" is a culmination of Alex G's career and evolution as one of this generation's most important musicians. At only 26, the depth of his work is so vast that listening to his new material feels like having transversed many lifetimes. His songwriting and

lyrics are aged and experienced, learned from the journey of existence. "House of Sugar" holds a saddened but hopeful perspective on life, recognizing its pain but finding its beauty.

The album's opener, "Walk Away," begins with a high pitched lyrical whine complemented by massive drums that give levity to Alex G's words. He dynamically sings about circles of self-destruction and the trap of vowing to make change one day while in a state of idleness.

Immediately taking the listener's breath away, "Hope"

is the realization of these aforementioned themes. "He was a good friend of mine / He died / Why I write about it now? / Gotta honor him somehow," G sings in elegy to an overdose of a friend that he personally witnessed. This stunning reflection feels all too relevant in the midst of the opioid crisis impacting everyone in America.

"Gretel" warns against hedonism and is possibly the best song Alex G has ever created. It retells the story of Hansel and Gretel as an allegory of getting trapped in a "house

of sugar." Escaping the house is akin to resisting adversity and struggling to live purely and authentically. Tonally, the haunting pitched vocals, acoustic runs and bombastic drums give it an anthemic sound, elevated with a magnetically catchy melody.

"House of Sugar" blends more experimental sounds like on "Near" with rounds of edited vocals harmonizing in repetition, but shines the most on its more simplistic folk tracks, showcasing Alex G's impeccable guitar playing and strong lyricism. "Southern Sky" includes fiddle, a saloon-like piano and country-western guitar that gorgeously pair with Alex G and Emily Yacina's voices singing about preserving memory and making sure not to take anything in life for granted. "Cow" has some of the most evocative imagery on the album, painting a vignette of small-town rural life with lusciously produced vocals. "I dream of deep sea / That it should swallow me / And pitch me up on some wave / Put me down tenderly," G sings.

The 13 songs on "House of Sugar" represent the fleeting pursuit of pleasure, acknowledging that emotions and feelings are vibrant but eventually dissipate, leaving us only with our humanity: selves and earth. Each song fits into the narrative as a humanistic vignette of joy, pain and existence — things that Alex G has discovered and dreams of for us as well.



CREATIVE COMMONS/THE REVIEW

What are memes doing to literature?

Destroying it.

CALEB OWENS
Columnist

When I think back upon my every formative intellectual moment, I sort of want to vomit.

The 16-year-old in sandals and a Hawaiian shirt, biking through 30 miles of corn to read Ayn Rand on a sand dune. The same kid, sitting on a bench downtown — or, even worse, in a cafe — raising an eyebrow as he sifts through Camus. From Nietzsche, to Vonnegut, to Satre and so on, you can fill in the rest.

Now, I don't want to throw up for the reasons I should. If I am to wince at all, feel the deep pang of embarrassment that I do, it should be on purely intellectual grounds, because I was once naive enough to become enamored of a Howard Roark-type rugged individualism and the shallow morality beneath it, or because I once, at a time when the philosophy's central concept of death was a notion too distant to be real, vocally and publicly self-identified as an "absurdist." I should cringe because I once found Nietzsche adequate in his critique of Christianity (and, even worse, his alternative), or because I thought Satre could tell me the meaning of life. And, the real source of embarrassment: I proudly and pretentiously expressed all this to the world around me.

These are good, informed reasons to want at least to roll one's eyes, to cringe in a kind of humiliated agony, but the kinds of things you can write off as the sort of indignant and pretentious but necessary beginnings of any attempt at academic seriousness, the crucial initiations into an ongoing intellectual conversation.

But these aren't the reasons why I want to vomit. Rather, I am overcome by embarrassment because, in that former self, I see a meme.

The internet is rife with memes like me. We are all familiar with them. That is, the ironic caricatures of pretentious millennials with their conspicuous literary predilections, the dude who whips out "Infinite Jest" for

show at a cafe, the newly minted libertarian hipster wielding his copy of "Atlas Shrugged." From Salinger and Hemingway to Foster Wallace — all victims of memes, broadly construed, that I have encountered — the internet seems intent on eviscerating our cultural and historical inheritance and any attempt to engage with it, and shows no signs of stopping.

It is strange that, of all things, literature has become a primary victim of memes. It likely has something to do with the ever-more-highly educated academic background of Twitter's lightweight intelligentsia, though we shouldn't take this too far and give the meme-generators too much credit.

For there is an easy and available debate to place this into the context of, one that is very much alive on the internet today. Memes, however, shouldn't be confused with the canon wars, which also endeavored a hatchet job on the canon and Modern seriousness, using the tools of postmodernism — "ideology," "phallogocentrism," "myth," "patriarchy" — to effectively gut 2,000-plus years of hard thinking. If Man or Religion or Capitalism produced it, let it burn with the vanities of Modernity. Though both forces, memes and postmodernism, are destructive and often shot through with irony, they are different in nature.

Because the canon wars, unlike memes, never posed any existential risk for literature itself. If anything, they presented, and continue to present, new and useful challenges. For the Classical Educator, the task is to defend Moby Dick against these assaults, to demonstrate that the book is a timeless contribution to human knowledge and understanding rather than an expendable patriarchal contingency. The task of their opponent is to find something produced within the past 20 years by a Non-White-Male that parallels the imaginative and allegorical power of Ishmael and Ahab's sperm hunt through the high seas.

No matter which side you fall on, the debate is nonetheless

an enlivening one, bringing with it pressures to engage with both old works and new ones, whether to defend or attack, and generally at the level of substance.

But what's happening today is disabling literary seriousness altogether. Nothing until now has threatened thought, threatened real and deep debate, like the Meme. The destructive power of postmodernism is wholly unmatched by that of Memes, which are something like grotesque but dumber outgrowths of postmodern ideology, leaving a ruinous vacuum in their digital wake.

Because Memes are a virulent, incapacitating force unlike anything culture has yet brought us. There is nothing a millennial fears more than becoming a meme, making concrete that pathetic, mocked entity circulating on the internet. Even if the meme does not yet exist, anyone who has even briefly inhabited the internet knows how quickly you can become one. If television was, as David Foster Wallace put it, irony institutionalized, memes are irony mobilized, the "tyranny" of irony engulfing any attempt at seriousness or sincerity.

More so than television, memes permeate an active social ecosystem, ironizing not just private life but public life online, creating a crippling self-consciousness among everybody on Twitter that crosses subconsciously over the effaced boundaries between digital reality and life IRL. The tyrannical nature of memes rests most clearly in their capacity to constantly and completely surveil.

And there is a sick, informal irony itself behind all this. All those tried-and-true, morally instructive books, those tested avenues for solitude, are getting tossed just as millennials hasten their plummet into an empty and infinite sadness. Having not read a single page of DFW, being utterly unfamiliar with Ayn Rand or Vonnegut, they only perpetuate this aimless cycle of destruction, engaging in bad faith and ill-informed takedown

of everything that might, just might, do a better job of filling the void than also-ironic mental health memes and Chai Lattes, or at least get people on the right track.

The cycle is driven by some fatal concoction of angst, anger and jealousy, our destructive Tweeters compensating for their own envious half-literacy with a veneer of ironic power. On the rare occasion that I do end up on Twitter and encounter these creatures, I often imagine them sobbing uncontrollably behind the cover of that self-assured retweet.

But, curiously, there are attempts to compensate, and this part I can't understand. The barren path left by these pernicious phagocytes, the Memes and their hosts, gets rebuilt with an edifice that cannot and will not withstand the inevitable cruelty of life. In the wake of digital destruction, a new canon emerges. Melville and Hemingway get replaced by the likes of Rupi Kaur and Malcolm Gladwell; Kierkegaard and Tolstoy get scrapped for horoscopes. Somehow, third-rate authors and pseudoscience receive the blessing, offering feeble cliches that are supposed to get people through their days.

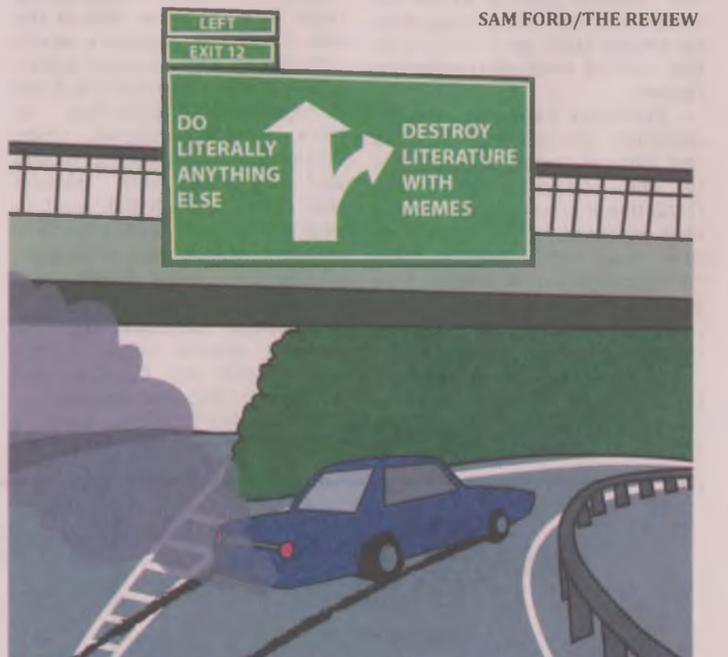
(Though I'll confess to being something of an occasional Gladwell reader, at least his New Yorker stuff, he certainly can't and shouldn't fill any voids.)

And from literature to religion, this ceaseless streak of destruction is indiscriminate in its targets. Take anything nobody's actually read — the Bible, Marx, Thoreau, whatever — and ironize it to death online, making impossible any subsequent attempt to engage with it. All those sources of things that once imbued life with a certain seriousness, those now-cliche beliefs in things like Hope, Love and God, become ever-thoughtlessly, even instinctively, dismissed, at a time when a little belief in hope, love and god seems to be precisely what people are missing.

And when, in college and among the college-educated, the incapacitating force of the Meme proves stronger than anywhere else, prevents people from doing everything they're supposed to be here to do and do when they leave, it's hard to see a way out.

The one solution I can identify — the end of Twitter — is even harder to conceive of. On this, I hope, and can only hope, that I am wrong.

SAM FORD/THE REVIEW



Let's talk about vaginas!

NUSHI MAZUMDAR
Column Editor

So, how often do you actually talk about vaginas? I'm assuming not that much. A lot of us have vaginas, and yet we just never really talk about them the way we talk about other parts of our body. However, some students are trying to change that.

The university is not afraid to discuss sexual health and wellness, with promoters of wellness and sexual offense support ready to help anyone in need of support. However, the discussion about vaginas is especially evident in the aptly named "Vagina Monologues."

"The Vagina Monologues" began at the university about four years ago and have been going strong since then. "The Vagina Monologues" are hosted by V-Day, a non-profit organization that works toward ending gender violence. All

proceeds from the show go to Natasha's Justice Project, which seeks to end the backlog of rape kits.

"No one wanted to talk about violence or anything deep and central about being a woman," Abigail Hunter, secretary of V-Day, says. "There are some things that make them vastly unique that need to be acknowledged and need to be celebrated."

"The Vagina Monologues" was originally written by Eve Ensler, an activist, poet, playwright and feminist in 1996. Ensler interviewed about 200 women and adapted these experiences and stories into a series of monologues. Through the play, the narrator guides the audience through each of the monologues, which reveal these women's personal experiences and feelings from insecurities to rape.

"For people to even

say vaginas on stage is so subversive and interesting," Joe Kim, president of V-Day says. "There are some really cool and empowering stories and poems about being proud of your body. They remind us that there are still conversations that need to be had."

The monologues are never afraid to reveal the truth and don't shy away from taboo topics. The show-stopping monologue highlights the groans and moans of sex with all of the performers walking through the theater, moaning like there's no tomorrow.

"You see your friends kind of just moaning and it normalizes sex and that it makes noise," Kim says.

For anyone who wants to become involved, the auditions are coming up on Oct. 7, 9 and 10 from 7 to 10 p.m. Everyone is automatically accepted, no matter what your skill level or

talent. It's a great way to make new friends and have fun.

"I'm not really comfortable in that space usually, but with this group that we have, I felt

much more at ease," Ren Luis, the former treasurer of V-day, says. "It's an emotional trip in a good way, though, because

JOE KIM/THE REVIEW

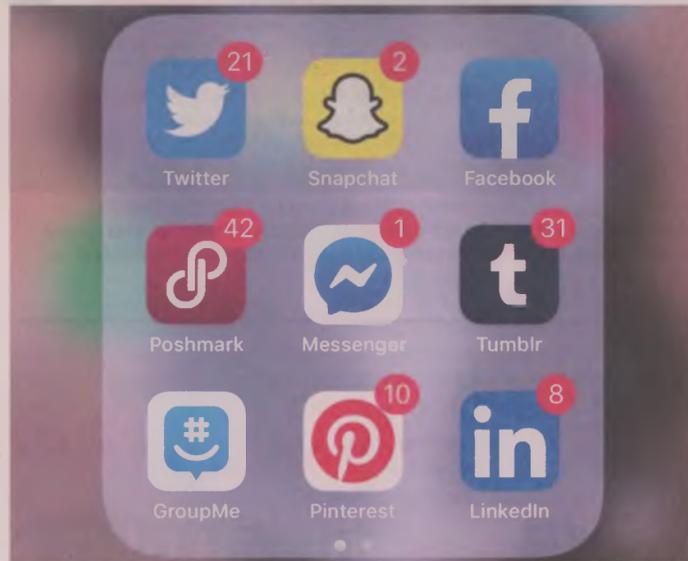
Social media cleanse

CAM A. JOHNSON
Senior Reporter

Social media can be compared to cancer: it expands, suffocates and invades different areas of life. As a young adult that is apart of Generation Z, I am no social media novice as I am constantly checking my phone to see the latest tweet, picture or snapchat story.

Additionally, I track my horoscope, the weather and my favorite celebrities all from the social media apps on my phone. Sound familiar? Ask yourself; How often do I check my social media accounts and am I really connecting to others via phones, tablets or laptops?

Twitter, Instagram, However I do believe there



Snapchat and Facebook were created to provide a source of entertainment while connecting with friends. Unfortunately, myself and others have found ourselves increasingly reliant on these entertaining apps. Teenagers and young adults use social media as their go to method of communication. My generation feels deeply connected with people because of the information provided via social media and this way of connecting can be addictive. When I see a trending story or Twitter or Snapchat, I know that I am not alone, millions of others are being seduced by the lure of the news or information being shared.

However I do believe there

are some benefits to social media, it allows you to connect with friends, families and potential employers. It offers a view of the world instantly and proves information on the latest trends and pop culture phenomenon. Given the controversy behind social media addiction, I decided to challenge myself to complete a five day social media cleanse. I stayed off social media for a week and here's what happened:

Sunday

I gorged myself with Twitter and Snapchat. I read every tweet and watched every viral video in preparation for this challenge. I also made sure to tell my close group of friends that I would not be able to reply to any Snapchat streaks or check their stories but to instead call or text me. It was strange powering off my phone at night knowing that in the morning I would be unable to check Snapchat's DailyMail section to scan world news and information.

Monday

This day was easier than I expected, although upon waking I had the instant urge to roll over in bed and check the latest tweet or story that I missed while I was asleep. I found myself stopping right when I opened my social file on my phone and realized that I instead would have to Google DailyMail.com or read the New York Times instead. I know this sounds like

first-world problems (it is), but I really have become reliant on this feature in order to stay up to date with what's happening in the world.

Tuesday

This day was a rough, truthfully, seeing the constant tweets pop up on my phone and not being able to like, retweet or share was honestly difficult. I kept receiving messages or added friend requests on Snapchat and it bugged me to see the notifications occupying my home screen. I took the advice of a friend and decided to shut off my notifications in order to salvage my sanity.

Wednesday

I'm pretty proud of myself and what I accomplished this day. I had a particularly busy schedule and didn't think about social media at all. I did find myself opening my social file though while waiting for my interview to begin and I instantly squealed and put my phone down. I had an epiphany and realized that I simply use my social media out of boredom and while away hours just looking at stories and watching videos.

Thursday

This is the day that really solidified that social media has a negative impact on my study habits. I realized that I am exponentially more productive when I refrain from Twitter and

Snapchat. I was able to finish all my assignments plus study without the constant break of scrolling on my phone for hours. Maybe social media has negative effects on education as well?

Friday

The last day of the ban! It felt nice to complete this challenge and feel like I actually accomplished something. Friday was a relaxed day and I found myself researching the news rather than gorging on my social media news feed.

After completing this task, I realized how heavily reliant I am on social media. I do believe social media has provided benefit by allowing people to know what's going on 24/7 in today's society. However, too much reliance on any communication medium negatively impacts social interaction.

This little experiment taught me that social media is a wonderful tool to communicate with loved ones, research news or promote health and welfare but addiction to social media is a sign of disconnect; disconnect from interpersonal face to face relationships.

Social media should never be the main basis of someone's life. At the end of the day no matter how many likes, retweets or comments you have, you matter in this world and your connections should be established and developed face-to-face.

Jpegmafia is miles ahead of his competition on "All My Heroes Are Cornballs"

EVAN TRIDONE
Senior Reporter

Jpegmafia has been repeatedly tweeting and promoting his newest album as a disappointment, but it is far from that. Baltimore rapper Jpegmafia, who also goes by "Peggy," took the underground rap scene by storm with "Veteran" in 2018 and on his latest release, "All My Heroes Are Cornballs," he intends to stay at the subterranean realm of the rap game, establishing himself as its ruler.

With this record, Peggy is completely going against the grain about what a banger sounds like: a song you get hyped up before a game or anything warranting the word "hard." Jpegmafia has proven on this record that "Veteran" was not a fluke in that he doesn't need a huge bass or hard hitting drums, gangster rap lyrics or huge synths in order to be considered "hard." All you need is an instrumental that never

stops being in your face.

The best way to describe this album is disorienting. Most of the songs switch pace non-stop, like "Kenan vs. Kel" which starts with bells, and switches to distorted drums before switching back to the bells. This is all combined with a typical hip-hop drum line, and lyrics from Jpegmafia reflecting on his newfound fame. Around the 1:40 mark, the song brings in heavy metal guitars and turns the song on its head completely. This is a perfect summation of how much misdirection Jpegmafia utilizes on this record.

Jpegmafia creates beautiful music between the unbridled insanity that appears elsewhere on this album. The song "BBW," is a heartfelt message with lyrics like, "When I pass / I hope everything I did matter to you, baby" while maintaining his creative one liners like, "I'm the young black Brian Wilson." Jpegmafia manages to immerse you in his twisted world long enough to pull back

the curtain and remind you that he has emotions too, adding to the disorienting nature of the record. Another example of this is on the track "Free the Frail," or on his cover of the TLC song "No Scrubs" retitled "BasicBitchTearGas."

His knowledge of internet culture is ever prevalent on numerous tracks, such as when he raps, "Rap's been so good to me / I hope it gets me cancelled," in the most tongue and cheek way possible on "Beta Male Strategies." Jpegmafia is edgy and loves shock value combined with provocative and offensive lyrics to get as many people angry at him at once as possible.

The productions on "All My Heroes Are Cornballs" is arguably the most intriguing and compelling part of the record. Jpegmafia utilizes synthesizers more on this record than ever before, especially on the title track. He also blends genres on several tracks. On "JPEGMAFIA TYPE BEAT," he blends elements of house and rap, where on

"Grimy Waifu" he shows pop sensibility while singing an auto-tuned crooner over an acoustic guitar based beat before switching back to rap.

Jpegmafia shows a degree of artistic progression on "All My Heroes Are Cornballs" that few other artists take. His sound is still identifiable, but he takes the sounds his fans know him for and turns them into something

completely new and compelling. Jpegmafia has the unique ability to maintain top-notch lyricism and production while adding new edges to experimental rap. He also maintains his intimate relationship with the hip-hop community and music listeners at large. The album is authentic, melodic, beautiful and enamoring.

SAM FORD/THE REVIEW



A beginner's guide to Bollywood music

NUSHI MAZUMDAR
Column Editor

When I was growing up, I didn't understand a word of Hindi, and yet I was obsessed with Bollywood music. Honestly, it doesn't matter if you don't have a clue what anyone is singing about because Bollywood music is freaking amazing! Although plenty of people listen to music solely for a meaning behind the lyrics, the overall message is clear when you really listen to it.

Much of modern Bollywood music is a combination of the traditional essence of Bollywood — which consists of raga, the melodic framework, and tala, the musical meter — as well as a heavy influence from American music. One such soundtrack is "Dil Chahta Hai," which has a general theme of love and friendship present throughout. It is a perfect album to transition from American music to Bollywood music, as much of the music is adapted for the tastes of newer generations of Indians, incorporating some elements of techno. "Tanhayee" is more representative of typical Bollywood music with its melodic verses and soulful

lyrics.

Similarly, "Delhi-6" is essential for newcomers to Bollywood music, as there is a perfect blend of American music and classical Indian music. There is a classical feel with tabla, a type of drum, and harmonium seeping into the background, but at the same time, much of the music is totally unexpected. The tempo will suddenly quicken, and transition into more contemporary and western styles of music. The whole album is a tribute to Delhi, a city known for its juxtaposition of tradition and modernity. The soundtrack is from the brilliant mind of A.R. Rahman, who's responsible for "Jai Ho," the song from "Slumdog Millionaire". The particular standout is "Masakali," a seemingly simple song that you have to keep listening to appreciate its inner workings and complexities.

"Lagaan," which is India's only oscar-winning movie, not only proved to be an excellent film to watch but also a treat for the ears. Of course, none other than A.R. Rahman was responsible for this music, and it definitely shows with his signature blend of modern

and classical music. This movie is definitely more classical with heavy use of traditional elements, which is especially present in "Radha Kaise Na Jale," which integrates dandiya sticks expertly, as we feel the rage and frustration of the singer through each clack of the dandiya. The most impressive song, however, has to be "Mitwa," a truly uplifting song that will actually encourage you to study for once, although not 100% guaranteed.

A movie soundtrack for a good cry is definitely "Hum Dil De Chuke Sanam," which relies heavily upon an elaborate orchestra while infusing its grand music with beautiful yet heartbreaking lyrics. The soundtrack is mostly classical and folk Indian music, featuring a variety of toe-tapping numbers and sorrowful ballads that will have you reaching for the tissues. Although there are some fast tempo songs, there is a lingering sadness that is evident throughout each song that builds up until the last song is reached. "Tadap Tadap" is especially haunting in its composition, flowing into dramatic crescendos only to be followed by eerie silences, as the

melody twists and turns in every direction, further heightened by the soaring vocals.

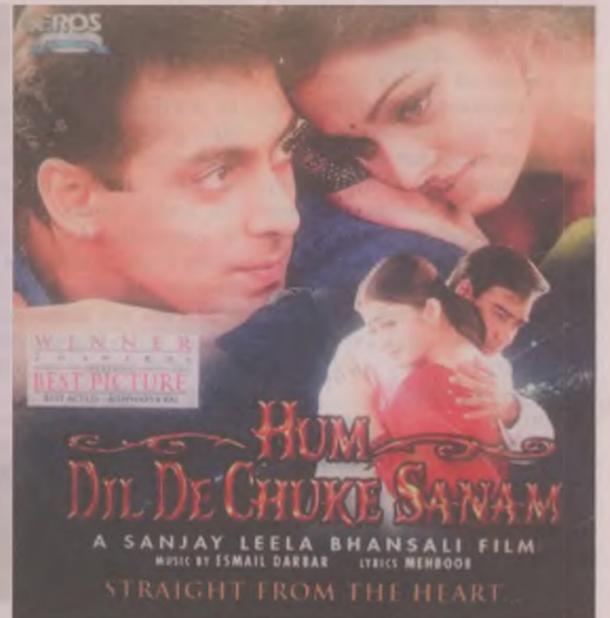
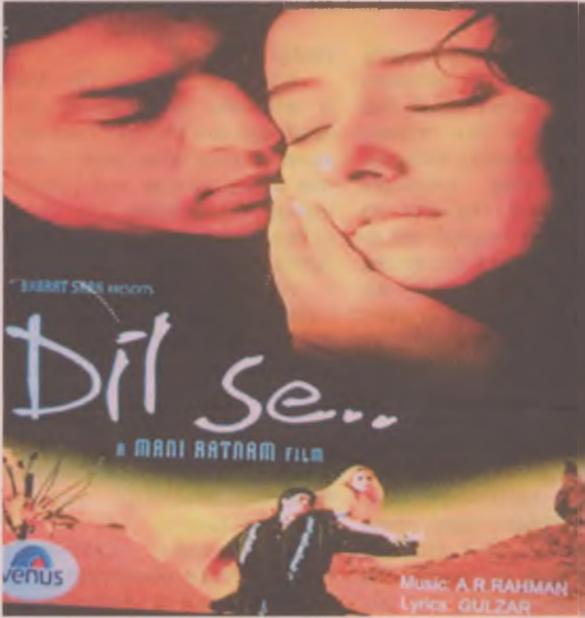
"Taal" is similar to "Hum Dil De Chuke Sanam" in its dramatic and sweeping composition, especially highlighting percussion instruments often used in India. The album is somewhat of a paradox with the dance numbers, presenting an extremely fast-paced tempo, while the ballads are surprisingly soft and drawn out. Although there is more of an emphasis on the drama of the instrumental music, the singing is expansive with each lyric thoughtfully extended or shortened, constantly surprising listeners. The best example is "Nahin Samne," which not only features a sick sitar solo but also a controlled yet flowing performance from its singers.

One of the most iconic Bollywood soundtracks is "Dil Se," A.R. Rahman's greatest album — a huge accomplishment since the man is insanely talented. You will definitely find at least one song from this album that is enjoyable, even if you're super picky, as each song is distinctive from the others. Carnatic, which is the South

Indian style of music, is on full-display on this album, with a more strict and controlled melody, as well as a heavier use of Indian instruments from the tambura, a long-necked stringed instrument, to the bansuri, a type of flute. Each song celebrates a different facet of Indian culture with Sufi, classical, and folk music all vividly portrayed within the soundtrack. It is physically impossible to choose a favorite song because they are all so intense and impactful, so I guess you just have to listen to the whole album.

Don't get me wrong. Hindi music is not perfect, as much of it is produced simply as a cash grab, as is often seen in Hollywood, too. However, Indian music in its purest form is inspirational and beautiful. There is so much diversity in India that most individuals don't even realize when they think of the country. It is through our music that we seek to separate ourselves from other Indians and embrace the intricacies and complexities of our culture.

NUSHI MAZUMDAR/THE REVIEW



FROM LEFT TO RIGHT: "DIL SE" IS ONE OF THE MOST ICONIC SOUNDTRACKS IN BOLLYWOOD DUE TO ITS VARIED AND COMPLEX MELODIES, PROVIDING LISTENERS WITH A BETTER UNDERSTANDING OF INDIAN CULTURE. "DIL CHAHTA HAI" MEANS THE "HEART DESIRES" IN ENGLISH, AND YOUR HEART WILL DEFINITELY DESIRE A SECOND LISTEN TO THIS PHENOMENAL AND FRESH SOUNDTRACK THAT IS NOT AFRAID OF ADAPTING MORE MODERN MUSICAL INFLUENCES. UNLIKE MOST BOLLYWOOD SOUNDTRACKS, "HUM DIL DE CHUKE SANAM" FEATURES AN EXPANSIVE ORCHESTRA THAT IS MORE RELEVANT TO WESTERN MUSIC, AND YET.

Mosaic's Playlist of the Week

HOT GIRL BUMMER

By: blackbear

BIANCA THIRUCHITTAMPALAM,
MANAGING MOSAIC EDITOR

By: KYLE ft. Lil Yachty

HEY JULIE!

NIKAI MORALES,
STAFF REPORTER

By: Lucky Daye

HIGHWAY

By: Suzi Wu

REAL GAMES

SWEET'N LOW

By: Sad Plants

UNWRITTEN

By: Natasha Bedingfield

EVAN TRIDONE,
SENIOR REPORTER

CAM A. JOHNSON,
SENIOR REPORTER

By: Picture This

ONE DRINK

HOLY TERRAIN

By: FKA Twigs and Future

EDWARD BENNER, MUSIC AND
SOCIETY EDITOR

By: Daniel Johnston

WALKING THE COW

MIDNIGHT COWBOY

By: Surf Curse

By: Post Malone (feat. DaBaby)

ENEMIES

CAM A. JOHNSON,
SENIOR REPORTER

DAPHNE BLUE

By: The Band CAMINO

Horoscopes: What are the stars saying this week?

BIANCA THIRUCHITTAMPALAM
Managing Mosaic Editor
EDWARD BENNER
Music and Society Editor
NUSHI MAZUMDAR
Column Editor
EVAN TRIDONE
Senior Reporter



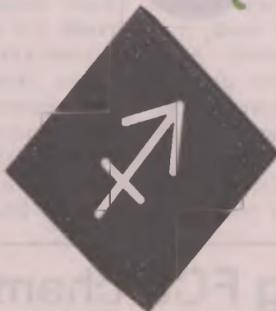
Cancer

After doing absolutely nothing and letting responsibility fall onto everyone else around you, it's time to kick back with a case of White Claws (everyone knows you're the reason why there's a White Claw shortage). With some friends, Claws, sad movies and crying, nothing could possibly go wrong... unless....



Aries

A long and anxiety inducing weekend awaits you. Run away. That's the logical solution.



Sagittarius

You haven't been in the center of attention for approximately .003 seconds, and you are royally pissed. This week, you'll take out your aggression by booking a quick trip to Canada and refusing to tell everyone where you're going — just long enough to make them miss you.



Virgo

Someone keeps coming to your job and ordering excessive quantities of Olive Garden breadsticks at least four times a day. This is making you upset. Give it about three days before you absolutely fold and scream at them.



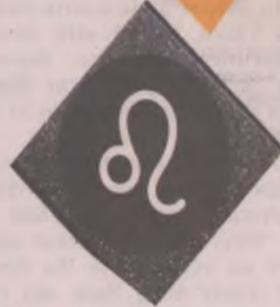
Taurus

You're training the next generation of great journalists and you feel on top of the world. While everything seems in place, it's the perfect time to venture beyond your comfort zone. Trade your Birkenstocks in for Tivas, toss those yams out for blue potatoes and try frequenting a coffee shop that isn't Brew HaHa!



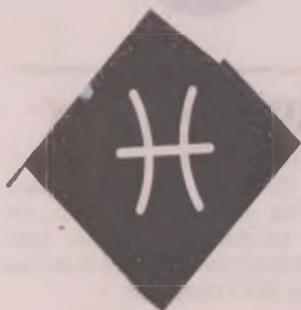
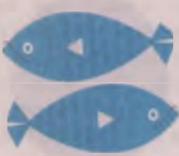
Aquarius

After speaking to the manager of your local Wal-Mart nearly every time you walk in, they have decided to make YOU the manager. Prepare for your coronation. You are now the king of Wally World.



Leo

You have been trying to learn every single Beyonce dance for the past two weeks. You will succeed. You ARE Beyonce.



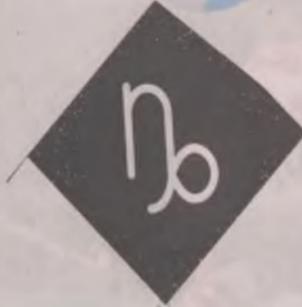
Pisces

Your room isn't messy this week... it's grunge.



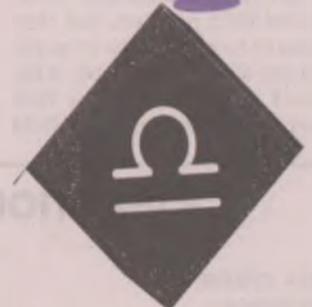
Scorpio

Thank God Hot Girl Summer is officially over! Time for Cool Girl Fall. Break out your flannels, your Lou Reed records and get ready to execute a manipulative plot to make your ex jealous of you. It's (almost) Scorpio season, babes!



Capricorn

Drama is afoot. Beware.



Libra

After getting food poisoning from kombucha, you become wary of anything and everything. Now, you refuse to leave your house and will only consume water that has passed through your Brita filter no less than four times and Olive Garden breadsticks. Tough love.



Gemini

Stop using your younger sister's money to buy Pad Thai. Get a third job.

North Dakota State postgame analysis: Blue Hens not quite ready for the best of FCS

DAN ROSENFELD
Managing Sports Editor

Delaware knew it had a tough task ahead of it when No. 1 North Dakota State came to visit. And a tough task it was for the then No. 18 ranked Blue Hens as the Bison came to Newark to stomp the home team on the way to a 47-22 win.

North Dakota State mustered 490 total yards on offense while Delaware only managed 261. The Bison's run game was particularly dominant as it racked up 295 yards on the ground.

The Bison are the premier team in the Football Championship Subdivision (FCS) as they have won seven out of the last eight FCS Championships. They have beaten Football Bowl Subdivision (FBS) Power Five teams on the road such as Kansas State, Iowa State and, most recently, No. 13 ranked Iowa in 2016. They have now won 24 straight games dating back to 2017 after their lone loss to South Dakota State. It's safe to say that when it comes to the FCS, they are the undisputed king.

"As I have said for quite

some time, that is the model, that is the program that you want to emulate," Delaware Head Coach Danny Rocco said.

They were just too much for the Blue Hens to handle, especially in the first half. The past two games, the Blue Hens have not put together a full 60-minute game. They were down 13-0 at halftime in their triple overtime victory against Rhode Island last Saturday and found themselves in a 27-5 hole versus the Bison. The Blue Hens are going to have to stop getting themselves in big holes if they want to compete for a CAA championship.

Should we be alarmed by the outcome of this game? No. The Bison are just THAT good. Their 24-game win streak and winning seven out of the last eight championships speak for themselves. A lot of people say they should be in an FBS conference, but they seem to be content being atop the FCS ladder. This game showed that Delaware is not quite there yet, even with the No. 18 ranking. There is still a big gap between North Dakota State and the rest of the FCS.

This game did show potential

from Delaware. The blocked punt to start the game and the offensive firepower displayed in the second half gave the fans some excitement. Backup quarterback Nolan Henderson showed he can play with the best as he threw for 125 yards and two touchdowns, perhaps cementing his role as the future quarterback for the team.

There were 14,489 spectators in attendance Saturday in the contest against the defending national champions, and students showed up in numbers.

As for the rest of the schedule, the Blue Hens should find themselves with much more favorable matchups going forward, except for the Sept. 28 showdown against the defending Atlantic Coast Conference Coastal Champion University of Pittsburgh. ESPN gives Delaware a 4.2% chance to win.

With Delaware securing a victory against Rhode Island last week, it is already 1-0 in Colonial Athletic Association (CAA) play. The Hens avoid playing 2016 FCS Champion James Madison and defending CAA Champion Maine. While the result on Saturday was not what they wanted, CAA play is what

really matters most throughout the season, and the Blue Hens should be in a position to do some damage in the conference,

just don't expect a run at the FCS Championship. That seems to be in the hands of North Dakota State for the foreseeable future.



SARAH BOEKHOLDER/THE REVIEW

Delaware falls to defending FCS champions North Dakota State

COLLIN WILLARD
Senior Reporter

The Blue Hens faced their toughest opponent thus far this past Saturday, as they took on the NCAA's Division I Football Championship Subdivision's No. 1 ranked team, North Dakota State. The day started out about as perfectly as it could for UD. The Hens forced a three-and-out, and then promptly blocked an NDSU punt attempt that resulted in a safety. This early statement seemed to give Delaware some momentum that they could carry throughout the game. However, this momentum was short-lived.

On Delaware's first offensive possession of the game, quarterback Pat Kehoe threw an interception that put NDSU in good field position, and they managed to punch it in from the goal line after a short drive. A big kickoff return later in the first quarter put Delaware in field

goal position, and for a moment it appeared that Delaware would be able keep pace with North Dakota State. But the Blue Hens had to settle for a field goal, and were unable to score again for the rest of the first half. After an explosive second quarter from North Dakota State quarterback Trey Lance, paired with three consecutive Delaware drives that ended in punts, the Blue Hens saw themselves down 27-5 at the half.

After the game, Head Coach Danny Rocco expressed his frustrations with the first half.

"[We] put our defense out there an awful lot in the first half, kinda hung them out to dry ... really nothing to speak of in the first half [offensively]," Rocco said.

The second half was a different story, but the ending was the same. The Blue Hens managed to score twice through redshirt-sophomore quarterback Nolan Henderson, but in the end were unable to overcome the

deficit that North Dakota State created in the first half as they continued to add to their tally. The Bison attacked through their run game for the majority of the second half, milking time off the clock and wearing down the Blue Hen defense with each play.

"At the very end, their ability to wear us down with that run game was really disappointing to me," Rocco said. When it was all said and done, the Bison managed to wear down the Blue Hens, and the game ended 47-22 in favor of North Dakota State.

However, it wasn't all doom and gloom for the Blue Hens. Backup quarterback Nolan Henderson was given an opportunity in the second half, and managed to throw for 125 yards and two touchdowns and added another 18 on the ground, including a 44-yard touchdown pass to redshirt junior receiver Chichi Amachi. Henderson saw the field in the second half because of his knack for

"avoiding the rush, extending some plays and being able to maybe make a play or two with his legs," Rocco said.

NDSU was able to prevent Delaware from making any offensive progress in the first half because they put tremendous pressure on Kehoe, who struggled to get his passing attempts off with success.

"The uncertainty of having a firm pocket creates a conflict for any QB," Rocco said. "When you're not able to evade the rush as easily it becomes problematic ... but he's gotta get the ball out."

While Kehoe struggled with a tight pocket and little time to throw, Henderson was able to use his legs to create opportunities and evade incoming defenders. Another bright spot was running back Will Knight, who added some much-needed explosiveness in Delaware's running attack during the second half. Knight finished the game with eight carries for

115 yards, and also led the team in receiving yards with 46 yards on three receptions. Henderson and Knight, both of whom saw tremendous high school success together at nearby Smyrna High School, were able to keep the Delaware faithful energized despite the score.

Rocco spoke highly of North Dakota State after the game and was able to be optimistic moving forward despite being disappointed with Saturday's results.

"That is the model... that is the program that you want to emulate," Rocco said. "All things told, we got beat by a good team... I did think our team fought, I do think our team cares, and I do believe our team is talented. We're young, and we're going to see how well we can respond from this experience."

The Blue Hens look to get back on track next Saturday when they take on Penn at home.

Field hockey's Femke Strien kicks off her best season to date

EMMA STRAW
Staff Reporter

Femke Strien, the junior midfielder on Delaware's field hockey team, is off to her strongest start yet.

Just three weeks into the season, Strien currently ranks third nationally with 1.25 goals-per-game, took home Colonial Athletic Association (CAA) field hockey Player of the Week honors for the second week in a row and has scored five goals, just one away from her career-high for goals in season.

"The goals that I've scored, in the end the build up to the plays, they've been great too and there's a lot of people involved in a play," Strien said.

Humble as ever and a long way from home, the Netherlands native lends her success to the family she's found on campus.

"We're such a big family, the players, but also the coaches, support staff, everyone around it, it just makes it feel like home," Strien said. "We are such a close team, we have so much fun and we all work hard. I think it's really showing off in how we play that we connect off the



SARAH BOEKHOLDER/THE REVIEW

field and on the field."

And that connection runs deep.

"You come off the field and everyone goes to their parents, but you're parents aren't there, but there's enough parents that will give you a hug or they'll say

good game," Strien said.

The past three years have included post-game dinners, Thanksgivings spent with teammates and a strong bond that translates to the game.

"It's a lot more physical," Strien said about the difference

between playing field hockey in the Netherlands versus the United States. "You have to work a little bit harder here. There it was a little bit more tactical. I used to practice three times a week and have a game. Right now, we play for 20 hours a week

so that's a really big difference."

Those 20 hours have been paying off. The Blue Hens are 5-0 to start the season, their best start since going 8-0 during their 2015 campaign.

Strien's current 11 points are tied with her freshman year total, setting her up for a phenomenal season. She's also received the National Field Hockey Coaches Association Division I Weekly Honorable Mention and made Synapse Sports Weekly Honor Roll.

As a student athlete, Strien's success off the field is just as important.

"Freshman year was hard to figure out with classes and field hockey and especially coming in to doing so much field hockey compared to what I used to do," Strien said. "It's sometimes a lot. You really have to schedule everything and make sure you do everything in advance."

Now an upperclassman, Strien is becoming a leader on her team.

"I feel like I'm able to step up a little bit," Strien said. "I used to be really quiet and not really share a lot. I'm starting to do that more."

Blue Hens soccer fall 1-0 in double OT heartbreaker



PATRICK LAPORTE
Staff Reporter

For 103 minutes, the women's soccer team battled against the 14th-ranked Rutgers Scarlet Knights, including almost two rounds of 10 minute overtime.

With a little more than seven minutes left in the second overtime, Rutgers attempted a corner kick that was sent out of the box. However, the Scarlet Knights were awarded a penalty kick on a foul that occurred in the box, sending both athletes and fans into a state of shock. The penalty was knocked in by second team All-American Amirah Ali to give the Scarlet Knights the victory.

The blank sheet was then broken by second team All-American Amirah Ali who lead the way with five shots on net and the game-winning goal for the Scarlet Knights.

The Blue Hens were outshot 6-2 in the first half and 19-8 for the entire game. Delaware was dominated offensively and was on their half of the field most of the game. The Blue Hens were also issued a total of four cards, one being a red card issued after the end of the match. The Blue Hens also committed a total of 12 fouls.

The stand out for Delaware was sophomore goalkeeper Kamyryn Stablein, saving eight shots and making key stops in both the second half and overtime.

With the loss the Hens drop back to back games and fall to 4-4 on the year. They will look to bounce back next Sunday at 1:00 p.m. as they host a struggling Seton Hall.



LOU MASON/THE REVIEW

Women's Rugby: Same rules, but a different game

JOEY DEMARCO
Staff Reporter

Before a game at nationals, the women's rugby team lifts each other up and sits upon one another's shoulders in order to erect the towering goalposts.

The names of these players are colorful and range from Bonesmasher to Spoons. They are nicknames assigned to the players and their meaning is only revealed to them after graduation. These are the only names they address each other with.

This is the comradery of the team. Though the rules are the same for the men's team and the women's, the game is not.

Daliah Laban, known to her teammates as "Pepe," had never played a sport even remotely like rugby before college. Like most of the players, she went to club sports night and signed up at the table. While she felt as though there was a real learning curve to the game, she was not alone, as most of the players had little rugby experience as well.

"Most people do start out in college especially with girls," Pepe said. "I really didn't feel like I was the only one who had no idea what was going on. It was definitely a real learning curve when I first joined the team. They know nobody knows what they are doing. We spend a lot of time learning the basics."

According to Sasha Litostansky, or "Mufasa," the team's assistant coach, the players have each other's backs

both on and off the field.

"There's a really big sense of comradery and that turns into your family," Mufasa said. "You start with a really big group of girls who don't know anything about rugby either and you learn through this really encouraging and family style veteran team and it brings people so much closer together and they encourage you in all aspects of life."

According to Head Coach Chante Vann, or "Rocket," the coaches have to volunteer five days out of the week, while the men's team has paid coaches. The coaching job is even more difficult for the women, as most of the players have no prior rugby experience compared to the men, many of whom have played since high school, Rocket said.

The men's team also benefits from a larger alumni association, and thus more funding, in contrast to the women, who have to pay dues for equipment as well as drive to their own games. Pepe and Mufasa both said that many female athletes are also often met with unwarranted assumptions surrounding gender and sexuality.

"Whether that's the case it shouldn't be describing a sport," Mufasa said. "A sport is a sport. You run and play like any other sport."

Despite these challenges, the women's team has witnessed numerous successes. Last year, the team finished second in the Mid-Atlantic Rugby Conference. Two years ago, at the Collegiate

Rugby Championship in Chester, Pa., they competed with teams from all over the country. On this national stage they finished ninth overall. There, they also won their lower bracket while competing with some of the best teams in the country. Last year they also competed in Nationals, and have been there four times in the last six years.

In order to promote a more equal playing field for the women's rugby team, Rocket said that funding is key.

"That's the main thing," Rocket said. "Funding, funding and recognition."

Rocket said that opportunities to advertise the team would help bring in more players. Currently, the team holds only one club meeting per year. Moreover, she said that funding would help alleviate unnecessary stressors, such as players driving to their own games or women's coaches doing the same job as the men's coaches but without pay.

Mufasa believes that the atmosphere which men promote is supposedly not healthy in some way.

"The men's locker room talk doesn't have to be a thing," Mufasa said. "It's a thing because we let it be a stereotype. It's an accepted behavior because that's what they were taught in high school."

Besides coming out to support the team, the simplest thing one can do to help is simple, according to Mufasa.

"Just standing up for your fellow human being," she said.



DAHLIA LABAN/THE REVIEW

BLUE HEN SPOTLIGHT

PHOTOS COURTESY OF LOU MASON

