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RASA's Struggles Highlight Troublesome New Club Formation Process



Arya Rajesh (left) and Shreya Anbalagan (right), the co-founders of the proposed club.

COURTESY OF ADARSHSRIVASTAVA

BY SUBAAH SYED
ILLUSTRATIONS EDITOR

SA and Wilson Commons Student Activities (WCSA) endeavor to uphold the values of diversity and inclusion and to support students' interests, but proposals for some new clubs have encountered difficulties on campus.

Sophomores Shreya Anbalagan and Arya Rajesh pitched their dance club RASA and applied to make it an official student organization in Nov. 2023. Their proposal was de-

nied for being too similar to existing clubs — a justification that the Student Organization Review Board (SORB), a committee of seven students and four staff members responsible for reviewing new club proposals, has used to deny many new clubs. Anbalagan and Rajesh's issues with SORB highlight important flaws in the system to create new student organizations on campus.

They came up with the idea for RASA last summer as a

way to channel their passions for the unique genres of South Indian dance. They both grew up learning Bharatanatyam, a classical Indian dance rooted in Hindu stories and native to Tamil Nadu, a state in southern India. When they started at UR, they wanted to continue dancing, which they did by joining Rangoli. However, Rangoli advertises itself as "Bollywood fusion" — Bollywood is North Indian, which differs drastically from South Indian dance styles.

SEE RASA PAGE 2

Report Backing Financial Aid for Summer Courses Endorsed by SA

BY JUSTIN O'CONNOR
EDITOR-IN-CHIEF

SA's Academic Affairs Committee concluded that there is an "urgent need" for UR to expand financial support for students taking summer courses in a report finalized last week, which benchmarked the summer financial aid options offered at universities similar to UR.

According to the report, UR currently only offers summer course-takers loans, which have to be paid back, and TAP grants, which are restricted to New York state residents. The report examined the financial aid offerings of 11 universities with endowments similar to UR's and found that nearly all of them offered more grant

opportunities than UR to their students.

Course credits cost \$1,100 each, so the cost of taking a single four-credit summer course is \$4,400. Data from SA's annual survey shows that about 57% of their 362 respondents did not see taking summer courses as a financial possibility.

"The close absence of financial aid for the summer term at the University of Rochester not only places undue strain on our students but also directly contradicts the precedents set by peer institutions, as well as the values put forth by our own University," the report states.

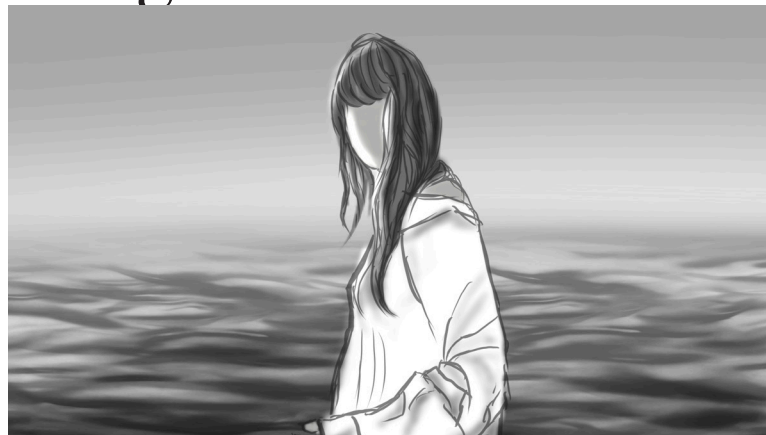
The report recommends the University offer federal

and institutional aid over the summer, including summer Pell Grants and an institutional scholarship or grant specifically for summer students. It also pushes future Academic Affairs Committee members to investigate how UR and other institutions support students' cost of living over the summer, as current summer cost-of-living aid is mainly tied to employment, according to the report.

The Committee's findings and recommendations were unanimously endorsed Monday by a vote of the full SA Senate.

O'Connor is a member of the Class of 2024.

New Taylor Swift Album Shows the Megastar in Decline



JOYLU / ILLUSTRATIONS EDITOR

BY COLIN JONES
COLUMNIST

I want to preface this review by saying that I don't consider myself a Taylor Swift hater.

I think "1989" and "evermore" are both great albums, and I love "folklore." Plenty of her big hits are songs that I have a lot of nostalgia for. However, I was quite disappointed by "Midnights," which delivered middling synth-pop with few take-aways. When she announced "The Tortured Poets Department" after "Midnights" (undeservedly) won Album of The Year at the Grammys, I was pretty skeptical. I was hoping for a return to the more impactful singer-songwriter material she did with "folklore" and "evermore," but feared that it would be a continuation of the blandness of "Midnights."

Unfortunately, the latter turned out to be the case.

I don't see why this album was released. Most of these songs feel like they should have been left on the cutting room floor. The fact that this ended up being a "secret double album" astounds me; an hour of this was more than enough for me (bear in mind that I am only reviewing the standard edition of the album, as the "Anthology" addition has an additional 15 tracks and counts as a reissue).

"The Tortured Poets Department" is a collection of sleepy ballads and dreary laments from Swift, with manymuch of the lyrics being about her increasingly unless relatable personal life. I don't begrudge anyone who enjoys this album or connects to its lyrics, but I can't help but roll my eyes at some of these lines — "You smoked then ate seven bars of chocolate/We

declared that Charlie Puth should be a bigger artist," "Now I'm down bad crying at the gym/Everything comes out as teenage petulance," "Who's afraid of little old me...well you should be," are all some lines that stood out as particularly bad to me.

I see this as a huge step down from the lyrics on "folklore" and much of Swift's earlier work. While I do think she has always been a bit overrated as a songwriter, she tended to write poignant narratives that were very relatable and was good at storytelling. Now, I can't bring myself to care about what she has to say.

The sound of the album is also nothing interesting. Despite Jack Antonoff being an accomplished producer who has done some fantastic work, he brings nothing special to the table here. The instrumentals are dull and flavorless, and while there's occasionally a burst of energy, like on my favorite track, "Florida!!!" featuring Florence Welch of Florence + The Machine breathing some much needed life into the album, most of these songs have nothing special or memorable going on instrumentally.

This album isn't bad in my eyes — it's fine in the background, occasionally it caught a vibe, and one or two tracks were pretty interesting. But given Swift's profile as an artist and the amount of attention she commands, she could be doing much, much better. Hopefully, she takes some time before pumping out another album that feels as drab as this one.

Rating: 5/10

Jones is a member of the Class of 2026.

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RASA FROM PAGE 1

RASA's difference from other South Asian clubs on campus lies in the great cultural diversity among the different regions of India and the genres of dance associated with them, which many people may not be familiar with. The two existing South Asian dance clubs on campus are the competitive Bhangra team — centered around Punjabi folk dance that originates in the Punjab region of South Asia, specifically in northwestern India and northeastern Pakistan — and the noncompetitive Rangoli club — named after the notable Indian floral design rangoli and focused on North Indian, Mumbai-based Bollywood dances. Neither club really reflects South Indian culture, which is more tied to Hinduism and reflected in classical Indian dance.

Still, RASA's founders left their first meeting with SORB with a rejection based on two concerns: mission and resources. Anbalagan and Rajesh said SORB seemed to have trouble understanding how RASA was different from the other South Asian dance clubs.

"We felt like they weren't listening," Rajesh said. Anbalagan and Rajesh said SORB repeatedly asked how RASA is different from other clubs.

"If you took the time to read our club's proposal, you would've understood," Rajesh said.

Regarding resources, Rajesh recalled the board saying that the South Asian

clubs need to do a better job of banding together, and that they couldn't approve another South Asian club without detracting from the others. The co-founders of RASA remembered feeling like SORB was "tone deaf" and "ignorant," as Rajesh put it. Additionally, they said the board noted that there wasn't enough studio space to host RASA. Despite this claim, RASA has been able to work around the schedules of other dance clubs and informally use open studio space when they need it.

"They [SORB] have been rejecting performance groups

'SORB seemed to have trouble understanding how RASA was different from the other South Asian dance clubs.'

pretty much across the board [...] because of space," said SA Senator Rosemary Trotter about the space issue. "They have been trying to meet with [club members] ... to better understand some things."

SA President Daniel Pyskaty mentioned working with the head of WCSA over the summer of next year to evaluate potential new spaces, addressing conversations around the usage of Todd Union and Sloan Performing Arts Center.

"All of these conversations need to [happen] be had to make sure we can support our performance groups," he said.

Anbalagan and Rajesh wrote a lengthy appeal letter over winter break highlighting what they thought of the first meeting and addressing their concerns — that "the reasoning used by SORB to reject [their] club proposal is unjustified" and that they felt "a lack of communication at several points in this process," according to the letter. RASA met with SORB for a second time at the beginning of February for a pre-appeal meeting to discuss how the first meeting could've gone better. Anbalagan and Rajesh said SORB apologized for the misunderstanding, saying that the wording was likely wrong when they suggested uniting the South Asian groups on campus.

"The second meeting was definitely eye-opening, and communication was happening, but that still doesn't take away from the first meeting," Rajesh said.

WCSA Department Coordinator Chelsey Wahl-Ridley said in an email that organizations with mission statements similar to other groups do not receive recognition.

"In some cases, SORB may recommend a proposed organization connect with an already existing organization where the board believes potential synergies may exist to discuss becoming an affiliate," the email continued. "This route allows the proposed organization to execute their activities, but under an organization which is already meeting the expressed mission."

Anbalagan and Rajesh suggested WCSA could improve the new club formation process by including a disclaimer for people who want to start a dance club, as Rajesh wondered why they were allowed to apply to start one in the first place.

'RASA has already performed in several events, making its debut in the South Asian Exposition hosted by ADITI back in Oct. 2023.'

The RASA founders also said the SORB meeting format could use improvement. During RASA's first meeting with SORB, Anbalagan and Rajesh said SORB explicitly instructed RASA not to say anything while SORB was talking amongst themselves in the last 10 minutes of the meeting. The board members were asking questions that RASA could've answered easily, yet Anbalagan and Rajesh said they weren't allowed to according to the instructions. However, in the second meeting, the founders said SORB told them that it wasn't a rule and that they could have spoken, yet that was not how it was communicated to RASA.

"Overall, communication could have been better," Rajesh said.

Lastly, and most importantly to Anbalagan and Rajesh, the two said that if WCSA was going to represent them, they needed someone from their diaspora on the board. The

WCSA representatives in the meeting were all either East Asian or white. There were no South Asian people there to represent a new South Asian club, which the two said definitely played a significant role in the confusion and misconceptions throughout the first meeting.

SA is working to increase the diversity on SORB: "SORB is working with the DEI Chair to explore how they can increase the represented identities on the board and improve their processes for the future," Chelsey Wahl-Ridley told the Campus Times.

Despite these setbacks, RASA has already performed in several events, making its debut in the South Asian Exposition hosted by ADITI back in Oct. 2023, where they performed a hip-hop and Kuthu (a South Indian folk dance) fusion choreographed by Anbalagan and Rajesh. They also performed at the Diwali Dinner on Nov. 11, 2023, and in the Classical Arts Showcase in mid-February, both hosted by the Hindu Students' Association.

"RASA would be a cool way to continue the South Indian dance that we already know and learn more South Indian dances through the club," Rajesh said. They hope to share the art with graduate students and community members. "The more the merrier," Rajesh added.

Syed is a member of the Class of 2027.

Underwhelming, but Still Historic: Our Photos From the Eclipse?



Students posing with their eclipse glasses. From left to right: Eileen Chen, Cindy He, Grace Yang, and Allie Tay. KEVINHU/PHOTO EDITOR



Hundreds of people descended upon River Campus to view the eclipse April 8. KEVINHU/PHOTO EDITOR



View of the sky at 3:15 PM (before totality) from Eastman Quad. CHARLIE LU/PHOTO EDITOR

SA Senate Election Won By Everyone Who Ran

BY JUSTIN O'CONNOR
EDITOR-IN-CHIEF

The executive race was the only competitive one in this spring's SA election. Everyone who ran for senate positions — including three students each from the classes of 2027, 2026, and 2025 and six students vying for at-large positions — will serve as senators next year.

First-year Senator Quinten Denkenberger will be returning alongside sophomore Senators Trisha George and Noah Hubley and junior Senators Jacob Edwards, Chris Stride, and Andrew Zhou.

The new first-year senators, who will be sophomores when they serve, are Wonki Chae, William Du, Aidan Galgano, Arsen Kariazov, and Sarah Pirzada. The new sophomores, who will serve as juniors, are Janelly Andrade-Gonzales, Hudson Ginocchio, and Keziah Daniel. Owen Christensen is the only new junior, and he will serve as a senior.

The total votes cast in this season's election was 966. This was up from 790 votes cast in the fall, most likely due largely to the publicity of the presidential election.

O' Connor is a member of the Class of 2024.

Campus Roadways Getting a Fresh Coat of Paint

BY MAYA BROSNICK
NEWS EDITOR

Campus roadways will be getting new paint stripes — including all double yellow, cross walks, stop lettering, and parallel parking — from April 21 to May 12 courtesy of 1-800 STRIPER.

The striping will presumably occur from 7:00 p.m. to 7:00 a.m., though the Facilities Department notification email erroneously listed the times as 7:00 p.m. to 7:00 p.m. Facilities has not yet responded to the Campus Times for clarification.

The striping efforts will be most effective and efficient with as few cars as possible on the road as possible during the striping times.

"Any necessary signage, road protection or re-direction of traffic will be handled by 1-800 STRIPER," said the email.

Brosnick is a member of the Class of 2027.

Bader-Gregory and Lopez to Lead SA

BY MAYA BROSNICK
NEWS EDITOR

BY JUSTIN O'CONNOR
EDITOR-IN-CHIEF

Sophomore Elijah Bader-Gregory, current SA vice president, will serve as SA president next year after beating first-year Sammy Randle III with 63% of the vote. First-year Aliza Lopez will serve as vice president.

After their victory, the Bader-Gregory/Lopez ticket plans to follow through on their campaign promise to push for accountability from the administration and from themselves.

"I would say the most important issue facing students right now is the lack of trust and accountability within administration," Bader-Gregory told the Campus Times. To try to reduce that mistrust, he plans for SA to meet with members of administration more often, and to push for students to be in the room when decisions are being made.

Bader-Gregory plans to hold the administration accountable for promises such

as lowering Hillside prices, making Rocky Bucks (the bucks formerly known as Uros) available for use in College Town, and increasing SA and student cultural groups' participation in the decision-making process for on-campus speakers (in response to student dissent against Meliora Weekend speaker Chimamanda Ngozi Adichie).

"I would say the most important issue facing students right now is the lack of trust and accountability"

"We're going to hold them to that because we have that in writing. We have those relationships and we have those things that we can build off of to make sure that they actually do what they're saying," Bader-Gregory said.

He and Lopez also plan to push to get rid of Harvest Table, to recreate the UR Mobile app, and to mobilize student-created and student-led DEI training for



COURTESY OF ELIJAH BADER-GREGORY

faculty, a push that began during former SA President Adrija Bhattacharjee's administration.

To achieve their goals, Bader-Gregory and Lopez plan for SA to be more proactively involved in student lives. They will send regular emails to keep the student body updated on their progress, and keep in close contact with the presidents of student organizations to hear from different perspectives on campus issues than just their own.

"We're [both] from different class years, we have different majors, but we'll

never be able to sort of represent or always be able to think of the entire student body just in one go because that's impossible for anyone to do," said Bader-Gregory.

He added, "But we've already started to seek out, build that team, create these open positions, and see how SA can be a better resource for students."

Brosnick is a member of the Class of 2027.

O' Connor is a member of the Class of 2024.

SA Mandates DEI Trainings for its Officials

BY PAIGE MCCURDY
STAFF WRITER

The SA Senate passed a bill to mandate Diversity, Equity, and Inclusion (DEI) training for all of its officials April 4.

The training sessions will aim to teach officials to appropriately handle situations involving "cultural diversity, encompassing gender, sexual orientation, disability, socioeconomic background, veteran status, age, race, and more."

The training will be spearheaded by the DEI committee. From a past DEI Training Feedback Survey, 95% of Student Association officials agreed that "diversity training is needed and should be mandated."

The DEI committee will update the training each year and "collaborate with relevant campus departments, organizations, and experts to develop comprehensive and relevant training materials and resources."

The bill was sponsored by sophomore Senators Sharon Lin and Winfred Lin and cosponsored by junior SA President Daniel Pyskaty. SA's DEI Committee and sophomore Senators Helen Kim and Noah Hubley endorsed the bill.

McCurdy is a member of the Class of 2025.

Who the Hell is Rocky? The Struggle Behind the Stinger

BY MARIA VARDANYAN
CONTRIBUTING WRITER

We all know our lovely mascot Rocky, but who are the people behind the bee mask?

Being Rocky used to be a volunteer position, like pep band membership and other school spirit coordinators. Now, it is a paid position, as Club Sports & Crowdfunding Associate Director Kyle DeManincor told the Campus Times. Usually, Rocky is played by student workers, however DeManincor revealed that, during some summer events, faculty and staff can get a cut of the action too.

Becoming Rocky is fairly simple: Any interested student can email DeManincor to audition. There are five or six Rockies right now, mostly sophomores and juniors, as seniors are usually too busy at this time of the year.

One can request Rocky's presence through CCC resource request forms for \$35 an hour. Rockies are often requested for varsity athletics games and orientation events. There are around 30 to 35 requests per year for Rocky's appearance.

Some experienced Rockies can get around on their own, but most of the time, Rocky is accompanied by a Rocky handler who helps them travel around campus, engage

onlookers, and with the laborious task of getting the costume on in the first place.

One of the Rockies, who all spoke to the Campus Times under the condition of anonymity, compared the awkward situations they and their handler get into to a Looney Tunes cartoon — trying to sneak the Rocky costume out of the storage room while keeping some mystique can create some funny situations. Two of the Rockies said that managing the costume is pretty hard, especially the shoes, which one of them stuffs with paper towels to make them more manageable. One Rocky tripped and fell at a basketball game during their very first event.

'One of the Rockies, who all spoke to the Campus Times under the condition of anonymity, compared the awkward situations they and their handler get into to a Looney Tunes cartoon'

Another Rocky compared wearing the costume to having a backpack on their neck that is pressing on their forehead and dragging them down, and wearing a puffer jacket in summer. They also said that their proudest moment was getting into the

Mountain Dew Baja Blast cart. Turns out, many of the Rockies are short and wear glasses, which makes wearing the costume more challenging. However, they think that the mascot being short makes him less scary.

One of the Rockies shared that playing the mascot helped them gain the confidence to approach strangers and dance in front of other people. The inability to speak in costume also helps them feel less embarrassed in awkward situations, as well as be themselves more freely.

Many alumni treat them like an old friend, sharing all of their positive memories associated with the wasp. The Rockies also shared that little kids are the ones most excited to see the mascot. DeManincor told the CT that Rockies are more involved on campus than we might think, and that many of them are in various campus organizations.

From heavy interactions with the pep band to constant dances to good music, each Rocky lets their personality shine through the limitations of the costume. But, as one of the Rockies put it, "The mascot is a timeless constant regardless of who's wearing it."

Vardanyan is a member of the Class of 2027.

Volunteering to Help Refugees: Refugee Student Alliance

BY PAIGE MCCURDY
STAFF WRITER

If you can sweep or fold, then you're ready to help out with the Refugee Student Alliance (RSA) — a student organization that focuses on volunteer opportunities aiding Rochester's refugee community.

Junior Maryama Thiam is the president of the Refugee Student Alliance. She has been in the organization since her first year at UR.

"We just work with that population in Rochester, since Rochester has a high percentage of resettlement," Thiam explained. "And we work with that population to help them with different things, like transitioning into Rochester from their previous country — their home — or helping with housing set-ups or tutoring. Just different things to make them feel comfortable."

RSA works with Rochester's Catholic Charities chapter to help with housing setups. The Catholic Charities chapter has 90 days to help the refugee families resettle, and the RSA assists in cleaning and making the houses feel more home-like. This aspect of their volunteer work is more behind-the-scenes and sporadic. Once a week they get an email with dates and times of when the Catholic Charities are doing these housing setups, and the RSA helps out.

While RSA does a great deal of behind-the-scenes volunteer work, there have been events where they can interact with those they work to help. The organization did an event welcoming Syrian refugees to Rochester with the Rochester Refugee Resettlement Services. Thiam said this event was really nice because it provided an opportunity to bond with the people they're helping and work with children. She recalled how, even though they didn't speak the same language, they were able to play games with the kids, and even make them laugh with how they struggled to say the same words.

'She recalled how, even though they didn't speak the same language, they were able to play games with the kids, and even make them laugh.'

"I think actually getting to sit down and interact with them was really nice because you get to learn a lot about them, even though there is a language barrier. We had a translator there to help us understand what they were saying, so it was really nice to get to hear their story and how they came here," said junior Gabrielle Wilson, who



SUBAAH SYED / ILLUSTRATIONS EDITOR

joined RSA this year and serves as vice president.

She also described some of the other volunteer opportunities the organization does.

"We've been working with St. Mary's Place, it's like a food kitchen, and we go and give out food and meals to those who really need it," Wilson explained. "We also do clothing drives. We did one with SALSA [the Spanish and Latino Students' Association], and that was pretty good, just to give back to the community."

RSA also works with many minority student organizations to help bring awareness to the problems that are happening in different countries.

"One of the things we did last semester was work with the Pan-African Student Association, and we did the Crisis Around the World, and it was about the Democratic Republic of Congo. We basically were bringing awareness to what's going on in Congo," Thiam said.

'There's so many things we can do as students.'

In the coming year, RSA has a goal of bringing back its tutoring program. During Thiam's first year, RSA worked with a school consisting of refugee students and did tutoring every Saturday in Carlson Library. RSA also plans to

have more events that are not just volunteering and to expand past the core eight to 10 members of their organization.

"Volunteering is for everybody. I think as students we kind of think that the things that we do are so limited, but there's so many things we can do as students. A lot of these orgs, they love seeing students. That's what makes our org what it is, we're a bunch of students just trying to volunteer and help our community." Thiam said.

McCurdy is a member of the Class of 2025.

Newly-Formed Turkish Students Association's Iftar Was Huge Success

BY SUBAAH SYED
ILLUSTRATIONS EDITOR

The community Iftar held March 31 took on an exciting twist as the Muslim Students Association (MSA) worked with the new Turkish Students Association (TSA) on campus to host a Turkish-themed Iftar.

It was the first event hosted by the TSA and turned out to be a huge success, with over 200 attendees even though it was only advertised a week in advance. It was open to the whole community, not just

Muslims who came to the weekly community Iftar to break their fast.

A variety of Turkish food was served, including yellow rice and doner, a Turkish kebab cooked on a vertical rotisserie. The audience favorite was a homemade walnut baklava made by junior TSA President Emre Aktas' mother. The guest speaker of the dinner was the Imam of the Islamic Cultural Center of Rochester, Melih Gungor.

Junior Ayşe Gulbay, TSA's business manager and co-founder, helped

plan the event. She said that she believed Turkish students needed a community on campus, as she noticed there was not a concrete environment for a solid get-together.

She said TSA was also created to promote awareness of Turkish culture, as not a lot of people know about Turkey. Gulbay said the association wanted to nurture "a safe space for Turkish students where they can feel the comfort of their own community, experience the things they used to feel back home."

'A safe space for Turkish students where they can feel the comfort of their own community, experience the things they used to feel back home.'

"It would also be a good way to connect Rochester locals with Turkish students at the University of Rochester," she added.

In fact, it was with the help of Rochester's local Turkish community that the Iftar dinner was a success. Gulbay said that they were "nervous about the turnout because it was their first event and advertised a week in advance, but the greater Turkish community beyond [UR] really helped to bring it together." Aktas also shared similar feelings, saying, "This event not only provided a wonderful evening of cultural exchange and community building but also introduced our new club to the campus effectively."

MSA was also a big help in the success of the event and the TSA's launch as an officially recognized organization on campus. They accommodated everything TSA needed for the Iftar on short notice, Aktas said.

A long-term goal for TSA is hosting fruitful events where people can leave with more insight into Turkish culture. They plan to organize more food- and music-centered events. Gulbay mentioned the idea

of a Turkish festival and a game night, as Turkish culture includes many board games.

'A long-term goal for TSA is hosting fruitful events where people can leave with more insight into Turkish culture.'

"Looking ahead to next semester, we have ambitious plans to expand our reach and impact," said Emre Aktas, TSA's president. "We aim to collaborate with other student organizations on campus, fostering a vibrant, inclusive environment where students can explore and appreciate diverse cultures and backgrounds."

Students can keep up with TSA on their Instagram (@uofrtsa), and Gulbay noted that you do not have to be Turkish or Muslim to attend their events.

Syed is a member of the Class of 2027.



SUBAAH SYED / ILLUSTRATIONS EDITOR

OPINIONS

EDITORIAL OBSERVER

Making First Impressions: Don't Get Stuck in Your Head

BY AENEAS WOLF
SPORTS EDITOR

First impressions can be cruel. One gaffe and you'll forever be that person who made themselves look like an idiot in someone's eyes. Or at least that's how some of the more nervous among us — myself included — might feel. However, I'm inclined to believe that reality is much different than that uncompromising fiction.

It's not unreasonable to say that making a first impression is like trying to stick your foot into a closing door. Many of our interactions with strangers are fleeting episodes that never resurface again, and sometimes that's a gift: If the person you happen to interact with doesn't particularly care to remember you, you'll rapidly fade into the sea of strangers in their mind. Other times it's a disappointment — maybe you've struck up a conversation with someone interesting, only for the universe to pry you apart before you've exchanged contact information.

'Many of our interactions with strangers are fleeting episodes that never resurface again, and sometimes that's a gift'

Perhaps the only way to prevent yourself from sinking into that ocean of once-seen faces, to light a rescue beacon before it's too late, is to do something remarkable. But preferably not remarkably stupid. Do something that makes you memorable, whether it's asking an insightful question or making someone laugh. Make an impression. Of course, this means you have to take

risks and avoid milquetoast nothing-talk; but if that's all you feel like you can talk about, you will likely be shuffled into the deep recesses of their memory, unlikely to be called upon again.

But what if you screwed up your first impression? And one day you see them and they're looking at you, certainly thinking of the time you made a fool of yourself, and oh God they're walking toward you with a face that says "I know you from somewhere..."

Then, your second impression will have to be better. In my 19 years of making first impressions — some of them less than stellar — I've found that people will give you a second chance if you give them something to care about. Just because you messed up the first time doesn't mean you should withdraw and stop being interesting. If anything, you ought to make an effort to be more engaged: Listen well, ask relevant questions, smile often, crack a joke, and share what you care about.

None of this is a guaranteed "How to Make People Like You" guide, by the way. I'm not even sure if any of this works. But people seem to like talking to me, so maybe some of this does work.

'I've found that people will give you a second chance if you give them something to care about.'

Anyways, if this is your first impression of me, I hope it's been a good one.

Wolf is a member of the Class of 2027.



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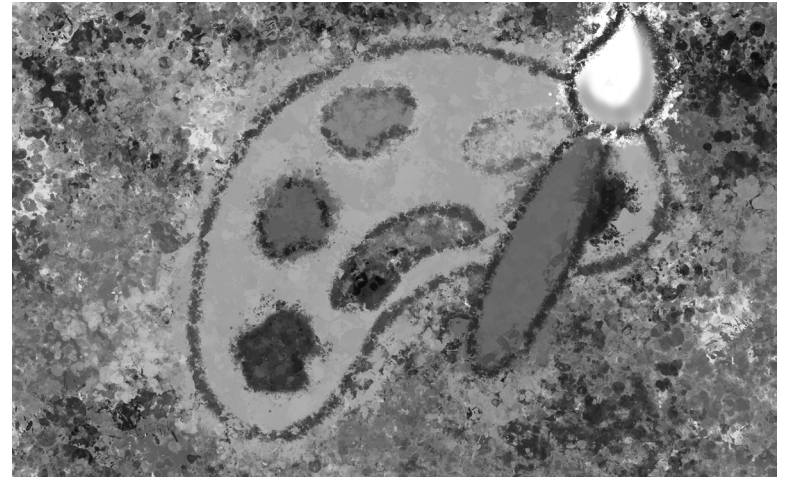
Art and Creativity Are in Everything We Do

BY EVA NAIK
STAFF WRITER

Art can be found hiding in every little crevice and corner of our lives: from the architecture of our buildings to our go-to studying playlists. In our everyday lives, art can be seen as a way to express ourselves, build a sense of community, and enjoyably pass the time.

Art is not just limited to drawing or music but can be considered the overall expression of creativity and imagination. Creativity is one of those things that sometimes feels difficult because for so long, most of us have gone through an educational system that tells us there is a "right" way of doing something.

Letting go of those expectations and guidelines and just creating for myself can be liberating from this overwhelming need for perfection. Most of my self-expression emerges as some sort of drawing or painting. I put on some relaxing music, sit down with a hot cup of tea, and just paint something. It doesn't have to be a masterpiece — it just serves the purpose of calming myself down and being present in the moment. Sometimes it's just a mess of blobs and color; other times I can create something I'm happy with. Regardless of whether I like what I create or not, it allows me to express whatever I may be feeling at



SUBAAHSYED / ILLUSTRATIONS EDITOR

the moment.

A lot of the time, music is something that we turn to to express ourselves. Walking around campus, most people have earbuds or headphones on, no doubt listening to something that they feel personally resonates with them. I, like many others, have countless playlists for different feelings or situations, from frantic studying to relaxing and hanging out with my friends.

'Letting go of those expectations and guidelines and just creating for myself can be liberating from this overwhelming need for perfection.'

Music is also an art form that serves to build community. Something as small as having a similar music taste to someone else can provide the opportunity to connect with others and

form social relationships. I love talking about common music interests, and it's always a pleasant surprise to get a song recommendation from someone who listens to similar music to me.

Art is something we frequently turn to in order to pass the time. If you're like me, maybe you choose to paint or draw something when you get the chance, and maybe have music play in the background. Literature, books, videos, and games are all rooted in art. Especially with the internet at our fingertips, we engage with art in countless ways, from something as seemingly basic as advertisement or web design choices to full-blown movie production.

Art is integrated into almost everything we do, whether we know it or not, influencing the ways in which we go about our day.

Naik is a member of the Class of 2026.

Campus Times

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Israel Week Promotes Nationalism Within our Jewish Life on Campus

BY MILLER GENTRY-SHARP
CONTRIBUTING WRITER

BY NORA GOODMAN
CONTRIBUTING WRITER

BY FAYE STEVENSON
CONTRIBUTING WRITER

BY HANNAH WITKIN
CONTRIBUTING WRITER

The online version of this article (on campustimes.org) contains many hyperlinked sources.

If you've been around Rush Rhees or the tunnels lately, you may have noticed some posters for UR Students For Israel (RSI)'s annual Israel Week celebration. This was the first public event hosted by RSI since the club invited former IDF soldier Shai DeLuca to speak on campus.

DeLuca's speech on "gay rights in Israel" quickly devolved into a back-and-forth between the speaker and Palestinian students and advocates. Pro-Palestine students expressed anger at DeLuca's dismissal of the Palestinian land and people, and of his reductive view of gay rights. The speaker and sympathetic students in the audience made a series of targeted and racially charged claims, attempted to minimize and deny the ongoing slaughter occurring in Gaza, and harassed and mocked dissenting students.

RSI seems to wish to put the affair behind them, as any evidence of the event has been scrubbed from their social media, and yet no one in the club nor any of the co-sponsoring organizations nor any of the co-sponsoring organizations has publicly disavowed or apologized for the comments made by DeLuca or the attendees.

Programming for Israel Week felt tame in comparison, as it emphasized cultural education over discussion of the politics of Israel or its neighbors. RSI held

events such as Israeli folk dancing, a trivia night, and cooking lessons. This event sits against a backdrop of genocide — as of the time of this writing, the Israeli government has killed over 34,000 Palestinians living in the Gaza Strip since October 7, according to CBS News. Israel Week failed to acknowledge the blood and destruction that this political project has caused. By keeping the idea of Israel on this campus associated with shakshuka or folk dancing — rather than the death that occurs every day — RSI further insulates the Jewish community on campus from the conflict, instead of working to have more critical and productive conversations.

The purpose and effect of hosting an "Israel Week" is to distract from and distort the historical and contemporary realities of Israeli occupation and apartheid. It is a common tactic for pro-Israel groups to host events with innocent missions like merely "promoting culture" or "learning about history." Many of us grew up around these kinds of events in our own Jewish institutions, and some members of RSI probably did, too. In reality, there is nothing apolitical about these events. They serve to justify and normalize the brutality against Palestinians which makes the reality of the current state of Israel possible. There is nothing worth celebrating about the fact that Israelis can comfortably dance and cook at the expense of millions of Palestinians who run from bombs and starve.

Take, for instance, the Israeli trivia night held on April 17. A question revealed that Israel is the only country in the world with more trees than it had 50 years ago. While this is an indisputable fact,

beneath the benevolent image of a nation dedicated to repopulating its plant life, there lies a more abhorrent truth. As Israel plants trees over destroyed Palestinian villages, Israeli settlers continue to destroy hundreds of thousands of Palestinian olive trees.

"The purpose and effect of hosting an 'Israel Week' is to distract from and distort the historical and contemporary realities of Israeli occupation and apartheid."

These olive trees have for generations been a foundation of the Palestinian economy, ecosystem, and culture, and their destruction and replacement by Israeli tree-planting projects are part of a wider effort to expel Palestinians from their homeland.

Another question prompted students to identify Israeli politician Benny Gantz. No discussion was had of Gantz's 2014 campaign boasting that "parts of Gaza were sent back to the stone age."

Yet another question referred to the Golan Heights as an Israeli landscape; the Golan Heights region was annexed by Israel in 1981, and as of today, the United States is the only nation in the world to recognize it as Israeli territory, while Syria continues to demand the land be returned. To recognize it as Israeli land is inherently supportive of the Israeli expansion effort. Other seemingly innocuous questions indicated the continued homogenization and erasure of the unique and vast Jewish identity, instead embracing a single narrative that positions Israel as the sole authority on the Jewish experience.

While these questions

may seem banal, they reflect RSI's ongoing dedication to not only promoting Israeli culture and identity but also pushing a colonial and genocidal political project as it continues to unleash unending destruction on the people of Gaza and the West Bank. RSI is a political group, not a cultural one. No other cultural student organization bears the name Students for _____. This name signifies a specific nationalist position, not simply a group of students who share a particular culture or heritage. Events like Israel Week aim to blur this distinction and mask RSI's blatantly political agenda.

In many cases, purportedly traditional elements of Israeli culture are appropriations of Palestinian existence, taken without credit or acknowledgment of the brutality that made the appropriations possible.

For instance, Israeli "folk" dancing featured by RSI on Monday night emerged in the 1960s and 1970s and incorporates steps taken from Arab dance, according to a New York Times interview with choreographer Hadar Ahuvia. So too with the cuisine RSI cooked on Thursday. As told by Palestinian chef Reem Kassis in the Washington Post, Jewish immigrants arriving in historic Palestine before the establishment of Israel encountered Palestinian falafel and incorporated it into their cuisine. "Israeli salad" was also adopted from Palestinian farmers. RSI Trivia night featured an Israeli food category which repeatedly labeled staples such as Za'atar and Halva, which have existed across massive swathes of the Middle East for centuries, as Israeli dishes.

This exploitation of Arab cultural fixtures is a manifestation of Israel's targeted

erasure of the Palestinian people. It is also a dismissal of the already existing history of Jewish cuisine — a history that tells of our willingness to persevere through years of persecution. Not to say that cultural exchange is a bad thing, but when the existing culture is exploited and then erased by a colonial power, culture is expropriated, not exchanged. Celebrating it without acknowledging its origins further contributes to the myth of a "land without a people."

"Not to say that cultural exchange is a bad thing, but when the existing culture is exploited and then erased by a colonial power, culture is expropriated, not exchanged."

Even without running overtly political events, RSI's choice to run their culture week still presents a selective retelling of history. RSI's choice to market the event as apolitical while ignoring the context in which it occurred reflects the organization's ongoing goal of spreading misinformation and apologetics for the destructive and colonial actions of the Israeli government. We hope the University community can recognize these forms of propaganda when they arise, and see them for what they truly are.

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Notes By Nadia: What's Wrong With Being a Fan?

BY NADIA PENTOLINO
COLUMNIST

Fan culture is often viewed in a negative light because it can get pretty toxic. Overly-obsessed fans are known to fight over, stalk, and even hurt the people they're fans of. Even fan culture surrounding digital media, such as anime and video games, can get toxic, with fans at each other's throats over contentious topics like the rampant sexualization of women and minors in those industries.

But what about the regular fans? You know, the ones who make up the majority? Why should they be viewed negatively

because of the bad fans that make up the minority?

I like to use K-pop as an example. Before anyone gets upset with me, I do agree that there are many terrible K-pop fans out there. There are some who fetishize Korean people and even some who have internalized xenophobia. But a majority of K-pop fans are just individuals who just want to support the artists they love — at least that's a majority of what I've come across. And yet, K-pop fans are viewed as childish, obsessive freaks.

What got me thinking about fan culture and how horribly it's viewed was an incident with James

Corden on "The Late Late Show" a little while ago. He called the fans of the K-pop boy group BTS "15-year-old girls": the biggest — and incredibly inaccurate — generalization I had ever seen; BTS has fans all over the world of all genders and ages, as seen in many concert videos. Any time one of the members advertised an adult-directed product such as a brand of alcohol or a car, those items would sell out. And who was buying those items? Certainly not "15-year-old girls."

When I was a little girl, I was made fun of by my classmates because I liked One Direction. Some people might find their past

obsessions embarrassing, but I personally don't. One Direction's music had gotten me through a lot of tough times and they were my very first concert. I shouldn't have to be ashamed of listening to and supporting the music of my favorite artists.

Now, as someone who listens to and supports many K-pop artists, I can say that this type of reaction is still the same. Throughout high school, I had rude comments about my love for BTS thrown at me. Tons of posts making fun of K-pop and K-pop fans also constantly circulate on social media, because gosh forbid you like music from

another country (but that's a topic for another time). "You don't even know what they're saying" was a common remark I would get.

I wish that people would just mind their business and stop acting like being a fan of an artist is "weird." You can bully the psychopaths who throw shoes at their favorite artist's face but stop grouping regular fans in with them. At the end of the day, fans are just regular people trying to enjoy good music, shows, and games while supporting the ones who make it.

Pentolino is a member of the Class of 2025.

Banality in Search of Evil: The College Democrats and Republicans Debate

BY FINN ABBEY
COLUMNIST

I weep for the children of America.

In this historical moment, the two main political parties in America appear more divided than ever. Not only are we unable to engage in the sublime pleasure of bipartisan government, but the quality of our discourse itself has declined. Far from the ideal of dissent and free expression typified by Norman Rockwell's classic "Freedom of Speech," we now resemble a different, lesser known Rockwell painting where people are yelling at each other. In search of experiential knowledge of this divide, I attended the April 10 "College Democrats and Republicans Debate," hosted by both student organizations.

On the day before the debate, I first interviewed senior Matthew Carrier, the long-serving president of the College Republicans. He was dressed in a standard-issue collared shirt and slacks and was quite comfortable when chatting with me.

"It's a marketing and recruitment tool, honestly. It's like any other event organizations host," Carrier said.

The interview overall went pleasantly, but I had a continual nagging feeling that I was spinning my wheels. Carrier was happy to talk shop with me about his experiences with the Republican party and his job prospects, but it was like pulling teeth to try to figure out a single thing this guy believed. Either he was shielding his true positions, or, as I began to fear, he was acutely aware of the fact that — if he didn't rock the boat by believing in anything too hard — there might be a number in a spreadsheet somewhere waiting for him, and his future was secure.

Then, I met with junior Gautam Bajaj, the leader of the College Democrats. His reasons for participating in the political system mirrored those of a lot of other Zoomers I know; a combination of shock about 2016 and disgust for Jan. 6. When asked about potential topics for the debates, he mentioned that the Republicans had vetoed both abortion and LGBTQ rights. Said Bajaj, "At the end of the day, I don't think he has the wrong intentions, you know. He does have different values and different beliefs than I do, but I do think that generally the things he believes in, he believes in them because he supports those things... and he actually cares about making a difference." The ability to see the sincerity in cynical political moves and avoid gloatingly focusing on issues you have clear majority support for does seem important for Democratic Party leaders.

The next day, although I reached the debate hall before the event began, I had a distinct feeling that I was entering a situation that had been developing for some time. Before I had even

taken my seat, a member of one of the clubs approached me to tell me that the business manager of the College Republicans, shortly taking the stage for them, was actually the former secretary of the College Democrats.

Not too long after I arrived, a small crowd began to fill in. There were probably some 30 people in the audience that night, although it was difficult to determine how many non-combatants were joining me in experiencing their first College Dems/Repubs event and how many were repeat offenders. I got the feeling that for many in attendance, this function was probably budgeted into their weekly schedule in a place where others might prioritize personal enrichment or fun.

Professor Brady Fletcher, the advisor to the debate union, was moderating the discussion. Fletcher was near unsettling in his enthusiasm for what I felt was a grisly job. Brady informed us that audience participation in this debate would take the rather narrow form of snaps for agreement and questions sent via a Google form. The more ram-bunctious grade school graduates among us will of course remember, however, that "no heckling" typically means "no heckling more than once," and so I made a note to myself to hold in any strong emotions until I felt an outburst was absolutely necessary.

'The degree of cross-pollination between these two groups had long rendered any ideological differences between them completely moot.'

The topic in the first half was student loan debt relief. The Democrats summoned first-year Brian Skully and junior Jason Vogel, and the Republicans offered their president and their business manager, junior Isabella Rocha.

Carrier began by offering a fairly standard Republican line, arguing that student loan debt relief amounted to those who chose not to seek college subsidizing those who did, and maintaining instead that employers should avoid requiring a bachelor's degree for jobs that don't actually need it, although he didn't elucidate what mechanism Republicans supported to enact this change.

Scully then took the mic for the Democrats, opening defiantly by saying, "We actually agree with you on most points." He stressed that the Democrats believed in bailouts only to prevent borrowers from defaulting while changes were made to reduce the cost of college. Following this, he launched into a discussion of the most beloved of topics: the budget deficit.

This basically set the terms of the debate. Whatever both sides intended to say about the role



The College Democrats vs. College Republicans debate was held April 10.

MADEINE MCCURDY / STAFF WRITER

of higher education in America, they were going to have to say it sounding like Bill Clinton. I attempted to lodge an audience question about the negative consequences of means-testing government programs, but unfortunately, it was lost in the ether.

The way these people communicated with each other made me sick to my stomach. Far from a debate, it felt like I was witnessing a show trial. The degree of cross pollination between these two groups had long rendered any ideological differences between them completely moot. The whole debate didn't make me want to vote either Democrat or Republican; it made me want to kill a congressman.

After the Democrats finished their final attempt at bipartisanship, Rocha took the stage to make what she viewed as a slam dunk point. Smugly, she opened a new tab on the presentations computer, googled "supply and demand curve," opened up an image, then started pointing to it.

This I could not abide, and I started booing her. She then asked if someone was booing the supply and demand curve, which I happily confirmed. She began to retort by beginning to say "I haven't learned much in economics class" when I again cut her off and said "that's not surprising." She then implied that my comments to her were sexist in nature.

'Smugly, she opened a new tab on the presentations computer, googled "supply and demand curve," opened up an image, then stared pointing to it. This I could not abide, and I started booing her.'

I am sorry I gave her this impression. I would have booted the supply and demand curve no matter the gender of the person showing it. The truth is, I don't

respect the study of undergraduate economics; I think it's worse than no education at all. It's like learning phrenology.

The second half of the debate played out in much the same way the first did. Far from providing meaningful contrast, the two parties continued to converge on a single generic position. On the topic of book bannings, Carrier and College Republicans Vice President Linda Nessmiller derided "smut" in school libraries, before clarifying that they were not in favor of banning books, just allowing outside groups to dictate what books students would have available to them. When Bajaj and College Democrats Secretary Alexandria Hegewald raised concerns about how young adults might familiarize themselves with topics related to their sexual development, Nessmiller offered that they could turn instead to public libraries or the internet. If students are able to find content that way, I have to wonder what Nessmiller hoped to accomplish by removing that content from schools.

'Unmoored by the tribulations of deeply held beliefs, these students were ready to keep the wheels of American government greased.'

Hegewald, for her part, was willing to connect the discussion to prior incidents of book banning in history and to mention how the proposed parental censorship of material the Republicans advocated would deepen inequalities present in public schools. She also reached what is, in my opinion, the crux of the issue, which is that reading level is almost always a proxy for age relevance. Still, compromise would end up winning the day.

Later in her remarks, Hegewald stated, "I really liked your point during your [Nessmiller's] opening statement that books should

have ratings. I don't think that's a bad idea at all." In my questions after the debate I pressed Hegewald on what pitfalls she envisioned for a books rating system. "Bipartisanship would be important," she told me.

After the debate, I wandered around attempting to conduct more interviews. It was curious to me how so many people in this room could be excitedly waiting to work for elected officials or their respective national parties, ready to devote themselves to the machinery of ideology, yet be so friendly with those set to make opposition to these goals. I chatted with another member who told me about the frequent dinners both clubs enjoyed together at Carrier's house on Fridays. I wondered if Rocha was intent on working for a Democrat or a Republican, then I doubled back and wondered if the distinction really mattered if the checks cashed.

In its own way, the debate represented the future of American governance. Unmoored by the tribulations of deeply held beliefs, these students were ready to keep the wheels of American government greased. I almost felt sad that any of them had to engage with the farcical and inefficient process of debate. I imagined them much happier working for a figure like Boss Tweed of Tammany Hall, herding Irish immigrants to the polls and constructing innovative new systems of graft.

Oftentimes when writing for the Opinions section, I feel embarrassed by the mismatch between my byline and my subject; the hilarity of writing about American foreign policy in a student paper isn't lost on me. In this instance, however, I felt this whole event was somehow below even me. I was the only one not in on the joke. In looking for sincere belief and tenacity I was missing the point entirely. I want my Student Activities Fee back.

Abbey is a member of the Class of 2025.

CULTURE

ROC Players “Chicago” is Criminally Good

BY ALEX HOLLY
CULTURE EDITOR

The rise to the spotlight is no easy journey, especially when you’ve got blood on your hands and a life sentence on your neck. Roxie Hart wasn’t exactly ready for what life as a newly convicted murderess would bring her, but with the city’s deceptive shine, was that life ready for her?

Co-directed by juniors Hannah Van Scoy and Quinn Kubistek, ROC Players’ production of Chicago opened with the allure of its ‘20s inspirations; a dark clean set draped in silvery curtains and washed in the sounds of solemn horns. The stage unfolded around the heights of a brightly lit center entrance — a subtle yet crucial choice of the production that thoroughly shaped its visual storytelling.

Throughout the evening, the names on everybody’s lips were those of Roxie Hart and Velma Kelly, portrayed by sophomore Isabella Briggs and senior Britt Broadus respectively. Through the hazy lens of a criminal conviction, the pair of jailbirds fight tooth and petty nail for their shots at living free and finding stardom in the process. With the help of Matron Mama Morton (sophomore Maggie Beer) and questionable assistance from heartthrob lawyer Billy Flynn (junior Gabriel Pierce), they end up close to where they started — just with a few more washy morals and a little bit more fame.

The lead performances, to no surprise, were criminally good. While both Briggs and Broadus presented themselves with an appropriate amount of deception and craftiness, the pair’s contrasting approaches lend to what makes them both so compelling. Where Broadus leaned into powerful belts and lower-register power, Briggs approached with the deceptive softness of her upper range; where Velma took power through her connection to the Matron Mama, Roxie feigned a pregnancy, further turning their cycle on the “one-up” game to criminal success. The mastermind behind their stories — that being Billy Flynn — proved captivating to both his jailbirds and the audience, Pierce rocking numbers like “All I Care About is Love” and “We Both Reached for the Gun.” Other feature numbers — most notably Morton’s “When You’re Good To Mama” and Amos

Hart’s (portrayed by first-year Brandon Klaff) “Mister Cellophane” — expressed the powerful versatility of the production; how fast the tone could switch from sultry to sympathetic and back over again.

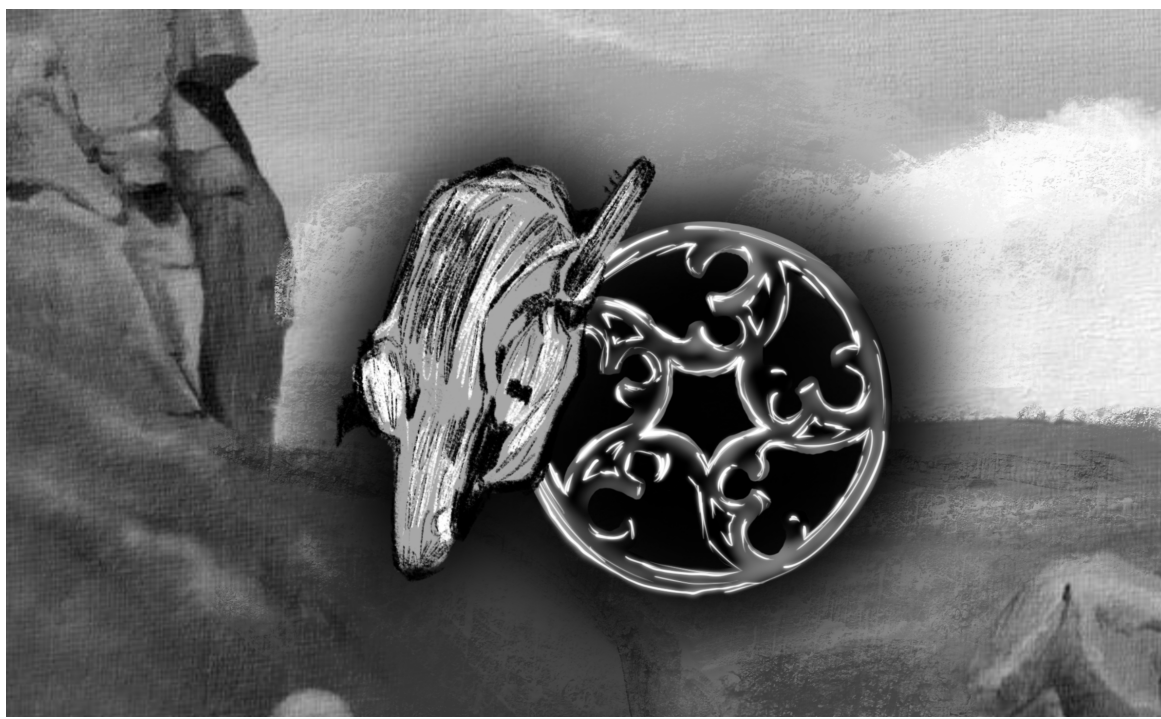
As a performance, Chicago finds strength in its openness to interpretation — the vaudeville-esque ability to leave a little bit to the imagination (story-wise, of course). The blank slate of a set and ensemble-based narrative allowed the cast to spin through the storyline, leading the audience from Cook County Jail to the courtroom and all around the city. Dressed in sultry blacks, the ensemble’s synchrony was hypnotic — and absolutely unstoppable when paired with their confidence and class. Even so, deviations from this status quo (such as seen through first-year Kristen Lipp’s impressive drag as Mary Sunshine), brought more unity to the group as a whole. Pairing with the cast’s strength in numbers, the vocal power was complemented by a live pit orchestra, directed by senior Jacob Rose.

Highlights of the production included the show-stopping rendition of “Cell Block Tango” — an already fantastic piece amplified by the dexterity of the performers and the number’s intricate blocking. Not only was the recurring bit of junior Oren Schwartz’s portrayal of the murder victims done elegantly and with enough humor for laughs and claps across the crowd, but the inclusion of red ribbons to represent each murderess’ kill was tremendously clever. Even further, the representation of Hunyak’s (first-year Lee Fay) innocence through a white ribbon proved an excellent touch — one even more tragic upon her hanging with the same white cloth later in the production.

As a whole, ROC Players’ “Chicago” was not a production to miss — a wonderfully refined performance of song, dance, and an appropriate amount of murder. To sell out an entire weekend of shows is not only impressive but thoroughly deserved for what ROC Players cites as their largest show to date. The art of musical theater is not dead here at Rochester, and only time may tell where it goes next.

Holly is a member of the Class of 2026.

Colin’s Review Rundown: English Teacher, Imminence



JOYLU/ILLUSTRATIONS EDITOR

BY COLIN JONES
COLUMNIST

English Teacher “This Could Be Texas”

For fans of: Black Country, New Road; Black Midi

British rockers English Teacher came out with a bang in the form of one of the most promising debut albums I’ve heard this year. The band combines elements of indie rock, post-punk, and art rock on this album that pays heavy homage to many other bands in the scene stylistically — most notably Black Country, New Road, although English Teacher tends to lean more into the indie rock genre and less into the jazz-rock that is prevalent in BCNR’s material.

‘The songwriting on this album is very impressive.’

The songwriting on this album is very impressive. From the engaging and amusing narrative of “Not Everybody Gets to Go to Space” to the standout ballad “You Blister My Paint,” the band manages to try lots of ideas without feeling overly eclectic, and the narratives and interesting lyrics make the songs more interesting to follow. There are some really interesting post-rock progressions on this album, with many songs

starting off simple and having a massive, grand conclusion.

I would like to see the band refine their sound a bit more and differentiate. There were a couple of songs that didn’t work for me, namely “The Best Tears of Your Life” with its awkwardly implemented autotuned refrains. That being said, this is a great debut that I recommend to anyone who is into less mainstream forms of rock.

Rating: 8/10

Imminence delivers orchestral metalcore with “The Black”

For fans of: Spiritbox, Architects, Caskets

Melodic metalcore band Imminence’s “The Black” is a dramatic metalcore album with emotional singing and impassioned screams, buffeted by thundering guitars and lilting strings played by lead vocalist Eddie Berg. The album, as might be expected from the title, is very dark, delving into themes of depression and self-loathing, with a hopeful undercurrent keeping the listener afloat.

This is a well-produced, well-performed album with some great moments. The standout track to me was “Death By A Thousand Cuts” with a powerful chorus that makes it perhaps the most af-

fecting song on the album.

While the album is very solid, there are a few issues here and there. One of these is the songwriting. While Imminence has improved this since their last album, 2021’s “Heaven In Hiding,” many of these songs sound very similar to each other, even if there are some more unconventional structures here and there.

‘The album is very dark, delving into themes of depression and self-loathing’

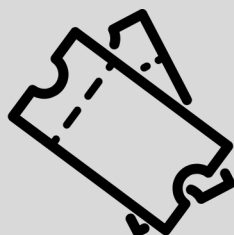
Additionally, while the strings act as a tasteful inclusion with the more straightforward metal songs, I find that the interludes with strings tend to feel very generic, just sort of “soundtrack music.” I wish these songs had more interesting progressions, or just were replaced with more actual metal songs.

Despite my gripes, this is a solid metalcore album that is pretty accessible to those newer to the metal genre. At the very least, you can’t deny the emotion that clearly went into this album.

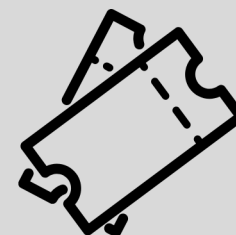
Rating: 7/10

Jones is a member of the Class of 2026.

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Hundreds of Beavers

BY BRYAN BURKE
HUMOR EDITOR

The University feels like a stainless steel counter-top: it works and it's fine, but it lacks a certain grace, pizzazz, and charm. That is until I spy with my little eye a groundhog posted up on the Sue B. hill. He looks so cute, gazing towards Jackson Court, sniffing the air. They go by many names, and the one you use can say a lot about who you are as a person. Groundhog implies you're direct and not too fun (me). If you're looking for some fun in your life, you might reach for groundboi. And finally, if you want to be playfully degenerate, you might say lawn beaver.

It's a shame we don't see more of the local beavers. They're just like groundhogs, but with a bonus tail (score!) But they're a force to be reckoned with, as showcased in the 2022 (mostly) silent slapstick comedy, "Hundreds of Beavers." If you think just a single one of nature's urban deformers is destructive, then you've obviously never seen literally hundreds of them working together to undermine a drunk Canadian (?) applejack salesman.

I apologize; I'm getting ahead of myself. Imagine, if you will, the funny-fiending people of Rochester looking for their comedic fix on the night of April 1. They hear about a slapstick comedy playing at The Little Theater. They pull up. The line is out the door, but moving fast, and in no time at all they buy tickets and are seated next to even more funny folks, who are experts at small talk and witty banter.

The lights dim and we are faced with a 1920s steamboat willie-esque black-and-white animation of hearty men of the wilderness indulging in only the finest applejack money can buy. Everyone is jolly, without a care in the world. And then, disaster strikes.

Our protagonist awakes in shoulder-deep snow. He is alone, without any worldly possessions. His applejack business is as good as gone. Hijinks

ensue as he attempts to get it back from these busy-tailed creatures. He utters only the most guttural and weirdly expressive grunts, reminiscent of the cutscenes in "LEGO Star Wars: The Complete Saga."

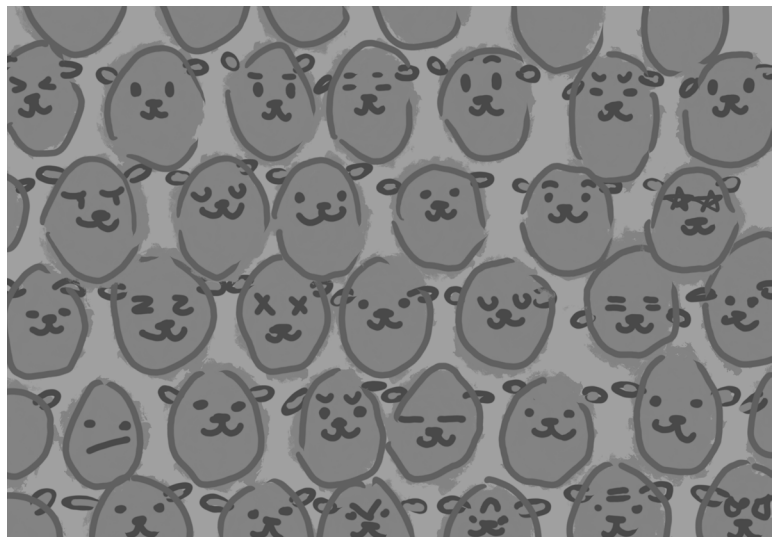
Through numerous visual and slapstick gags, our beloved applejack salesman very slowly learned the rules of the natural wild, even using them to his advantage. At first, he wasn't able to hunt the humble cottontail, but through many days of planning and training, even the mighty wolf was no match for him.

The film depicted his increasing survival knowledge and skills in a video game fashion, paralleling "Breath of the Wild." The visual and slapstick gags were borrowed heavily from "Looney Tunes", "The Three Stooges", and "Tom & Jerry." Yet the comedic timing was nothing short of impeccable, allowing the cliché to catch the viewer off guard. At no point did I find the jokes to be too much or simply get bored with the film. I also found the atmosphere of laughing patrons to lend itself quite well to the comedy. Laughing is not only more fun but also easier when you're surrounded by equally amused folk.

Overall, "Hundreds of Beavers" was by far the funniest film I've ever seen and I'd highly recommend it to anyone familiar with slapstick humor, or fans of visual gags. Despite borrowing heavily from older comedic works, every turn felt reinvented, keeping myself and the entire theater entertained. The film was deeply rewarding and went by in a flash. I'd rate it a 4.3/5, only since I feel as though I'd have had a less memorable experience watching by myself, without the audience laughing with me.

"Hundreds of Beavers" is currently for rent on Amazon Prime, so grab your friends, grab a drink, and be prepared to laugh.

Burke is a member of the Class of 2025.



JOY LU / ILLUSTRATIONS EDITOR

CT Watches: Othello

BY ALEX HOLLY
CULTURE EDITOR

BY EMILY ENGLISH
CULTURE EDITOR

The University of Rochester Theatre Program takes on a modern interpretation of Shakespeare's "Othello" and does an excellent job of capturing the intricacies of the renowned tragedy.

Director Nigel Maister carefully explores the conversation of race that threads throughout "Othello." While Othello holds a place of high power as a Venetian general, he is described as a "moor" (an archaic term associated with dark-skinned appearance), isolated from his associates and disapproved of by his father-in-law.

"It's one of those plays that really does encapsulate the Black experience in majority white spaces," says sophomore Onosejere Ughenin, who plays Othello.

'Along with the story's overarching connection to race, Ughenin credits the bravado intrinsic to the role for pushing him out of his comfort zone.'

The show's frequent portrayal of violence, both through direct contact and the guns added, call for a layer of separation between character and performer — often a difficult state to tap into.

Junior Anna Bakina plays antagonist Iago, who is male in the original text. This gender swap was a calculated choice by Maister, providing a contemporary perspective on the already-malleable script. While Shakespeare is not known to have written weak women, first-year Madeleine Christopher (Desdemona) claims that the inclusion of a female antagonist as a high-ranked military officer challenges both Elizabethan and modern-day expectations of women.

While the language of the play is still deeply gendered, such as female characters being labeled "whores," Christopher's performance of Iago, a character not beholden to these expectations, invites a discussion of the internalized misogyny that both women and men may face in the modern day. Bianca, played by sophomore Mikaila Son, speaks to this throughout the show by comparing women to food and men to stomachs, as well as balancing her devotion to both her Lady Desdemona and her villainous wife Iago. The dynamic between Iago



COURTESY OF NIGEL MAISTER

and Bianca not only allows for a complex perspective on womanhood, but also that of sexuality, naturally introducing queer characters into the narrative.

As a theater-goer adjusted to the constant portrayal of female actresses as male characters, it was refreshing to see this dynamic switched, even if solely through a few pronoun adjustments and costume switches. For Bakina specifically, it was wonderful to see the contrast in her performances this school year between the female-adapted Iago and her performance as Grandpa in TOOP's "You Can't Take It With You."

"Othello" runs for 3 hours and 15 minutes with one intermission, keeping the audience enraptured by utilizing a malleable set and entertaining blocking. The production managed to eloquently portray Shakespearean language, and make it understandable and digestible to the audience for the entirety of its long running time.

The set was minimalistic but fluid throughout each scene through the use of subtle elements such as curtains, bars and situational blocking. Iago would turn the metal bars, leaning into her manipulation throughout the narrative, shifting the set more and more as the play progressed. The production began with just a blackout set and a red curtain with the Lion of Venice projected upon it, and behind the large velvet curtain was a concrete wall with a wire fence lining the top. As the plot unfolded the set was stripped away — using the curtains to emulate the dark seas of a storm before eventually tearing them down.

The usage of backroom dialogue and entrances from all across the theater kept the staging dynamic and allowed the audience to feel more immersed. Along with the set design, the show's lighting paired excellently with the production's rawness. The lights behind the concrete wall were kept muted — detaching from the audience and even the performers but maintaining the solemn tone.

Front-of-stage lighting lent well to Shakespeare's soliloquies, while small touches such as the warmth from Desdemona's lamp and the flashes of gunshots provided allure and maintained edge-of-seat attention.

The vilification and martyrdom of Othello is represented primarily in the last act, where Othello starts to be "poisoned" by jealousy. Jealousy is a disease that seizes Othello and leads to him falling into convulsions while the instigator of his jealousy, Iago, simply watches, refusing Cassio's assistance. He starts clad in royal garments, but slowly shifts into earth-toned clothes as jealousy is planted into his mind, which shifts to dark tones as his disease takes him over. When he kills Desdemona in a fit of jealousy he is clad in white except for a black shawl draped over his body.

Once he realizes his mistake, he pulls off the shawl and sets it down next to the corpse of his wife. At the end of the play, he picks up her body and brings her to what will be the scene of his own suicide at the back of center stage, bright fluorescent light focusing on them and casting them in a heavenly glow.

'The music starts to build and grows louder as a medic walks up to their bodies and throws the white sheet of divinity onto them.'

In whole, "Othello" is a must-see production, an excellent reflection of the prowess of Todd's creative and technical skill sets. Particularly with its adaptation to a contemporary setting, the performance provides something to take home for any audience member and leaves one stunned, impressed, and hungry for more. Othello is running at the Sloan Performing Arts Center until April 27, with free tickets for students at the door.

Holly is a member of the Class of 2026.

English is a member of the Class of 2027.

HUMOR

Rust, Rude Remarks, and Waterlogged Trunks: The Northwest Auto Mall Nightmare

BY BRYAN BURKE
HUMOR EDITOR

Our experience at Northwest Auto Mall was nothing short of appalling. We visited this dealership with the intention of exploring a 2006 Subaru Outback listed on their lot, only to be met with a level of rudeness and disregard that was utterly astonishing.

The advertised Subaru Outback we were interested in was in deplorable condition — far worse than described online. For starters, the car was in desperate need of new tires, with countless dents and scratches. Under the car, every metallic surface was graced with a generous helping of rust, except for the bottom of the engine bay. That's because metal cannot rust when it's bathed in oil! Speaking of which, there was a slow yet steadily growing pool below the car. The dipstick showed fresh oil that was overfilled, leading me to believe they top it off frequently.

'The tailgate struggled to raise under its own hydraulic power, needing new struts.'

One of the very few saving graces of this vehicle was the plastic trunk liner, which contained an inch of water. Yup, standing water in the trunk of this vehicle. The spare tire compartment was waterlogged, containing 2-3 inches. From the low-quality pictures included online, the interior seemed fine. In-person, there was a large hole in the driver's side padding, countless scratches, missing

plastic, and worn-out mechanisms. All these could be excused for the age, however the floorboards that were rotting through cannot. I wonder if the aforementioned water had anything to do with this.

When we approached the staff to inquire about the car's condition and negotiate a potential price adjustment considering its state, the response was shockingly rude and dismissive. The saleswoman said an almost funny truism to try and change the subject, "a lot of people like Subarus." By no means is that false, as plenty of people from all walks of life are fond of the Subaru brand, myself included. But we were not talking about just any Subaru, we were talking about this rolling disaster. So I asked her directly if she was familiar with this specific outback, to which she could not answer. Being the good samaritan that I am, I thought it was only fair for me to inform her of the quirks and features of the car. I pulled out my laundry list of surprises, and she suddenly appeared to have an explanation for everything! But that's the extent of my positive experience, as the owner, sitting five feet away and actively talking to a couple, decided it was time to jump in. The owner reminded us that the car had, allegedly, passed inspection. (It's worth mentioning that at no point did he utter the phrase "New York State Inspection," and the vehicle failed to display an inspection sticker.) He then insisted that since it passed inspection, it was a great vehicle with no legitimate problems. After

citing some of the car's legitimate problems, he told me the car was not for me.

'Instead of engaging in a meaningful discussion, we were met with condescending remarks and a complete lack of professionalism.'

No explanation, no negotiation, no patience nor manners. The largest mistake they made was making the CarFax available, which told me it's been sitting on this lot for three months. Plenty of time for Northwest Auto Mall to give it the slightest bit of care or attention.

Furthermore, the overall atmosphere of Northwest Auto Mall was unwelcoming and unprofessional. The dealership appeared disorganized and understaffed, with employees seemingly more preoccupied with their own affairs than assisting customers. The "office" was under construction, making it very hard to hold a conversation over the sharp and persistent sounds of power tools.

In summary, our visit to Northwest Auto Mall was a waste of time and left us feeling deeply disappointed. The blatant disregard for customer service and the disrespectful treatment we received during our interaction is inexcusable. As a result, we strongly advise against considering Northwest Auto Mall for any automotive needs.

Burke is a member of the Class of 2025.

I SAW A MAN IN THE WOODS (CLICKBAIT!!!!)



JOY LU / ILLUSTRATIONS EDITOR

BY COLIN JONES
COLUMNIST

I couldn't believe it! I was on my morning stroll when there, peeping out from the bushes, was a man! He smiled at me, and he had no teeth.

'I asked him what his name was, and what looked like chicken noodle soup poured out from his mouth.'

Naturally, I screamed and ran. I could hear him howling as he chased after me. I finally broke out from the tree line, and I whipped my head around to see if I was still being followed.

'To my surprise, the man was gone. Some days, I still think I can hear his howls when I go out there.'

Why was his mouth filled with soup? Where were his teeth? Why did he behave in such a feral manner? I really can't say.

... Did you believe me?

You are an absolute buffoon. I'm crying from laughing as I type this, just imagining your dumbfounded face. How could you fall for this? I literally put the word "CLICKBAIT" in the title.

'Not to mention, this is in the humor section, smart guy. WE DON'T TELL THE TRUTH HERE.'

Some freak submitted an article about mechanical bees about a month ago, did you believe that was real, too?

This generation is in shambles, man. You see a hot person on TikTok tell you that

buying pants from Shein is the new fad, and next thing you know, I'm getting dozens of shipments of Shein to my house because I steal people's mail. Is this a world you think is worth living in? One where you listen to random people who don't care about you, and you just eat up their words like a pig from a trough?

'I may not know much, but I do know this — the internet is eating up our attention spans faster than you can say "The satire of this piece isn't funny."'

In the time you've spent reading this godforsaken article, you could've been doing something more valuable. You could have planted turnips, you could have bet on a dogfight, you could have told her that you're sorry for the things you said and that there was no "other woman." But no, instead, your sorry ass is still here, reading these words.

Are you still reading now? Are you serious? I can just say anything and you'll read it!

'Slobbiddiggity! Cransom! Bibliodoof! Look, you're still reading after that nonsense!!'

I'm going to cut this article off now because you need to take a look at yourself in the mirror. The moral of this story is, there never was a man in the woods. Or maybe he was inside me all along. Wait, what point was I trying to make?

Jones is a member of the Class of 2026.



Bryan Burke aghast at the sight of misleading online car ads.

KEVIN HU / PHOTO EDITOR

UR Softball Defeats St. Lawrence and Skidmore, Splits with RPI

BY AENEAS WOLF
SPORTS EDITOR

UR's softball team defeated St. Lawrence in both games of a doubleheader Monday, April 14 at Southside Field.

The Yellowjackets won the first game 2-0. Riley Laygo (first-year, RF) and Jenna Gorecki (junior, DP) drove in the game's only runs.

Gorecki opened the scoring in the first inning by doubling down the left field line, scoring Laygo from third. Laygo singled in her first at-bat and promptly stole second before a ground out from Loren Castilloux (senior, LF) moved her over to third.

Laygo scored Hunter Gilbreath (senior, C), also from third base, in the second inning with a single to center field. Gilbreath reached base after being struck with a pitch, then advanced to third base after a throwing error from St. Lawrence's pitcher, first-year Izzy Melanson.

Sophomore Molly Broccolo pitched seven scoreless innings, giving up only five hits and no walks. On the other side, Melanson pitched six innings and gave up six hits, one walk, and two runs, only one of them earned.

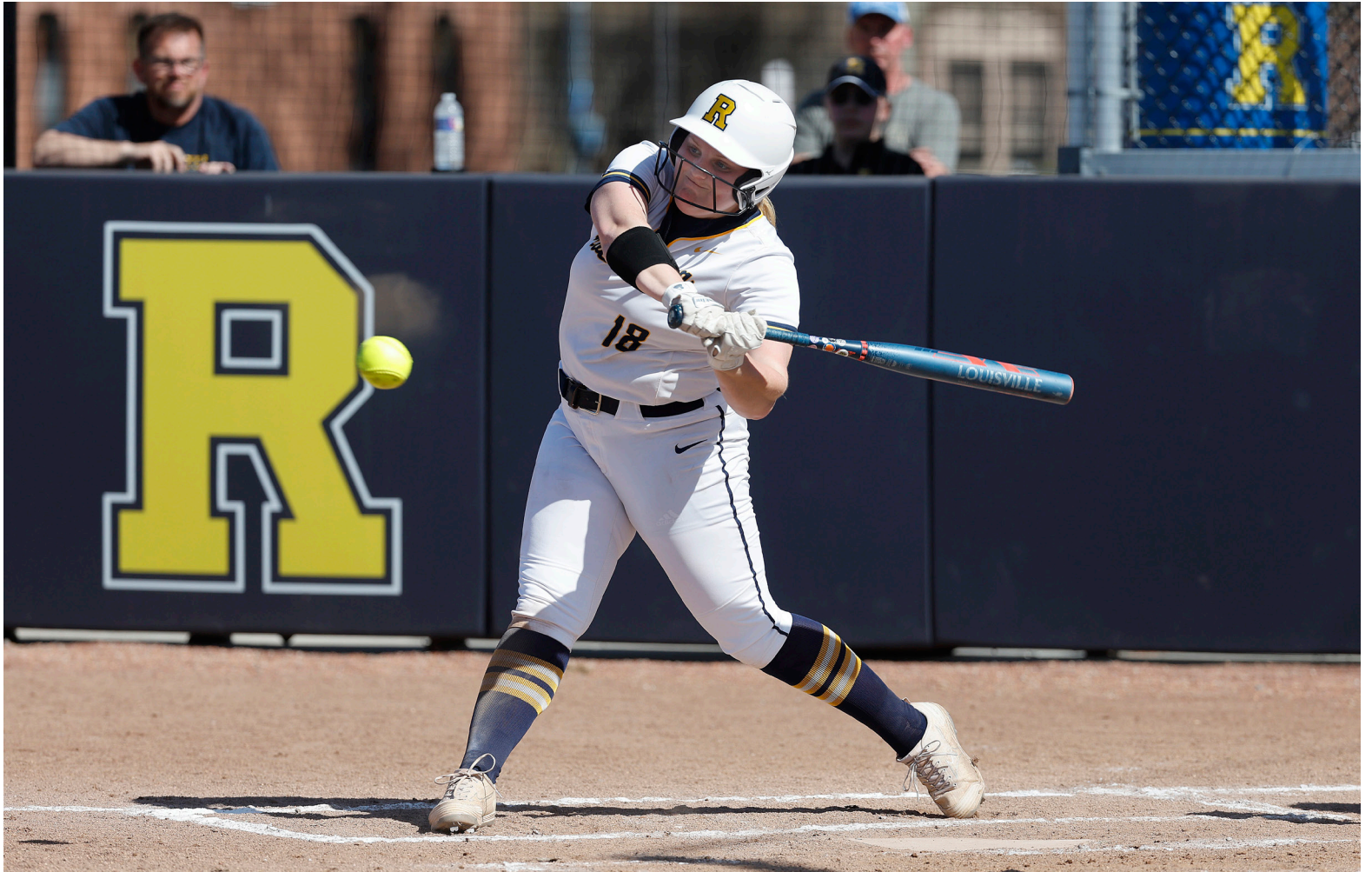
UR again shut out St. Lawrence in the second game, winning 3-0.

'UR again shut out St. Lawrence in the second game, winning 3-0.'

Hannah Keiper (graduate student, 1B) drew a walk on a wild pitch, which scored Castilloux in the first.

UR would not score again until the fifth inning when Castilloux singled and scored Molly Mason (junior, SS). Mason led off the inning with a single and stole second base, from which she scored.

UR scored their final run in the sixth inning when junior Lauren Keys (P) singled to center field and scored Katelyn Wade (first-year, PR).



Junior Jenna Gorecki (#18) swings to lead her team to victory.

Wade stole second base after pinch running for Keiper, who singled to left.

Keys pitched six scoreless innings, surrendering only two hits while striking out six batters before first-year Maitili Shah pinch-ran for her after her single in the sixth. Sophomore Maddie White pitched a perfect seventh inning in relief to pick up the save.

Junior Sofia Berryhill pitched six innings for St. Lawrence, giving up three earned runs on seven hits and two walks. She struck out two.

On Friday, UR swept a doubleheader at Skidmore, winning the first game 6-0 and the second 5-3.

UR did all their damage in the first game in the first inning, starting with Bailey Nicholoff's (junior, CF) RBI walk that scored Riley Laygo. Next, Molly Mason ripped an RBI triple down the right field line, scoring Nicholoff,

Hannah Keiper, and Jenna Gorecki.

Next, Julianna Lyons (first-year, 3B) doubled to right and scored Mason. Finally, Savannah Nowak (junior, 2B) singled to right field, scoring Lyons.

Skidmore starter, first-year Hailey Clarke, pitched all seven innings, giving up 10 hits, three walks, and six earned runs. Her UR counterpart, Molly Broccolo, pitched a seven-inning shut-out, giving up only two hits and no walks.

In the second half of the doubleheader, Katelyn Wade singled up the middle in the second inning, scoring Nicholoff.

Skidmore struck back in the bottom half of the second when Grace O'Connell (senior, CF) also singled to center, scoring freshman Mallory Allan (P/2B).

'A sacrifice fly to center field from Gorecki scored Sminchak.'

The Yellowjackets scored three more in the fourth when Jensen Sminchak (sophomore, CF) singled, scoring Adriyana Rodriguez (senior, PR). Next, Laygo reached first on an error, which scored Wade. Finally, a sacrifice fly to center field from Gorecki scored Sminchak.

In the bottom of the fourth, Bernie Berner (senior, RF/C) singled to third base and

scored Cortney Somsy (first-year, PR/LF).

Berner singled again in the sixth, scoring Elle Harrison (sophomore, DP).

In the top of the seventh, Mason hit a sacrifice fly to left, scoring Nicholoff.

Lauren Keys pitched 5.1 innings and gave up 10 hits, two walks, and two earned runs. She struck out six batters. Broccolo picked up the save in 1.2 innings of work, allowing no baserunners.

First-year Mallory Allen pitched 4.0 innings for Skidmore, allowing seven hits, two earned runs, and one walk. First-year Natalie Mayne pitched 3.0 innings, giving up six hits, no walks, and no earned runs.

UR played another doubleheader against RPI, which they split. UR lost the first game 2-4 and won the second 6-4.

UR scored their two runs in the third when Laygo doubled, scoring Rodriguez, and Keiper single, scoring Laygo.

RPI rallied in the fifth, when Emma Newberry (first-year, PH) hit into a fielder's choice at second, scoring Sydney Speanburg (sophomore, LF). Next, Alex Ledger (senior, LF/DP) scored Newberry and Erin Askins (graduate student, 1B) with a single.

In the sixth, Speanburg reached on an error, which scored Addison Shaffer (first-year, PR).

Broccolo pitched six innings and gave up eight hits, three earned runs, and no

walks. She struck out four. Graduate student Brooke Srocinski pitched seven innings, surrendering five hits, two earned runs, and two walks, while striking out eight.

In the second game, UR opened the scoring in the third when Keiper doubled to center, scoring Laygo. Next, Nicholoff hit a sacrifice fly to right, scoring Gorecki. Keys then hit a single, scoring Keiper.

In the fourth, Laygo reached on a fielder's choice, scoring Sminchak. Next, Gorecki singled, scoring Nowak.

In the sixth, UR scored their last runs as Gorecki singled again, scoring Sminchak.

RPI got on the board in the bottom of the sixth with a grand slam from Ledger; it scored Askins, Callista Adorno (sophomore, RF/DP), and Evann McDowell (sophomore, 2B).

Keys pitched 5.0 innings, giving up six hits, four earned runs, one hit by pitch, and one walk. White pitched 2.0 scoreless innings, giving up one hit and a walk while striking out three.

For RPI, graduate student Alexis Cooke pitched 3.0 innings, giving up seven hits, three earned runs, and one walk. First-year Ava Markert pitched 4.0 innings and gave up three hits, one unearned run, and struck out three.

Wolf is a member of the Class of 2027.



Junior Lauren Keys (#12) pitches with vigor.

COURTESY OF UR ATHLETIC COMMUNICATIONS

UR Baseball Batters Brockport, Splits with Ithaca

BY AENEAS WOLF
SPORTS EDITOR

The Yellowjackets defeated Brockport by a score of 7–3 Tuesday, April 15 in Brockport.

UR struck first when Luke Gregory (senior, LF) doubled to left, scoring Alexander Gonzalo (junior, DH) from second base in the second inning.

Gonzalo singled his next time up to bat in the third inning, driving in Josh Leadem (senior, RF/P), who reached on a fielder's choice. Leadem's heads-up base-running allowed him to advance to second on an error and take third base on a wild pitch from first-year pitcher Tyler Pohlman.

UR scored once again in the fourth inning when Gregory's sacrifice bunt allowed Quincy Jaksch (senior, 3B) to advance to third. Jaksch scored on a throwing error from Brockport's senior first baseman, David Belsito.

Brockport responded in the bottom of the fourth when UR's junior pitcher Matt Casiero hit Brian Tietjen (senior, DH) with a pitch with the bases loaded, scoring Cole Traudt (sophomore, LF).

The next at-bat, Matt Mayer (first-year, C) singled to left and scored TJ Strevell (junior, CF).

UR put up three more in the fifth, with bases-loaded walks from Gonzalo and Dylan Stezzi (graduate student, CF) scoring Jackson Reed (senior, 2B) and Leadem, respectively.

Jaksch then hit a sacrifice fly to left, scoring Alec Ellison (senior, 1B). Finally, Gonzalo scored on a wild pitch.

Casiero pitched four innings and gave up three earned runs on five hits and two walks. Junior Sammy Rosenfield took the mound next for UR, pitching four scoreless innings and surrendering two hits and two walks. Leadem closed the game in the ninth, allowing no baserunners.

Brockport used six pitchers in the loss, with starter



First-year Sammy Besztery (#13) lasers in on a ground ball.

COURTESY OF UR ATHLETIC COMMUNICATIONS

Pohlman giving up two runs before senior Keegan Jarvais allowed five in the fourth and fifth innings.

On Saturday, UR played a doubleheader against Ithaca College, winning the first game 8–6 and losing the second 1–7.

In the bottom of the second, Reed grounded into a fielder's choice at shortstop, scoring Jaksch. Colby Cruser (junior, DH) hit a single to left, scoring Gregory.

Ithaca scored for the first time in the fifth inning when Tyler Pugliese (junior, C) doubled to center, scoring Collin Feeney (junior, CF) and Colin Shashaty (senior, DH).

Ellison hit a solo home run in the fifth for UR.

'Ellison hit a solo home run in the fifth for UR.'

A dropped fly ball from Feeney's bat scored Ethan Rothstein (senior, 3B), Matt Curtis (sophomore, 2B), and Camden Laney (first-year,

1B) for Ithaca in the sixth. Pugliese singled again and scored Feeney.

Gregory hit a home run to left in the bottom of the sixth, scoring Jaksch.

In the bottom of the seventh, Reed scored on a wild pitch.

In the bottom of the eighth, first-year Sammy Besztery homered to left, scoring Gregory for the game's final runs.

'Sammy Besztery homered to the left, scoring Gregory for the game's final runs.'

UR senior Nolan Sparks pitched 6.0 innings and gave up seven hits, two earned runs, and one walk while striking out six. Senior Magnus Sivertson pitched 1.1 innings and gave up one hit and one walk. Rosenfield pitched 0.2 innings and

allowed no baserunners. Finally, Leadem pitched 1.0 innings and gave up no runs, a hit, and a walk.

Junior Colin Leyner pitched 6.0 innings and gave three earned runs on five hits and one walk. Senior Sean Kelly pitched 1.0 innings and gave up one earned run on one hit and one walk. Finally, sophomore Conor Burns pitched 2.0 innings and gave up two earned runs on two hits.

In the second game, Ithaca scored in the first when Laney homered to center, scoring Ethan McDonough (senior, RF).

During the second inning, Feeney hit a solo home run to right. Then, McDonough tripled to right, scoring Logan Scully (sophomore, C). McDonough then scored on a wild pitch.

In the top of the third, Shashaty grounded to short, scoring Curtis.

Finally, in the fourth,

Ithaca Riley Brawdy (junior, SS) hit a home run to right.

UR clawed one back on a double steal which scored Leadem in the fourth.

UR's starter, senior Dillon Bevan, pitched 2.0 innings and gave up five earned runs on five hits. Next, junior Matt Bradley pitched 0.0 innings while giving up one earned run. Junior Justin Grossman pitched 2.0 innings and gave up one earned run on one hit and two walks. Finally, first-year Jack Subramanian pitched 5.0 innings in relief, giving up no runs on two hits and one walk.

For Ithaca, first-year Jack Picozzi pitched 8.0 innings and gave up one earned run on six hits. First-year Keaton Blackwood picked up the save, pitching 1.0 innings and allowing only one hit and no earned runs.

Wolf is a member of the Class of 2027.



Senior Alec Ellison (#4) swings for the fences.

COURTESY OF UR ATHLETIC COMMUNICATIONS

Meliora Mini

BY CALEB OSHINSKY

ACROSS

- 1 Laterally-crawling crustacean
- 5 Lang. of about 200,000 Americans
- 6 Ones making a racket?
- 7 Take in the paper?
- 8 Snoozefest

DOWN

- 1 El ____ of Cártel de Sinaloa
- 2 Allude (to)
- 3 Put up with
- 4 Bikini top
- 6 Hit-making group?

	1	2	3	4
	5			
6				
7				
8				