SHOPPING ON A BUDGET

By KASEY JANOUSEK

For many of us, shopping doesn’t come easily. There are a seemingly infinite number of stores to go to, and on top of that, there are multiple styles within each store. Adding to the trouble and pain of it all is the fact that we’re college students, meaning that the little spending money we have usually goes towards paying rent or buying books for class. To help diminish the stress from your next shopping trip, I’ve constructed a list of tips to pick out clothes and budget wisely.

1. Eliminate seasonality. You shouldn’t be looking for clothes that are specific to spring or fall, for example. Rather, look for pieces that you can wear year-round in order to get as much bang for your buck. For instance, if you’re looking for a maxi dress, buy it in a darker hue so that you can fit it into your fall wardrobe after summer ends. Similarly for guys, when you’re buying shorts, try to stay away from too many pastels and buy more tan and brown neutrals so you can wear the same outfit week after week. Look for online stores with free returns. Shopping online can be a breeze, but it is very difficult to determine what size will fit you best when you’re not able to try a garment on. If the online store allows free returns with reimbursement to the original form of payment, buy the two sizes that you’re on the fence about, try them both on once they arrive, and return the one that doesn’t fit. That way you’ve able to ensure that you bought the correct size.

2. Shoot for quality over quantity. Let’s face it— it’s easy to get sucked into the world of “fast fashion” at stores like H&M and Forever 21. This means that the clothes are made cheap and quickly, so they have a shorter lifespan before they begin to look ratty and messy. Instead of buying five basic tanks for $25, invest in a more mature silhouette that will last years beyond your “fast fashion” pieces. You will be saving money in the long run.

3. Make accessories work for your wardrobe. Buy accessories that add versatility to your clothing. The easiest way to change the same outfit is to spruce it up with a different necklace, scarf or jacket. That way you’ll be able to make certain pieces work for different occasions, and it won’t look like you’re wearing the same outfit week after week.

4. Sleep on it. No one said shopping had to be a rush! If you can’t decide whether to buy an item or not, go home and sleep on it for a few nights. If you still have the strong desire to buy it, then go get it! At that point you know that it wasn’t an impulsive purchase.

5. Play the “over/under” game. This is a trick that I use every time I go shopping. First, look at a garment without looking at its price tag. Value the item yourself. That means that you’ll decide how much you think it should cost. Then look at the price tag. If it costs less than you were willing to pay for it, then buy it. If it’s more than you priced it at, then leave it on the rack.

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Piña Colada

1 8 oz can Dole Crushed Pineapple in 100% pineapple juice
1/2 cup shredded sweetened coconut, plus 1 tbsp
1/4 cup chopped macadamia nuts (optional)

Directions:
1. Drain juice from can into pancake mix. This is used for flavor and will thin the mix, so adjust water amount accordingly.
2. Add 3/4 of the pineapple and the 1/2 cup of coconut and mix well. Set the remaining pineapple aside. If you’re not allergic or want a little more crunch, add the macadamia nuts too.
3. Fry the remaining coconut on the griddle or pan for a few seconds to toast it. Cook until lightly browned. Top with remaining pineapple and toasted coconut.

Honey B’s

1/2 cup fresh blueberries
1 banana, thinly sliced
2 tbsp honey, plus 2 tbsp for topping

Directions:
1. Add berries, banana and 2 tbsp honey to pancake mix and mix well.
2. Once cooked, drizzle with remaining honey and blueberries! Bee happy!

Apple Cinnamon

1/2 cup plain applesauce
1 tsp ground cinnamon
1/8 tsp nutmeg
1/4-1/2 cup diced apple (Pick your favorite apple for tart or sweet fruity deliciousness!!)

Directions:
1. Add ingredients to pan cake mix and cook!
By LILY NIMLO

"Create dangerously, for people who read dangerously... Write knowing in part that no mat- ter how trivial your words may seem, someday, somewhere, someone may risk his or her life to read them," author Edwidge Danticat said.

Danticat was the speaker for the 2015 Pierce Lecture in the Arts at Puget Sound. She is a Haitian American immigrant and an award-winning author. She has written everything from nov- els and short stories to essays and picture books. On top of all that, she is an engaging and im- pressive public speaker.

The lecture was titled "Create Dangerously." Danticat spoke about the importance of free ex- pression, no matter the circum- stances or risks. To illustrate her belief in "creating dangerously," she wove together stories and words of writers and artists who, as she put it, "under very impos- sive situations, came through and survived their art." She spoke of the passengers of slave ships who would sing "despite knowing that the next stop was their last," and of Wally Soyinka, an imprisoned Nobel laureate writer who would scrip- tacle poems and messages to the outside on toilet paper and ciga- rette papers. She quoted Soy- ink's statement, "Books and all forms of writings are terror to those who wish to suppress the truth.

She began with the shocking story of an execution in Port- au-Prince, Haiti, the same city where Danticat grew up. She

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recruited that in 1964, the then-dictator of Haiti, Francois Duvalier, ordered that all school children be brought to watch an execution of two men, Louis Dr- ouin and Marcel Nuna, whose only crime was their involvement in a rebel movement that aimed to topple the dictatorship.

From this moment of destruc- tion though, an artist dedicated to good and truth was created. The firing squad did its brut- al work, their blood was splat- tered... this blood the collab- orative art of dictators and their henchmen, and these men were forever silenced... or were they? Danticat asked. For among the crowd forced to watch the bloody scene, was a young boy named Daniel Morel, she explained.

Morel attributed his lifelong ca- reer as a photojournalist to the trauma of witnessing this very event. The day after the execu- tion, Morel walked past photos of the event, which were posted all over the city in order to sup- press the Haitian people through fear.

Danticat said, "At that moment he decided, 'I'm going to do this, but I'm going to do it for good.' I'm not going to do it for prop- aganda, I'm going to do it for good."" It was a lot of bravery to wit- ness such a fear inspiring display of violence and been moved to fight for the truth rather than be silenced. It is this type of bravery that Danticat lauded and encour- aged in her lecture.

Danticat ended her speech with a quote by Salman Rushdie: "If anybody knows about cre- ating dangerously it is Salman Rushdie," she said, referring to the author's time in hiding after being the target of a fatwa for his novel, The Satanic Verses. "'Oral art,' she added, "is never created in the middle ground but always at the edge, and originality is dangerous. And if we believe in liberty this is the art whose right to exist we must not only celebrate but defend. At its very best, art is revelation, but also revolution."
Kendrick Lamar performs on stage in L.A. at the Made in America Festival. His new album *To Pimp a Butterfly,* defies expectations to usher in critical conversations about what it means to be black in America.

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TO PIMP A BUTTERFLY

"Finally free, the butterfly sheds light on situations that the caterpillar never considered, ending the eternal struggle, although the butterfly and caterpillar are completely different, they are one and the same." There is a motif behind Kendrick Lamar's *To Pimp a Butterfly.* Can you guess?

By SCOTT SILVERSTEIN

There is a motif behind Kendrick Lamar's *To Pimp a Butterfly.* The whole album is a representation of opposites. Opposite people. Opposite concepts. Opposite emotions. Reactions to that opposition. He does this both technically and poetically.

On the technical side, he goes from old-style beats to more modern production, upbeat to calm and reflective, instrumental to electronic.

On the poetic side, he ranges from powerful to powerlessness, literal to metaphorical, and comic to funereal. He even repeats the concept of hypocrisy.

Lamar is very purposeful in his creative decisions. He wanted to create complex different scenarios and forms to reflect his intricate explanation of cultural racism.

Jazz, Funk, Reggae: Powerful ("King Kunta")

Production wise, Lamar starts the album with a tribute to old-school jazz, reminiscent of "Phrenology" by The Roots. He highlights famous bass player from Stephen Bruner, better known as Thundercat, in the first song off the album, "Wesley's Theory." To increase the funk, the bass player concertos with the creations of the 70s and 80s bands Parliament and Funkadelic.

Reaching into the richness of the historical black narrative, Lamar names his next song "King Kunta," after Kunta Kinte, a character on the show "Roots." Kunta Kinte is in turn based off a real slave. This character in real life and in the show is shown as the great grandfather of reggae, yet another powerful force in the black musical tradition.

The reference goes further than the music. Kunta Kinte is portrayed as the archetype for the rebellious slave. He parallels this with the argument of strong reactions from the black community.

"Everybody wanna cut the legs off him, Kunta/ Black man taking no losses/ Bitch where you when I was walkin'/ Now I run the game, got the whole world talkin', King Kunta."

Old School: Powerless ("Institutionalized")

This is where we can see the first opposition. Lamar goes from upbeat music about power, to a strong but less intense beat in "Institutionalized."

Kendrick also moves the time period of the music from jazz, funk and reggae to the beginning age of rap, even highlighting Snoop himself. Lamar changes the style of music he also changed the mood. This song presents the black culture as more of a cage than anything else.

"What money got to do with it? When I don't know the full definition of a rap image? I'm trapped inside the ghetto and I ain't proud to admit it/ Institutionalized, I keep runnin' back for a visit."

Lamar's powerful statement refers to the notion that no matter how much money one makes, black rappers will always be type-cast back to the ghetto.

Current rap: Confused ("Momma" and "How Much Does a Dollar Cost")

Because everything in this album has a contradiction, that chorus ends with him coming home and realizing he not only did not know everything, but did not know "shit." Where is home—Compton or Africa? That is the question posed to listeners.

This section ends with "How Much Does a Dollar Cost.?" I'll admit it, I fell victim to initially listening to this song and vibing to the beat without really paying attention to the lyrics. However, once I started to pay attention this song blew my mind.

Kendrick tells an intricate story about a homeless person who begged him for money, and his struggle with giving panhandlers money. This is contradicted with a strong argument from the homeless person. This again refers back to the series of contradictions.

After going back and forth with this homeless man, the homeless man responds:

"Know the truth, 'ill set you free! You're lookin' at the Messiah, the son of Jehova, the higher power/ The chink that spoke the Holy Spirit, the reviver of Nazareth, and I'll tell you just how much a dollar cost/ The price of having a spot in Heaven, embrace your loss, I am God."

Sum Up: Modernly ("Mortal Man")

This song presents Kendrick interviewing the rap legend 2pac. This conversation just shows you how smart these top rappers truly are. Kendrick and 2pac go back and forth in this existential conversation, relating metaphors with the ground swallowing people up, what it means to be successful and how hard work for the black community is going thrive off of the "gluttony" of the white community.

This album was not what I was anticipating, but it was better than I expected. Kendrick shows off his brilliance in give and take. He continues to further the contradictions in every song, sometimes in the same song. I think he is making the argument that no matter what there are going to be differences and opposition, but these oppositions can function to comprise something very successful.

"Finally free, the butterfly sheds light on situations that the caterpillar never considered, ending the eternal struggle, although the butterfly and caterpillar are completely different, they are one and the same."