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THE WESLEYAN ARGUS

FRIDAY, DECEMBER 6, 2013 VOLUME CLIII, ISSUE 24 WESLEYANARGUS.COM

Students Face SJB Sanctions for Activism

By Miranda Katz
News Editor

Three students faced a Student Judicial Board (SJB) hearing on Wednesday, Dec. 4, for participation in the degendering of campus bathrooms over the past month. The SJB found the students responsible for removing signs from the Usdan University Center (Usdan) on Oct. 15, determining that this action constituted a property violation and sanctioning a restitution of $451 to be split between the three students. The SJB did not find the students responsible for the degendering of other bathrooms on campus.

According to a statement written by Mariama Eversley '14 and Ross Levin '15 and posted on youngist.org prior to the hearing, the three students faced a fine of $5,245 for the degendering of all signs on campus after being identified in Usdan with degendering materials. Two of the five students involved at the time were not referred to the SJB.

"Although other students may have been involved in 'de-gendering' bathrooms across campus, these three students were confronted by Usdan staff while doing so," wrote Vice President for Student Affairs Michael Whaley in a statement. "[...] During the hearing, the Board received some evidence that two additional students may also have been involved, and an additional hearing

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Students Object to Pomace Oil in Usdan

By Jess Zalph
Food Editor

A small but burgeoning protest on campus is being raised against Bon Appétit's use of olive pomace oil in its food preparation. On Nov. 24, Wesleyan Student Assembly (WSA) Dining Committee member Angus McLean '16 raised the issue the presence of pomace oil's at the salad dressing table at the committee's meeting.

Olive pomace oil is a relative of extra virgin olive oil that has been processed using high temperatures and solvents, usually hexane. Students became aware of the potential issue when the extra virgin olive oil that was usually present at the salad dressing table was replaced with olive pomace oil in October.

Students raised their concerns about this issue, citing studies done by the United Kingdom Food Standards Agency and the United States Department of Agriculture. These studies indicate that many brands of olive pomace contain potentially harmful levels of polycyclic aromatic hydrocarbons, which are carcinogenic. The quality of the oil is a result of the refining process that the manufacturer uses and the relative temperatures in these different processes.

Wesleyan Executive Chef Brian

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Progress for Women's Basketball

SHANNON WELCH/STAFF PHOTOGRAPHER

The women's basketball team defeated Worcester State University 56-34. See page 19 for more.

Musical Ethics

EMMA DAVIS/STAFF PHOTOGRAPHER

Paul McCallion '15, Jessica Perelman '17, Lauren Langer '16, Ryan Breen '17, and Melanie Parziale '16 will appear in "Broadcast," directed by Dylan Zwickel '14 and showing in the '92 Theater this weekend. See page 13 for the full story.

Faculty Approves Creation of College of East Asian Studies

By Sofi Goode
Assistant News Editor

The University officially approved a proposal to create the College of East Asian Studies (CEAS) on Nov. 19. The new interdisciplinary college will combine the current East Asian Studies program, the department of Asian Languages and Literatures, and the Freeman Center for East Asian Studies.

The new CEAS major will be a three-year program that students apply to at the end of their first year. Major requirements for the College will only differ from the current East Asian Studies major in that students will be required to complete three years of a foreign language instead of two.

Chair of the East Asian Studies Program Stephen Angle presented the proposal to the Educational Policy Committee (EPC) at the beginning of the school year. Wesleyan Student Assembly (WSA) Academic Affairs Chair Grant Tanenbaum '15 sat on the committee and believes the College will strengthen East Asian Studies at the University.

"What was most exciting is that it looked like this solved a problem," Tanenbaum said. "These very related disciplines that were separated and made things more complicated for students who were often taking courses in all of these areas.... [I]t was exciting to see a proposal that addressed those shortcomings."

The planning for the College and proposal began several years ago. Angle hopes that the new structure will bring fresh enthusiasm to the study.

"Right now is a crucial moment of transition for East Asian Studies at Wesleyan, in two different senses," Angle said. "A bunch of long-time faculty members are retiring, and our long-time support from the Freeman Foundation is basically ending."

The Freeman Foundation, which aims to strengthen ties between the United States and the countries of the Pacific Rim, has given extensively to the Center for East Asian Studies for decades. Houghton and Doreen Freeman, the foundation's benefactors, passed away in 2010 and 2013, respectively.

"We are at a point where East Asian Studies could wither away unless we get

CEAS, page 5

Sustainability Office Gives Students the Green Light

By Jenny Davis
Assistant Opinion Editor

When the 2009 end-of-semester environmental science symposium was postponed, Associate Professor of Earth and Environmental Sciences Dana Royer was forced to think of a new idea for his class' final project. What he devised was rooted in practicality: students were tasked with submitting a four-page proposal to boost Wesleyan's sustainability, and Royer would select the top several for consideration by the Sustainability Office. This project proved so successful that Royer recycled the assignment three times.

"'Introduction to Environmental Studies' is designed as a gateway to the Earth and Environmental Sciences major and the Environmental Studies Program," Royer said. "Sustainability isn't the explicit focus, but a lot of the material we cover is directly related to it. We don't just pay lip service to the fact that Environmental Studies is broad. One overarching theme is climate: energy, fossil fuels, food, and global warming."

Projects this year ranged from conserving water to reducing off-campus air travel. Royer allows students to work in teams of no more than two. One such pair, Lizzy Elliott '16 and Sonia Max '17, took advantage of Royer's efforts to encourage collaboration. Elliott and Max decided to focus their project on doing away with single-use cups, both plastic and paper.

"Our idea behind the project is that we're trying to reduce hot and cold disposable cups," Elliott said. "We still haven't determined if the hot cups, which are made from post-consumer products, are recyclable or compostable. The cold cups are plastic, but they are not being recycled because people don't realize and put them in the trash."

Elliott and Max will propose a mug-sharing system that could operate in one of two ways. Their first idea would make reusable mugs just as convenient to use as paper cups.

"We think that people who care will continue to bring their reusable mugs to Pi Café and get the discount," Elliott said. "But it's the convenience of single-use cups—not wanting to carry them around and not wanting to clean them—that makes people use them. With mug-sharing, we would get the benefit of using non-disposable mugs while also maintaining the convenience factor. People would use the mugs and then put them in bins in

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The Wesleyan Argus
established in 1868

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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

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Contact us at
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WESPEAKS

Keeping Textbooks in The (Student) Loop

BY ALEX KELLEY

Hi everyone, Alex Kelley here—I graduated last spring. I majored in English and now live in Oakland working as a namer at Catchword.

During my senior year, there was a lot of campus kerfuffle about need-blind admissions. And, now that my friends and I are having to start paying back our student loan bills, I have been thinking once again about how expensive school was.

There were parts of the need-blind admissions fight that I remember fondly. I remember witnessing great camaraderie and kindness as students fought on behalf of each other and future students they had never met against the rising costs of tuition. Then, there were the trying, maddening parts of the battle, most notably the feeling of helplessness in the face of the powerful administrative body.

I'm writing today to remind you about just one small thing everyone can do in the ongoing fight against rising tuition: use Texts.com (and neither the administration nor Broad Street can stop you!).

Don't think about Texts.com just as a site you should use to get a little more money for your books. Texts.com is a site you should use because it **helps your fellow students afford to go to school.** Every book you sell on Texts.com is another book that bookstores and online retailers won't be able to use to rip off one of your peers.

It may not be convenient for you to hold on to your books for a summer, and at the end of the semester you may want to get some quick cash for them at Broad Street. But in doing that, you are forcing a different student next semester to BUY a book from Broad Street at a much higher price. Everyone knows how little you get when you sell back a book, and how expensive it is to buy from there! **Don't force other students to buy from BS!** Even if a student only makes $100 more in selling their books and saves $100 buying books over the course of their four years of using texts.com, that's still a significant amount of money. It's a student loan payment, it's a plane ticket, or it's a security deposit.

Texts.com is about building a strong community where students help other students; that's why it doesn't take a single cent from any student transaction. Think about how much students would save if all of Wesleyan started using Texts.com. Then, what if it caught on across the country? Textbook costs are a huge part of tuition at every single school. Please, use Texts.com for your peers, the students in your classes, and those who will come after you; everyone thanks you for it.

Kelley is a member of the class of 2013.

On the Senior Class Reception

BY JOSE ENRIQUE CALVO ELHAUGE

Last night, pre-registered students from the Wesleyan University senior class attended their first Senior Class Reception. Barely any hint was given that this event was in fact a fundraiser for the University scheduled to coincide with the "Giving Tuesday" fundraising initiative directed at the alumni.

I attended anyway, but felt incredibly uncomfortable at the event. The fundraising theme was front and center. The speeches of President Roth and the student organizers were painful to watch. It was not school spirit that was being appealed to, but blind patriotism. I could see (and it gave me some solace) that most of the seniors around me were squirming. And I was temporarily relieved to see another fellow senior take the stage not to continue the show, but to call for a boycott of donations until misplaced financial priorities returned to need-blind admission and financial aid policies.

But I have since grown indignant, not because this student was almost physically bullied off stage, not because of the smirks on the student band members' faces as they tried to cut off this student's speech with their sub-par music, not because of the University's questionable and concealed financial priorities, but because the University was asking its own student body for money. All members of Wesleyan University's senior class have already paid through their families almost a quarter of a million dollars to the institution or otherwise rigorously demonstrated their inability to pay such an exorbitant sum. Many if not most students have further been fined for (often minor) damages to 'communal areas' owned by the University in a form of communal or exemplary punishment, even as Wesleyan refuses to prevent or reimburse damages to student property. For example, in my freshman year, the University hardly responded when seven locked bicycles in the designated bike room of my dormitory were vandalized for what easily totaled to over $1,000 in property damage. A report was filed, but the promised Public Safety investigation did not materialize, no security cameras were installed, and no reimbursement was contemplated for the lack of preventative or investigative measures. The University receives a quarter of a million dollars per student, charges students even more for property damage that they aren't responsible for and that the University could easily cover, and then does nothing when student property is damaged.

Each member of the senior class has already given hir fair share to help maintain the University. "Our goals are to educate seniors about why it is important to support Wesleyan," say the organizers. Yes, you read that correctly: "educate." I'm sure that loosening up attendees with free alcohol helped with this 'education.' Wesleyan once protected its student body from predatory military recruiting; why can't it protect its student body from predatory fundraising? The administration and the Wesleyan Student Assembly should ban funding for university fundraising initiatives directed at the student body.

This is why Not.

Calvo Elhauge is a member of the class of 2014.

Apply for The Morgenstern-Clarren Prize for Social Justice Work!

BY JOSHUA KRUGMAN

Current sophomores and juniors,

I'm writing to encourage you to apply for this year's Morgenstern-Clarren Award for social justice work.

This award recognizes activist, volunteer, and organizing work that students have done at or around Wesleyan that has had some positive impact on people's quality of life, and has made communities healthier, safer, more equitable, peaceful, and just.

The Peter Morgenstern-Clarren '03 Social Justice Award was created in memory of Peter Morgenstern-Clarren, who worked for social justice while a student at Wesleyan. His activism included securing benefits for Wesleyan custodial staff while a member of the United Student and Labor Action Committee and contributing his leadership to the campus chapter of Amnesty International. The Award is endowed by Dr. Hadley Morgenstern-Clarren and The Honorable Pat Morgenstern-Clarren to remember their son's activism for the public good and to applaud those who continue in this path.

Past recipients of the award have included students working for greater social responsibility in Wesleyan's investments, working for disability rights at Wesleyan, and organizing a youth radio program in Middletown, among other things.

I received last year's prize for my three years as a worker and organizer of Long Lane Farm, a community-run organic farm on the Wesleyan campus. Long Lane supplies fresh, delicious, healthful organic produce for free to families in the neighborhood as part of the Middletown Food Project at affordable prices to people living in the economically-depressed North End of Middletown via the North End Farmers' Market, and it improves the health and sustainability of Wesleyan's own food system by partnering with Bon Appétit, Wesleyan's dining service, to serve our produce to Wesleyan students in the dining halls. (The Bon Appétit administration has been incredibly supportive of the farm, creating two student jobs to augment volunteer labour in tending to the farm, and the Bon Appétit staff has been keen to experiment with integrating Long Lane produce into a variety of dishes, as well as featuring them regularly on the salad bar.)

Long Lane Farm also benefits community members by empowering people from a wide range of backgrounds with the skills, knowledge, and means to grow their own food by incarnating the academic spirit of the University in embodied enactment, sparking an ongoing, dynamic dialectic by way of which theory is also transformed; by serving as a welcoming gathering place for people from different academic disciplines, different neighborhoods or countries, different economic means, different politics, different careers or career interests and people who are out of work; and lastly, by serving as an example of the possible roles a farm can play in a community, and by promoting further experimentation in this vein at other colleges, in other cities, and beyond.

The generous award from the 2013 Morgenstern-Clarren bought several cherry trees, blueberry, raspberry, elderberry, and blackberry bushes, a pawpaw tree, a mulberry tree, a chestnut tree, rhubarb and other plantings this past summer for the "edible forest garden" that Long Lane Farm is creating using permaculture principles in its central half-acre. We would not have been able to advance so quickly toward our vision of creating this vital, nourishing heart for the farm ecosystem without the generous help of the Morgenstern-Clarren Award. We are fully and happily in their debt.

Any sophomore or junior may apply for this award. She should submit an essay that addresses the following:

Describe in detail the most influential social justice effort in which you played a leadership role that sought to make our local and global communities more equitable (The effort should have a direct effect on the Wesleyan campus and/or on external communities.);

Explain your level of involvement in the work, for example: your role in raising awareness about a particular issue on campus, coordinating events, implementing programming and campaigns in the pursuit of social justice;

In addition to your essay, you must include a letter of support from a faculty or administrator involved in your effort and submit evidence of impact that the social justice effort had on making our society more just by contributing testimonies from individuals (excluding family and friends) directly involved, artifacts from your social justice effort (e.g., past printed programs, presentations, and articles), and/or your work from courses.

You may include non-print items, such as DVDs.

I submitted some pickled green tomatoes from the farm in the category of "non-print items." Be creative!

You must include at least four copies of the non-print and printed items and drop them off to Dean Marina J. Melendez, North College, 2nd floor, Room 215 by 5 p.m. on February 28, 2014. All essays, letters of support, and printed items must be in by the deadline. By submitting your packet, you agree to allow the Office of Student Affairs and the Office of Diversity and Institutional Partnerships to use it (or excerpts from it) for assessment, archival, and promotion purposes.

If you have any questions, don't hesitate to contact Dean for the Class of 2014 Marina J. Melendez, Ph.D., x.2765, mmelendez@wesleyan.edu.

Also, feel free to email me at jkrugman@wesleyan.edu.

Krugman is a member of the class of 2014.

Why You Should Care About Repatriation

By Nina Gurak

It is hard to believe that Wesleyan once had strong religious roots as a Methodist Missionary school. Now the venue of trippy concerts, progressive lectures, and sexologist talks, the Chapel is one of the last vestiges of this former identity. Unfortunately, it is not the only thing the missionaries left behind. Deep within the collections of the University lies an entire museum collection. Abandoned since the 1970s, this collection once housed over 500,000 specimens. Now, due mostly to theft and destruction, the Wesleyan University Archaeology and Anthropology Collections (WUAAC) dwindles at nearly 25,000 artifacts. Where did these artifacts come from, and, perhaps more importantly, where did they go? This semester, I set out to answer these questions and, instead, uncovered something much more sinister lurking behind the curtain.

Reverend Dr. Fisk, of Fisk Hall fame, was the first to mention the word "museum" in conjunction with the University. On Oct. 22, 1834, he addressed a crowded chapel with his vision for a new society at Wesleyan, The Missionary Lyceum. He believed this society would function to "further the missionary enterprise and all who profess to be governed by liberal principles and all who feel a deep interest in improving their fate by extending them the blessings of civilization and Christianity." Daniel Kidder, Class of 1836, expounded on the reasoning behind a missionary museum in his correspondence with another Reverend. He stated that the two functions of the Missionary Museum were as follows: the first was to use the collections to learn about different cultures so that missionaries could teach Christian principles as effectively as possible, and the second was to use the collections to serve as a tribute to the missionaries' work so that "their own collections may be examined by their friends, an[d] in the future, be treasured as relics of their labors and of their love to man."

The practice of collecting artifacts from different cultures was not unique at the time, nor is it unique now. This was a time when "science" was privileged over personal stories, and collecting meant taking without free prior and informed consent of the indigenous people. This means that the indigenous people did not understand and agree without coercion, the exact conditions under which the collectors were obtaining their items. During this time, Samuel Morton was conducting a craniological study that he believed would prove a hierarchy of races. He asserted that Caucasian people had larger skulls than Native Americans and African Americans, so they must be of a superior intelligence. Additionally, indigenous youth were being sent to residential boarding schools, and assimilation was the official policy of the United States government. It was in this climate that indigenous human remains and cultural objects were brought into the collections. The collections eventually grew so large that they took up residence in the former Wesleyan Museum in Judd Hall. The museum continued collecting and displaying artifacts until its closure in the 1950s. The contents were then packed up and placed in storage until they were uncovered in the 1970s. The in-between years were especially difficult for the collections because of the University's awful storage conditions. As one University employee put it, "the collections were ravaged by two, four, and six- legged vermin," in reference to the students and pests that destroyed some of the materials.

The University just issued a formal apology to all indigenous people for participating in these oppressive collecting practices, but what can we, the students, do to reconcile this historical oppression with a the liberal and progressive Wesleyan we want and deserve? The first goal is the return of all human remains and sacred objects taken by Wesleyan students so that they may be repatriated to their proper origins. These human remains and sacred objects are linked to the insidious cultural oppression of Native people across the world. It is integral that we, the students of Wesleyan, take a look at our contribution to this oppression and think carefully about what we are doing to cause further harm or to take advanced action. Engaging in a dialogue around these issues will force the University to think about its past with a critical eye and move towards progressive reforms in the future. While faculty has contributed greatly, without a student push on these issues, the University will continue to drag its feet. Engaging in a dialogue around these issues will force the University to think about its past with a critical eye and move towards progressive reforms in the future.

Gurak is a member of the class of 2016.

Why I Will Not Support Vandalism in The Name of Social Justice

By Mytheos Holt

This past Wednesday, alumni of this university joined to author a letter condemning the administration's alleged abuse of transgendered students, and calling for it to drop its controversial SJB case against trans* students.

I respectfully dissent. This is not an easy stance to take. For one thing, it is unpopular among the Wesleyan community to be on the perceived wrong side of gender issues. For another, I remain concerned about the persistent degree to which the administration has selectively ignored the idea of due process when dealing with students, a problem that goes back to my years at Wesleyan, and which I vividly remember complaining about in the pages of this paper. Nevertheless, I must express my total disagreement with the letter sent by my fellow alumni, for the following reasons.

1. I believe the letter is needlessly exclusionary in its language.

2. The letter evinces an understanding of the administration's role that is, if possible, even more damaging than the administration's itself.

3. The letter's position on student expression is incoherent at best, and hypocritical at worst.

Firstly, there is the issue of exclusionary language. The letter begins with the words "We, progressive Wesleyan alumni." Did the authors really believe that only progressives would be concerned about the administration staging a trial of students for something there is (charitably speaking) only weak evidence they actually did? I am afraid they must have, despite the fact that the idea of a fair and consistent rule of law is part and parcel of conservative ideology, and has been since the time of Edmund Burke. This willful ignorance of potential allies speaks poorly of the authors' strategic sensibilities, as well as their supposed tolerance for diversity.

Speaking of the rule of law, this brings me to my second point. The letter appears to be entirely unconcerned with the administration's blatantly illiberal treatment of the students involved as "guilty until proven innocent." In fact, it seems to agree with the administration in presuming their guilt, which it tries to recast as heroic behavior in the face of oppression. This is an absolutely irresponsible position to take. If the students in question are guilty, then the administration is completely within its rights, both morally and legally, to punish them as severely as it can. Whatever one's agreement with administration policy, vandalism and destruction of university property are crimes, and Wesleyan ought to have no tolerance for them as a form of activism. More to the point, while the instinct to sympathy on the part of progressive alumni is understandable, even the noblest act of civil disobedience by definition involves an acceptance of consequences for one's disobedience.

Advocates for the students may point to the issue of chalking as a predecessor. But unlike the case of chalking, in which real student speech was being suppressed in order to save the minimal cost of cleaning up campus, here the students inflicted actual damage on university buildings, which is a more serious violation. What is more, where there was grey area about chalking as expression, this act is legally equivalent to someone expressing a belief in need-blind admissions by running a squatting ring for homeless people out of a dormitory: optically unhelpful, immature, and clearly criminal.

Finally, even if you concede the premise that students ought to be able to deface university property at whatever cost in the name of free expression, the letter's philosophy is still illiberal. To illustrate this, imagine the situation were reversed, and gender-conforming students had ripped down signs declaring bathrooms gender-neutral and replaced them with gendered signs. How would the authors of the letter react?

Or, to be less speculative, how have students at this school reacted in the past when this sort of treatment is accorded to less politically sympathetic targets, such as the Wesleyan chapter of Theta Beta Pi? With protests against an administration that treats any liability to its reputation as de facto evidence of guilt while hiding behind anonymous accusations? Or with victorious triumph at the persecution of less progressive groups? I don't need to cite Wesleying to know the answer.

In short, my reason for dissenting is simply this: I do not believe my fellow alumni want to protect free expression, but instead the "right" of specific, anointed groups to disrupt campus life and vandalize the school, while using their presumptively underprivileged status as a form of extralegal privilege. This is not how the world works, nor how it should work, in Wesleyan or out.

Holt is a member of the class of 2010.

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EDITORIAL

By Lily Baggott and Christina Norris, Editors-in-Chief

On Friday, Nov. 22, The Wesleyan Argus launched a new design of its front page.

The Argus was founded in 1868 and since then has provided the community with journalism by and for the University community. Given the paper's rich history—The Wesleyan Argus is the oldest twice-weekly printed college newspaper—the new layout was designed to reflect a classic style. The banner was simplified, the infobar made more prominent, and the title was made to stretch the width of the page.

The new layout, designed by Alex Cantrell '14, notably does not include a University seal, which has appeared on the front page of The Argus in most of the past iterations of the design, including the most recent. The current editors-in-chief decided to discontinue the use of this seal because we feel it is inconsistent with The Argus' independence from the University; neither does the paper receive funding nor do student workers receive credit from the University. Instead, the paper is funded mostly by students through the Student Activities Fee, in addition to advertising revenue. Jessie Loo '14, with the help of Cantrell, is in the process of creating a seal designed for The Argus to replace the University seal.

In addition, Michelle Woodcock '14 has rethought many interior aspects of the paper throughout the semester. She updated these designs to reflect a more simple, classic, and readable aesthetic and to increase the paper's overall professionalism.

The Argus has always been and will always be devoted to providing its readers with information to which the community has a right. We hope this design will serve to better reflect the values of the paper for years to come. Truly a student collaboration, the design marks an important step in the history of the paper, one that will continue to serve future generations of readers.

WSA Winter At-Large Election: Candidate Statements

Mikaela Reyes

Serving as a freshman representative this fall allowed me to explore the diversity of opinions through the WSA and personal interactions with the student body. I engaged in projects outside of my committee and got involved in other aspects of Wesleyan life. I hope to continue sharing my perspectives to the assembly for the good of the community.

As a representative, I hope to follow through in strengthening the community of the student body. I was able to help promote and fund student-run group activities. I hope to continue to do more with the organizations within and beyond our campus. As an organizer in student-led activities, I hope to expand these events to the entire student body. As an advocate of extracurricular activities, I hope to help these platforms of engagement grow. As a member of the student body, I hope to gain more perspectives and continue listening to what you have to say.

Help me in continuing to promote a great sense of community in Wesleyan!

Pat Keogh

I spent this past semester as part of the WSA and SBC after being appointed, and I would like to that I've done a good job. Given that my term is now up, I'd like to be elected so that I can do a better job. I transferred here as a sophomore, and so the sense of community and values of the Wesleyan student body are of particular importance to me. I hope to extend my time in student government so that I can continue serving the Wesleyan community and the values it holds. On a more personal note I like sandwiches, hockey, the movie Men in Black, and rabble rousing.

Alice Lee

Hi Wesleyan! My name is Alice Lee, and I'm a freshman here at Wes. I haven't been on the WSA yet, but I am really passionate about being able to represent you, the student body. I want to make sure that everyone can enjoy the feeling of membership in the community we're in. I can personally attest that I initially had a hard time at Wes, but I've found that I've come to love our school in all its quirkiness and individualism, and that the amount of passion here needs to be fully represented. I hope to work with the WSA to:

- Develop and support diversity, especially by reaching out to minorities
- Improve academic opportunities and networking within and outside of Wes
- Make Wes more affordable and sustainable

I promise that I will do my best to always be approachable and open so that you feel that you can come talk to me about (almost) anything. Vote for me, Alice Lee! (If anything, because it rhymes)

Simon Chen

I'm Simon and I am running to serve as one of your WSA representatives.

My biggest issue with elections is that candidates are expected to brainstorm elaborate lists of "issues" and promise to work towards resolving them. I do believe that there are substantial administrative and campus issues that need to be addressed and resolved, but I really want to focus my efforts on pushing for greater efficiency within the WSA. Rather than pile more and more issues onto the agenda, I want to initiate larger policy changes.

Some of the largest issues that I see impacting the Wesleyan community are:

- The fragmentation of student groups; I think, as a campus, we've become too focused on differences between student group objectives to engage in effective collaboration.
- The administrative perception of the student body; There have been too many "preventative" measures taken by the administration recently, limiting student activity for the sake of what may happen.

A vote for me is a vote for a more impactful agenda and meaningful solutions.

Sara Dean

Hey, Wes! My name is Sara Dean, I'm part of the Class of 2017, and I want to represent YOU on the WSA! I want to bring about the changes necessary to ensure that Wesleyan is the best home possible for every member of our community. If elected, I promise to work tirelessly to make the voices of all Wesleyan students heard in administrative policy. My specific goals include:

- Building an RA system with more emphasis on honest guidance that's not hindered by punitive discipline
- Fostering a stronger sense of community, pride, and unity within individual classes by creating class events students actually WANT to attend.
- Being transparent and accessible to all students as a student representative. I'm always open to conversation!

If you have any questions about what I stand for, or want to share ideas, feel free to email me at sdean@wesleyan.edu

Vote Sara Dean for 2014!

Sadasia McCutchen

Hey Ladies and Gents!

My name is Sadasia and I am hoping to represent you again for the Spring semester. I believe that as a member of this class, it is my responsibility to represent and support my grade in the best way possible. Wesleyan is a great school and community, but as with anything, things can always improve. Being on the Student Assembly last semester has taught me a lot and I am campaigning again because:

1. I know that everyone's voices can be heard and equally represented by the assembly and I want to continue advocating for all of you, my peers.
2. I am a good listener and very proactive in making change.
3. There is hope for this school to begin divesting, to raise more awareness of key issues on campus, and to promote a more affordable and inclusive environment.

Your vote for me will allow me to continue making the change we want to see. Thank you.

David Schwartz

1. I promise to create a more personable exchange between SJB/PSafe and the student body in order to foster mutual respect and understanding.
2. I will make sure all dorms are guaranteed the option to vote on gender neutral bathrooms.
3. I will work to ensure RAs are assigned to the dorm they requested.
4. I will work to improve the food services at Usdan; often at peak hours there are no cups or utensils available.

Bruno Machiavelo Tinoco

Hi! I'm Bruno, and I currently sit on the WSA's Student Affairs Committee.

- This semester on the WSA, I have:
  - Established an institutionalized Wesleyan Alternative Spring Break program that will be starting next semester.
  - Worked with the University ResLife Committee to implement beneficial changes to the GRS system, New Student Orientation, and the judicial role of RAs.
  - Worked with the Public Safety Review Committee to ensure students' rights with regards to Public Safety.
- If re-elected, I will:
  - Fight to make the admission process, especially financial aid, more transparent as a member of the Admission Committee.
  - Work to establish and develop Cardinal Connect as an orientation program.
  - Represent the student perspective on issues such as the degendering of bathrooms, campus drinking culture, custodial labor and divestment.

However, one of my main goals is representing YOU, the Wesleyan student.

Vote Bruno and have your voice heard!

Isabel Linzer

This fall I served on the WSA as a member of the Student Budget Committee. Next semester I am hoping to do the same, and also to get involved with research projects for the Academic Affairs Committee. If I am reelected and given the opportunity to do both of those things, I will better be able to represent the student body as a whole, and not just represent and understand issues in a specific area. Electing a freshman to the WSA is a responsible choice for Wesleyan's future because I can ensure that important projects are pursued from year to year. I believe that I have the commitment and the awareness that it takes to continue representing the Wesleyan Student body. I hope I will have your vote in this election.

Jake Lahut

Trans* student concerns, the future of Westco, and the plight of the Sun workers were initially what brought me to running for the WSA. More importantly, I'm interested in the entire shared experience here at Wesleyan. I continue to learn from my professors and fellow students, and the WSA will allow me to put what I've learned into action. The big issues, like need blind, are certainly daunting and may not have a solution that we all like. However, just because there are constraints on the University financially does not mean that we cannot have a say in how those constraints affect the students. As a freshman, I'm eager to take on these challenges. I will also do my best to have patience with administrators and the students whom I'm grateful for while trying to make life here as good as it can be.

Keyonne Session

Hello Class of 2017. My name is Keyonne Session and I want to represent YOU as one of your class reps for 2017. Serving on the WSA for the past half year I have worked on CoCo helping to work with student groups to help them strive for their ultimate goals. I would like to be re-elected so I can help strengthen the community and continue my goal to help unite common groups to achieve their goal! I am here to make sure that our community is represented and understand there is someone there with you in mind first.

Current Project:

- Collaborative Yearly Magazine of all Publications
- School-Wide Cardinal Cheer Committee
- I am here to make sure YOUR voice is heard!

LIKE A GOOD NEIGHBOR, KEYONNE IS THERE

Julio Angel

Hey y' all! I'm Julio Angel, and I'm currently part of the WSA's Student Affairs Committee.

This semester:

- Chair-ed the Fire Safety Committee in which I:
  - Worked with administrators to update the Fire Safety Website in order to improve transparency.
  - Improved the process of appeals by working to increase information students receive regarding notification of violations, how to appeal, and further contact information for administrator.
- Conducted surveys regarding library noise levels in order to designate appropriate noise levels for each level of all libraries.

I hope you will reelect me to the WSA and allow me to continue working and fighting for YOU!

Carlos Gonçalves

OLÁ E BOM DIA!

I am Carlos Gonçalves, from Portugal, and I want to represent you! As an international student, I want to provide my insight on key issues, e.g.:

- Diversity;
- Sustainability;
- Equality of opportunity.

We only get the best outcome if we ask for the impossible and think big - our ideas have to be several miles outside the box. Simultaneously, we have to know what we are fighting for.

First, we must define our objectives. We can only chase our goals after we put a face to them.

Each one of you is aware of what is most important to you. Yet, regardless of how confident we are, we must keep questioning ourselves - we must find the time and the courage to check our premises.

Is divesting more important than shareholder activism? Should we stop demanding carbon-intensive products?

To what extent are we committed to self-reflection? How far are we willing to go?

I give you an honest answer – and there is more where that came from!

Jenna Starr

Hi! My name is Jenna Starr and I'm a member of the class of 2015. I'm a really outgoing, approachable person, and I promise to listen to the needs of my fellow students. I'm running for the WSA because I'm passionate, determined, and have lots of ideas to improve our school. One of my ideas is to have more campus-wide events. I think it would be beneficial to have a subcommittee of WSA just dedicated to planning fun, stress-free, non-academic events (Maybe a campus-wide foam party during the day?). I'm continually impressed with how driven the students at Wes are, but I feel that there should be more opportunities to take a break. The UCAB does a good job at putting on events, but I feel like more could be done. I'm going to work hard to make sure changes are implanted. Please vote for me. Thanks for the support!

Richard Fessler

I have been a member of the WSA for one semester, and am currently focusing on reform to the SJB system, including:

- Gathering student feedback on what works and what doesn't in the current system,
- Reforming the role RAs currently play as enforcers,
- Ensuring that our judicial system is educational rather then punitive,
- Better publicizing of process advisors to help students navigate through the process when they are written up

Through my current work on the WSA, I have also been working on reform to the WestCo RA system, making GRS more user friendly, and accessibility issues on campus.

If reelected, I will continue working hard to ensure these reforms are implemented.

NEWS

Art History Department to Introduce Minor

By Courtney Laermer
Staff Writer

In response to a Wesleyan Student Assembly (WSA) survey conducted in the previous school year, the Art History Department has decided to offer an art history minor that will tentatively begin next semester.

According to the results of the survey, 25 students expressed interest in art history but were not interested in declaring it as a major. Art History Professor and Chair of the Department of Art and Art History Joseph Siry stated that the survey kickstarted the discussion of a minor.

"[The survey] got us thinking about how [a minor] would be structured," said Siry. "It would have to have a fewer number of courses than a major and a slightly different set of requirements."

The art history faculty held meetings in April and May and unanimously voted to proceed with a minor. Meeting again in September, the group approved the idea by a vote of 7-0-1.

"The current Art History major provides an excellent and rigorous survey of visual culture from both historical and stylistic points of view," wrote Dean of the Arts and Humanities Andrew Curran in an email to The Argus. "It is a very strong major. In my opinion, the new Art History minor will allow students majoring in other subjects—but who nonetheless have a real interest in art, design, painting, sculpture, and photography etc.—to move past taking a couple of classes in the department and undertake a more in-depth study of the subject."

In order for the minor to gain approval, Associate Professor of Art History and Art History Program Director Katherine Kuenzli created a proposal to send to the Educational Policy Committee. The minor was approved on Nov. 18 and is currently being sent to the Registrar.

"We hope in general that the minor will further integrate art history into the liberal arts education," said Kuenzli. "Art history is one of the fields you usually encounter in an academic setting for the first time in college. Often students encounter it on a whim, and often then it is too late for them to declare the major. This is here to allow students to take an interdisciplinary approach to humanities and allow art history to be part of that."

The proposal discusses the purposes behind creating the new minor.

"Our motivation for creating a minor is to reach students who discover art history later in their college career and/or who would like to incorporate the study of artworks and architecture into their work in other disciplines," the proposal reads.

The proposal also mentions that establishing a minor provides an alternative path for students to engage in art history courses.

"Non-majors applying to graduate school in the humanities or to jobs in arts-related fields after graduation have repeatedly expressed an interest in having art history appear on their transcript in ways that go beyond a mere listing of individual courses," the proposal reads.

Siry added that there are several students who are engaged in the subject but have other interests and commitments in their major fields.

"The thought in our minds is that it might fulfill an educational aim for students who have some interest in art history," he said.

Curran added that this minor will attract students who enjoy art and art history but have been unsure about what classes would be best to take.

In order to complete the minor, students will be required to take six art history credits. These requirements include the completion of a 100-level course, as well as five courses numbered 200 or above. The courses must include four of the five areas—classical, medieval, Renaissance/Baroque, modern, and non-western—and one of the five courses must be a seminar.

C/O WESLEYAN

Art History Department Chair Joseph Siry supported the creation of a new Art History minor.

To avoid discrepancies between the Art History major and minor, no courses numbered 401 or higher will count toward the minor, and the study of a foreign language through the intermediate level is not required.

Students who choose to complete this minor will not be required to have an official minor adviser, but all of the full-time members of the Art History faculty will take part in advising students as needed.

"I think there is a general support among [students] and Art History faculty," Kuenzli said. "Our main concern is that it would take away from the major and that our majors may downgrade to the minor. But in the end, we thought it might have the opposite effect. Instead, the minors might like it so much that they might upgrade to the major."

The Art History Program will hold an open house in February to introduce the minor to interested and prospective students.

"This new idea is to open a door and create an option that seemed to be in sustained demand," Siry said. "We hope it will serve a good purpose educationally."

CFA Accepts Unsolicited Grant

By Matthew Shelley-Reade
Staff Writer

The University's Center for Fine Arts (CFA) recently received an unsolicited $400,000 national grant award from the Doris Duke Charitable Foundation, an organization dedicated to supporting performance art.

CFA Director Pamela Tatge was excited to hear the news of the grant.

"It was one of the more surreal moments in my life," Tatge said. "It was a wonderful moment where you can't believe it is actually happening.... It was a wonderful surprise and it's a very rare occurrence in the non-profit arts world to receive this unsolicited grant."

The Foundation donated a total of 3.5 million dollars to five different institutions, including the American Repertory Theater, the Oregon Shakespeare Festival, the Woolly Mammoth Theatre Company, and On the Boards. The CFA was the only department within a university to receive this award.

CFA Program Manager Erinn Roos-Brown expanded on why the University was a special selection for this grant.

"I really think it has a lot to do with...[the University's] creative campus initiative and within in [that], the ICPP [Institute for Curatorial Practice in Performance], given that there are no other…higher education degrees based on performance curation in the United States," Roos-Brown said. "It's a really big undertaking and a really important one to elevate performance in the U.S.... I think that this idea of teaching people how to perform curate performance, and taking the arts and elevating it to this new place of learning and teaching is really the main reason that...we were selected."

Roos-Brown elaborated on what this grant means for the CFA.

"For me, it was a wonderful validation [of] the kind of work that we've been doing, that this kind of experimental nature in the arts on campuses is something big funders value," Roos-Brown said. "When you look at the number of arts institutions in the country doing really interesting stuff, the fact that they only picked five—that's just inspiring. Knowing that we were the only university of those gave us a lot of confidence to keep plowing away."

However, the Foundation's grant comes with some restrictions. Tatge described the process by which the University will receive the grant money over a period of up to four years.

"We will go through a self-assessment," Tatge said. "They will give us an assessment tool [with which] we will survey ourselves and send the results to the consultant, who will then do a site visit and then meet…with leadership as well as faculty, students, and staff. It's designed to be helpful to us....What they'll be looking for is our organizational adaptability to change—that is what the program is called—as well as our ability to continue to innovate."

The CFA will spend the money in a variety of ways, including staff expansion, creation of capital reserves, professional development, technology, board and staff retreats, convenings, and consultants. Tatge commented on the importance of grant money for these services.

"We can't use the money for whatever we want to use it for; it has specific purposes," Tatge said. "The important thing about a cash reserve is that it is made to be a rainy [day] fund that you always have, that you never sort of just spend."

In addition to the grant money, the CFA will receive an added bonus of financial consultation from the Foundation.

"[T]hey're giving us funding to bring the non-profit finance fund in to take a look at how we do our financial management and give us advice," Tatge said. "That's terrific; that's another piece of the money we didn't anticipate. And so for us—we're a department in a large university—it's going to be really helpful to look at how we can manage things better given the fact that we are an arts institution working within a larger institutional bureaucracy."

President Michael Roth expressed his enthusiasm about the grant in a press release sent out by the CFA.

"This exciting award really speaks to the CFA's tradition—40 years and counting—of building a community of creativity and experimentation," Roth said in the press release. "Under (Director) Pam Tatge's leadership our Center for the Arts has found ways to engage an increasingly diverse audience. An award like this also recognizes and supports Wesleyan's extraordinary commitment to the arts."

CEAS: College To Begin in Spring

Continued from front page

some new momentum," Angle said. "We saw this as an opportunity to reboot with what is turning out to be the enthusiastic support of the administration."

As per the original proposal, the department of Asian Languages and Literatures will cease to exist; the professors and classes will now be housed in CEAS. In addition, Korean will be moved out of the Less Commonly Taught Languages Program and into the College.

CEAS will officially begin instruction at the beginning of the 2014-2015 school year. Current juniors will remain in the East Asian Studies program, while sophomores who declare the major at the end of the year will automatically become students of CEAS. Freshmen will have the opportunity to apply for the college at the end of the 2013-2014 school year, although it will not yet officially exist.

Christopher Nanda '16 plans to declare the East Asian Studies major in the spring and believes that the three-year nature of the CEAS program will not discourage students from the major.

"East Asian studies isn't a major that a lot of people go and discover in college," Nanda said. "It's less likely that people will just decide to take Chinese or Japanese on a whim and decide they love it. Compared to other majors, I think a lot of people have an idea that they want to pursue it as a course of study. As long as there is an awareness that CEAS is an option, it shouldn't be a problem."

Angle noted that he hopes to use the new structure and additional year of study to offer several distinct opportunities.

"We expect to be able to offer some new options for first-year Chinese, [such as] an intensive course for students who have grown up speaking Chinese but don't know how to write it," Angle said. "Currently, they fit awkwardly in the normal first-year Chinese class. By offering a course dedicated to heritage learners, they can progress more quickly."

These classes would allow heritage learners to learn enough characters in one semester to skip a full year of study and enter into the second semester of the intermediate course.

Angle is hopeful that these programs will allow more students to achieve a higher language proficiency. He stated that the College hopes to create new opportunities for students who reach this stage in their language study.

"We've got some really cool ideas for advanced classes in Chinese and Japanese," Angle said. "We have students who are past fourth-year Chinese, ready to actually take a class in Chinese in history or literature or philosophy, but we haven't been able to offer anything like that. With the new faculty resources and financial resources that are coming with this college, we hope and expect that we're going to be able to start offering half-credit lab sections."

These lab sections would be additional class discussions held exclusively in the language of origin of the material and would allow students to study untranslated texts.

"The real payoff for all of us is to be able to read stuff that we couldn't otherwise because it's only available in Chinese, and [to] debate it in Chinese," Angle said. "From my perspective, it's great for faculty and for students. Being able to operate at that level of sophistication is both intrinsically just a blast, but it's also practically speaking really good because it's hard to compete in a job market with people for whom it's their native language."

Nanda believes that both of these changes will create interesting classes and opportunities for upperclassmen.

"I think the lab is a really interesting idea, and offering the higher level of language is great," Nanda said. "If you opt out of the first or second year, and you end up maxing out the current program, I think there's a danger of your language ability stagnating. Anything that would get a group of language speakers together and practicing in a lab setting or an even higher classroom setting I think is really good."

The new College will also include a five-credit minor that requires a second-year language proficiency. A critical distinction between the minor and the major is that native speakers of Chinese, Japanese, or Korean will not have to learn an additional language to complete the minor, while they do in order to major in CEAS.

Angle explained that the minor is designed to extend the CEAS community to a broader group of students.

"We want to have both the cohort of the intensive major, but also this really broad group that are attracted to the different sorts of lectures that we do, and cultural events, and social events, and so on," Angle said. "That very much should include folks from East Asia. So partly, by making the minor accessible in this way—they're still going to have to take five classes—but we won't make them learn another language."

Although many decisions about the structure are still to be made, Angle is hopeful that it will allow both students and faculty new opportunities.

"It is not just about classes, but about cocurricular activities, extracurricular activities, things that reach out across the campus," Angle said. "Faculty at big, research universities have courses with graduate students that would potentially be in Japanese or Chinese, but I don't know that anybody at an undergraduate institution is doing anything like what we're talking about. I think that, for our students and for our faculty, it's going to be an exciting opportunity."

EKI RAMADAN/STAFF PHOTOGRAPHER

The College of East Asian Studies will be housed in the Mansfield Freeman Center for East Asian Studies.

Reddit Cofounder Visits, Talks Entrepreneurship

By Madeleine Stern
Staff Writer

Students and faculty gathered on Thursday, Dec. 5 for a talk given by Alexis Ohanian, co-founder of the popular social news site Reddit. The talk was sponsored by the Patricelli Center for Social Entrepreneurship and the online textbook exchange company Texts.com, which was founded by Peter Frank '12.

"I sent Makaela Kingsley [Director of the Patricelli Center for Social Entrepreneurship] an email […] the same day Alexis posted his plans for the tour," Frank wrote in an email to The Argus. "[I] explained that I'm a huge fan of Reddit—I met my co-founder on /r/NYCJobs [and] recruited my college rep team from /r/Entrepreneurs […]. We often hear that Wesleyan students see the world in a different way, and I think that harnessing technology gives us the ability to act on those insights and affect a change with dramatically more power than playing by yesterday's rules."

Ohanian is currently touring to promote his new book, "Without Their Permission: How the 21st Century Will Be Made, Not Managed."

"I think that the messages in ["Without Their Permission"] are totally relevant and important to the Wesleyan community," Frank said. "Capped in one sentence, across generations, Wesleyan students and alums have truly strived to 'make the world suck less' [...]. I've personally embraced many aspects of Alexis' ideology, which hold some crossover with the lean startup movement. We absolutely embrace operating 'without their permission.'"

Attendees of the event were able to submit questions for Ohanian in advance via the Wesleyan subreddit, /r/Wesleyan, but Ohanian did not address them during his talk. Rather, he delivered an hour-long presentation during which he discussed his experiences with and thoughts on the start-up business, the changing face of entrepreneurship, and the future of the Internet.

"I'm here to talk about…how to be awesome without their permission," Ohanian said. "I think there's so much more to come from the people who are designing the things that let us share the great ideas we want."

Ohanian also highlighted the importance of the current generation in moving Internet entrepreneurship and activism forward.

"The people in power, by and large, don't understand the Internet the way we do," he said. "We are all creating the Internet every day, and [in particular], those of us who can write code are literally building the frontier under our feet."

The importance of perseverance in entrepreneurship also figured prominently in Ohanian's presentation.

"Life has no grades," he said. "You can experiment…. You're allowed to suck. Sucking at something is the first step in being really good at something. And it's not just business. It's everything."

The second part of the talk took the form of a conversation between Ohanian and Frank, who discussed their respective experiences with start-ups. Frank echoed Ohanian's sentiments on entrepreneurship strategy and perseverance.

"The biggest thing…is just start doing something," Frank said. "It doesn't matter how small or how janky it is…. You'll be in a better position than the people who only dreamed of doing something."

Ohanian concurred with Frank and encouraged students to strive for their goals.

"We're always hacking," he said. "We're always in situations where we don't know what we're doing…. Don't let 'I don't know what I'm doing' stop you."

However, Ohanian cautioned the audience in his concluding remarks, expressing the sentiment that the road will not always be easy.

"None of this wide-eyed future is guaranteed," he said. "The Internet is still not accessible to everyone. This technology is world-changing, but it's only going to change the lives of those who are able to take advantage of it. I will say this: it's probably mostly on you guys. But I really do hope that this will lead to better things—better businesses, better nonprofits, even better politics."

KATHY LEE/PHOTO EDITOR

Ohanian discussed the Internet and entrepreneurship in his talk on Thursday, Dec. 5.

Ohanian's presentation elicited a lukewarm reaction from the audience. The event was promoted as a lecture and book signing; however, not every student who attended received a book, which upset some attendees.

"It was about as Internet-y as I thought it would be," said Samira Siddique '15. "[As expected] he talked a lot about startups and entrepreneurship…. I didn't get a book, though, which is kind of fucked up."

Gabe Rosenberg '16 found the talk somewhat lacking and was particularly concerned by some of the topics that Ohanian omitted.

"[There are] a lot of general Internet- [and] citizen journalism-related issues that weren't addressed," he said.

MAKE YOUR TRAVEL PLANS NOW!

WESLEYAN UNIVERSITY
WINTER BREAK 2013
WESLEYAN BRADLEY AIRPORT SHUTTLE SCHEDULE
New Haven Train Station Shuttle
Bus Service Schedule

Reservations Deadline: Wednesday, December,11th

Service Provided By Wesleyan University
Transportation Services (860) 685-3788
Box Office (860) 685-3355
www.wesleyan.edu/shuttles

Date Leaving	Leave Wesleyan	Arrive Bradley ✈
Fri. Dec. 13th	5:45am	6:45am
	11:30am	12:30pm
	4:30pm	5:30pm
Sat. Dec. 14th	5:45am	6:45am
	12:00pm	1:00pm
	4:30pm	5:30pm
Sun. Dec. 15th	5:45am	6:45am
	12:00pm	1:00pm

Date Returning	Leave Bradley ✈	Arrive Wesleyan
Tue. Jan 21st	11:30am	12:30pm
	6:00pm	7:00pm
	10:00pm	11:00pm
Wed. Jan 22nd	11:30am	12:30pm
	6:00pm	7:00pm
	10:00pm	11:00pm

Shuttle **Leaves** Wesleyan from the front of Usdan University Center.

- **BRADLEY RETURN** shuttle pick up location: **INSIDE** the newer section of **Terminal A** at its lower/ground level, near desk and sign for "**Bradley Ambassadors Information Center**." This desk is closest to Baggage **Claim carousel #4**.
- **Cost is $20.00 one way, $40.00 round trip.**
- **Reservations must be made in advance at the University Center Box Office.**
- **Payment is due upon reservation; payment can be made in Cash, Check or Credit Card.**
- **No refunds allowed.**

The New Haven Train Station Schedule

- **Cost is $15.00 one way, $30.00 round trip.**
- **Reservations must be made in advance at the University Box Office.**

Thu. Dec.12th, 6pm Shuttle departs from the front of Usdan Center.
Fri. Dec.13th, 2pm Shuttle departs from the front of Usdan Center.
Fri. Dec. 13th 6pm Shuttle departs from the front of Usdan Center
Sat. Dec.14th, 10am and 2pm Shuttle departs from front of Usdan Center.
Sun. Dec.15th, 10am Shuttle departs from front of Usdan Center.

Tue. Jan.21st, 11am and 5pm Shuttle departs from the front of Train Station.
Wed. Jan.22nd, 11am and 5pm Shuttle departs from the front of Train Station.

New York and Boston Buses

- **Cost is $25.00 one way, $50.00 round trip.**
- **New York City; Grand Central Station and Penn Station**
- **Boston: South Station**

Sat. Dec.14th, 6pm Buses departs from the front of Usdan Center.

Wed. Jan.22nd, 3pm Buses depart from NY.

There will be no return bus from Boston to campus due to the lack of riders. Passengers will have to take the train to New Haven where there will be transportation. (see schedule above)

Pass/Fail Deadline Extended

By Sophie Zinser
Assistant News Editor

On Nov. 24, the Wesleyan Student Assembly (WSA) announced in its newsletter that the University faculty approved a WSA resolution to extend grading mode changes. The new policy will give students an additional two weeks after the drop/add period to decide between pass/fail grading options and graded modes of evaluation for courses that have the option. This will mean that students can take a course for nearly a month before deciding to change the grading mode. The policy change will be effective beginning during the Spring 2014 semester.

The WSA adopted "Resolution X.35: Resolution Supporting the Extension of Grading Mode Changes" on Oct. 6. The resolution emphasizes the fact that during the drop/add period, student schedules are undefined and change quickly depending on course availability. It also suggests that an increased flexibility in selecting grading mode might alleviate student stress, allowing students to make better decisions regarding scheduling. Furthermore, the resolution suggests that giving students extra time to decide whether to take a course pass/fail might improve student success in courses and lead to a decrease in withdrawal rates from courses.

WSA Academic Affairs Committee (AAC) member Rebecca Hutman '17 noted that classes tend to increase in difficulty as the semester progresses. The addition of two weeks of class time before the deadline for deciding the grading mode will give students a better sense of the rigor of the course. Hutman also emphasized that with the current deadline, students who are not certain of their enrollment in a course might not have enough time to decide on a grading mode.

"This is for that student who gets a notification at 5 p.m. on a Friday that they were admitted into a course, with zero context as to whether or not they should take it pass/fail," Hutman said.

The WSA has been developing the resolution since the spring of last year. AAC Chair Grant Tanenbaum '15 spearheaded the passage of the resolution and made it a prominent part of the AAC's platform this semester. The original proposal for the resolution was submitted to the WSA on May 13 and suggested several different ideas regarding ways to change grading mode. The AAC approved the proposal in October and sent the resolution to the Educational Policy Committee (EPC) for approval. The EPC is a standing committee comprised of Tanenbaum, AAC Vice Chair Nicole Brenner '15, and several members of the faculty. Once the EPC approved the resolution, it was presented and deliberated upon at a monthly meeting of the faculty. The proceedings of these meetings are kept strictly confidential to maintain the privacy of the students and faculty involved.

Though according to Tanenbaum only about 13 to 17 percent of courses are available for student option, he hopes that this resolution will alleviate some of the stress that students experience during the hectic drop/add period.

"The proposal was written because this seemed to be an unnecessarily restrictive policy that Wesleyan had," said Tanenbaum. "It neither helped professors nor students nor the administration to have only two weeks to decide how they wanted to take a course. This new policy will give students more freedom about what kind of choices they want to make for their personal schedules."

WSA President Nicole Updegrove '14 also approved of the resolution, stating that she agrees that the resolution will make it easier for students to make decisions regarding planning so that they are not overwhelmed by the end of the semester.

"The goal is to decrease stress and to make sure that students end up where they need to be in terms of their courses," Updegrove said. "All policies surrounding course selection should be set up to do that, but they don't always succeed. This policy certainly would have helped me in past courses and hopefully will also make student experiences better going forward."

Philosophy and College of Letters Professor Tushar Irani noted a potential disadvantage in extending the drop/add period for larger classes.

"As a professor within the COL, where students take most of their classes pass/fail, I don't think that students preform less well than they do when they are taking a course for a grade," Irani said. "However, it might be a problem for large lecture classes in which students are already less engaged with the material. If to do the reading means to get a good grade, then without a grade, there might no longer be an incentive to do the reading."

WSA Outreach and External Affairs Committee Chair Jacob Musinsky '15 said that this resolution, along with those passed by Wes, Divest! and the United Student Labor Coalition (USLAC) earlier this year ,are examples of how students who are committed to enacting policy changes can use the WSA as a resource.

"Anyone can come to us and write a resolution," Musinsky said. "I wish more people knew they could do that. We passed both the Wes, Divest! and USLAC resolutions, and they both had concrete effects. If someone has a problem with something that's happening on campus, they should come to the WSA and we can all try to get a resolution passed."

SJB: Students Found Responsible for Removing Restroom Signs in Usdan

Continued from front page

will be convened to review that evidence."

Eversley and Levin's youngist.com statement argued that these three students were targeted for their visibility in the LGBTQ community on campus. Eversley elaborated on this claim.

"[T]hree students who were also three gender non-conforming people, they clearly were the people who were targeted and profiled," she said. "I think another word to use is profiling. We talk about racial profiling a lot, and in a way it's kind of like queer profiling."

One of the three students who were sanctioned by the SJB expressed a similar sentiment.

"The ongoing thing throughout the case was that it was trans*phobic," the student said.

According to Eversley, who waited with approximately 20 to 40 students in the North College lobby while the hearing took place, Associate Dean of Students Scott Backer was present at the hearing.

"[That] to my understanding is atypical because usually you only have the students on the SJB board in the room at the same time," Eversley said. "Not only was Scott Backer there, but he also intervened several times in the trial, so he was an active participant in the SJB trial…. Obviously it's difficult to react and defend yourself in that situation where there just are no rules, because Scott Backer can make up the rules on the spot."

Due to the short span of time between the divulgence of this information and the publication of this article, Backer could not be reached in time for comment.

The students facing the sanctions were unaware that its outcome would be publicized.

"I was holding off on being too vocal about what the sentence was because I wanted to think about it," the same student said. "I wanted to think about it before I said anything to anyone about it."

Whaley clarified the role of the SJB in this situation.

"As part of their responsibilities, the SJB is responsible for determining whether students violate the provisions of Wesleyan's Code of Non-Academic Conduct," Whaley wrote. "The Board does not strive to determine the legitimacy of a protest/action, only whether such protest/action is done in a manner that violates our community's standards."

The action surrounding the degendering of bathrooms and the SJB hearing led alumni to circulate a petition calling for the University not to punish the students accused of being involved. As of Thursday afternoon, the petition had been signed by over three hundred alumni.

"We demand that the Administration ensure that trans students feel safe on campus, especially when engaged in an act as basic and essential as using the bathroom," the petition reads. "We ask that you stop the SJB process that singles out a handful of students for an action that was taken by many as a means of survival. Instead of blaming the victims of oppression, Wesleyan must engage in a dialogue about cisgender privilege and begin to do the painful but necessary work of creating a campus that is just and safe for all."

Pointing to this support from alumni and to outreach from other activists in response to the youngist.com statement, Eversley noted the importance of the matter.

"[T]rans*-activism and gender activism [aren't] going to end here, and because of the actions of people who decided to degender, this action is going to be made larger and has already reached other people," she said. "…[H]opefully this is the moment where activism can go beyond just Wesleyan."

Levin similarly noted that the hearing and sanctions by no means mark the end of trans* activism on campus.

"The trial is unfortunate in the sense of its trans*phobic persecution, but fortunate in the sense that it's been able to be a rallying point," he said. "In any case, it's one step in this longer process, and I think that all of this action and attention has really put the administration in a position where they have to start acting on making at least more bathrooms... all-gender."

Senator Murphy Shares ACCESS Act

By Michelle Li
Staff Writer

At a time when American student loan debt has surpassed $1 trillion, U.S. Senators Chris Murphy of Connecticut and Brian Schatz of Hawaii are calling for reform in higher education. On Wednesday, Dec. 4, Murphy briefed college reporters within the state in a press conference call, during which he discussed the Affordable College Costs Empower Student Success (ACCESS) Act of 2013, a bill to combat the rising cost of college tuition. Murphy and Schatz will introduce the bill next week in Washington, D.C.

"College affordability is the middle class issue of this generation, and federal policy in higher education can't simply begin and end with a debate over the interest rate that students are paying on loans," Murphy said.

Murphy pointed to the high cost and rate increase of college tuition as access barriers to higher education. The youngest member of the Senate, Murphy discussed his personal experience with the costs of higher education.

"I am one of the few members of Congress still paying back my student loans, and I am saving up for my kids' college [tuitions]," Murphy said. "A good portion of our income comes to paying past and future college loans."

The ACCESS Act seeks to address the issues of access and affordability by rewarding schools that develop programs to lower the cost and reduce the time for completion of a degree. These could include offering online courses, competency-based degrees, dual-enrollment programs, and accelerated degrees. Currently, institutions seeking to implement alternative models of higher education must acquire waivers from the Education Department on an individual basis. The ACCESS Act will allow institutions to clear those hurdles more easily.

In addition to encouraging institutions to adopt competency-based and accelerated degree programs, the bill will hold institutions accountable for delivering quality education through the creation of a system of standards of affordability, access, and value to low- and middle-income students. It calls for the creation of a panel of students, education experts, and other stakeholders to measure student outcomes with tuition affordability. Institutions must satisfy minimum standards for affordability and student graduation rates to remain eligible for federal funding such as Pell Grants and Stafford Loans. Murphy predicted the accountability portion of the bill will be controversial yet crucial.

"A lot of schools aren't going to like the fact that they aren't going to [automatically receive federal aid]," Murphy said. "We can't accept the status quo."

Murphy recognized, however, that no one standard for accountability can be universally applied to all institutions. As such, the legislation will devise different standards to be applied to different institutions.

"There are different types of students walking through the door at Yale than at Gateway Community College," he said. "There are some factors...that are out of control of colleges when it comes to completion rate."

Murphy predicted that the accountability standards will largely affect for-profit colleges and universities, which have a higher number of students defaulting on college loans in comparison to non-profit colleges. He stated that the legislation would not have a large effect on private non-profit institutions and acknowledged that the tuition at such institutions, including Wesleyan and its peer institutions, are high, but commended the financial aid opportunities provided to grant better access to middle- and lower-income institutions.

"There would be no standard that the bill can have that Wesleyan wouldn't be able to meet," Murphy said. "The benefit to a school like Wesleyan, who has thought of a three year program, would come from incentive funding from the federal government."

At the University, the accelerated three-year option, which allows students to complete their credits and major and graduate in three years, is endorsed by President Michael Roth as a method to create greater access to students.

"We are trying to make education more affordable," Roth wrote in an email to The Argus. "[The three-year option] can save families about 20 percent off the cost of a Wesleyan degree, and we are keeping tuition increases in line with inflation. We hope to offer more opportunities for low income students and veterans in the coming years."

Jessica Seidman '16 is currently on track to graduate in three years and reported an overall positive experience with her decision.

"[The three year program] puts more pressure on you in terms of managing requirements and expectations," Seidman said. "But it definitely is worth it, and if you're motivated enough, you will be able to make the most of your college experience."

Yet not all students at the University agree with the direction of changes in higher education supported by Murphy and Roth: the accelerated three-year option has faced criticism as well as praise.

"If making education more affordable means squeezing it into shorter intervals and with an end-goal of molding students to be 'prepared for the workforce,' then it's time to reevaluate our priorities," Evan Bieder '15 wrote in an email to The Argus. "If Murphy and Roth's views on education are followed through completely, what's stopping institutions of higher education from being stratified by class to an even greater extent than they already are? If we continue on this trend, before long poor students' only option will be 1-2 years of highly intensive, workplace-applicable schooling while only wealthy students enjoy the luxuries of a 4 year liberal arts experience."

Murphy explained that the legislation is not aimed at replacing the traditional undergraduate experience competency- and assessment-based degrees, but at opening up the option of accelerated education for students who wish to enter the workforce early or are unable to afford the traditional experience.

Higher education reform has garnered much attention as Congress gears up to debate the reauthorization of the Higher Education Act, which governs federal student aid. Murphy does not believe the ACCESS Act will pass as a standalone bill, but sees the opportunity to introduce its components to the renewed Higher Education Act.

FEATURES

WesCeleb: ALMA SANCHEZ-EPPLER

Abbey Francis
Executive Editor

I've known Alma Sanchez-Eppler from afar since freshman year, when she was this impossibly intriguing person transplanted from Western Massachusetts into 200 Church. We became friends two years ago in 202 Washington, where I could often hear her earthy, soulful singing voice coming through the door of her room on the ground floor. I mentioned to her months ago that I wanted to interview her as a WesCeleb—after all, she's mentioned in the pages of The Argus approximately every other week for her work with USLAC and the music and theater scenes on campus—but we finally got the chance to sit down this week on a misty, chilly Thursday afternoon. Alma came to meet me in Usdan wearing neon yellow jeans and a red blouse embroidered with songbirds and flowers over a turquoise cowl-neck top. As always with Alma, however, her clothes were not nearly as surprising as what she had to say.

The Argus: So, I'm going to ask the question everybody asks: Why do you think you should be a WesCeleb?
Alma Sanchez-Eppler: I think everyone should be a WesCeleb; everyone is in their own way. But I think it's probably because I wear bright colors. You probably saw me around campus.

A: So what do you do on campus?
ASE: On campus, I'm involved in labor activism and theater and music. And…friends. Oh, and poetry, I guess. But mostly I hang out in my room and make things.

A: What is your favorite thing that you've made recently?
ASE: I'm working on a play that I wrote that's going up the first or second week of next semester. I've heavily revised the script of that and started the rehearsal process with the cast, so that's really exciting, and I have high hopes for it. It's called "They Extract."

A: Can you tell me what it's about?
ASE: It's a very physical piece and involves original musical compositions by me. It's a very poetic piece.... I don't know, it's a very "Alma" kind of play. It's just kind of out there and visually pensive.

A: This is at least the second piece that you've put up so far at Wesleyan, correct?
ASE: Yes, sophomore spring I put up another show that I had written, which was much more realist. "They Extract" is futuristic: it's set about 500 years from now in a…different world.

A: And you also did an opera last year, right?
ASE: Oh yeah, I wrote that too, I guess. Golly. That was through the faculty production last spring. That was Peony Pavilion. I was dramaturge for that production, which basically means I did historical research for it. But it's an ancient Chinese opera, so it's 20 hours long, and they needed someone to adapt it, and I was there, so I did. I heard [people say] it was beautiful. But I don't know if that's a compliment or not.

A: Why do you not think that's a compliment?
ASE: I think that, [while I was] adapting something that is so foreign and so often othered into a western college campus setting, I wanted the piece to be more cognizant of that appropriation. But the cognizance came really just from the awkwardness of western bodies and untrained bodies performing in a quasi-Chinese operatic form. So a lot of the commentary became the form that the play took place in, rather than the content of the script, which I think was good.

I always want to revise my work, and I'm always kind of saddened that in the context of college, there's such a push forward, and we have to do things so quickly. I really would love to take the time with it and recognize my mistakes. Especially in terms of appropriation and utilizations of my privilege that I wasn't aware of the first time around. I could always go deeper in those directions.

But I think that "beautiful" is a word that is often used in the context of exotifying and othering Chinese "museum pieces," so [the idea] that my work was part of that is a little uncomfortable for me.

A: Tell me more about your musical work. You put out an album this summer?
ASE: I did. Basically, last winter, about a year ago, it became evident to me that music, particularly writing lyrics, is just the thing that I feel most competent at. It's when I feel most eloquent. And I became confident enough in my work on guitar that I was able to call myself a musician, which was a very big deal for me. And then, very shortly after that, I lost the ability to play guitar. We're still not sure what it is, but my wrists are very weak and sore and don't let me play music very much. So I haven't been able to write very much since last year. But what's come out of that is really being able to focus on the songs that I wrote before and really being able to focus on complicating the musical structures and rhythms of those pieces.

I was lucky because I had written a lot before that point. I had written over 30 songs from the summer before sophomore year to winter junior year. It kind of became this ridiculous compulsion for me. And I'm a pretty compulsive person; when I'm in a creative grind, I can't do other things. And it's pretty lonely, but the work is good. I like it; it's a tradeoff I'm happy to live with.

Of the 30 songs, there were nine that I felt really worked together in telling the story of my observations and experiences around the Occupy movement. Not just celebrating the movement but really trying to complicate it.

So then over the summer I was living at home at my parent's house, and I made a little tiny recording studio in my basement and recorded my album. It's just me and my guitar, and it's pretty terrible quality, but I like listening to it.

A: Talk a bit about your political activism: you're very involved in the United Student-Labor Action Coalition [USLAC].
ASE: It gets harder, and it gets easier. Basically, I've found myself in a position, often, where I feel like I'm filling in the gaps that other people can't. And I know that's often a place where "leadership" can exist, in picking up the slack that other people can't take on.

A: I feel like you're often the face of USLAC on campus.
ASE: Yeah, it's interesting, because I've really tried not to be. But especially around things like labor activism where there's so much jargon, I just happen to know so much about how the custodial contract works at Wesleyan. And as much as I lecture about that, the information transfer isn't immediate. But this year, recruiting-wise, we did amazingly. We have an amazing group of underclassmen.

A: I feel like something that is so key to my understanding and my love of you as a human being is that, more than anybody I know, you put your heart and soul and emotion into everything you do.
ASE: There isn't enough time in the world for me to spend any of it doing things that I don't need to do. And that's a pretty selfish attitude. And it's a pretty incredible privilege that I have, being able to survive having that attitude. The way that I explain this to myself is that everything I love in the world, except for nature, exists because somebody committed to an idea with everything that they had. So if I don't treat my ideas with the same kind of reverence, I'm never going to make anything worthwhile. And I've kind of resigned myself to being an artist at this point. My brain doesn't really work other ways.

A: So speaking of resigning yourself to being an artist, what do you think you'll do after graduation?
ASE: Next summer I'm going to try to travel around and gig at different festivals. And if my wrists aren't healed yet, then I'll try to get people to come with me. And that's been one of the blessings of having this different ability in my hands, is having the need to collaborate. Since I was a kid, I've always been very adamantly independent. And it's never served me as well as I could be served by collaborating with people. Next semester, I'm focusing on music, so hopefully that will necessitate that I do collaborate more and do create more of those ties and connections to other people. I'm afraid of other people because I don't understand them very well. Which is fine, and exciting.

After the summer of festivals, we'll see what happens. I might hang out in Philadelphia.

A: Why Philly?
ASE: Um, Quakers. It's been really hard being at college and so separated from my religious community. And I know that's something that's really hard for people for whom religious communities are really important. And the Quaker world is one where there is more support for the work that I hope to do. So either I'll be doing volunteer service work, maybe for an organization that's doing anti-racism work. That's the political work that I'm most excited about right now, and I think for the rest of my life. I think this is the one.

A: So, you said that people know you because of your bright colors. I feel like, in some ways, your clothes signify you in a way that they don't for a lot of people.
ASE: One of the things that I dislike uncomfortably is the fashion industry.

A: What does that mean?
ASE: I'm such a pluralist person that I'm very happy most of the time to let everyone do their own thing. But the fashion industry bothers me. I'm uncomfortable because I don't want to be someone who doesn't want to let everyone do what they want to do, because I think a diversity of experiences are important, but I don't like to think about appearance very much.

A: But you do cultivate a style.
ASE: I went to a [performing arts] high school where a lot of people wore kind of kooky things. I don't shave my legs, and I never really have. But there was one day that I came into school and I had shaved my legs for a show that I was in, and everyone was freaking out. And that's when I understood that I had a reputation as someone that doesn't shave. And it was strange to know that that was so important to how people see me.

So I think of clothing as a performance. Because I don't feel particularly female, so getting dressed in the morning is often an act of getting into drag, no matter what I'm wearing. I feel most like myself when I'm naked. So clothing is always sort of an imposition. But since I'm aware of that imposition, I might as well have fun with it.

I kind of think of it as a Brechtian device in some ways. To make people aware of the performativity of my gender.

A: Like, excessively female, or ludicrously female?
ASE: Right, it's like a parody of femininity. Which is the most I can say for my gender identity. But really it's just like, the clothes I have happen to be very weird. So, at this point, these are the clothes I have, and I wake up and grab some things and put them on. But some days I do put on [what I call] "high drag."

A: What question do you wish I would ask you?
ASE: I always want to talk more about whiteness. Just because this is a platform, and I recognize that. I'm running a student forum next semester about bias awareness and learning self-love. I feel that, from a white perspective, things that drive the perpetuation of racist and sexist and ableist and gender-normalist systems are about an inability to love oneself and to listen to oneself and to trust. Walking around the world and noticing the ways that I am biased has allowed me to make the room I need to not keep doing those things. Making that space is an act of self-love for me.

But I never want to preference my ideas over other people's. Which is complicated as a very opinionated person. But it also feels true.

This interview was edited for length.

ARIELLA AXELBANK/STAFF PHOTOGRAPHER

"Money and Social Change" Reception

Wednesday Dec. 11
6-7 p.m.
Zelnick Pavillion
Dinner will be served.

The Patricelli Cener's class, "Money and Social Change," donated $10,000 to four local charities this semester. There will be a reception to meet the local organizations and learn more about their work.

Woodshop Offers Cutting Edge

By Rebecca Brill
Assistant Features Editor

Next semester's art studio curriculum is chock full of drawing, architecture, sculpture, printmaking, and photography classes, but you won't find any woodworking or furniture-making courses listed in the course catalog. Still, those eager to hone Ron Swanson-worthy technical skills need not feel disappointed. The visual arts classes offered present students with plenty of opportunities (and often even require them) to become closely acquainted with the cutting-edge tools housed in the Wesleyan Woodshop.

Tucked away in the center of the CFA at 105 Art Studio South, the shop stores top-grade appliances including band saws, machines that cut wood into straight and circular pieces; a drill press, a tool bolted to the ground that is used for drilling holes; and an air compressor, a device used to power a nail gun.

Assignments for a variety of art studio courses entail the use of tools in the woodshop. Painting II students, for example, saw wood to build stretchers for their canvases. Students taking a class called "Alternative Printmaking: Beginning Japanese Woodblock Technique" must carve blocks to create woodcuts with which they later create ink prints. Architecture students frequently use the laser cutter, a machine that carves into materials like wood, paper, and Plexiglas, to create models.

Seniors working on art studio theses might use several tools in the shop for their projects, which vary widely. It is not unusual for students to stay at the shop as late as midnight.

It can be easy to get caught up in the excitement of working with fancy gadgets, but at the woodshop, safety comes first. Kate Ten Eyck, who has served as Art Studio Technician since October 2000, trains art students in shop safety rules before allowing them to use the tools. During training sessions, she reviews the proper use of each tool and stresses the importance of wearing protective gear like goggles.

Ten Eyck, who also oversees the sculpture studio, printmaking, and photography equipment, as well as general health and safety issues in the art department, supervises the shop four hours a day from her office. She relies on student monitors, who are art studio majors with expert knowledge of fire safety and woodworking tools, to keep tabs on students working in the shop.

Virgil Taylor '15 works as a student monitor during the Sunday night shift, one of the busiest times at the shop. His main responsibilities include reiterating safety rules, reminding students to clean up after themselves, and familiarizing students new to the shop with the equipment.

"Basically, in order for the woodshop to be open at night, someone has to be there to make sure no one kills themselves," Taylor said. "So we're there to make sure that everyone is wearing safety goggles and being careful with the different saws and drills and also assisting people if they are doing something that they're worried about in terms of helping them with ideas for how to construct something. It's not a high-skill job, but it's a necessary one."

Generally, Ten Eyck and the student monitors intervene quickly enough when they encounter safety hazards that prevent students from injuring themselves and those around them. However, last month, the woodshop saw its first major injury in several years when, according to Student Monitor Nathaniel Elmer '14, a fatigued student hurt herself badly by misusing a tool.

"She was tired and she was on the band saw and she just moved her hand a little too close and wasn't paying attention and cut it," Elmer said. "She had to go to the hospital."

Still, the woodshop has become an increasingly safer space since its relocation in 1999. The shop's current location used to be used for ceramics, a craft no longer taught at Wesleyan. At that time, the woodworking tools were stored in the sculpture studio, a hazardous arrangement not only because of crowdedness but also because supplies for the two activities are not designed to be stored together. Ten Eyck is surprised, for instance, that the plaster from the sculpture shop did not rust the woodworking tools.

Since its occupation of the former ceramics shop, the woodshop has acquired tools that emphasize safety. A spray booth, a power-ventilated hood, prevents paint fumes from contaminating the air. A SawStop table saw uses electrical current-based technology to sense when a finger is touching the blade. If a person comes into contact with the blade while it is in motion, a brake pushes the blade away.

The only downside to this technology is that it renders the blade unusable once the brake is employed. Replacing the blade costs over $100. But for Ten Eyck, whose father, a carpenter, recently lost part of his finger to a saw blade, the guarantee of protection is worth the cost.

"That's better than the trauma of someone getting a serious injury or the cost of reattaching a finger," she said. "So I sleep better at night since we got this, because it is very real. It's when you're pushing into a blade that bad things happen."

Ten Eyck began her woodworking career as a child, when she learned to use tools like band saws from her father. She received a BFA in sculpture from the Rhode Island School of Design and, later, an MFA in printmaking from Hartford Art School. This semester, she taught printmaking in the place of Professor David Schorr, who is on sabbatical. Next semester, she will teach Drawing I.

Because space in the woodshop is restricted, Ten Eyck has no plans to add new tools to the space. However, students should expect to see new signs next semester reiterating safety rules. Ten Eyck also hopes to better publicize the wood storage cage located in the shop, which has a sign that reads, "Take what you want, drop what you don't need," and contains free cycle art supplies. On Tuesday, its contents ranged from a partially used gallon of glue to a small mirror.

Supplies are certainly not all that is shared at the woodshop. Since the space is one of the only locations in the art department not designated to a particular concentration of the art studio major, the woodshop serves as a center of creativity manifested in different forms of artwork.

"The woodshop is kind of this interesting place where painting students will come and build structures, architecture students will come and use the cutter, sculpture students will come and build structures for their projects," Taylor said. "It's interesting because you see a lot of different things happening inside the woodshop and then, of course, all the thesis students are doing all their separate things."

Since students are working on vastly different projects at any given time, the woodshop has become a hub, or as Elmer calls it, "a hothouse," for creativity. Art students seek not only inspiration but also artistic guidance from peers working at the shop.

"People bring in things, and you get to see the process, and that's really great, especially for thesis kids," he said. "We have all our own studios, our own space to work, but we all converge there with tools. That's our center, our node of interaction amongst each other, and that's totally valuable, because you get critique on your work."

Infinite Jest: Beyond Endurance

By Emma Davis
Assistant Food Editor

When I started "Infinite Jest," I had absolutely no idea what I was in for. The only David Foster Wallace piece I'd ever encountered was an excerpt from "The Pale King" in the The New Yorker. From it, I had developed the expectation that Wallace only wrote about Internal Revenue Service employees in somewhat dry, futuristic prose.

Fortunately, when I jumped into "Infinite Jest" as part of my "Three Big Novels" course this fall, every single one of my preconceptions was turned on its head. "Infinite Jest," first of all, has nothing to do with the IRS. Set in a dystopian, hyper-commercialized version of the United States commonly known as O.N.A.N. (Organization of North American Nations) since signing a treaty of interdependence with Mexico and Canada, the book follows 17-year-old lexical and tennis prodigy Hal Incandenza and 29-year-old recovering oral narcotics addict Don Gately. The two lead distant but interconnected lives in a tennis academy and a halfway house, respectively, on the same hillside.

When the story opens, Hal's father, James O. Incandenza, an alcoholic auteur of experimentalist "cartridges"(similar to VHS tapes) and the founder of Enfield Tennis Academy, which Hal currently attends, has been dead for five years but has left a web of intrigue behind him.

Incandenza's family, consisting of his wife, Avril Incandenza, Hal, and Hal's two older brothers (critically deformed but eternally cheery Mario and football star Orin), is still struggling to make sense of his suicide. Meanwhile, terrorist cells seeking Quebec's separation from Canada are distributing a fatal cartridge of Incandenza's called "the Entertainment."

Gately's experiences, on the other hand, serve as a microcosm for the Boston AA community, beginning with his criminal past and descent into total dependence prior to his checking into Ennet House, the recovery program where he eventually befriends Orin's former lover and James Incandenza's muse, Joelle van Dyne. These, however, are just a few of the threads that intertwine to form the book's seemingly disjointed yet meticulously crafted plot, which weaves together different segments of time and different perspectives to create a richly textured portrayal of the futuristic world.

Although the details of the dystopia can be overwhelming at times, most of the book's setting quirks can be tolerated and even appreciated as they become more familiar to the reader. For example, instead of using Arabic numerals, Wallace refers to each year based on the corporation that the government has allowed to sponsor it (the years before the sponsorship system are known as "Unspecified Time"). This means that most of the book's action takes place during the Year of the Dependent Adult Undergarment, which is in reality sometime in the early 2000s. By this time, Canada has absorbed the United States' radioactive dumping ground (the "Convexity" or "Concavity," depending on which side you're looking from) and most of New England has been lost to nuclear waste.

Despite these departures from reality, Wallace's style is gorgeously hyperrealistic, unwilling to shy away from the literal piss and shit of day-to-day life while displaying an emotional sensitivity that is almost unparalleled among modern novelists. Though it's easy to dismiss his writing as obsessive and dense based on the 388 endnotes and the overall length of the book, he takes brilliant risks and manages to live up to the grandiosity of his own title, disguising but not obscuring the exhilarating honesty of his narrative with a wonderfully ironic wit.

The unusual subject matter and wrenching sincerity of "Infinite Jest" made it a particularly compelling book to discuss in class, provoking debates over topics as wide-ranging as the significance of powdered milk and the narrator's approach to race relations. Moreover, since our professor, Salvatore Scibona, was also experiencing the book for the first time, we were treated to his own exclamations over the text, which often referenced Freudian developmental psychology but were occasionally as blunt as "What the fuck?!"

Because "Infinite Jest" was the most contemporary of the novels we read as a class, the other two being "Middlemarch" by George Eliot and "Independent People" by Halldór Laxness, it was certainly one of the easiest to relate to as college students, and one that inspired some of our deepest and most philosophical conversations. Questions posed included "Can you think with your body?" and "Can we exist without self?", the exploration of which both captivated and brought us closer as a class.

If you do persevere, and persevere you should, in reading "Infinite Jest," you will be treated to a wildly entertaining, and at times deeply moving, examination of competitive youth tennis and drug addiction, combined with a prolonged ode to the city of Boston and a political satire so biting you'll be concerned for the future of our government. And, if that's not enough of an incentive, you'll also have the curious experience of hearing the advent of video chatting predicted and described by an author firmly anchored in the 1990s.

It's not often that I recommend a book so unabashedly, particularly one as eccentric as this, but there's so little to be lost in comparison to what you'll gain in the process of reading it. If you consider the time we devote on a daily basis to more mindless activities—checking Facebook; marking promotional emails for the spam folder; contemplating, then deciding against texting a person—it seems far more worthwhile to allot at least some of it to "Infinite Jest," which, contrary to popular belief, can be ingested in bite-size servings.

So, whenever you next feel like making space for a 1,000-page book in your heart or luggage, give it a try, and be prepared for one hell of a ride.

E&ES: Students Brainstorm Sustainability Ideas

Continued from front page

centralized locations. Then we would collect them and bring them to Usdan or Summerfields to wash."

Because they realize the possibility of people picking up mugs but not returning them to the centralized bins, Max and Elliott are also interested in partnering with the Eco To-Go program that Summerfields runs. Each member of Eco To-Go has a card they must hand in every time they get a container. Likewise, Max and Elliott have considered a system in which students would be required to exchange a card in order to receive a mug. The duo anticipates that the latter system would result in fewer lost items.

"It would probably make more sense to do the card system, because then you could combine Eco To-Go and your mug all on one card," Elliott said.

Elliott's enthusiasm for the mug-sharing program stems in part from frustration with what she sees as the University's half-hearted approach to sustainability.

"The issue of single-use cups is something I'm passionate about," she said. "I'm especially frustrated with Wesleyan because it's not as sustainable as it claims to be. Even the people who manage Pi have no idea if you can recycle or compost the cups. Why are we spending all this money on things if we don't know what the next step of their cycle is? People who control these resources have no idea what the implications of the resource use is."

Sustainability Coordinator Jen Kleindienst has worked with students to refine their ideas for the "Introduction to Environmental Studies" final project. Though she agrees that it can be challenging to balance the ideas of the faculty, staff, and students, she stressed that she and her colleagues value student involvement in sustainability issues.

"The more input we have from students, the better the results will be," she said. "We want students to have a hand in making Wesleyan a more sustainable place, and one of the big ways that I'm hoping to get students involved in this spring is working on rewriting the Sustainability Action Plan. We're trying to get together a smaller group of students, faculty, and staff to work on the research part and then on writing it. It's a plan that will set guidelines about how Wesleyan will move towards carbon neutrality."

Royer explained that the University is serious about its pledge to achieve carbon neutrality by 2050.

"In 2007, we signed onto the American College and University Presidents' Commitment on climate change," he said. "The main reason the Green Fund started was to achieve what we set out to do. As humans, you pick the low-hanging fruit. I'm involved with the energy sub-committee, and we're coming to a close for the easy stuff. We have to start thinking beyond that. Getting all the way to zero will require some tough choices."

Kleindienst emphasized the need for communication among faculty, staff, and students about these choices.

"I've realized that there are a lot of things happening on campus that students don't know about or are misinformed about," she said. "That's something I've been working on: getting the most accurate and up-to-date information on the website. I've had four or five students asking about trying to reduce water usage for their projects, especially in dorms, by replacing the showerheads with low-flow showerheads. That's something we did years ago. I'm sure it made the news when it happened, but then nobody continued to publicize it. We need to let students know that we've done this, and it's saved a ton of water."

Going forward, Elliott and Max are excited about their project regardless of whether it is one of the five or 10 that Royer will choose to submit to the Sustainability Office.

"We've done way more research than we needed to and definitely want to look into implementing it either way," Elliott said. "By starting really small and making sure that every little bit of [the] system works, it'll take a long time. We've realized that the idea is complicated, with a lot of moving parts that take a long time to figure out. It's not so simple as, 'Here are a bunch of mugs; let's do it.'"

Royer agrees that moving toward a more sustainable future is far from simple, but he hopes that students won't be deterred from trying to effect change.

"I encourage them to be their own advocates," he said. "Just because we don't choose a project doesn't mean it's not worth pursuing. Even if you don't recognize it now, these three or four years you spend in college are the easiest to get things like this accomplished."

ROVING REPORTER

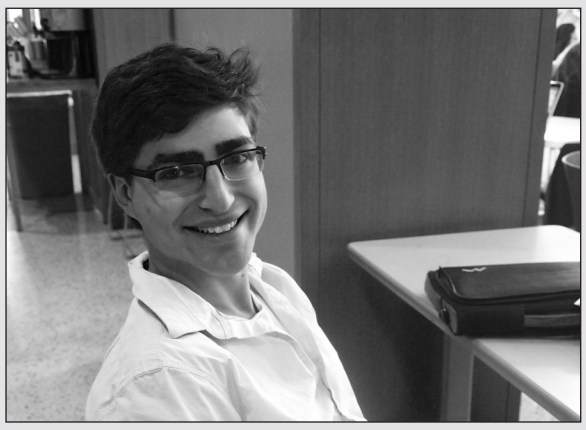
What are you most looking forward to after finals?

By Emma Davis '17

"Going back home to Berkeley and seeing all my friends."
Ava Miller-Lewis '17

"Sleep."
Ben Romero '16

"Going home and being able to drive myself to Trader Joe's."
Carolyn Dundes '17



"Going to Washington, D.C. for an organizing conference, then going to an event in New York. Also going to L.A. for four days at the end of break."
Danny Blinderman '14

"I don't really have an after-finals period, because my last final is Saturday, and then I fly home.... Just getting on break."
Dylan Nelson '15

"Going to a klezmer festival up in the Catskills — a solid week of music and jam sessions up until four in the morning. It's a much better reason to stay up late."
Matthew Stein '16

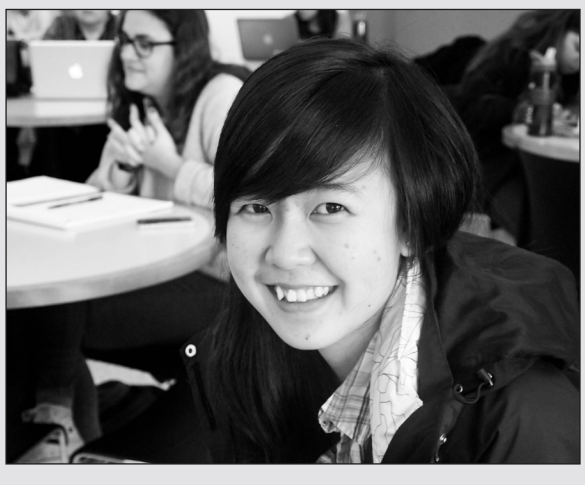
"Going home to see my dog."
Joseph Eusebio '17

"Getting to sleep in my own bed, once again."
Julia Zachary '17

"Sleep."
Martin Malabanan '16

"Chilling like a villain at home; learning music."
Jamie Jung '16

"Seeing my sister for the first time in seven years."
Opraha Miles '14



"Going back home."
Vanessa Chen '16

WEEK OF ARTS

ARIELLA AXELBANK/STAFF PHOTOGRAPHER

ARIELLA AXELBANK/STAFF PHOTOGRAPHER

ARIELLA AXELBANK/STAFF PHOTOGRAPHER

Top: Second Stage produces the second production ever of the musical "Broadcast" this weekend.

Right: Winter Dance showcases student-choreographed work in the CFA this weekend.

Bottom Left: The cast of "Next to Normal" gave an emotional performance in the '92 before Thanksgiving break.

ANDREW RIBNER/FOOD EDITOR

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ANDREW RIBNER/FOOD EDITOR

ANDREW RIBNER/FOOD EDITOR

ARTS

Looking Back: The Year's Best Music

By Dan Fuchs
Arts Editor

If you can believe it, it's already December, and as people prepare for finals and the holidays, pop-culture obsessives (myself included) look back at the year that was. For music, 2013 was a watershed moment, filled with blockbuster releases and indie breakouts. But it was also a year of unparalleled quality. It's difficult to narrow down an entire year's worth of music into only five releases. Nonetheless, if there are five albums from the year to hear, these are them: five sets of moving, powerful songs from masters of their craft.

Dirty Beaches: Drifters/Love Is the Devil

Dirty Beaches' Alex Hungtai is a nomad. In interviews, he describes his childhood as adrift, moving from country to country. Drifters/Love Is the Devil, then, is an album that constantly shifts its own locations: from "Belgrade" to "Alone At the Danube River," from a "Night Walk" to a "Greyhound At Night." It's exciting and kinetic, never sitting still and never settling on one style of music, and it draws on inspirations ranging from Brian Eno's ambient drone to Tom Waits' fuzzy growl to Nick Cave's ferocious snarl.

But, because of this, it's also an exhausting listen, never letting the listener settle emotionally. For each moment of darkness, like "Casino Lisboa" or "Aurevoir Mon Visage," there is a moment of extreme beauty, like "Love Is the Devil." Does Hungtai find his way back home at the end of this globe-trotting album? It's hard to say. But maybe that's the point of it all: the beauty never comes from the destination. It comes from the journey.

Elvis Costello & The Roots: Wise Up Ghost

I confess, I'm biased: Elvis Costello and The Roots were two of the first acts that I ever truly loved. But this collaboration is more than just a jam session and absolutely more than just a cash-grab. It's a fully formed piece of work that takes the best of two titanic acts—Costello's acerbic wit and the Roots' unparalleled musical craftsmanship—and melds them into a sharp, funky collection of tracks that rank amongst the best of both artists' catalogs. Whether biting political commentary wrapped in slick funk on "Viceroy's Row" or bleak, poetic prophecies delivered on "Come the Meantimes," this is an album that isn't afraid to pull punches, a collection filled with anger and grandiosity. This is more than just recommended listening for fans of Costello or Questlove and company: this is a powerful celebration of the past 40 years of music.

My Bloody Valentine: m b v

22 years is a long time to wait for an album. Hell, the five years that I spent waiting for this album were long enough. Thankfully, Kevin Shields and Bilinda Butcher haven't lost a step in that time, and with mbv, they've delivered a breathtaking new set of tracks that ultimately picks up where their last album, Loveless, left off. The base of the group is still there: Butcher's saccharine vocals and Shields' wailing guitar and thick walls of sound are better than ever here. But there's something newer, something freer about this album, a sense of grandeur and openness that makes this album a slower, more captivating listen. It's difficult to tell if this is the last we'll hear of My Bloody Valentine. But if this is how they want to leave us, it's a hell of a way to go out.

The National: Trouble Will Find Me

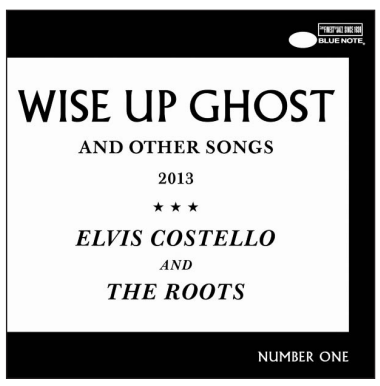
"If I stay here," growls The National's Matt Berninger on their newest LP, Trouble Will Find Me. This kind of depressive forlornness has characterized this band in the thirteen year's they've been on the scene. Yet Trouble Will Find Me, the band's sixth album, feels larger and more versatile than the rest of their efforts. Whether the dirge of "This is the Last Time" or the rush of "Sea of Love" or the isolation of "Hard to Find," The National is branching out, expanding itself in style and scope.

The depression's still there (it wouldn't be a National album without it), but it feels shared, less insular. Berninger's narratives are all first-person (the album opens with "I Should Live In Salt," for example), but the "I" here feels more interchangeable with "you." Maybe, after over a decade, he's not singing alone. Finally, he's singing to us.

Vampire Weekend: Modern Vampires of the City

It's pretty rare for there to be an album that eclipses all other releases. This year is an exception, and Modern Vampires of the City is that album. Contra was great, and their debut produced some of the funkiest pop singles in recent memory, but Modern Vampires of the City feels like so much more. Perhaps the band's mission statement. Dropping the bright afropop influences for a darker sound, this is an album filled with moments of folkie energy and ambient noise, and Sgt.Pepper-era harpsichords and revving guitars, each moment more exciting than the last.

Yet it's the songwriting that truly makes this an album for the ages: here, Ezra Koenig embraces his inner poet, crafting lyrics that demand close listening. "Unbelievers" prepares for the apocalypse, "Diane Young" for death, "Ya Hey" for salvation. But "Step" is the crown jewel, a tale of life at a crossroads, filled with paradoxes: insecurity and confidence, nostalgia, and foresight. It's this song that cements Modern Vampires of the City as more than just a great album but an album that will stand the test of time and, perhaps, prove to be this band's mark on music.



ALL PHOTOS C/O STEREOGUM.COM

From Lovers to Princesses to Warriors: Movies To Keep You Warm This Winter

By Ali Jamali
Staff Writer

The Wesleyan campus can be a lonely place over Thanksgiving break. Not many people are around, and the bleakness of winter starts to set in. I stayed warm and entertained throughout the break by visiting Metro Movies three times to see some of the hottest movies out right now. Whether you're looking for a way to procrastinate during finals week or already planning how to spend the extremely long winter break, here are three movies that you can't miss.

"Blue Is the Warmest Color"

Some movies will manage to entertain you for a night or two, but some will hit you like lightning. Inspiration is harder to find when it comes to movies these days, as blockbusters looking for nothing but box office success dominate the film industry. But every now and then, there comes a movie that will leave you speechless. Last week, "Blue Is the Warmest Color" convinced me that movies can still cross boundaries and offer more than just entertainment.

"Blue Is the Warmest Color" introduces us to a young high school girl named Adele who unexpectedly falls for a college girl named Emma. We follow her journey through the path of finding who she is and who she wants to be. What makes this movie so special is that it doesn't follow the rules of the romance genre. It tries to define a new modern meaning for love, and it accomplishes its goal without a single flaw.

"Blue Is the Warmest Color" is more than a movie. You will not be the viewer watching the screen. You will be the invisible camera following Adele, and you will lose yourself to the world in which she desperately searches for the truth that may be her only shot at finding peace.

Some may call this movie controversial due to its extended scenes of explicit sex, but I call this movie a piece of art that rarely happens. "Blue Is the Warmest Color" is the phenomenon that must be welcomed with open arms to keep more of its kind coming.

"Frozen"

Once upon a time, there was a company named Disney that gave life to imaginations. For years, the world was amazed by the masterpieces Disney made, such as "The Lion King" and "The Little Mermaid." But no one remains on the throne forever, and Disney was not an exception. Pixar took the lead with movies that mixed philosophy with animation. "Wall-E" and "Up" were universally acclaimed, and each topped the charts with impressing figures. While distributing Pixar's films, Disney's in-house output fell behind.

However, Disney did not give up and made a comeback with "Tangled." But it didn't work out, despite its lovely characters and its colorful world. It lacked something that Disney was known for: the music.

"Frozen" is the dream that nobody believed would happen. Call "Frozen" a Disney Broadway show because it will take you back in time to the days of "Under the Sea" and "Part of Your World."

Anna (voiced by Kristen Bell) and Elsa (voiced by Idina Menzel) are the two princesses of Arendelle. Long story short, Elsa runs away to the mountains and builds a castle for herself without knowing that she cast an eternal winter on the whole kingdom. Anna, feeling guilty and responsible for the winter, goes after Elsa to return summer to Arandelle.

"Frozen" may not be as meaningful as "Wall-E," but it satisfies what you might expect from a Disney animation. The winter theme will make it one of the top choices for a family holiday movie for the years to come. Don't miss the chance to watch "Frozen," and be ready for some interesting plot twists that make this movie safe from falling into the cliché trap.

"The Hunger Games: Catching Fire"

When it comes to book adaptations, making movies can be challenging. The films can satisfy but not be quite loyal to the book, like the Harry Potter series, or it can be neither, like the Twilight saga. It rarely happens that an adaptation turns out to be stellar. However, last year, "The Hunger Games" proved us wrong: its brilliant cinematography and unique directing makes the viewer feel as if they are reading the book word by word.

"The Hunger Games" was a major success, and the sequels were immediately planned. Since the movie became a box office beast, I was worried that the producers' hunger for cash would make them abuse the technology and sacrifice the storyline to gimmicks like 3D and over the top CGI. After watching the new sequel "The Hunger Games: Catching Fire," I can put all my worries aside and start counting down for the next movie in the series.

"Catching Fire" takes off in District 12 after the events of the first movie. Katniss Everdeen and Peeta Mellark, the champions of the 74th annual Hunger Games, get ready to start their victory tour just before the 75th Hunger Games. However, as uprisings start to form across the nation, unexpected events lead Katniss to once again play in the deadly Hunger Games, now consisting of larger threats and more experienced contestants.

"Catching Fire" can be divided into two sections: one that focuses on Katniss and the events of the victory tour and one filled with action scenes that will pin you to your seats. The CGI never feels overused or gimmicky; in fact, it is the exact amount that this movie needs to present its full potential. Jennifer Lawrence, who plays Katniss, brings her best acting since "The Silver Linings Playbook," and she is no doubt the best fit for her strong and fierce character.

Whether you have already read the books or not, "Catching Fire" will undoubtedly surprise you with its dark humor, drama, and inspiring characters.

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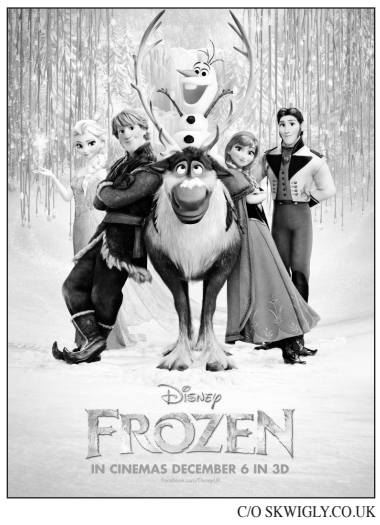

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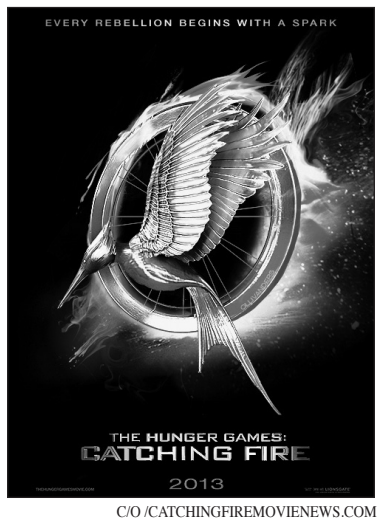

C/O /CATCHINGFIREMOVIENEWS.COM

Zwickel '14 Directs Second-Ever "Broadcast" Production

By Hazem Fahmy
Staff Writer

Second Stage never shies away from unorthodox productions, and "Broadcast," showing in the '92 Theater this weekend, is bound to continue this fantastic tradition. A period musical revolving around the invention of the radio and its impact on society, "Broadcast" aims to be in many ways a unique Wesleyan theatrical experience.

Upon speaking to Director Dylan Zwickel '14, who is a theater major, it became very clear that this production will be far from the average musical.

"It doesn't have big dance numbers, and it's not your typical 'jazz-hands' musical," Zwickel said. "It's so much more meaningful."

While nowadays the radio appears to be a topic most of us would be somewhat detached from, Zwickel revealed that it is extremely relevant to modern society.

"This show does an amazing job of presenting the pros and cons of technology and its impact on our lives," Zwickel said. "It doesn't just take a side. It really presents both sides and kind of leaves you to draw your own conclusions in a really exciting way, because we're still struggling with how to implement technology into our lives. We're all familiar with everyone sitting around a table with their iPhones, and all that started with the radio."

While this powerful social commentary is reason enough to see the show, it is not the only major incentive. "Broadcast" was originally written in 2003 by Nathan Christensen and has only been fully produced once. While working at the powerhouse Eugene O'Neill Theater over the summer, Zwickel personally met and worked with the "Broadcast" creators, who were thrilled to give her the rights to the show.

"I think it's gonna really go places, and we're gonna have this honor of being one of its very first production[s]." Zwickel said.

Zwickel's relationship with the writers and their excitement for the production left the show in an advantageous position that most collegiate shows could only dream of. For example, the composer came to campus for a full day to work with the actors. They produced new orchestrations, which have never been performed and were specifically written for the performers' vocal ranges.

"The writers are even coming on Saturday so they'll be able to see firsthand how they can improve on the show," Zwickel said.

Cast member Jacob Feder '15 explained how he and the other actors were similarly excited for these unique opportunities.

"It's interesting to see how the invention of the radio can be made so parallel to the invention of the Internet," he said.

One of the musical directors, Mary Foster '14, expressed equal excitement for the production due to the musical nature that gives it the capacity to provide a more powerful voice to the issues at hand.

"Musicals are great in the way songs provide a way for the actors to convey their message beyond just speaking," Foster said. "Never really done anything like it. [It's] new territory and it's mostly based on historical facts so it's been fun to learn about the time period."

Zwickel believes that although it is a historical piece, it is nonetheless important to our generation.

"Even though it's a different time period, you'll watch it and think that you're living this," she said. "Now it's just phones rather than radios, but the issues are the same."

Second Stage seems determined to go out this season with a bang, and one can comfortably say that "Broadcast," the last production of the semester, is not a show to be missed.

"Broadcast" goes up in the '92 Theater this Friday at 9 p.m. and this Saturday at 8 p.m. Tickets are available at the Usdan Box Office.

ARIELLA AXELBANK/STAFF PHOTOGRAPHER

"Broadcast" is the last Second Stage production of the semester.

Family Frenzy to Hit Campus Stage Next Semester

By Gwendolyn Rosen
Arts Editor

Coz Deicke '15 has stormed through the Wesleyan theater scene throughout the past five semesters. He's tackled palindromes and homicidal beauty queens in his past directorial endeavors, but next semester he hopes to dramatize a much more relatable theme: family. "Family Frenzy" (a working title) is Deicke's latest project, which he plans to write this winter break based on interviews about family with his four starring actors: Jessica Cummings '17, William Dubbs '14, Emma Hagemann '17, and Ava Kikut '17. Through a true Wesleyan theater connection love story, May Treuhaft-Ali '17 and Maya Herbsman '17 have jumped on board the project as stage managers. The team sat down with the Argus to talk about writing techniques, theater experiences, and who is really in charge (hint: it may not be the director).

The Argus: What's one thing that each of you find interesting about families?
May Treuhaft-Ali: [The concept of] nature versus nurture, and how people are really products of their parents' strengths and weaknesses.
Maya Herbsman: Secrets within families, and the way that those come to light, particularly as children of a next generation get older. And even not, even when things just sort of pop out of the blue, and it totally rocks the entire family.
Coz Deicke: Conflict, and how you handle conflict from families. The huge obstacle when characters have that family factor in dealing with an enemy of a kind, perhaps.

A: Coz, how are you approaching this writing process?
CD: I'm going to interview these actors these last two weeks, kind of hearing their stories, hearing their skills, the roles that will challenge them, thinking about what kind of role I'm going to craft that will make sense the most for them. And then I'll be spending the beginning of winter just kind of thinking about how I want to arrange the characters into this family… and what I'm interested with them character- and conflict-wise and developing the plot. And then I'm going to start writing towards the end of winter break. I'm going to come back with a draft. The actors are going to start putting voice to text, reading it out loud, and we're going to spend the first week doing some intense workshopping. And then taking that written work at the end and then rehearsing….

A: You took a similar writing approach to the show you wrote and directed last spring, "About Face." Is there anything you're hoping to change this time around?
CD: I think that I could have written more challenging characters for the actors, for sure. And I think that some of my dialogue could have been a little bit stronger, and I think that's just true as a developing writer. I think as you develop as a writer, you get a better and better sense of what you want to say, what you want your characters to say. I think I was very good at sub-textualizing and knowing what I meant, but some of my word choice probably could have been stronger….I really hope that I can create the same kind of ensemble feel that I had with that show. I'm also kind of excited to break up a little bit of the writing and the acting. With "About Face" it was kind of ongoing; the writing was shifting, and we were rehearsing kind of together. This time it's a little more separated, doing that workshopping first really intensively.

A: As stage managers, were you nervous to come on board to a show that hadn't been written yet?
MT: I think it's sort of difficult when people ask you, "So what is this play that you're working on?" And you're like…Family Frenzy?... I think right now we don't really know what our job entails. Like we do know what it entails because we talked about it with Coz, but I don't know. When I got my script for "The Seagull" I was like, guess we're dealing with some fake blood; guess that's a thing we're going to do…. I don't know what's going to be required from me in terms of the specifics of the show.
MH: I agree, and I feel like what balanced that for me was from the very beginning of me being involved in this project, Coz was just like, "I got this. Like I don't know exactly what I'm doing, but I know what I'm doing."
[CD laughs]
MH: He just very much started off with being very confident and very firm, and despite not knowing exactly how the script and the intricacies of what the show was going to turn into, he came in…with such a clear concept. That was what made me be like, alright, I can just go along with it.

A: Where do you hope to go up?
CD: The '92. I feel pretty good about getting it. I'll know soon enough. I think I have a good design team.

A: Who are some of the members of your design team?
CD: Cicily Gruber ['15] is doing lighting design. She's great; she has tons of experience. Anders Dohlman ['15] is doing set design. He recently designed a fantastic set for "Next to Normal," actually. Tawni Stoop ['15] will be doing props. She actually is the props master, props secret samurai. And I have Alexa De la Cruz ['16] doing costumes. And I will be sound designing.

A: What do you think are some of the advantages to directing something that is your own work?
CD: Well it is a double-edged sword. I think that in terms of developing, in both, one can rely on the other for me. One of my stage managers here is also a director and playwright, May, and when we first spoke I thought it was very interesting, she said to me that she doesn't like to direct her own plays. She likes to write her own work and have it directed by other people, and direct other people's work. And I thought it was very interesting because I'm constantly interpreting my own work and reinterpreting and shifting it. So I think it's very different.
MT: I think that I'm constantly reinterpreting my work too, but in having someone else direct a play that I've written helps me to reinterpret it. Because, you know, I'm only going to have one vision for it. And knowing that a director can take a play that I wrote and have a completely different vision is reaffirming for me because it means that the play has multiple meanings and is complex. Like if a play only means what I intend it to mean, then it has limited meaning.
CD: Obviously our philosophies are different. For me, I think that when I do a play, I explore many different ways, and I'm trying different things and going different ways with the text and I'm discovering. I feel like I'm getting that of watching a performance again and again because I'm constantly seeing it change in front of me. But then I'm ultimately picking one of those, not saying "this is the way it should be" but "this is the way I'm going to try it now." I feel like if I was directing a play, it wouldn't be one time. I did "About Face," and if I was going to do that same script right now, I think I would go way differently. I would have made it way more surreal.... I would have tried a different vision, essentially, as I've shifted as a person.

A: Do any of you have any advice for other Wesleyan playwrights?
CD: Yeah, I do. [To MT] Do you have advice for Wesleyan playwrights?
MT: No, I want your advice.
CD: Oh yes. I think the thing about writing is that a lot of people don't think they're writers. I think it's a very funny thing, because I think that if you start writing, you become a writer. And if you start writing again and again, your writing gets better. It's just kind of how it works. I don't think you need to necessarily take a ton of writing courses.... There's no other way to it other than writing and embracing what you think and the ideas you have and putting them down on paper and being open to criticism and getting your work workshopped and working hard on it and moving forward and trying again. And I think it's also what you want to get out of it.

A: What do you see as being the ultimate success of "Family Frenzy?"
CD: I really want people to come in, and I want them to sit down, and I want them to watch this play. And I want them to be engaged; I want them to be like, O.K., I'm following this plot, that's interesting. And I want them to laugh a few times. And then I want them to clap, and be excited, and congratulate me, but when they walk out of the theater I want them to be thinking about their own family. And I want them to be questioning some of their relationships and seeing if they've been hiding behind a word. I think it's very easy to say "family" as this blanket statement you throw over this group of people; it's like this universal wool pulled over your eyes. And I want them to start thinking about those relationships, and I want them to think about how family is unique.
MH: I'm really excited for the process. I haven't done a process like this before, and that's what I'm most excited for really. Just sort of going through this fairly intensive process, working with our lovely ensemble. I'm excited to see what comes out of it and how significantly things will change from my initial read.
CD: I have to say that I've found that things change more than you expect them to. Like you think that you're only going to change a little bit, and then you end up writing something completely different. The process is so key; a good process makes the whole production worth it.
MT: I would say this sort of unconventional process is good for a stage manager. I think as a stage manager, you sometimes don't feel artistic ownership over the play. You feel ownership over all the technical elements, but you don't really feel invested in the ideas and the magic that is happening on stage, which is problematic, for me at least, because if you're not invested in the artistry of it then why are you doing theater? So I feel like because we're more involved in the workshopping process and the collaboration and the artistic part of it, that's a good way to reconcile that for me.

CD: Can I interject something here?
A: Go for it.
CD: I'd really like to speak about my stage managers. I just think that in terms of collaboration, I've always been really interested in having stage managers who I felt like could have a hand in some other parts of the process, not just the technical aspects of the production and some of the organizational aspects. And I think that with these two, they both have directing experience. May has a lot of writing experience, which I think will be good at the beginning and will be easier to split between them. And Maya has much more acting experience... It's nice to see that they have slightly different feels and they're able to kind of step in. It was really great discovering them. They both did these One Day Plays, and I just thought that their direction was really good. I was really impressed with what Maya did with my own and what May did with Will Dubbs ['14's play]. I've never had two stage managers before.

Family Frenzy will be performed next semester, pending the acceptance of the show's application through Second Stage.
This interview was edited for length.

"Next to Normal" Sets New Standard for College Musicals

ANDREW RIBNER/FOOD EDITOR

Michael Linden '15, Tess Jonas '15, and Liam Tram '17 explore the troubled mind of Diana Goodman in "Next to Normal."

By Coz Deicke
Staff Writer

Can't stop yourself from seeing rock musicals tackling mental illness and the disintegration of the "normal" family suburban life? Then you likely witnessed Second Stage's recent production of "Next to Normal," the Pulitzer-prize winning musical written by Brian Yorkey and Tom Kitt and staged by director Sarah Corey '15. Before our Thanksgiving Break, "Next to Normal" gave many audience members a powerful reminder to be thankful for the relative stability of their own families. It also made me thankful for my introduction to this fantastic musical. This was a production focused on executing tech and powerful acting as well as near-flawless singing.

Upon entering the theater, I was struck by how the set was structured. Set designer Cara Sunberg '15 and master carpenter Anders Dohlman '15 did a fantastic job creating an elaborate set intertwining multiple rooms of the Goodman home that allowed for dynamic staging. The pit orchestra, led by their killer musical director, Marc Whittington '14, was seated behind a room of the house, successfully enhancing the music's significance to the production. There was a surrealism to the design as well: colors were oddly shifted and walls had tattered edges, and all of this left the impression that something was off in the world we were about to see unfold.

The show opened with a powerful number, "Just Another Day," in which we were introduced to the family dynamics of the main characters. Paul McCallion '15 played Gabe, the rebellious teenage son; Michael Linden '15 played Dan, the father trying to hold his family together; Beanie Feldstein '15 played Natalie, the daughter sick of her family's problems; and Tess Jonas '15 starred as Diana, the mother who ends the song acting hysterical, making sandwiches on the floor. This song about everyday life, which starkly ends with the main character broken down, set the tone for this awesomely unhinged musical.

After seeing some of the family's day-to-day life, including Natalie meeting a cute, piano-playing stoner named Henry (played by Cole Chiumento '14) and Diana getting varying, confusing prescriptions for her illness from her doctor (played by Liam Tran '17), we see Diana singing happy birthday and presenting a cake for her son, Gabe, when Dan stops her and reminds her that her son died 16 years ago. As someone unfamiliar with the production, I was flabbergasted to learn that Gabe had been imagined by Diana the whole time and thought McCallion pulled off the twist amazingly well.

I was enthralled by watching Gabe battle with Dan for Diana's acknowledgement and affection throughout the song, "You Don't Know." Diana's struggle between the real and unreal is delightfully complicated by the physical embodiment of her delusion on stage, which makes the audience either sympathize with Gabe or view him as the dastardly antagonist. So while McCallion's singing was on point throughout the production, and his pre-reveal portrayal of Gabe was well executed, I felt he could have made a bigger choice with Gabe's character once we knew he was a figment of Diana's imagination.

Eventually, with Diana not getting any better, Dan reluctantly convinces her to forget her son by taking on electroconvulsive therapy. Linden continued the trend of phenomenal singing within the production and played the intention of his character very believably, allowing the audience to feel the weight of a collapsing family falling onto his shoulders. Despite a consistent performance, Linden grappled with bringing nuance to the role that brought it outside of the unhappily married father archetype.

Diana returns home and has lost nearly two decades of her memory. Under the stress of her mother's issues, Natalie begins sabotaging her relationship with Henry, slacking off at school, and taking an increased amount of drugs. While I am bothered writing-wise with the "good girl" character whose boyfriend goes from smoking weed to using much harder drugs, Feldstein portrayed the character believably and removed all feeling of cliché. Feldstein wears her musical theater experience on her sleeve, delivering perfect singing (and love ballads with Chiumento), strong one-liners, emotional depth, and a well-rounded character. Feldstein worked well off the energy of the other actors, and her presence augmented the conflict within "Next to Normal."

As Diana starts to regain memory of her son, the visions of him return as well. She leaves her home to deal with her problems on her own, no longer having to act as a burden for Dan or Natalie. From beginning to end, Jonas was the glue that held the entire performance together. Jonas brought great chemistry to her interactions with each member of the ensemble and gave the musical that crucial family feeling.

Jonas allowed the audience to understand Diana by portraying her as someone relatable who struggles with mental illness instead of a stereotyped crazy person, showing her impressive versatility by portraying a character who is constantly undergoing ever-changing treatments and medications in addition to having emotions that turn on a dime. In an impressive group of vocalists, Jonas shone through with technique, vocal range, and power that elevated the lyrics and gave them sensational emotional depth. Diana is the focal character of the show, and Jonas' stamina allowed her to be engaging and dynamic throughout and to smack the audience in the face with rock sung at its best.

The technical aspects of the production were very well done, with lighting expert Rachel Leicher '15 doing a great job of illuminating a multi-faceted set, props, and costumes fitting perfectly with the contemporary work. Despite a few minor grumbles, sound came through clearly (which has often been an obstacle for Second Stage musicals). The pit orchestra was fantastic throughout, and considering the amazing caliber of the singing as well, Whittington deserves a lot of credit for his contribution to the production. Although this isn't a big song-and-dance type musical, the choreography brought by Miranda Orbach '15 really strengthened certain numbers, notably "Catch Me I'm Falling."

Yet ultimately, Corey deserves the credit for bringing this musical to life. This was a work she has long had a personal connection with, and when she wasn't given the rights to direct it last semester, she wasn't discouraged. When she was given another chance this semester, she nailed the execution. She casted perfectly, considering both vocal and acting talent; elicited impressive work from talented designers; and coordinated musicians and choreography as well. Corey's work has set a new standard for the college musical in having exactness in tech and acting instead of sacrificing these aspects of the production for the vocals. The cast and crew of "Next to Normal" should be proud of their incredible performances, as they created what was truly an unforgettable theatric experience.

THE IDIOT BOX

"Spongebob Squarepants"

By Alyssa Domino
Contributing Writer

Let's kick back to the late '90s for a second: back when PB&J and gushers in a brown bag were the top-pick for lunch every day, when 3 p.m. marked the start time of neighborhood capture the flag, and when all of life's problems could be solved by escaping to our favorite pineapple under the sea. Season one of "Spongebob Squarepants" opens with our beloved French narrator zooming into Bikini Bottom for a 30-second introduction to what became one of the most memorable animated shows to ever grace television.

Though we '90s babies recall "Spongebob" as the show that always left us begging Mom to let us watch just one more, the animated comedy has made its mark upon other audiences as well. Marine biologist Stephen Hillenburg began developing the idea for the show in 1984, and he finally released the season one premiere episode in 1999. Originally planned to be "Spongeboy, Ahoy!" the show quickly gained critical acclaim.

It has been nominated for 16 Annie Awards (winning six) and 15 Emmys (winning one). It has even found relevance in the science world, as a species of mushroom discovered in 2011 was named spongiforma squarepantsii, after the main character of the show.

Though the little yellow sponge and his underwater friends are almost always included in conversation while reminiscing over childhood throwbacks (among other classics like Shrinky-Dinks, Kraft Macaroni and the Nickelodeon show "Doug"), one could say that appreciation for them has been largely abandoned as their favorite traditional viewers begin rounding their way into adulthood. I'd say the best way to say three cheers to the faithful pal is to resurface some of, what I dub to be, the most classic quotes from the most classic episodes.

"Help Wanted"

This was the very first episode of "Spongebob" ever. It begins with Spongebob waking up to apply for a job at the Krusty Krab. On his way over, he almost chickens out, but his best bud Patrick steps in to save the day with a pep talk for the ages.

Patrick: "Whose first words were, may I take your order?"
Spongebob: "Mine were."
Patrick: "Who made a spatula out of toothpicks and woodchips?"
Spongebob: "I did!"
Patrick: "Who's...who's a big yellow cube with holes???"
Spongebob: "I AM!"

When you're feeling incapable, YouTube-ing some Patrick pump up speeches is a safe bet to get your head back in the game.

"Band Geeks"

This episode is a classic in that every favorite character has a moment to display his stripes. It opens with Squidward playing the clarinet and then his doorbell ringing.

Animal Rescue: "Hi, we're from animal rescue and heard there's a dying animal on the premises."

Later, during band practice, when Squidward asks if anyone in the band has ever played an instrument before, Patrick responds by asking, "Is Mayonnaise an instrument?"

Sandy shows off her guns, Plankton gets to be just a little bit devious, and Spongebob saves the day by getting the band together to prepare a fantastic number for the ugly fish at the Bubble Bowl.

Arts Calendar

Friday, Dec. 6

Slender James and Notably Sharp
Memorial Chapel, 6 p.m.

West African Drumming
Crowell Concert Hall, 7 p.m.

Punchline Presents: Christmas Attack Zone
Alpha Delt, 8 p.m.

Winter Dance Concert 2013: renderings of
CFA Stage, 8 p.m., $4

Broadcast
'92 Theater, 9 p.m.

Sean Nicholas Savage, Bamenda, Ahem!
Eclectic, 10 p.m.

Saturday, Dec. 7

Broadcast
'92 Theater, 9 p.m.

Winter Dance Concert 2013: renderings of
CFA Stage, 8 p.m., $4

Sunday Dec. 8

Worlds of Dance Concert
Crowell Concert Hall, 2 p.m.

Monday, Dec. 9

New Works by Graduate Student Composers
CFA Hall, 8 p.m.

Tuesday, Dec. 10

The Painting Show
Art Studio South, 12 p.m.

All events are free unless otherwise noted.

FOOD

Food Fight: Home Cooking

Home Cooking Makes The Holiday

By Emma Davis
Assistant Food Editor

I spent Thanksgiving break in what was essentially a glorified cabin in the woods. With no Internet, no TV, and the nearest store at least 10 minutes away, our primary activities were eating, sitting by the fire, and playing Scrabble. In other words, aside from enjoying the peaceful rural setting, we were there for the food and the bonding.

When the time came on Thanksgiving Day to set out the meal, it was with growing glee that I carried dish after dish of holiday specials to the table, from the three types of stuffing and cranberry sauce to the trays of string beans and mac and cheese and the golden-skinned, gleaming turkey resting on its wooden carving platter. It was a feast that occupied literally half the table, resulting in an almost buffet-style extravaganza in which the centerpiece marked the divide between food and food-devourers.

Since there were only six of us (my parents, myself, and three family friends) there was no question that we would not be able to finish it all. Instead, as we passed around the gravy and various vegetable sides, we made light of the enormous amounts of leftovers ahead of us and compared recipes as we sampled each iteration of Brussels sprouts.

Sure, there were actual tears cried over the turkey, and, in an atypical perpetuation of gender roles, my mother and our female family friend spent two days in their respective kitchens slaving away to produce the meal's many components. But, with a spread like that before you, and satisfied smiles on the faces of its chefs, wouldn't you be hard-pressed to condemn home cooking and the mouth-sized miracles it delivers?

And, to add to the general success of our Thanksgiving's culinary experience, it was the mounds of cold stuffing and green beans with almonds that got us through the evening and next day after the pump broke, and we had to survive without running water. In the end, not only did our homemade meal bring us together; it proved to be the true essence of Thanksgiving: after all, if you can celebrate with only good food and family in a cabin in the middle of nowhere, what else do you really need?

Enjoy the Company

By Erica DeMichiel
Assistant Food Editor

I consider myself to be an avid supporter of fresh, home-cooked foods, and I often recoil upon hearing the term "store-bought." Though I am always grateful for the love and effort that go into making a meal, the holiday season is an inherently stressful time of year even without the added burden of hosting dinner parties. Food should certainly not be neglected at this time of year, but it should never become more important than enjoying the company of one's friends and family.

While a home-cooked meal is a fantastic way to express appreciation for loved ones, preparing food should never feel like a chore for a host during the holiday season. From buying and wrapping presents, to cleaning and decorating the house, it's hard to imagine anyone's preparations for holiday festivities as being anxiety-free. Cooking a full, three-course meal on top of these other obligations could certainly make for an unpleasant holiday experience.

Of course, foregoing a home-cooked meal in favor of catering should not mean foregoing the quality of the meal. Though a host might opt to order food, care can still be apparent in the planning of the menu. If executed thoughtfully, having a catered meal need not be seen as a lazy alternative, but rather as a way in which a host can more fully enjoy the presence of hir guests.

Instead of slaving over a wide array of recipes (not to mention the inevitable cleanup process at the end), perhaps a host can prepare one or two special dishes supplemented by the catered meal. Not only will it be easier to tidy up, but it will also take a considerable amount of pressure off the host, who will then be able to devote hir attention to the friends and family ze might not see frequently.

Though food plays a significant role in holiday traditions, the most important part of any celebration is not quite as tangible. Though American culture would have us believe otherwise, stress should not be an intrinsic aspect of the holidays. Winter vacation is supposed to be an opportunity for us to temporarily escape a hectic work schedule, so this next month should be devoted far less to food preparation than to relaxation, reflection, and happiness.

After all, 'tis the season to be jolly!

Oil: Students Raise Concerns About Use of Pomace Oil

Continued from front page

Dagnall noted that the reputability of Marconi, the pomace oil brand, would suggest that these toxins are found in low quantities in oil that Bon Appétit uses.

"You would probably have to drink two cups a day, every day of your life [for it to have harmful effects]," said Resident District Manager at Wesleyan for Bon Appétit Michael Strumpf.

Although McLean said that Strumpf contested the validity of the health concerns raised by this oil, he characterized Bon Appétit's response as responsible. Within several days of this meeting, the extra virgin olive oil had been returned to the dressing table.

McLean's concern lies more with the extent of the use of the oil and with the lack of transparency in oil use.

"I didn't realize they use it in practically everything," he stated.

Some students suspect that Bon Appétit uses pomace oil because it is a less expensive product than other types of olive oil. However, both Dagnall and Strumpf assure that cost concerns are not a factor in the decision to cook using pomace oil.

Dagnall argues that pomace oil is similar in nutritional value, retaining many of the beneficial properties of extra virgin olive oil. It is also a solution to the concerns raised by mixed oils, which may contain canola oil and be dangerous to students with nut allergies. He described pomace oil as a less expensive alternative to olive oil, explaining that pomace oil has many of the properties of olive oil without the strong flavor that may not be desired in a given dish.

Just how extensive is the use of olive pomace oil? Dagnall says it is used extensively at the Classics station, and it is used in Mongolian Grill due to the high-temperature cooking and the need to use oil with a high smoke point. Other oils, such as vegetable and canola, are used in deep frying and salad dressings.

Mackenzie Schlosser '16 noted the confusion about where in Usdan the pomace oil is used.

"They should at the very least label [it]," she said.

Since the Nov. 24 WSA meeting, posted menu signs have indicated which products contain pomace oil, though not consistently; for instance, the Mongolian Grill section is not labeled.

Although Bon Appétit has begun to label the use of pomace oil, Schlosser was also frustrated about the students' lack of choice in the situation, especially in light of Bon Appétit's positive reputation on campus. She also noted that she recognizes that, like any cafeteria, Bon Appétit offers several unhealthy food options, but was concerned with the pervasive use of the pomace oil.

"Wesleyan food is known for being healthy, so it's their job to watch out for this," she said.

EMMA DAVIS/STAFF PHOTOGRAPHER

Pomace oil, a relative of other olive oils, is processed using high temperatures and solvents.

Casey Downey '16 took a more skeptical view of the issue, stating that he still had not seen enough information about the potential risks to form an opinion.

"If I knew it had significant health risks, then I would avoid it if it were labeled," he said.

Although Strumpf and Dagnall noted that they do not consider the use of olive pomace oil as cause for alarm, they stated that they encourage suggestions and are open to addressing student concerns.

"We take the food very seriously, and we take the student's concerns very seriously," Strumpf stated.

Sbona Remembers 18 Years at Deli

EMMA DAVIS/STAFF PHOTOGRAPHER

232 William St., formerly Marco's Deli, will soon become Mama's Italian Deli and Market.

By Emma Davis
Assistant Food Editor

Marco's Deli, located across from LoRise on William Street until its closing in June 2013, used to be a convenient food stop for students. Middletown native Mark Sbona owned the deli for 18 years, beginning in 1995.

The Sbona family is familiar to many in Middletown: Mark's brother, Bill, took over Central News on Main Street a few years before he opened Marco's Deli, and his father, "Buddy," served three terms as Mayor of Middletown and 20 years as city clerk, retiring in 1995.

Sbona now works at Public Market on Main Street, and the former Deli's location will become Mama's Italian Deli and Market, according to a sign in the window. I spoke on the phone with Sbona to talk about his experience running the deli.

The Argus: How did you wind up in Middletown prior to owning Marco's Deli?
Mark Sbona: I'm a lifelong resident of Middletown. Kind of grew up in that area, too.

A: What prompted you to start a restaurant in Middletown?
MS: I was working for a construction company, and I was out of work at the time. The two people who owned the store [Marco's Deli] I knew [from] my childhood, and they asked if I knew anybody who might be interested in taking over the store. I thought about it for a little while, and three months later, they helped me get started with the business. And that's how I got there.

A: And who were the previous owners?
MS: The people that owned the place [then called Marino's Market] when I was a kid were the Marino brothers, and I think they started in 1951. They retired in 1985, and then there were two ladies who ran the store from 1985 to 1995, and that's when I came along.

A: What were some of the challenges of taking over the deli?
MS: The place had been closed for a while. The challenge was just to get people to come back in there. It was a struggle for a while. It took a couple of years to get going, so I kind of had to build the whole customer base again.

A: What did you enjoy most about owning the deli?
MS: It was the people. I met so many really wonderful people over the 18 years; it was a really nice way to make a living, meeting kids from all over the country and all the people at Wesleyan and in the neighborhood….It was a lot of fun, I'll leave it at that. I met some characters.

A: You and your brother closed shop for good within a few weeks of each other this past June. Can you speak to what led both of your establishments to close and what you might have done differently, if anything?
MS: For me, it was just the circumstances. I didn't own the building, and the building was in pretty rough shape, and it would have been a real big investment for me to stay there. At my age, I didn't know if I wanted to do that…. If I'd owned the building, I probably would have stayed, but I didn't.

As far as my brother, newspapers and magazines aren't really popular anymore. There aren't many stores like his left anymore. [He sold] newspapers, magazines, cigarettes, cigars, and between computers and taxes on cigarettes, that kind of sealed his fate.

A: What kinds of interactions did you have with students from the Wesleyan campus?
MS: Well, they were right across the street, at LoRise, and I had a lot of regular kids coming in. They'd come in two, three times a week, and as far as interaction, that was basically it. That's how I knew a lot of these kids. A lot of them would come back after they graduated on reunion weekends, and stop in and say hello, and it was really nice. Made me feel good.

A: Anything else you'd like to add?
MS: I'd like to take this opportunity to thank everybody at the University, everybody who worked there, professors, Physical Plant guys, everybody around there, everybody in the neighborhood who supported me over the years. I wouldn't have been able to stay there if it wasn't for them, and I just wanted to say thank you to all of them, and I miss them all.

OPINION

Bill Cosby is Funny and That's All That Matters

By Josh Cohen, Opinion Editor

On the Friday following Thanksgiving, a Bill Cosby stand-up comedy special aired on television. This was a moderately advertised, somewhat anticipated event for a comedy giant with little remaining cultural relevancy. Cosby had not performed a stand-up special in over 30 years. Comedy Central used that fun fact as its main draw, although it's hard to identify with a sales pitch that predates my birth and is based on information no one seems to care about.

Was anyone clamoring for a Cosby special in 2013? Clearly he was: he went out in front of the cameras and called his set "Far from Finished." But from the advertising, the special resembled an important moment more than it was actually momentous, like a museum exhibit on stand-up from a bygone age. The elderly crowd applauded appreciatively when the man of the hour walked onstage, but watching at home on the network that airs South Park and such, I was the target demographic.

Then Cosby sat down—oxymoronic as it was, the 76-year-old performed his entire set from a chair at center stage, never once actually standing up—and proceeded to do what he has done his entire career: make people of all ages laugh with the same material. That has been his niche in his stand-up, his writing, "The Cosby Show," ever since he started performing in 1962. Over half a century later, he proved again that stand-up, a vulgarian's game, can be funny for the whole family.

He started his set by addressing the fact that he, wholesome man that he is, was performing on such a blue network. "Is this a new Comedy Central?" he recounts some skeptical fans asking. When he informed them that no, this is the same Comedy Central they know, one of them began to cry, lamented "Mr. Cosby's gonna curse," and walked away. It's an absurd story, but it plays because the storyteller is still at the top of his game. He doesn't orate to the back rows, but speaks in measured tones that make the audience lean in to listen. After 50 years onstage, he trusts his gravitas to carry the narration, and he nails his vocal inflections, eyebrow raises, and head feints to punctuate each joke with impeccable technique.

In fact, the most impressive quality of the performance was Cosby's physicality. His face is as expressive as ever, his smile and wide eyes like a Greek comedy mask come to life, but that has always been his strong suit. Cosby made a career being under control onstage, but he sold his best bit with his limbs in "Far from Finished." Describing his golden-year bickering with his wife like a swordfight, Cosby described an argument over whether he had spoiled his dinner by eating cookies. The premise is infantile, but he surrounds his slow, severe, calculating dialogue with a cartoonish fencing pantomime. His arms make wild jabs and circles and slashes while his feet dance in front of him. You can't help but stare at his feet as they fly; even in his spryest days, Cosby was never so balletic, but he can pretend to be from the chair. He strikes cavalier poses, and a trivial anecdote becomes necessary viewing.

Bill Cosby came to the University back in 2010. His daughter attended Wesleyan, so he's officially Bill Cosby P'87. I didn't get to see him then. The Homecoming performance in Crowell Concert Hall had sold out months in advance, back before I was a Wesleyan student. Some friends of mine were able to get tickets, and they tell me Cosby was seated then, too.

I'm trying to contextualize what "Far from Finished" means to me. I missed him at the University as a freshman, but I saw him back at home as a senior, enjoying my last Thanksgiving of college. What that means, I have no idea. Maybe I need to stop trying to think of everything that moves me as part of a grander narrative. Maybe I should just acknowledge that this hour of comedy made me laugh, and I don't need to frame that experience in any way.

Besides, Cosby's special didn't need context to be funny. You don't have to be a Cosby fan or even know about the 30-year gap to find "Far from Finished" hilarious. It also doesn't matter how old he is. Cosby uses his age to his advantage because he's a great comedian, not because he needs his age to be funny. He doesn't need to curse or stand, either. He's just going to go out and deliver a vintage Bill Cosby performance.

Two days after watching "Far from Finished," I came back to campus. Six months from now, I will graduate. Bill Cosby is developing a new sitcom. I bet it will be great.

Cohen is a member of the class of 2014.

Finding The Place of Greek Life at Wesleyan

By Matthew Leibowitz, Contributing Writer

The Wesleyan community often takes pride in its uniqueness—its ability to do things differently. While the University, like every university, has its faults, this approach to higher education is something to be proud of and to encourage. The problem with this approach, however, is their inclusion of organizations that it does not deign worthy of its goals or mentality.

Such seems to be the issue facing the Greek system on campus. The administration especially, but also parts of the student body, do not see the Greek college experience as compatible with the Wesleyan experience. This seems hypocritical to the idea of a "Diversity University," which should, to achieve such a title, embrace all types of college experiences within the University mindset of unique and progressive approaches to the college community. How, then, can the Greek college experience, often seen as anachronistic within a small liberal arts university, be part of the Wesleyan experience in a productive and inclusive way?

To achieve such an end, the responsibility should not solely lie with the Greek community. If the Greek life community wishes to be accepted as part of what it means to be at the University, and if the administration in return wishes for the Greek community on campus to contribute to a better campus, the members of the Greek community, those on campus not affiliated with Greek life, and the administration all must put in effort.

The stereotypes of Greek life culture on college campuses are rooted in real aspects of the Greek community. Partying aside (as the fact is that University students participate in drinking whether in a fraternity or not), there are aspects to the cultural portrayal of Greek societies that hold true and that are concerning. But Greek organizations on campus can and are taking steps to not only be progressive but also to join in the University's approach to a college community.

My organization, Alpha Epsilon Pi, has instituted a required consent- and healthy-relationship workshop for incoming members, and many other organizations have instituted or are in the process of instituting similar requirements. In addition, there have been conversations held on campus to discuss how Greek organizations, specifically fraternities, can work to be safe spaces for women on campus and be more inclusive toward the entire University community. The steps being taken show these Greek organizations' commitment to share in the University's idea of a college community.

Just as Greek organizations at Wesleyan take steps to act progressively and find how they can contribute to the Wesleyan ideals of a college experience, it is important that students embrace these actions as sincere changes. It is comforting to see several organizations on campus, including several identity organizations and sexual health advocacy groups, work with Greek organizations to run events that advocate for activism both around and from the Greek community. Although this proactive action isn't necessary of everyone, it is encouraging to see students appreciate what Greek organizations are doing to step up and take action.

Lastly, the administration must be accepting of the Greek organizations on campus. It is difficult for the University Greek community to try to make changes to be productive contributors to the Wesleyan idea of a college experience whilst being constantly labeled as against that concept. Both the Greek organizations and the University administration would benefit from working together to find a place for Greek organizations in the Wesleyan community and mindset.

One method of achieving this would be to hire a Greek representative in the administration, just as most colleges with an active Greek life possess. This individual would be a constant, proactive liaison between the two groups to develop a productive dialogue. The administration should take advantage of the organizational skills, funds, and enthusiasm the Greek communities have to contribute toward bettering Wesleyan.

Two of the phrases presented by Wesleyan's fundraising campaigns seem relevant to this conversation: "Are you Wesleyan" and "This is Why." Wesleyan students involved with Greek life are just as "Wesleyan" as those who are not; Greek societies on campus do represent what it means to be "Wesleyan" and are working to become even more so. It should be the goal of the entire community—Greek organizations, non-Greek students, and the administration—to make sure that the slogan "This is Why" can be attached to any and all of the Greek organizations.

Leibowitz is a member of the class of 2014.

The Holy Rail: Trains

By Jenny Davis, Assistant Opinion Editor

If there is one thing I know for certain, it is that trains are wonderful creatures.

I might not have said that a week and a half ago. At that time, I was standing on a platform at Manhattan's Grand Central Terminal ten minutes before my train was supposed to depart, wearing about twenty layers of clothing and carrying a thirty-pound duffel bag. The doors to the train were closed. This closed-door thing had never happened before—usually early passengers are free to board the train—and it was not an altogether pleasant surprise. The underground passageway was a good four hundred degrees warmer than the outside temperature. I think I actually saw steam evaporating from a few bald people's heads.

Would-be passengers began to congregate, but the doors remained suctioned shut. I set my bag on the gum-speckled platform, held it firmly with my feet so that nobody would take off with my knitting needles and toothpaste, and unzipped my winter jacket. My other nineteen layers stayed put.

At first people were agreeable, even jolly, about the circumstance, but soon the businessmen became terse. Many of them began to loosen their ties. One man reached into his bag and pulled out a glass bottle of beer, something that I wasn't quite sure was legal to do in public. I seem to remember there being a small wedge of lime wearing a tiny plastic umbrella perched in the neck of the bottle, but that might have been a heat-induced hallucination.

The time of departure came and went, marked by the businessmen checking their gold watches aggressively. The doors were still closed. Another man took out a carton of takeout Pad Thai and began to eat it with his fingers. This group had reached a new low, I decided.

A businessman in a red tie began to get anxious.

"I've been riding the train for ten years!" he said, anguished, "and this has never happened before—not once!"

Other people murmured their agreement.

Ten minutes after the train should have departed, the engine turned on again and the doors finally opened. We let out a collective sigh of relief and piled in. It was all terribly undignified, and I found myself squished between the red tie businessman and the Pad Thai businessman. Within minutes, we were pulling out of the station, faster than I could even make a mental remark about the tie/Thai homophone. To my surprise, nobody came to collect my ticket, and I realized that because of the ten-minute delay, we weren't being charged for the ride. It was probably the classiest thing that has ever happened to me.

Trains in general are probably the classiest things that have ever happened to me. Even the closed-door fiasco, which lasted 10 minutes and can hardly be classified as a fiasco, was classier than any other mundane disturbance to befall Thanksgiving travelers. Something about riding a train—not a subway, but an above-ground train, preferably owned by Metro North—makes me feel like a World War II-era spy en route from Russia to Switzerland. You can be anybody you want on a train, and it doesn't even matter how you act, because the entire fantasy can live in your head. On a train, everything and everyone is much more romantic: even though sometimes there are gross people, such as the fellow who plucked his hair from his scalp and used it as dental floss, who ride them, it's O.K. Being on a train in the first place gives him 10 automatic sophistication points.

Riding a train is like being at a weird dinner party at which you know none of the guests and don't particularly care to get to know them. I've never been to a dinner party, so of course I'm only guessing, but that's part of the fun of riding the train: guessing what it might feel like to be a dinner-party attendee. I imagine that people who go to dinner parties also frequent the train, but again, that's only a guess.

I once rode the train in front of a British woman and an American man who were, at least by my interpretation, conducting a covert affair. She was tipsy and he sounded as though he was positive that he was the most alluring man on the planet. She had put the kids to bed in Larchmont under the watchful eye of her 95-year-old husband, and they were on their way into his New York City apartment while his wife tended to the country chateau in Connecticut. I believe I fabricated every detail of that anecdote besides the accents, but my point is that the truth doesn't even matter. On the train, everything is fair (fare?) game. Making assumptions about people is only part of the fun.

On the train, you can listen in on people's conversations, formulate a perfect image of the people speaking in your mind's eye, and then spin around in either satisfaction or disbelief. Harriet the Spy played a similar game, I believe, though she stayed off the rails and dabbled mainly in restaurants and dumbwaiters. After listening to the conversation of the affair people for about twenty minutes, I had decided that the woman would have chin-length blonde hair and Anna Wintour sunglasses (or maybe she would just be Anna Wintour) and be middle-aged; the man would be balding and have a mole on his right cheek. I was right about the blonde hair, but it was long and stringy; I was dead wrong about the man, who was strikingly handsome, with no mole to be found.

I should have berated myself for making such an abysmal guess, but my point here is that on a train, abysmal guesses are irrelevant, and so I forgave myself pretty quickly. I'm still using my train(ing) wheels, after all.

Davis is a member of the class of 2017.

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Making This Time of Year More Wonderful

By Jason Shatz, Contributing Writer

When we hear "It's the Most Wonderful Time of the Year," we don't always share the sentiment. Outside the University, people experience the stress—however joyful—of planning for the holidays and shopping for gifts. We feel this stress on campus as well, of course, but it is augmented by academic struggles; final papers and exams provide yet another burden for both students and faculty.

I was especially stressed when I found messages in my email account from various organizations about Giving Tuesday. The stress did not come from the tone or content of the messages themselves, or from the fact that many undergraduates cannot afford to contribute as much as the organizations deserve. I felt distraught at the fact that there had to be a Giving Tuesday in the first place.

Isn't the holiday season a time for giving and sharing? Is that not the place from which a substantial portion of its joys emanates? And above all, in the 21st century, shouldn't we be engaged in more giving than ever before? I support the spirit of Giving Tuesday, but there should not be a giving day or season. Giving ought to be a regular part of our lives.

I recently attended a senior class reception in which President Roth and Melody Oliphant '13, among other alumni, gave brief speeches about the importance of giving to the University on Giving Tuesday. Almost inevitably, the speeches were challenged. Joshua Krugman '14 stormed the stage, briskly walking to the podium and snatching the microphone. He attempted to give an opposition speech, but one of the speakers leaned against him and the musicians tried to play him off. Several members of the audience shouted, "Let him speak!"

Although I disagree with the timing of his tactics and the content of his message, I consider his a well-formulated and well-articulated argument that deserves to be heard. That said, I wish to challenge the speeches on a different level, albeit one that incorporates their message.

I sympathize with the alumni who spoke at that reception because the circumstances forced them to promote contributions to the University on Giving Tuesday only, rather than to extend the spirit to every other day of the year. I do not doubt their pride in our school. But if Wesleyan instills and hones one skill, it is critical thought on broader lenses. That spirit should compel those who can to give to the University with vigor, but it should also compel us to give outside of the University with the same vigor.

At the very least, we should contribute to efforts that will improve the quality of life for those who need it in the surrounding Middletown area. We should support efforts that provide shelter to the homeless and offer food to the starving. We should continue to provide necessary resources to those who are still reeling from the superstorms and blizzards of the last several years. Perhaps some of us could engage in charitable efforts, like volunteering at the soup kitchen, as a study break.

At a school whose students come from 52 countries besides the United States, we at the University are also encouraged to engage in charitable efforts worldwide. Our bonds with friends and family are certainly the most important, but in this increasingly globalized world, we must think in much broader spheres. For instance, we are very much aware of the affects of the typhoon in the Philippines. Haiyan happened to occur just before a season where the spirit of giving and charity reaches its zenith. We should seize this opportunity.

We face similar issues here in Middletown. Rather than becoming a community of communities, we at the University have become a bubble that is home to other, smaller, bubbles. Focusing on the bubbles within the University, and the bubble of the University itself, we often do not prioritize our neighbors in Middletown and beyond.

I hope that we can use the giving season to channel our contrarian energy toward helping those around us, in this community and beyond. The pending deluge of final assessments and performances unites us in stress, but we must remember to come together and embrace the holiday season while we can. And let us sustain the spirit of giving beyond the end of the term, for the betterment of us all.

Shatz is a member of the class of 2014.

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

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SPORTS

Men's Hockey Takes Two of Three in Non-Conference Play

By Gili Lipman
Assistant Sports Editor

Currently sitting fifth in the conference standings, the men's hockey team started to pick up its play last week after losing two straight NESCAC games to Hamilton and Amherst by a combined margin of six goals. The team followed these defeats by picking up five points in the last three games, with wins over non-conference opponents Stonehill and Salve Regina, as well as a tie with Wentworth.

"I think we learned that we have to come to play and battle every single night, and if we don't, we won't be happy with our result," said Assistant Captain Tommy Hartnett '14.

Elliot Vorel '17 continued his streak of scoring a point in each of the first seven games this season. He leads the conference with seven goals and nine assists for a total of 16 points. His success has been an indication of a larger theme for the Cardinals, as first-year players have been credited with 11 of the team's 29 goals and 20 of their 42 assists this season.

The loss against Hamilton was disappointing for the team after last season, when the Cards were able to demolish the Continentals in Clinton, N.Y., 11-3. This time around was different, as Hamilton outscored the Redbirds 8-5. Once again, Vorel led the team in scoring with three points, while three others, James Albrecht '15, Jay Matthews '16, and Nick Malone '17, each scored two points. Nolan Daley '16 saved 20 of the 28 shots that were fired at him.

The Cardinals were hopeful of avenging their two losses to Amherst from last year, but the Lord Jeffs protected their home ice with a 4-1 victory. Hartnett scored the lone goal for Wesleyan, with assists from Captain Keith Buehler '14 and Vorel. Dawson Sprigings '17 suffered his first lost of the season despite stopping 28 of 32 shots for a .875 save percentage.

"We took way too many penalties against Hamilton and Amherst, which was a big part of those losses, as well as not capitalizing on our own power plays," Hartnett said. "We learned as a team that in order to be successful, we cannot take as many penalties as we did that weekend, and we have to come to battle for 60 minutes every game."

Against Stonehill, the game was in a 1-1 tie entering the third period. That's when Wesleyan erupted with 4 goals, which led them to a 5-3 victory. A team effort was given for this victory, as eight different players recorded at least one point. Jaren Taenaka '16 scored the winning goal, shorthanded, about midway through the third period. Daley was back in net for this one, as he stopped 23 of 26 shots that came his way for a .885 save percentage.

"The Stonehill game proved to be a big bounce-back game for us," Harnett said. "I think we were playing pretty well throughout the game, and the guys came out to really battle for the win. [Robby Harbison '17 and Buehler] made a great play to get me the puck, and it ended up in the back of the net. I think it was a matter of time until the team exploded for some goals because of how well we were playing. Tying the game up brought some energy back into the bench, and we were able to roll for a few more goals."

The Redbirds' next game ended in a 2-2 draw against Wentworth. They fought back with a comeback goal scored by Vorel in the third period. The team trailed by one after allowing two unanswered scores, including a goal late in the second period. Sprigings played very well, saving 20 out of 22 for a .901 save percentage.

Wesleyan came back the next day to defeat Salve Regina at home by a score of 6-2. The Cardinals never trailed in the game, and failed to look back after netting three goals in the first period. James Kline '17 scored twice in the game, and each of his goals was assisted by Vorel. Kline also added an assist on a Buehler goal, while Connor Ryan '15 scored his second goal of the season, shorthanded, off assists from Terence Durkin '16 and Harbison. Ryan's goal proved to be the game winner against the Seahawks. Daley was back in net for Wesleyan, as he blocked 34 of 36 shots fired for a .944 save percentage.

"We played a solid game against Salve, especially after coming off a tough tie with Wentworth the night before," Hartnett said. "We capitalized on some early power plays, and with a great game from a few guys, as well as a great goaltending performance by Nolan Daley, we were able to put the game away."

The team will look to keep their success rolling as they have a few more non-conference games before jumping into a challenging NESCAC schedule. They will face off at home against Hobart on Saturday, Dec. 7 at 4 p.m. This will be the final game for the Cardinals before heading into winter break.

"We expect to come out and play a great game on Saturday and come away with a win against a good team in Hobart," Harnett said. "It will be a great stepping stone going into break on a positive note."

Men's Hoops Wins Harbor

By Asher Young
Staff Writer

The men's basketball team had a successful run over Thanksgiving break, winning four of their five games in the past two weeks. Highlights of the team's strong play included its first road win over Emmanuel College on Nov. 21, a tight 74-71 victory over Elms College on Nov. 26, and the championship win at the 29th Annual Harbor Invitational Tournament last weekend.

Through seven games, Wesleyan sits at 5-2 overall, with a 0-1 record in NESCAC play. The Cardinals' .714 win percentage is good for fifth best in the conference.

Wes traveled to Emmanuel after finishing its first weekend of play as a runner-up in the Herb Kenny Tip-Off Tournament. Harry Rafferty '17 and Rashid Epps '16 led the Cardinals with 14 points each against the Saints, while PJ Reed '17 and BJ Davis '16 both added 10. Epps also recorded an impressive 17 rebounds, tied for his season high.

The Cardinals jumped out to a 9-2 lead just over three minutes into the game and never looked back. While Emmanuel was able to cut the lead to four in the second half, the Wesleyan defense proved too tough to crack, as the Cards went on a 12-1 run to put the game away, coming out on top 72-61.

"Even though we're not shooting the ball as well as we'd like to, we're playing great defense," said Head Coach Joe Reilly. "I think it was really our defense that got us going in [the Emmanuel] game."

After beating the Saints, Wesleyan traveled to Williams for its first NESCAC match-up of the year. Although the Cardinals trailed by only four points at half, the Ephs went on a 21-8 run to start the second half, and Williams ended up winning 91-74.

Glen Thomas '14 played strongly in the loss, scoring 16 points on eight-of-eight shooting, and Rafferty scored a team-high 19 points. Epps also put up 14 points and 10 boards, which was good for his third double-double in four games.

The Cardinals squared off next against Elms College in their third straight road game, where their strong defense continued. Davis had a career game against the Blazers, putting up a game-high 21 points on an impressive 6-7 shooting, including 3-4 from beyond the arc. Bryan Galvin '15 added 13 points with three treys, while Epps recorded his fourth double-double of the season with a 10-point, 11-rebound performance.

Epps currently leads the NESCAC in rebounds per game with 11.6, which is a full board ahead of the next-best rebounder. The junior is currently the second-highest scorer for Wesleyan with 13.4 points per game, trailing only Rafferty's 14.0. Coach Reilly not only praised Epps' work ethic, but also his ability to stay consistent.

"Rashid does everything in life one way; with one hundred percent," Reilly said. "He is fully committed and plays extremely hard every single possession. He's just a winner, and it's great to have someone that does things the right way."

Last weekend, Wesleyan traveled to UMass Boston to compete in the Harbor Invitational Tournament. The tournament field included College of St. Joseph's, UMass Boston, and Emerson College.

The Cardinals played Emerson in the first game of the tournament, winning easily 74-59. Epps came out with perhaps his best performance of the season, scoring 17 points on 7-11 shooting from the field while recording 14 rebounds.

The win propelled Wes into the finals, where the Cards faced off against tournament hosts UMass Boston. The two teams began the game going blow-for-blow, and they were tied at 14 after the first six minutes. However, after Rafferty hit a three pointer to break the tie, the Cards surged ahead to a 47-31 lead at halftime. After a strong second half of play, Wesleyan captured the tournament title with a 75-64 win.

Both Epps and Davis received all-tournament honors, and Epps was also named the tournament MVP, averaging 13.5 points and 12.5 rebounds per game in the tourney.

Wesleyan has received scoring help from many different players this season, as the team's depth has helped it come with a different look in every game so far. Reilly talked about his team's unselfishness, as well as the members' ability to play with many different personalities.

"I think we even have some guys who haven't contributed yet who are capable of doing so," Reilly said. "We have a situation where we have a lot of competition at every position, so I'm excited about the potential for growth that we have."

After Wesleyan's home game on Thursday against Westfield State University, the team will not play another contest until Dec. 30. While the 25-day layoff will provide some rest for the players, it will also prove to be a challenge. Reilly said that because of the way the schedule falls this year, the break was the longest possible amount of time off that his team could have.

"Other teams that we compete against are dealing with the same thing," Reilly said. "So our goal is to have an edge over those teams, and that'll mean our guys working hard individually over the next couple of weeks. If you're motivated and you're mentally tough, you can have a lot of growth in this period."

Amherst Sinks WeSwim And Dive

By Brett Keating
Sports Editor

In their home opener against a Little Three foe, the swim and dive teams fell to Amherst on Monday, Nov. 25 in their first home NESCAC meet of the season.

The men's team dropped to 1-3 on the season, falling 104-70, although both the men's and women's scores were deceptively close; Amherst swam all exhibitions after securing the victory, meaning Amherst times do not count toward the overall score.

None of the Cardinals on the men's side finished atop the scored races, although Billy Hepner '16 turned in another strong performance in the 200-yard breaststroke, finishing in 2:14.7, just four-tenths of a second behind the winner, Amherst's Nick Lafky.

Hepner led for the much of the first three laps, and on the turn heading into the final lap the two were dead even, their splits separating the men by just 0.02 seconds. Lafky pulled out the victory, but the race was nonetheless a highlight of the evening for the Cardinals.

Behind Hepner finished Spencer Daus-Haberle '17 and Zach Carfi '17, who came in third and fourth respectively with times of 2:16.78 and 2:17.24. The three underclassmen breaststrokers were the only trio to all earn points for Wes in the same event against Amherst.

Daus-Haberle enjoys sharing the pool with the other men he swims with in this event.

"Having teammates share the same events that I do is great," he said. "After spending so many hours training together, it's fun stepping up to race together and knowing that we have all earned our times. Having familiar faces in the water while racing always helps to add excitement and reassurance to a meet."

Individual wins are an important place to put some focus, because team wins are tough to come by for a team of Wesleyan's size. The team has just 17 men, including no divers, compared to Amherst's 35-person squad.

Daus-Haberle was strongly encouraged by the results against Amherst.

"Despite the advantage that our rival had in numbers, we were able to pull together and create a supportive atmosphere for all the swimmers in the water," the freshman said. "The team was able to maintain a strong attitude throughout the competition. At the end of the meet, our team was still cheering for all the relays despite an impending loss. This meet proved that having the right attitude can greatly shape a team's performance and that Wesleyan definitely has that attitude."

While the results of the strong team unity are not immediately tangible, Daus-Haberle says they will definitely come, sooner rather than later.

"Remaining unified is the best way to continue to improve throughout the season for the team as a whole," he said. "The close-knit nature of the team is unique to our school, and it is important for us to emphasize it during the coming months."

The women's side of the pool found a moderately higher level of success against the Lord Jeffs, despite falling 109-85 in the partially-scored meet.

The 400 medley relay came in at second in the first race of the evening, posting a 4:07.6 finish behind very strong splits from backstroker Angela Slevin '15 and freestyler Serena Zalkowitz '17.

"I was very happy with how the medley relay did," Slevin said. "Everyone's splits were very good for this time of year."

Coach Peter Solomon has shown much confidence in Zalkowitz; she is the lone underclassman on the Cardinals' top relay team, which the Birds hope to send to Nationals this year. Zalkowitz also turned in a solid finish in her individual events, swimming the 100 free in 56.16, sixteen-tenths of a second off the winner, and the 50 free just six-tenths of a second of the winner.

Slevin had another strong meet herself, unexpectedly edging near the school record in the 400 individual medley, a rare feat to perform in season untapered. She finished second in the event at 4:38.57, less than two seconds behind last year's National B-Cut. She also came within a second and a half of the B-Cut in the 200 back, winning the race with a time of 2.07:39.

Captain Roxy Capron '14 had another solid performance in her lone individual event, completing the 200 breast in 2:29.85, good for second in the race. Fellow Cardinal Erin Cohn '15 finished fourth in the event, two seconds behind Capron.

After the race, Slevin highlighted a similar atmosphere that Daus-Haberle did.

"I think the Amherst meet was a lot of fun because it was our first home meet and there was a lot of energy and excitement," she said. "People really stepped up, and we had a lot of successful swims."

The junior Academic All-American enjoys this style of meet, with longer events, more than shorter meets that feature lots of sprints.

"The team is usually better in the longer format with 200s as opposed to shorter meets, so going in I knew we could do some good stuff," she said.

Both teams also competed the previous weekend, Saturday, Nov. 23 in lovely Lewiston, Maine against the local Bates Bobcats and the Trinity Bantams.

The women fell to Bates 218-81, and beat Trinity 149-145. The men fell to both the Bobcats and the Bantams.

Highlights of the meet for the men were a thrilling victory by Jimmy Gaston '15 in the 1000 free, pulling out a victory by less than three-tenths of a second in his 10:20.64 race. He also came in first in the 500 free, comfortably finishing three seconds ahead of second place. Daus-Haberle and fellow first-year Nate Courville took the third and fourth spots in that event.

Wesley Ho '15 grabbed the top spot in the 50 free, winning the race by just six-hundredths of a second.

Capron and Cohn once again battled for second place in the 50 breast, with the former edging the latter by half a second in the sprint.

Slevin swam the 500 free for the first time this year in that meet, setting a new personal record while finishing in the top spot by just seven hundredths of a second at 5:10.17.

Some swimmers from each squad will be heading to Cambridge, Mass. this weekend for an optional meet at the MIT Invitational before their two-week Christmas break starts.

Women's Basketball Team Makes Strides in Season

SHANNON WELCH/STAFF PHOTOGRAPHER

The women's basketball team defeated Worcester State University 56-34.

By Felipe DaCosta
Assistant Sports Editor

Over break, the Cardinals have been putting in the work on the hardwood to earn their best start since the 2004-2005 season. The Cardinals opened up shop at the Silloway Gymnasium with the Courtyard by Marriott Tournament on Nov. 22 and picked up a pair of decisive victories against UMass Boston and Albertus Magnus.

In their home opener, the Cardinals managed to contain their opponents while shooting well under their average mark on the season. Despite the fact that the Cards may not have been as sharp as we've come to expect, the Birds were able to outclass the Beacons by 11. Captain Amber Wessells '14 provided a spark for the squad, as she was the only player scoring in double digits with 13 points off of four-for-eight shooting.

The Cards surely got their groove back for the second leg of the tournament, dropping a season-high 89 points on an unsuspecting squad from Albertus Magnus. The Cardinals collectively shot their best team field goal percentage with a 47.2 percent mark on the contest. Coming off the bench, Dreisen Heath '15 was just a rebound short of a double-double with a 20-point, nine-rebound exhibition. Kaylie Williams '16 decided to show off her shot on Saturday as well, draining six of seven from the field to chip in 13 points along with eight boards. With the victory, the Cardinals rolled on to their best start in nine years, but a quick turnaround game the following Tuesday may have slowed down the celebration a bit.

In their third straight home matchup, the Cardinals fell early against a talented Vassar squad, trailing 40-18 entering the half. Unlike their gritty comebacks earlier in the season, the Cardinals were in no position to climb back from this deficit as they dropped the contest 65-52. Though the Cardinals played markedly better in the second half, Vassar was still able to outpace them by nailing over half of their field goals with a 52.7percent mark.

"Our loss against Vassar was a tough one," Cherkira Lashley '15 wrote in an email to The Argus. "It was new for us to have to recover from such a bad start. The score was 10-0 at the start and we took too long to respond. We struggled defensively and in rebounding. We lacked focus and even though we won the second half, the hole we were in the first half was too deep to come out of."

There would be sufficient time to regroup over the holiday break, as the Cardinals would not be in action until this past Sunday when they hosted the University of St. Joseph. The Birds displayed great resolve by getting back to their winning ways in a grinding 70-66 battle that went down to the wire. With just 1:15 remaining in the contest, Wessells chose the perfect time to drain her first three of the game, and the trey ball put the Cards ahead of their opponents for good.

The Cards were able to persevere against such a persistent opposing side due in part to the monster efforts of Captain KellyAnn Rooney '14. The senior leader was shooting lights out as she established a new career high for points with 22 on the contest to drive the Cards to a 6-1 mark.

Despite individual heroics, forward Lashley said that the early season success earned by the Cardinals has been a team effort all the way through.

"Our record has revealed that our team is growing and becoming more mature this year," Lashley commented. "In the games and practices it's become apparent that we are all committed to being teammates more than any other aspect of the game. I think that mentality is difficult to compete against and it's largely responsible for our success thus far."

On Thursday, Dec. 5, the women's basketball team defended its home court yet again, drubbing Worcester State University with a 56-34 win. The Cardinal defense was unyielding, holding its foes to 10-of-53 from the field, a miserable 18.9 percent shooting. Worcester could get nothing going on offense against the stifling hosts, particularly in the first half as Wesleyan entered the break with a 32-13 lead. Williams led the way for Wes with 12 points and 9 rebounds, but the Cardinals really shut down Worcester as a team.

"It was a great team effort and team win," wrote Captain Jenna Klaes '14 in a message to the Argus. "We came in strong and ready for the game and executed as best we could."

With a tough test looming before winter break in the form of Little Three rival Williams, the team will need to continue to create and capitalize on as many opportunities as it can. Additionally, Lashley said that pulling off a pair of wins to end the first portion of the season will involve a massive resurgence on the defensive side of the ball.

"Before this weekend we will need to regain confidence on defense," wrote Lashley. "Good defense is our identity this year and we've got to reclaim that. We also need to get fired up! Our energy will set the tone."

Women's Hockey Competitive in Little Three Matchups

By Michael Sheldon
Staff Writer

As most students were packing their bags for Thanksgiving break, the women's hockey team was gearing up for its first two home games of the season. Wesleyan hosted Amherst on Friday, Nov. 22 and Saturday, Nov. 23. The Cardinals dropped the first game 3-2 and played Amherst to a scoreless draw in the second.

The Cardinals got off to a rocky start in the first game of the two-game series. Amherst scored the first three goals of the game, taking a 3-0 lead with 11:48 remaining in the second period. Wesleyan finally answered two minutes later, when Caitlin Bray '15 netted a goal through several defenders coming off assists from Hannah Jellinek '15 and Ellery Sarosi '17. Jellinek later scored on a power play early in the third period, drawing the score to 3-2.

Neither team was able to score from that point onward, despite the Cardinals' desperate ploy of pulling goalie Laura Corcoran '16 in favor of having another offensive player on the ice. Corcoran recorded 25 saves before being taken out.

The shot differential, which was problematic for Wesleyan the weekend before facing Williams, again worked against them. Amherst won the shot differential 28-21 in the game.

For Amherst, the victory extended its streak of consecutive wins against Wesleyan to 20 games. This was a trend Wesleyan sought to break in the second game of the set.

After having given up three early goals in the first game, the Cardinals' defense toughened up dramatically. This was largely on the strength of Corcoran's play in goal; she recorded saves on all 42 of Amherst's shots on goal. Her effort ensured Wesleyan's second ever shutout of Amherst and was impressive enough that Corcoran earned NESCAC Player of the Week honors.

Unfortunately, Wesleyan was unable to muster up any goals of its own—the Cards managed just 23 shots—and the game ended in a 0-0 tie. So, while Amherst saw its long winning streak in games against Wesleyan slip away, it extended its unbeaten streak against the Cardinals to 21.

Still, there is hope for this squad; the Cardinals went 2-14 last year, but they're already 1-2-1 with a big win over Williams and the recent draw. Wesleyan need only beat out one team in the regular season standings to make playoffs, which is what the team failed to do in its previous campaign.

With their first four games behind them, the Cardinals have shown they can be seriously competitive in NESCAC games. The question going forward is whether they will be able to earn enough wins to make playoffs, signaling a start to the rebuilding of the program. The Cardinals will not have to begin answering that question for a bit more than a month; they next take the ice in a NESCAC game against Middlebury on Friday, Jan. 10.

Wrestlers Struggle at Parker

By Tobias Thor Lichtenstein
Contributing Writer

At the Doug Parker Invitational hosted by Springfield College, the Wesleyan wrestling team faced adversity, but was able to place 10th out of seventeen teams by accumulating 56.5 team points. The Cardinals had two place winners as captain Ryan Sblendorio '15 took second at 174 and Josh Roometua '16 took fifth at 197. Unfortunately, it was a significant drop-off from the five that placed at the Roger Williams Invitational on Nov. 16.

"The team competed hard but did not come out with the results we expect as Wesleyan wrestlers," Sblendorio said. "We're a young team so there's still a lot we need to learn going into the dual meet season."

The Cardinals faced many of the top teams in the country including Springfield, Roger Williams, and Stevens Institute of Technology. This was one of the tougher tournaments they will wrestle all season. Injuries have been a nagging issue for the Cardinals, and it showed in Springfield; only twelve wrestlers were entered into the tournament, and three weight classes (125, 184, and heavyweight) didn't have a Cardinal grappler inserted, influencing the final team scores significantly. However, nine of the 10 wrestlers who didn't place were able to win at least one match, and seven of them went 2-2 or better.

"At this point, we just need to get healthy and sharpen things up and we will be looking strong for this weekend and beyond," Sblendorio added.

Just as Sblendorio has high expectations for his team, he didn't spare any criticism of his own performance, despite his strong finishes in each of the past two tournaments.

"I don't think I performed anywhere close to where I should have, but it is the beginning of the season, so I am looking to build off from here as well," Splendorio Said.

While Head Coach Drew Black also has higher expectations for his team, he understands the circumstances surrounding this year.

"We have a younger team this season, so most first-year college wrestlers, especially in their first few competitions, are not going to get seeded and thus face very tough, nationally-ranked or higher-seeded wrestlers in the first and second round of a tournament competition," Black said.

Roometua, Wesleyan's other place-winner, placed fifth last week as well, and while he didn't improve on his previous finish, Black thinks Roometua is doing just fine.

"He had some opportunities in tight matches in the last two weeks, but at this point in the season, Josh is in a real good place and he is only going to get better," Black said of his 197-pounder. "He has earned a target on his back this year due to his qualification to the NCAA Championships as a freshman last year."

As the wrestling season heats up and Wesleyan's first dual meet approaches, the Cardinals will try to get back on track at the Rochester Institute of Technology Invitational this Saturday, Dec. 7.

Squash Continues Dominant Start

By Felipe DaCosta
Assistant Sports Editor

While the rest of us were stuffing our faces with delicious gourds, Wesleyan's squash squads were mashing potatoes and stuffing turkeys on the courts. Both the men's and women's squads notched a number of impressive victories to keep up their hot starts.

The men's squad came home from the Boston Round Robin on Nov. 23 hosted by Harvard with a pair of victories in tow. First on the schedule, the Birds squared up against a side from Boston College, tearing apart the lowly Eagles squad with their first 9-0 victory of the day.

The very same day, the Cards took on a squad from MIT to wrap up their pre-holiday affairs. Without breaking a sweat, the same starting nine took the courts for the Cards, and this time the Cardinals notched 3-0 victories in all of their matches. The team sported a pair of newcomers in the starting nine for Saturday's affairs, as Alex Kamisher '17 and Chris Hart '17 each notched their first ever pair of collegiate victories at the number seven and number nine spots, respectively.

In their most highly-anticipated matchup of the early season, the Cards returned home to host a powerful Navy squad ranked 15th in the nation. Despite their steadfast preparation, the Cardinals were only able to muster a pair of victories, and fell prey to Navy's powerful play, 7-2. The Cardinals were redeemed by the play of their number eight and number nine guys, as Raheem Logan '16 and Hart each picked up victories.

Logan battled to a 2-1 advantage in his first three sets before outclassing his Navy opponent 11-5 in the victory-clinching final game. Despite pulling off a 3-0 win, all of Hart's matches went down to the wire as he outscored his opponent 12-10, 11-7 and 11-9 in the tempered battle.

Despite the troubling result, the Cardinals remain confident after the loss. Veteran squasher Mike DeLalio '15 drew some positives from the outcome.

"First of all we had a lot of close matches with Navy, so we left knowing that they are in reach as the season progresses," DeLalio remarked. "If anything it was uplifting, because we have hope. I think we came into the match a little nervous and tentative. Personally and as a team we realized that we struggle playing against hard-hitters. Everyone on Navy played the power game rather than the finesse game, so we'll be working on that going forward and look to take down teams like Navy later on this season."

Looking forward, the Cards will take on Northeastern and Brown to wrap up the first portion of the season on Saturday, Dec. 7. While Northeastern won't necessarily pose a significant threat to the Birds' 3-1 record, Wesleyan is wary of its Ivy League counterparts.

Things have been shaping up perfectly for the women's team as the Cardinals have amassed an unblemished 4-0 start to the 2013-14 season. The Cardinals continued their winning ways at the Boston Round Robin against Northeastern and Boston College where both squads were unable to register even a single victory over the mighty Redbirds.

Playing both of their matches in Cambridge, the Cardinals denied their opponents as each competitor took their contests 3-0. Most impressively perhaps was Claire Miller '15 who notched a pair of victories at the number six spot and only surrendered seven total points between her two contests. Miller, number one Mary Foster '14, number two Lauren Nelson '15, number five Nell Schwed '14, and number seven Miranda Linsky '14 stand as the five Cardinal players that have yet to concede a single game so far this season.

The Cardinals continued their string of dominant performances against a well-prepared Wellesley squad ranked 23rd overall. The Cardinals were challenged a bit more as they finally surrendered their first set loss of the year, winning over Wellesley 8-1. Annie Maxwell '15 willed out a highly contested 3-2 victory at the three spot, taking her final game 11-7. Abigail Smith '17 also closed out an impressive weekend run, pulling off a third consecutive 3-0 victory at number nine.

This Saturday, the women's squad will return to the Rosenbaum Squash Center for their first home matchup of the season. The Birds will play host to Smith for the annual Wesleyan Round Robin. The following Sunday, the women's squad will close out 2013 with matches against William Smith College, Mount Holyoke College, and Vassar College.

WESLEYAN

the ampersand

Survey Reveals The Holy Roman Empire Was a Complex Political Union of Territories in Central Europe Existing From 962 to 1806

Historians have made guesses as to what was going on between the years 962 and 1806 for centuries, but these guesses, while possibly valid, could never be stated as fact. Now, having polled our great citizens, we can finally be sure.

A staggering 42 percent of those polled indicated that the nine hundred or so years we refer to as the Holy Roman Empire were characterized by a complex political union of territories in central Europe.

"With these kinds of numbers, it's simply irrefutable," historian Timothy Stunt assures naysayers who insist that, while there is an overwhelming probability that the chosen explanation is correct, we should remain open to other options.

The winning theory (A Complex Political Union of Territories in Central Europe) beat out all three other options in a nation-wide poll, proving that it is, without a shadow of a doubt, the whole and inarguable truth.

"The people have spoken," said Ex-Secretary of State Hilary Clinton on this huge win for the United States. "This is what democracy is all about."

Dos and Don'ts for the Plague!

The Black Death is the new black this fall, so we've put together some tips for all of you feudal fashionistas. Make this devastating pandemic work for you!

Do: Pray for God to have mercy on your soul.
Don't: Pray in the same room as your spouse or other loved ones—they present a totally trashy risk of infection.
Do: Dispose of your dead with as much dignity as possible.
Don't: Hang around open mass graves for too long. The stench of decaying bodies will overpower your perfume.
Do: Seek a confined, comfortable space when tumors develop in your armpits or groin.
Don't: Let your tumors burst and spill blood and puss in front of others. This take on the trend is a touch too aggressive.
Do: Ask the Lord to forgive you for your sins before you die.
Don't: Groan or scream as you succumb to death. Passing in silence is way more relevant this season.

Why Doesn't Anyone Remember I Was President?

After using my time-kite to visit the future, I have to say that I am disappointed with the quality of American education in modern times. Specifically, no one remembers that I was president, or that I was the first guy to use an umbrella for the sun. Seriously, how can people forget my presidency? Was it because I didn't fight in any wars? How can history neglect my complete extermination of the native mole people? I really think I deserve a mention as more than the author of an almanac.

I was always worried that I wasn't as interesting as my friends. George tried to reassure me that my name would go down in history along with his and everyone else's. That smug asshole.

I thought that getting my face on the currency with the highest value would insure my immortality, but the only people who think $100 bills are cool are wannabe rappers and thirteen year-olds. I should have gone for a coin deal like Thomas. I even wore a funny hat! I hated that triangular shit, but I thought for sure people would remember a president with a hat.

Don't people ever wonder about the man who added the State "Bentana" to the Union, or who allowed dolphins to be included in the census (albeit at 3/5ths the value of whales)? The leader who built the first trans-continental buffet line, or invited the Indians back from their nice vacation? I had so many important accomplishments, but Americans seem to remember me as nothing more than an idiot who shocked himself in a lightening storm.

Maybe I should count my blessings and be thankful that no one remembers much about me. It makes it easier to get laid if people don't know about the problem with my "Benitalia" "Frankfurter" "Lightning rod."

#gandhi #michaeljackson #elevator
#gandhiandmichaeljacksoninanelevator

Robespierre's List

Through my studies and observations, I have come to the realization that people are fundamentally good. There are, however, a few notable exceptions. These people must die so the Republic can live:

1. King Louis XVI was walking very slowly through a narrow corridor, and I could not pass him.
2. Jean-Baptiste Robert Lindet failed to use a coaster, and it left a ring.
3. Charles de Calonne broke into my room one evening and replaced the top half of my deodorant with cream cheese.
4. Marquis de Lafayette declared his support for Team Peeta, which is completely ludicrous because Katniss obviously belongs with Gale. She doesn't even like Peeta.
5. Jean-Paul Marat winked at me this morning. It made me feel unclean.
6. In his old age, Emmanuel-Joseph Sieyes's face reminds me of a raisin.

The Ampersand: In it for the money. Sarah Esocoff, Editor; Ian McCarthy and Emilie Pass, Assistant Editors; Emma Singer, Queen of Layout. Sarah Esocoff, Survey; Nico "The Hedge" Hartman, Ben Franklin; Emilie "So Sad" Pass, Black Plague; Emma Singer, Gandhi and MJ; Melissa Mischell, The List; Emma Singer, Susan B. Anthony.

Write for the Ampersand! E-mail wesleyanampersand@gmail.com