

The Wheaton Wire

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Issue #5

Wheaton Updates Free Speech Policy After Postering

BY ELSIE CARSON-HOLT

Wheaton announced changes to its postering policy on Tuesday amidst a wave of controversial and politically charged posters being put up around campus.

The change in the postering policy draws attention to the question of how free expression should function on college campuses, something that universities and colleges across the country are grappling with in the wake of the October 7th Hamas attack on Israel, and the subsequent ground invasion and airstrikes on Gaza.

On Wednesday, February 15th public safety officers were seen taking down posters that called for a ceasefire in Gaza, with a QR code that directed to a page to call or email congresspeople telling them to stop sending military aid to Israel. The posters were taped to windows and doors on residential buildings and common spaces campus. When asked about the removal of the posters, head of public safety Roy Mulcahy said that public safety officers were “adhering to the policy that posters are not to be placed on

glass or painted wood, as well as our free expression policy” and cited the portion of the student handbook which gives the college administration “the right in its sole discretion to remove any written materials.” Dean Parker also referenced the policy regarding postings on glass and painted surfaces in his response to *The Wire* and said that “campus safety officers only removed posters from non-designated areas.”

On Tuesday, Dean Parker announced to the Wheaton community that the posting policy has been revised. Wheaton students now must submit all postings and chalking to the Dean of Students Office, Residential Life, or the Student Activities, Involvement & Leadership Office (SAIL) before they are posted.

Furthermore, the website includes the update that “postings must be submitted five (5) business days in advance of the event/desired date of posting.”

On Wednesday morning, the day after the announcement, pro-Palestine messages written in chalk appeared in front of the front doorway of Emerson Dining Hall. The messages shared



Photo credits Anonymous.

Chalkings outside of Emerson Dining Hall.

statistics surrounding how many Palestinians have been killed and how much military aid the United States gives to Israel. Shortly after Emerson opened, public safety officers power washed the entryway to wash away the chalk. Using security footage, the college identified the artists behind the chalking and gave them a warning for using chalk paste without prior permission.

The artists, who spoke with *The Wheaton Wire* on the condition of anonymity, said that “we did this in response to the humanitarian crisis that is happening in Gaza. We all care very deeply about it, and we think it deserves a lot of attention. And we worry that it isn’t getting enough.”

They also said that the postering policy was a motivator in their artwork and that the new policy “does feel like censorship in a way.”

Wheaton’s free expression policy (and free expression on campus in general) is inherently contradicting in some ways. The college states that it “is committed to the right of individuals to exercise free expression, including but not limited to political, symbolic, or artistic speech, provided only that such expression does not materially disrupt normal College activities.” But, as Dean Parker and Mr. Mulcahy stated, the college also may remove any written materials at their discretion.

Postering Policy, continues on Page 3.

Dance Fest 2024: Momentum, A Major Success

BY TOMMY QUINN

Momentum saw big numbers, with over one thousand people who came to show support for the five groups performing this past weekend.

Since 2012, Dance Fest has been a way for student-run organizations to show off their hard work and creativity. Students choreographed, practiced, and mastered multiple dances cooperatively. Their tireless work was obvious in the electric performances from TRYBE, Paraíso Latino, Tap Out Loud, KAOS, and S.O.L.E.

One sophomore co-choreographer of TRYBE and Tap Out Loud, Avya Crosby, talked about how working collaboratively with other members was so much fun. “I love seeing people bring my choreography to life, especially on stage with all the lights. I felt like all my visions were met when it came to performing those dances,” said Avya.

The time spent on all of these dances continues to pay off. Members of dance groups from other colleges were thoroughly impressed with all of the group’s performances. As dancers, they were able to appreciate the skill, difficulty, and nuance that non-dancers in the audience didn’t necessarily see.

Another freshman member of S.O.L.E., Brie, spoke about how fun it was to be a part of a team.



Photo courtesy of Tap Out Loud. Tap Out Loud performance at Momentum.

“It feels nice to be a new member of S.O.L.E., they make it a very open space for new members and ensure that we feel comfortable coming to them if we need help.”

Brie also mentioned the delights of performing in front of so many people, “it was my first time getting to perform with the real lighting, and getting to see that extra layer of detail added made the performance feel and look even better!” she said.

The performances inspired audience members across the board, relighting passions for dance and motivating audience members to join one of the featured clubs/groups. Over the two hours of the performance, there was a steady flow of energy and excitement from the audience. Viewers jumped up and down while screaming their friends’ names, and each and every dance began and ended with deafening applause.

Biden’s Political Possibilities and Predicaments

BY JOSHUA NANGLE

As President Biden and Donald Trump appear slated for a rematch this November, voters must decide which of these two men deserves a second term.

Indeed, many voters are not looking forward to a repeat of the stress and volatility that the last general election cycle produced. Vice President of the Wheaton College Democrats Payton Moller shares these beliefs.

“I think that it’s going to be very upsetting. Unless Donald Trump gets put in prison, he is probably going to get the Republican nomination and all that that comes with, and I’m not personally clamoring for a rematch between those two just four years on where they’re both clearly experiencing a greater degree of cognitive decline than they were four years ago, and where Biden already has four years of being president behind him and he’s trying to get re-elected on an okay-ish record whereas Trump is just going to be an extremist,” said Moller.

That sums up what a lot of voters, especially young voters, are feeling about politics right now. For those inclined to support Biden, some headlines have produced concern. Polling conducted by NBC News in early February found that Trump led Biden by twenty percentage points over

who is best for the economy.

Yet Wheaton College Associate Professor of Political Science Brad Bishop explains that the economy is a more expansive issue than it may appear.

“During President Biden’s term, there have been some positive economic indicators and some that are negative. The positive ones are that the country’s unemployment rate is very low, corporate profits are positive, and equities in stock markets have done very well during his presidency. On the other hand, largely due to COVID and the subsequent response from the federal government and state governments as well, there has been very high inflation,” said Bishop.

While voters might view these facts as evidence confirming their beliefs about Biden’s handling of the economy, the public’s perception of this issue might matter more than what either candidate could do in office.

“You can make a very strong case that President Biden has nothing at all to do with whether inflation is good or bad, but there is no question that the public expects the economy to be good and when it’s not, the president is judged as being responsible,” said Bishop.

Biden, continues on Page 3.

Letter from the editor

Dear Readers,

I am pleased to introduce you to The Wire's first issue of the Spring 2024 Semester. It has been an unusually warm winter making human hibernation seem inappropriate. I have noticed young people tend to use the word "rotting" to refer to spending time in one's room being unproductive. It sounds quite negative as if we are spoiling like fruit when we rest, but I think a little rotting here and there is beneficial, especially in the wintertime. Why would I act like it is summer when it is not? In protest, can we just act like winter is winter (even if global warming is confusing us?)

Anyways...

In these pages, you will find stories of politics, politicians, and political activism. Deren

Sozer interviews Rhode Island Congressman and Wheaton alumni Gabe Amo. Joshua Nangle talks to Associate Professor of Political Science and former journalist Brad Bishop about the climate of the 2024 presidential election. Elsie Carson-Holt covers recent controversy regarding political posters on Wheaton's campus. If politics isn't your jam, we have plenty in here about arts, culture, dance, and more. But, maybe these subjects are civic as well. Thomas Mann once said, "Everything is politics."

See you soon,
Madison Morin
Class of 2024
Wheaton Wire Editor In Chief

Have a question, comment, concern, or writing piece for the Editor or Wire staff? Email us at: thewheatonwire@gmail.com.

Unhinged horoscopes

BY RYLEIGH SEUFERT

Aries

(March 21-April 19)

Being locked in is not an excuse to not sleep.

Taurus

(April 20 - May 20)

Take a little stroll through the Wheaton woods.

Gemini

(May 21 - June 20)

You're safe for now.

Cancer

(June 21 - July 22)

Crying when you're overwhelmed is the best remedy sometimes (you don't have to do it every time though).

Leo

(July 23 - August 22)

Try existing in the real world instead of in your own head.

Virgo

(August 23-September 22)

Try therapy before drugs.

Libra

(September 23-October 22)

Removing the obstacle doesn't necessarily fix the problem.

Scorpio

(October 23-November 21)

Opening up to people is not the end of the world.

Sagittarius

(November 22-December 20)

A bad haircut can completely change a man's appearance. You might wanna rethink yours.

Capricorn

(December 21-January 19)

Don't forget to take your meds.

Aquarius

(January 20-February 17)

It sucks when things are out of our control, but that doesn't mean we have to accept them.

Pisces

(February 18-March 19)

What questions are you avoiding right now?

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Want to be a copy editor or issue writer for The Wire? Email us at: thewheatonwire@gmail.com if interested in contributing.

Wheaton Alumnus Gabe Amo Elected as Rhode Island Congressman

BY DEREN SOZER

Last November, a Wheaton alumnus was elected to Congress, and his name is Gabriel Amo. When longtime Congressman David Ciciline announced he would be stepping down from his position representing Rhode Island's 1st Congressional district, there was a great deal of speculation as to who would jump into the race to replace him. Many names were mentioned, and most were familiar to those who follow Rhode Island politics. Gabe Amo was not one of those names. His authenticity and his government experience, however, helped him overcome his early lack of name recognition and won him the Democratic primary. He then cruised to a thirty point general election victory.

Born and raised in Pawtucket, Congressman Amo is the son of Libyan and Ghanaian immigrants. He grew up in a working class family. His mother is a nurse and his father owns a liquor store. He graduated from the Moses Brown School in Providence where he demonstrated an interest in politics. Amo took this interest with him to Wheaton, where he majored in political science and also took related courses in everything from philosophy to public speaking.

About his time at Wheaton Amo said, "It was formative in the sense that it gave me the opportunity to gain both academic depth in the interests that I've had for a long time and experiential learning." Experiential learning is an important part of Wheaton's curriculum, and Amo is similarly enthusiastic about

its merits. "Get your hands dirty. Don't just leave it to the books. Focus on having very intentional experiences that help you gain some depth." Amo himself did a great deal of experiential learning during his time at Wheaton. He was President of the Student Government Association, President of Wheaton's chapter of the Roosevelt Institute, and he volunteered on several political campaigns.

In terms of learning inside the classroom, Amo stressed the importance of learning basics. "You have to be able to communicate verbally and in writing," he said, "You have to be able to make evidence based arguments and have the capacity to research and discern information. The specific classes you take are secondary." This, however, is not to take the place of following passions and interests. In fact, Amo believes that these elements can be key to one's success. He said, "If you have areas of interest you want to unlock, chase them. The people that I see go the furthest have a motivation and they are focused not merely on becoming experts, but they demonstrate they can go deeper."

Today, Amo uses the skills he learned at Wheaton and in his experiences beyond to try to effect change in one of the most ineffective congresses in American history. He does this also as one of the newest and most junior members of the House. He does not, however, let this discourage him. He is jumping right into work, building each day using the tools he learned right here. Tools you also have the opportunity to use. Will they take you to Congress too?



Photo courtesy of The New York Times.

Amo speaking at his election watch party at The Guild in Pawtucket, taken by Kris Craig/Providence Journal, via Associated Press. Amo made history by being the first black person from Rhode Island to be elected to Congress.

Postering Policy, continued from front page.

The ceasefire messaging is not the only controversial messaging seen on campus. Posters on campus advertising for crisis pregnancy centers also appeared in bathrooms around campus this week. The so-called “crisis pregnancy centers” are really used to dissuade people from accessing abortions, and the state of Massachusetts warns against going to them, as they “do not provide comprehensive reproductive healthcare.”

The postering policy would allow administration to deny posters like this, which spread misinformation and could potentially cause harm to students. Similarly, if off campus people come onto campus and hang up posters with hate symbols, as happened in 2021 when posters depicting swastikas were hung up, administration would be empowered to take them down.

Many colleges have a similar policy, such as Harvard University and Northeastern University. SGA Accessibility Chair Jolie Gagnon says that the policy has positive impacts in terms of accessibility

“Requiring emails on posters is a previously established accessibility initiative that prevents situations where individuals requiring accommodations are unable to contact event organizers with their questions and concerns. Accessibility statements are supposed to be on every single flier and event post, even on social media, but usually aren’t.” Gagnon said in an email to The Wire. “Requiring contact information on posters, along with most other parts of the poster policy, were already requirements in place that just had not been enforced.”

In The Wire’s September issue, we reported that Wheaton received a yellow speech code

from the Foundation for Individual Rights and Expression (FIRE) because Wheaton has “at least one ambiguous policy that too easily encourages administrative abuse and arbitrary application.” This was before the October 7th attack on Israel by Hamas, which killed 1,200 people and led to the abduction of 250, and before Israel’s subsequent siege on Gaza, which has killed 29,000 people.

While lives are lost in Gaza, American campuses are struggling with how students should discuss and demonstrate on the issue. In many cases, this has led to clashes between administration, outside groups, and students. Over in Cambridge, pro-Palestine students at Harvard University were the victims of a “doxxing truck,” which displayed the names and faces of students who signed a controversial statement which blamed Israel for the Hamas attack. It labeled the students as “Harvard’s leading anti-semites” and as a result, students’ names and information were posted on four different websites. At Columbia University in New York, pro-Palestinian student groups were suspended, due to what the school called “threatening and invasive rhetoric.”

Many schools have had demonstrations, walkouts, and protests. 30 minutes away, at Brown University, students partook in a hunger strike to pressure their university to divest from Israel. Wheaton has seen little student activism or interruption from the Israel-Hamas war. That changed last week with the ceasefire posters and the chalking, but by the afternoon, almost all of the posters were taken down and the chalk was washed away that morning.

Though it may not be the express purpose of the revised postering policy, a consequence of the change is that college administration has increased agency to take down any posters not approved by administration. It inherently discourages student discussion, activism, and organizing, which seems to be in contradiction to Wheaton’s belief that “exposure to a wide array of ideas, viewpoints, opinions, and creative expression is

an integral part of participating in higher education as students prepare for life in a diverse global society.”

When asked for a comment for the article, Dean Parker provided the following:

1) Wheaton reviews institutional policies each year re. SAIL and Residential Life have always had policies and processes for student organizations to market their events as a part of event planning. The marketing policies and processes are reviewed through WheaLead Training for student organizations each semester. The enhancements of the policy were developed in review of best practices across institutions in our area.

2) Wheaton College highly values the principles of free expression and open dialogue. It is crucial to stress that this policy revision is not intended to restrict free speech but rather to improve the framework in which our community’s lively conversations and diverse perspectives flourish. It contributes to the community’s well-being and enhances the message’s effectiveness. Again, these policies were developed based on a review of best practices across institutions around postings on campus, and conversations with different constituents, including student leaders.

One aspect of power washing the chalk away which seems to trouble students and the artists the most is the swiftness with which the messages were erased, with many taking to social media to criticize Wheaton. One widely shared post read “the school takes DAYS to simple cleanup tasks but were quick to pressure wash this away,” over an image of the chalk.

This is something that one of the artists pointed out too. “Because this is a private institution, they technically have the right to reduce our free expression. It’s just insane that they would choose to do that.”

“If what we had drawn was flowers I just don’t think it would have been washed away so quickly.”

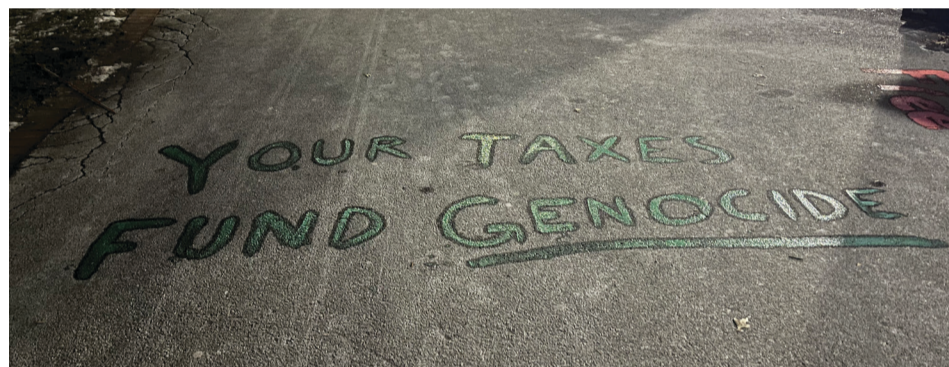


Photo credits Anonymous.

Chalkings outside of Emerson Dining Hall stating, “Your taxes fund genocide.”

Biden, continued from front page.

Molleur, who wanted Senator Bernie Sanders to win the Democratic nomination in 2020, has mixed feelings on President Biden’s record.

“I am less disappointed with Biden as president than I was expecting to be, mostly because he has an industrial policy and policies to create infrastructure. I am generally kind of disappointed with his more conciliatory stances. Democrats seem to always fall into a similar pattern of trying to be more centrist in order to appeal to a larger bloc, but it hasn’t appealed to me personally,” said Molleur.

Molleur puts immigration and climate change at the top of the list for what he views as Biden’s shortcomings.

“I think he’s kind of dropped the ball [in] that initially he came in talking about stopping pipelines and promoting green industry and while he’s to a certain degree supported green industry with the Inflation Reduction Act in particular, he’s also just allowed for pipelines to be built,” said Molleur. “Another area where I feel like he’s dropped the ball is the border [with] wholesale co-optation of Trump era deportation policies.”

On the other hand, Molleur credits Biden with his handling of international matters, especially in light of how such relations were strained under the previous administration.

“I think that one thing that really paid off very quickly was rebuilding relationships with the international community

after the Trump administration, particularly by the time Russia invaded Ukraine. I feel like he did very well from the outset and has continued to do a fairly good job at cultivating support from the international community,” said Molleur.

Young voters, such as Molleur, have been highlighted as a group that might feel disillusioned with Biden. Some on the left are concerned that they will not turn out in the numbers they did four years ago.

“I don’t want to say that it won’t matter at all if there’s low levels of enthusiasm for Joe Biden among young people. But I will say that young people turn out at the lowest rate in any cohort of American elections,” said Bishop. “How people are thinking about Joe Biden now before a significant presidential campaign has really taken off is different from how they’re going to feel later on. One of the things campaigns accomplish is that it clarifies the difference between the candidates. After they’ve been exposed to the campaign, they’re going to see many more differences between the two. The clarification of the choice that’s available will cause young voters, both those who support Trump and those who support Biden, to see there’s a lot at stake in the election,” said Bishop.

Yet some have raised concerns that the Biden campaign might be trying to garner support for his re-election by defining himself as the alternative to Trump instead of discussing what he stands for on his own.

“I think running on a general ‘I’m not Trump’ message is not effective. It’s not exciting anyone, and it’s not a good message to generate a high degree of turnout. It’s just telling people what you’re against rather than providing any tangible, exciting alternative,” said Molleur.

Bishop hopes that voters take a substantive look at the choice before them and remain above the fray.

“The election is going to get very contentious, and for most people, talking about and arguing about politics is not a fun experience. I would urge people when they start learning more about the election and what the candidates stand for is to de-

cide what they think, but also to understand what the other side’s arguments are, not the superficial points that the most extreme people on the other side are making, not that viral tweet that everyone is dunking on, but try to really understand the logic and the rationale that people who disagree with you take on a lot of the important policy controversies. By understanding what the other side is arguing, a presidential election can really enrich your understanding of the political world and can make for a more productive exchange of views that will result in an election that people consider to be legitimate,” said Bishop.

Lyons Comeback Falls Short, Season Ends at the Hands of Emerson

BY CADEN CHARPENTIER

Last Tuesday night, in front of a packed Emerson Gymnasium, the men's basketball season came to a screeching halt in the first round of the New England Women's and Men's Conference Championship Tournament. Despite a valiant surge with under nine to play, the No. 6 seeded Emerson College held out against the No. 3 seeded Wheaton College (Mass.) to secure an 88-75 triumph.

In the regular season, Wheaton got the better of the Boston ball club twice. In almost every sport, beating the same team three times in the same season is not a straightforward task. Just ask the 2022 San Francisco 49ers. The Lyons are still looking for their first conference tournament win since February 27, 2008, when they upset Clark University as the No. 7 seed in the first round.

Six of the seven Lions that entered the contest for coach Bill Curley amassed a double-digit scoring total. Sophomore Brendan McNamara (Arlington, MA), Emerson's most efficient three-point shooter, led the way. He canned three shots from beyond the arc en route to a team-high 18-point outing,

tying his second-highest scoring total against a NEWMAC opponent this year.

Wheaton came out of the gate in control, holding a five-point lead with 11:28 to go in the opening half. Consecutive three balls by sophomores Eoin Morrissey (Watertown, Mass.) and Sal Pedevillano (Parsippany, N.J.) captained an 11-2 blitz to propel the No. 3 seed to that advantage. Bill Curley's men responded, netting four straight shots from the great beyond. Two of them off the fingertips of sophomore guard Jacob Armant (Arlington, Texas). The Lyon's offense hit a dry spell as Emerson's defense held the home side scoreless for nearly four and a half minutes. At the same time, its offense ran off 16 straight. McNamara's influence was all over the final minutes of the first half, contributing to five of the Lions' last seven points. Morrissey and Pedevillano combined for eight points in the final five minutes to keep the Norton outfit within 10 at the break.

Emerson picked up right where it left off after the first 20 minutes, outscoring Brian Walmsley's men 30-18 in the opening 10:52. Freshman Guillermo Gasset Ruiz (Malaga, Spain) was sensational on



Photo courtesy of Wheaton Athletics.

both ends during this stretch. He racked up eight points, five assists, a steal, and a rebound during that run to give Emerson complete control of the ball game. But The Lyons, who won 15 games for the first time since the 2017/18 campaign, did not go down without a fight.

Down by 22 with 9:08 left to play in the contest, Wheaton went on an 18-1 run, spearheaded by four threes, including two from first-year guard Dimetri Iafate (Johnston, R.I.). A Khaled Thaher (Amman, Jordan) layup cut the Emerson advantage to five with 4:48 left in the contest. But five was the closest the Lyons managed to get, as the outfit from Boston regrouped to perform a 10-4 run that ultimately put the contest to bed.

Wheaton's loss was its fifth in the last seven games against the Lions on its own hardwood. Emerson advanced to the final four of the competition, eventually falling on Thursday evening to the No. 2 seeded Clark by eight points in

Worcester, Massachusetts.

Walmsley's crew aims to get over that quarterfinal hump next season, losing just one player, Jaden Keliher (Amesbury, Mass.) to graduation. Keliher was a critical piece to the Lyons' success in 2023/24, amassing career-highs across the board. He concluded his career in Norton with an average of 3.1 points per game in 58 contests played.

From the beginning, the reality of Wheaton hosting a playoff game for a second successive season was a long shot in the eyes of the onlookers. In fact, the NEWMAC had the Lyons tied for seventh in its pre-season coaches poll in October. The Norton side shattered expectations. With program legend Alex DuBrow on the sideline for his first campaign as an assistant, Wheaton finished with a 15-10 record with 10 of those wins in the confines of Emerson Gymnasium and the conference's second-best defense.

The Crisis of Meaning: The Roots of Our Nihilistic Culture

BY EMMA KIERNAN

Nothing we do matters. There is no hope for the future. These kinds of thoughts are especially common among Generation Z. Studies from the last decade show drastically increased rates of depression, anxiety, and suicidality. Concerns about cost of living, climate change, and other issues weigh far more heavily on us than other generations, to the point of hopelessness. We are suffering a crisis of meaning.

The pessimism that reigns over Generation Z and so many others transcends the individual to become a cultural nihilism. People feel that there is no hope with regards to politics, discrimination, and other broader societal issues. Increasingly, voices in the media and our communities call us to activism and responsibility in order to face these problems, but the message is polluted with resignation and despair. Some suggest this is realism; hopelessness is the result of our increased understanding of the state of the world today. But if there is a chance that seeking justice, peace, and harmony justifies our lives and actualizes meaning, we need to reject this nihilism.

It would be naive to hope I could shed significant light on the question of how to live a meaningful life. Instead, I hope to point out prevalent societal beliefs, ideas, and behaviors that may sabotage our conception

of meaning. When we think of what gives us meaning, certain parts of our lives come to mind: our relationships, vocations, achievements, activities, our contributions to society, our battles against suffering. Engaging with behaviors and beliefs that tear at these experiences will help us discover where society may go wrong when it comes to what gives us meaning.

To recognize where the damage to our sense of meaning comes from, it is important to notice the nihilistic philosophies that underlie many of our cultural attitudes. These ways of thinking are apparent in some popular phrases and cliches. A recent TikTok trend encouraged users to lend cosmic perspective to stressful or painful aspects of their lives with the hashtag "floatingrock." This idea is that nothing matters because we are all just "random creatures" on "a rock floating in space." People found that viewing their problems in context of this bigger picture allowed them to take the harder realities of life less seriously. The underlying philosophy is a subjectivist view that nothing matters unless you feel like it matters. Therefore, if you can convince yourself it doesn't matter - it just doesn't.

Although this line of thinking may be useful when dismissing hateful judgments from others, it seems patently false when applied in other areas of life. If

you stopped believing activism against racial discrimination matters, would that mean it no longer matters?

This belief that nothing matters becomes even more problematic when you combine it with other nihilistic philosophies that have permeated our culture. Another popular concept is that humans only do things to fulfill biological and psychological needs, so we lack control over our actions; a person who spends their life serving others and a person who spends their life stealing are simply doing what they are wired to do. There is also an adoption of a "you-do-you" attitude that unconditionally affirms others' beliefs and actions. Such beliefs are popular antidotes for dismissing criticisms, but don't reflect how we view humanitarian aid, charity, anti-racism, and climate activism. These are largely considered crucial moral domains and people are quick to condemn those who do not agree. But according to our nihilistic cultural philosophy, we cannot control what they are wired to think and do. Additionally, we ought to unconditionally tolerate and encourage others' beliefs. If we are rationally coherent, we would accept that we cannot make such moral judgments or claims about what is important; if it's not important to others, it doesn't matter to them and we should affirm their beliefs. The

societal attitudes we perpetuate are devaluing what matters to us. Why do we allow it?

A plausible answer is that we don't fully understand the ideas we regularly consume and adopt, and we don't care. We let companies track our online information, knowing that they will sell us messages and products that we do not want. Algorithms feed us materialistic and superficial messaging because we are susceptible to idealized images and ideas. We even watch content we don't enjoy because it feeds our dopamine addiction. This is how the roots of nihilistic philosophies, hidden in online trends and monetized advertisements, creep into our subconscious. The consequence is that we repeat, agree to, and supply nihilistic worldviews. When our lives get difficult and painful, it is often because we are faced with events in our lives that truly matter. It feels convenient to shy away from pain, so we pretend things don't matter.

Imagine what life would look like if we were more intentional about how we approach hard realities. Are we just cells on a floating rock, or are we avoiding the things that matter? When we give advice to a friend making a crucial decision, is "you do you" an answer, or should we consider being more honest? Maybe some of our current cultural attitudes are causing us to forget: much of what we do and say does matter.

Wednesday, February 28, 2024

Just For The Record: The Importance of Physical Media in the Digital Age

BY JOHN MORRIS

Located on the first floor of Balfour-Hood, tucked in between Pappas Fitness Center and the Lyon's Den, lies The Vlad, the on-air radio studio for the Wheaton College Communications Station (WCCS). As a WCCS Executive Member and self-appointed custodian of The Vlad, I'm in charge of training new radio hosts on how to use the equipment inside to host their very own WCCS radio shows, as well as general upkeep concerning the impressive collection of CDs and Vinyl records housed within the small studio. For the past four years, I've admired the collection of physical media from afar, always wanting to sort through and organize them but never finding the time to engage in the lengthy process.

But then, through a series of circumstances that I choose to blame both on the Semester In The City program and my foolish desire to take classes like Italian 101 and Sociology, I found myself on campus for the month of January. I don't know how many of you have been on campus in January, but there's not exactly a lot going on. I decided this would be the perfect time to lock myself in The Vlad and finally go through all the records, and was left speechless by what I found.

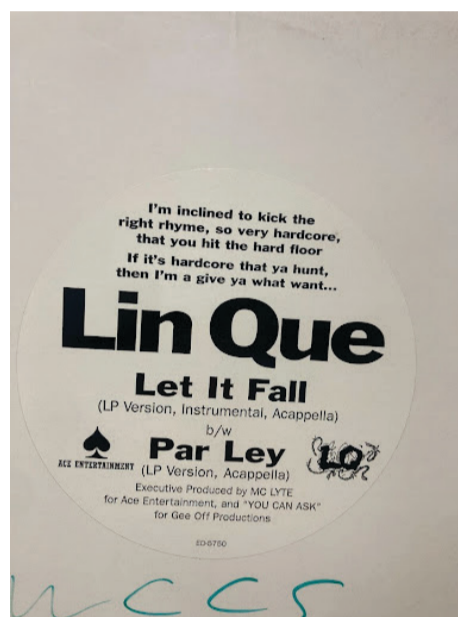
WCCS boasts a genuinely impressive collection of Vinyl, including more than a dozen albums by the great Bill Evans, a thick stack of both Duke Ellington and Cannonball Adderly, a dizzying pile of Chet Baker and more Ella Fitzgerald than I've ever seen housed within a single record store. More impressive than that, however, is our collection of Hip-Hop singles. The majority of our Vinyl collection is composed of these Hip-Hop and R&B singles, almost all of which I had never heard of before and boasted some of the most incredible names I've ever laid eyes on. What do you mean you don't know the Dirk Diggler remixes of the Major Fig-gaz classic "What U Know Bout Ballin'?" How about Yo Yo's "Home Girl Don't Play Dat," or even "Waltz of Reality" by Professor Griff: The X Minista? I mean, don't even bother talking to me if you don't know "Um" or "Pussy (Instrumental Version)" by Strings or "Get Krunk (The Album)" by an artist(s) unknown.

Most, if not all of these singles, were completely unknown to me, and being a fan of the medium of vinyl myself, I had a lot of fun sorting through these records by artists that had, for better or for worse, been lost to time. But as the days went on, and I got deeper into the pile of records and more exhausted with the entire process, I began to doubt myself. Why the hell was I doing this? What was the



Photos courtesy of John Morris.

WCCS physical copies of "Get Krunk" by unknown artist(s), "Um" / "Pussy" by Strings, and "One Track Mind" by Too Bad To Be True.



Photos courtesy of John Morris.

WCCS physical copies of "I'll Flip You Like an Omelette" by Jeff Altman, "Let It Fall" / "Par Ley" by Lin Que, and "Ray Came True" by Evil Twinz.

point of having vinyl in a time when I had every song in the world at my fingertips, when I could play an album more effortlessly and conveniently than the creators of vinyl or the CD could ever even have imagined? What is the point of physical media in the digital age?

My questions brought me to Joerg Blumtritt, Wheaton's newest Professor of Digital Media and Communications. Professor Blumtritt explained that "As long as I have been able to think, I have been interested in the media. Media-technology, in particular," and I knew I had come to the right person. Blumtritt and I spoke in detail about physical vs digital media over the course of half-an-hour, and I found his observations compelling.

One drawback of the vinyl record that Professor Blumtritt mentioned was both the artwork and information presented on the album cover. Back in the day, when you wanted to listen to some new music, you had to go to the store and physically buy an album, and even when you bought the album, you couldn't listen to it yet. You had to wait until you got back to your house and could put it on the record player, and all you had to tide yourself over was the art on the album cover. Paul McCartney speaks about this experience when explaining why the Beatles loved to put "easter eggs" on their album covers. McCartney talks about how, as a child, he would go to the store and buy albums and study the covers and liner notes on the bus ride home. He speaks about how his excitement would build as he poured over the

lyrics, analyzed the artwork, and read who had helped create the album and what they had done. It should be noted that Spotify currently has no system set up to see what session players and technicians helped create the album or song you're listening to. While a quick Google search would answer these questions for you, the lack of acknowledgements of these people on a streaming service like Spotify reduces the importance of their contributions, either directly or indirectly.

The Beatles have some of the most iconic album covers of all time, and this is born from their mutual love and understanding of the art form and how transformative the listening experience can be to the listener when the artist takes the time to craft it as such. The past two decades have seen some incredible and iconic album covers, sure, but it's harder than ever to admire and study them as the artwork they are when most of us are viewing them in a small box on our phone screen. It's amazing the tiny details you notice on physical copies of albums from the 20th century. You could pore over the artwork of Al Stewart's Year of the Cat, Curtis Mayfield's There's No Place Like America Today, or Joni Mitchell's The Hissing of Summer Lawns for hours and hours and still manage to find something new every time you look at them. You're meant to examine these covers as you listen to the records, drawing connections between the themes presented in both the artwork and the music you're currently hearing. If you like a particular horn line or guitar riff, you can flip the record

over and see exactly what session player deserves your praise. Every piece of information you need, either artistic or factual, is contained within the physical copy of the record.

This experience is lost completely in the age of streaming. As I've mentioned, it's easier than ever to find an album and listen to it. This is framed as a major benefit and convenience for the listening experience, and it is, to a certain extent, but it also has its drawbacks. There's often very little thought put into what you're going to listen to before you listen to it. You don't have to sort through a physical library of media, choose a record, walk it over to your record player, dust it off, lift the needle, place it down, and finally get to hear the music you'd been imagining since you bought the record in a store. Nowadays, this is a lengthy and annoying process, sure, but it assigns a level of respect and importance to these albums, these artistic pieces, that I feel they deserve. To pick a Vinyl record out and listen to it means that you are sure you want to listen to at least a full side of that record, and that you feel that artistic piece deserves your time and attention. In the age of streaming, you never really have to engage that critically with the listening choices you're making. If you want to hear a song, all you have to do is search for it, and the second you don't want to listen to it anymore, you can get rid of it and replace it with something else. As Professor Blumtritt describes, "It's definitely much more of a conscious decision to listen to a record than to go to

Continues on next page.

Continued from previous page. Spotify and just click on a song. You have to really decide what you want to hear as opposed to Spotify deciding for you a lot of the time what you want to hear.”

It’s not only the reductive capability that streaming services give the listener that alters the art form, but their predictive capabilities as well. As Professor Blumtritt puts it, “One thing that I find most disturbing with using streaming services like Spotify is that after I’ve heard what I wanted to hear, it continues... And with a record, that will never happen. The record is just over after 25 minutes. And then you have to turn it on to the new one. So this is a totally different experience of time.” I think Professor Blumtritt is touching on something really quite fascinating here. It’s very easy to play music from a streaming service, as perhaps its most alluring and convenient aspect is that there are quite literally millions of songs right at your fingertips. You can create a queue that jumps from genre to genre, decade to decade, depending on what you want to hear at that exact moment. This is a magical experience that is not to be understated. You can hear decades of musical innovation and artistic experimentation in the mere seconds it takes to switch from a Billie Holiday song to one

by Beyonce, but what’s lost in that moment of magic is the cultural and artistic context of those two songs.

Albums were created as pieces of “closed work,” as Professor Blumtritt puts it. Artists work for weeks, months, or even years to create an album, an artistic piece that was, for decades, set in stone. These were physical manifestations of music that were unable to be altered or changed by the individual because they were not meant to be. They’re art, created by artists, meant to be listened to in their entirety and given to the public with the expectation that they will do so. That expectation is met increasingly less and less, on both sides of the listening experience. It’s less important than ever what song the album starts or ends with, which song follows another, or what the overall batch of songs says as a complete artistic piece.

Going back to the Beatles, let’s examine Abbey Road. When listening to the album on Spotify, it goes right from “I Want You (She’s So Heavy)” to “Here Comes The Sun.” While both are great songs, the dramatic and almost evil abrupt ending of “I Want You” is about as far away, tonally, from the cheery opening guitar chords of “Here Comes The Sun” as night is

from day. Listening to these two songs back-to-back, as Spotify displays them, it’s hard not to get sonic whiplash, but that’s because these songs are not meant to be played in rapid succession. You see, “I Want You” falls on the end of Side A of Abbey Road, and “Here Comes The Sun” falls on Side B of the record, and to get from one song to the next, you would’ve had to walk to your record player, move the needle, flip the record over, and put the needle back on. This process, which really wouldn’t have taken more than a few seconds, is imperative to the listening process. You’re meant to sit with the heavy dramatic tone set by the ending of “I Want You” in the silence created by one side of the record ending so that when the warm mood of “Here Comes The Sun” starts, it’s much more surprising and inviting. The removal of that break, that intermission of silence, reduces the impact of the song and fundamentally changes the artistic intention.

This might seem like an overreaction and I don’t mean to make it seem more dramatic than it is. It’s an interesting difference between how we consume art now versus how it was intended to be consumed. The art form of music has changed. It’s easier than ever to

both create and listen to music, which is a wonderful innovation of the digital age. I’m as reliant upon streaming services for my music as the next person, and would go “joker” if I ever lost my Spotify playlists. It’s worth examining how the experience has changed and how differently we engage with both art and artists in the digital age. In an age where anyone can make music, it’s more important than ever who we engage with and how we engage with them. The process of streaming is much more convenient than listening to physical media, but its impact is the same. So, as always, I encourage each and every one of you to be mindful of what and who you choose to listen to. And, if you’ve never done so or haven’t in a while, listen to a vinyl record. Read the liner notes and study the art and engage in the deliberate and physical process of putting the record on and flipping it over. In an age where everything is increasingly digitized, the tangibility of a Vinyl record or a book has never been more important or impactful. And, just for the record, I did listen to all of the Hip-Hop singles I mentioned earlier and the only one worth writing home about was Yo Yo’s “Home Girl Don’t Play Dat.” Now THAT’S what I call music.

The Death of a Snow Day?

BY ELSIE CARSON-HOLT

Feb. 13’s Nor’Easter saw snow blanket Wheaton’s campus, snowmen pop up around the Dimple and the basketball courts, dining halls close, and college operations go remote.

Wheaton sent out an email Feb. 12 to students and faculty advising remote work and classes. Feb. 13 was the first snow day since the pandemic, when Zoom and asynchronous classes became the norm. What would have once been a day off for students now means a day spent sitting in front of a laptop. Many professors opted to cancel classes or assign supplementary work rather than hold classes remotely, but most students The Wire talked to had at least one class on Zoom.

When asked about what he did on his snow day, senior John Mor-

ris (who also serves as the arts and culture editor for The Wheaton Wire) said he had two classes moved to Zoom, and he attended neither. Morris had strong opinions about his classes being held on Zoom, rather than canceled. “I did not go to my Zoom classes because I think it’s morally wrong and socially reprehensible to schedule a Zoom class on a snow day.”

Instead, Morris said that he had a slow morning and spent the day with his friends. “I got up late, made breakfast, and hung out with my friends. We had a three-hour snowball fight and made a snow creature.”

“I feel more fulfilled by this day than I could possibly feel sitting in my room in a Zoom class.”

Snow Activity in the Dimple

Thomas Bleakney is a sophomore, who spent his snow day

with his inner tube, making a ramp out of snow in the Dimple and riding down it. Bleakney said he enjoyed seeing everyone outside.

“The softball team had a huge football game going and there was a big snowball fight happening in front of the library,” Bleakney said. “It’s great to see people interacting with people they never would have.”

Bleakney had one class canceled, and one class on Zoom. He attended the Zoom class, but said he didn’t feel like he got much out of it. “We all went through COVID online school. It sucked! We didn’t learn anything.”

“The same thing happened today. I got through 40 minutes of my 80-minute class and then turned off the camera and stopped paying attention. Snow days should be snow days—it’s as simple as that.”

Snow and International Students

Across the Dimple, by Mary Lyon Hall, juniors Trisha, Sean, Jema, and Emily were in the midst of rolling a large ball of snow to make a large snowman. Trisha is an international student from India, so a snow day holds a more special meaning for her.

“The part of India I live in is a pleasant 70-90 degrees throughout the year. Coming here, I get so excited at the sight of snow... It’s part of being here, getting to enjoy that,” Trisha said.

Trisha also liked that the snow helps with seasonal depression, something that she says many international students suffer from. “The sun goes down so early! We’re not used to that because we don’t have daylight savings! It’s a nice thing to have in the middle of the winter, something that kind of mentally gives us some joy.”

Why Are Studios Deleting Finished Movies?

BY MICHAEL KANYONGOLO

Let’s talk about the atrocious phenomenon in Hollywood where a studio will fund a movie, write, direct, and edit it, and then delete the entire thing, erasing all of the work put into the project and spitting in the faces of those who contributed.

I hate this.

Why do they do this? Well, it’s movie studios we’re talking about, so money is always the answer. After recent films like *Batgirl*, *Coyote vs Acme*, and the *Scooby Doo* movie *Scoob! Holiday Haunt*, were “shelved” indefinitely, it became incredibly apparent that the people funding the art

we know and love care very little for the actual art itself, and much more for the amount of money it will put into their pocket.

So how is it economically feasible to destroy hours of work rather than simply releasing it? Basically, taxes. If a movie studio has no faith in a movie turning a profit, it can write it off as a complete loss and get a huge tax deduction in return. Why does this apply to movie studios and not my college tuition? I don’t know. So with the losses recouped from the tax break, along with the money that would have been spent releasing and marketing the film, somehow we live in a world where it is cheaper to delete a finished film instead of releasing it. At least, that is what happened

with *Batgirl*.

Now one might wonder: why delete these finished productions? Why not just release them for free? Well, there is no real option for releasing the film for free, as any positive press or potential streaming revenue would count as profit and negate the tax cuts. So the movie is simply deleted.

Somehow, this is not an entirely new concept. Back in 1933, Charlie Chaplin famously destroyed film negatives of *A Woman of the Sea* to claim a tax write-off, and as such the film is lost to history. In doing so, any potential cultural impact, artistic influence, or meaning whatsoever is stripped and replaced with an empty void, along with money for the executives. But no disrespect to Charlie

Chaplin, he was great in that one with the assembly line. Artsy film, I think it was an *A24*.

In other news, I looked it up and college tuition is tax deductible. I guess the government is fair.

Studios must be held to a higher standard, or practices like this will only grow more common. Already studios are removing released content from streaming services to claim tax breaks, and with the prevalence of digital media we are rapidly approaching a world where nothing is truly owned and everything can be taken away by the greedy, lazy suits who run these companies. All art will be AI generated, and any real art will be immediately deleted to get a tax cut. At least we get *Dune* before all that happens.

Wednesday, February 28, 2024

WCCS Winter Playlist

BY MICHAEL KANYONGOLO AND JOHN MORRIS

Michael's picks:

1. Here Comes the Moon by George Harrison

If Here Comes the Sun is the perfect soundtrack for a sunny summer day, Here Comes the Moon is the perfect song for a cozy winter night. George Harrison's soft vocal harmonies induce an infectious sense of relaxation, and his kaleidoscopic lyrics will send you drifting into a deep and restful sleep. A perfect sister song to one of The Beatles' greatest hits, Here Comes the Moon pairs nicely with a hot mug of cocoa and a warm blanket, hopefully near a view of the stars.

2. Caribbean Blue by Enya

Enya is anything if not atmospheric, and Caribbean Blue is a perfect example of her larger-than-life ambiance. Harmonies interweave and flow together like great gusts of wind, carrying melodies like falling snowflakes. Winter can be dark, gloomy, and overbearing, but this isn't always a bad thing. Take back the gloom with this contemplative track and reflect upon a world frozen by Mother Nature.

3. Old and Wise by The Alan Parsons Project

If the seasons were a family, I think winter would be the wise elder of the group. A snow-white beard, icy, crystalline eyes, it all just makes sense. To take it one step further, if the seasons were a family, and winter was the elder, Old and Wise would be its swan song. Sung by The Zombies' vocalist Colin Blunstone, this pensive ballad serves as a powerful closer to The Alan Parsons Project's 1982 album Eye in the Sky, and can now serve as a closer to a year of changing seasons.

4. Sunny by Boney M

Just because the theme of the playlist is winter doesn't mean that every song has to be a cold, gray reflection of the weather outside. If you need to cut through that overcast sky, listen to Sunny by Boney M. Distinctly warm, this disco track shows off the best of the 70s with expertly produced string hits, slick guitar licks, and soaring vocal harmonies that are sure to brighten any gloomy winter day.

5. Hazy Shade of Winter by Simon & Garfunkel

While winter isn't technically a color, Simon and Garfunkel surround the listener with colorful descriptions of changing seasons in their song Hazy Shade of Winter, from the 1968 album Bookends. Driven by a playfully energetic acoustic guitar and backed by Simon's jaunty vocal delivery, Hazy Shade of Winter carries the same energy as a snowball fight on the first snowfall of the year. LA New Wave band The Bangles has a great cover of this gusty track, layering vocal harmonies over a powerful electric guitar and turning this flurry of excitement into a snowstorm of energy.

John's picks:

1. Country Girl:

- A: Whiskey Boot Hill
- B: Down, Down, Down
- C: Country Girl (I Think You're Pretty)

Crosby, Stills, Nash & Young Known perhaps much more simply as "Country Girl", this song appears towards the end of CSNY's near-perfect debut album Déjà Vu. The song is, and I don't say this lightly, a masterpiece. Split into three distinct sections, the song's lyrics touch on love, heartbreak, and a critique of the celebrity culture in 1970s Los Angeles. It's a love song drenched in a looming sense of the inevitable, a story told in reverse. The song, as far as I understand it, chronicles the thoughts of a man who sees a pretty girl in a bar and instantly imagines a life with her, the good and the bad. The narrator knows that all he has to do to embark on this harrowing, awful, wonderful, and dangerous journey with her is to tell her "Country Girl, I think you're pretty", which is exactly how the song's outro goes. These are, by far, the most simple lyrics in the song, which features such incredible lines as "Find out that now was the answer to answers that you gave later / She did the things that we both did before now, but who forgave her? / If I could stand to see her crying I would tell her not to care / When she learns of all your lying, will she join you there?" Ending with something as simple as "Country Girl, I think you're pretty" highlights the power of these words, and that all the heartbreak and love that he envisions is hidden within these words. The instrumentation is urgent and dramatic, as if begging to be heard and hoping to be understood. The sweeping organ that plays throughout the chorus amplifies the tragedy of Neil Young's lyrics, and the wailing harmonica in the outro is perhaps the best use of the instrument that I have ever heard. I truly think it is impossible to not be moved by this song, and I think for that reason, it's one of the most important songs ever written. I absolutely love this track, and I hope you find as much comfort in it as I have.

2. Like a Tattoo by Sade

Off Sade's 1992 album Love Deluxe, "Like A Tattoo" is a complex and lyrical rich song. The lyrics of the song detail an old soldier speaking on the trauma he carries from war, and the immense shame he feels from his actions, which he wears "like a tattoo". The lyrics are poetic, straying from specifics and instead focusing on abstract and hazy snapshots from the soldier's memories. The instrumentation is unlike Sade's other songs, but is similarly luscious and atmospheric. It's a song that feels as precious and fragile as the secrets told by the soldier in the song, and it's phenomenal for

A playlist for the frigid winter months at Wheaton - Brought to you by WCCS, your campus radio station.

To listen to more of Michael and John's favorite music, tune in to "No Static At All" on Thursdays from 7-8 at wheatoncollgeradio.com

stargazing and similarly introspective activities. I think the song nails how daunting it can be to open up to someone, but how much stronger your connection is as soon as you do. Sade don't miss y'all.

3. Eyes Without A Face by Billy Idol

Admittedly, I don't know much Billy Idol, save for the embarrassingly 80's and undeniably badass "White Wedding", the guitar riff to which has been forever seared into my brain. But "Eyes Without A Face" is a very different type of song. It's a much more subtle and sensitive song than audiences would expect from the shirtless man with bleached hair on an album titled Rebel Yell, but its lush, atmospheric synths and honest lyrics paint a gorgeous image of a man struggling to balance his sanity with his impulses. The rock-heavy bridge describes the Hunter Thompson-esque lifestyle that Idol finds himself drawn to, but the subdued tone of the chorus shows his internal struggle with this desire and his resentment towards how attractive he finds his own destruction. What's not to love?

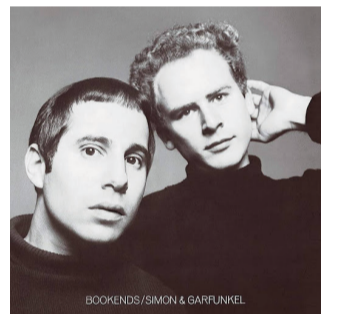
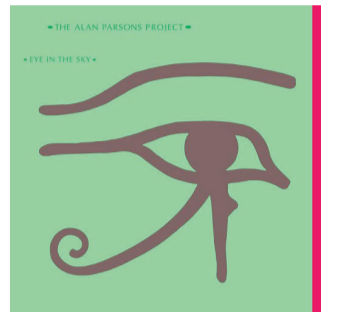
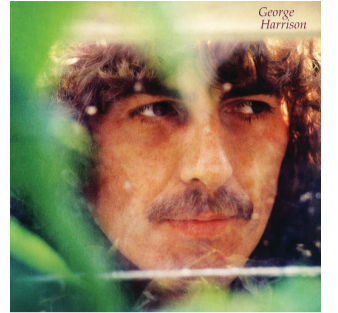
4. Forever by The Little Dippers

There are a hundred billion sappy love songs out there, so if you have to listen to one of them to keep yourself warm this winter, please let it be this one. The song is composed of a simple baseline, a slow guitar part, a sparse piano line, and a small batch of highly concentrated lyrics. The lyrics are as follows: "Hold me / Kiss me / Whisper sweetly / That you love me / Forever", which gets repeated twice with a key change in the middle. They're straight, simple, and to the point. Their sparseness speaks to their importance, and the fact that they stand alone, save for some lovely harmonies in the middle, gives them such importance. It's a song drenched in that sweet and tender love that only ever exists in the best love songs, and creates a world that I could live in "forever." Get it?

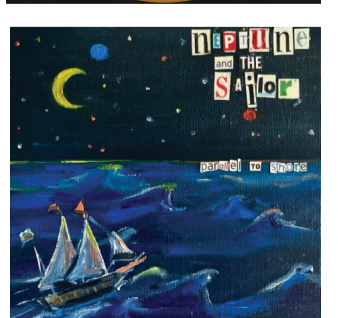
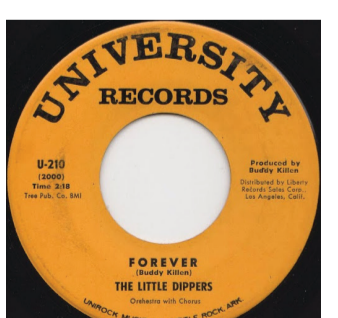
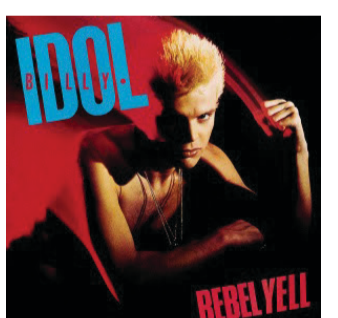
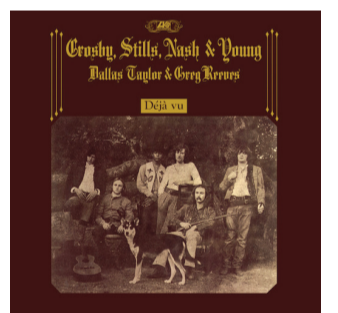
5. Breathe by Neptune and the Sailor

Neptune and the Sailor is a band composed of four seniors at William Paterson University, and "Breathe" is a song about taking comfort in nature. Written by their lead guitarist Eoin O'Mara, the song examines how hard it can be to understand yourself as you get older, and how we all seek to find things in the world around us to connect to and to help us on our journey. The bridge, which features some great harmonies from the other members of the band, is undoubtedly the most powerful moment in the song. The outro stands as a burst of hope in a song otherwise ridden with confusion and desire for something larger than yourself. The instrumentation, however, is anything but confused, featuring some really stellar playing from all the sailors, even Neptune himself.

Michael's picks:



John's picks:



Photos courtesy of Google. Album covers for each song choice, in their written order.

Wednesday, February 28, 2024

Crossword answers from previous issue

Across

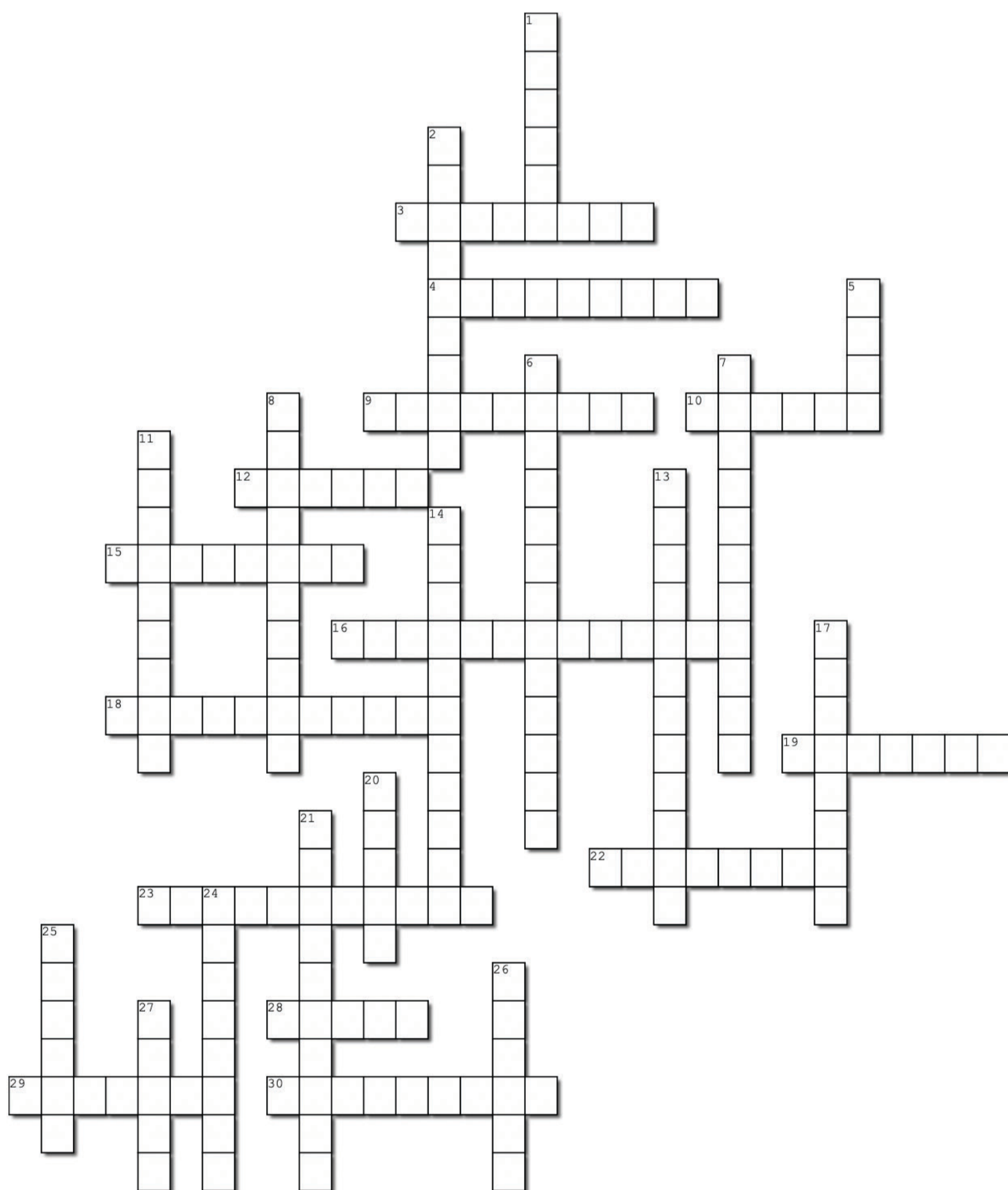
1. The annual Wheaton craft fair! → Winterfest
3. A Wheaton Professor with a ROCK(ET)ing Holiday song → Case
5. “_____ lands on top” → Snow
7. The last week of school is everyone’s fav → Finals
9. An intramural sport that heats up just as the weather cools down → Basketball
11. “Do you know the muffin man?” → Gingerbread
13. A natural disaster AND a DQ dessert → Blizzard
15. Winterized roller blading → Ice skating
17. THE Christmas song (you know the one) → All I Want for Christmas is You
19. They belong outside, but we bring them in for *decor* → Pine Trees
21. This theme parallels with the theme of break → Winter
23. A classic Christmas film played for 24 hours straight on Christmas day → A Christmas Story
25. If there’s snow in the Dimple, at least one person will do this → Sledding
27. The perfect murder weapon → Icicle
29. You can play it on a pond, rink, field, street, or Canada → Hockey

Down

2. An insult based on something beautifully innocent → Snowflake
4. These aren’t your mother’s ordinary winter boots → Snowshoes
6. He finds that some people really are worth melting for → Olaf
8. A swapping game that totally never ends in a fight → White Elephant
10. The Boy Scout Troops usually sell them to fundraise → Wreaths
12. What the holiday’s are for → Family
14. Are all the Christmas movies the same? Yes. Yes they are. → Hallmark
16. An underlayer to protect bare skin from bellowing winds → Long johns
18. The coffee-milk of winter drinks → Eggnog
20. You’ll find them in every mall around this time of year → Santa
22. It will always burn your tongue on the first sip → Hot cocoa
24. They brighten up your tree or house → Lights
26. The OG nine reindeer for the sleigh → Dogsled
28. Lands very own jetski → Snowmobile
30. A yummy treat to bake → Cinnamon buns

Wheaton Wire Crossword

BY LILY MAGUIRE



Created using the Crossword Maker on TheTeachersCorner.net

Across

3. A lovely yellow family
4. Who lives in a pineapple under the sea?
9. Clifford’s not the only big dog
10. Bro’s the biggest Menace
12. Calvin’s BFF
15. BoJack isn’t a Ponyboy
16. Pablo, Tyrone, Uniqua, Tasha and Austin
18. The mouse is really just playing hard to get if you think about it
19. He’s young, but a newspaper classic
22. Fulu’s biggest show
23. Larry and Bob are my homeboys for real
28. One day he’ll catch that Road Runner. Maybe not today or tomorrow, but one day.
29. It’s not the close side
30. 1994’s hit cartoon

Down

1. Big man wants little blue people
2. Jon Hamm’s the new detective in town
5. Clear skin’s enemy
6. Young boy’s best friend is a 28-year old dog I guess
7. Just a normal show really
8. Bunch a’ witches aren’t they?
11. Darn you meddling kids
13. My grandpa’s a mad scientist!
14. Lives in a clubhouse, plays all day
17. What’s in the pic-a-nic basket?
20. The newspaper’s favorite Viking
21. Angsty superheroes take on friendship
24. Do you hate Mondays? Love Lasagna?
25. I live alone in a cave. Don’t bother me. I like it.
26. Eat your spinach, you!
27. Mother Goose sets him straight