

THE WESLEYAN ARGUS

Damage in Olin Prompts Evacuation

By Christina Norris
Editor-in-Chief

Students were evacuated from Olin Memorial Library this Sunday, Nov. 10 due to electrical damage in the stacks on the second floor of the building. The fire alarm sounded in Olin at approximately 7:30 p.m.

"I was just sitting in my carrel in Olin on the fourth floor when the fire alarm went off," said Shannon Welch '14. "We all evacuated, and two fire trucks came; two firemen entered the building. They were in there for a few minutes."

Office of Public Safety (PSafe) and Middletown Police Department (MPD) officers arrived on the scene soon after the firemen.

According to students at the scene, two PSafe officers explained to those outside that electrical equipment in the stacks had been seriously damaged and that they believed it was either vandalism or someone's attempt to inflict harm upon himself. Neither MPD nor PSafe provided information regarding persons involved in the incident, and there have been no reports of injuries.

"[We didn't know if] it [was] vandalism or someone [who was] upset and ripped something down, trying to get injured," said Interim Director of Public Safety Tony Bostick. "In Olin there are [no security cameras] in the stacks, unfortunately. Also, the fire system was involved with the damage, so

LIBRARY, page 4

Sharps Collaborate on Debut Album

By Gwendolyn Rosen
Arts Editor

On the cover of the new Notably Sharp album, Vocal Couture, Oliver James '14 stands in front of a picturesque Wesleyan background, complete with a bright green Andrus Field and the Memorial Chapel peeking out in front of a perfect blue sky.

"Why is [James] on the cover?" asked Chris Delaney '14. "Because he's fucking beautiful. And he will sell albums more than my face."

Beautiful people making beautiful music is basically the equation for Notably Sharp and is perfectly exemplified by the Justin Timberlake-inspired album cover. The group advertises itself as Wesleyan's best-dressed a cappella group, as members are always dressed to the nines. However, you'll never see a poster advertising them as the newest a cappella group, even though the

group formed only three and a half years ago.

"Part of the reason we started the group initially was because we realized, there's something like eleven or twelve a cappella groups on campus now, which is a huge amount, but we realized that there were still people on campus, people who didn't try out in the fall and wanted to try out in the spring," said Anya Sproule '14, who started the group with Delaney and Eli Timms '13 in the spring of 2011.

Since the group's formation, over 300 people have tried out to become one of the Sharps, which the group attributes to the talent and drive of Wesleyan students.

"Everyone here is like, 'Why not?'" said Sharps member Lily Martin '14. "I've never run an a cappella group before, and then you're like, 'Why not?'"

ALBUM, page 13

Terpischore



ANDREW RIBNER/FOOD EDITOR

Terp dancers made their audiences go wild this weekend as they performed a dance choreographed by Elizabeth Pine '14, Clara Peretz '14, and Nicholas Petrillo '14. See page 9 for more.

Olla Podrida Chronicles 147 Years of Wesleyan History

By Sonya Levine
Staff Writer

In 1831, Wesleyan inaugurated its first class of students. Twenty-seven years later, in 1858, students produced the first issue of what would become Wesleyan's yearbook, the Olla Podrida. After 147 years of publication, the yearbook was summarily discontinued in 2009 due to declining purchasing rates. Retired to Floor 3A of the Olin stacks, with another set housed in the Special Collections and Archives, the yearbooks still carry their legacy, and a look through them reveals what they represented to the campus community throughout their nearly

century and a half of publication.

Only theories abound as to the origin of the name "Olla Podrida." In the 1862 publication, Sancho Panza, Don Quixote's famous sidekick, is credited with saying: "Serve me what they call olla podridas and the rotteness they are the better they smell." The 1966 issue's editors link "Olla Podrida" to its German equivalent, "Zeitgeist," meaning changing times. The 1971 issue traces the phrase's meaning to "putrid pot," a sort of undesirable conglomeration of ideals. Most recently, in 1976, editors define Olla Podrida as a type of Spanish soup that includes a little of everything, warning readers to "be careful how you spice your Olla Podrida." These disparate theories

do have a common thread: in some way, they all represent a melting pot of cultures and ideas that are supposed to exemplify the Wesleyan experience.

On Nov. 8, 1858, members of Wesleyan's secret societies (which at the time were not very secret), decided to publish a quarterly magazine of sorts for the rest of the student body. This was the first issue of the Olla Podrida, then a four-page newsletter, and it included lists of members of the fraternities, the secret societies, the eating clubs that existed throughout the nineteenth century at Wesleyan, musical associations, and other clubs.

HISTORY, page 6

Distracted Narratives



CHONG GU/STAFF PHOTOGRAPHER

Visiting Writer Charles Barber, who developed the idea for the conference, introduced Rita Charon's keynote speech. See page 2 for more.

Food Fight: The Clash of The Quiet And The Loud in Usdan

Left or right? Loud or quiet? Jock or hipster? These are the decisions you have to make when you decide where to sit in the Usdan marketplace. Argus Food staff takes on this issue and tries to settle this age old, and critical, debate.

Quiet? Not Quite
By Jess Zalph
Food Editor

I began my Wesleyan career as most freshmen seem to: not only did I travel in hoards and binge on "How I Met Your Mother," but I also exclusively ate on "The Loud Side" of Usdan. There was music! All the cool kids were there!

However, like the cleanliness of my room and my infrequent use of caffeine, my behavior at the dining hall changed rapidly. I slowly

made the full switch to "The Quiet Side" and haven't looked back since.

I don't have anything against The Loud Side. I like music as much as the next WesKid. And really, except for the music, the rooms are fundamentally the same. The loud side even has interesting paintings that I've stared at in a stupor on the rare occasions that I've eaten breakfast before a 9:00 a.m. class.

It's the difference in culture that really gets my goat. (Where does that expression come from? If I had a goat I would be pretty happy.) Simply, I've found that The Quiet Side is much more conducive to conversation.

Broadly generalizing of course, I've found that interactions on the loud side take one of two forms. One dynamic is what I call the "Look at Me." A large group of people will sit crammed at a long table, and while

there will be talking, it's not exactly conversation—rather, it's competition. People talk to be seen being heard, and it's all more about being accepted rather than being connected.

The other dynamic is the "My French Fries and iPhone are More Interesting Than You." So often, I see people, perhaps unconsciously, use the general cacophony as a device to obscure the reality that nobody is speaking to one another. There is enough sound already that people get lost in their own heads, and so, why bother? I've felt this happen to me often enough, even with people to whom I usually love talking. Sometimes this is exactly what I want—to be able to check out and just unwind in my own head, but usually when treating a meal as a social situation, I want it to

FOOD FIGHT, page 15

The Wesleyan Argus

established in 1868

Editors-in-Chief

Lily Baggott Christina Norris

Production Manager

Michelle Woodcock

Executive Editors

Claire Bradach
Olivia Horton
Abbey Francis

News Editors	Miranda Katz Tess Morgan
Asst. News Editors	Sophie Zinser Sofi Goode
Features Editors	Rebecca Seidel Adam Keller
Asst. Features Editors	Gabe Rosenberg Rebecca Brill
Food Editors	Andy Ribner Jess Zalph
Asst. Food Editors	Erica DeMichiel Emma Davis
Opinion Editors	Josh Cohen Jenn Cummings
Asst. Opinion Editor	Jenny Davis
Arts Editors	Dan Fuchs Gwendolyn Rosen
Sports Editor	Josh Cohen
Asst. Sports Editors	Brett Keating Felipe DaCosta
Photo Editors	Trisha Arora Kathy Lee
Head Layout	Noor Tell
Layout	Hadley Feingold Redwan Bhuiyan Akila Raoul Catherine Walsh Thomas Fischl Andrew Hove
Business Manager	Katya Sapozhnikina
Advertising Manager	Alicia Gansley
Web Editor	Kirby Sokolow
Social Media Editor	Aaron Veerasuntharam
Distribution Managers	Alex Papadogiannis
Ampersand Editor	Sarah Esocoff
Head Copy Editor	Chloe Jasper
Copy Editors	Billy Donnelly Madeleine Stern Chloe Jeng

Thank you to our generous donors:

Alice and Colby Andrus
Brooke Byers
Lawrence Ling
Alex Wilkinson

The Wesleyan Argus (USPS 674-680) is published by the undergraduates of Wesleyan University. The University does not publish the Argus or influence its content, nor is it responsible for any of the opinions expressed in the Argus.

The Argus is published twice weekly during the school year except in exam periods or recesses.

The Argus welcomes Wespeaks that pertain to campus issues, news stories and editorial policy. Wespeaks should be no longer than 750 words. The deadline for submission is 4 p.m. (Monday, for Tuesday publication, and Thursday, for Friday publication). All submissions should be e-mailed to argus@wesleyan.edu, and should include the author's name and telephone number.

The Argus reserves the right to edit all submissions for spelling, grammar and length as well as withhold Wespeaks that are excessively vulgar or nonsensical. The Wespeak editors will provide titles for all submissions. Due to the volume of mail received, neither publication nor return of submissions are guaranteed.

Editorial offices are located at 45 Broad Street, Middletown. Email: argus@wesleyan.edu

visit us online at
wesleyanargus.com

FIND AN ERROR?

Contact us at
argus@wesleyan.edu

NEWS

Conference Discusses Place of Narrative in Healthcare, Digital Era

By Miranda Katz
News Editor

On Nov. 7 and 8, professionals from seemingly unrelated fields—publishing, healthcare, academia, social work, and writing—were brought together for a two-day conference titled “Narrative in the Age of Distraction.” The conference, sponsored by The Connection Institute for Innovative Practice, Wesleyan Writing Programs, the College of Letters, the Science in Society Program, Lisa Weinert Consulting, and Narratively, was divided into two tracks: “Healing Letters,” which addressed the role of narrative in healthcare, and “Narrative in the Age of Twitter,” which focused on how narrative has been influenced by the digital revolution.

Visiting Faculty in the Psychology Department and Visiting Writer in the College of Letters Charles Barber developed the conference after realizing the influence that technology has on students' abilities to produce cohesive narratives.

“My students here were very smart, very facile, very quick, [and] they probably did better on their SATs than I did, but they struggled with telling a story that unfolded over time,” Barber said. “They really struggled with it. I saw them being immersed in a digital culture that I’ve been immune to. I saw this hyperability to process information and a lack in terms of structuring that information, staying with that information, and turning information into story or plot.”

In addition to teaching at the University and being a published writer, Barber directs The Connection Institute for Innovative Practice, which aims to connect research with practice in the behavioral health and criminal justice fields. Barber noted that the conference brings together these two halves of his life.

“You could say there’s a disconnect, but I don’t think there really is,” he said. “I don’t see the issues as that different.”

The conference’s keynote address, the first Katchen Coley Memorial Lecture, was titled “The Care of the Sick as a Work of Art” and delivered by Professor of Clinical Medicine and Director of the Program in Narrative Medicine at the Columbia University College of Physicians and Surgeons Rita Charon. Coley, who passed away this August, founded The Connection and was married to Professor of English, Emeritus William Coley.

“This is an opportunity to talk about distraction and its opposites, and also to find the place where nar-

rativity might reside within that,” Charon said. “...Caring for the sick solves the problem of distraction. The work itself, the commitment, being in the office, is so urgent and all encompassing that it rivets one into attention when it’s well done. It’s a means by which we can develop states of attention that replace distraction with this deep focus.”

Charon noted the importance of focused narrative in healthcare as a means of healing, arguing that both the act of telling one’s story and the knowledge that this imparts to the practitioner contribute to the patient’s progress.

“The giving and receiving of accounts of self are the central events in healthcare,” she said. “It’s not just words: it’s gesture and position and silence and mood and expression and outrage. The [practitioner] needs to use all of these avenues, not just knowing how to read an EKG but really absorbing all that another person might emit.”

Elana Rosenthal ’15 found the keynote compelling.

“[Charon] has a very engaging voice,” she said. “I really thought it was beautiful how she developed [the idea of focus] from her relation to a [Mark] Rothko painting and spoke of narrative as essentially a relationship in her clinical interactions as well.”

This first track of the conference also included three breakout sessions, as well as talks by Professor of Justice Studies and Human Development and the Director of the Institute of Criminology and Criminal Justice for Queen’s Law Shadd Maruna, titled “Narrative as ‘Waste Management’ in the Lives of Redeemed Former Prisoners,” and by Professor of Sociology at University of Calgary Arthur Frank, titled “Illness and the Distraction of Narrative—or Vice Versa.”

The second track of the conference consisted of three breakout sessions; a talk by Mary Gaitskill, an author and professor at New York University; and a panel titled “Narrative in the Digital Marketplace.” The panel was moderated by book publicist Lisa Weinert, who attended Wesleyan before graduating from Barnard College in 2002, and Global Digital Director at the Penguin Group Molly Barton ’00. Weinert explained the focus of the panel.

“The part of the conference that I’m really spearheading with Molly is...really looking at the way that the digital revolution has impacted narrative and how long-form narrative in particular has been transformed and thrived,” she said. “[We’ll look at] not



CHONG GU/STAFF PHOTOGRAPHER

Students, professionals, and academics alike gathered to discuss the changing form and role of narrative in the digital age.

exactly what the challenges are, but what’s really awesome about it: what the opportunities are here, what’s exciting here, and how is it really transforming the way that we perceive storytelling.”

The panel featured The American Reader co-founder and editor-in-chief Uzoamaka Maduka; New Yorker fiction coordinator John McElwee; and Narratively Founder, CEO, and Editor-in-Chief Noah Rosenberg. These panelists discussed how they have seen the publishing industry change through the rise of digital media.

Rosenberg commented that writers sometimes confuse digitalization with license to write what might be unnecessarily lengthy stories.

“A lot of writers flock to Narratively...because they had written these six or seven thousand-word theses and had nowhere else to turn,” Rosenberg said. “...Just because we’re not The New York Times, and we don’t have these print constraints in the physical paper, it doesn’t mean we still don’t have a responsibility to tell the story and sometimes reign the writers and editors in [to make sure that we] tell these stories in the appropriate length.”

Maduka countered the perception that digital pieces are somehow inferior to those that might appear in the print version of a publication.

“The way [people] always [understand] it was that the print is the formal dinner party and the digital is after the plates are taken away,” Maduka said. “I think one of the things people have really misunderstood about this emergent generation and the relation of these different technologies is that it really is about being ambidextrous. It’s not about forcing a choice in either realm.”

In McElwee’s opinion, the digital

revolution has allowed for some forms of writing to flourish.

“I think the long-form essay has really taken off and benefited from places like Narratively, Longreads, [and] The Rumpus,” McElwee said. “...I really think you can trace a lot of what’s going on in narrative nonfiction to these digital platforms.”

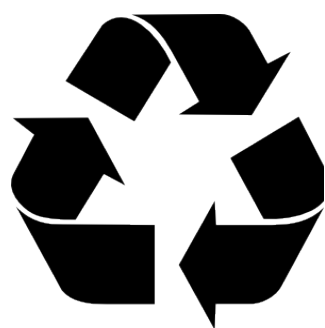
The panel also touched on how face-to-face editorial interaction has changed in the digital era, how branding has taken on more importance, and how to distinguish talent in a seemingly infinite pool of writing.

Daniel Pope ’16 noted that he wished the panel had focused more on how literature itself has changed with the digital revolution.

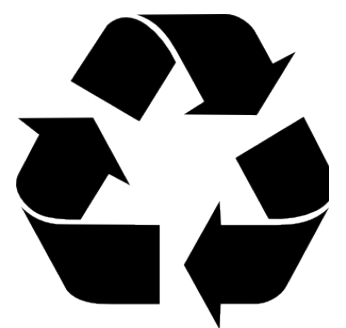
“[I]t’s scary when these people in the publishing industry just talk about Consumers and Content,” Pope wrote in an email to The Argus. “[L]iterature shouldn’t be a product—obviously it is, and that’s the reality of our world—but you shouldn’t go into literature to sell a product. What kinds of books sell these days? Twilight, 50 Shades of Grey, and various other regurgitations. That’s what sells, so that’s what the publishing industry prefers to market. So what will happen to real literature?”

According to Weinert, this is the reality of the situation and the reason that marketing is now vital in the publishing world.

“[N]ever has it been better or worse to be a writer,” she said. “Never before have you been able to publish anything you want, simultaneously, [on] multiple platforms, globally, and then—who cares? Nobody cares! More than anything, the biggest change is the role of messaging, branding, PR, and marketing, and figuring out how to find your audience. That’s become way more important.”



Recycle this Argus!



Newly-Formed Beekeepers Group Maintains Hives, Educates

By Hilary Brumberg
Staff Writer

To train students in maintaining the University's two beehives and to raise awareness about bee-related issues, Tyler Rioff '14 and Matilda Ostow '17 founded Wesleyan Beekeepers, which had its first meeting on Tuesday, Nov. 5.

"I want to make sure that the bees are being taken care of," Rioff said. "I want to find committed younger students to take care of them in the future. People need to help the bees."

During the first meeting, Rioff, Ostow, and approximately 20 attendees discussed their interests in beekeeping, brainstormed how to develop the group, shared fun facts about bees, and watched the film "Queen of the Sun," a documentary about the state of bee populations.

"Almost everyone else didn't know much about beekeeping, which is exactly what we wanted," Ostow said.

Ostow shared a jar of honey from Louisiana with participants to demonstrate the effects different types of plants can have on the texture and taste of honey.

"It was very sweet and watery because the bees were pollinating watery marshes," Ostow explained. "Tree pollinations, on the other hand, are much darker."

Last spring, Mike Curth '11 donated two hives to Long Lane Farm; they are currently maintained by Rioff and the Long Lane farmers.

"The hives wouldn't be here without Long Lane," Rioff said. "Both initiatives are tied together."

According to Coady Johnson '15, who works at Long Lane, Curth contacted the farm at the beginning of this

summer to see if it would be interested in hosting bees. Curth showed the farmers how to open the hives and gave them basic care instructions. Though he left the farmers to their own devices, he is still in contact with Long Lane to offer advice on technical issues.

"I was really excited about having bees, so I sort of took it upon myself to read a few books and be the person doing the regular maintenance tasks," Johnson said.

Over the summer, Johnson suited up every week or every other week, opened up the hives, and checked how many larvae there were, how much honey there was, and whether they needed more sugar water food supplement.

"Luckily we had a lot of flowers from the buckwheat we planted, so there was plenty of nectar for them to eat, and all the things I was checking on were going exactly as planned—plenty of larvae and honey and not much of a need to supplement their diets," Johnson said.

Though the Long Lane farmers take care of the bees over the summer, the Wesleyan Beekeepers take care of the hives during the school year. In the spring, when flowers are blooming, the bees will start to collect pollen.

"In order for people to learn best, the goal for spring is to get everyone doing hands-on work," Rioff said. "We will call on any local beekeepers to give advice and show [the] ropes."

However, Rioff is graduating this winter and wants to make sure that the hives will continue to thrive after he has moved on. In forming the Wesleyan Beekeepers, Rioff hopes to find enthusiastic freshmen and sophomores, such as Ostow, to entrust with the bees. He plans

to remain available to give advice.

In addition to taking care of the University's beehives, the Wesleyan Beekeepers want to educate the community on bee-related issues.

"Bees have a fascinating history," Rioff said. "People have been keeping bees for thousands of years."

Rioff explained that the world's bee population is dwindling dramatically. In 2008, the term "colony collapse disorder" was coined to describe the phenomenon of worker bees abruptly disappearing from a hive. This is in part due to the use of pesticides and the neurotoxin Neonicotinoid, which prevent bees from being able to find their ways back to the hive.

Another factor that contributes to colony collapse disorder is monoculture, which is the agricultural practice of exclusively planting one crop and consequently depleting natural resources.

"Long Lane is a perfect environment for beekeeping because it's not on campus, it's organic, and it values biodiversity," Rioff said.

Rural beekeeping operations have a 40 percent chance of maintaining their populations over the winter, while urban operations have a 60 percent chance, mostly because they generally do not use pesticides.

Throughout the year, Wesleyan Beekeepers will organize activities and lectures related to bees. One idea the club has is to partner with Bon Appétit and have Usdan only serve food that is not pollinated by bees for one day; so students realize how many different foods bees affect.

"People don't know how much bees contribute to all the food that we consume," Rioff said.

Check out
The Argus online:
wesleyanargus.com

Follow us on
Twitter:
@wesleyanargus

And like us on
Facebook!



JouleBug Contest Challenges Students To Be Sustainable

By Sofi Goode
Assistant News Editor

Twenty-four teams of students kicked off the JouleBug Sustainability Contest at 12 a.m. on Monday, Nov. 11 by downloading a campus-specific phone application that will help them track their environmentally-friendly actions until Sunday, Nov. 24.

The contest uses JouleBug, a mobile application that allows users to "buzz" sustainable actions, such as using reusable mugs or dressing warmly instead of using central heating, in order to earn sustainability badges. Associate Professor of Environmental Studies, Government, and East Asian Studies Mary Alice Haddad and her "Environmental Politics and Democratization" seminar organized the two-week competition in conjunction with the Sustainability Office and the JouleBug company.

"Last spring I was introduced to Grant Willard, a co-founder of JouleBug, and we were talking about how to use social media to promote sustainability," Haddad said. "The connection between an on-campus contest and the issues covered in my environmental politics seminar seemed like too good of an opportunity to pass up."

The contest coordinators worked with JouleBug over the summer and the last few months to develop a University-specific version of the app, organized by locations such as the Usdan Marketplace, Pi Café, Weshop, and housing zones. Sustainability Intern Ari Lewenstein '16 explained why the application was redesigned to be specific to the University.

"The app unaltered has stuff like 'buying a dishwasher,'" Lewenstein said. "We had to narrow it down because if there was a huge wealth of options, it'd be really overwhelming. We wanted to make sure it was really targeted to what we can do here."

Haddad noted that she has three main goals for the project relating to environmental sustainability on campus.

"[First,] I hope that the experience of organizing and running the contest gives the students in my class some valuable insights into what it means to 'do' environmental politics," Haddad said. "Second, I'm hoping that the contest will generate some data that can be used to begin researching how social media affects actual environmental behavior. Long term, I hope that the contest will contribute to the creation of a more sustainable culture here at Wes and that it is a first step in a long and productive collaboration with JouleBug."

Both the Sustainability Office and the students in the seminar coordinated the foundational partnership with JouleBug. The day-to-day activities of the contest are being run by the members of the seminar, who have been advertising and registering teams for the last few weeks.

Samira Siddique '15, a student in the seminar, believes that this contest will help students be more aware of how they are using energy.

"It's important for people at Wesleyan to be more conscious of how they use their energy, and...[live] in a more sustainable way on campus," Siddique said. "It's important in general for people to be more mindful of the way they use their space and to start building these healthy habits now. It's our living space, so we should use it wisely."

Each of the 24 teams has a captain who is officially registered as its point person in the contest. Since there are no team size restrictions, the coordinators will decide scoring and prizes at the end of the competition period based on what is financially feasible for them. Possible prizes include Middletown cash, discounts at local restaurants, and

VIP passes to Spring Fling. In addition, any savings incurred from residential energy bills during the competition will be donated directly to financial aid.

Sustainability Coordinator Jennifer Kleindienst is hopeful that the competition and prizes will motivate students to participate and continue their green habits after the contest's conclusion.

"[We are] just getting people to think about sustainability on a daily basis," Kleindienst said. "It's not something to do on a special occasion or just something that Wesleyan as a university does...[we need to be] taking personal ownership. [The contest] is just another way of trying to make sustainability fun."

JouleBug has coordinated similar competitions at universities around the country to help them be more sustainable. JouleBug Founder Grant Willard explained that most people are not conscious of many of their energy decisions.

"A lot of the time when we are at school, at a party, or at work, someone else is paying for our electricity and other resources," Willard wrote in an email to The Argus. "So, as economists would say, 'without pricing signals', we don't consider our consumption habits. Often times, our incremental consumption is almost infinitesimally small (plastic coffee cup lid or a straw, a light left on for a few extra minutes, a thermostat set up/down a degree or two, etc.). We don't think that these same activities are done by hundreds of millions of people, sometimes several times a day. The collective waste has historically been incomprehensible."

Willard added that JouleBug provides a social setting to help its users be more conscious of all of the ways they can save energy in their daily lives.

"It all adds up, which means we all have a role to play," Willard wrote. "[...]We think the combination of so-



©O WESLEYAN

Associate Professor Haddad's "Environmental Politics and Democratization" class organized the sustainability contest, along with the Sustainability Office and JouleBug.

cial, mobile, and a game can positively influence our behavior for the good of pocketbooks and the planet."

The contest coordinators hope to compare the data from JouleBug buzzes around campus with energy consumption data from the University.

"The way we'll know JouleBug is working is if, for example, we see tons of points are being given at Pi Café for using reusable mugs, and we see that in the month of October versus the month of November, the usage of cups at Pi goes down 15 percent or something, not because they're losing business, but because people are bringing in reusable mugs," Lewenstein said. "Then we'll know that there's a correlation between people getting this app, wanting to earn points, and using that to get the corresponding drop [in cup usage]."

Sustainability Intern Isabel Stern '14 hopes that JouleBug will help students see the real-world benefits of a sustainable lifestyle.

"Just looking through the pins [is

helpful] because you can see that using reusable mugs saves X amount of energy, [and] you can see statistics behind each action," Stern said. "[Otherwise] people might not actually be able to connect their actions to real energy saved. So I think apps like [JouleBug] are a nice way to get numbers involved and actually see it instead of just feeling like you're making a difference by bringing a mug."

Daniel Wittenberg '16, another student in Haddad's seminar, is also serving as a team captain. He hopes that the contest will be both enjoyable and effective.

"While it seems a little arbitrary to be doing these things and then buzzing them, it's [encouraging] sustainability through social media," Wittenberg said. "I think it's really fun, and I think in a competition setting it's more effective. Ultimately, we're prompting sustainability, so the goal is to actually see decreases in the number of cups we use, the number of pages we print, and the energy we use."

WSA Surveys Students on Library Noise Levels

By Matthew Shelley-Read
Staff Writer

Libraries are generally expected to be among the quietest study environments on campus. However, a recent increase in noise complaints from students indicates that this might not always be the case. The Wesleyan Student Assembly (WSA) Student Affairs Committee (SAC), chaired by Kate Cullen '16, in conjunction with the Student Life Committee (SLC), conducted a survey to determine what students thought of noise levels in the University's two main libraries, Olin Memorial Library (Olin) and the Exley Science Library (SciLi).

"Dean Mike Whaley brought it my attention a few weeks ago that he was receiving an influx in complaints from students that there weren't enough quiet study spaces on campus," Cullen wrote in an email to *The Argus*. "He also said that there has been a big increase in the number of classrooms reserved for personal study this semester."

After discussing the issue within the SLC and the SAC, Cullen created and distributed the survey.

"We decided the best course of action was to make this issue a campus conversation," Cullen wrote. "The purpose of the survey was to give all students a voice in setting community standards about our study spaces."

Cullen described the surveying process and her methods for finding the ideal student sample.

"Our intention was to gather responses from students that actually use the library," Cullen wrote. "To do this, we manually surveyed students while they were studying in the two spaces at 'prime studying times,' so about 9 [p.m.] on a Tuesday night. We sent out the survey electronically at times when students would be taking study breaks to check email or Wesleying."

The survey asked students to rank their preferred noise level in various sections of Olin and SciLi. The scale for Olin ranged from one to four, with one being relatively social and four

being absolutely quiet. For SciLi, the survey asked students to rank the noise levels from 1-5, with 1 being "Social/Collaborative Study," encouraging group study, and 5 being "Absolutely Quiet."

"I think it's pretty fair to say that the informal 'norm' of each library is that SciLi is louder and collaborative and Olin is quieter and individual," Cullen wrote. "Keeping this in mind, we set the metrics slightly different for the two spaces."

At least 240 students responded to the survey for each section of the library. For Olin, Smith Reading Room was ranked quietest with a preferred mean score of 3.52. Also on the first floor, Olin's main reading room was the loudest with a preferred average of 2.13. In Exley, the 24 hour quiet lounge was preferred to be quietest with an average of 4.09, and its first floor was ranked loudest with an average of 1.62.

Nathaniel Warner '17 agreed with Cullen's sentiment that the two libraries serve different purposes.

"Generally I try to do my studying in the library," Warner said. "Normally when I have to write a paper I'll go to one of the study carrels on the third floor of the library, or I'll go to Espwesso."

Head of Reference at Olin Library Diane Klare was surprised with the number of noise complaints from students when she attended a recent SLC meeting.

"During that meeting, one of the issues that came up was the level of noise in the library," Klare said. "I've been here for about 11 years, and I conveyed the fact that we don't intentionally try to enforce a code of silence."

The final question asked students whether they would be in favor of turning the Olin Smith Reading Room into an "un-plugged" technology-free quiet study space. With 247 students responding to the question, 59% said no. This result surprised Cullen.

"I thought the 'un-plugged' space would gain more traction, but most

people had no idea which way it would go," Cullen wrote.

Yet Klare understood student's support of keeping the Olin Smith Reading Room "plugged in."

"In some ways [this] makes sense only because when students are working individually, they're most likely going to be working on a laptop," Klare said. "It would be very difficult for people working in a student space for people not to have access to their laptop or the Internet."

Cullen hopes changes will be made after the results of the survey are published.

"We discussed in the Student Life Committee [meeting] last Friday how to move forward with these results," Cullen wrote. "We decided that we'll work with the library staff to put up signs around SciLi and Olin reminding students of the noise levels voted on in the survey. SAC will also send out an email to the student body explaining the results of the survey."

This method of reminding students of the generally supported noise levels is consistent with the library's philosophy of self-policing and monitoring.

"What I wanted to stress with Kate and what I stressed at the meeting is that we want Olin and the libraries in general to be in an open and welcoming space," Klare said. "We want people to use the space, [and] we want people to use the resources and our facilities. We would like to be able to talk to students when they have research needs."

Klare stated that the number of recent complaints is likely due to a lack of student knowledge about the location of quiet spaces, rather than a scarcity of these rooms on campus. Klare offered an explanation.

"Maybe they're not familiar enough with the campus so that they can scope out a place that's quiet," Klare said. "That's really a matter of becoming accustomed [to] what there is on campus and where they can go. Everybody has their own sort of zone for where they like to study."

Library: Olin Evacuated Due to Electrical Damage in Stacks

Continued from front page

they had to make sure the alarms were working [after the alarm went off]."

MPD declined to comment on the situation. Bostick explained MPD officers' presence at the scene.

"[Middletown Police] were involved because there was an accident or something like that; everything had to be documented," Bostick said. "Right now, we haven't had any reports of anybody being injured, so it looks like a case of vandalism, but it's still being investigated."

University Librarian Patricia Tully commented on the incident in an

email to *The Argus* around 11 p.m. on Sunday.

"I don't know much so far[...]," Tully wrote. "[PSafe and MPD] think it may be a prank, but just want to be sure."

PSafe officers asked students who were gathered outside of the library whether they had seen anyone exit the building who looked distressed.

"They came out, and then police showed up, and that's when a PSafe officer came around to us and asked if we had seen anyone upset leaving the premises," Welch said.

According to Welch, PSafe officers allowed students to reenter Olin

briefly to collect any items they had left inside but did not allow them to enter the second floor of the stacks.

"Then they just let us back into the building very briefly to get our stuff, but they said that we weren't allowed on the second floor or the [stack] area of 2a," Welch said.

Olin remained closed for the rest of Sunday evening and resumed its normal hours the next day.

According to MPD, the investigation is ongoing.

Additional reporting by Editor-in-Chief Lily Baggott and News Editors Tess Morgan and Miranda Katz.

WesTunes Celebrates Albums

By Ben Marvin-Vanderryn
Staff Writer

For University students who enjoy relaxing and listening to music, a new club promises not to disappoint. WesTunes, a group started by Daniel Esposito '17, held its first meeting in the Nicholson (Nics) lounge on Tuesday, Nov. 5.

The group is dedicated to listening to full albums of music, especially on vinyl records if possible, in order to fully appreciate the art. As of right now, WesTunes will meet every Tuesday at 8 p.m. in the Nics Lounge, though the meeting time and location may change.

"When I got to Wesleyan, someone told me about the Film Series and how they promise to 'never show the same film twice' in four years," Esposito said. "I thought that was a really cool idea, but I'm not a huge film person. On the other hand, I really enjoy listening to albums, and I thought that naturally there must be a sort of 'series' for recorded music. I couldn't find anything like that, so I decided to start WesTunes."

Esposito chose to kick the club off by listening to Sgt. Pepper's Lonely Hearts Club Band by the Beatles. At least two major publications have ranked this classic as the greatest album ever. Esposito believed it was a perfect starting point for his new group.

"Sgt. Pepper's is in many ways the perfect album to start with," Esposito said. "Whether or not you agree that it is the greatest album of all time, it definitely works well as an example of the album as a coherent piece of art. Every song on the album fits together stylistically, and it often shifts from cheerful (the title track, "When I'm Sixty-Four," "With a Little Help from my Friends") to eerie ("A Day in the Life," "She's Leaving Home") to downright trippy ("Lucy in the Sky with Diamonds," "Within You Without You"). What better way to start?"

The group provides a low-key way to relax and listen to music. Many of the attendees at the first meeting enjoyed the albums while working on homework or chatting with friends.

"I am very excited to get to listen to more albums and learn more about different albums and artists,"

said Melissa McKee '17. "I hope more people take advantage of this opportunity to listen to music, do homework, and relax after a long day of classes."

Rachel Day '16 explained that she appreciates having a weekly scheduled time to listen to a full album at WesTunes meetings.

"It's nice to have time blocked out to sit down and listen to a full album," Day said. "It's hard to make time for that sometimes, so it's good to have it scheduled in."

Listening to albums in their entirety is a new experience for many people in the age of MP3 downloads, which allow people to separate individual songs from the full album. As WesTunes members enjoy listening to different genres of music, Esposito hopes that the group will also enjoy and appreciate the unique artistry that goes into creating an album even if it is music to which the members don't typically listen.

"I want to allow people to share in an appreciation for music, particularly albums," Esposito said. "Albums are pieces of artwork, just like films or paintings. WesTunes is bound to expose people to music that they've never heard before, and that is very important because not everyone has the patience to sit down and hear an entire jazz album, for instance, if they do not generally listen to jazz."

Aside from being exposed to other genres, members can also develop an appreciation for older music. With its focus on vinyls, the group has the potential to explore older music, something that McKee finds exciting.

"I think it is a good way to connect with musical history," McKee said. "It is also not often that one gets the chance to listen to music on vinyl anymore."

WesTunes is open to playing any genre of music; the only rule is that the group will not play "Greatest Hits" albums or compilations. To make suggestions to the group, students can email westunes1@gmail.com. Voting will then be conducted on OrgSync, allowing group members to decide which album they will listen to at the next meeting.

"I will know that WesTunes is a success if listeners keep coming back to hear albums regardless of the artist or genre," Esposito said. "That would prove to me that people are really interested in appreciating the music and not simply hearing their favorite band for the 20th time."

Got an opinion?
Wanna share it?
Write a Wespeak!

The Wespeaks section is a forum for student opinion, debate, ideas, rants, quips, and anything you want to share.

Submit online:
wesleyanargus.com
Submit via email:
argus@wes



Submit a tip online at
wesleyanargus.com/submit-a-tip

FEATURES

Cheerleaders Seek to Flip Stereotypes, Gain Recognition

By Rebecca Brill
Assistant Features Editor

"Wesleyan won a football game. Wesleyan has cheerleaders. Something very strange has happened to my alma mater," tweeted Justin LaSelva '09 the Monday after the Homecoming game. Two days later, in response to a comment from an alumna, he tweeted, "Does this mean Keep Wes Weird failed?"

Maggie Feldman-Piltch '14, the founder and a current captain of the Wesleyan Cardinal Cheerleaders, couldn't help but take offense to the comments. After all, when she started the group in 2010, she envisioned it as an alternative form of the traditional cheerleading squad. The group cheers about current events and social justice issues like feminism, voter registration, and climate change.

"That really hurt me because... we're all coming from some sort of weirdness whether we want to admit it or not," Feldman-Piltch said. "I'm so much closer to joining the ranks of the alums than I am to being a freshman. I'm becoming more and more aware of that every day. To feel like my soon-to-be community has such disdain for something I worked so hard on hurts."

Feldman-Piltch didn't let the negative Twitter discourse bring her down, though. Instead, she cleared the air by sending out a series of informative tweets about the squad's membership criteria (all Wesleyan students regardless of age, sex, gender, and level of experience) and practice schedule (four to five times a week with no coach or official meeting place).

The squad as a whole works hard to fight negative, stereotypical conceptions of cheerleaders. Feldman-Piltch stressed that despite cultural notions of cheerleaders as seeking attention, the Wesleyan Cardinal Cheerleaders cheer for the sake of personal empowerment. One of Feldman-Piltch's main tenets when she founded the group was that it should possess an independent identity rather than serve as an accessory for the football team.

"No one is here to perpetuate misogyny," she said. "We're not trying to be oged. This is not a music video. I'm way more India Arie than I will ever be Miley Cyrus."

Captain Dawanna Butler '15 said she also noticed dismissive attitudes toward the group on campus and believes it may be linked to students' negative experiences with cheerleaders in high school. She hopes to enlighten her peers and to dislodge the myth of cheerleaders as snobby and unintelligent.

"It's very contrary to their beliefs, but they come from these places where they have this concept of what a cheerleader is in their minds, and they can't run away from what they think," Butler said. "It's hard for them to see us in the light that we want to show them that we live in."

Some may see the very presence of a cheerleading group as counter to Wesleyan's culture of nonconformity. But for Butler, it is the lack of acceptance of a particular group that is at odds with this culture.

"They're like, 'Well, this is Wesleyan, so why would we have cheerleaders?' My thing is, 'This is Wesleyan, so why wouldn't we have cheerleaders?'" she said. "Why would you approach the situation like this if this is Wesleyan and we're so liberal and we're so accepting of people?"

Another major concern regarding the squad's acceptance on campus is that many students still aren't aware it exists. Since the still-developing group



SHANNON WELCH/STAFF PHOTOGRAPHER

Wesleyan Cardinal Cheerleaders perform at a football game on Andrus Field.

consists of only 10 members and is not recognized as a Wesleyan varsity sport, spreading the word can be difficult. The group works hard to make itself known by posting fliers on campus, maintaining active Facebook and Twitter pages, and publicizing events on Wesleying. Already, the squad has noticed an improvement in its reception.

"We're getting more people to stay for the halftime show instead of going off immediately and getting food," said Alison Santori '16, the third captain. "It's slowly becoming more positive, and people are saying they're really enjoying our halftime shows, which is awesome."

The Wesleyan Cardinal Cheerleaders may very well be on the way to gaining acceptance from their peers, but mainly they seek administrative acceptance. Last year, the squad was offered the opportunity to compete at National Cheerleaders Association's National College Cheerleading Championship in Daytona Beach, Fla., but the squad could not accept the offer because the University had not recognized it as an official varsity sports team.

The captains, particularly Feldman-Piltch, remain in close contact with Director of Athletics and Head Football Coach Mike Whalen, urging him to help the squad become approved. The process usually takes several years, but, with Whalen's support, the squad hopes to become authorized by the spring of next academic year, so it can compete in the 2015 Nationals.

Aside from allowing the group to compete, its recognition as a varsity sport would provide it with many pragmatic benefits. For example, last fall the cheer team independently hired itself a coach because the University declined to provide them with one. In the end, the relationship was short-lived. The coach's attendance record was shaky, and the team disputed with her regarding their payment agreement. Now, Feldman-Piltch serves as a stand-in coach, which takes up much of her time and energy. In general, the more experienced members (like Santori, who has been cheering since seventh grade), guide first-timers in stunts.

As a student group rather than a recognized sports team, the squad also must operate without an official practice space. When weather permits, the squad practices stunting on the grassy knoll between the soccer field and the turf football field by the Freeman Athletic Center. On cold or rainy days, the team sneaks into the field house. Luckily, Head Women's Track Coach Walter Curry has been understanding, even allowing the squad to use the field house when the track is technically closed.

"I remember he said to me once last year, 'I recognize hard work when I

see it. Not a problem. You're not in our way,'" Feldman-Piltch said. "Little bits of kindness like that mean so much to our team."

More urgently, the group's unofficial status means that its stunt practices present an insurance risk. The group routinely performs dangerous stunts like basket tosses and cradles, which involve throwing cheerleaders into the air and catching them. If a team member were to injure himself during practice or a game, the school would not be able to cover the costs of medical care.

But most of all, the squad feels it deserves official recognition as a token of respect. While some sports teams have explicitly expressed a disinterest in having the group cheer at their games, the squad maintains a close relationship with the football and basketball teams, whose events the squad attends consistently.

"We practice just as much without the same infrastructure and support and recognition that other people get," Feldman-Piltch said. "I have a lot of respect for student athletes, and I honestly consider myself one....You're literally cheering everyone else on all the time, but to not have anyone there cheering you on, or to feel like that, is really hard."

In relationships between cheerleaders, trust is particularly important because when they execute stunts they depend on one another to stay safe, let alone perform the show.

"I swear, we're telepathic or something," Butler said. "We just read each other's minds, especially within stunt groups. We all love each other, and we're all very close, but you can see us even closer on the stunt group level because the four of you are all trying to make this extravagant show. When you throw a girl up in the air, you're essentially making a show. This girl's life is in all three of your hands, and she knows that our lives are in her hands because if she comes down the wrong way, she can hurt us."

Stakes will be lower during basketball season, when the cheerleaders will cheer but not stunt, as stunting on a basketball court can be dangerous. In the spring, they will still meet, but practices will happen less frequently and focus on conditioning rather than stunting.

Still, they don't plan to scale back the fight to be recognized as a team anytime soon. If anything, the squad will channel its surplus energy into appealing to the University as well as publicizing itself and its goals to the student body.

"Until everyone on this campus knows that cheerleading exists and that we rock and that we are not your stereotypical cheerleaders, I will not be happy," Feldman-Piltch said.

WESLEYAN FILM SERIES

presents a

French-Language Film Series

Wednesdays through December 4
Center for Film Studies
Goldsmith Family Cinema
Shows start at 8pm; \$5 admission
All films screened on 35mm prints!

NOVEMBER 6 • 8PM

RUST AND BONE



NOVEMBER 13 • 8PM

AMOUR



NOVEMBER 20 • 8PM

CERTIFIED COPY



DECEMBER 4 • 8PM

ALMAYER'S FOLLY



These films presented as part of the Tournées Festival, made possible with the support of the Cultural Services of the French Embassy in the US and the Centre National de la Cinématographie et de l'Image Animée.

THE TOURNÉES FESTIVAL
New French Films on Campus

WesCeleb: ASHER LIPSETT

By Adam Keller
Features Editor

If you're looking for a comprehensive tour of Wesleyan, Asher Lipsett '14 is your guy. Whether he's walking you down Foss in person or sending you play-by-play Snapchats of the scenery, he'll be sure to get you the whole story. The Argus caught up with Lipsett to talk about his sexy history thesis, his work as a tour guide, and his struggles at Pi.

The Argus: What makes you a WesCeleb?

Asher Lipsett: So I guess I was sought out because of my ability to be sought out, one might say. That's actually a complete lie. I really have no clue, so this is a big mystery for me. I'm looking to get some answers, possibly through this interview.

A: All right, well, what should we talk about? Let's talk about you.

AL: The big thing right now is that there was some sort of electrical thing at Olin yesterday. Apparently it was in 2A. A couple of things about that: that's where my open carrel is. [An open carrel] is like a lame second-place prize for people who didn't get a carrel on the randomized list, so that's great. But the bigger problem is that that's where a lot of my books are for my thesis. So I have no idea if they're burnt to a crisp or if I just am imagining that because I haven't actually been to the library yet, so I'm just kind of making a scene in my own head about what I think happened. So I'm actually probably going to go check on that and see if my books are alive, if I can even get to that floor.

A: If you can't, you might as well just drop your thesis.

AL: I'm thinking of doing that regardless of electrical wires. Not really. But it's truly tempting. Like, maybe if all my work was there, I could say, "Listen, I can't do one

now, but it's not my fault." But I did not set that fire to try and eliminate my thesis, if that's where you're going. Because I know that The Argus was on the scene, so yeah, it wasn't me.

A: So how was your weekend?

AL: It was good! A lot of fun social events, a birthday party, I got a bruised bone in my leg that I'm working through right now. I slipped. There were a lot of leaves around, and I missed a step and hit that [points to his leg], and then I fell on it again in the same place later that night, so I feel like that probably did it in. You can't really see the bruise, but it's on the actual bone, which is inside of my leg, so you can't quite see it. It hurts, and I have four tours this week, so I'm going to be putting a lot of weight on it, which is really bad.

A: So you're a tour guide. Tell me about that.

AL: So that's sort of a thing I do, other than starting electrical—I mean, other than just doing my college thing. I've been doing that since second semester freshman year. The seniors now who got hired then are seasoned vets, if you will. It's a good gig; I love it. I love talking to parents and having them be nosy. At this point, I just kind of talk about whatever I want, which is really nice. I have a lot of latitude, and, you know, job security's great, especially in this struggling economy.

We always have fun people come. Like, Public Safety came once to do a training for us about what to do if a tour gets out of hand, which I think is outrageous. So we learned about standing your ground, like, not in a Florida sense, in sort of a balancing sense with your feet apart. We did a little combat simulation with the Public Safety officers. It was unexpected, and I didn't really know how to interpret that. I think I Snapchatted it, and that's how I responded to it.

A: Has anything like that ever actually happened to you on a tour?

AL: No, there's never been an incidence of violence or anything like

that. I had a couple of pledge brothers who dressed up in those bodysuits and then put on tacky sweaters and then wrestled each other on North Quad. Roth was actually talking to my group at that time, and he was like, "Oh, there's the dean of our science faculty!" So he played it off very well, of course. And another time someone got thrown into a pool, and it always smells like weed on the hill, but that's small potatoes. What am I supposed to do, defend the group like a warden? No. So I'm not really sure why [Public Safety] did that, actually. It was entertaining enough. I got a kick out of it, literally.

A: Tell me about your thesis. What's it about?

AL: So I'm doing it in history. What's nice about history is that everyone has to do something, whether it's an extended seminar paper, which is just a long paper, a senior essay, which is a half thesis—which would be great right about now—or the year-long one, which is the one you can do for honors. So that's what I'm doing. Everyone's in the same boat, doing something, so that's really nice. And the department, I think, gives a lot of support.

So my thesis is looking at the Freedmen's Bureau, which is this agency created by the War Department in 1865 that essentially went to the South after the war, to the Confederate states, and was tasked with bringing American citizenship rights to about four million ex-slaves who were now suddenly free and had a couple amendments to say that they were free.

So there's that story, and then there's what actually happened. So you have reconstruction, but what I'm looking at specifically is Georgia, where I'm from, my home state. And I'm looking at the approximately 372 bureau agents who operated in Georgia, who no one really knows about all of them. So there's some good stuff on some, but what I want to do is look and see where they came from, where they went. Were they rich, poor, foreign-born? Were they southern or

northern, military, ex-mil? And [I'm looking at] how that influences their bureau work. There's sort of a gap in the historical understanding.

A lot of people are really driven with their theses, like "I want to explore this." I like mine, it's interesting, but I guess a big motivation was that the history department said, "We would like something original," and a lot of this stuff doesn't exist—no one knows it. So I have very secret knowledge, which is great, but I have a lot of latitude in what I get to talk about because of that, so that's really nice. It's going well.

I have my colloquium next week, where I give a little talk about what I'm doing, and I have to defend the idea of what I'm doing. So I'll give a little twelve-minute talk, I have little handouts, and hopefully people will say, "Good job," because I'm looking for positive reinforcement at this point.

A: So that's for the faculty?

AL: Faculty and students come. We [students] have to go to five, or something. That's why they're there, because it's required.

A: If people want to come to your colloquium, when is it?

AL: It's next Wednesday, November 20, at I think 4:15, I don't know, sometime between 4 and 5. It's the same day as Daniel Greenberg's, and he's looking at regicide, so we've got some really sexy historical work being done on that particular Wednesday. I definitely encourage you guys to come out, if not for me, for Daniel Greenberg.

A: Anything else you want to add?

AL: I was trying to get a Chaider this morning, and the line was too long, and I didn't even have an internal monologue about how mad I was about it, because I was just going with it.

A: So are you still dejected about that?

AL: I'm a little upset, and if I get one at this point, I don't know if the time is right. I might still do it, because I have a hard time committing even to things that I'm upset about, which I guess is interesting. But I'll probably end up drinking that beverage regardless of how I feel right now. Probably after this.

This interview was edited for length.



TRISHA ARORA/PHOTO EDITOR

History: Yearbooks Trace Wesleyan Timeline

Continued from front page

Chique Chaque, Wesleyan's longest-running dining establishment, is heavily referenced throughout the premiere editions of the Olla Podrida. In the 1870s, the original Argus Board took over Olla Podrida's publication, hoping to expand it into more of a literary magazine that included editorials, poetry, and short stories. However, after four years, the board no longer wanted to fund its publication.

In 1879, the junior class took it upon itself to rekindle and revive the Olla Podrida's publication. In the years that followed, it became the responsibility of each succeeding junior class to produce the Olla for the rest of the school. In the 1890s, the Olla began to expand in size and content, echoing the expansion of Wesleyan's student body. It wasn't until 1911, though, that the Olla Podrida officially became a full-fledged yearbook instead of a single class' endeavor.

Digging through these publications is like taking a tour through Wesleyan's history, as well as national trends and upheavals over the years. For example, in 1917, during World War I, the yearbook documented the dwindling of Wesleyan's student body due to the fact that many students enlisted in the military.

The Olla Podrida documents

the progression of Wesleyan's physical campus as well. Descriptions of the finalization of the Van Vleck Observatory in 1917 and the possibility of breaking ground on a new dorm in the 1950s were followed by reports on the creation of the Center for the Arts (CFA) in the 1980s.

In the early 1900s, Wesleyan welcomed women to its campus for the first time. According to the Olla Podrida, this development was met with mixed reactions. The Olla reports that many young men felt uncomfortable studying with women, and that the number of male applications to the University dropped. The early 1900s also saw the first inclusion of photographs in the Olla Podrida. These pages showed seniors dressed in suits of the era, next to their name, course of study and extracurricular involvement, very similar to a modern high school yearbook.

One of the most memorable vignettes in the early publications of the Olla is a parody poem titled "The Freshman's Burden," adapted from "The White Man's Burden" by Rudyard Kipling. In this poem, the reality of being at the bottom of the food chain at Wesleyan is both lamented and turned into a common misery with which all students could identify.

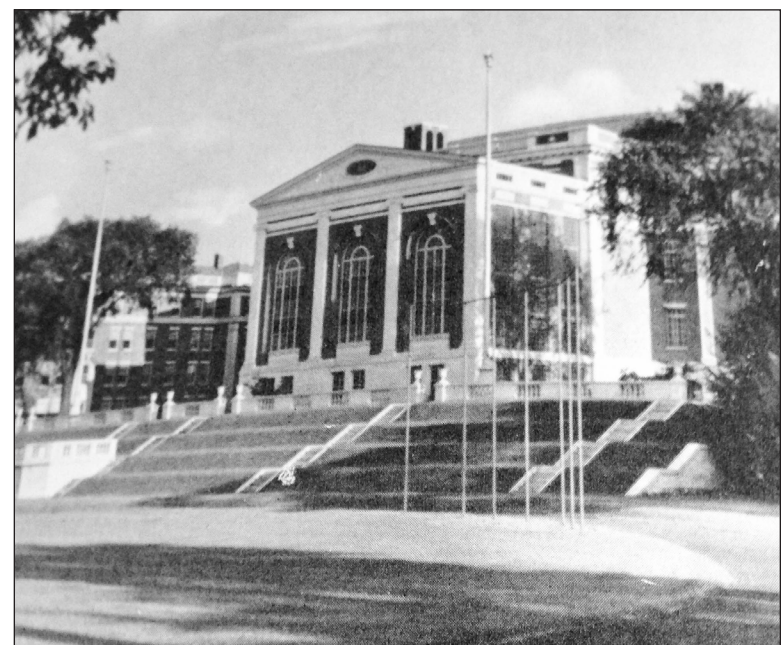
The yearbooks also documented and described special memories or

comical occurrences as they were recalled by particular classes. Perhaps the largest addition to the Olla was the eventual inclusion of the varsity sports teams' rosters, records, and photographs, with full descriptions of each of their seasons.

The Olla Podrida archives make clear that Wesleyan was once home to multiple fraternities that are no longer in existence; nearly 90 percent of all students in the early twentieth century were part of these organizations. Each edition of the Olla Podrida dedicates a great portion of space to each fraternity's membership, its mission, and a photograph of its house. With the major decline in the 1970s of fraternity membership, frat's presence in the Olla declined as well.

Perhaps the most intriguing entities that the Olla Podrida highlights are Wesleyan's secret societies. Wesleyan, at least at one point in time, had at least six secret societies that functioned almost as fraternities, and even though they were referred to as secret societies, students' participation in each organization was published next to their name and senior class photograph.

In 1971, the year that women were once again allowed entrance into the University, the Olla almost went out of print, but, thanks to a generous donation, it ended up producing its most effervescent and funny edi-



SONYA LEVINE/STAFF PHOTOGRAPHER

One edition of the Olla Podrida featured this picture of Olin Memorial Library in the 1950s.

tion ever. In reference to athletics, one maxim reads: "Sports? They go well with wine and beer." Another psychedelic quote states that "Wes life is like a cosmic burp."

Beyond serving as a factual record of the University, the Olla Podrida acts as a reflection of how students felt about their time at the school. The 1985 edition took it upon itself

to write its own, teasing interpretation of a mission statement for the school: "[Wesleyan] is where the hockey player and the poet attend a guest lecture together, where the chemistry major is found immersed in discussion of philosophy, where the sounds of the Javanese garden merge with the slap of a soccer ball, where the conservative and the liberal listen to each other."

Can You Dig It? Students Uncover Mysteries in Archaeological Field School at Site of Ashkelon



C/O ASHKELON.SITE.WESLEYAN.EDU

Assistant Professor Kate Birney, Rosie Kelly '15, Emily Shames '15, Marina Rothberg '16, Alec Jolicoeur '14, and Jasper Kubasek '14 at the Ashkelon field school this past summer.

By Naomi Kosman-Wiener
Staff Writer

Not many people can say they spent their summers waking up at 4:30 a.m., six days a week, to pickax streets, destroy walls, haul rocks, sift through dirt, use a trowel to scrape the floor, and wash pottery until late at night. However, five Wesleyan students can.

Alec Jolicoeur '14, Rosie Kelly '15, Jasper Kubasek '14, Marina Rothberg '16, and Emily Shames '15 joined Assistant Professor of Classical Studies and Archaeology Kate Birney this past summer on an archaeological dig in Ashkelon, Israel. Their mission was to uncover a neighborhood dating back to the 5th century B.C.E.

"Every day was just a great day," Shames said. "We would find, like, 20 buckets of pottery, bags of animal bones, and 10 or so [pieces of] material culture, which is anything other than pottery and bones, such as coins, hunks of metal, et cetera. It's just so many stimuli that you're never bored."

Birney's doctoral advisor from Harvard started the excavation project in 1985 out of an interest in learning more about the Philistines of the Bible. Ashkelon is known as being the Biblical city of the Philistines: the group arrived there in 1200 B.C.E. as outsiders with Greek connections and settled five cities in the area.

Every year, students from various colleges spend six weeks excavating the

site, alongside staff members who spend two months working in Ashkelon.

One reason students are drawn to the dig is that it provides a physical experience they can't get at school.

"In the classroom, you're learning about everything after the fact, whereas [at] the dig you're working hands on; you're in the moment, pulling artifacts out of the ground that haven't been exposed for 2,500 years," Jolicoeur said.

But because the program takes place at a field school, there's also an academic component to it.

"Professor Birney and her supervisor would come around and make us go through some technical problems of digging and identifying features," Jolicoeur said.

This year, the crew uncovered more artifacts than ever before.

"One thing we found was an Egyptian scarab seal that has a Greek hoplite warrior on the back," Shames said. "It's really cool seeing the Egyptian and Greek influence meeting up in Israel because it lets us know that trade was very prevalent at that time."

Another interesting discovery was an ivory and bronze Persian dagger hilt with a lioness engraved on the back, which will be stored in the Israel Museum in Jerusalem.

"It was found in the gully of a street that runs between two buildings in the neighborhood, so there's some discoloration due to contact with street material," Birney said.

Jolicoeur was digging up a Persian stone bin when he found a white-ground attic lekythos painted with a floral pattern.

"[The artifact] is a small, higher-end ceremonial object that's used as a grave good, or you fill it with oil or wine and pour libations," he said. "It was really exciting because it was in very good condition."

Kubasek uncovered a piece of Corinthian pottery with a phoenix wing painted on it, in addition to excavating a buried puppy. Rothberg dug up a tabun oven, a clay oven used in Biblical and pre-Biblical times, that had collapsed in on itself but still contained coal remains in the bottom that could be analyzed. The crew also uncovered some Phoenician scale weights and a beautiful, bronze cloak pin from a tiny room in the building.

The biggest breakthrough, however, came with the uncovering of the skeleton of a Hellenistic man who had been buried in a shallow cave.

"Essentially, this guy, who was roughly in his 30s, had been thrown in with his hands tied between his legs," Birney said. "This is a time period in which you don't bury bodies in the building; you bury them outside the city walls in clear graves that are part of cemeteries."

According to the students, it therefore seems likely that the man was murdered. Unfortunately, it was not entirely clear how the man was killed because the body revealed no visible cut marks or signs of damage. One possibility raised as to the cause of death was blunt trauma to the back of his head, but the crew wasn't able to inspect it because the members had to raise the body out of the ground in order to keep it intact.

Despite mysteries like these, yearly digs uncover more than they obscure. The great thing about uncovering rare artifacts, Shames said, is that they tell a story about the city and how it's changed over the centuries.

"It's essentially solving a mystery, working backwards through time, figuring out how life was lived," she said. "I love that the harder you work and the more dirt you move, the more you reveal about this past culture."

The neighborhood the students excavated was founded when Ashkelon was under Persian control, and the archaeologists have been able to trace its



C/O LEON LEVY EXPEDITION TO ASHKELON

Emily Shames '15 demonstrates proper baulk removal technique.

transition from wealth to ruin.

"There are a couple changes you see in the material level," Birney said. "As time goes on, the buildings are not rebuilt as nicely, there are fewer imports, the people start eating different cuts of meat because they're really scavenging around for food, and then by the end of this time the neighborhood has [decayed] to the extent that someone has actually buried someone in it."

Next year, the archaeologists will uncover even more of the story. The layers of dirt beneath the buildings, which they will be tackling next, are from right before the Babylonians destroyed the city in 604 B.C.E.

"We'd like to be able to see

what the Iron Age City underneath the Babylonian destruction looks like in this particular neighborhood because we have rich neighborhoods, we have a market place, we have some fortifications, some central city areas, and this neighborhood is like downtown where real people live: this is real life, this is gritty Ashkelon," Birney said.

Looking back on her experience in Ashkelon, Rothberg said that, even though the summer was long, strenuous, and exhausting, the payoff was worth it.

"Coming home each day after such brutal labor and sleeping so peacefully, knowing you've accomplished so much and that you've lived each day so fully, it's incredible," she said. "Every single second is so productive."

WESLEYAN WOMEN IN SCIENCE PRESENTS:

WesCourses

Having trouble deciding which science courses to take next semester? Feeling overwhelmed by all the course requirements you need to complete?

Join us for lunch and an informal conversation about the different classes offered next semester, and receive advice from your peers about staying on track with major requirements while juggling a demanding schedule.

WHEN: WEDNESDAY, NOV. 13TH, 12-1 P.M.

WHERE: ALBRITTON 311

Lunch will be provided.

R.S.V.P. to Maureen Snow at msnow@wesleyan.edu

Ask Annie and Nick!



Leave questions for The Argus' advice columnists in the box in Usdan, or submit it online at wesleyanargus.com/submit-a-tip.

WEEKEND IN REVIEW



C/O TESSA BELLONE



C/O TESSA BELLONE

Top: Students from Wesleyan Science Outreach and the associated course, Informal Science Education for Elementary School Students, held their bi-annual event Science Saturday this past weekend. The event brought close to 50 children and their families from the Middletown community to campus for an afternoon of wacky science experiments and demonstrations.

Bottom: FUSION and X-Tacy showed off their moves in the Exley Lobby on Saturday, at the "FX" dance showcase.



C/O TESSA BELLONE



C/O TESSA BELLONE



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR



ANDREW RIBNER/FOOD EDITOR

Terpsichore dancers performed in the World Music Hall this weekend to a lively audience. Dances were entirely student-choreographed.

Arts



ARTS

Look What I Did: Terpsichore

By Meghan Nayyar
Staff Writer

Terpsichore, a student-run dance show, is held once every semester and is designed to include as many dancers and choreographers as possible, regardless of previous experience. The dances range from easy and fun to complex and advanced, which creates a dynamic that accommodates students with all levels of dancing ability. This year's Fall Dance Concert included eleven remarkable dances in a variety of styles and moods that audiences at all three showings seemed to enjoy.

As someone who absolutely loves to dance but has limited talent, I was a part of the so-called "easy dance," which I like to refer to as WesTwerk. Choreographed by Zak Malik '14 and Tal Levran '15, our dance was scandalous, to say the very least. We had approximately a month to perfect our twerking and grind train (throwback to the Bar Mitzvah days), but we knew only about half of the dance less than a week before the show. It's a miracle

that we managed to not only put it all together before the show but also absolutely kill it in all of our performances.

We spent most of the rehearsal process in the Nics lounge, scandalizing unsuspecting passersby, including parents and even grandparents during Homecoming/Family Weekend. We invited many people to join WesTwerk, but, unfortunately, there was little enthusiasm. Whenever we were taught a new part of the dance, we could barely believe that it was even more shameless and explicit than the last part, all the while loving it. After grinding on each other to "Candy Shop" and "My Neck, My Back" we learned not to take ourselves seriously at all and to quickly get comfortable with one another. My mother was heartbroken when I refused to let her come to the show, but I think that was probably a good call.

The performances themselves were surreal experiences for me, fraught with butterflies and excitement. After the first show, I was so hyped for the following shows that I lost my voice screaming, "Let's fuck-

ing go!" over and over backstage. Every show was lively and exciting, but my favorite was by far the Saturday show at 10 p.m., during which the audience was comprised mostly of my friends. The incessant cheering from the crowd gave me a rush unlike anything else, and I know we totally rocked the audience that night.

Since then, so many people have come up to me gushing about how much they loved the entire show and our dance in particular. Many of my friends have even said that watching the show inspired them to get involved next year. (They've also mentioned that they had no idea I was such a twerking machine. Stop making me blush, guys.)

I hadn't been a part of any kind of organized dance since the age of four, but I'll definitely be coming back to Terp. It's strange to feel so proud of this crazy twerkfest, but the reception that we got was incredible. I ended up in the Terpsichore fall show on a whim but couldn't be happier to have been a part of an ensemble that ranged from fun and ridiculous to athletic and artistic.



WINTER AT WESLEYAN



COME BACK TO CAMPUS
EARLY THIS JANUARY!



WINTER SESSION
COURSES FOR CREDIT



WINTER ON WYLLYS
PROGRAMS AT THE CAREER CENTER

REGISTER NOW!
SPACE IS FIRST COME, FIRST SERVED.

wesleyan.edu/winter

WESLEYAN
UNIVERSITY

THE CINEFILES

Submitted By Lillian Holman & Andreas Streuli
Film Board Representatives

We have a very diverse and awesome week in store for you at the Goldsmith. Choose your inspiration, whether it be the strength of an aging French couple, the resilience of the women of Pakistan, an unforgettable Italian prostitute, or, you know, the Dude. Any one of these stories (or in the case of "The Other Half of Tomorrow," seven stories) has something wonderful to share, and you want to be there to receive it.

AMOUR

2012. France/Austria. Dir: Michael Haneke. With Jean-Louis Trintignant, Emmanuelle Riva. 127 min.

Wednesday, Nov. 13. 8 p.m. \$5

Chances are that you have heard of "Amour." It was an Oscar darling, winning Best Foreign Language Film and nominated for Best Picture, Best Actress, Best Director, and Best Original Screenplay. Yes, it is that good. It is a beautiful, tragic love story. However, the lovers are well into their eighties, and they are not star-crossed. Instead, they are happily married and must face the inevitable challenge of aging and all the pain that comes with it. It will make you cry, but it will also make you smile, and it is totally worth it.

"Amour" is presented as part of The Tournées Festival.



C/O STUDIOSTYSTEMNEWS.COM

THE OTHER HALF OF TOMORROW

2012. USA. Dir: Sadia Shephard, Samina Quraeshi. Documentary. 77 min.

Thursday, Nov. 14. 8 p.m. Free.



C/O BROWNDAILYHERALD.COM

"The Other Half of Tomorrow" is a fantastic example of what amazing things can be done with a Wesleyan Film Degree. It is a documentary about seven different Pakistani women and their incredible work to make a difference in their country. It is a different and hopeful perspective on many of the issues currently affecting Pakistan and how the women of the country are working to solve them. What is even more awesome about this particular showing is that we get a chance to have a Q&A with the director, Sadia Shephard '97, after the show. It is an opportunity you don't want to miss.

THE BIG LEBOWSKI

1998. USA. Dir: Joel & Ethan Coen. With Jeff Bridges, John Goodman. 117 min.

Friday, Nov. 15. 8 p.m. \$5

The Dude abides! Here's a screwball comedy so iconic, wildly original, and downright brilliant that to categorize it as just another cult movie somehow feels unjust. What's not to love about "the Dude," a white-Russian sipping, bathrobe-donning bowling aficionado susceptible to the occasional acid flashback? And Walter, the Dude's hotheaded Vietnam vet sidekick, adamant on framing everything (literally everything) through the prism of his war experience? And don't forget his bowling arch-nemesis, Jesus: "Nobody fucks with the Jesus!" If you can't come this Friday to the Coen Brothers' deeply beloved stoner-noir, it would honestly be such a bummer, man.

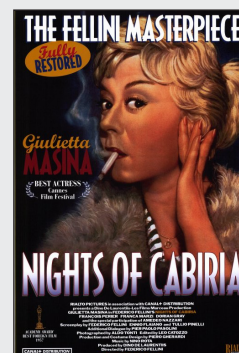


C/O BLOG.TIMESUNION.COM

NIGHTS OF CABIRIA

1957. Italy. Dir: Federico Fellini. With Giulietta Masina. 110 min.

Saturday, Nov. 16. 8 p.m. Free.

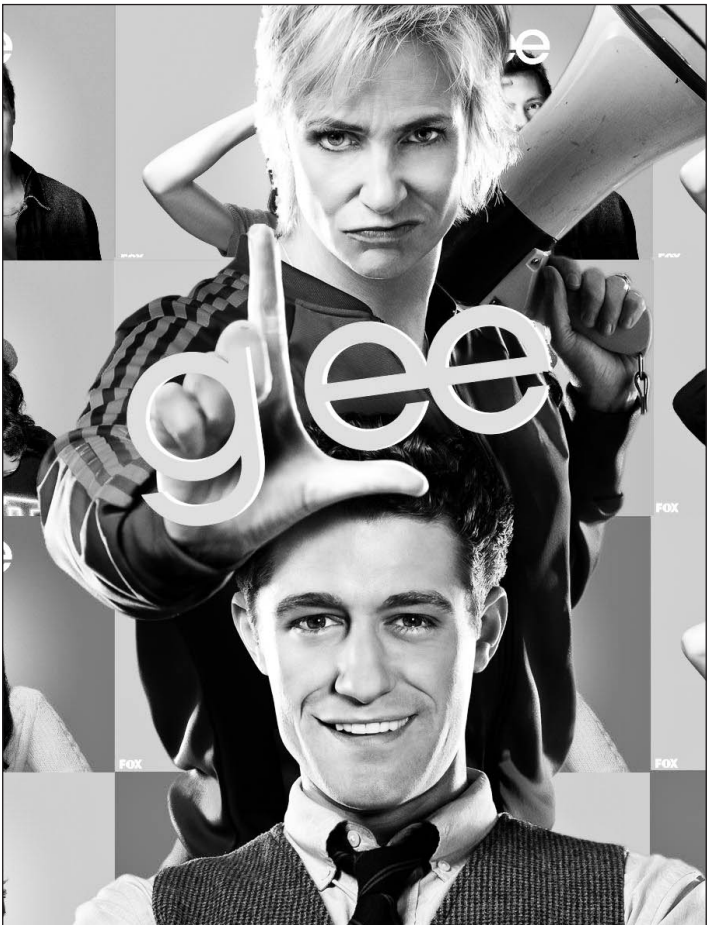


C/O VOLATIZINGTHEESTERS.COM

If you find yourself longing for love and happiness but aren't sure where to find it, be sure to join Cabiria this Saturday. Masina's portrayal of Cabiria, a wide-eyed, down-on-her-luck prostitute wandering the streets of Rome ranks amongst the most unforgettable heroines in cinema. So goes Fellini's emotionally nuanced character-study, distinguished by an overall tone in which joy and despair somehow become fused; uproarious laughter transitions to heartbreaking sorrow seemingly in the blink of an eye. Fellini masterfully captures a vast spectrum of the human experience, presenting the highs, the lows, and everything in between in an approach that remains unflinchingly sympathetic to its lovable protagonist whose optimism and openness to the world causes her repeated heartbreak. As Roger Ebert wrote, "Of all his characters, Fellini once said, Cabiria was the only one he was still worried about."

IN DEFENSE OF:

"Glee"



C/O BYCOMMONCONSENT.COM

By Hazem Fahmy
Staff Writer

With respect to the massive number of TV shows out there, it is truly difficult for most people to find one that moves them on a level deeper than mere escapist entertainment. Sure, there are many fantastic shows which stir our thoughts and may even inspire us, but for one to consistently push the comfort zones of its viewers and actually influence their perspectives on highly controversial issues are rare achievements that deserve to be celebrated.

That is precisely why I feel the need to advocate for the celebration of one my favorite shows, "Glee."

Most people I know solely picture "Glee" as an extended version of "High School Musical." They immediately associate "Glee" with kiddy themes, rampant happiness and, of course, a simplistic plot devoid of intellect. What they fail to understand is that, unlike "High School Musical," "Glee" is actually about high school, with all its glory and grotesqueness. Not only does it delve into various perspectives on the difficulty of high school life, it does so in a very relatable manner. I dare say it is impossible for any high school student anywhere in the world to watch the show on a regular basis and not identify with any of the themes explored.

Truth be told, for a show called "Glee," it deals with a tremendous and diverse amount of suffering. A great deal of it is of course dedicated to your standard high school issues across the spectrum such as fear of adulthood, bullying, suicide attempts, identity crises, heart-break, teen pregnancy, and sexuality, but it is in no way limited to them. Adult issues such as late virginity, fear of loneliness, disenchantment, and struggling to reconnect with the past all make an appearance throughout the series. The truly amazing thing about "Glee," however, is not that it touches on all these topics, but the way in which it does so, which I can only describe as emotionally educational.

Growing up in a highly conservative country such as Egypt meant that I was homophobic in my preadolescence. I had never met anyone who identified as queer and knew nothing about queer issues save for the stereotypes television perpetuated. While many argue that recurring main character Kurt Hummel does not necessarily help ease gay clichés, there is no doubt that the manner in which the show seamlessly takes you through the ups and downs of his life powerfully humanizes him.

It was watching Kurt get bullied, fall in love, come out to his father, and compete like any other member of the cast for solos in competitions that destroyed my "hatred," which was really nothing more than ignorance. Similarly, the way in which the show touched on topics some of us never think of has a truly unique power to it.

I know friends who had never conceived of what it means to be suicidal before watching an episode in which a character attempted to commit suicide, prompting the other characters to reflect. I know others who have only perceived of faith as a solution to dealing with loss before watching an episode about death and atheism.

I could of course go on and on, for "Glee" is a show with too much merit to be compounded in one piece; instead I will say this: watching "Glee" is at once a moving and humbling experience. It is one that makes you thankful for what you have, whether that be a loving family or an understanding of where you're going in life, and it pushes you to dare to dream beyond it. It is a show about broken people struggling every day to find the "Glee" in their pursuit of happiness and passion.

Even though it is about a show choir team in an American high school, it is filled to the brim with such amazingly human themes that most people can find at least one thing about it that touches them in a way most TV shows only dream of.

ARTPOP is a Dream Come True for All Little Monsters

By Ali Jamali
Contributing Writer

Nearly five years ago, a Mother Monster shook the world of pop music with her debut album, *The Fame*. Now, after two years of absence, we are once again summoned to serve as her faithful Little Monsters, and I can say with confidence that it's going to be the party of a lifetime.

ARTPOP, released on Nov. 6, is a piece of art in the most unusual way. It's cosmic, sexual, and honest. Lady Gaga has no boundaries for her music in this album and she opens up to her loyal fans with the most dark and sexualized secrets you've ever imagined. *ARTPOP* will serve the music world as a great dance album, one that is ready to rock the clubs. Let's take a look at some of the songs from the project.

"Aura"

"Aura" serves as a welcome track for the album, as Gaga describes herself as both the queen of pop and as just another awkward monster. Although some may find this track a good dance hit, I call it album filler because it lacks lyrics and Gaga's usual spark.

"Venus"

This track is *ARTPOP*'s third single and I think that Gaga herself described it perfectly: "When I was finishing *ARTPOP* I decided to write one more song. And this song is about a very feminine wisdom. So I told all of my producers to get their big dicks out of the room. I said this one must be produced by a vagina," Gaga told *The Examiner*.

"Jewels N' Drugs" (feat. T.I., Too Short, and Twista)

Gaga is not a fan of collaborations, but when she does collaborate the product is out of this world. We all remember how awesome "Telephone" was, don't we? "Jewels N' Drugs" is a perfect pop/rap collaboration with complex beats that are extremely satisfying.



C/O METRO.US

ARTPOP, Lady Gaga's fourth album, is an expansive, provocative set of dance tracks.

"MANiCURE"

If I could choose *ARTPOP*'s next single, my first choice would definitely be "MANiCURE." Gaga really pushes herself into new territory, and you can feel her passion for this track from her amazing "Gagaish" vocals. Fans of rock music: you don't want to miss this.

"ARTPOP"

If you were amazed by Gaga's performance of this song at the iTunes Music Festival, you are not alone. The title track of this album is a monumental piece of music that will banish any stress you're currently carrying. This is a song to put on repeat; you won't be able to let it go.

"Swine"

"Swine" is the song Gaga wrote to her ex-lover, who remains unidentified. Delving into Gaga's dark past, the song reveals how she recognizes anyone who hurts her: as swine. If you have any doubts about how mesmerizing this song is, just take a look at Gaga's performance of it at the iTunes music festival. Warning: It involves flying pigs.

"Donatella"

Since its release, I've had the feeling that "Donatella" is overshadowed by the hype surrounding other well-known tracks from this album. Gaga has treated this song with all the materials that made "Bad Romance" and "Paparazzi" famous and memorable, without being formulaic. This song is one of her best works and will be on my playlist for months to come.

"Applause"

This is the first single of *ARTPOP* and the perfect conclusion to an excellent journey. Lady Gaga deserves all the applause she gets from her Little Monsters, and she lives for it too.

ARTPOP is for everyone who appreciates pop music. Rock fans can also find their music style in this album, and rap fans are going to be surprised by Gaga's collaborations. It's been a long time since Gaga amazed us with 'Born This Way,' but *ARTPOP* was worth the wait, and she's back with a handful of brilliant musical hits.

Sign up for Winter Intramurals!

IM Basketball
IM Dodgeball
IM Broomball

Important Dates:

Tues. Nov. 12: Signup deadline

Tues. Nov. 12, 7:15 p.m.: MANDATORY Meeting of a team captain or a representative will take place in the Freeman Athletic Center classroom. Late entries will placed on the wait list.

Sun. Nov. 17: Seasons start

To join, go to the intramural website (www.wesleyan.edu/athletics/intramurals) and submit the sign-up form.

Album: Wesleyan A Cappella Reaches New Heights With Compositions, Solos on New Album

Continued from front page

And then you do it."

Delaney agreed that his idea with Sproule and Timms would have been nothing without the rest of the members who joined.

"A leader can put the wheels in motion, but we were just so lucky to get the kids who were so determined and so freaking talented to allow this group to grow at the rate that it did," Delaney said.

The group's quick establishment on campus and confident approach into the unknown led them to the recording studios last spring. The group was contacted by James Byron Schoen '05, who is also an alum of the Wesleyan a cappella scene as a former member of Quasimodal. The group was then able to work with his recording company, JBS Recording Studios, to make its debut album.

The album features eleven songs, which allowed all Sharps members in the class of 2013 or 2014 to have a solo on the album. Nikhil Lal '15 is the only non-senior with a solo on the album.

"The idea [was] that the younger kids, if they made another CD, would have another chance to do it," Sproule said.

Sproule, Delaney, and Martin were all confident that the group would continue to flourish after members graduate this spring, making another album to showcase the underclassmen all the more likely.

"At this point, it's a legitimate group," Martin said. "So we leave, and it's still living and breathing. Just talking to the freshman and seeing how excited they are and how, to them, it's a real thing coming into an established a cappella group."

While the group was horrified by

the idea of having to choose a favorite song, "I'll Be Alright" stood out to some members as a special accomplishment on the album. The song was arranged by Brent Packer '15 and required fifteen different vocal parts for the seventeen Sharps who recorded last spring.

"Brent's a really good example also of someone who had never arranged before and came into Sharps and gave it a try, and he's doing some pretty crazy stuff," Sproule said.

Delaney agreed that "I'll Be Alright" was ambitious but turned out to be the pride and joy on the album.

"He brought [the song] to me and I was like, 'Yeah I love that song and I know that song, but you're fucking crazy,'" Delaney said. "And then Brent brought us this arrangement and somehow the kid's just so talented that he created what James and JBS recording called the best arrangement they've ever worked on."

Recording Vocal Couture took over 54 hours total, with Sproule in the room the whole time. "I'll Be Alright" and other songs on the album were intricately recorded one layer at a time, adding soloists at the end so they were able to hear the sound that would be behind them in the song.

"I know when I first heard that we were doing it this way it kind of struck me as odd because a cappella is so much about feeling people around you, making music together, the blend," Martin said.

However, a lot of effort went into making sure the group had the same tight sound as they do when they perform live, such as providing a click track metronome during recording.

Again opposing the normal conditions, the group recorded in the third floor of Fisk, which would be a

poor choice for a live a cappella concert where sound needs to resonate. However, the power of the recording mics picks up any sound bouncing off the walls, making Fisk the perfect location with its lack of echo.

During Homecoming/Family Weekend, Notably Sharp had the chance to sing some of the songs from the album in a performance setting in the World Music Hall. The Brown Chatterstocks joined the group. A large number of parents sat in the audience.

"My friends didn't get in!" Sproule said. "To know someone's personality, to know why which solo they're singing, to understand who they are as a person is such a different experience from the anonymous wall of parents."

Although the Sharps were not singing to their usual Wesleyan fans,

the album was well received.

"I kind of enjoyed the anonymity of having to perform in front of people I wasn't comfortable [with]," Delaney said. "It was cool. It widens your audience and your horizons. Those people bought CDs; now those CDs are out in the world somewhere that they wouldn't have been before."

Although Delaney, Sproule, and Martin are sad to be leaving Notably Sharp after graduation this spring, they all agree that having an album to hold onto forever has been one of their most proud accomplishments.

"We went from something that was a thought of the three of ours four years ago sitting in a dorm room, to watch it grow up to a bar that we had set for...a middle of the road bar of wanting to create a group where we could all have fun, have some friends,

and make some music," Delaney said. "To watch that and surpass that bar to be able to do something like this, it was awesome to watch our baby grow."


Overall, the album's professional sound reflects the hard work that the group poured into it. With all of the dedication from the group's members, an album from the next generation of Sharps that this year's seniors envision for their younger singers seems all the more likely. With its new album and a promise to continue performing throughout the rest of the school year, Notably Sharp is a testament to Wesleyan's ambitious and talented art scene.

Vocal Couture can be purchased for digital download or as a hard copy on notablysharp.org.



C/O NOTABLYSHARPORG


Notably Sharp members stay true to their name and always look their best.





Hello!!!!

WESLEYAN

Think of
Thai food
Think of.....








Typhoon Restaurant
360 Main Street, Middletown, CT 06457
Phone: 860-344-9667
www.typhoonmiddletown.com



**Friendly Atmosphere, Fresh Food
and Home Style Cooking
Best Place for Vegetarians**


★ 10% Discount for all students
(Lunch specials not included)

DINE-IN TAKE-OUT CATERING
Hours:
Monday-Saturday: Lunch 11:30 am. - 3:00 pm.
Dinner 3:00 p.m.-9:00 p.m.

**NEW! Order Typhoon online for delivery!
860togo.com or call 1-855-860-864643**






FOOD

Trading Traditions: Turkish Bread

By Hazal Muhtar
Contributing Writer

Every Turkish person knows that on a cold winter morning when everyone is rushing to school or work, there is nothing more tempting than stepping into a nearby bakery to buy a freshly made and warm "poğaç" with a cup of black tea.

Poğaç are small, oven-baked stuffed breads popular in the Balkan area. Quality of the poğaç can be determined by the bakers' mastery of the "leavening" method. It is traditionally made with white flour, although wheat flour and gluten-free versions can be made.

Just to give you an idea of its cultural presence, let's look at its different names in different cultures mostly in the Balkans: pogačice in Bosnia and Herzegovina, Bulgaria, Croatia, Slovenia, Republic of Macedonia, Serbia,

Montenegro; pogácsa in Hungary; bougatsa in Greece; pogatschen in Austria, and poğaç in my home country, Turkey.

Directions

Preparing the dough

1. Melt the butter and mix it with the yogurt and two eggs.
2. Mix in the flour, baking powder, and salt.
3. Mix until the dough is very soft but no longer sticks to your fingers. Feel free to add more flour until it is no longer sticky.

Assembly

1. Pre-heat the oven to 375 degrees.
2. Take a handful of dough and flatten the piece with your fingertips into a circle the size of your palm.
3. Sprinkle crumbled feta cheese and parsley in desired amounts, so long as it is no more than half of the dough circle. Fold the circle to cover the stuffing and form a half-moon.

4. Seal by pressing the edges with your fingers.

5. Once you prepare everything and place them on a plate, crack the remaining egg in a different bowl, mix it, and spread it on top of each poğaç. You can use your hands for this! Feel free to sprinkle the tops with sesame or other seeds.

6. Bake on the middle rack until golden, or 30-40 minutes. Serve warm with some tea.

INGREDIENTS

3 EGGS
1 TBSP. BAKING POWDER
2 TSP. SALT
1 CUP PLAIN GREEK YOGURT
8 TBSP. BUTTER (1 STICK)
2 1/2 CUPS FLOUR
FETA CHEESE, TO TASTE
PARSLEY



C/O HAZAL MUHTAR

Demystification: Cooking Oils

By Jess Zalph
Food Editor

Forget about the global oil crisis; the real problem is trying to discern the differences between different types of cooking oils. Wonder what all the different options in Usdan really are? Want to prove yourself more competent than your Food editors and never accidentally bake with olive oil? This guide is a general overview of oil that will hopefully help you in your culinary endeavors to come.

Olive Oil

Olive oil is perhaps the most common oil to use on a daily basis. It has a bold, standalone taste and complements and enhances the flavors of the dishes to which it is added. Although oil as a category is generally thought of as unhealthy, olive oil in moderation has many health benefits. These include boosts to the immune system, reductions in both cholesterol and blood pressure, and abundant antioxidants.

Olive oil is a good cooking oil due to its high smoke point, which means it can withstand the temperatures of most cooking without producing smoke and suffering a breakdown of its nutritional properties.

So what's the deal with the "olive pomace oil" that found its way to the oil and vinegar table in the Usdan Marketplace? Essentially, there are different grades of olive oil based on its purity and quality. Extra virgin olive oil is the purest and has the highest quality. Olive pomace oil, on the other hand, has been exposed to solvents, or chemicals, and not only does it lack fla-

vor, but as a result of the chemicals it may also pose health risks. It is cheaper, however.

Canola Oil

Canola oil has a light flavor and a high smoke point, which makes it versatile in cooking. Because of its unobtrusive taste, it can be used for baking in ways that olive oil usually cannot. It is lower in saturated fat than olive oil and high in omega-3 fatty acids, which promote cardiovascular health. There is some controversy about whether or not the canola seed's derivation from the rapeseed plant makes it potentially toxic, though many reputable sources chalk up this possibility to a myth.

Vegetable Oil

"Vegetable oil" is an ambiguous label given to a blend of oils derived from, you guessed it, vegetables. Soybean oil makes up a majority of the content of vegetable oil, and the rest tends to be a blend of other cheap oils such as safflower, corn, palm, and sesame. Its most common use is in shortening, and it is used to improve the texture of baked goods.

Although vegetable oil has some heart-healthy properties, it also contributes to high cholesterol and has less redeeming nutritional value than its counterparts. It is also chemically processed, and some varieties are hydrogenated or partially hydrogenated.

Sesame Oil

Sesame oil is often used for its flavor, and light sesame oil is suitable for deep-frying because of its high smoke point. Sesame oil is a mixed bag of health properties, containing a high proportion of harmful omega-6 fatty acids, but also containing many nutrients and antioxidants.

DO YOU KNOW KLEKOLO?

Modeled after Seattle Style Coffee Bars, Klekolo opened in Middletown in 1994. We have always served Organic and Fair Trade Coffees. We NEVER compromise on the quality of our ingredients!

- Espresso - Coffee - Chocolate - Syrups - Milk - Soy - Our Espresso shots are creamy and delicious and our Espresso Drinks are fabulous - Really! We have great Teas, White Hot Chocolate, Chai and more!

At Klekolo World Coffee we offer you FREE Wi-Fi, pastries baked by the area's best bakeries, and a comfortable place to enjoy your treats.

Klekolo is Woman-Owned and independently operated. We support local artists with rotating art shows on our funky purple walls.

Did you know all this is within walking distance? If this sounds like your kind of place, it probably is! Independent Coffeehouses NEED your support!!!

TAKE A WALK * COME CHECK US OUT

KLEKOLO
WORLD COFFEE

181 Court St. * Middletown, CT
Mon.~Sat. 6A~10P * Sun. 'til 7P

25¢
OFF

Handmade Drinks
When you show your WesID

You Deserve Great Coffee

Take Advantage of Fall: Heavenly Pumpkin Bread



ANDREW RIBNER/FOOD EDITOR

By Andrew Ribner
Food Editor

I've made the case before that fall is the best season for cooking. The smells, the coziness, and the general happiness that comes with the leaves changing make for a great excuse to bake.

I realize that fall is waning, and winter is coming. So I've been trying to make the most of this recipe for pumpkin bread. I actually forgot about it until this weekend, when I decided I needed more pumpkin in my life. This recipe is one of my

favorites from childhood and comes from a 1983 L.A. Times cookbook. My mom would make it exactly once every year (despite my pleading her to make it more often), and I would generally try to devour as much of it as possible. She would alternate between making it in bread and muffin forms and would usually add chocolate chips.

As to my own history with this recipe, it's one of the first I have a distinct memory of messing up so badly that I had to throw it out. The recipe is old and is not very well detailed in its original form (baking soda is

simply "soda," and vegetable oil is just "oil"). When I was just starting my relationship with baking, I made an assumption that "oil" meant olive oil until my mom laughed at me and told me that I needed to throw it out and start over.

According to the book from which this is adapted, this recipe is from the Monastery of the Angels in Hollywood. The Internet—and the NPR special, which also features the recipe—tells me that the Monastery's costs are largely covered by sales of this pumpkin bread. They're famous for the bread and now sell it for \$9

per loaf.

This recipe should yield one loaf and about six muffins (if you're into having the best of both worlds). The quantities are halved from the original recipe because I figured nobody would need three loaves of pumpkin bread. (I was wrong to apply this to myself as well; I ended up having to making it two days in a row.)

Pumpkin Bread

(Adapted from Monastery of the Angels)

Directions

1. Preheat oven to 350 degrees. Line muffin tin with paper liners and loaf pan with parchment paper, or oil liberally.
2. In a medium mixing bowl, combine dry ingredients, except choco-

late chips.

3. In a separate mixing bowl, beat together eggs, oil, water, and pumpkin.
4. Stir wet ingredients into dry. Add chocolate chips.
5. Bake for 10 minutes, until toothpick comes out clean. Bake bread for about 30 minutes.

INGREDIENTS

1 3/4 CUPS FLOUR
1 1/2 CUPS SUGAR
1 TSP. BAKING SODA
1/2 TSP. CINNAMON
1/2 TSP. NUTMEG
1 TSP. SALT
2 EGGS
1/2 CUP VEGETABLE OIL
1/3 CUP WATER
1 CUP (1/2 CAN) MASHED PUMPKIN
1/2 CUP CHOCOLATE CHIPS



ANDREW RIBNER/FOOD EDITOR

Food Fight: Left or Right? Pick a Side, Either Side



EMMA DAVIS/STAFF PHOTOGRAPHER

The "Loud Side" of Usdan (above) has music, while the "Quiet Side" (right) does not. However, the differences may run deeper than that.

Continued from front page

actually be social.

On the other hand, to me, The Quiet Side has represented the opposite of disconnect. Conversation (yes, even loud raucous conversation) is born from an atmosphere that fosters meeting new people, enjoying the company of old friends, and relaxing luxuriously for one, two, or even three hours at a time.

And if the price we have to pay for this type of lasting connection is that we are farther away from the good desserts and the Ronnybrook chocolate milk, well, then, so be it.

The Best of Both Worlds

Erica DeMichiel
Assistant Food Editor

Navigating the options of the Usdan Marketplace can be overwhelming. From vegan Pad Thai to gluten-free granola, I often have

trouble deciding which dietary restriction to impose upon myself for a given meal (though I normally lean toward the one with the shortest line). But once I've piled everything onto my plate, I'm presented with yet another dilemma faced by every Usdan diner: The Loud Side or The Quiet Side?

Two dining rooms almost identical in appearance could not be more distinct in personality. The stereotypes are common knowledge: The Loud Side attracts the athletes, and its Top-40 hits summon the most devout followers of Miley Cyrus. The Quiet Side serves as a rendezvous point for Wesleyan's introverted hipster population. After some extensive personal research, I've come to the conclusion that neither side is wholly superior to the other, though the time of day determines my preference.

Following an evening of essay writing, a morning of classes, and a

trip to Freeman, I'm ready to reconnect with my classmates. At lunchtime, The Loud Side is the ideal place to defeat the midday slump with its upbeat pop music and lively social atmosphere. Though it gets rather congested during peak hours, I love getting to see people whose schedules don't normally coordinate with mine. The weekday experience succeeds in giving off a weekend vibe, and I've found it to be a fantastic way of breaking up my studies.

But once I've exhausted myself both mentally and physically by the day's end, I'm in the mood for a relaxed evening meal. Without the distraction of "Wrecking Ball" blasting over the speakers, I have the opportunity to focus on my food and on my company. Though The Quiet Side lacks the inherent vivacity of The Loud Side, it certainly makes up for it in the quality of my conversations as well as in my attention to my surroundings.

At this point in the school year, most people have designated a particular side of Usdan as their favorite. However, I see the beauty in both. Their external differences balance my internal traits, and both experiences allow me to maintain a sense of personal stability.

And since I've gone this far with Miley references, I might as well say that I really do get the best of both worlds.

Pro-Left Side

Meghan Nayyar
Staff Writer

I remember my first time walking up the stairs in Usdan my freshman year. I looked to my right, then to my left, and noted the existence of two separate seating areas. Throughout the first week or so, I spent my time pretty evenly on both sides, but I learned the difference be-

tween the two almost immediately.

I've heard the two sides of Usdan be referenced using various dichotomies: right side vs. left side, jock vs. hipster, loud vs. quiet. I personally always sit on The Loud Side, and by always, I mean I've sat on The Quiet Side a total of maybe five times since I've been at Wesleyan, and I think I have pretty valid reasons for not doing so more often.

Firstly, there are the technicalities. The left side has better resources. There are more cold drink options and a hot water dispenser for tea, both of which the right side lacks. It might sound a little crazy, but I'm even pretty sure that the water on the left side is colder than the water on the right side. The convenience of being right next to the conveyor belt for dirty dishes is prime, as well. While the right side has a similar, but smaller, area it is often closed, forcing people on that side to walk to the other side to dispose of their dishes.

One of the most recognized distinctions between the two sides of Usdan is the music. During dinner on weeknights, upbeat music plays

pretty loudly on The Loud Side while The Quiet Side is music-free. The music on the loud side adds a fun aspect to the dining experience as a whole. Granted, The Quiet Side isn't actually that quiet, but it feels much more somber compared to the loud side, which usually just has a livelier feel to it.

It's true that being louder doesn't necessarily mean being better, but I personally feel that in the context of a dining hall where socializing is a big aspect of the experience, high volumes are key. I'm a pretty loud person myself, I love to socialize, and I feel like The Loud Side is much more receptive to that kind of behavior than the quiet side.

Plenty of people enjoy that The Quiet Side is calmer, but I feel out of place in that kind of atmosphere. A quiet dining hall feels like an oxymoron to me. A library should be quiet, but the dining hall should be bustling and facilitate socializing. I love all-you-can-eat, but honestly, I go to Usdan meals for the company and to get to see as many friends as possible during the week, and the left side of Usdan allows me to do that.



EMMA DAVIS/STAFF PHOTOGRAPHER



Men's Soccer Title Hopes Stopped Short by Ephs

By Brett Keating
Assistant Sports Editor

The men's soccer team was eliminated from NESCAC playoff contention last Saturday, Nov. 9, in a 2-1 loss to Little Three rival Williams. Wesleyan's season ended in NESCAC play for the first time since 2010. The team made the Division III national tournament both of the past two seasons; the Cardinals did not receive an at-large bid this year.

Williams went out in front early in the match, with a goal from reigning NESCAC Player of the Week Mohammed Rashid. Rashid was priority number one for the Wesleyan defense, but the Cardinals were unable to stop him in the 34th minute of this match.

Jonathon Westling subbed in for Williams as a forward in the 30th minute and made the difference-making assist on the goal. He brought the ball to the right side of the pen-

alty box, fighting through a standing tackle from defender Ben Toulotte '16. Westling beat a second challenge and sent a pass to the fleet-footed Rashid. Rashid received the pass and cut the defense, then lasered his shot past netminder Emmett McConnell '15 to put Williams ahead for good.

The goal broke McConnell's streak of 470 scoreless minutes of goaltending, spanning six games and including four shutouts.

Wesleyan was not without scor-

ing opportunities of its own. The Birds had what looked like the best opportunity of the half in the 26th minute, when Brandon Sousa '16 sent a lob pass from the midfield in to Chris Kafina '16. Kafina plowed past a defender before pounding a shot towards the net that was deflected away by an Eph defender.

Williams, though, held the momentum on its side through much of the opening half. The team almost converted a circus play into a score when Eph Malcolm Moutenot chipped a ball over a Wesleyan defender before nutmegging another defender and putting a through ball to Rashid, whose shot was cleared quickly, preserving the then-scoreless tie.

In the closing moments of the half, Charlie Gruner '17 had a remarkable chance to catch the Ephs off guard when they had mentally already checked out to the halftime break. Gruner stole a ball in his own end and dribbled all the way through the midfield untackled and fired a shot on the Eph keeper Peter Morrell's net as the defenders finally awoke and closed in on him. Gruner's shot sailed inches above the crossbar, and the Cards remained down 1-0 at the half.

In the 68th minute, the Cardinal faithful's hearts sunk momentarily as Westling sent a cross through the middle to the streaking Rashid yet again, but McConnell, this time, came up with the save.

Omar Bravo '15 had a beautiful play nine minutes later that again looked like it could be an equalizer. Hans Erickson '16 carved through the Eph D and sent a juicy pass to Wesleyan's junior attacker. Bravo beat the back line of defense and avoided an offside call as he aimed for the far

corner of the net. Morrell made a miraculous save when he threw his foot out and kicked the ball wide of the net, keeping his shutout intact.

Rashid came up with his seventh point of the first two games of the playoffs in the 83rd minute when he set up a give-and-go with Matt Muralles, who put home his first goal of the postseason. Williams took the 2-0 lead.

Wesleyan refused to give an inch, though, and came out with guns blazing after the second goal. The Cards converted just two minutes later when captain Danny Issroff '15 set up a play for Sousa to convert the first goal of his playoff career. Issroff deked a defender and laid off a short pass to Sousa, who took the pass and sent a curling right-footed shot past Morrell to cut the deficit in half.

Keeping their feet on the gas, the Cardinals were inches away from a buzzer-beating equalizer after Matt Lynch '15 caught a free kick with his head and sent it towards the net in the closing moments. The ball sailed over the net, and the horn sounded to end the game and the Cardinal season with it.

Williams, for the second straight year, lost to Amherst in the NESCAC finals, after the Jeffs emerged 2-1 double overtime victors over Bowdoin. Both other Little Three members will represent the NESCAC in the DIII tournament. The Cards finished the season 9-6-1.

Prospects look good for the men's soccer team, though, which is losing just one senior to graduation. Meanwhile, standouts McConnell, Issroff, Ben Bratt '15, and Spencer Tanaka '15 will all be hungry for NESCAC and Little Three titles in their final year at Wes.



C/O PETER STEIN

Brandon Sousa '16 got men's soccer on the board in the waning minutes, but Williams held on 2-1 to knock Wes out of the playoffs.

Football Stopped Short of Perfection at Trinity

By Felipe DaCosta
Assistant Sports Editor

Losing at Trinity is a familiar feeling for football fans around the NESCAC, but very few schools can retain the right to call themselves conference champions after being defeated by Trinity. Such was the story for the Cardinals on Saturday, Nov. 9 as their 40-10 loss this past Saturday provided a peculiar finish to an otherwise unblemished season. The Cardinals just didn't have the fight in them to ruin another Homecoming, leaving the 6-2 Bantams to celebrate their 51st straight home victory. With Saturday's loss, the Cardinals finished 7-1, tied with Middlebury and Amherst for the top conference spot, splitting the NESCAC championship three ways.

Coach Mike Whalen recognized that a desperate desire to salvage their season may have been what fueled the Bantams past his squad.

"I think that them losing the two previous weeks helped them come in with nothing to lose," he said. "This was their opportunity for redemption. They have a strong and proud tradition, you have to give their players and their coaches credit because they were certainly ready to play. The whole home winning streak was certainly a focal point for them, but I think the fact that they had back-to-back losses helped them come out with an aggressive game plan."

The Bantams' offense jolted the Cardinals from the start of the contest

as the team from Hartford put the Birds down 13-0 in the first quarter. Prior to that, the Cardinals hadn't fallen behind by more than one score all season long. After Sebastian Aguirre '14 notched the final field goal of his career with a booming 39-yarder, the Bantams posted 20 unanswered points to put the game out of reach for good.

Although Jesse Warren '15 was eventually able to notch his 15th touchdown of the year by connecting with Jay Fabien '15 on a 45-yard strike early in the fourth, it was already obvious that Trinity's defense had solved the Wesleyan quarterback. After lasting seven games without an interception, Warren was picked off three times on Saturday, while the normally potent running game was held to a paltry 3.2 yards per carry. Dismantling the Cardinal offense was crucial in swaying the result in Trinity's favor.

"One of the things they were able to do was to get some pressure on Jesse early in the game," Coach Whalen said. "Although they didn't sack him, he got hit delivering the ball a little bit early, and I think that disrupted his rhythm. Once we got behind and we had to throw the ball to get into the game, that's not our offense. That's not what we're comfortable doing."

It seemed like the Cardinals were uncomfortable on both sides of the ball for the first time in 2013. According to Warren, that's just how Trinity forced mistakes from the Cardinals.

"No matter what record Trinity has it is always tough to play there,"

Warren said. "They know how to win, and that is why they have this long streak going. In big games it comes down to making big plays, and Trinity made all the big plays. They added some wrinkles into their defense that we didn't expect. Things were not going our way, and we put ourselves in many third-and-long situations. We are a very skilled team, and I have all the confidence in our guys, but it just wasn't our day."

Despite being on the wrong side of

such a harrowing defeat, the Cardinals were too stubborn to submit in front of the bleachers of Wes supporters that trekked to Trinity for the event. The Cardinal and Black did not let up for the entire 60 minutes of play despite their shortcomings, playing in honor of their coaches, their fans, and most importantly, the graduating seniors. Likewise, the Class of 2014 relished every moment of every down.

"The biggest take away from this game was the seniors' leadership,"



C/O BRIAN KATTEN

Jay Fabien '15 hauled in Wesleyan's lone touchdown as football dropped its finale at Trinity 40-10.

Warren said. "I am very thankful for being able to play under this senior class. There was a point where people got the feeling that the comeback was out of our reach, but the seniors never quit. They kept doing their job and went out fighting. You can't ask for anything more out of such a great class. I love those guys and wish them well."

Even with the loss, the Cardinals will have plenty to look fondly back upon, as the defeat is a minor blemish on an otherwise brilliant season.

For star running back LaDarius Drew '15, this season is just a prelude for the good things to come.

"We still have an upcoming senior class of many that will be able to take control of this team and lead the underclassmen into the championship lifestyle," Drew said. "Although the game itself was a rough sight, we still understand that this is just the beginning. Coach Whalen has not been here that long and neither have the players of my class, but we've all managed to turn this program around in the right direction with the little time we've had with one another and the players before us. All we have to do is keep going. We're almost where we're supposed to be."

What the 2013 Cardinals have accomplished goes beyond wins, losses, or statistics of any kind. The squad has established the basis for an enduring legacy as a team that is changing football culture at the University. The rest of the NESCAC has reason to be concerned, as this year's success seems to only be the beginning.