



CHARLES MARTIN/STAFF PHOTOGRAPHER

Featuring over 40 Wesleyan students, “Me, Prometheus” is sure to rock Beckham Hall right back to the Stone Age. The musical is the senior thesis of Simon Riker ’14.

## “Me, Prometheus” Debuts

### Simon Riker ’14 Presents Prehistoric Musical

By Charles Martin  
*Staff Writer*

What is innovation? What does it mean to create something brand-new and original that will objectively better mankind? Perhaps in order to understand the true importance of invention and creation we need to go back in time. In “Me, Prometheus,” it may just be that the greatest invention is the one we take most for granted: fire.

“Me, Prometheus” is a musical thesis written by Simon Riker ’14 and Emerson Sieverts, a junior at The College of William and Mary, and directed by Daniel Froot ’16. It follows The Gurg, a community which, in spite of all the challenges of a hunter-gatherer system, still

tries to make the best of its situation. However, life is difficult when berry-picking and pointed sticks are the only sources of sustenance, and when the closest thing the group has to medicine is the advice of a psychedelic mushroom-eating shaman (Nathan Repasz ’14). Furthermore, there are ominous warnings of a coming chill on the horizon, an Ice Age that might threaten the society’s very existence. With all of these challenges on the table, some inventions have become prized prehistoric commodities, allowing entrepreneurs such as the narcissistic Birns (Christopher Delaney ’14) to rise to fame.

The hero of this story is Herbert (Matthew Getz ’14), an aspiring inventor eager to prove him-

self to the community. Hearing the prophetic words of his mad grandfather (Henry Peterson ’14), Herbert learns of a strange element by the name of fire (pronounced “fai-are”), which could save his people from the coming Ice Age, and thus sets off on a journey to discover this strange object.

The most remarkable thing about the show is just how delightfully unpredictable its humor is. From an awkward dance number by Thomas Edison to the blue-grass musings of the hillbilly Flamp family (Will Durney ’14, Adam Johnson ’14, and Emerson Obus ’16), there is no predicting

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## Just for Kicks: Capoeira Takes Off in Middletown and Beyond

By Rebecca Brill  
*Assistant Features Editor*

The Monday blues seem to plague campus in epidemic proportions, but Joseph Natter ’17 has discovered an unlikely cure: capoeira, a Brazilian martial art that combines self-defense with dance. Every Monday night at 7:30 p.m., Natter, who developed a passion for capoeira four years ago and has previously taught classes at elementary schools, leads a lesson in the martial art in the Wrestling Room of the Freeman Athletic Center.

The classes are open to capoeiristas of all levels. Natter teaches moves ranging from the basic ginga, a rhythmic stepping motion that involves shifting the body back and forth, to the more complex gancho, a roundhouse-like kick known to deceive opponents. The movements are slick and graceful. As Natter jumps,

twists, and kicks, always defaulting to the basic ginga, he shows remarkable strength and discipline.

The crowd was small but mighty on the evening of Feb. 24. Natter, who wore the traditional white capoeira uniform known as an abadá, waited calmly for students to arrive and later led a class consisting of two fellow freshmen. He reviewed the moves patiently, paying special attention to this reporter, for whom coordination has never been a strong point.

Natter hopes to better publicize his classes, which he calls Capoeira Mondays, and is eager to introduce Wesleyan students to the martial art. He is confident that anyone who experiences it will immediately see its appeal.

“I don’t think that many people know about it yet,” he said. “But I think they would be excited to learn it.”

Though capoeira may not be widely practiced at Wesleyan, it has received some academic recognition. Andrew W. Mellon Post-Doctoral Fellow Ana Paula Höfling taught LAST: Performing “Africa” in Brazil last semester, which focused on capoeira. She has also written extensively on the rich history of the martial art, whose origins are difficult to detect due to the scarcity of surviving documents from 16th-through 19th-century Brazil.

To this day, it remains unclear whether capoeira was invented in Africa and later developed in Brazil by the African slaves who were brought there, or if it first emerged in Brazil and is merely inspired by early African dance.

Regardless of the answer,

CAPOEIRA, page 5

## Silence Is Violence Addresses Rape Culture

By Millie Dent  
*News Editor*

On Sunday, April 6, students launched a new website titled Silence is Violence ([silence-is-violence.org](http://silence-is-violence.org)), which features both testimonials of survivors of sexual assault and student-submitted quotes of overheard conversations on campus that they found triggering or offensive. The site was created by Mari Jarris ’14, Chloe Murtagh ’15, John Nelson ’16, and Lynn Ma ’16.

“A lot of what we were looking at when we were starting this website was what other schools were doing,” Jarris said. “So that’s where we got this idea.... [It was] a combination of what other people are doing and what we thought the need was at

Wesleyan. Obviously a top priority is that this supports survivors, and that is a main intention of the website: to not only raise broader awareness but to be a place where survivors can talk about this safely and hear other people’s stories.”

Murtagh spoke to the importance of the quote submission feature. She feels that triggering comments are a prevalent issue that remains relatively unaddressed on campus.

“We thought that one...important piece of [a culture of sexual assault] is this idea of more subtle comments that people experience... that don’t explicitly condone sexual assault but work to normalize sexual

SILENCE, page 3

## Cards Baseball Secures Seventh Straight Win

By Toby Rosen  
*Staff Writer*

On a blustery day at Dresser Diamond, the baseball team (15-5, 3-0 NESCAC) won its seventh straight game on April 9, beating Western Connecticut State (9-7) in a crisply played 3-0 victory. The Cardinals relied on the right arm of Chris Law ’14 (2-1, 3.52 ERA) to put this one in the win column, and he delivered. The senior threw seven shutout innings in relief, allowing only three hits, striking out four, and walking none to earn the victory.

Peter Rantz ’16 (1-1, 3.42 ERA) started on the hill for Wesleyan and pitched a scoreless top of the first. The Cardinals struck first in the bottom half of the inning, taking an early 1-0 lead after an RBI single by Donnie Cimino ’15. The junior center fielder and season hit-record holder is leading

the team with a .392 batting average.

“Just been trying to get my pitch,” Cimino said about why his approach has been so successful this season. “Being patient. Just being selective, looking for fastballs early in the count. And just staying alive late in the count to give myself a chance.”

Rantz started the top of the second with a fly out, but then hit a batter and gave up a single, getting the early hook from Head Coach Mark Woodworth. Law came in and made quick work of the Colonials, ending the inning with a ground out and fly out.

In the bottom of the second, the Cards took a 2-0 lead after Nick Miceli ’17 laced a single to center for RBI. Wesleyan couldn’t capitalize after loading the bases, however; a double play off the bat of Ellis Schaefer ’17 killed the rally.

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NOAH MERTZ/ASSISTANT PHOTO EDITOR

Baseball notched a run in each of the first three innings, which was more than enough production as Wesleyan shut out Western Conn.



# USLAC Forum Discusses Custodial Concerns with Contracts and Students

# CIR Statement Considers Impact of Divestment

"We need to hear feedback from the Wesleyan community and do more in-depth financial research," McLean wrote.

“[Workers’ testimonies are] a testament to the need for a shift in culture of cleaning around Wesleyan: a shift in the culture of their management; a shift in the culture of the student body that understand their messes to be somebody else’s problem; a shift in culture of the administration that expects so much but hopes to minimize their involvement as much as possible,” Sanchez-Eppler said. “We have the opportunity here to live up to Wesleyan’s positive reputation, and to show the world and ourselves that a different possibility could make us more human.”

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# Feminist Collective Promotes Discussion and Art

By Sofi Goode  
*Assistant News Editor*

Feminists and equality enthusiasts gathered in 41 Wyllys Ave. on Tuesday, April 8 for the first meeting of the Wesleyan Feminist Art and Thought Collective. The group, started by Isabel Alter '17 and Tess Altman '17, aims to foster discussion and creativity regarding feminist thought and practice. The Collective hopes to provide a space for discussion of modern and campus feminism.

"[Coming] into Wesleyan as a freshman, I was interested in feminism and gender issues," Altman said. "I went to the club fair, and I didn't really see a defined group for that. I know there are specific groups...[but] there weren't a lot of things we saw that were a consistent feminist dialogue."

Alter agreed that despite the generally liberal atmosphere of the University, she felt a lack of feminist conversation.

"I feel like sometimes when I talk about feminism with people, it's just me ranting," Alter said. "This would be a space for me to not rant and to get a lot of other people's perspectives and peer opinions."

The Collective aims to help create a dialogue on campus about feminism and to give those who identify

as feminists a safe place to discuss their beliefs, opinions, and creative projects.

"[I like] the idea of interacting with my own ideas and beliefs," Altman said. "I feel like if I'm not forced to discuss them, I think, 'Oh I have these feminist ideas and I'll set them over here.' And if someone says something sexist, now I'll go on my rant, but I feel like this will be a very interesting space to actually interact with these things that I hold as beliefs and possibly change them and get new perspectives. It's partially a way of us seeking out people we want to talk to."

Alter and Altman chose to make artistic projects an integral part of the Collective's activities in order to make it more inclusive and expressive, as well as help spread awareness about the group's mission. Alter stressed that they are hoping an artistic component will also appeal to those who are interested in feminism but don't wish to express their ideas through dialogue.

"There is space for discussion; that's part of what we want to do," Alter said. "But just a regular, weekly discussion...doesn't have a thing that sets it apart. We think that the art component allows people to explore how they feel about feminism and gender identity in a way that works for people who aren't interested in sit-

ting and having a conversation, and also that's longer term."

Altman further believes that art will help connect their group with individuals from all types of feminism who may not have otherwise felt like the Collective's conversation was in line with their own.

"We didn't just want to have this be a book club," Altman said. "We want it to be a place where there is dialogue, but the reason that we did include art in the title is that a big thing we've noticed is a problem with accessibility of feminism. It does often tend to be cis-gendered, white, female, and we're really interested in reaching out to these other groups of people at Wesleyan. There are a lot of really interesting mediums that I think would be very useful for reaching out to these groups that might not typically be interested in the umbrella of feminism."

At the meeting, Altman and Alter particularly stressed the importance of appealing to various types and identities of feminism.

"Our feminism is not everyone else's feminism," Altman said. "We are very aware that we are two white girls and that there are a lot of different types of feminism. We know there are people that don't like the term; there are different feminisms that don't like being shoved under one umbrella term. We are aware of that

and hope to make other people aware of that and talk to people about their feminism as well."

The meeting also included a discussion of the group's direction, which Altman and Alter want to be decided by all members.

May Treuhaft-Ali '17 attended the meeting and stated that she believed a group that helped feminists to actively practice their beliefs would be an extremely positive force.

"There's a difference between being a feminist as a noun and an identifier and feminism as a practice and how I practice being a feminist in my everyday life," Treuhaft-Ali said. "I feel like a lot of times I believe in gender equality and feminist values and sometimes I don't practice them in my everyday life. Sometimes it's really hard. I think having a consistent group to encourage each other to practice it on a daily basis [is important], and I think art is a great way to do that."

Anna Bisikalo '17 expressed excitement about the existence of a feminist group focused on creativity and its potential for activism.

"Academic feminism is really important and has its place, but I also feel like stats and articles can only do so much," Bisikalo said. "It's very important to hear people's stories and perspectives in any way that they feel comfortable presenting them,

whether that's through painting or writing or photography or anything. I think that would really [motivate] people who aren't normally inclined to engage in feminist discussions have maybe an emotional response and feel more invested in the movement and the ideas behind it."

The meeting also included a discussion of collaborating to spread feminism on campus with other groups, such as QueerWes and those working to create a Gender Resource Center.

"There's a lot of feminist groups on campus or groups of women who have clubs that pertain to their own interests, but I think there has been a lack of organization between these groups..." said Yiyang Wang '15. "It's great to have an open forum that's more relaxed where people can just come and go and you just get to see the faces of other people who care about the things you care about."

Alter emphasized that the group is open to all, and anything related to feminism can be discussed, especially what feminism is and what it means in modern society.

"The idea that we're working with right now is feminism as equality between all genders," Alter said. "We definitely are willing to question that definition and even our use of the word, but for now it's what we mean as feminism."

## Silence: Website Spreads Awareness, Sparks Dialogue



Continued from front page

assault, to objectify women, [and] to devalue consent, and this happens all the time," Murtagh said. "They also help paint a more clear picture of what sexual assault and rape culture is at this school.... It really does boil down to these comments that make people feel really uncomfortable and make others think it's really O.K. to treat people this way."

For example, one of the quotes submitted to the website was allegedly said by a panelist in a sexual assault hearing, and reads, "What were you expecting from the night when you invited him home?"

The purpose of the quotes is to make students think about the words they use and hear regarding sexual violence and rape culture.

"I think the intensity of the testimonials and quotes on the website is very powerful," said Sara Guernsey '15. "The website definitely makes someone think twice about words being said around campus."

Nelson explained that the name

of the website references language that subtly contributes to rape culture on campus.

"The name, Silence is Violence, is not meant to...target survivors who won't report," Nelson said. "It's to target the language that specifically discourages them from reporting.... They're not all to this effect, but a lot of the quotes we have are discouraging survivors from reporting because their attacker already feels guilty or they don't have a legitimate claim. And we're really targeting that language, not the reporters."

The organizers of the website also distributed signs with the words "Silence Is Violence" on them, which they encourage students to hang in their windows. Ayala Mansky '14, who plans to start a group at the University to defend the rights of fraternities to provide single-sex housing in light of a petition that recommends that Greek organizations become coed, spoke about the benefits and pitfalls of the website and of these signs.

"I think it's really important for survivors of sexual assault to have an outlet, and an anonymous forum is definitely a place where survivors can come without fear of being ostracized and what have you," Mansky wrote in an email to The Argus. "However, I'm definitely wary of the signs because I've spoken to a lot of people who find them triggering and to be a constant reminder rather than helpful in any way."

Jarris responded to concerns about the campaign being triggering for survivors of sexual assault.

"The last thing we want to do is create an environment in which survivors feel uncomfortable," she wrote in

an email to The Argus. "The website is intended to be a resource for survivors to share their experiences and have their voices validated, because there are few public spaces that allow for that now. We will continue to take precautions and seek feedback on how to do so in a more effective manner, while still creating a space for survivors to share their stories and spreading awareness of sexual assault and rape culture on our campus."

The website also comes with a trigger warning, stating that the content is explicit and might be triggering.

Ma addressed the relationship between sexual assault and fraternities on campus, a topic that has been much discussed on campus in recent weeks.

"I am hoping more people will show solidarity for the cause and...even people...when they're just in passing talking about the issue, they keep straying from the topic of sexual assault and if it comes up, saying, 'Oh, there are people just wanting to get rid of frats and that's not what this is really about,'" Ma said. "It's not just about making frats these demon figures, and I really hope people can focus on the issue of sexual assault. I think we will feel a lot more solidarity coming from the campus."

Murtagh hopes that if the website does not inspire people to act against sexual violence, it will at least cause them to be more conscious of their language sexual assault.

"If nothing else, [hopefully people will be] reflecting on their language, their behavior, their conceptions of sexual assault and of consent and how they respond when they hear these kind of comments from friends and peers," Murtagh said.

## “VATZLAV” BY SLAWOMIR MROZEK

Vatzlav is a castaway slave in search of a new life and identity. After a tempest leaves him shipwrecked, he washes up on a remote island where he encounters a zany cast of characters including a blind Oedipus, a wealthy bloodsucking couple, and their son who pretends to be a bear while instigating a revolution. This panoramic political farce is a mash-up of 18th-century French philosophical tales like Voltaire's "Candide" and the Marquis de Sade's "Justine." In 77 brisk episodic scenes, a bizarre and biting tale unfolds about the absurd mechanisms of power. Wesleyan alumna **Lily Whitsitt '06** directs. Dissident Polish playwright Slawomir Mrozek wrote "Vatzlav" shortly after he sought political asylum in France in 1968, but due to censorship because of his defection, it did not appear in Poland until almost ten years later. Mr. Mrozek died in 2013 at the age of 83.

**When:** Thursday, April 10 & Friday, April 11, 2014 at 8 p.m.; Saturday, April 12, 2014 at 2 p.m. and 8 p.m.

**Place:** CFA Theater

**Cost:** \$8 general public; \$5 senior citizens, Wesleyan faculty/staff/alumni, non-Wesleyan students; \$4 Wesleyan students



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# OPINION



## Eye of the Tiger (Mother): In Defense of Amy Chua

By JENNY DAVIS, ASSISTANT OPINION EDITOR

I was determined to hate “Battle Hymn of the Tiger Mother.” I was also determined to hate its author, Amy Chua, the domineering parent who forced her children to practice their instruments for up to six hours a day, demanded perfect grades at the expense of sleepovers, and outlawed participation in school plays or sports.

I’d always been scornful of parents who keep their children on tight leashes. It’s likely because my parents were exceptionally hands-off, perhaps to a fault, and that tactic always suited me just fine. They hardly ever bothered to ask if I had done my homework throughout high school, and I was allowed to dabble in any activity I chose, academic or extracurricular, until I felt like quitting. They did not know my grades unless I chose to tell them, and I don’t think they ever knew with total certainty which classes I was taking any given year. I pitied my classmates with strict parents who called their children’s teachers every semester to check on their progress.

“Wow,” I would think to myself. “They must have so little faith in you.”

The fire of my annoyance stoked, I cracked open Chua’s book with a glass of ice cubes by my side to crunch on when my tension got the better of me. But by the time I finished the book later that day—it’s a quick read, funny, and fast-paced—the ice cubes had melted and the glass had turned to water. The book is wonderful.

It’s also incredibly easy to misunderstand. Chua does have faith in her kids, and a lot of it. Perhaps the best-known example of Chua’s parenting is her response to the handmade birthday cards from her daughter Sophia, who was a child at the time. Chua rejected the cards due to their shoddy craftsmanship and told her daughter that, for Sophia’s birthday, she put in time and effort to make things nice; shouldn’t she expect the same in return? To the American ear, this retort is extreme at

best, abusive at worst. Children are to be protected from their inevitable inadequacy at all times, and they are never to be told that their best isn’t good enough. It’s a given that any miserable specimen they offer will be cooed over and praised as though it were a Rembrandt.

Sophia Chua-Rubenfeld, Chua’s older daughter and a current college junior, remembers that particular incident in a recent article, “Why I love my strict Chinese mom,” penned for the New York Post. Sophia admits that the birthday card she handed her mother years ago sucked, and she doesn’t blame her for requesting one that showed some thought.

“Let’s face it,” Sophia writes to her mother. “The card was feeble, and I was busted. It took me 30 seconds; I didn’t even sharpen the pencil. That’s why, when you rejected it, I didn’t feel you were rejecting me.”

I read those words with a sinking heart. My mother, I knew, would have thanked me for the card regardless of its sloppiness. She surely did thank me, over the years, for all of the terrible little gifts I gave her: plastic bowls containing mashed bananas and covered by a lace doily; useless, neon-colored lanyards that just made keys more confusing; knitted scarves with so many holes that it looked like someone had taken bites out of them.

My childhood was fun, sure, and low-pressure, at least when it came to pleasing my parents. Chua’s daughters’ childhoods, on the other hand, were certainly not low-pressure. The bar was high. Very high.

Most Americans, of course, think childhood should be fun. That’s where Easter egg hunts and stores such as Toys “R” Us come in. Chua, however, tells us that nothing is fun until you’re good at it, and being good at something takes hard work. She also says that children will not inherently want to work, and that letting them quit is the absolute worst thing par-

ents can do for children’s self-esteem. To Chua, being a demanding parent doesn’t show a lack of faith in children, but just the opposite: it takes an enormous amount of trust in someone to point out their inadequacies, because it implies that they are capable of fixing them.

I sometimes wonder what my life would be like had I been raised by a tiger mother. I was allowed to give up playing the cello in seventh grade, stopping before I ever became good at it, because my initial enthusiasm petered out and I became unenthusiastic about practicing. I’m not blaming my parents for letting me be a quitter, but...O.K., I’m blaming them a little bit for letting me be a quitter. As much as I hate nagging, I hate thinking about how well I could have played had I played the cello more.

I’ve grown curiously protective over Chua, pausing the interviews with her that I watch to verbally abuse the hosts who ask her dumb and unfair questions. The snarkiness that people direct toward her is understandable, given that so few people have actually read the book. “Battle Hymn of the Tiger Mother” is, notably, a story of transformation: Chua began writing the tale at a moment of crisis, when her daughter Lulu had created a scene in Moscow, screaming that she hated her violin, her mother, and her life.

After Moscow, Chua grappled with her once-firm belief in super-strict parenting, going so far as to question its validity and eventually concluding that tiger parenting is effective in early childhood, to lay the groundwork for excellence, but that parents should be cautious about maintaining those tactics in adolescence. That approach seems to offer the best of both worlds: Lulu applies the same diligence to tennis, a new hobby, as she once did to violin.

Maybe mother does know best.

*Davis is a member of the class of 2017.*



## Processing the End of Colbert

By JOSH COHEN, OPINION EDITOR

“Cynicism masquerades as wisdom, but it is the farthest thing from it. Because cynics don’t learn anything. Because cynicism is a self-imposed blindness, a rejection of the world because we are afraid it will hurt us or disappoint us. Cynics always say no. But saying ‘yes’ begins things. Saying ‘yes’ is how things grow. Saying ‘yes’ leads to knowledge. ‘Yes’ is for young people. So for as long as you have the strength to, say ‘yes.’”

These words were said by Stephen Colbert in 2006 to the graduating class at Knox College. He opened his commencement address by admitting that he wasn’t sure if Knox had invited him or his character, the host of “The Colbert Report” who shares his name. The show had been on the air for less than a year. He decided to let the audience figure it out for itself.

In 2007, I performed Stephen’s Knox College commencement address at high school speech and debate competitions. I considered myself to be on a first-name basis with Jon Stewart and him; it was always Jon and Stephen, never Stewart and Colbert. They were brilliant and funny beyond what I can express, but what struck me most is the energy they brought to the job. They fed off the crowd’s enthusiasm, sure, but they were so locked in that you felt they could bring as much excitement and charisma to an empty studio. I watched them every night, without fail, and I wanted to do what they did. More than that, I wanted to be in the element like they were.

Speech became the defining activity of my time in high school, but I performed less and less once I came to Wesleyan. It’s not that acting or making people laugh (on a good day, at least) became any less fulfilling. Wesleyan just offered me so many more opportunities than I ever had before, and I didn’t want to devote myself to any one thing.

That same philosophy backed my decision not to do a senior thesis. I wanted to get the most I could out of my classes, my extracurriculars, and my community while I was still around. Throwing all of myself into one capstone endeavor was not something I was inspired to do.

Instead, I made an effort to work with as many talented people as possible on the interesting projects they were doing. This basically amounted to me working on a bunch of theses. In some way, big or small, I became involved with six of them.

I don’t want this to turn into Josh’s Laundry List of Cool and Accomplished Friends, but I do want to tell one story.

Lindsay Schapiro ’14 poured more ambition into “Highway Alive” than I have put into the combined sum of everything I’ve ever written. In her music thesis, she wanted to explore authenticity in music-making and self-identity as it relates to a person made into a symbol and how these questions pertain to our 21st-century world, all examined through a simultaneous dramatization of “The Grapes of Wrath” and a reimagining of Bruce Springsteen’s rise to superstardom, with an African-American actor in the role of Bruce. The resulting product was a three-act rock opera that involved the audience following the actors

across High Street from 200 Church to Eclectic for a full-on concert environment. Lindsay asked me to work on the script with her, and the scope of her exploration terrified me. This play was goddamn enormous, and I was nervous that the messages would not survive the transfer from the page to the stage.

I did not see a second of “Highway Alive” until I went to the final performance, and the vitality of the show floored me. The live band blew the roof off 200 Church, and Matt Lynch ’15 delivered a totally engaging, powerful portrayal of Springsteen; the 19-person cast turned out other great performances, but I can’t recall seeing someone at Wesleyan act with such star power.

That is, other than Schapiro. After writing the music and the book and putting this whole show together, she played the role of the quintessential groupie. She sang and cheered and freaked out over the E Street Band as the situation dictated, rapt in her work in such an infectious way that the audience couldn’t help but strive to match her energy. Oh, and when she wasn’t working the crowd, she was conducting the band, which was somehow even more compelling. There was one song in which I found myself looking away from the singer and instead watching her lead the band. She bounced on her toes, dancing to keep the beat, sometimes closing her eyes and just feeling the music. The word “present” never really means anything when describing a performer, but she made me feel weight not normally found behind the empty platitude.

Her passion moved me. She should be so proud of what she did. I wish I had done something like it. But I still have the same anxiety about leaving that I did before, and the completion of theses only makes the end more real. It’s been great, and I will remember the peaks for the rest of my life, but the end is very near.

So I wasn’t in my ideal emotional state when I learned Stephen Colbert was leaving “The Colbert Report” to replace David Letterman on “The Late Show.”

“I won’t be doing the new show in character, so we’ll all get to find out how much of him was me,” Colbert told The New York Times. “I’m looking forward to it.”

By the nature of the show, “The Colbert Report” was unlikely to become a permanent institution like “The Late Show” is or even “The Daily Show” seems destined to be. Nine years is an extraordinary run for Colbert’s well-intentioned idiot, an elaboration on a supporting character from his earlier days on “The Daily Show.” No matter what he accomplishes in his new network gig, it’s hard to imagine Colbert’s version of a standard late-night host usurping his satirical alter ego as the highlight of his career. And it’s harder to imagine Comedy Central filling his timeslot with anyone who could replicate what “Colbert” provided to the late-night scene; the same can’t be said for an alternative “Late Show” host.

There’s a sense of loss that comes with an end of an era, the fear that greatness is solely property of the past. But Colbert is moving on because he sees greatness in the future, too. He has the strength to say yes, so he is, and he is beginning something new.

And that’s The Word.

*Cohen is a member of the class of 2014.*

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FEATURES

Capoeira: Brazilian Martial Art Gains Connecticut Fanbase



AMMAR ZAFAR/STAFF PHOTOGRAPHER

Capoeira Mondays, taught by Joseph Natter '17, are open to students of all skill levels.

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scholars tend to agree that capoeira merges dance and self-defense for pragmatic reasons. Brazilian slaves would practice fighting in order to cultivate self-defense skills and strengthen their bodies so that they could someday escape the plantation. During capoeira practice, one slave would play the berimbau, a simple, single-string percussion instrument, and simultaneously stay on the lookout for approaching masters. The berimbau player would inform the slaves of an approaching master by slowing down the rhythm of the music. The slaves would accordingly alter their militaristic movements to appear dance-like and nonthreatening.

For Efraim Silva, a longtime mestre (master) and the owner of Connecticut Capoeira & Dance Center in New Haven, capoeira’s convoluted past is part of what allows people to relate to the art. The various narratives of its history may contradict one another, but Silva believes they are effective in their ability to foster personal connections to capoeira.

“When people tell a story, they either add or take things out, and they make whatever that version or point of view is,” Silva said. “If you read a few books about capoeira, you will see a lot of things don’t agree because in a lot of different places, it really is people’s point of view. People embellish things. They had experience in capoeira with some master and they say, ‘Oh, this master was able to do this.’ And it is true for them, but if you ask people from the same time that met the same master, they might not agree.”

As vast as Silva’s knowledge of capoeira’s history is, his main goal, of

course, is to teach the martial art itself. Silva began training at age 17 in São Paulo, where he grew up, in order to fight an older brother who bullied him. He moved to Connecticut 25 years ago, and, after five failed attempts at establishing capoeira studios in various towns in Connecticut, opened one in New Haven that became popular. Silva, who also teaches capoeira at Yale University, has been teaching at the Connecticut Capoeira & Dance Center in New Haven for the past 17 years and has trained various mestres who currently teach capoeira in Connecticut.

Among Silva’s disciples is Joel Mendelez, who discovered capoeira in 1998 on a trip through Central America. Mendelez later began training on the beaches of Venezuela, his home country, and in 2002, moved to the United States, where he trained with Silva for four years. Three years ago, he founded Ginga Brasil, a Wallingford-based capoeira school, and he currently teaches children’s capoeira classes at the Green Street Arts Center in Middletown.

Mendelez is specifically drawn to capoeira because of its health-restoring abilities. Prior to practicing capoeira, he played sports like soccer and basketball and practiced other martial arts, which led to several injuries.

“I liked it because it was different,” he said. “It was more like healing your body instead of hurting your body.”

Mendelez also appreciates the multifaceted nature of capoeira. The martial art requires strength, flexibility, rhythm, cooperation, and musical abilities, and Mendelez believes all play equally important roles. Mendelez’s students have the most trouble learning to play the berimbau, but Mendelez

maintains that music is crucial to the practice of capoeira. In addition to providing rhythms for the capoeiristas to move to, berimbau music serves as the base for the call-and-response songs performed in a group circle during capoeira sessions.

“[The berimbau], obviously, is part of the capoeira, so you need to be able to play it,” Mendelez said. “Otherwise, you cannot make the circle, and your students cannot develop in capoeira because you didn’t play the music for them. They will not get it, and if you don’t make the circle, you cannot practice capoeira. You can move by yourself, but capoeira is the connection between two players and everybody. So capoeira is all of us, not one of us.”

Mendelez believes that capoeira can help those who practice it with coordination, balance, and strength in other activities. Mendelez himself rides unicycles and juggles professionally.

“You need to practice, so my way of keeping my body moving is capoeira, but my work, what I do for a living, even if it doesn’t require capoeira, is capoeira,” he said. “The gift of capoeira is your body gets strong, which you can apply when you play basketball, football, or any other thing, when you drive, when you do everything. The constant movement of capoeira, it carries during the whole day, I think.”

Furthermore, Mendelez feels the influence of capoeira in non-physical aspects of his life; the martial art has taught him the virtues of patience, balance, and discipline.

“It’s just like a philosophy of life,” he said. “You will become capoeira. In everything, you will start seeing capoeira. When you walk, when you work, when you study, you enter capoeira.”

Headspace Keeps Interdisciplinary Mindset

By Naomi Kosman-Wiener  
Staff Writer

For many years, the MINDS foundation has focused its attention on reducing the stigma of mental illness in India. This year, however, the organization is broadening its focus with the help of Headspace, a new student publication that explores subjects related to mental health and beyond.

“The main purpose of the magazine is to create a dialogue regarding the brain, behavior, and mind, and to hear all the diverse perspectives that can shed a lot of insight into that,” said Faisal Kirdar ’14, who is one of the editors of the publication. “These issues are already on people’s minds and are being expressed in smaller circles, but we wanted to give it a larger venue.”

According to Kirdar, what makes Headspace unique is its emphasis on being interdisciplinary.

“Certain people have expertise in neuroscience, but someone who studies literature may know just as much about the mind,” Kirdar said.

The organizers have no doubt that this first issue will be diverse in terms of subject matter. So far, students have submitted works of fiction, poetry, memoir, and science writing, as well as photography and art.

Despite the history MINDS has with mental illness, Kirdar and two of the other founders, Alex Cantrell ’14 and Shyam Desai ’15, said that the staff really wanted to stay away from the words “mental illness” for the first issue.

“It’s not that there’s anything wrong with mental illness, but we wanted the magazine to be all things related to mental functioning, and I think that mental illness just narrows that a lot,” Kirdar said. “In the future, we might give more specific prompts, but at this point we went with the feeling that a lot of people

wanted to write on this broad subject matter, and we wanted to encourage that enthusiasm.”

According to Kirdar, the editors have finished laying out all of the content and designing the pages, and the publication is ready to go. The students plan to publish the magazine in print and online by WesFest.

Currently, the staff of Headspace is made up of all students, and according to Cantrell, the team is well balanced. Some people keep the group on task, others are good with layout design, and still others have had experience working with other publications.

The students also came up with a standardized process for editing each submission. The editors decided to pair up for each piece, discuss whether they wanted revisions, and then contact the writers about making any proposed changes.

“It’s a good methodological process and a good exercise in team-building,” Cantrell said. “All of us bring a unique perspective.”

The editors have also been collaborating with faculty from the neuroscience and behavior department, which has wanted to create a student publication for a long time.

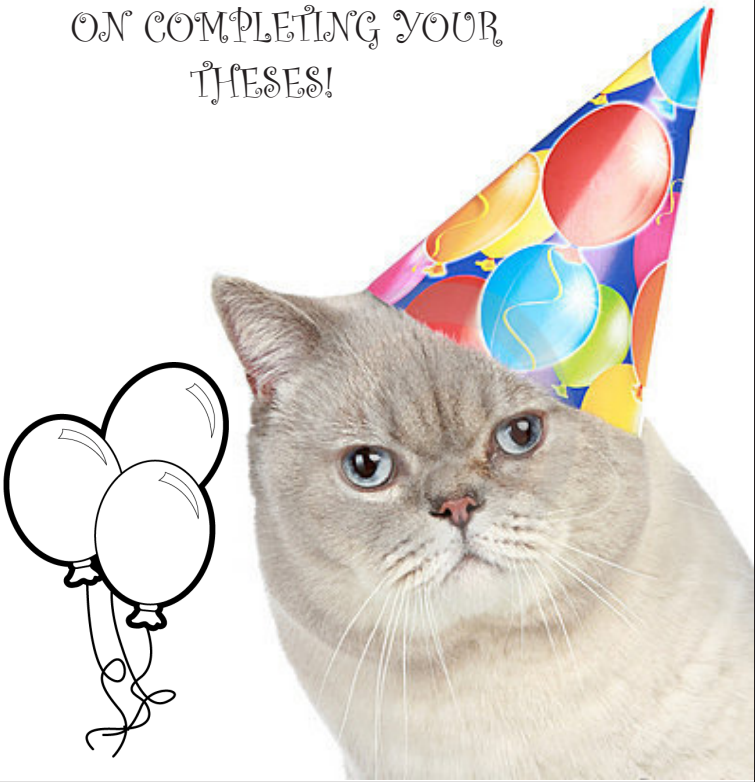
“The neuroscience department is totally funding the journal,” Kirdar said. “We have one professor who is writing the preface for the journal, and we’re seeking out advice from faculty members and seeing whether they have publications to submit. The department has wanted a space for students in the major to write more creative pieces or more thoughtful pieces than the standard lab report we do in chemistry.”

Cantrell emphasized that he hopes the publication of Headspace will draw more people to the MINDS foundation.

“Going forward into the future, we are going to want new members,” Cantrell said. “So if this is the kind of thing that appeals to people—crafting a journal about science writing—by all means reach out to us.”

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# ROVING REPORTER

## How did you do in General Room Selection (GRS)?

By Jenny Davis '17



“I am in a group of five and we just got a number in the middle of the pack, so we decided to get Senior Fauver instead of a house further away because none of us have a car and we’d prefer to have air conditioning.”  
*Omar Bravo '15*



“Didn’t get a great number, but we got a LoRise, which was what our goal was, so it worked out in the end I guess. It was a lot easier than I was expecting it to be.”  
*Sarah McCully '16*



“It was kinda weird because I’m in a five person group, one person is abroad and we had to decide between a house and Senior Fauver. We flipped an ID and we got into Senior Fauver, which is pretty chill!”  
*Olu Odubiro '15*



“I have mine tonight. I am optimistic but I don’t have preferences. I am willing to go with the flow.”  
*Maile Greenhill '17*



“I am in a very difficult situation with my group of four. There was one HiRise left when our number came up, so we had to either decide to screw over two people in our group or decide to not take the HiRise and figure out other options, live on Pearl, Hewitt, or find program housing. It’s been a stressful week. There has been tension with people wanting different things but we’ve been keeping our spirits high and laughing about everything, laughing that turns into crying mostly.”  
*Emma Gilberg '16*



“I haven’t done it yet. I’m a little worried. I am going to try to get a single Hewitt.”  
*Tessa Kadar '17*



“I didn’t do GRS because I am graduating. I am happy to be done with that whole process.”  
*Benjamin Firn '14*



“I am going abroad to Korea next semester.”  
*Ana Castro '15*



“I got a house on Home.”  
*Sophie Massey '15*



“I don’t know what GRS is because I did program housing selection.”  
*Alison Lam '17*



# INT’L HIP HOP FESTIVAL

*Blurb by David Stouck '15. All photos by Corey Sobotka, Photo Editor.*

For the second consecutive year, the Wesleyan hip-hop community traveled to Trinity College for the Ninth Annual International Trinity Hip-Hop Festival. For three days and two nights this past weekend, Wesleyan students performed, workshopped, networked, and took part in a cultural moment celebrating aspiring and successful hip-hop artists from around the world. From world-renowned beat boxers to aspiring music video student-producers, the Trinity College Temple of Hip-Hop welcomed members of the global hip-hop movement with open arms and sponsored a truly inspiring weekend. Wesleyan students participated in the International BBoy battle, Emcee and Producer showcase, and Graffiti picnic, topping the weekend off with a live Talib Kweli concert.





## ARTS

# “Winter Soldier” Is Not Something at Which to Marvel

By Michael Darer  
Staff Writer

Even the most passionate fans of the comic book film have to admit that the genre has gotten a little tired. This is not a new perspective, nor is it a universal one, but it seems to be a sound concern. Granted, critics have been assailing the supposed routine soullessness of the superhero blockbuster for years now, long before we even entered our current “golden age” of this genre. The problem has only become more apparent.

Marvel works from a formula, and for a while, seemed to be dedicated to making its films tonally and structurally uniform under the pretense of a shared, consistent universe. Meanwhile, the DC Comics/Warner Brothers machine has decided that it can replicate and exploit the unique vision of Christopher Nolan’s “Dark Knight” trilogy, applying the same humorlessness to “Man of Tomorrow” in order to make the least inspiring, least exciting, and least fun Superman film to ever invade the gray scale.

It is under these circumstances that “Captain America: The Winter Soldier” comes as a breath of fresh air. Under scrutiny, it operates around the same basic principles of any Marvel film: its sense of humor occupies the same range of charming inoffensiveness; its villains are of the same ultimately forgettable ilk. Yet despite all this, maybe due to the now deafening blandness of its fellows or because of the uncommon intelligence of its premise, “Captain America: The Winter Soldier” is able to stand out.

The film follows the character of Steve Rogers/Captain America (Chris Evans), who, following the events of

“The Avengers” has become a full-blown government operative: Marvel’s very own Navy SEAL. But when he finds out about SHIELD’s plans to create a series of comically sized drones (The helicopter from “The Avengers?” That’s a stealth weapon now) for the purposes of extrajudicial assassination, he speaks out. After a suspicious attack on a top SHIELD administrator is linked to Rogers’ apartment, he is forced to go on the run, along with ex-KGB agent Black Widow (Scarlett Johansson) and ex-paratrooper and Stymphalian Bird, Sam Wilson (Anthony Mackie). Along the way, they unearth a conspiracy, and race home to participate in the prescribed climax, which is both overstuffed and a little empty. Also, there is a superhuman assassin named the Winter Soldier, who, though an important character in Captain America’s comics and the focal point of much of the film’s marketing, is revealed to be somewhat incidental to the film, his secret identity carrying almost no weight despite the swelling music that envelopes the unmasking. Ultimately, these narrative currents are really just part of the well-oiled machine that delivers the film’s action sequences and talking points, all of which are sharp, slick, and inoffensive.

As a political film, “Captain America: The Winter Soldier” isn’t very interesting, and those going out of their way to compare it to the ’70s conspiracy films for which Robert Redford (here, a SHIELD top gun) is perhaps most famous are giving the film too much credit. Ultimately, the inner-workings of SHIELD’s corruption aren’t surprising, nor, given the tendency of comics and their cinematic equivalents to furiously orbit the status quo, is the corruption

likely to be too long lasting. In truth, the film’s largest revelation stands to neuter the political commentary that the picture conjures and returns the universe of Marvel to the standard black and white, moral and immoral dichotomy that is so importantly absent from the issues this film wants to discuss, the world it wants to convey.

As an action movie, though, the film is at times brilliant. Its directors Anthony and Joe Russo, who have transitioned marvelously from the small screen, stage a number of breathtaking scenes of combat whose punches land with the sort of bone-breaking sound that you might not expect from a film whose hero wields the most patriotic frisbee ever thrown by a clean-cut dudebro. The film’s violence ultimately works best on the small scale, in an elevator scuffle, or an early raid on a hijacked ship, which is haunted by the shadow of Paul Greengrass’ “Captain Phillips,” even if that film relied more on long-range precision shooting than karate to meet its objectives. The bigger set pieces are less satisfying, but in a way that remains unsurprising. They lack any unique signature or color, caught up in their obligation to create a seemingly costless spectacle in a film that is so ostentatiously concerned with the costs of things.

Now, it is worth saying that, on the whole, “Captain America: The Winter Soldier” is a film that is very easy to like and enjoy. It stands among Marvel’s best offerings, even if just on the merit of it actually seeming to care and to try. After the second “Thor” film, it would have been hard for any Marvel film to seem all that bad, and “Captain America: The Winter Soldier” bursts into the room with such



“Captain America: The Winter Soldier” is the latest movie in the franchise since 2011.

energy and sincerity that the picture really does earn its keep. Certainly, when examined, the film begins to crumble, entangled in the sweeping statements of its on-the-nose political commentary (“This isn’t freedom. This is fear” is such a remarkably hollow platitude to base an argument around), or the feeling that its relevance required no more thought than

the latest ripped-from-the-headlines “Law and Order: SVU.”

In the wake of “The Dark Knight,” “Captain America: The Winter Soldier” is a somewhat poor excuse for a post-9/11 superhero film, or a political thriller, but it will keep your attention admirably, and Chris Evans has such a wonderful smile.

# “Game of Thrones” Premiere Starts Off Season Four of the Hit HBO Fantasy Series with a Bang

By Hazem Fahmy  
Staff Writer

“Tell him the Lannisters aren’t the only ones who pay their debts.”

“Game of Thrones” is triumphantly back and boldly continuing its march on your spare time and nightmares. Once again, HBO is taking us through the exhilarating and terrifying world of George R.R. Martin, and I daresay the trajectory of the plot has never been more exciting as the fourth season kicks-off with the fantastic premiere, “Two Swords.”

As usual, the episode follows numerous interconnected subplots and switches non-linearly from one to the other. This is done exceptionally well in “Two Swords.” While almost all episodes focus on numerous diverse plots, this one, being a premiere, had to bring the viewers back to all the main characters and clearly comment on their developments post-season finale. Each sequence is fast-paced, highly engaging and, most importantly for an episode like this, concise in the sense that it does not adequately comments on where the characters are without drawing it out.

The performances, at least from the main cast, are, as always, phenomenal, however I had the strong impression that some of them were actually getting even better. I especially felt this with Sophie Turner (Sansa Stark), Nikolaj Coster-Waldau (Jaime Lannister) and Peter Dinklage (Tyrion Lannister). After the Red Wedding, Sansa is now one of the most sympathetic characters on the show, still living the nightmare of her brother’s death. Turner brings Sansa’s anguish out excellently without bordering on melodrama and in a

way that prevents the audience from simply pitying her. Coster-Waldau, on the other hand, brings new life to Jaime, which is somewhat ironic as Jaime is significantly less charismatic, as the characters struggle to deal with life back in the capital. Dinklage unsurprisingly steals the show with his ever magnificent, fan-favorite Tyrion who stays as charming and comical even in the face of numerous new intense circumstances while managing

to reflect deeper sides of himself such as compassion, honor, and genuine anxiety.

One of the main focuses of the episode was the evolution of several characters’ relationships with one another and the complications they face post-Red Wedding. The mounting tension between the once intensely passionate, and quite incestuous, Jaime and Cersei Lannister was particularly gripping to watch as they

struggle to rebuild what they have lost in their separation during the war. Similarly, the development of Tyrion’s bizarre relationships with Shae and Sansa was brought out seamlessly and one could just feel Tyrion’s growth as a character. And, of course, Arya’s peculiar position with the Hound, which continues to border on Stockholm Syndrome, continues to explore a fascinating connection growing between them as

they, once again, find themselves taking on enemies together.

Hitting back hard with all of Westeros’ glory, gore, and guts, “Two Swords” excellently starts off this exciting new season of “Game of Thrones” that will ensure that even more of us despise George R.R. Martin. It signifies, more than anything, that if you have not been keeping up with the show, now is a really good time to start.



Last Sunday’s fourth-season premiere of “Game of Thrones” had HBO’s highest ratings since the finale of “The Sopranos” in 2007.



# HIMYM Leaves Dedicated Fans Disappointed

By Sarah Corey  
Contributing Writer

I remember watching “How I Met Your Mother” (“HIMYM”) with a friend of mine back in 2008, during season three when Ted and Robin’s relationship was fresh in our minds and our hearts. We lamented the fact that the creators of the series, beloved Wes alums Carter Bays ’97 and Craig Thomas ’97, did not have the foresight to make Robin the titular mother. We whined about what a perfect couple Ted and Robin made and how them dancing into the sunset would be the only ending to the series that would make sense. Oh, how foolish and naive we were. I guess this is a simple case of “be careful what you wish for,” because we could not have anticipated the shitstorm that was waiting for us at the end of the road in March 2014.

A couple of weeks ago, the final episode of “HIMYM” aired, and the Internet exploded with rants and comments on every blog and message board fans could find. Spoiler alert (although I’d honestly be surprised if you haven’t heard by now): Ted does finally meet The Mother, but within the next hour of screentime, she dies, Barney and Robin get divorced, and Ted presents that iconic blue horn one more time as he and Robin rekindle their love. My 2008 self would have loved this ending and cried tears of joy watching this generation’s Ross and Rachel finally get together. Yet my 2014 self, like the rest of hyper-invested TV fans, was upset by the finale, and rightfully so.

My friend and I were hoping for a happy Ted-and-Robin ending six years ago. Think about how different things were in 2008. Bush was still president. Michael Jackson was still alive. We were all still making “Slumdog Millionaire” references. Over time, people change, relationships grow, and television series

evolve. Ted and Robin may have made perfect sense together earlier in the series, but we have since watched nine years of developing storylines that led us away from our early dreams of their happy ending.

Bays and Thomas have acknowledged that they decided exactly how the series would end back in 2006, and have used this foresight as a bragging point. Maybe they could brag about that if they had carefully planned and organized each detail of the series around this predetermined finale, but alas, they did not. By the final seasons, the series went in a totally different direction (as television series are wont to do), so the Ted-and-Robin ending felt like the creators were stubbornly showing their formerly workable idea down viewers’ throats.

We spent the entire final season at Barney and Robin’s wedding. Please allow me to rephrase this for emphasis: we spent 24 episodes—12 hours of television—at the wedding of a couple that the creators convinced us to root for. And then, in the scene after their first dance as a married couple, they got divorced.

During those final 12 hours of television, we also spent time getting to know and falling in love with The Mother. The creators presented us with a very specific picture of these characters, one that was pointing toward a story about Ted and The Mother as one couple and Barney and Robin as another. And yet the finale completely flipped that on its head, acting as if the last nine years of development never happened. That’s just cruel to do to an audience that had so earnestly gone along for the ride.

I speak a lot about Bays and Thomas and the mysterious “they” who control the series because it’s important to remember that “How I Met Your Mother” was constructed by un-



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**After an emotional rollercoaster lasting nine seasons, HIMYM packs too many reveals into the final episode.**

seen hands. What they presented to us was very specifically selected, and what they showed us in this final season strayed away from the Ted-and-Robin romance. We watched Ted and Robin grow up and grow apart; we saw how their relationship with each other led them to relationships that ultimately seemed best for each of them. If they knew that they wanted to end with a reunion of Ted and Robin, perhaps this last season should have built up to

that moment as opposed to cramming it all into the final episode. We should have gotten some more time with The Mother, been able to grieve for her, and seen Ted and Robin’s love rekindle for more than just 20 or so minutes if we were expected to like the ending we finally got.

“How I Met Your Mother” was an exhausting journey, and we fans trailed along as gamely as possible for every step of it. We hung off of every sac-

charine romantic moment and dizzying flashback and inside joke we had with the gang. No matter what, it was always fun to hang out with them each week; unfortunately, the creators’ vision just got too muddled by the end of the series, and they refused to adapt the ending they began with to the show they actually had. Let’s just hope they heed the viewers’ advice and give us something more satisfying in “How I Met Your Dad.”

## Fire: Inventive Thesis Lights Up Beckham

Continued from front page

where the show’s irreverent humor will lead. “Me, Prometheus” has such a wide range of characters that it’s a joy just to watch all the different members of The Gurg in action.

Riker discussed the hard work that went into the script, which is almost four years in the making.

“I came up with the original story freshman year and I started working on it, fleshed it out a little, and then gave up on it,” Riker explained. “But I got in touch with my buddy Emerson Sieverts, who I went to camp with when we were young, and he was really enthusiastic about the show and went, ‘Let’s write it together!’ And so we both had musical experience and collaborated on the music, book, and orchestrations. Dan [Froot ’16] came in, and he critiqued us and added some ideas on jokes and restructuring of the show, and so we worked with him toward the end of the writing process.”

Especially impressive are the 17 musical numbers of “Me, Prometheus,” each of which incorporates a 15-piece orchestra. These songs, all of which were originally composed by Riker and Sieverts, range from traditional Broadway-style tunes to more rock-oriented numbers, all of which keep up the same wacky humor as the rest of the show.

“We could have written a show like ‘Songs For A New World,’ that has just a bare-bones rock band with three or four musicians, but I like to do things big and I had experience in pit orchestras since I

was in middle school, and I knew that this was the only time in my life, as far as I know, where I’ll have so many people excited to work with me for free in a space like this, so I said, ‘Let’s get this as full of songs from as many styles as we can,’” Riker said.

In many ways, the show’s theme of ambition and ingenuity seems to have been inspired by its creators. Before even starting work with the cast, which currently stands at more than 40 members, Froot, Riker, and Sieverts had to raise money through the crowdfunding site Indiegogo, which helped them successfully accumulate over \$5,000. Sieverts even took a week off of classes at William and Mary to see the show through its final stages.

“I got permission to miss class for a week because...I wrote a musical, and when something goes up you never know when that’ll happen again,” Sieverts said. “I personally have plans to bring the show to William and Mary next year, but regardless, this will probably help bring that to fruition.”

Sieverts added that he hoped that audience members, aside from just enjoying the comedy and the music, might even learn a thing or two.

“Despite it being a musical comedy, we hope to instill some greater wisdom on human nature,” he said. “Because cavemen are all a little like us in a way.”

*“Me, Prometheus” goes up in Beckham Hall this Friday and Saturday at 7:30 p.m. No tickets are needed for the performance.*



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SPORTS

Trinity Drops Women’s Lacrosse



SHANNON WELCH/STAFF PHOTOGRAPHER

Leah Sherman ’15 and the women’s lacrosse team couldn’t keep Trinity off the board in a 9-3 loss.

By Craig Weinhaus  
Contributing Writer

After a 13-5 loss at the hands of a talented Williams squad on Saturday, April 5, the Wesleyan women’s lacrosse team attempted to win its NESCAC contest with a home game against Trinity on Tuesday, April 8.

Trinity, with an eighth-place ranking in Division III and a 5-1 record in the NESCAC, posed another tough challenge for the Cards. Sitting in last place in the conference, the Cardinals face must-win games throughout the rest of their regular season if they want to have a shot at the conference playoffs. They were not able to earn a win in the game, though, falling 9-3 to the Bantams.

Trinity came out of the gate with intensity, scoring the first four goals of the game. Two of the four goals came with one-man advantages, as the Cardinals were assessed two yellow cards in the first 20 minutes of the game. The Cardinals got on the board with 50 seconds left in the first half when Morgan Moubayed ’17 caught a centering pass from Meredith Smith ’17 and fired her fourth goal of the season.

However, Wesleyan was not able to contain the Trinity offensive attack

as the Bantams opened up the second half with four more goals in the first 10 minutes to make the score 8-1. Captain Abby D’Angelo ’14 stopped the bleeding with her fourth goal of the season at the 17:49 mark. After another Trinity goal, Abby Wheeler ’17 netted her 10th goal of the season with about a minute remaining in the game, rounding out the score to 9-3 with the final goal of the game. Both D’Angelo and Wheeler were able to slash through the middle of the Bantam defense and score in traffic, with Wheeler using her height to reach above Bantam defenders.

Defender Emily Gretsky ’16 forced a turnover and picked up three groundballs in the game to bring her season total up to 22, the second highest on the team. Meghan Kelly ’17 picked up two groundballs, giving the freshman a team-high 25 on the season. Wesleyan’s top two goal-scorers, Smith and Captain Madeline Coulter ’14, were both held scoreless in the game.

“Defensively, the Cardinal game plan was to turn up the pressure on ball and come up with some big turnovers,” Gretsky said.

Though they were able to force 16 turnovers, the Cardinals were not able to clear the ball well, going 8 for 16 on clears.

Trinity, on the other hand, was 11 for 11. Playing defense for much of the game, the Cardinals were outshot 9-1 in the first half and 18-8 in the game. This put plenty of pressure on the defense, as well as the goal-tender, Nina Labovich ’16.

“I thought we played a good defensive game,” Gretsky said. “But we struggled to clear the ball and we weren’t able to capitalize on Trinity’s mistakes.”

The Cardinals were also unable to convert on four key free-position shots throughout the course of the game and struggled on draws, controlling three versus Trinity’s 11. Hannah Plappert ’16 controlled all three of Wesleyan’s draws in the game.

After the loss to Trinity, Wesleyan’s overall record moved to 5-7, but all seven of its losses have come within the NESCAC, leaving the team with a 0-7 conference record. With each conference loss, Wesleyan’s chances at making the NESCAC playoffs dwindle.

The Cardinals must win their final three games of the season against Bowdoin, Tufts, and Conn College to have a shot at making the playoffs. Wesleyan will look to get its first NESCAC victory with a road contest at Bowdoin, which currently holds the eighth and final playoff spot with a record of 3-5, on Saturday, April 12.

Men’s Lax Rolls over Bantams

By Grant Lounsbury  
Staff Writer

On Tuesday, April 8, the men’s lacrosse team traveled to Hartford to take on the Trinity Bantams. With a dominant performance, the Cardinals came away with a convincing 11-6 win, which improves their record to 6-1 in the NESCAC.

“I thought we came out strong,” commented Captain Sam Stanton ’14. “We are a much faster team than Trinity, so we used that to our advantage in the first half, then kept the lead for the rest of the game.”

Despite the Bantams drawing first blood, the Cardinals quickly answered and tied the game at 1-1, less than a minute after the Bantams’ opening goal. After just over three minutes of play, the Cardinals took the lead and never looked back, ending the first quarter with a 6-1 lead.

“I think the offense came out particularly keyed in on the task at hand early in the game, said Captain Elliot Albert ’14. “They were firing on all cylinders and not taking any opportunities for granted.”

The Cardinals were clearly the better team, and it showed. They dominated every facet of the game, winning 15 of

21 face-offs and fighting for nine more ground balls.

“I think our team had more experience and depth,” said Captain Aidan Daniell ’14. “Trinity was a younger, less experienced group, which their record has shown.”

At the end of the first half, the Cardinals led 8-2, with goals coming from six different players during their 8-0 run, including two from both Matt Prezioso ’15 and Remy Lieberman ’14. Prezioso, who also had two assists, and junior Nate Ryan’s one goal and three assists led the team with four points each. Although the Cardinals cooled off and were outscored 3-2 in the fourth quarter, they still came out with the five point victory.

“Sometimes it is hard to come out with a ton of energy when you are playing a team that has struggled all year but our guys did just that,” Albert said. “While there was a slight lull in the middle of the game, in the end we took care of business.”

Once again, Justin Schick ’15, who made his second career start, was dominant between the pipes for the Redbirds. He recorded a season-high 14 saves, and improved his season save percentage to .608.

With the Cardinals’ win and a Colby upset over Bowdoin 11-7, the Redbirds

moved into sole possession of first place in the NESCAC, while the Polar Bears fall to third. Although the game was not that close, last week’s game might have been just what was needed as the Cardinals head into the weekend and prepare to host Bowdoin on Saturday, April 12 at 1 p.m.

“Trinity will help us prepare for Bowdoin because there were plays that need to be tweaked for Saturday,” Daniell said. “Trinity served as an excellent learning experience in preparation for a strong team like Bowdoin.”

In planning for Bowdoin, who the Cardinals beat last year 8-7 in overtime in the NESCAC tournament, Albert says the team will need to watch a lot of film.

“We see what has made them successful and put in the necessary game plan over the next few days to slow them down,” he said.

Saturday’s contest is really shaping up to be a great lacrosse game between two very competitive teams, with a top seed in the NESCAC tournament on the line.

“I think we need to prepare to play hard for 60 minutes because this is one of the best teams in the NESCAC, so we can’t let up at any phase of the game,” Stanton said. “I think if our defense plays fast, and our offense controls the ball well and plays smart, we’ll be successful.”

Tufts Blows Out Women’s Tennis

By Daniel Caballero  
Staff Writer

The women’s tennis team suffered a blowout defeat at home to Tufts this past Wednesday, falling 9-0. The loss leaves Wesleyan with a 2-3 NESCAC record, and a 4-6 overall record. The rout was also the Cardinals first home loss of the spring. The singles matches were especially one-sided, as Anna Howard ’15 was the only Redbird who was able to win a set and force a tiebreaker.

Although this year’s squad has had a losing record so far this year, this defeat was uncharacteristic and the first one in which not a single player came out with a win.

Yet despite the unbalanced scoring, there were still exciting moments throughout the match, particularly the doubles match featuring Captain Nicki Softness ’14 and Maddie James ’16.

After falling behind 4-7, Softness took charge of the match with some impressive volleys and, with the help of James, brought the score to 6-7. Heading into the 14th game, Tufts assumed service, but the position gave the team little advantage: the Tufts team committed two consecutive double faults that would tie the match at seven games apiece.

Momentum was on Wesleyan’s side, but the Cards were unable to capitalize on it as they dropped a critical 15th game. Backs against the wall, Softness and James could not afford to lose the decisive 16th game. However, four unforced errors caught up with the pair. The first three points conceded to Tufts were due to balls flying too low and getting caught in the netting. The final grievous error was a ball that barely missed its mark, sailing just past the back right corner of the court. The final score of the match was 7-9. Even after the match, Softness did not

let the loss get to her. She did what so many players on this year’s team do: she appreciated the moment and her teammates.

“While it was obviously disappointing that we lost, it was still really, really fun to play,” Softness said. “When Maddie [James] and I play together, we’re definitely better as a team than we are individually. It was fun to come back with everyone watching and cheering. No one had any expectations that we were going to sweep the match at all, so it was purely an opportunity to play.”

Though in the past Tufts has been the winning side when facing the Redbirds, windy weather conditions certainly didn’t help the level of play of either side. As balls flew chaotically in mid-air, each side’s level of adaption to the elements played a crucial role. Tufts emerged as the team that was best able to acclimate itself to the wind, which certainly aided its cause.

“The weather is the weather; it’s uncontrollable,” Softness said. “A lot of it is about which team is able to adapt better....In the last two [doubles] games, [Tufts] really capitalized on it well. They made a lot of deep lobs that the wind carried, and it worked in their favor.”

Once again, the loss represented Wesleyan’s inability to connect two NESCAC victories. This weekend, the team will look to avoid its first pair of consecutive conference losses. In order to avoid falling to 2-4, the Cardinals will have to beat a Middlebury team that has given the team problems in the past.

Wesleyan’s squad will have to accomplish a feat that hasn’t been done since the sprin Law ’14 Leads Wes Nine to Win g of 2009: win a match over the Panthers. For the past five years, the Cardinals have been unable to win either a singles or a doubles match when facing the Panthers. This year’s contest will take place in Middletown on Saturday, April 12 at 12 p.m.

Support Wesleyan’s Let’s Get Ready with Froyo!!!

Let’s Get Ready is a free SAT tutoring and college counseling program that serves underserved high school students from Middletown and Meriden.

From April 7th through April 13th, FroyoWorld has offered to donate 20% of your purchase to the Wesleyan Let’s Get Ready program.

\*\*\*\*\*In order to make your purchase count, please remember to mention to the cashier that you’re participating in the Wesleyan Let’s Get Ready fundraiser.\*\*\*\*\*

If you don’t say anything, we don’t get our money!



# Baseball: Law '14 Leads Wesleyan to Seventh Win

Continued from front page

Wesleyan continued building its picket fence on the scoreboard by tacking on one more run in the bottom of the third, courtesy of a sacrifice fly by Jonathan Dennett '15.

That would be all the scoring the Cardinals would need, as Law was in total control for the rest of the contest. Law retired the first eight batters he faced, 21 out of 26 overall, and didn't allow his first hit (which was a borderline error) until there were two outs in the sixth.

When asked about what was working so well for him, Law said, "Throwing both the fastball and the curveball for strikes. Didn't work in

too many changeups today. But kept them off balance using fastball-curveball."

Woodworth couldn't have been happier about Law's strong showing. "It was fantastic," Woodworth said. "I'm so proud of him. I'm so happy for him. A senior, whose been doing an amazing job as a leader, and he got his chance. Just really a dominant performance."

Law pitched into the ninth and retired the first batter with the help of an amazing grab by his leftfielder Miceli. The ball was scorched into the gap for what looked like would be a sure double until Miceli came flying in, laying himself out full extension for the web gem.

Not even Miceli thought he was going to get to the ball. "No," Miceli said when asked if he thought he had any chance at catching it. "I was just running and trying to get as close as I could and just flung my body at it."

Law ran out of steam, however, giving up a single and hitting a batter, bringing out Woodworth to make a pitching change. Law left to a nice ovation from the home crowd, and in came Sam Elias '15 (1-0, 3.94 ERA) to close the game out.

In a pressure situation, with the tying run at the plate, the tall righty looked calm, cool, and collected. Elias got the first batter he faced to pop out and sealed the deal by blowing away

the next batter to pick up his second save of the season and give Wesleyan the win.

You wouldn't have known it by looking at him, but Elias admitted to feeling the nerves at times. "Honestly, yeah I get a little nervous," Elias said. "I feel the butterflies. A lot of times when I'm warming up, I got to take a deep breath and calm myself down. But I'm confident in my stuff and I know that no matter what the situation is, I can get out of it. It feels great to keep the winning streak alive."

Woodworth explained the reasons behind Wesleyan's seven-game winning streak. "We're playing one pitch at a

time," Woodworth said. "We're playing really nice defense and our pitchers are really starting to hit their stride, and I'm really pumped about that."

Cimino echoed the coach's statement. "Pitchers have been pitching great," Cimino said. "We've been playing good defense. Good defense and pitching win games. We're just rolling right now."

Wesleyan will look to keep on rolling against Williams (7-7, 4-2 NESCAC) this weekend in its first Little Three meeting of the season. The opening game of the series will be played at home on Friday, April 11 and will conclude with a doubleheader at Williams on Saturday, April 12.



NOAH MERTZ/ASSISTANT PHOTO EDITOR

Andrew Yin '15, sliding into third, later came around to score in baseball's victory over Western Connecticut State.



NOAH MERTZ/ASSISTANT PHOTO EDITOR

Chris Law '14 turned in a strong relief showing en route to a 3-0 shutout victory.



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W E S L E Y A N

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The Up-Ricing

It’s time we face the facts: **rice is trying to kill us.** The rice genome contains a whopping 40,000 genes, while humans have a mere 21,000. I think we can see who’s really **in charge.** And let’s not forget about rice’s power in the **global market-place.** China is one of the world’s leading economic powers, but do people really think it’s the running things?

Henry David Thoreau: Back From the Dead to Speak Out in Support of Trans\* Rights?

Henry David Thoreau is a man of many talents—writer, poet, philosopher, abolitionist—what can’t the guy do? We didn’t learn the answer to that question (the man is balls-to-the-wall charming, let me tell you), but we did learn the answers to many others when we sat down with Mr. Thoreau to talk about his recent support of trans\* activism on college campuses.

Ampersand: Thanks for agreeing to speak with us, Mr. Thoreau.

Henry David Thoreau: It’s my pleasure. Always nice to see a young trans\* lady.

&: Oh, I’m actually not trans\*, Mr. Thoreau. I’m cisgender.

HDT: I’m not familiar with that school, but I hope I’ll be able to convince you otherwise. Have you read any of my books?

&: I’m not sure it works like that. But, yes! I have. Which brings me to my first question: Is there a connection between your earlier work, such as Walden, and your current involvement in the trans\* activist movement?

Spoiler alert: **it’s the rice.** The rice has all of the power! It’s all part of its **plan!** First it’s going to take over the economy and then it’s going to kill us. Funny how rice is a staple of the **gluten-free diet** and happens to contain traces of arsenic. **Open your eyes.** It’s killing us **slowly.** We’re on to you, you brilliant grains; we’re on to you like white on rice.

HDT: Indeed, they are one and the same. I merely want to create a safe space for trans\* youths to express themselves and explore their identities.

&: Love that! And do you have anything to say about the recent controversy in which a group of trans\* students were penalized for attempting to remove gender-specific signs from bathroom doors?

HDT: If trans\* students want to celebrate their dedication to the realm of the spiritual by “casting out” the physical, then I don’t see what the problem is.

&: They were doing it because they want gender-inclusive bathrooms.

HDT: What? That isn’t a transcendentalist principle as far as I know.

&: What? Gender-inclusive bathrooms would be a major step in the right direction for the trans\* community.

HDT: The what?

&: Huh?

Four Urban Myths, Debunked!

Does it ever seem like urban myths dominate our lives to a point where the line between truth and reality blurs so much that we become lost in am endless sea of the unknown? Never fear, young one! The Ampersand is here to help. Turns out that a lot of things we think are true are actually UNTRUE!

1. “If I don’t pay attention in school, I won’t learn as much.” NOT! Everyone thinks that school is the way to success, but they’re just jealous of your carefree ‘tude! Yes, reading a book might make you smarter, but what people don’t realize is that WE ARE

ALL LEARNING ALL THE TIME. Life is just one big school, ain’t it, Skippy?

2. “If I don’t wear a condom, the person I’m having sex with might get pregnant.” AS IF! This one’s a classic. The “teen pregnancy scare” is one of the oldest tricks in the proverbial “book.” Truth is, your parents just feel weird about their kids having sex! Babies are made out of LOVE, and if you don’t want one, you won’t get one. This is just how life works.

3. “I’d better look both ways before I cross the street.” WRONG AGAIN! Did you know that pedestrians always

have the right of way, EVEN WHEN THEY DON’T??? Yep, it’s true! So trust us when we say that if you walk into a busy street full of cars, they WILL stop for you. It’s the LAW!

4. “I should eat “healthy foods” if I want to be “healthy.” NOOOO! Guys, food is food. Chemically speaking, all food decomposes in your stomach into atoms and molecules, which are ALL THE SAME. So don’t let those phony baloney nutrition-crazed zealots tell you what youcan or can’t shove down your pie-hole. Chomp chomp, freakeddies!



COME VISIT THE BEERAMID! Mystery of the Beeramid: A Consbeeracy

In the heart of the Trader Joe’s off Route 106 lies one of the greatest mysteries of mankind. The Great Beeramid of Abita towers over the beer aisle (in the back near the international section), inspiring awe-sahi in all who gaze upon it. No one knows where it came from or who could possibly have had the architectural prowess to build it. Some say it is a remnant of an era long before our own, standing silent and unchanged for millennia, or at least since the store opened 2 months ago. Others assert that it was not humans who built this monument, but Ale-ians. Another popular theory is that it was in fact Beer masons, like Sam Adams, or the Ale-luminati. One thing is for sure: the Great Beeramid is truly the most breathtaking monuments in the Brew-niverse, even surpassing Keystone-henge.

For travelers hoping to make a visit to the Beeramid, it’s best to go in the daytime when the Beeramid is exposed to Natural Light.

What if Sexuality Isn’t Black and White?

In 1948, sexologist Alfred Kinsey published The Kinsey Reports, a look at the sexual behavior of Americans. In the Reports, he presented what is now known as the Kinsey Scale, a spectrum of human sexuality ranging from 0 (completely heterosexual) to 6 (completely homosexual), with X standing for asexual.

Ampersand Poll: Where do YOU fall on the Kinsey Scale?

“ $\pi^2$ , because human affection

is a circle, and my body merely its humble radius.”

“I don’t subscribe to the duality of spectrum-based thinking. I’m not really a numbers person.”

“I’m an A on the scale, because I’m attracted to androids.”

“I identify as a 3+ because I’m extra slutty.”

“Oh, wait, X is asexual? I said X because I’m a pirate and

I want someone to mark my spot.”

“I’m a 1. No homo. Except incidentally.”

“I’m a 4.82828283. Gotta be exact! Sexuality is a science.”

“I’ve hooked up with someone hotter than a 6!”

“Is the scale the same if it’s a leap year?”

“7, because I’m gay as fuck.”

The Ampersand is a humor page. Sarah Esocoff, Editor; Emilie “Trees” Pass and Ian McCarthy, Assistant Editors; Emma Singer, Queen of Layout. Katie Darr, Rice; Sam Raby, Myths; Nico Hartman, Beer; Kinsey, Sarah Esocoff and Keelin Q. Ryan; Henry Thoreau, Sarah Esocoff.