



## WSA Postpones Vote on Divestment

By Millie Dent  
*News Editor*

On Sunday, April 27, the Wesleyan Student Assembly (WSA) postponed its vote on a resolution titled “Wesleyan Divestment from Companies Profiting from or Contributing to Illegal Occupation of Palestine.” This decision brought about upset from some students and relief from others.

Students received three emails from the Wesleyan Student Assembly (WSA) between Saturday and Sunday. The first email, sent on April 26, informed students that the WSA would be discussing and voting on a number of resolutions, including the one calling for divestment for Palestine; the second email, sent at 6:16 p.m. on April 27, rescheduled the vote until the following Sunday; the

third, sent at 8:01 p.m. on April 27, announced that the vote would be occurring that evening at 8:30 p.m. Ultimately, however, the vote was postponed to next week’s meeting.

The WSA tabled the vote due to a coincidence with Yom HaShoah (Holocaust Remembrance Day): a number of students who would have wished to speak at the meeting were observing and could not attend. J Street U member Emma Golub ’16 expressed gratitude for the rescheduling of the vote.

“I think that although this resolution is extremely important to vote on as soon as possible, it’s also important for the WSA to respect students who were upset by the coincidence of this controversial issue being debated on Holocaust

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## Slotkin Delivers Inaugural Lecture

By Courtney Larmer  
*Assistant News Editor*

On Thursday, April 24, students, faculty members, and community members gathered in the Powell Family Cinema within the Center for Film Studies for the inaugural lecture in the annual Richard Slotkin American Studies Lecture Series. Olin Professor of English, Emeritus Richard Slotkin spoke on “Thinking Mythologically: ‘Black Hawk Down,’ ‘Platoon,’ and the War of Choice in Iraq.”

Prior to his retirement in 2008, Slotkin was a professor in the English Department and helped establish the American Studies and the Film Studies programs at the University. He also won the Mary C. Turpie Prize of the American Studies Association for his contributions to teaching and program building and was the first professor at the University to twice win Wesleyan’s Binswanger Teaching Prize for Excellence in Teaching.

“Richard Slotkin not only founded the American Studies Department, he made it internationally famous as a cutting-edge center for cultural analysis,” said Chair of American Studies and Professor of American Studies and English Joel Pfister. “He retired in 2008 and is as creative, prolific, and engaging as ever.... His American Studies classes [have taught students] how America ‘ticks’ as a hegemonic system.”

Slotkin’s classic American Studies histories include “Regeneration Through Violence: The Mythology of the American Frontier, 1600–1860,” “The Fatal Environment: The Myth of the Frontier in the Age of Industrialization, 1800–1890,” “Gunfighter Nation: The Myth of the Frontier in the Age of Industrialization, Twentieth Century,” and “Lost Battalions: The Great War and the Crisis of American Nationality.” In addition, he has written

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AMMAR ZAFAR/STAFF PHOTOGRAPHER

**Richard Slotkin, former University professor who founded the American Studies and Film Departments at Wesleyan, addresses students during the annual Richard Slotkin American Studies Lecture.**



ARIELLA AXELBANK/STAFF PHOTOGRAPHER

**Richie Starzec ’14 and Brett Keating ’15 traveled around the ’92 Theater to usher “Hamlet” into a new era. The show took place this weekend and was directed by S. Dylan Zwickel ’14.**

## The Play’s the Thing

### “Hamlet” Puts a New Spin on a Timeless Tale

By Jessica Perelman  
*Staff Writer*

Many audience members were perplexed when they first walked into Wesleyan’s Patricelli ’92 Theater. The space was completely empty save for a dozen or so chairs. The seating configuration was far from traditional: some of the audience sat in the limited number of chairs, others sat on the floor, and one group stood in the back. Once the audience was situated, they were again surprised when the theater began to darken. Rather than just “fading to black,” automated black shades rolled down over the windows of the theater. Totally immersed in darkness and thus shut away from the outside world, the

audience was finally ready to enter the world of Elsinore and watch the story of “Hamlet” unfold.

“The show is full of surprises,” said Solomon Billinkoff ’14, who played both Rosencrantz and the Gravedigger.

“Hamlet,” directed by S. Dylan Zwickel ’14, certainly kept the audience on edge throughout the show. Unlike most Second Stage productions, “Hamlet” had four performances between Thursday, April 24 and Saturday, April 25, as well as an invite-only preview on Wednesday, April 23, which also happened to be the 450th anniversary of Shakespeare’s birth (and 398th anniversary of his death!). Each performance allowed for only 50 attendants and tickets sold out within minutes of the box office opening. Shakespeare enthusiasts jumped at the

chance to see this classic play come to life at Wesleyan, while others wanted to support the cast, which included actors of all class years and widely varying theater experience. Everyone wanted to see Zwickel’s fifth and final production at Wesleyan.

Zwickel embarked on this project knowing that it was a huge risk.

“People laughed at me when I said I wanted to do ‘Hamlet,’” Zwickel said. “Everyone said, ‘You can’t do ‘Hamlet.’ It’s ‘Hamlet.’”

Despite the skeptics, Zwickel took on the challenge of “Hamlet,” one of her favorite shows.

“It’s almost more fun to go into something knowing it’s absolutely insane because there’s not this pressure to

“HAMLET,” page 9

## Men’s Tennis Bests Bates, Playoff Odds Are Slim

By Gili Lipman  
*Assistant Sports Editor*

The men’s tennis team capped off its regular season on Sunday, April 27 with a 6-3 win at home over Bates. The Cards ended a three-game losing skid and finished the roller-coaster year at 9-6 overall with a conference record of 4-5. They were 2-2 at home, 3-3 on the road, and 4-1 when playing on a neutral court. Compared to last year, there was an improvement in the overall record, but a drop in the NESCAC portion of the schedule, as the squad was 7-10, 5-4 NESCAC in 2013.

“I thought we played a great match against Bates and it was a great way to finish the season,” said Head Coach of Tennis Michael Fried. “With Bates having beaten number 12 nationally ranked Bowdoin earlier in the week, it kind

of validates our progress amongst the top teams in both the conference and the country.”

The Redbirds started the season finale off a bit shaky, dropping two out of the three doubles matches. Jake Roberts ’17 and Captain Sam Rudovsky ’16 came up short at first doubles, losing 8-3 to Timmy Berg and Pierre Planche. Second doubles also proved to be a defeat for the Cardinals, as Zacko Brint ’16 and Charlie Seifer ’15 fell to Bobcats Ben Bogard and Peter Yanofsky 8-6. However, Roberts and Brint would both be able to inflict revenge on their opponents during the singles portion of the contest. Wesleyan’s sole doubles victory came when freshman duo Greg Lyon and Cameron Hicks took to the court against Bates players Eric Ruta and Henry Lee. The Wes pair was victorious 8-4.

Wesleyan came back strong in the singles session, winning five out of the

six matches. At first singles, Roberts was once again on the court facing Berg in his match, and this time Roberts won in straight sets 6-3, 6-4. Brint, eager to play Bogard for the second time that day, made easy work of his opponent in the first set, winning 6-2. The second set was a little tougher for Brint, but the same result ensued as he prevailed 7-5 to take the match.

Michael Liu ’17 was the only Cardinal to have his match go to a third and deciding set. At second singles, Liu took the first set 6-2 before dropping the middle set to Planche by the same score. Liu fought back in the rubber set to take the match by a score of 6-4.

“Mike [Liu] and I just talked about returning to the game plan that he executed so well in the first set, and I reminded him that his mental toughness is a significant weapon,” Fried said.

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# NEWS

## Barton '00 Talks Writing, Technology

By Anne Leonardo  
Contributing Writer

On Thursday, April 24, Visiting Writer Molly Barton '00 gave a talk titled "Write Better Together: An Inside Look at a New Generation of Social Networks and Websites that Empower Writers." Barton is the former Global Digital Director at Penguin Random House and has spent this spring teaching the Writing Certificate's Senior Seminar.

Barton spoke about Book Country, an online start-up she founded within Penguin, through which aspiring writers can give and receive feedback on manuscripts in progress. She also spoke on a larger scale about the increasing role social media plays in the artists' work.

In her talk, Barton stated her belief that artists must use social media to target their work to a specific network in order for it to gain success.

"In my view, artists are just beginning to learn how to use the Internet as a way to develop collaborative relationships because they want to be in [an] intimate setting," Barton said. "They're focused on more than just friending people or broadcasting to deaf ears, so if you're a writer looking for your big break, my theory is it's better to speak with another writer than to start talking with your aunt. . . . A high value network requires specific people, not just lots of people."

Barton noted that her studies at the University were formative in her career and Book Country's foundation.

"The experience of taking writing courses [at the University] led me to want to work in book publishing," Barton said. "My experiences as a Ford Fellow in particular directly led to applying the idea of peer review to trade publishing."

In addition to her role as a Ford Fellow, Barton's work at Oxford University Press in New York inspired the peer-editing concept utilized by Book Country. Prior to publishing any academic work, she had to send her work to at least two scholars in the field for blind peer review.

She also spoke about the conservatism of publishers in the early 2000s at Penguin. When Barton first tried to publish a manuscript at Penguin, she was re-

quired to send it to 27 editors before an offer was made. She was highly conscious of this experience when she founded Book Country.

After receiving feedback and revising, usually with an average of six drafts uploaded to the site, authors can either self-publish on Book Country or send the manuscript to other publishers.

"My theory was that if you get writers to collaborate with each other when they're still in the revising process, they'll become sort of colleagues, so when they go on to publish, if it's on the site, great, but if not they still have that sort of network of support and you can see it working," Barton said.

Barton said that she is excited by the success that writers who use Book Country see when they decide to publish their work.

"You can see the community element working in the sense that the writers who have work-shopped their books on Book Country and then sold their e-books through Book Country are selling more copies than writers who self-publish on other services," Barton said. "And you can see on social networks, on Facebook and Twitter, the other Book Country members helping to promote their work."

Students who attended the lecture found it engaging and helpful.

"Ms. Barton was fascinating and cogent, and the audience responded really well and asked some great questions," said Jeffrey Bigman '17.

With many ambitious writers in the audience, Barton offered timely guidance.

"As someone with a life goal of self-publishing a novella about those who have passed, I thought Ms. Barton offered some great advice about how to make it in the industry," said Nora Canby '17.

Barton closed her talk with optimism for the role that social media will play in the future for artists.

"This new generation of social networks, as I call them, empowers artists in a way that's really groundbreaking," Barton said. "I think it's a fantastic time because it means that people are able to find the work that's most meaningful to them, and it also means that it's affordable to produce because it's easier to get to your niche."

## Resolution Aims to Alleviate Sexual Assault

By Millie Dent  
News Editor

On Sunday, April 28, the Wesleyan Student Assembly (WSA) unanimously passed a resolution titled "Community Initiatives to Alleviate Sexual Assault and Harassment at the University." Among other initiatives to reduce the number of sexual assaults on campus, the resolution bans any student guilty of sexual misconduct, harassment, or assault from joining the WSA. The resolution comes after many weeks of WSA meetings concerning sexual assault on campus.

"[The WSA points] to longstanding concerns of student safety on campus particularly in regards to sexual assault, sexual harassment, stalking, and relationship violence," the resolution reads.

Principal sponsor of the resolution and Chair of the Student Affairs Committee Kate Cullen '16 described the changes she hopes the resolution will bring about.

"While no single action can make our campus an absolutely safe space, I hope the changes proposed in the resolution will move us closer towards that goal," Cullen wrote in an email to The Argus. "In

addition, I framed the resolution to present initiatives we can take as a community to work on this problem, so I hope the resolution will bring us closer as a community in our shared goal to eradicate sexual assault on campus."

Co-President of Students for Consent and Communication (SFCC) Nina Gurak '16, one of the drafters of the resolution, spoke about the construction of the resolution.

"It was based off a proposal that SFCC drafted to the Administration recommending specific policy changes," Gurak wrote in an email to The Argus. "These changes were collected from fellow students, our experience with peer institutions, and in conversation with CT Sexual Assault Crisis Services."

Cullen also discussed how, unlike other recent WSA resolutions, the resolution was not related to the debate about the role of fraternities on campus; rather, it focused solely on sexual assault.

"Our conversation about sexual assault in fraternity spaces specifically has been very valuable and enlightening, but I wanted to be sure survivors who have experienced sexual violence in other spaces on campus also had a voice," Cullen wrote.

## Students Host First Hunger Banquet

By Tess Morgan  
News Editor

On Wednesday, April 23, students and faculty gathered in the Center for African American Studies for the first Hunger Banquet, a lecture and meal designed to educate attendees about world hunger. Seniors Marissa Schnitman and Francesca Moree organized the event, and Visiting Assistant Professor of African American Studies and English Sarah Mahurin gave the introductory lecture preceding the meal and facilitated a discussion afterwards.

Each student was given a slip of paper upon arrival, designating hir class status: lower class, middle class, or upper class. Lower-class citizens sat on the floor, middle-class attendees sat on chairs, and upper-class citizens sat at a table with a tablecloth, tulips, and full place settings. Mahurin observed that these are extremely simplified classifications and that, in reality, class lines are much more difficult to distinguish.

Mahurin began the banquet with an introductory speech describing the pervasiveness of hunger in the lives of the impoverished.

"This is a hunger that is a reality in [people's] everyday lives," Mahurin said. "We often talk about hunger in very theoretical or conceptual terms, but I want to try to make this as literal and material as possible. A child dies from malnutrition every nine seconds, which make it 9,500 children since you had your dinner last night."

Expanding upon this, Mahurin explained that hunger is linked to numerous other issues and is cyclical for many families, continuing from generation to generation.

"Hunger is not just about resources or about there being too many people and not enough food; the planet actually has the capacity to grow plenty of food for everyone to eat," Mahurin said. "Hunger is really about power, and its roots lie in inequalities and in access to resources rather than in scarcity of the resources themselves. Access isn't just about food...it's about literacy, money, peace, these are also things that are limited and inaccessible for a large portion of the global population."

Mahurin then described American poverty and hunger, an issue that is a reality for a large portion of the population.

"This is a global phenomenon, both in richer countries and in poorer countries, in rural areas and in urban areas," Mahurin said. "It is also, im-

portantly, a national phenomenon: 46 million Americans live in poverty."

Schnitman described her motivation for bringing the Hunger Banquet concept to the University in an email to The Argus.

"I organized the banquet along with Francesca Moree, who coordinates the Hunger and Homelessness student group," Schnitman wrote. "We received additional sponsorship from Oxfam America—an organization that I have been involved with for many years—as well as Full House, Farm House, Earth House, Rho [Epsilon Pi], Shoulder to Shoulder, and Haveli. I have been to two Oxfam hunger banquets and these were very powerful and eye-opening experiences. I have wanted to organize one at Wesleyan for a while and this semester I finally found the time and support to do it."

During the event, lower-class citizens were each allocated a small bowl of rice, while middle-class citizens ate lentils and upper-class citizens were served steak and salad. Schnitman expressed her satisfaction with the event and with Professor Mahurin's introduction.

"The event is designed to be an interactive simulation of global inequalities related to income, power, and food, and [to] challenge certain assumptions people have about hunger," Schnitman wrote. "Professor Mahurin did an amazing job facilitating a discussion about these issues and I was very pleased that so many attendees contributed to the dialogue following the meal."

Roxy Capron '14 described her enthusiasm for the event and her hope that, in the future, a greater and more varied audience will attend events that raise awareness about world hunger.

"I've heard about this event happening at other schools and I thought it sounded really interesting," Capron said. "I think [the idea of a Hunger Banquet] can be an enlightening learning experience, but, for the most part, the people who go to these events already know about the issue and are passionate about it and the people who need to hear about it the most generally don't attend."

Each student paid two dollars upon entry to the Banquet, and proceeds were donated to charities focusing on ending local and world hunger.

"I think the event was successful both in terms of engaging students and raising over 150 dollars, which will be split between Oxfam, which fights global hunger, and Amazing Grace Food Pantry, which alleviates local hunger in Middletown," Schnitman said. "I really hope the event becomes a yearly tradition."

## Vote: Postponed

Continued from front page

Remembrance Day," Golub wrote in an email to The Argus.

Other students, however, were disappointed by the postponement of the vote.

"I was upset that they decided to cancel the talk so last-minute," Harry Russell '17 wrote in an email to The Argus. "[...]As a Jew (and there were other Jewish students who expressed similar sentiments), I felt that Yom HaShoah was a very appropriate day to pass this resolution. What better way to remember the [H]olocaust and ensure it never happens again [than] by passing a motion in favor of human rights and freedom for a group of people fighting for their very existence and self-determination?"

President of the WSA Nicole Updegrove '14 apologized for the confusion.

"We are so sorry that this unacceptable chaos occurred," Updegrove wrote in an email to The Argus. "We know that many students cancelled other plans in order to attend, and that many students were not able to attend. When the group votes to override a scheduling decision, it is impossible to ensure consistency of messaging. We will definitively be discussing and voting on this issue at our final meeting on May [4] at 7 [p.m.], and all community members are welcome to attend. Anyone who cannot attend is encouraged to email statements to [wsa@wesleyan.edu](mailto:wsa@wesleyan.edu) to have [hir] statements forwarded to the WSA. You can also give your statement to someone who will be able to attend so they can read it for you at the meeting."



# WesDEFs Host Social Responsibility Discussion

By Sofi Goode  
*Assistant News Editor*

On Sunday, April 27, approximately 30 students gathered in 200 Church to discuss on-campus activism, community service, social justice, and the discourse surrounding these issues. WesDEFs Yael Horowitz '17 and Hannah Eisner '17 facilitated the hour-long discussion, entitled "How to F\*ck Sh\*t Up: A discourse on activism at Wesleyan."

The event began with several activities designed to make attendees think critically about their own relationship with these terms, including a word association game. Afterward, it opened into a more free discussion, with a particular focus on the idea of revolutionary service.

Horowitz explained the difference between revolutionary and community service.

"[Revolutionary service's] end is not to establish itself in the community, but more to eradicate the need for whatever service [it provides]," Horowitz said. "Whereas community service is something that if that institution had not been there or isn't there anymore, it wouldn't exist. It's kind of a community establishment."

She further stated that the University community needs to place more of an emphasis on revolutionary service.

"I think a lot of the causes that deal with Wesleyan itself should be revolutionary service, and that requires a suspension of disbelief and allowing yourself to be a young idealist to some extent," Horowitz said. "It relies to some extent on changing the mentality [about] things. For revolutionary service to be able to exist, there needs to be a baseline of shared responsibility, to know that the work you do isn't

going to be undone by someone else."

Horowitz also acknowledged the importance of community service and stressed that it must be practiced in a sustainable and respectful way.

"I think it is more about a paradigm shift about the way people think about the work we do in Middletown," Horowitz said. "Not doing it for Middletown, but doing it with Middletown and establishing connections and partnerships with the people who are actually permanent residents here so that, even when those specific groups of student leave, these institutions can stay or these practices can stay, instead of relying on Wesleyan."

During the discussion, attendees were encouraged to speak about their opinions about activism, community service, and revolutionary service, both at the University and in the abstract.

Claire Marshall '17 spoke to the necessity of creating partnerships among different social justice groups and recognizing that most are working toward the same goal.

"I think the first step is intersectionality and forming some mode, probably through social media, to really help groups be informed about what the collective goal is," Marshall said. "I believe there is a collective goal and it's just about finding a way where we can acknowledge that we're all asking for the same resources because we all want the same things and figure out how not to butt heads. Step two [is] involving the community as a whole and not just the self-selected group that participated in this conversation, figuring out how to move beyond preaching to the choir."

Marshall stressed that the community and atmosphere of the University is ideal for creating these kinds of partner-

ships, and encouraged activists to take advantage of the circumstances.

"I think that it's very productive to make [service] a lifestyle, especially in the context of Wesleyan," Marshall said. "[In] a liberal, critical sphere of young minds, there is the potential to start these conversations figuratively anywhere you go with anyone around."

At the end of the forum, all attendees were encouraged to share their reactions to the discussion and its impact on their relationships with these ideas.

"I think that...the most understanding I've ever had of activism has come out of today," said Zac Kramer '17. "I've been passively involved, and I still don't know how to balance my life and get rid of my apathy and get involved while still being a student and still having my own personal aspirations, but I think all the seeds of all the different points that I need to debate with myself to get that point were mostly planted today."

Ultimately, the facilitators aimed to get attendees thinking about the nature of activism, and specifically the social justice reforms that have been discussed on campus over the course of the year.

"There's been so many things that have been happening on this campus all year long in terms of degendering the bathrooms and sexual assault and USLAC and WesDivest and divesting from companies that profit from the occupation...." Horowitz said. "It's important to reflect on that, congratulate what has been done, see what hasn't been done, and evaluate where we are and where we can go."

# Slotkin: New Lecture Series Launches

Continued from front page

several novels, including "The Crater: A Novel of the Civil War," "The Return of Henry Starr," and "Abe: A Novel of the Young Lincoln."

"His extraordinary achievements inspired the faculty's decision to name an annual lecture series in his honor," Pfister said. "Slotkin's lecture, like his books, was magisterial and riveting. He demonstrated why he was the first faculty member to win the Binswanger [Prize] for Excellence in Teaching twice."

Slotkin has also been asked to appear on television to discuss his opinions on American gun culture and its contradictions, appearing on programs such as Bill Moyers' PBS show as well as the History channel.

In his lecture, Slotkin emphasized how Americans have "genre-d" themselves as the good guys, whereas the groups we desire to conquer are considered the bad guys. He explained that Americans do this in an attempt to feel guilt-free about killing the enemies.

"We all use genres and are used by genres and we must be conscious of this," Pfister said. "Genres can be life-giving or fatal, and in the films Slotkin studies, the 'frontierizing'...of people branded the enemy can make Americans, themselves a racially and ethnically diverse group, feel good—guilt-free—about killing them. American myths—for instance, the 'frontier' myths Slotkin studies—can turn Americans into weapons and rationalize economic and military genocide."

Slotkin spoke of this issue during his lecture.

"When we identify as a nation, we join...a national community...or a fictive ethnicity," he said.

Pfister added that Slotkin's American Studies knowledge helped to sharpen the American Studies Department's critical teeth by demystifying the ways in which national myths reproduce America's systemic contradictions.

Catherine Green '17, a prospective film and American Studies major, discussed how important Slotkin's lecture was to her.

"He played such an important role in giving Wesleyan the gift of the American Studies and Film Departments, and, years later, students are continuing to take full advantage of that vision," Green said. "It meant a lot to me to actually see the man behind so much of my curriculum."

Andrew Postman '15, an American Studies major, agreed with Green's view.

"Slotkin's lecture is a great example of how American Studies is necessarily interdisciplinary and relevant," Postman said. "He's an academic celebrity, and rightfully regarded as such. His founding of the American Studies Department in his mid-20's is crazy inspiring."

This lecture was filmed and will be available for viewing on the American Studies Department website.

"[The lecture was filmed] so that students and faculty can continue to draw inspiration from it," Pfister said. "I have heard few lectures in my life that have accomplished such historical sweep."

Green added onto Pfister's point. "It was fascinating to watch him weave together fields of academia with pop culture as he explored the social and political significance of the war film," Green said. "Sitting there listening to him, I really began to feel like a student in his old lecture classes, and it left me hoping he'd return."

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FOOD

Apple and Cheddar Crostini, in Good Thyme

By Jess Zalph  
Food Editor

There are several niches of dining. There’s restaurant dining. There’s “cooking yourself a nice meal” dining. There’s “I don’t care any more; I’m eating a whole box of still-frozen pizza snacks” dining. For me, however, there’s a whole other category of “super-market” dining. This comes into play when I’m short on time and/or motivation, but I still want the experience of eating quality food.

In my experience, going out to lunch in high school often meant heading to the nearest supermarket and wandering through the aisles for what seemed like hours (especially to the store staff, I’m sure). I would walk up and down the prepared food sections, pick each thing up, and put it back down again. I would consider living just off yogurt, and then I would decide that I wanted something more substantial. I’d taste every free sample and circle back around again.

The winning formula almost invariably turned out to be bread, cheese, and some type of fruit, especially if I was sharing with others and could split the cost of buying in bulk. We would huddle on the sidewalk, tearing off pieces of bread and spreading goat cheese on top. If we were feeling particularly indulgent, we would use basil or olives as garnish.

Although this practice can

be characterized in many ways—delectable, thrifty, satisfying—it is not exactly dignified. This recipe for apple and cheddar crostini takes the concept of the bread-and-cheese pig-out and makes it elegant enough for the snobbiest of folks. These mini, tart-like hors d’oeuvres garnished with thyme are truly addictive.

I chose cheddar for this recipe because you can use enough for it to melt in a satisfying manner without it overwhelming the apple in the process. If you experiment, I would suggest trying another flavorful but not-too-salty cheese, such as Monterey or pepper jack.

Directions

1. Slice baguette into thin slices, about 1/4” – 1/2”.
2. Slice apple and cheese into similarly thin slices, adjusting exact proportions to taste.
3. Layer a slice of cheese and a slice of apple onto each piece of bread, with the cheese under the apple. When it melts, it will act as a glue to keep the apple on top.
4. Garnish each crostino with thyme.
5. Place the crostini on a baking pan. To cook, either put in a toaster on a

light setting or heat in an oven at 350 degrees for 3-5 minutes, until the cheese is melted.

INGREDIENTS

- 1 FRENCH BAGUETTE, APPROX. 12”
- 2 GRANNY SMITH APPLES
- 18 OZ. PKG. EXTRA SHARP CHEDDAR CHEESE
- THYME, TO GARNISH



JESS ZALPH/FOOD EDITOR

McMillan Talks Food, Social Justice

By Erica DeMichiel  
Assistant Food Editor

Koeppel Journalism Fellow Tracie McMillan shared her perspective on food as a social issue during her lecture on April 22 in Downey House. During the two-hour talk, McMillan spoke about her experience with investigative reporting, her New York Times best-selling novel “The American Way of Eating,” and her personal connection to the food industry.

After starting her career as a freelance writer, she noticed that she gained the most professional traction when her story pitches dealt with food. McMillan began by focusing on the issue of food access in New York City in 2003, and her published article received several national reporting awards.

McMillan’s next project was even more involved than her previous one. In an effort to unearth the inner workings of the food industry, she took on three undercover jobs: one as a field worker in the California farms, one as a kitchen employee at an Applebee’s in New York City, and one as an employee in the produce aisle at a Walmart near Detroit. McMillan selected these positions specifically because she felt they were most representative of the average American diet.

These jobs not only allowed McMillan to experience different aspects of American food and food service, but also gave her an opportunity to experience the living conditions of full-time employees by surviving off the low wages she earned during her undercover stints. After gaining insight into the lives of these workers, she was better able to develop her own ideas for social reform in the industry, stressing the need to subsidize demand as opposed to supply.

“Food is the only basic human need where we’ve left the distribution of it entirely to the private market,” McMillan said. “The market

logic doesn’t work with the uncertainties of agriculture. The subsidy stuff makes a certain kind of sense if you’re just thinking about, like, how do you keep these farmers in business, and then once you start subsidizing them, there’s a reason to keep doing it for the farmers so they can keep producing.”

However, McMillan believes that shifting the system so that it responds to a demand for healthier, local foods could be a potential problem solver in the ongoing farm subsidy debate. If subsidies for healthier foods were implemented, she believes that low-income families would have more financial power to demand nutritious foods, and would be drawn toward healthier out-of-pocket purchases that are not funded by government agendas like the Supplemental Nutrition Assistance Program (SNAP).

As far as issues relating to genetically modified products, McMillan thinks that Americans are better off devoting their attention to problems surrounding waste and sustainability. “We could make a pretty good argument that if we worked a lot on food waste, and that if we invested in figuring out how to farm sustainably, we could get really close to being able to feeding everybody with what’s available land-wise,” McMillan said. “There’s a problem with global hunger, but the problem with global hunger is not that we don’t have enough food; it’s completely a distribution problem. That’s about politics.”

McMillan argued that there exists a conception that quality food is a privilege reserved for the wealthy, and she emphasized the importance of changing this mentality. Once this has been accomplished, she argued, we would be a step in the right direction toward making healthy foods affordable for the whole population while still allowing for general market success and proper labor conditions.

WesStuffed Out of Points, Not Out of Luck

By Ari Rudess  
WesStuffed Co-Founder

It’s that time of year again. The sun is shining, the hill is booming with life, and all the points, meals, and dollars you had to your name at the beginning of the semester are essentially gone.

Rather than spending the last weeks of school living off stale crackers and boxed wine, I usually find myself sifting through the aisles of Weshop, searching for the cheapest and most versatile ingredients. Here are a couple of my favorite recipes I’ve come up with. They’re healthy, cheap, and super quick! Adjust ingredient quantities based on your hunger and the number of people you wish to serve.

DIY Ramen

INGREDIENTS

- CHICKEN BROTH (OTHER TYPES OF BROTH WILL WORK EQUALLY WELL)
- RAMEN NOODLES (WHEAT, RICE, OR BUCKWHEAT NOODLES CAN SUBSTITUTE)
- SPICES

1. Bring a bowl of broth to a boil.
2. Add noodles and cook according to package instructions.
3. Add spices and condiments to taste (I used salt, pepper, sriracha, and soy

sauce).

4. Enjoy!

**Variations:** Add some frozen veggies once the water begins to boil or serve with a slightly runny, soft-boiled egg for an extra protein kick.

Pasta with Homemade Tomato Sauce

INGREDIENTS

- 1 16 OZ. CAN OF WHOLE, PEELED TOMATOES
- PASTA (OF ANY TYPE)
- OLIVE OIL
- SPICES, TO TASTE

1. Using your hands, knead the peeled tomatoes until they have a slightly pureed texture.
2. Bring a pot of water to a boil and cook pasta according to package instructions.
3. Put 2 tablespoons of olive oil in a saucepan.
4. Once hot, add tomatoes, bring to a simmer, and let cook for 30-40 minutes, adding a couple tablespoons of chicken broth and any spices you see fit (I used salt, crushed red pepper, garlic powder, and parsley).
5. Once pasta is done cooking, put a ladleful of pasta water into sauce (the starch from the pasta makes the sauce creamier).
6. Add drained pasta to sauce and toss

around until pasta is fully coated.

7. Grate some Parmesan cheese on top.
8. Enjoy!

**Variations:** If you find yourself with onions, olives and/or capers, add them in for a traditional Italian puttanesca sauce.

Easiest Stir-Fry

INGREDIENTS

- OLIVE OIL
- 1 PKG. FROZEN VEGETABLES
- CHICKEN BROTH (OTHER TYPES OF BROTH WILL WORK EQUALLY WELL)
- 1 16 OZ. CAN BEANS, ANY TYPE
- SPICES
- PASTA OR RAMEN, OPTIONAL

1. Heat 2 tablespoons of olive oil in a pan.
2. Add frozen vegetables and sauté for 5-10 minutes, or sauté according to package instructions.
3. Pour in 2-3 tablespoons of chicken broth.
4. Once vegetables are nearly done, add beans and cook until warmed throughout.
5. Season with spices and condiments to taste. Serve over pasta or ramen noodles if desired.

Mini Muffins Gone Bananas

By Meghan Nayyar  
Staff Writer

With the ever-increasing popularity of baked goods like cupcakes, fancy brownies, and cake pops, I tend to forget about more basic treats like muffins. However, the muffins at Pi Café are impossibly huge and probably the antithesis of health, so I do my best to stay away.

In an attempt to be healthy, my friend Haley Keyko ’16 baked these killer double chocolate-chip banana muffins. At just about 100 calories each, these little muffins are surprisingly tasty.

Fresh out of the oven, the muffins feature warm and gooey chocolate chips against the backdrop of an intense banana flavor. I recommend using ripe bananas to get the best flavor. The recipe calls for applesauce as a replacement for butter or oil, which gives the muffins a cakey texture. The flavor was unexpected, but the muffins tasted delicious.

The recipe is super simple, and making the muffins took just about half an hour. Plus, we only used one bowl! For an easier cleanup, Haley recommends using cupcake liners in the mini-muffin tin.

Considering the fact that my Copenhagen has been devouring the muffins all day, I’d say they were a hit!

Directions

1. Preheat oven to 350 degrees.
2. Grease mini-muffin tin.
3. Whisk together the egg, sugar, applesauce, vanilla, and bananas.
4. Mix the dry ingredients and add to the wet ingredients.
5. Mix until combined and add chocolate chips. Bake for about 20-25 minutes.

INGREDIENTS

- 1 EGG
- 1/4 CUP BROWN SUGAR
- 1/3 CUP APPLESAUCE
- 1 TSP. VANILLA
- 1 CUP MASHED BANANAS
- 1 CUP FLOUR
- 1/2 TSP. BAKING SODA
- 1/2 TSP. BAKING POWDER
- 1/2 TSP. SALT
- 1/4 CUP COCOA POWDER
- CHOCOLATE CHIPS



# FEATURES

## WesCeleb: ETHAN TISCHLER

By Rebecca Brill  
*Assistant Features Editor*

Being in the spotlight is second nature for Ethan Tischler '14, who has years of musical experience under his belt. So it was no surprise that the Wesleyan Spirits singer was game to be interviewed despite having just returned from a trip to Vassar, where he performed with the a cappella group. Energetic and friendly even after a sleepless night, the religion major chatted with The Argus about secret tunnels, South Indian drumming, and the subjectivity of truth.

**The Argus:** What are you involved in on campus?  
**Ethan Tischler:** This semester, way too many classes, but most of my time outside of class goes to Slavei (the Georgian a cappella group) and the Wesleyan Spirits. I feel like there's something else, but it might just be those two right now.

**A:** How did you get involved in the singing scene here?  
**ET:** I came to Wesleyan after singing a whole bunch, like musical theater stuff and chorus in high school. And I just really wanted to keep singing once I got to Wesleyan, so I jumped right into the Spirits first semester of freshman year, and then found Slavei coming back from my semester abroad. It's just this really, really awesome, quirky musical community. It's just really fun.

**A:** What's the main difference between Slavei and the Spirits for you?  
**ET:** I mean, the type of music is completely different, and the attitudes of the groups are very different also. The Spirits have this collegiate a cappella tradition and approach the choral music and other music seeking to get into a really high level of musicianship. And not that [in] Slavei, we don't hold ourselves to also high musical standards, but maybe not quite as high. [Laughs.] And I think that rehearsals are often more relaxed. Slavei gets together once a month to sing songs. Both really hold a

place in my heart.

**A:** What's your major?  
**ET:** Religion.

**A:** How did you decide on that?  
**ET:** I barely did. I came in pre-med and thought I was gonna be, like, bio and psych and, like, French, and then switched more toward Science and Society, and through Science and Society took a class with [Associate Professor of Religion] Mary-Jane Rubenstein that I thought was the best thing ever. That was my first religion class, and I took another religion class with her, went abroad, studied religion, came back, saw that she was teaching a bunch of classes my senior year, and decided to become a major because of that. It's really interesting.

**A:** Where did you go abroad?  
**ET:** India, on a Buddhist studies program.

**A:** How was that?  
**ET:** Awesome and really, really, really challenging. Yeah, extraordinary. It made coming back to Wesleyan really complicated, also. It was a semester, but because it was a Buddhist studies program, we had about three months in a monastery studying and practicing Buddhism really intensively. To come back to Wesleyan straight after that, both for myself and a lot of the other people who were on the program, was just an intense transition.

**A:** What's been your favorite class that you've taken?  
**ET:** Right now, I'm in [Visiting Assistant] Professor [of African American Studies Sarah] Mahurin's Faulkner and Morrison seminar, which is just incredible. It's just been such an amazing class. Either that, or maybe Philosophy of Religion with [Rubenstein]. One of those two.

**A:** What have been some of your best memories at Wesleyan?  
**ET:** So many things just popped up. Let's see, I think joining the Spirits will always be one, the giant scavenger hunt that lasts 24 hours. As a frosh, you sort of see how big the campus is. That was just so beautiful. And then, so many different things. Evenings on Indian Hill.

**A:** Do you have any good stories?  
**ET:** I want to say yes, but I fear that the answer is no. [Laughs]

**A:** Is there anything you really want to do before you graduate?  
**ET:** Mostly, I want to go to Millers Pond, which I haven't gotten to do all this semester, which is a really boring answer to give. I'd love to see a hell of a lot more tunnels at Wesleyan, but I don't know how or when that would happen. I am suspicious that there are really sweet [tunnels] under the field next to Olin and Foss, but I've never seen them.

**A:** What advice would you give to your freshman self?  
**ET:** Don't let Wesleyan trick you into doing way many more things than you really want to or should do. If my freshman self had known to move slower in the next four years, it could have been better.

**A:** Were you doing way too much freshman year?  
**ET:** Second semester freshman year was insane. It was so silly.

**A:** What sorts of stuff were you involved in then?  
**ET:** I ended up taking nine classes, not fully [for] credit, but nine classes. After first semester, fall, I was like, "I'm not doing enough. I need to sample all sorts of dance and music and science stuff." And I was trying to make myself into a perfect pre-med person. It just got way too overwhelming. Ever since that semester, I've been working towards doing less and less and less things, which has been wonderful.

**A:** And do you feel like you've been able to commit yourself more to things that you care about?  
**ET:** Exactly. I get so much more out of doing the things that are really meaningful. I guess I'm really where I want to be rather than where I think I should be.

**A:** What do you feel like you've gotten out of the things you are still involved in?  
**ET:** So many perspective shifts. I think the Religion Department's really good at teaching people to not seek final answers and appreciate the

idea that depending on what perspective you approach a problem with, there are different right answers. So learning how to think in a context dependent on perspective—this is getting really abstract—has been a huge part of my education here. Especially shifting from coming in and being excited about doing science, sort of science as find[ing] out what's true about the world, and then going into religion and learning it's not quite that simple. There are many different ways of producing and going back and finding truth, and there are very different methods and ways of doing that that are equally valid and sometimes incompatible. And also, like, yay music and yay art. That also. Those three things.

**A:** Are you involved in art at all?  
**ET:** Yeah, sort of. I always wanted to do poetry and had a really bad experience with it in middle school. I was like, "I'm never doing poetry again!" And then junior year spring, I took Techniques of Poetry and loved it. I decided to take the intermediate workshop with Professor [of English Elizabeth] Willis in the fall of last year and that was great. And then music is the other big thing. Outside of Spirits and Slavei, a few bands have popped up. I got really involved with South Indian singing and percussion and the world music program here. Again, different perspectives on rhythm and melody and how they work together.

**A:** Do you know what you're doing after you graduate? Sorry if that's a stressful question.  
**ET:** No, not a stressful question. I am, at this point, going back to Martha's Vineyard to sing for the summer with a group, The Vineyard Sound, that the Spirits helped found in '92. I'll be singing there, and then I'll be going back home to cool off from senior year. And then, if I can save enough money, I might hit the road and try to go back to South Asia again and jump back into the music thing.

**A:** Do you know what you want to do in the long term?  
**ET:** No, which is what the hope of spending the summer or next year [is], doing the things that I've already started doing later on at Wesleyan that I love. I hope that it's something that involves all those things that we've talked about, so writing, music, and just engaging people. But I'm not entirely sure. It might be academics, it

might be something else. Maybe medicine will pop in.

**A:** It's all going to come back together.  
**ET:** I don't know. We'll see. Totally unclear. But basically, it's to not jump into a path I'm not sure of, and, as much as possible, to use the ways of thinking that this year I was introduced to. In Faulkner and Morrison and MJR's class, [we're] really critiquing how power and authority basically construct the world and keep themselves in power. Especially, at least for me, as it pertains to environmental issues that are happening right now. I also feel really, really strongly about working against that. Like, you know the ecofeminism music festival that happened on Saturday?

**A:** Yeah.  
**ET:** That kind of stuff is so where my heart is at, so if there's any way to work in those kind of directions also, I would want to.

**A:** Have you been involved in environmental stuff here too?  
**ET:** Not really. Mostly just studying it and talking to people through classes and things. But I grew up in Vermont and spent a lot of time outside. I think it's really good and important for people to get out and for us to renegotiate our relationship with nature. We see ourselves as separate from it rather than participating in it.

**A:** What do you think you're going to miss the most about Wesleyan?  
**ET:** The people. The people here are so good. It was that semester coming back from abroad, I was so weirded out by our campus's emphasis on individualism and maybe competitiveness. [But] coming out of the transition from abroad just made me really appreciate how freeing and wonderful so many [college experiences] are, and how lucky we are to have a space where we can wake up and learn about things that we're really excited about and spend time learning about it. I'm just looking over at the [flyer-covered bulletin] board, and I know that that concentration of stuff like that going on, and all of these people and amazing minds and hearts—I think that would be hard to find anywhere else.

# Argus Abroad: Distance and Identity in Buenos Aires

By Daniel Pope  
*Foreign Correspondent*

Most of my friends in the College of Letters (COL) who took Spanish went abroad to Madrid, but I wanted something different (not, of course, that there's anything wrong with Madrid). All those clichés people spout about the "comfort zone," how leaving it is scary but "fulfilling" or whatever, really convinced me. So I wanted to get as far away from what I knew as possible. Buenos Aires wasn't the most logical choice for this purpose. Yes, it is very far in terms of distance, but it is still a developed city. It has shops, tourists, cars, public transportation, et cetera. I'm not lacking in any of the comforts of capitalism here in Argentina. The education offered is very, very good. Maybe I chose to go so far away because I was misled by the spatial metaphor of "comfort zone."

All I know is that during the last few years, especially toward the end

of 2013, a powerful, creeping feeling began to come over me. It made me ask myself: "Who are you? Do you even know?" I could hardly fathom my own identity. I just couldn't picture it, if that makes any sense. So I decided to challenge myself as much as possible, go somewhere entirely new where I didn't know anybody, and essentially lose my entire support system so that I could be left alone to "find myself." Then my four-and-a-half-year-long romantic relationship ended, which definitely was not part of the plan, and I was truly left feeling completely, utterly, unfathomably alone, living in an apartment in South America with a 64-year-old woman who really likes to yell at me.

The fallout of my breakup is still unfolding like a slow-motion train wreck, and it has compounded my experience considerably. To use another unfortunate cliché, studying abroad is like a roller coaster: full of ups and downs. My ups are pretty good, while my downs are of-

ten unbearable, more than I imagine they are for most foreign students. I was so obsessed with trying to "find myself" that I forgot some of the things that were most important to me. (I am equally disgusted as you are, reader, at how obvious this hackneyed conclusion should have been.) I'm having a lot of experiences that, on paper, should make me feel good about myself. I'm reading Derrida in Spanish (I don't recommend it) and discussing it with classmates; I'm starting a Spanish poetry circle with Argentines and other foreign students; I'm writing a lot of music; and my Spanish is approaching acceptable, or perhaps even good.

Yet as much as all of this is true, every day is still a challenge. Bus drivers yell at me and I don't know how to react; creepy dudes creep up and creepily hit on my friends; I struggle to understand anything and everything in my philosophy seminar at the University of Buenos Aires (I'm the only foreigner in the class);

and on top of all of it, I've lost my best friend. Now I need to learn to be alone and deal with all of this. It isn't easy. Don't get me wrong: I'm also enjoying myself a lot. This might actually be some sort of transformative experience. But growing can really hurt (I'm 6'4", so I should know). Study abroad is way too hard to be therapy, but it is an opportunity to question my beliefs. The point is, I could have planned this whole thing better. I could have tried not to distance myself because of some misguided idea about my "identity," and could have realized that an "identity," or whatever I mean by that word, is something that is acted, that forms through behaviors and habits that conform to your ideals. My experience is far from over, and because of some of these things I've come to understand, I have hopes for the future. I've formed a relationship with an amazing guy with whom I expect to be lifelong friends

(and who has already started making plans to come visit me in Seattle). I'm being challenged intellectually. I'm recording music. Sometimes it's enough, and sometimes it isn't, but I feel okay. And even if I feel unhappy sometimes, it's more than worth the experience for the high moments and the personal growth. I had to find that out after doing some personal shrinking, but I found it out nonetheless. When studying abroad, you can't put so much pressure on yourself to find your identity. You just have to try to act according to your beliefs and ideals. Then, at the end of the day, you can sit down, alone, and ask yourself who's there. If the person who responds isn't someone you like, don't get depressed and drown it in unhealthy ways. Just think about who you would have wanted to respond, and go act like that person. When it comes down to it, it's really that simple. Or it's the hardest thing imaginable.



# Book Details Middletown’s History Through Its People

By Sonya Levine  
*Staff Writer*

“Legendary Locals of Middletown,” a new book by Robert Hubbard, Kathleen Hubbard, and The Middlesex County Historical Society, goes forward with the belief that the best way to understand a town’s history is by examining its citizens. Here, Middletown’s history is documented from its inception through today; by highlighting military heroes, athletes, scholars, and beloved townspeople, the authors present a thorough representation of Middletown and the people who influenced and perpetuated its progress through the generations.

In 1650, a faction of residents from Hartford decided to settle at a new location along the Connecticut River. They chose the largest bend in the river and christened their new home Middletown. Due to the production and industrial trade around the river, the town grew steadily over the next few hundred years and was established as a United States customs port in 1795.

Middletown’s first settlers farmed the fertile soil of the Connecticut River. The river, in turn, attracted shipbuilders and created expansive marine commerce; as the Industrial Revolution progressed, changing the landscape with the introduction of mills and factories, Middletown became one of the most economically successful cities in

Connecticut.

The Hubbards wrote a previous book, “Images of America: Middletown,” in 2009, but they were restricted to using photographs from 1970 and forward. For this new project, part of Arcadia Publishing’s “Legendary Locals” series, the husband-wife team collaborated with Debby Shapiro, executive director of the town’s historical society, who gave them access to photos from the past few centuries.

“She not only came up with many great candidates, but she personally knows (or has known) most of Middletown’s sports, business and government leaders of the past 40 years,” Robert Hubbard wrote in an email to The Argus.

“Legendary Locals of Middletown” took a considerable amount of time to write and assemble because it featured more figures than the previous book people from many different walks of life.

“Some highlights for us were a three-hour interview with 80-year-old Willard McRae, the legendary African-American community leader, [and] meetings with business legend Richard Wrubel in which he told us stories of his uncle, a Wesleyan University graduate who wrote the Disney song “Zip-A-Dee-Doo-Dah,” as well as many more hits from the golden age of Hollywood,” Hubbard wrote.

Each chapter of the book is devoted to people within a certain field

of work. From hardworking businesspeople to athletes and from artists of all genres to military heroes, it provides a detailed cross-section of the diversity of life in Middletown. Exploring prominent government leaders and teachers, the book also shows how individuals can start off in humble local jobs and move on to become legislators, professionals, and decision-makers at the national level.

As someone who loves learning of people’s origins and how history affects the present, I found that the book really hit home for me. Even though the gender ratio of those featured is skewed male, I loved learning about individuals who affected all aspects of the town’s social sphere.

Overall, “Legendary Locals of Middletown” is an excellent pastiche of local history.

“We might add that the history of Middletown is but the biography of men and women, both great and small,” the book says.

From “Legendary Locals,” the Features section hand-picked its Top 10 Most Notable Middletown Residents You’ve Never Heard Of (in no particular order):

**1. Benjamin Douglas:** This local shop owner was a member of the Middletown Anti-Slavery Society and refused to abide by the tenets of the Fugitive Slave Act of 1850. Douglas was believed to have helped slaves escape via the Underground Railroad.

**2. Helen “Babe” Carson:** This

spunky athlete was a star member of the Speed Girls of Middletown, a semi-professional women’s basketball team that emerged during the Great Depression. Carson went on to pitch for men’s hardball teams in New Hampshire and Florida.

**3. Allie Wrubel:** This Wesleyan alumnus moved to Hollywood to pursue music shortly after graduating. Wrubel was under contract with Warner Brothers, and in 1948 his song “Zip-A-Dee-Doo-Dah” won the Best Song Oscar at the Academy Awards. In 1970, he was inducted into the Songwriters Hall of Fame.

**4. Dean Acheson:** Born in Middletown in 1893, Acheson was appointed by Franklin D. Roosevelt to Undersecretary of the Treasury in 1933, jumpstarting his 20-year career. Acheson became Assistant Secretary of State for economic affairs, through which he helped create NATO in 1949. He served as Secretary of State throughout the Korean War and advised President Kennedy on the Cuban Missile Crisis in 1962.

**5. Maria Madsen Holzberg:** Middletown’s first female mayor, who was elected in 1995. Madsen legislated the renovation of local schools and the creation of a new police station.

**6. Max Corvo:** A decorated war veteran, Corvo moved from Sicily to Middletown when he was nine years old. In World War II, he directed intelligence operations in Italy for the United States Office of Strategic Services (the CIA’s predecessor) and

was able to land hundreds of agents behind enemy lines. Back at home, he co-founded and published The Middletown Bulletin, a local newspaper.

**7. Vivian McRae Wesley:** Wesley was the first African-American woman hired by the city. The schoolteacher helped dozens of students improve their reading comprehension and instilled in them a passion for learning. Vivian McRae Wesley Elementary School was built in 1972 in her honor.

**8. Chief Sowheag:** This Native American leader was in charge of the Mattabesett and Wangunk tribes, based on land that is now part of Middletown. When the Hartford and European settlers came, Sowheag was forced to sell most of his tribes’ land. By the end of the 17th century, the tribes only controlled 300 acres of land.

**9. Bernie O’Rourke:** O’Rourke was the city’s parks and recreation director for many years. He also edited the sports section of The Middletown Press. With his help, Little League Baseball was brought to Connecticut. He is also the namesake of O’Rourke’s Diner, a campus favorite and local hotspot.

**10. Jessie Fisher:** One of the premier female pathologists, Fisher practiced at the Connecticut Hospital for the Insane in the early 1900s.

*Additional reporting by Assistant Features Editor Rebecca Brill and Features Editor Gabe Rosenberg.*

# ROVING REPORTER

## What’s the weirdest thing somebody’s sent you on WeScam?

By Adam Keller



“Somebody said that they liked how fragile I look. It was a little stressful.”  
*Andrea Vargas ’17*



“I said, ‘omg asl,’ and they responded, ‘American sign language?’”  
*Juliana McLain ’14*



“If I were a watermelon, would you spit out or swallow my seeds?”  
*Jillian Roberts ’15*



“Somebody sent me the geographic coordinates of their house on campus.”  
*Ema Tanovic ’14*



“I mentioned that their Pokemon name was Alakazam, and they said, ‘If your dick was a spoon, I would bend it.’”  
*Sam Levin ’14*



# WEEKEND IN REVIEW



SADICHCHHA ADHIKARI/STAFF PHOTOGRAPHER



SADICHCHHA ADHIKARI/STAFF PHOTOGRAPHER



CHARLES MARTIN/STAFF PHOTOGRAPHER



SADICHCHHA ADHIKARI/STAFF PHOTOGRAPHER

**Top:** The men’s and women’s tennis teams defeated Bates College this weekend.

**Bottom and Center Right:** The Mama Earth Ecofeminist Festival, which took place on Saturday afternoon in the WestCo Courtyard, featured Jackie Soro ’14, Molly Balsam ’14 and the Kroox, Lindsay Rose, Swipe Right, Novelty Daughter [Faith Harding ’14], and Hallelujah the Hills.

**Center Left:** Weekend Money rocked Earth House on Saturday, April 26 with electro-rap sound.

**Bottom and Center Left:** “Hamlet” went up in the ’92 Theater this weekend, starring Richie Starzec ’14 as one of Shakespeare’s most famous characters.



CHARLES MARTIN/STAFF PHOTOGRAPHER



NOAH MERTZ/ASSISTANT PHOTO EDITOR



ARIELLA AXELBANK/STAFF PHOTOGRAPHER



ARIELLA AXELBANK/STAFF PHOTOGRAPHER



NOAH MERTZ/ASSISTANT PHOTO EDITOR



ARTS

Weekend Money Brings Electro-Rap to Earth House



CHARLIE MARTIN/STAFF PHOTOGRAPHER

Weekend Money brought its eletronic-hip-hop fusion to Earth House on Saturday night.

By Charles Martin  
Staff Writer

Something genuinely special occurred last Saturday at Earth House, with rap and electronica flowing simultaneously. The concert began with the impressive rap stylings of Ari & Arian [Ari Ebstein '16 and Arian Dehnaw '16], followed by a stellar DJ set by Rimless (Saarim Zaman '16). Then, without any real introduction or grand entrance, the headliner of the night, Brooklyn-based rap duo Weekend Money (signed to Himanshu Suri '07's Greedhead Music label), took over the reigns and performed. Over the course of the night, the entire show had felt less like a series of acts and more like one long party, which was compounded by the intense and excited response the main act managed to evoke from the crowd. Ne\$\$ (the MC) was out rapping amongst the crowd, Baghdaddy (the producer) had his shirt off halfway through the show, and people were already crowd-surfing just two songs in. Earlier that night, I had a chance to hang out with the duo on the Earth House porch and talk about their history and their music. (Note: when we started the interview, we had to speak over the loud drone of multiple ambulance sirens speeding down High Street.)

**The Argus:** So to start off, how long have you guys been together as a duo?  
**Ne\$\$:** Well, we're actually on the run right now, as you can hear from the police sirens, so it's actually going to be short lived! Naw, but we've been rocking for a couple of years now. It says on our drop card we were formulated in a Brooklyn basement in early 2012, but I think it was a little earlier than that.

[At this point, Ne\$\$ handed me Weekend Money's drop card, something I'd never actually seen before: a laminated card with a photo of the band on the front and a code on the back.]

**N:** That's how we sell music nowadays; people don't even sell CDs no more...You go to the site and it gives you a download link for a code, and you can download the music. I'm very proud of that.

**A:** So, how does the split between you guys work?  
**Baghdaddy:** It's less of a 50/50 split, and we both go into each other's territories. For example, I sing, he helps out with the beats. We're usually writing at the same time. It's just a really fluid process.  
**N:** We play a part in each others parts; on the surface he's doing the beats and I'm rapping, but a lot of times Bag will give me a flow idea, like, "What if you hit it like this?" and I'll be like, "Why don't we try this drum pattern?" or, "Here's a melody,

and you'll sound good singing it because your tone is ill."

**A:** Looking at your Soundcloud page, I found it interesting that it refers to you as a rap/electronica band. Listening to some samples of your stuff, it seems like the beats are a lot more complex, and a lot more frenzied, than you find in a lot of modern rap. Is this a specific sound that you guys are going for?

**B:** Ne\$\$ and I have always approached writing music with complete freedom, and not going "we want to sound like this, we want to sound like that." I think what comes out is just the personality of who we are as human beings, and I think I tend to be just a bit of a frenzied dude; I'm a little bit...off, and I think that comes across in our music. As for electronica, the reason there is I never really made hip-hop before I met Ne\$\$.

**N:** I come from a real heavy hip-hop background, you know, with boom-bap, East Coast, just real hard hip-hop. Around the time I hit up with Bag, I was delving into some other sounds, electro bands like Justice, MSTRKRFT, different French bands that were just blowing my mind... so when I linked with Bag, it was actually through a friend of ours, who's our engineer, Parker. We were working on some electro shit, and he was like, "I know someone who'd be perfect for you." When I met Bag, that was the foundation, we both were like, "Oh, you like Justice? I like Justice." He wanted to get an MC to bless the music he was producing, and I wanted a producer who could take me beyond just boom-bap which I've got a full love and respect for; I come from that culture, but I was definitely ready to open it up.

**A:** So Ne\$\$, I understand you've been in a couple of rap groups before this, right?

**N:** I was in one group before this; a group called ALX, part of the RBG family, a lot of people were looking at social political, very down with the system...I had that project, and also a solo project called I-2025, which was Ne\$\$' attempt to fuck with some electro shit. I mean, coming from the hood, you don't hear a lot of those sounds.

**A:** And how about you, Bag? Were you in any projects before this?

**B:** Not really. I grew up writing music for myself, but I never really released anything. I made video game music for a while, so if any of my production was heard anywhere it was probably from video games.

**A:** Any particular games we might recognize your work from?

**B:** They're all apps, like Ski Ball, or...fucking Dream Land.

**N:** What about Dragon Quest?

**B:** Dragon Craft...but mobile games don't have that long of a life unless they're completely number one for a really long time, so you might not know them.

**N:** When I met Bag, it was at a Christmas party for the app company that was making the video games, and I was amazed at the shit that he was doing; it's real sound design shit so it's like he's making music for a scene. When I rap, I don't necessarily like to just write lyrics that are punch line based, like, "Oh, I wrote something nice, there's a little punch line." I like to write whole stories, and I felt like the stuff he did would really lend to that, because he was already making music for that, for scenes.

**A:** So, seeing as how much your music draws from an electronic base, how would you say that lends itself to a live performance?

**B:** Well, I think the tracks are pretty much 80 percent there, live. The rest I'm just triggering elements that I can trigger. I don't want to take away from the experience of the actual track being amazing, but I also don't want to take away from the organic nature of playing live; it's a really fine balance of knowing what you should leave in the track and what you can add in later.

**A:** So do you leave much room for improvisation?

**B:** Yeah, most of the time I'm just affecting the tracks in certain ways that I wouldn't be affecting them on the album cut, but just ways that you can hear Ne\$\$ clearer, or maybe we're reaching a certain part where I can see the crowd getting amped and I want to amp them more so I'll throw in a certain EQ, or I'll throw in certain parts that I want them to hear to make them more into it. Stuff like that...it's not like I'm rebuilding the track live.

**A:** So did you guys come out to our fine campus as part of a tour?

**N:** Yeah, we're moving around, doing spot dates around the East Coast. We just did a show at Show in New York at SOB's, a big show at HOT97 Who's Next Live, and this is just the next show on our schedule. We're going to be out in Cali in a week, and then we're just lining up shows for the summer. We were actually super curious about coming here, because we have some friends that actually went here. Our friend Heems [Himanshu Suri '07] from Das Racist, went here. I think Kool A.D. [Victor Vazquez '06] was here also. One of my friends Umi, from RBG's, used to be here. I heard MGMT [Andrew VanWyngarden '05, Ben Goldwasser '05] went here, I was like "Aww, that's dope." So, I'm excited. Y'all seem like y'all have good taste...a good sense of what's dope.

THE CINEFILES

Andreas Streuli and Joseph Eusebio  
Film Board Representatives

Well, that's a wrap! We'd like to extend our thanks to you all for making this yet another unforgettable year at the Film Series. We showed a wide array of cinematic fare and were exorbitantly pleased to see how well the Wesleyan community responded from September until now. Remember "The Godfather"? "The Act of Killing"? "Days of Heaven"? Please excuse my outpouring of "Nostalgia" (ha!), but so many good times were had in the Goldsmith these past several months.

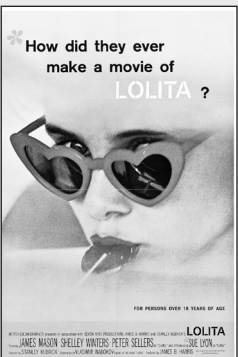
We'd like to give a special thanks to three seniors, Carlen May-Mann, Hanna Edizel, and Rebecca Theodore, who did a fantastic job serving on the Film Board this past year and will be on to new and exciting things post-graduation.

But don't fret. We're already busy planning for the first calendar of next year, which promises to be full of amazing cinematic treasures. We'll see you in September!

LOLITA

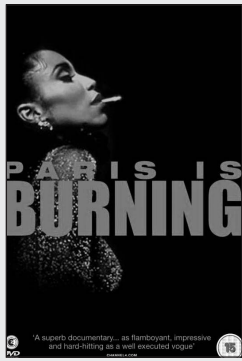
1962. U.S./U.K. Dir: Stanley Kubrick. With James Mason, Sue Lyon. 152 min.  
WEDNESDAY, April 30, 8 p.m., \$5

Perhaps you've read the novel or perhaps it has simply sat in your "to read" list since you first learned of it. In some way or another, everyone has crossed paths with Vladimir Nabokov's "Lolita." It's a novel that transgresses boundaries and has a mystique that is both fueled by complexity and crafted in an aesthetically ravishing form, and its content has remained daring to this day. If a film adaptation ever sounded impossible, the name Kubrick might change your tone. Paring down Nabokov's own 400-page script to a manageable screen length, Kubrick delivers a film that is carved with precision, spiced with wit, and is achingly alive. Follow Humbert Humbert into the depths of obsession as the titular nymphet fills each space in his steadily slipping mind.



PARIS IS BURNING

1990. USA. Dir: Jennie Livingston. Documentary. 71 min.



THURSDAY, May 1, 8 p.m., FREE

Enter another world in what many members of the drag ball community consider to be an invaluable documentary of the end of the 1980s "Golden Age" of New York City's ball culture. Here, Jennie Livingston spent seven years following the magnetic individuals who shaped the times, thoughtfully exploring race, gender, and sexuality in America. "Paris" depicts a multi-dimensional kaleidoscope of different forms of expression and how its subjects dealt with adversity. It paints in remarkable color the various fashion "houses" that served as surrogate families for young members for which love in their own families was hard to come by. "Paris," to this day, remains an organizing

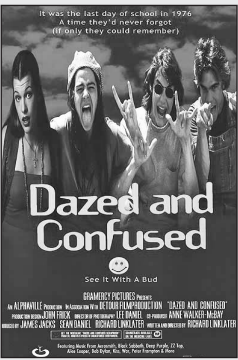
tool for gay and trans\* youth. Illuminating a new facet of American culture, it is a film that inspires melancholy and deep consideration.

DAZED AND CONFUSED

1993. USA. Dir: Richard Linklater. With Jason London. 102 min.

FRIDAY May 2, 8 p.m., FREE

We are very excited to present a screening of Richard Linklater's touchstone high-school coming-of-age comedy on Foss Hill. That's right: a free, outdoor screening. It promises to be the best of times, because, you know, it's a movie about the last day of school... and we'll all be so, so close ourselves to finishing up (finals, pssh). Bring a blanket, perhaps a beverage of your choosing, and relax and share a laugh with a crowd of jolly and enthusiastic Wesleyan moviegoers.



CASABLANCA

1942. USA. Dir: Michael Curtiz. With Humphrey Bogart, Ingrid Bergman. 102 min.

SATURDAY, May 3, 8 p.m., FREE



of the Hollywood studio era in all its glory. Seriously, if you've never seen this movie, this is as good a chance as you're ever going to get.

Lastly, don't forget the senior thesis screenings the following week! All screenings begin at 8 p.m. and cost \$5. Get there early.

FRIDAY, May 9: Digital Program I  
SATURDAY, May 10: 16mm Program  
SUNDAY, May 11: Digital Program II



# Look What I Did: Campus Movie Fest

By Allison Cronan  
*Contributing Writer*

It probably would have been easier if we had started with a script. Or at least an idea of what we wanted to make our film about. But by the time we shuffled into the informational meeting on Monday, April 21, my co-director Kiley Rossetter '17 and I were not even sure if we were making a comedy or a drama. In the true spirit of a time-crunched contest, we came in with nothing but the firm belief that by next week we would have completed our first real film together.

Some time between me writing this and you reading it, the 16 films to be screened on Wednesday, April 30 in Exley 150 at 7:30 p.m. will be selected. I really couldn't tell you what the chances of our film, "Antgirl 2: Crawling in Love," are at making that cut, so instead of trying to convince you why you should care about our movie specifically, I'll just focus on the process of creating it. That said, you should all come to the screening, regardless of which films are picked. Those top 16 films are the *crème de la crème*, and the insane filmmakers who managed to make them in under a week are beyond deserving of everyone's utmost awe and respect.

On Tuesday, we arrived at the Usdan University Center (Usdan) to check out a gray backpack filled with a camera, a tripod, a microphone, and a MacBook Pro, which was loaded with the entire Adobe Creative Cloud. With one signature (and a lot of initialing) on a single, terrifying piece of paper, I traded the rights to use thousands of dollars worth of equipment to which I, as a freshman, would never otherwise have had access, in return I promised that I would buy what I broke and submit something no matter what in six day's time.

Unsurprisingly, the hardest part of making a movie from scratch in a week is a lack of time. We needed time to write the script, choose our cast, shoot our

film, and edit the footage. Gathering a cast proved even harder than expected, as the short turnaround between writing our script and shooting meant that we did not have time to hold open auditions but rather had to rely on word of mouth and friends of friends.

Once we had our cast, we then had to coordinate schedules with our actors, who graciously gave up one of the precious few remaining weekends before reading week to star in a short film with a name like "Antgirl 2" (I found the promise of donuts helped in my case). Sometimes, there was simply not enough overlap in our actors' availability and we were forced to get creative. For example, when our lovely actress Jessica Perelman '17 had to leave the shoot early, I got to stand in as her body double. By "stand in," of course, I mean I got to be dragged along the floor of a creepy tunnel in a body bag (read: fitted sheet) by our lead actor, Will Stewart '17, while Kiley filmed and unsuspecting onlookers tried to figure out whether or not they should be concerned. Our lack of mobility and budget also left us at the mercy of whatever resourcefulness we could muster: it takes some crafty camera angles to shoot a film that's not about college primarily on a college campus. And, naturally, this was the weekend that decided to bring the April showers, so Mother Nature got to dictate a bit about where and when we shot.

From Tuesday to Monday, I drank more cups of coffee than ever before, blatantly ignored the obligations that come with having two weeks of classes left, and had enough fun that I felt compelled to keep ignoring my piling workload so that I could write this article to tell you all about it.

Wesleyan is a mine of people in love with generating content. If Campus Movie Fest taught me anything, it's that when you put the necessary equipment in the hands of students, that content will flow. The horrifying time crunch just makes it more fun.

# Annual Concert Showcases Javanese Gamelan Techniques



NOAH MERTZ/ASSISTANT PHOTO EDITOR

**The annual Javanese Gamelan Concert, which took place on Thursday night in World Music Hall, displayed the vibrant collection of instruments that Wesleyan has obtained.**

By Noah Mertz  
*Assistant Photo Editor*

This past Thursday night, the sounds of the annual Wesleyan Javanese Gamelan concert reverberated once again throughout the World Music Hall. Graduate and undergraduate students enrolled in MUSC452: Javanese Gamelan—Advanced joined Artist in Residence in Indonesian Music I. Harjito and Professor of Music Sumarsam in playing five pieces, three of which were composed by Harjito himself.

Gamelan music is characterized by its cyclical nature. Over the course of one cycle, which consists of four repetitions of eight beats, one easily loses the strong beat due to emphases on the off beats. The sounding of the largest gong, "gong ageng," resets the listener to the end, which also serves as the beginning of the next cycle. The result is a rolling,

momentous cadence with engrossing layers of melodies, the most prominent being the rich, lilting voices of the chorus.

Ever since Wesleyan restructured its music program with the construction of its new Center for the Arts in the 1960s, this entrancing and melody-filled musical style has been a mainstay in the department's world music focus. The University's precious gamelan instruments were made in Java in 1924. Each full set is unique and crafted at once, and, due to subtle differences in tunings between sets, the individual instruments cannot be easily replaced. According to custom, all performers must practice deep respect for the instruments by bowing their heads and never stepping over them; this has helped to preserve our set for so long.

A Javanese gamelan orchestra comprises about 40 instruments, each falling into a category that forms a layer of the music. For the main melody, there is a two-stringed

lute called a "rebab," a bronze-keyed metallophone played with a mallet called a "gender," a bamboo flute called a "suling," and a small chorus of singers. For melodic abstraction, a sort of skeleton with a simple rhythm, there are the "slenthem" and "saron," which are also metallophones. Next are the melodic mediators, using different melodic lines that inform the previous two groups. These are the "bonang," two rows of bronze gong-kettles, and the "saron panerus," another metallophone. Keeping time is the "kendhang," an asymmetric drum. Most important to the structure of the piece are the "kenong," larger bronze gong-kettles, and the gongs of many sizes and pitches. The music is particularly spatial, a quality emphasized by the balanced construction of the World Music Hall: the main melodic instruments are situated in the front with the chorus in the center; the structural melodic instruments are raised behind them; and in the back and highest up are the large gongs. Though farthest away, the biggest gong has a powerful resonance that shakes your bones.

The scale used in gamelan music is neither major nor minor, but rather a variation of a Western pentatonic scale. Furthermore, there are two scales used: the five-note "sléndro" and seven-note "pélog." To accommodate this, each gamelan orchestra actually contains two of each instrument, and the performers alternate from one scale to the other depending on the song. The scales and instruments are never played at the same time.

Also playing in the ensemble were Peni Candra Rini, a singer from the Institute of Performing Arts in Solo, Indonesia; Jessika Kenney; Jen Shyum Chriss Miller; Nadya Potemkina; and Leslie Rudden.

# “Hamlet”: Zwickel ’14 Reinvents Shakespeare

Continued from front page

have it be perfect," Zwickel said. "It just has to be our interpretation of it."

Zwickel's unique interpretation of this classic play was apparent from the moment the audience entered the theater. She took creative license by cutting this four-hour play in half and rearranging the order of select scenes. She was well aware that these major changes could be disastrous and poorly received by Shakespeare purists. However, this show is Zwickel's swan song, and she wanted to exit on a memorable note.

"I would rather have it go down in flames than be mediocre," she said.

The final product was far from average. One of the most intriguing aspects of Zwickel's vision was that it was so site-specific to the '92.

"The concept is the '92 Theater is Elsinore. So you move around this castle that is a theater," Zwickel explained. "It uses the stage, it uses the balcony, and it uses the trap that no one else knew existed, which has never been opened before by students."

Zwickel's fervent desire to present her final show in this particular theater and utilize all of its capabilities is rooted in her deep attachment to the '92. She has spent much of her time at Wesleyan in this one theater doing what she loves the most.

"The '92 has very much been my home over the last four years," she said.

Although the performance is site-specific, it is not set in a particular time period as most modern adaptations of Shakespeare are.

"Our point was about humanity and people and things that are totally timeless," Zwickel explained. "So our production is timeless. There's absolutely no attempted period."

This creative vision, however, could not be fully realized without the presence of audience members who were not stagnant viewers but were rather active participants in the show.

"I think the piece will come to its fullest potential and fruition when we have an audience," predicted Sarah Woolf '16, who played Gertrude.

Thanks to the stealthy run crew, the audience never missed a moment of the dynamic performance; the crew members silently reconfigured chairs during scenes and then seamlessly guided the audience to new locations around the '92 as the actors moved around the space. As an audience member, it was thrilling to watch such an unpredictable show. Many viewers may have known the plot of "Hamlet," but each moment was made new and exciting due to the location changes. Some may have found this constant movement disorienting, but it did keep the audience engaged in the performance.

Though most shows consist of scenes seamlessly strung together to create one cohesive piece, Zwickel's "Hamlet" was composed of several vignettes that each had unique features; every scene told a distinct story that contributed to the overarching narrative. The audience left with vivid images of Hamlet played by Richie Starzec '14, alone onstage with a single light bulb, meant to represent the ghost of

his deceased father. He later hid behind a post intently whispering the famous "To Be or Not to Be" monologue with a conviction that had the audience clinging to his every word.

Starzec arguably had the most onerous task in assuming the title role, and his acting was delightful to watch. He thrived in each moment, working off the other actors and audience members while also exploring the space itself. He played with other actors' costumes, interacted with individual audience members, and scaled the walls of the '92, all of which added an element of spontaneity to a role that required such intensive preparation.

"The process was just as fun as it was stressful," wrote Starzec in an email to The Argus. "The lines were the biggest challenge. There were so many cuts made and it was still a seemingly impossible feat."

Although it was often difficult to stop watching Starzec, whose commitment to the part resulted in an exhilarating performance that kept the audience constantly awaiting his next move, many supporting characters took turns stealing the spotlight. Zwickel made some surprising choices with casting. The cast consisted of actors of all class years who have extremely varied theater backgrounds. Several actors are theater majors, others have never been in a Wesleyan production, and one actor, Zacko Brint '16, had no acting experience. Brint described how Zwickel helped calm his nerves about his first live performance.

"We walked home one day and I asked, 'What if my nerves just go?' She

said, 'You're a tennis player. What do you do before a tennis match?' I said, 'I do this, this, and this.' She said, 'Do it! And go out and have fun. If you mess up, just keep going.'"

Several cast members found the show to be an extremely difficult undertaking.

"I think it's the most demanding role I've done other than maybe the faculty show," said Brett Keating '15, who played Claudius, the story's antagonist. "He's such a conniving, powerful, deliberate ruler."

Shakespearean acting has traditionally been extremely presentational; actors often overdramatize their emotions and gestures rather than truly living in the moment as they might in another playwright's work. But since the actors in this production performed so close to the audience, they were forced to pull away from the classical dramatic style in favor of closer, more subtle acting. Rather than explicitly emoting evil, for instance, Keating as Claudius wore a Machiavellian smile and spoke with a pretentious tone, feigning a confidence that concealed his vulnerability and his fear of his malicious deeds being uncovered.

Anya Sproule '14, who played Ophelia, Nate Gardner '17, who played Laertes, and Woolf each had emotionally taxing roles. At the end of the scene in which Hamlet murders Polonius, it is revealed that Ophelia was hidden behind a curtain and witnessed her father's death. This moment is not written in the play, but rather was created by Zwickel. Sproule's anguish was so apparent that it evoked a

visceral reaction in the audience; many gasped when Gertrude pulled back the curtain revealing Ophelia crumpled on the floor heaving with silent sobs. Both Laertes and Gertrude were brought to hysterics over the death of Ophelia several scenes later. Gardner's and Woolf's raw emotion was palpable as they cried genuine tears. Gardner lashed out violently and other actors needed to exert real force to hold him down. The actors let these powerful emotions manifest naturally rather than artificially presenting them, a technique that made this show particularly special.

This unique performance of "Hamlet" was a celebration of both Shakespeare's timeless work and Zwickel's Wesleyan legacy.

"People have been doing this play and it's been one of the most lauded plays in history for over four hundred years, and it would be ridiculous to try to live up to that," Zwickel said. "Instead, we have to make it our own. It really freed us up to play with it and be like, 'This is going to be our 'Hamlet.'"

Zwickel's final chapter in Second Stage history will be remembered as an impressive attempt to take on a seemingly untouchable text and as a successful rendering of a creative and collaborative vision that was executed by an incredible cast and crew. Those who were lucky enough to experience Zwickel's "Hamlet" at Wesleyan can only await, with baited breath, news of her theatrical adventures in the wider world next year. If they're anything like her final effort here, she is sure to find success.



SPORTS

Track and Field  
Leaps into Playoffs

By Tobias Thor Lichtenstein  
*Staff Writer*

Consistency can be an overlooked commodity in sports. Though one can possess all the talent in the world, that ability won't mean anything if it can't be tapped into week after week.

Fortunately for LaDarius Drew '15 and the track and field team, consistency hasn't been too difficult to come by this season. After a successful regular season, the stage was set for Drew to make some noise as the Cardinals traveled to Waterville, Maine for the NESCAC championship meet. Though the rainy weather did everything in its power to stop him, Drew was able to capture the 200m and long-jump crown, leading the men's team to a seventh-place finish out of 11 teams.

"It feels great to be the best in the 'Cac," Drew said. "No one can tell me I don't deserve the titles I received."

Drew smoked the competition en route to a :22.58 finish, placing first by a margin of .09 seconds. A 21-10 first-place leap in the long jump and a runner-up finish in the 100m (:11.06) capped off an impressive day for the multi-sport athlete. However, this kind of performance is nothing new for Drew, who has had at least one first-place finish in all five regular season meets, including 200m victories in the last three. Despite his season not being finished yet, being top dog in the NESCAC is something Drew will be able to sit on going into his senior year.

"I feel very optimistic about next season's possibilities," Drew said. "[However], I still have a lot of hard work to go before my season is over."

Drew scored 28 of 42 Cardinal points; another 4 came from Erik Hall '16 with a 152-3 eighth-place throw, and Taylor Titcomb '16, who ran 15:00.25 in the 5k to place sixth. Finally, Agbon Edomwonyi '16 chipped in with ten points of his own, placing fourth in the shot put (48-0 3/4) and hammer throw (153-0). Similar to Drew, his continued success has been a staple for the Cardinals this season, and last weekend was no different.

"I'm pleased with my performances aside from the discus, which was due to fairly poor weather conditions," Edomwonyi said. "[We] were exceptional, scoring much better than expected, and the women's team put up a great performance as usual."

The women's squad didn't end up having a NESCAC champion. Though the competition was fierce, Saturday still yielded a solid showing for the women's squad. A slew of place winners and phenomenal efforts helped them make an impact in an extremely loaded field.

Third and fourth in the 800m belonged to Sydney Cogswell '16 and Aidan Bardos '17, both finishing in 2:15.90, while Kiley Kennedy '16 placed sixth in

the pole vault (10-6). Libby Lazare '14 in the 10k (37:06.07), Alexis Walker '16 in the long jump (17-02 1/4), and Orelia Jonathan '15 in the discus (105-01) all placed seventh, in addition to eighth place finishes by Orelia Jonathan in the hammer (131-08) and Geneva Jonathan '15 in the 400m hurdles (1:07.63).

As usual, leading the charge was Captain Sierra Livious '14, placing second in the shot put (39-10 1/2), third in the hammer throw (166-2), and sixth in the 100m hurdles (:15.23).

"Although the conditions weren't exactly picturesque, we still produced some great competition," Livious said. "We fought hard, and I could see that in my teammates' faces. [Everyone] did exceptionally well with outstanding [personal records]."

Besides the immense individual success, the Cardinals were impressive in many of their relays. The team of Idara Foster '15, Melissa Luning '15, Ellie Martin '16, and Walker took third in the 4 x 100m relay (:48.42), while sixth place in the 4 x 800m relay belonged to Bardos, Hannah Goodman '16, Nikita Rajgopal '17, and Rebecca Winkler '16 (9:38.41). Even more outstanding was the team of Kimora Brock '15, Cogswell, Luning, and Martin, taking second place in the 4 x 400m relay; the team's time of 3:57.58 was good enough for a new Wesleyan record. Martin was also the runner up in the 400m, clocking in at :57.93.

"Placing second at NESCACs definitely exceeded my expectations," Martin said. "I was intimidated going into the race because I kept thinking that all the other girls were faster and more experienced than I was. In the end, positive reinforcement from my coaches and teammates helped me so much."

Finishing only .05 seconds out of first, Martin's efforts helped the Cardinals notch 64 team points, placing seventh out of 11 teams.

"I am so thrilled with how the team did as a whole," Martin said. "What strikes me about our team is both our size and our talent. Despite our small numbers, we have so many incredible athletes who perform at high levels. We gave other teams a run for their money, and that really speaks to the performance and character of [our] team."

The Cardinals now have a chance to compete in greater postseason competition, but regardless of what happens over the next few weeks, there's no denying the resilience of the track and fielders. Their efforts in the NESCAC championships are hopefully a sign of good things to come, and with so much success coming from sophomores and juniors, optimism is imminent for both squads.

"We had a lot of able bodies on the track, and [all those] able bodies were cheering [and supporting] each other," Drew said. "It was a great, cold, windy day to be a Cardinal."

By Grant Lounsbury  
*Staff Writer*

Win or go home: that is what the men's lacrosse team was faced with on Saturday, April 26 in the first round of the NESCAC tournament hosting Conn College, a team the Cardinals had beaten 16-7 just three days earlier. The Cardinals entered the tournament as the second seed, having posted a NESCAC record of 8-2, while the Camels were the seventh seed with a 5-5 conference mark. Although on paper the Cardinals were the dominant team, having just won a lopsided victory against the Camels on April 23, Saturday's game was a playoff game and the margin of error was thin. After fighting hard for 60 minutes, the Cardinals came away with a well-earned 10-8 victory, propelling them to a NESCAC semifinal game for the 11th time in the program's history.

"Playoffs are just a different level of lacrosse," said Captain Aidan Daniell '14. "You have to go that much harder if you want to win because every team wants it, or they're going home."

The Camels forced the issue early, drawing first blood just 59 seconds after the opening faceoff, and looked like a completely different team from the one that fell three days earlier.

"Playing any team two times in a row is really hard in this league," said Captain Elliot Albert '14. "I think they came out strong, their goalie definitely made some key saves for them, and I think they tweaked a couple of things that worked for them."

Mike Giambanco '14 got the scoring started for the Cardinals on their first man-up opportunity of the game to knot the score at one apiece. With just under six minutes to play in the first quarter, the

Camels snatched the lead. Once again, Giambanco answered, ripping the upper-left corner of the net on another man-up opportunity. Graham Macnab '14 netted one more for the Cardinals, giving them a 3-2 lead as the clock on the first quarter ran out. Thirty seconds into the second quarter, the Cardinals found themselves once again with a man-up opportunity after a crosscheck sent the Camel contender to the box. This time it was Lyle Mitchell '16 who found the back of the cage, giving the Cards a 4-2 advantage.

Converting on man-up opportunities was key to the Cardinals' first half offensive output, with three of their four goals coming when they had the extra man advantage. The Camels were not intimidated and played with a determination not found when they lost to the Cardinals previously, and they moved to cut the Cardinals' lead to one with 3:38 left in the opening half. The crowd could feel this was a different Camels team, and with 13 seconds remaining, the Camels found the cage and tied the game at four, heading into halftime with the momentum on their side.

"[At the half] I really emphasized that this was our season, it was win or go home" Daniell said.

Right from the start of the second half, the Cardinals sent a message to the Camels when Quentin DellaFera '15 and Matt Prezioso '15 scored two unanswered goals, giving the Cards a slight cushion. Once again, the Camels fought back finding the goal two times and evening the score with 5:54 to play in the third. But DellaFera and Prezioso rose to the occasion converting on two more scoring opportunities, rebuilding the Cards' two-goal margin and an 8-6 advantage.

"You got to give credit to them, they came out after getting blown out and played hard," Albert said. "It was good game."

Less than five minutes into the fourth quarter, Niall Devaney '16 gave

the Cardinals their biggest lead of the game at 9-6. Despite the three-goal deficit, the Camels never gave up, and rattled off two goals in a 17-second span to close within one of the Cards. After the Camels committed two costly penalties in the final two minutes of play, Mitchell sealed the victory with his second man-up goal of the day, converting on an open net opportunity.

"It was just a great team effort across the board, we had good possessions on offense, and defensively we knew they were going to come on and give us a real push with some of the shooters they have," said Head Coach John Raba. "We just stuck with the game plan."

Although the game may have been a lot closer than anticipated, the Cardinals will move onto the semifinals where they will face Little Three rival Amherst, to whom they lost 14-10 earlier this season. The Lord Jeffs, the three seed in the tournament, beat Bowdoin 13-6 in their quarterfinal game to reach the semis. The other semifinal matchup will feature defending NESCAC champion Tufts against the fourth-seeded Ephs of Williams. Championship weekend, Saturday, May 3 and Sunday, May 4, will be held at Tufts, since the Jumbos are the highest seed remaining in the tournament.

"Championship weekend is certainly a grind, it's a back-to-back weekend, and you really just have to take it one game at a time, and you can't think the two game mentality," Raba said. "You have to really think about laying it on the line on Saturday, and find it deep within yourself to try and get it done on Sunday because even if you look ahead that's when you lose; I have been around long enough to know that we have one game to take care of, whoever it is, and that is going to be our only focus I can guarantee up until that point, and then if we are fortunate enough to win we will worry about the next. It's more about a heart thing than anything else because it's tough."

Softball Drops Both Ends of  
Bantam Doubleheader

By Michael Sheldon  
*Staff Writer*

The softball team played its final innings of 2014 with a doubleheader against Trinity on Saturday, April 26, capping off an up-and-down year. Playing in honor of their matriculating teammates, the Cardinals fell to their intrastate rivals of the NESCAC East in both games, finishing the year with an overall record of 10-22.

Su Pardo '16, the team's healthiest and most consistent starting pitcher over the course of the season, took to the mound for Wesleyan in the first of the two games. She delivered an admirable performance in a game that would prove to be a fierce pitchers' duel.

Both offenses were shut out through the first two innings, but Trinity got on the board in the top of the third inning when an error by third baseman Jill Gately '15 turned a leadoff triple to extend into what was effectively a home run. Pardo regained control and promptly returned the next three batters to the home dugout in order. However, in a game where runs were scarce, this one proved costly.

Both offenses were again si-

lenced until the bottom of the fifth inning, when the Wesleyan hitters struck back. Amanda Roosa '16 reached on an error and advanced to second on an ensuing passed ball, setting the stage for Captain Alex Sarkowsky's '14 RBI double. The next three hitters went down in order, but the game was knotted at 1-1.

Trinity picked up another run in the top of the final inning. After Pardo allowed a leadoff double, Trinity advanced its base runner to third with a sacrifice bunt, and she eventually scored on a sac fly.

Wesleyan put two runners on in the seventh, but couldn't plate them. Pardo allowed just one earned run and three hits over her 7.0 innings pitched, and the defense played solidly behind her, but the Cardinals were unable to put anything together offensively.

Roosa mounted the hill for Wesleyan to start the back end of the doubleheader. If the first game could be characterized as a highly defensive pitcher's duel, the second was quite the opposite.

The teams exchanged early blows in the first: Trinity scored a single run on two hits in the top of the inning, and the Cardinals matched their two runs on three hits during their half. However, things got out of hand in

the top of the second.

Roosa loaded the bases on a walk and two singles. She then induced a ground ball hit right back at her, which she fielded and threw home for the first out of the inning. Roosa coaxed another ground ball against the next batter, but a fielding error proved costly for the Cards. All runners were safe, and the floodgates opened. By the time the Cardinals worked their way out of the top of the second, Roosa had been chased from the game by the force of 10 Trinity runs. The Trinity hitters would add eight more runs against relief pitchers Angelina Massoia '17 and Pardo to bring their total score for the game to 18.

The Cardinals fought back, most notably scoring seven runs in the bottom of the fourth. Abby Rutt '17 and Gately each had three RBIs, and Getchell added two of her own on the Cardinals' way to 11 runs on the game. However, the Cardinals were simply out-slugged, falling again to Trinity by a score of 18-11.

It was a disappointing end to an injury-ridden season for the Cardinals. However, several of the team's young players made prominent contributions to the team, and the softball program will look to cultivate this young talent as it sets its sights on the future.

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# Tennis: 6-3 Victory Caps 2013-14 Season



SADICHCHHA ADHIKARI/STAFF PHOTOGRAPHER  
**Jake Roberts '17 nabbed a win at the top singles spot.**

Continued from front page

Captain Stephen Monk '15 made quick work of Lee, only dropping one game throughout the two sets en route to a 6-1, 6-0 third singles victory. At fourth singles, Rudovsky also had no trouble handling his Bates opponent. The sophomore only gave up two games throughout the match, winning 6-1, 6-1.

"I think the match yesterday with Bates was the brightest part of the season," Fried said. "We had a great, very successful spring trip and some strong NESCAC wins, but avenging last year's NESCAC loss to Bates by playing as well as we did perhaps shines brightest."

The only singles loss of the day for the Cardinals came at fifth singles, where Patrick Ordway defeated Michael King '16 in the first set 6-0. King's play picked up after not winning a game in the first set, but it still wasn't enough: he was downed

7-5 in the second set.

After balancing high expectations with an experienced team, the Cardinals will wait to see whether or not they are postseason-bound. The NESCAC teams do not all play one another or the same number of games during the regular season, so a committee of four coaches decides which of the six teams will qualify for the playoffs.

Trinity, Tufts, and Wesleyan are battling for the final two spots in the playoffs. Trinity has the best conference win-loss percentage at .500, but played one fewer game than the Jumbos or Cardinals. Trinity defeated Wesleyan 5-4 earlier in the season at John Wood Memorial Courts. The Bantams also conquered Tufts 6-3 in Claremont, CA during their spring break trip. The Jumbos, sitting at .400 in the conference, are below the Cardinals in the standings, who have a NESCAC record of .444, but defeated the Redbirds earlier in the year 8-1 and played one more conference match than Wesleyan.

"Unfortunately, it looks like we're going to lose the complicated tiebreaker for the NESCAC's selection," Fried said. "This is primarily as the result of the head-to-head loss with Tufts."

No matter what the committee decides, the Wesleyan tennis program has a lot to look forward to in the future, with a majority of the players being underclassmen and a strong recruiting class coming to campus in the fall. Cards' tennis is earning respect for successful play and is poised to remain prevalent in the NESCAC for the foreseeable future.

"I expect the team to continue to train extremely hard, both on and off the court, through the off-season," Fried said. "I'm excited to integrate our highly talented incoming class with our returning team members and very much looking forward to next season."

# Baseball Wins Little Three, NESCAC West Titles

By Toby Rosen  
*Staff Writer*

The baseball team (23-7, 10-2 NESCAC) clinched the Little Three and NESCAC West titles with a thrilling series victory against Amherst (23-7, 9-3 NESCAC) last weekend. All three games went down to the wire, with Wesleyan winning the first two games by scores of 10-8 and 2-1 before dropping the series finale 5-3 in 11 innings.

The Cardinals won the series through clutch power hitting, excellent defense, and a spectacular performance by Jeff Blout '14 (5-0, 3.47 ERA) in the clincher. Wesleyan whacked four home runs in the three games to continue its recent team power surge (eight bombs in its last seven games) and committed only one error.

In the series opener at Amherst on Friday, April 25, staff ace Nick Cooney '15 (5-1, 3.35 ERA) started on the hill for the Cards and came out firing, striking out the side in the first. Wesleyan got the scoring started in a big way in the top of the second, with a three-run home run off the bat of Jonathan Dennett '15, his third of the season.

In the top of the fourth, Guy Davidson '16 picked a great moment to hit his first homer of the season, ripping a two-run shot to give Wesleyan a 5-0 lead. However, the Lord Jeffs got one back in the bottom half of the inning with a long ball of their own to cut the Cards' lead to 5-1.

The round trippers continued for the Cardinals in the top of the fifth, with Sam Goodwin-Boyd '15 crunching a two-run tater to push Wesleyan's lead to 7-1.

Cooney faltered in the fifth, giving up four runs, but the Cards tacked on an insurance run in the seventh and hung on for the 8-6

victory. The final two outs of the contest came via strikeouts by Goodwin-Boyd with the bases full of Jeffs.

In the second game of the series on Saturday, April 26 on Dresser Diamond, Blout and Goodwin-Boyd played the heroes in a spine-tingling comeback 2-1 victory that ended in walk-off fashion in the bottom of the ninth inning.

Blout had it all working for him, pitching eight innings of five-hit, one-run ball.

"Everything felt good," Blout said. "My fastball, I was able to locate. I was able to get my curve over. And for the first time all season, I could throw a change-up for a strike. So I was able to get out of a lot of big spots by throwing pitching I'm not used to throwing in big counts. And I think that's what was the big difference today."

In a game that was scheduled to go only seven innings, this one went into extras thanks to a magical moment from Goodwin-Boyd in the bottom of the seventh. With his team trailing 1-0, the big first baseman led off the inning with a game-tying solo blast over the fence in left.

The ball looked as if it might not have enough to reach the fence, but halfway through its flight, the screams coming from Wesleyan's bench indicated the game would be tied. After it cleared the fence, the Cardinal players could barely contain themselves from running out onto the field to congratulate Goodwin-Boyd.

"It was an inside fastball that I think [the pitcher] meant to be more inside," Goodwin-Boyd said. "I got a pretty good piece of it, I'd say."

Blout, who brought his best stuff in one of the biggest games of his career, may have been the happiest of all the Cardinals watching Goodwin-Boyd's big fly.

"Relief," Blout said, describing his feelings after the home run. "We know our team can hit the ball. My job is to keep them off the scoreboard and give our team the best chance to win games."

Blout did his job, keeping Amherst off the scoreboard in the eighth, and Jimmy Hill '14 (2-0, 0.71 ERA) continued his sensational season with a scoreless top of the ninth, setting up the dramatics for Wesleyan in the bottom half the frame.

It was Goodwin-Boyd, once again, who came up with the big hit, leading off the inning by lining a double to left. Robby Harbison '17 moved Goodwin-Boyd over to third with a ground ball to first, and Dennett came to the plate with a chance to end the game.

With the man tied for the team lead in home runs coming to the plate, Amherst was not likely expecting a bunt, but that's exactly what Dennett did, dropping down a squeeze bunt to drive in the winning run to give Wesleyan its second consecutive Little Three and NESCAC West division title.

"I knew I was going to get [the bunt sign]," Dennett said. "They did the same thing to us last year in the playoffs in the 14th inning, so it's only right that we returned the favor. It feels awesome."

Even if the Cards' 5-3 loss in the series finale left a sour taste in their mouths, this weekend was nothing but sweetness for Wesleyan.

"It's unbelievable," Goodwin-Boyd said about clinching the titles. "It was a great way to do it too, a walk off."

Head Coach Mark Woodworth has been the steady hand that has guided this powerhouse Cardinals team all season long.

"So proud of these guys," Woodworth said. "We were in the same situation last year, on our field against those guys and we turned the table against a really good team. And to do it in front of our home crowd was fantastic and amazing. This was a great moment we'll never forget."

The Cards next take the field on Tuesday, when they will face off against MIT in Cambridge, Mass.

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# HOLI

Shakti hosted Wesleyan's third annual Holi Festival of Colors on Friday, April 28. Adapted from an ancient Hindu celebration, the festival brings joy to participants through the hurling of colored powder and water balloons. Students gathered at the base of Foss Hill to douse one another with the colors of spring.

PHOTOS BY COREY SOBOTKA/PHOTO EDITOR

