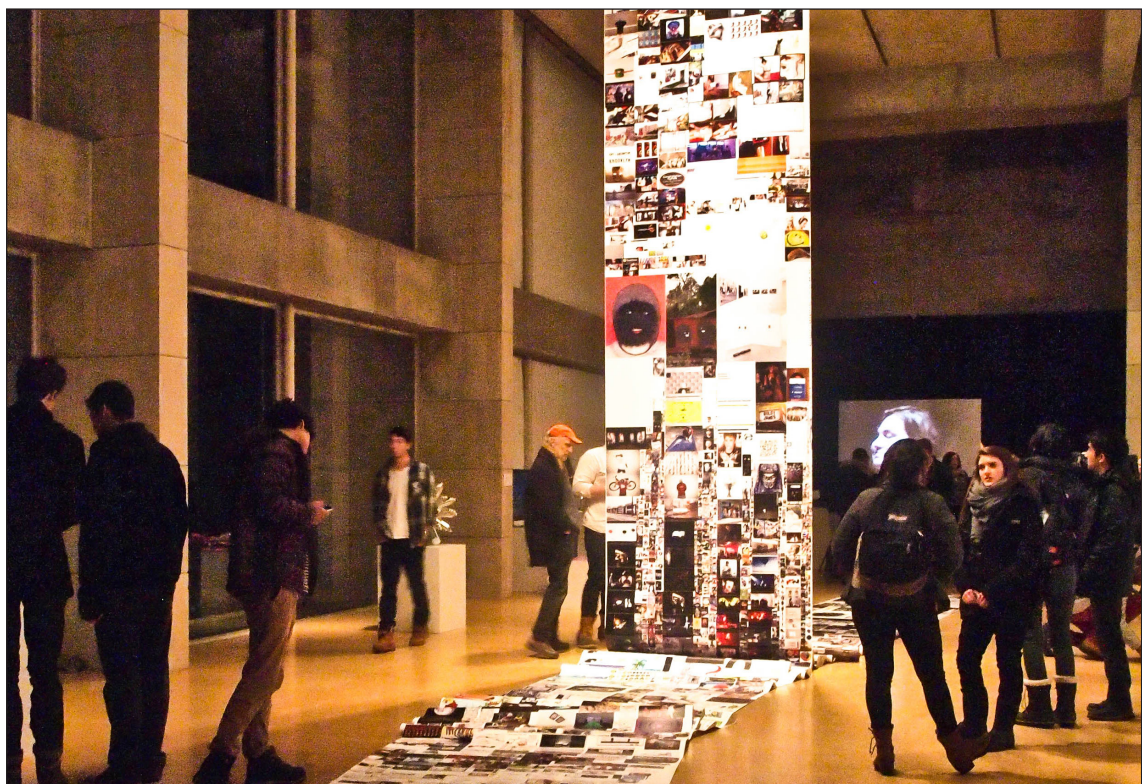


# THE WESLEYAN ARGUS

FRIDAY, FEBRUARY 7, 2014

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EMMA DAVIS/STAFF PHOTOGRAPHER

**“Intellectual Property Donor,” the newest exhibition in the CFA, showcases artist Evan Roth’s exploration of the role intellectual property plays in our society.**

## Evan Roth Exhibit Challenges Intellectual Property

By Hazem Fahmy  
Staff Writer

Based in Paris, Evan Roth is an American artist whose work delves into the complexity of empowerment through misuse. His work is based on the alteration of supposedly fixed structures and the integration of hacking culture into art.

Roth’s work is featured in the permanent collection of the Museum of Modern Art in New York and has been exhibited at numerous other prestigious institutions, such as the Centre Pompidou, the Kunsthalle Wien, and the Tate. He has received numerous awards, including the Golden Nica from Prix Ars Electronica, Rhizome/The New Museum commissions, and the Smithsonian’s Cooper-Hewitt

National Design Award.

“Intellectual Property Donor,” his latest exhibition, made its American debut at Wesleyan’s very own Ezra and Cecile Zilkha Gallery, which will be displaying his work from Feb. 5 to March 2.

To open the gallery on Wednesday, Feb. 5, Roth gave a highly engaging talk in which he took the crowd through his experience working with various forms of street art, especially graffiti, and his unique approach to equating the essence of hacking culture with artistic creation. In his talk, Roth explained that, unlike its mainstream image, hacking is not necessarily an act of theft but rather the altering of an object or system to a purpose it was not originally intended for.

Two particular pieces in Roth’s ex-

hibition highlighted this unorthodox approach and the occasional radicalism it requires. The first was a fake TED stage, on which attendants can capture either a picture or an entire video of themselves as though they were certified TED speakers. As Roth explained, the idea of this is to challenge the power TED has as an institution in association with the notion of sharing “ideas worth spreading.”

The second work was a massive piece comprised of hundreds of tracing papers, which Roth had stuck upon his iPhone while playing “Angry Birds.” When plotted alongside each other, they show the movement of his fingers as he

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## CFA Receives Grant for Muslim Women Voices Project

By Millie Dent and Tess Morgan  
News Editors

In early January, the University announced that the Center for the Arts (CFA) had received a grant for the Muslim Women Voices Project from the Association of Performing Arts Presenters, funded by the Doris Duke Charitable Foundation. Wesleyan was one of six universities to receive the grant of \$200,000.

Director of the Center for the Arts Pamela Tatge discussed the purpose of the grant.

“The idea was [for The Association of Performing Arts Presenters to] conceive of pilot projects in American universities...that would impact the stereotyping of Muslims that happens in the United States,” Tatge said. “In other words...projects that allow people to enter into the complexity of what it means to be a Muslim person.”

The other institutions that received the grant were the University of South Florida, the University of Houston, Georgetown University, LaGuardia Community College, and Augsburg College. Tatge described the opportunities that the award will open up to the recipients’ arts programs.

“It’s...a recognition of the interdisciplinary thinking that happens at Wesleyan and the sensitivity we have when we approach cultures,” Tatge said. “I think that is a magnificent award, and...it’s very difficult to bring artists from abroad in terms of the costs of travel, but also visas.... So this enables us to bring artists that we wouldn’t have otherwise been able to bring [to campus].”

Professor of Religion Peter Gottschalk, one of the professors who worked with Tatge to come up with proposals for the program, expounded upon the importance of the exposure

of Muslim culture to the University.

“Wesleyan exists in an American context that has been Islamophobic for centuries,” Gottschalk wrote in an email to The Argus. “Even the nation’s founders made anti-Muslim comments, disparaging a religion with which none of them had had any contact. In the past forty years, matters have worsened (although lately there have been some signs of hope as well). So it’s important to hear more Muslim voices on campus, in addition to the ones that are already part of our community.”

Gottschalk also described how the grant will focus on hearing more women’s voices.

“Many Islamophobic perspectives focus on the supposedly inherent oppression of women in

GRANT, page 3

## Historicizing Astronomy at Wes

By Rebecca Brill  
Assistant Features Editor

This year marks the 100th anniversary of the construction of the esteemed Van Vleck Observatory, though the Astronomy Department plans to celebrate its centennial in 2016 instead, in honor of the building’s opening. However, the department’s rich history of discovery and innovation can be traced all the way back to the University’s establishment in 1831.

Today, the Astronomy Department and the Van Vleck Observatory are inseparable. But long before the observatory was even conceived, the University was one of the first colleges in the nation to emphasize the importance of the study of celestial objects so strongly. In the University’s early days, students were required to

study astronomy. At the time, it was listed as a subject within the Department of Mathematics, of which the sole staff member was Professor Augustus W. Smith.

In addition to serving as President of the University from 1852 to 1857, Smith acted as interim president in the academic year of 1835-1836 while President William Fisk was in Europe. There, Fisk purchased seven thousand dollars’ worth of educational materials for the University, including a cutting-edge telescope made by Noël Paymal Lerebours, a French optician and daguerreotypist. It would be, for a period of time, the largest telescope in the United States.

In a letter to Smith dated Dec. 14, 1835, Harvey Lane ’35, who accompanied Fisk on his trip, wrote, “Dr. F. purchased

ASTRONOMY, page 5

## Men’s Basketball Evens Record to .500

By Asher Young  
Staff Writer

With a three-game win streak on the line, the men’s basketball team came away with another victory on Tuesday night at home against Eastern Connecticut State, 68-62. After a four-point play from Jack Mackey ’16 broke a 60-60 tie with just over a minute left, the Cardinals didn’t look back in their final non-league game of the regular season.

Wesleyan now holds a 10-10 overall record, as the win put the team back at the .500 mark for the first time since Jan. 10. The Cardinals are also at an even 3-3 in NESCAC play, which makes them tied for fourth in the conference. Coming into the matchup, Eastern Conn held an impressive 15-4 record overall.

The game was tight right from the tip-off, as neither team held more

than a seven-point lead at any point during the contest. Point guard Harry Rafferty ’17 scored the first 7 points of the game for the Cards before an 11-5 run pushed Wesleyan to an 18-14 lead with just over 10 minutes remaining in the first half.

However, Eastern Conn responded strongly during the second part of the first half, going on an 18-5 run to lead 30-23 with just over two minutes left. Though the Cardinals had a chance to tie the game on their last possession of the half, they could not convert on an isolation play, as Eastern Conn led 32-29 going into the break.

“In the second half, we definitely made some adjustments,” Rafferty said. “Coach gave us some words at halftime, and we did what we had to do to win. The main adjustment was that we went to a 2-3 zone in the second

BASKETBALL, page 14



SHANNON WELCH/STAFF PHOTOGRAPHER

**Jack Mackey ’16 nailed four three-pointers as the men’s basketball team took down Eastern Connecticut 68-62.**

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The discourse has to change



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established in 1868

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**Corrections:** In the February 4th issue of The Argus, the article "Love: Commodified" incorrectly referred to the title of the show as "They Extract," rather than "They Extract!". This article also incorrectly referred to the writer and director as Eppler, rather than Sanchez-Eppler. The Argus sincerely regrets these errors.

# Sarah Mahurin Must Stay!

BY CHRISTIAN HOSAM AND CHERYL HOSAM

**CH '15-** Sarah Mahurin has been many things to my Wesleyan experience. She's been my professor, advisor, committee-mate, confidant, and perhaps most importantly, my mentor. When I was informed about the push to get Wesleyan to hire her and her husband in a permanent capacity, I knew that I had to speak out. However, in the rush of getting back to classes, researching, and solidifying my plans for the summer, I felt overwhelmed and outgunned because I felt like anything that I did at that moment would be inadequate. I knew I needed help in collecting my thoughts on her, which are vast, into something coherent as well as potent. It's important to note that learning my limits academically and socially in college is directly tied to having Professor Mahurin as my advisor, but more on that later.

**CH P'15-** I met Professor Mahurin only once during the 2012 Homecoming but when I did, I was immediately impressed. I was concerned at the time that Christian had way too much on his plate (which he did) but was way too ambitious to get out of any of his commitments. When I first met her in the Chapel, I was impressed with the ease with which she spoke with me and how she made me feel comfortable that Christian was in good hands and she was going to steer him in the right direction.

**CH '15-** While I have endless glowing things to say about Professor Mahurin, if you asked me to think of the first word that came to mind when describing her, it would be tough. While very few people give me as much praise as Professor Mahurin does, no one gives me as much criticism. I could talk about how much I trust her and appreciate her here but I think it might be better to make a simpler point: the criticism worked. I am not the same writer or thinker that I was when she first took me on as a student and then as an advisee. I am much more confident in my voice, I've become a relentless self-editor (because I learned my lesson enough times about giving her anything subpar – she always knows), and I'm more "intellectually honest." What I mean by that is because Professor Mahurin invests in her students, particularly in classroom discussions, it's easy for her to tell when your writing isn't in line with your actual views. To put it more bluntly, Sarah Mahurin can call out bull like nobody's business.

**CH P'15-** Christian was and is an independent person. It meant that he was really successful in high school but it also meant that he likes to say yes to quite a lot of things. Because of that, it's refreshing that Professor Mahurin has never been afraid to tell him no. I remember one time Christian calling me laughing because he wanted to do research in psychology on top of everything else that he was doing. He's not even a psychology major. He was laughing because Professor Mahurin had said that until he took some time to talk to the professor as well as showing her his grades for that semester, she wasn't in support of it. I know that Christian can make his own decisions and in that moment he didn't actually need her approval but she built a level of trust in their relationship where she knew that by telling him to contemplate an opportunity before taking it, he would reach the realization that he didn't need that extra burden. He ended

up not doing it and coincidentally got higher grades in that semester than he did the semester before.

**CH '15-** If I'm going to talk about Professor Mahurin honestly, I have to talk about race. The first time that I went to her office trying to schmooze my way into Intro to African-American Literature during the end of my first semester here, the first thing I thought was, "Wow, I wasn't expecting this perky white lady when I knocked on her door!" Interestingly enough, she noticed my discomfort and it didn't take her long to ask me about it. "You were weirded out by me being white weren't you," she asked not too long after I was in her class. While I was stymied by that comment, Professor Mahurin knew that I wasn't going to lie to her and wasn't afraid of my answer. She would be the first to say that who we are is brought to bear on the work that we do. As a professor of African-American Studies, she doesn't shy away from questions that brings her white privilege into sharp focus. One time sticks out in particular. We were reading Amiri Baraka and there is a point in the poem that he starts talking about raping white women. It's an unsettling, uncomfortable moment for everyone. After reading the passage aloud, she said "There was some of this where I was like 'Yeah, I see where you're coming from,' and there were other parts where I was like 'Oh my God, no.' Rather than stumbling through the discomfort in the text, she addressed it head on and challenged us not to look at the text as problematic but to mine it for its political and literary potential. Professor Mahurin's willingness to call out racism and ignorance both in and outside of her classroom has always meant a lot to me because it sets an impressive example of what ally-ship should look like. Once you get to know her, it doesn't take long to realize that she's not doing this work because she wants people to like her. She doesn't need someone to be impressed with her. She works with the fervor that she does because she's committed to anti-racism and social justice. She's called out Public Safety, the administration, and her students when they're not demonstrating the kind of cultural competency that we should expect from our community. Just as importantly, she's not afraid for everyone to know it. Wesleyan has often underwhelmed me because people are so nervous about speaking out on what they believe because of the potential fallout. Professor Mahurin at many different times during my time here has shown by example how to be a student, a scholar, and an activist.

**CH P'15-** Few people have driven Christian the way that Professor Mahurin has. I'm sure that she makes everyone else feel as comfortable and secure as she has made him feel. Wesleyan letting her go would be a travesty. I know that Christian wouldn't be nearly as successful as he has been if it had not been for her. If they lose her, Wesleyan won't be as successful going forward either.

*Christian Hosam is a member of the class of 2015. Cheryl Hosam is a parent of a member of the class of 2015.*

# WESPEAKS

## A Brief Reply to Prof. Vera Schwarcz's Wespeak of Jan. 10

BY RICHARD OHMANN

She is critical of my having appeared on a "Modern Languages [sic] Association panel united by a passion for boycotting Israel." Professor Schwarcz proposes an end to our friendship—"a final splitting of the ways"—unless I find "the courage to dissent from the pack" of Marxists who endorse "lies about Israel," the "one and only democracy in the Middle East." The boycott movement is not about the political structure of Israel but about Palestine: about Israel's taking of Palestinian land and water, its bulldozing of villages, its restriction of movement, its military reprisals and collective punishments, and so on through the endless list of oppressions, privations and indignities inflicted on people of the West Bank and Gaza during more than 45 years of occupation. I learned much from Vera, years ago, but do not regret my public unfriending by one who can omit all this from a comment on the BDS movement and a defense of Israeli civility. Three smaller

points: 1. There are several democracies in the Middle East. 2. On the MLA panel, I argued against the academic boycott, though I support the economic boycott. 3. I credit Michael Roth with speaking out on many issues, but to praise him for the "courage" it took to write his Los Angeles Times op ed condemning the American Studies Association's boycott resolution is (I think he would agree) a bit much. Around 150 college and university presidents and other high officials put out statements deploring the ASA vote. Many did so in response to pressure from alumni and donors, some of whom in turn were responding to a vigorous campaign by organizations close to the Israel lobby. (I have no reason to think Michael Roth was so motivated.) I've not heard of any college president who spoke in support of ASA or the BDS movement. Where is the "pack," and where is the bold dissent, in this picture?

*Ohmann is a Benjamin Waite Professor of English, Emeritus.*

## Moving Past the ASA Boycott and to Meaningful Action for Israelis and Palestinians

BY BECCA CASPAR-JOHNSON

When the ASA's boycott of Israeli academic institutions took effect, I was a student at one of the universities affected, Israel's Hebrew University. It was difficult, for a while, to reconcile my support of the anti-occupation movement with the fact that I was unable to think of anything I had heard on campus that could be considered justification for an international boycott. A few days later, I read the article by Wesleyan President Michael Roth condemning the boycott, along with a flurry of articles supporting, attacking, and dissecting the boycott. What I wasn't seeing from many of the articles was also missing from President Roth's piece—a substantive discussion of the real issues of the Israeli-Palestinian conflict that are behind the boycott. I wrote this piece a little while after that in hopes that I could bring both of my educational experiences to bear on this, what I feel is one of the most pressing issues on the international stage.

President Roth and I both agree that the strategy of the boycott is fundamentally flawed. There is but one guaranteed end result of the boycott: that there will be fewer Israeli academic voices—voices that are often anti-occupation—speaking out against the practices of the Israeli government on the international stage. I understand the theory behind the BDS movement, and I share their goal of ending the occupation, but if they believe, as I think they do, in a sustainable, peaceful, bilateral solution, the strategy cannot be to limit open debate.

Peaceful solutions are always the result of breaking down barriers to discourse, not erecting new ones. That being said, this boycott is just a tactic; a tactic that, it could be argued, has had a backlash far outweighing any political pressure it has placed on the Israeli government. What is important to focus on is that the real

issue at hand is the Israeli occupation of the West Bank and East Jerusalem—an injustice that is both morally and politically wrong. President Roth—you are, as you say in your article, a student of history, and you understand that conflicts have moments wherein they are ripe for resolution. To condemn the boycott of Israeli academic institutions while failing to endorse current negotiations between Israel and the Palestinians, which may be the last hope for a two state resolution in our lifetime, is a missed opportunity and an abdication of the responsibility to present an alternative.

President Roth, I want to thank you for your op-ed, and I want to challenge you to support the ongoing negotiation process. I speak not only for myself; I speak also as but also as a president of J Street U at Wesleyan and on behalf of the hundreds of Wesleyan students who have affirmed that they support a US leadership for a two state solution. Campus leaders, including class council presidents, leadership of the College Democrats, the Jewish community, and others, have signed a letter affirming that they stand with J Street U, and ultimately with Secretary of State Kerry in his negotiation efforts. Students forecast the future of politics, and right now students nationwide support the negotiation process and the resolution of the Israeli-Palestinian conflict.

We want our leaders, both campus and political, to do so as well. With that in mind, I am asking you, as a public face of Wesleyan University, to publicly endorse the negotiation process. The moment is here for action, for supporting those who are working to end injustice and make lives safer, and for finding a resolution to a conflict that has harmed too many on both sides of the Green Line.

*Caspar-Johnson is a member of the class of 2015.*



## NEWS

## Lecture Series Introduces Topics in Mindfulness

By Sofi Goode  
Assistant News Editor

Looking to relax after a stressful, snow-filled day, a group of students gathered in Fayerweather on Wednesday, Feb. 5 for an hour-long discussion on and practice of meditation. This session was the first in a series of four that will make up the Month of Mindfulness, an event hosted by the Peer Health Advocates (PHA) to help students be more aware of themselves and their surroundings.

The Month of Mindfulness will consist of four free lectures, one every Wednesday night throughout the month of February. Each session will be presented by a different leader from the University community and will focus on a different topic. Scott Kessel '87 led Wednesday's session, titled "Guided Meditation and Walking Meditation."

Future sessions will include "The Mindfulness of Time and Presence" with Director of Religious and Spiritual Life and University Jewish Chaplain David Teva, "Ways of Movement" with Associate Professor of Dance Katja Kolcio, and "Yoga Asana and Meditation" with Amy Tate. All sessions are open to students and do not require experience or attendance at the other lectures.

Katie McLaughlin '15, one of the primary PHA organizers of the series, stressed that the meetings are designed to be accessible introductions to various topics of mindfulness for students.

"[Teva] leads a six-week intensive course about mindfulness, and many people don't have the time to take that or maybe aren't interested pursuing it in that depth," McLaughlin said. "So we wanted to give people a

glimpse into what mindfulness is in a couple of different practices that would be low commitment."

Teva explained how he hopes to look at a specific aspect of the concept during his lecture on Feb. 12.

"Mindfulness can be understood as being fully present in the moment without judgement," Teva wrote in an email to *The Argus*. "The first part takes practice, the second, well [let's] just say for me involves more practice. In my workshop, I want us to look at technology and rest. At Wes, are we ever not 'plugged in' to our shiny tech gadgets? As individuals and as members of a community and an eco-system, what are the implications of being always 'on' and 'wired'? How do we find solitude and rest at a campus when there are so many amazing people to meet and so many experiences to have?"

The project began last semester under Sophie Riffkin '13, and leadership transferred to McLaughlin when Riffkin graduated at the end of the Fall 2013 semester.

Riffkin emphasized that the program aims to help students slow down and enjoy their experiences, as Teva's course helped her do the same.

"I hope mindfulness can give Wesleyan students some stability, grounding, and perspective," Riffkin wrote in an email to *The Argus*. "Campus is a very temporary place, with a lot of huge changes and a fast-paced life. I was getting really worked up and involved in my work, my friends, myself, and my schedule. Mindfulness helped me slow down and enjoy my classes and especially the people around me on campus I might have missed."

McLaughlin echoed Riffkin's sentiments. As a participant in the lecture series herself, she hopes that



DAT VU/STAFF PHOTOGRAPHER

The Peer Health Advocates began their "Month of Mindfulness" on Wednesday, Feb. 5.

all attendees will find a personal reward in being more mindful.

"Everyone, hopefully, will get something that's incredibly personal to them," McLaughlin said. "We often at Wesleyan focus a lot on what's going on in our minds and don't necessarily focus on how our bodies are feeling. [We're] trying to break down some of the tension that we have in our bodies and our minds and find healthy ways to deal with that and reflect in on what we're feeling and thinking."

In addition to the four lectures, the PHA will be hosting another event each week as an additional part of the Month of Mindfulness. These

activities will include a hike, a discussion about sleep, a yoga workshop with WesBAM, and group coloring. Like the lectures, these are also free and open to all students.

While the lectures are aimed at education with a practical aspect, the activities are more physical and focus on practicing mindfulness.

McLaughlin stated the importance of these sessions and the effect that being mindful can have on our daily lives.

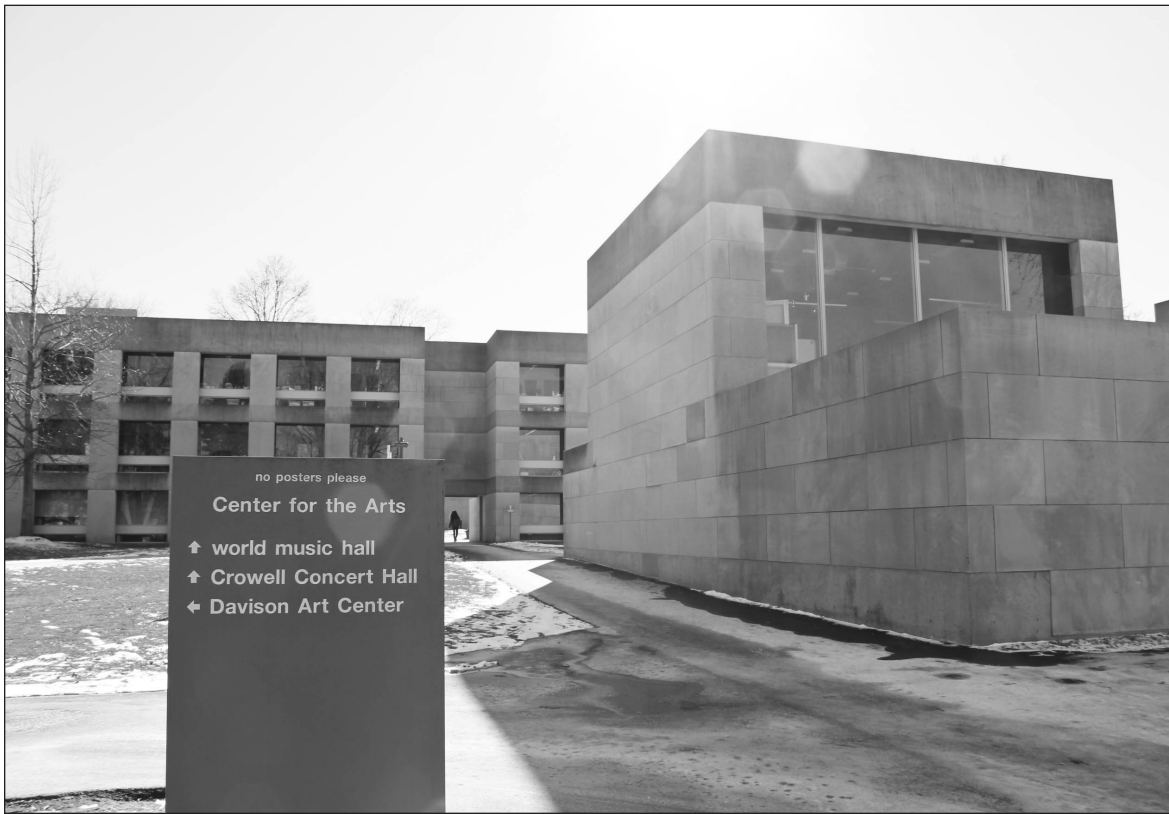
"Personally, I think that we have a lot of stresses that don't necessarily have to be there but they're sort of inherent to our lives, and so to find a way to reflect inwards and under-

stand how we're feeling can really eliminate a lot of those negative feelings that we have," McLaughlin said. "That for me is what mindfulness can do for people, especially in a college community where we're so close to each other."

McLaughlin explained that the course is not focused on skill, but rather on education and reflection.

"It's really for anybody," McLaughlin said. "You can't really be good at it or bad at it. There's no experience you need. Just being willing to try different things is really the only requirement to participate in this course. I think people could really surprise themselves if they tried it."

## Grant: Project to Tackle Stereotypes Through Art



EKI RAMADHAN/STAFF PHOTOGRAPHER

The Muslim Women Voices Project will use a recent grant to increase awareness and understanding of Muslim women's art and identities on campus.

Continued from front page

Muslim communities," Gottschalk wrote. "These views often discount what Muslim women say about their own experience, unless it proves the point about oppression. So hearing Muslim women express their own selves, in various media and performances, and not only as Muslims or women but with the wide range of identities we all carry will be help-

ful."

Hira Jafri '13, a current graduate student in psychology and a member of the Muslim Women Voices Project planning committee, traveled to Washington, D.C. to meet with representatives from the other recipients of the grant and members of the Doris Duke Foundation.

"[At the summit] we basically talked about each individual project

because each school is doing a different thing," Jafri said. "We went through the creative ideas we have to institute these projects on our campuses, how to get our communities involved, [and] how to incorporate our projects into different courses with certain professors."

Tatge described the grant as part of a campus initiative to spread the arts program across the University.

"This project is part of the

Creative Campus Initiative, which is about taking the arts across the campus in interdisciplinary ways, affecting curricular and co-curricular life," Tatge said. "So it is perfectly in line with the kind of work we've done in the past, in terms of identifying departments where we could embed an artist into the curricular setting."

Tatge spoke about the parts of the program that will begin this fall.

"If we succeed, we'll have women from nine different countries and nine different Muslim cultures...here at Wesleyan next year," Tatge said. "It will kick off with a major panel on Islamophobia that will be coordinated by Gottschalk. And then the first event is the Muslim Women in Hip-Hop festival in September."

The grant will also allow the Project to bring playwright Leila Buck '99 to campus in the fall to collaborate with students on a new piece. Buck, a Lebanese-American writer, has written plays such as "In the Crossing" and "HKEELEE (Talk to Me)."

Associate Professor of French and Letters Typhaine Leservot will also be involved in programs sponsored by the grant.

"I will be offering a new course (in French) on gender in the Maghreb and will organize a lecture series on the topic (in English) open to the public so as to complement the Muslim Women Voices Project in the fall," Leservot wrote in an email to *The Argus*.

Those involved in the project hope that it will challenge stereotypes of Muslim women, both on campus and beyond.

"Our hope is to portray the complexity of the Muslim woman, that there is no monolithic Muslim woman because each country has its own cultural tradition, there are many different tenants and strands of Islam," Tatge said. "We hope that we will not only have the chance to witness these women perform but also share their stories. There will be informal times for students and community members to meet these women as well as their public performances, which we hope we'll contextualize and really make rich for everybody."

Jafri expanded on Tatge's articulation of the Muslim Women Voices Project's objectives at the University.

"Women in Islam are very misrepresented in the general media," Jafri said. "The perceptions that the average person has about a Muslim woman are very streamlined, and what we want to do is show the multidimensionality of Muslim women."

Jafri described the group's goals for the creative projects that will be implemented with the aid of the grant.

"We want to make [the topic] more accessible to students because, for a lot of performances on campus, only students who are involved in the arts want to go, but we really want to make this series accessible to people who may not usually find themselves at a concert or at a dance performance or even talking about Muslims and...their culture," Jafri said.

Additional reporting contributed by Arts Editor Gwendolyn Rosen.



# Alumni Sign Petition Against ASA Denouncement

By Millie Dent and Tess Morgan  
News Editors

On Dec. 19, 2013, the Los Angeles Times published an op-ed written by University President Michael Roth denouncing the recent American Studies Association's (ASA) resolution to support the boycott of Israeli academic institutions. One section of Roth's article, in which he encouraged others to speak out against the ASA resolution, has elicited significant backlash from students and alumni.

"As president of Wesleyan, and as a historian, I deplore this politically retrograde resolution of the American Studies [Association]," Roth wrote in the article. "Under the guise of phony progressivism, the group has initiated an irresponsible attack on academic freedom. Others in academia should reject this call for an academic boycott."

In response, a number of University alumni published a petition questioning Roth's statement and listing the omissions they observed in his condemnation of the ASA resolution.

"[Roth's] editorial did not address the academic freedom of Palestinian scholars and students, who are routinely denied access to teaching, travel, and free speech," the alumni petition reads. "It also did not address the academic freedom of American scholars who work with Palestinians, or who speak and write in support of BDS [Boycott, Divestment, and Sanctions], although that freedom is now under threat in New York State and beyond."

The petition describes Roth's involvement in divestment rallies and boycotts when he was a student at the University and questions his current actions in light of his past beliefs. It goes on to denounce the claim that Roth's state-

ment encompasses the beliefs of the student body and the University alumni.

"President Roth does not speak in our names when he calls on academics to reject the boycott without first informing themselves of the issues and familiarizing themselves with the intellectually rigorous and democratically accountable manner in which the ASA, together with a growing number of academic organizations, reached their decision," reads the petition.

The petition has been signed by over 150 alumni, including many who are members of the ASA. Evan Weber '13, one alumnus who signed the petition, described the formation of a group of concerned alumni after recent events at the University.

"There was a spurt of organizing by alumni/ae around the Administration's reaction to de-gendering of bathrooms by trans\* student activists and their allies," Weber wrote in an email to The Argus. "After seeing how effective alumni/ae response was in potentially weakening the ultimate sanctions for the students, several alumni/ae decided it would be useful to start creating a sort of 'progressive' alumni organizing community to respond to campus issues and support student activism."

Anwar Batte '13 was another alumnus who signed the petition.

"Signing onto this statement seemed like a small but significant way to counter President Roth's defense of the military occupation of Palestine while reminding the Wesleyan community that wealthy corporate heads like our President and Board of Trustees don't speak for all of us—and never will," Batte wrote in an email to The Argus.

Weber echoed Batte's rejection of Roth's opinion as a representation of the University's values.

"Just as President Roth notes that 'not all those in academia agree with



C/O PRESSTV.IR

The recent passing of an ASA resolution supporting the boycott of Israeli academic institutions elicited both positive and negative reactions.

ASA's action,' not all ambassadors of the Wesleyan brand disagree with their action and I think it's unfair of President Roth to leverage his association with the University to make his point," Weber wrote. "I signed the letter because I think it's important that alternative voices are heard as well."

On Jan. 4, University parent and UCLA professor Robin D. G. Kelley published an article in opposition to Roth's op-ed titled "Defending Zionism Under the Cloak of Academic Freedom." It was published on mondoweiss.net, a website that covers news surrounding American foreign policy in the Middle East. Kelley's article names some of the same inconsistencies in Roth's argument as the alumni petition.

"I did expect a more considered and

intellectually honest disagreement from the president of Wesleyan University—a world-class institution with a long and distinguished record of teaching (and doing) social justice, grounded in an internationalist, humanist vision of liberal arts education; a school to which I gave nearly a quarter of a million dollars of my hard-earned academic salary so that my daughter (class of 2012) could learn what it means to be an informed, critical, engaged citizen of the world," Kelley wrote in the article.

Some alumni who signed the petition agreed with parts of Roth's stance, but resented the way in which he presented his argument.

"I can't say that I support the boycott itself," Mickey Capper '13 wrote in an email to The Argus. "I do find it

embarrassing, though, to read an op-ed from my alma mater's president that seems more interested in using big words to strike a firm stance than addressing the central issue (Palestinian intellectual freedom) thoughtfully. I stand by my signature condemning Roth's repugnant procrastination from drafting an actionable plan to return to a need-blind admissions policy."

Capper amended that it is unclear whether or not the ASA boycott will allow increased access to academic institutions in Israel.

"Both sides of the argument claim they are fighting for academic freedom, but it's hard to know whether the constraints on Israel's academic institutions will result in more flexibility for Palestinian academics," Capper wrote.

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# FEATURES

## WesCeleb: TENNESSEE MOWREY

By Gabe Rosenberg  
Features Editor

Between sheet mulching gardens with WILD Wes and playing “shock punk” with one of his many bands, Tennessee Mowrey '14 keeps himself busy. Perhaps that's why his music performance thesis attempts to go beyond a linear model of time. To find out how he does it, The Argus sat down with Mowrey to talk about zen and the art of garden maintenance.

**The Argus:** Why do you think you're a WesCeleb?

**Tennessee Mowrey:** I think part of it has to do with the fact that I have a large personality and a weird name; you know, people can remember me. I play in a number of bands on campus, in the Beatles cover band, in the Weezer cover band, in a couple of bands of my own, and various theses and things. I perform in the Rocky Horror Picture Show and I lead WILD Wes, so I'm visible in certain ways around campus.

**A:** What instruments do you play?

**TM:** I play a lot of instruments. I started out on piano, and then bass, guitar, mandolin, ukulele, drum set, hand drums, vocals, songwriting—the whole shtick. Most of the things you hear in a rock band.

**A:** How did you get into music? And did you teach yourself or take classes?

**TM:** Before I got to college, I had taken some music classes in high school; my school had a good music program. But I was mostly self-taught on all of my instruments. I had taken classical piano for a while, but it was just very musical around my house. My father and my step-mother especially played a lot of instruments, so I would watch them and listen, and that's really the best way to do it, and I would try it myself, and all of a sudden, here I am. But definitely as long as I've been at Wesleyan, I'm a music

major and I've taken a lot of music classes, so it definitely has informed my playing.

**A:** What made you want to get involved with all these bands, and how does that tie in to your work as a music major?

**TM:** A big goal of mine would be to make money through music somehow after I graduate. Performing and having technical skill and being able to perform under pressure, under lights, with a crowd, where you can't really hear the singer: being able to operate under those conditions is essential to being a gigging musician. So it's good to have practice, but that's not really why I do it. Why I do it is more twofold: first, the thrill of performance, which I'm sure a lot of non-musician performers can relate to; and second, the sound. I love it. I have a little bit of synesthesia.

**A:** Why did you get involved in so many cover bands?

**TM:** I'd say the cover bands are more secondary. I just learn the stuff kind of fast, and if everyone knows it, you can just come together and play it. But I play with a number of groups that play their own music, including Borneo, which is a group I write for, and Molly Rocket; obviously Molly [Balsam '14] writes for that. We're called Kroox now. Also, Sodomized By Angels is a shock-punk band that I write for, which is a lot of fun. There's going to be an underwear-panty-punk-at-Earth-House show next weekend.

**A:** What is shock punk?

**TM:** It means I'm trying to shock you with what I'm saying. It's definitely punk, but the lyrics are very obscene. I'm not going to say them here now. That's a time for the concert. You should come listen for yourself.

**A:** You said that besides music, you're involved with WILD Wes. How did you get involved with that?

**TM:** I've been involved with it since my days as WestCo president, when they came to WestCo and asked us if they could start this first project. And I liked the idea a lot and I was working on it,

did a lot of sheet mulching for them, a lot of other stuff, and subsequently took the student forum when I came back from being abroad. Then I ended up here working this summer for them, when I built the stairs in the Butts. I've been around not since the very beginning, but close.

**A:** What about that interests you? What about sustainable landscaping made you want to get your hands dirty?

**TM:** I definitely don't only have a single-minded focus. Even though I've studied music, I'm also an East Asian Studies major, and I have a lot of other interests. I've always had an environmental bent to me, and the WestCo thing was happening in my backyard. Not only was I helping create food and a sustainable, good-for-the-earth ecosystem here, on the Wesleyan campus, instead of using these lawns that are eating up a bunch of resources and not giving anything back except for this “aesthetic” value—why are we buying into that?—I also just had to roll out of bed in the morning and go out there and sheet mulch. I think the two things together made it very easy for me to get involved.

**A:** Are you still involved with WILD Wes during the year?

**TM:** It's been a little bit harder for me to do as much as I did this summer—obviously, I was working eight hours a day—this year, because I'm working on a thesis and it's taking up more time than I thought it would. Ha, I bet you've never heard anyone say that before. Every weekend or every other weekend, I've definitely been putting in some hours, except with the snow here, there's not a whole lot that we can do. But we're having a meeting, so I'll be there.

**A:** What's your thesis on?

**TM:** It's a joint East Asian Studies and Music thesis about the Zen, specifically the Soto Zen: conceptions of time as actualized through musical performance.

**A:** So what does that mean?

**TM:** I could literally talk about this for

hours. Real concise: We see past-present-future as, like, maybe a caterpillar through time: You could maybe jump around through it if you have the right devices. Dogen thinks that's not true. He thinks, and I'm now tending to agree with him, that reality is a changed state, just in its fundamental nature, and that changed state is actualized in a process we call time, but that is just the result of what it has to be, the result of the laws of causality. We used the regular laws of causality—the sun going up, us going around the sun, the moon going around us, the spinning of the Earth—in this way to mark time, but it's really just different.

I took that idea, and I wanted to try and represent that musically, and I actually, as silly as it sounds, had to invent a new musical notation system to do it. It involves wheels and Mobius strips and it's pretty cool. If you're interested, you can come check out the performance of it in April.

**A:** How does one perform that?

**TM:** With short, open-ended improvisation within a specific set of frameworks. A circle represents one time through a cycle, and there's different x's on the circle that tell you when you should blow a note or pick a string or whatever. So it's supposed to remove the idea of beginning and end, and maybe of direct time scale; maybe that's a quarter note, maybe that's a half note, maybe that's a whole note. Then, everyone is using the same score and doing different things all the time. The score looks like a mandala.

**A:** What goes into organizing circular im-

provisation into a performance?

**TM:** It's been a process, certainly. My band has been very accepting of the radical new ideas I've been throwing at them. I can't appreciate them enough. And basically, I don't know, you just get it started. People are going on the same pulse, and you try things, and some things work and some things don't; you come back to the things that work, and you don't come back to the things that don't.

After we play for a while, I speak for a bit, and I say, “That was cool. Let's try something more like that in the future.” But also, zen is very much about letting everyone act as themselves in every moment, so I feel very weird prescribing the actions my performers have to take in any given moment.

**A:** Is there anything else you've been trying out in your last semester at Wesleyan?

**TM:** There are so many things I want to try. If I started over, I bet I could do a hundred things differently and still be very happy. But I just don't know if I have time. My life is kind of busy now. Come April, I hope to be outside more. I want to go to Wadsworth a couple more times before I graduate, out to the pond. Mostly I just hope to strengthen the friendships I've made in the last bit of time I have here. I have opportunities to do other physical things, learn to canoe or whatever, but the people I'm around here really make it special for me, and that's what I want to cherish.



C/O TENNESSEE MOWREY

## Astronomy: Stargazing Through the Ages at Wesleyan

Continued from front page

in diameter – about 7 feet in length – magnifies 600 times, cost 600 francs!! – I am now waiting for an evening to go to the observatory where Prof. Arago will try it.”

The wait was perhaps longer than Lane had anticipated. It was not until April 1836 that François Arago, the director of the Paris Observatory, tested the telescope and signed a document of certification. That month, Smith expressed his frustration with the delay in a letter to Lane: he'd been hoping to view an upcoming eclipse through the telescope.

The telescope finally arrived in July 1836. Initially, it was placed on a movable stand, but in 1839, it was moved to an octagonal observatory built behind Smith's home. A document dated Feb. 20, 1839 describes the observatory as “a small wooden structure, 9 feet in diameter, painted white.” In the academic year of 1854-55, the observatory was relocated to Rich Hall (now the '92 Theater).

The observatory became the source of much mockery on campus. An 1856 “appeal” from the student body, addressed “To the Patrons of Scientific Research,” ironically “inform[s] the Scientific Public that the Small Octagonal Observatory, capable of revolution on a ten-penny nail, con-

nected with the College, [has] become inadequate to the demands of modern science, the pupils having to climb over a board fence to reach it.” In another document, the dome is referred to as a “small octagonal building of questionable character.”

In 1868, the six-inch refractor was moved to Boarding Hall (later Observatory Hall), where an observing tower was built. In 1869, it was replaced with a 12-inch refractor.

Yet the real game-changer for Wesleyan's Astronomy Department was in 1916, when the Van Vleck Observatory first opened. The Van Vleck family funded the project in memory of John Monroe Van Vleck, a professor of mathematics and astronomy. The observatory boasted a 20-inch refractor housed inside a large dome designed by Henry Bacon, who designed the Lincoln Memorial as well as various other buildings on campus.

With the new observatory, students and faculty could study celestial objects with more precision; there thus developed an increased focus on astronomy at the University. In fact, it was just after the construction of the observatory that the Astronomy Department became independent from the Mathematics Department. The immensity of the refractor, however, might be attributable to mere competitive spirit.

“That's a large size for the lens, and it was bought to be two inches larger than Amherst's telescope,” said Chair of the Astronomy Department and John Monroe Van Vleck Professor of Astronomy William Herbst. “We wanted to be on the top.”

With the 20-inch telescope in the limelight, Fisk's six-inch one fell out of favor. Fisk's was given new life in 1925 when it was mounted in the observatory in preparation for a solar eclipse. It was used again, albeit less successfully, during a 1932 eclipse. In 1959, the telescope was mounted in a new dome atop the Van Vleck Observatory with the assistance of cranes.

In 1968, the telescope was renovated and presented in a dedication ceremony as the Wilbur Fisk Telescope. Today, the telescope, no longer in use, is displayed in the observatory's foyer.

The Astronomy Department made a major breakthrough in 1995 when a team of faculty members, including Herbst, discovered a unique double star called KH15D. The star may be in the process of forming a planet and could be pivotal in understanding how planets are created in general.

“It's been found recently that planets exist around double stars, and so we think we found a system that's in the process of forming planets like that,” Herbst said. “That's pretty excit-



CHONG GU/STAFF PHOTOGRAPHER

**The Van Vleck Observatory, pictured above, will celebrate its two-hundred-year anniversary in 2016.**

ing.”

The department, which previously had two astronomers on its faculty, now has five. Herbst hopes to maintain this development and to continue engaging in active research, both on campus and at more central observatories like the ALMA telescope in Northern Chile.

Today, the Van Vleck Observatory houses five telescopes, including a radio telescope. Herbst plans to eventually purchase a robotic telescope, which

would observe and photograph the sky automatically.

Last year, the iconic dome on Foss Hill was refurbished; the department is currently raising funds to restore the 20-inch refractor, which is no longer used for research. Herbst hopes to restore it in time for the observatory's 2016 centennial celebration, paying tribute to the Astronomy Department's past while setting its gaze on a bright future.





# WES MEETS WORLD: ALEX ROSEN '08

By Amy Zhang  
Contributing Writer

*This is the first article in a new series profiling alumni working in various fields. From entrepreneurs to artists and beyond, these alumni show the diversity of careers and opportunities that Wesleyan graduates pursue, create, or simply stumble upon.*

Alex Rosen '08 didn't take a computer science class until his last semester at Wesleyan: he majored in the College of Social Studies. However, the summer before his senior year, while interning at The Onion in New York City, he heard a man talking in a coffee shop about a new startup company.

"I started to talk to him and offered to help him out, and I ended up working for him for the rest of the summer," Rosen said. "Tech/startup stuff, especially around 2008, was such a fast-moving, dynamic industry."

The man in the coffee shop later founded Funzio, a mobile developer of online games such as Modern War and Kingdom Age. Rosen was given another opportunity when, years later, he was hired by Funzio as a product manager, all the way through the company's purchase by GREE, a Japanese social networking company that produces mobile games.

Before that, however, Rosen pursued an interest in the social networking aspect of technology through writing his thesis, "Distributed Consolidation: Identity, Reputation, and the Prospects for Online Social

Interaction." Then, right out of college, Rosen got what many students would think of as a dream job: Google.

Rosen said the company was receptive toward hiring college graduates from a number of different backgrounds, and even as a CSS major, he still found a way to contribute. After three years, Alex headed to Funzio, where he embraced the startup culture.

Now, Rosen works as Senior Director of Product at GREE, and his next project is right around the corner.

"For this new game, we're putting together everything we've designed for the past few months, so we can pitch it to other people at the company," Rosen said. "It's a 3D war game, a mobile game that's tablet focused, although it works on phones too."

After graduating six years ago, Rosen has accumulated tech experience in myriad working environments, from large, corporate atmospheres to tighter-knit gaming startups.

"What's attractive about startups is the ability to do more types of jobs," Rosen said. "At Funzio, I started off working on data analysis, but then on the fifth day my boss asks me if I could take on marketing, since there wasn't really anybody doing it. And then a few days later, I was working on designing features."

The flexibility of the small working environment differed greatly from his time at Google.

"In a large company, you get more pigeonholed into one skill and one team," Rosen said.

While at Funzio, Rosen had the opportunity to contribute to the pro-

duction of Crime City, a mobile multiplayer game that allows players to build criminal empires online. When Alex first joined the team, the game had already called Facebook its home for six months, and the company was in the process of adapting it as a phone app.

In creating new apps, Rosen says his team works off information taken from the larger industry and culture.

"We do surveys, see what's currently popular on the market, and how to improve current games, whether by making better graphics, new game mechanics, or social features," Rosen said. "Then we seek to prototype and refine our concepts and ideas and hopefully put together a successful game."

Crime City was one-of-a-kind when it was released for iOS. Where it succeeded, others soon followed.

"We were able to take proven gaming concepts from PC and console and distill them in a really fun, high-quality way that was fun to play on a smaller screen," Rosen said.

What makes a good product, he added, is also the constant care and updating that goes into it even after its release.

"That's one part of the mobile industry: when you launch a game, it doesn't end," he said. "You still have to release content and add things onto it for years and years."

As product manager, Rosen's job requires communicating and working with everyone involved in the creative process.

"You're ultimately responsible for the game: the strategy, designing the

features, and coordinating between all the teams from art to engineering to marketing," he said. "You're expected to know a little bit about everything, so you have to pick it up but keep humble, too, and know when to defer to others' expertise."

In particular, Rosen said that his initial lack of computer science skills slowed him down at first.

"That's one thing I regret: not learning more coding and programming earlier on," he said.

Yet startups don't just involve programming, and Rosen said that the rest of his education proved useful in his career.

"There's a very liberal arts sort of concept there, as there is a wide breadth of knowledge, and you also have to be able to figure things out fast enough," Rosen said. "In that way, CSS prepared me well."

Wesleyan's emphasis on writing served Rosen especially well in the tech world's collaborative, concept-heavy atmosphere.

"Generally, wherever you go, so much about the industry is communicating ideas and convincing other people," Rosen said. "Wesleyan students tend to be very good writers, and that's not necessarily a skill that everyone has, and it can be a real advantage."

Rosen is now one of the leaders of Digital Wesleyan, which he founded along with Jake Levine '08 (his former roommate) and Tim Devane '09. This year, the group will be holding a workshop series to teach current students the skills they need to conceptualize and map their own startups. Some

participants might then get the chance to work at paid summer internships, funded by some of Digital Wesleyan's supporters.

Two and a half years after its release, Crime City is now one of the most popular games in the Apple App Store; it's the number one free game in 20 countries and counting. Crime City became so popular, Rosen said, because of what it brought to the market.

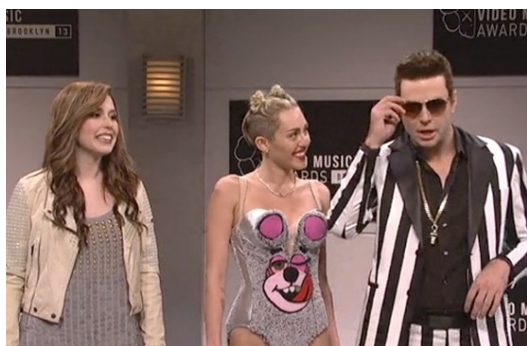
"It was one of the first types of graphical RPG games for mobile, and tons have come out since then," Rosen said. "I'm proud of how we were able to innovate in that genre."



CO ALEX ROSEN

**At Funzio, Rosen helped develop Crime City, one of the Apple Store's most popular games.**

## WeSNL Wants You To Join Their Cast!



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## ARTS

## New Simon Pegg Film Is Anything But “Fantastic”

By Dan Fuchs  
Arts Editor

Weird is a hard concept to define and an even more difficult tone to achieve to positive effect in film. The best works succeed in building a wonderful weird by ultimately using the tone as a compelling aesthetic or narrative tool. Guillermo Del Toro, Spike Jonze, Terry Gilliam—peel away the strangeness of these auteurs' works, and you'll find deftly organized, deeply human narratives.

So weird fails, then, when it's trying too hard to be this way. When a writer, musician, or filmmaker seeks solely to make something weird and to buck trends, the product lacks substance. It feels forced.

Which brings us, then, to “A Fantastic Fear of Everything.” The debut film by musician Crispian Mills (co-directed by Chris Hopewell), which opened in Britain in 2012 and finally sees state-side release this week, is a work that tries, with incredible gusto, to be quirky. And while its story is ultimately human, Mills' insistence on cramming experimentation into the film's one hundred minutes prevents it from being anything more than an example of utterly wasted potential.

“A Fantastic Fear of Everything” centers on Jack (Simon Pegg), a deeply

paranoid children's author who can barely leave his house for fear of being killed. Indeed, having become so engulfed in researching Victorian serial killers for his next work (far different, clearly, from the children's books through which he made his name), he can barely leave his house, which has become a slovenly, disgusting mess. For reasons that become clear as the story unfolds, he is terrified of the world around him, especially a laundrette across the street. But to achieve success, both literary and personal, he has to finally conquer this fear.

Unconventional and dark, yes, but a possibly touching story, right? Wrong. Any attempt to bring us close to the character is quickly dashed by Mills' fits of stylistic experimentation, which feel out of place. We spend the first third or so of the film almost entirely in Jack's apartment, where we're privy to the details of his paranoia, but the sheer amount of distraction from the character is staggering. The puppet staging of grizzly murders and the inexplicable appearance of a strange man with an eyeball in his mouth throw off the film's trajectory, making the story feel like a series of vignettes rather than a unified narrative.

These two examples only scratch the surface of the stylistic interruptions: excruciatingly long musical sequences, a

serial killer's performance of “The Final Countdown,” and a freestyle rap break (yes, you read that correctly) all weigh the film down, preventing any kind of insight into Jack's mind. What's worse, because of these moments, any kind of momentum that the narrative has is utterly destroyed.

These diversions would be fine if the film were funny. Yet the humor in “A Fantastic Fear of Everything” makes wrong turn after wrong turn. Rather than create humor in the world around Jack, it makes Jack, for a great deal of the film, the butt of the joke. In essence, the entire first act's punch line is, “Isn't mental illness hilarious?”

This isn't to say that comedy can't or shouldn't relate to mental illness, but we're encouraged to laugh mainly at Jack, rather than with him. Even when Jack finally escapes from his house, the quality of the humor doesn't improve, going from mildly offensive to juvenile to nonsensical in a matter of minutes.

Perhaps most disappointingly, there are moments, amidst the quirk being shoved down our throats, when we can actually breathe and see a brief glimpse of what could have been. Simon Pegg, even for the film's flaws, brilliantly portrays the manic nature of the character, providing a well-needed pathos to Jack's insanity.

Indeed, the strongest moments of



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**All the bells and whistles of “A Fantastic Fear of Everything” can't save its lack of humor and relatability.**

the film come when Pegg is the center of attention. In one powerful moment, Jack, broken down, lays on the floor, sobbing on the phone with his psychologist, and in another, Jack discovers the traumatic, crushing reasoning behind his irrational fears. Yet these moments are few and far between. “A Fantastic Fear of Everything” could clearly have been a profound character piece, if not for Mills' insistence on drawing attention away from Simon Pegg, the best thing this film has going for it.

“A Fantastic Fear of Everything” serves as a lesson to aspiring filmmakers: experimentation, sadly, does not

equal quality. The film proves that you can't make weird, or quirky, or strange, or whatever you want to call it; the *je ne sais quoi* that makes a film truly magical comes from its intangible elements, a connection formed between screen and audience.

Weird is beautiful or repugnant, weird is joyful or full of sorrow, but weird is always effortless. With “A Fantastic Fear of Everything,” Crispian Mills has, essentially, made the cinematic equivalent of frameless glasses: interesting, on the outside, but unable to mask a lack of substance.

## Roth: Artist Tackles The Internet and Artistic Ownership with “Intellectual Property Donor”

Continued from front page

finishes every single level in the game. Serving as a commentary on the contemporary usage of technology, the piece is meant to highlight the magnitude of the moments we spend on our screens.

Before and after the talk, Roth was generous enough to spare some of his time to further elaborate on some of the interesting points of both the talk and his philosophies in general.

**The Argus:** A lot of people don't take graffiti seriously. A lot of people call it vandalism and a disruption of public space. What do you say to that?

**Evan Roth:** They're right. I think it's powerful because it is vandalism, it is illegal and, for me, that's why it's interesting, 'cause it's one of those places where you truly have uncurated free speech. It's like there's no moderator removing comments from the comment thread. There's no curator allowing work into the exhibition. It's just what someone said, and it's gonna stay there until somebody cleans it off.

I think it's good to have room for that. I don't think everybody should agree with the practice of graffiti. I think its power comes from [how] it does make people feel uncomfortable in a way. To me it's this great story that some young people [who] came from poor areas in Philadelphia and New York in the '60s and '70s and they managed to come up with this idea that would then, in 10 years, change the way every city in the world looks. You get off an airplane in any city over a million people in population, there's gonna be graffiti.

To me, it's hard to get upset about graffiti [because] I think a lot of the people you hear complain about [its] legality don't live in cities. The people who make the biggest fuss are the people who live in the suburbs and are imagining someone coming down their road to their cul-de-sac and spray-painting their garage door, which doesn't make sense. That wouldn't happen. But when you're in the middle of New York or Los Angeles, and

there's such little [space] that represents the people who live there—it's like McDonald's has billboards, Coca-Cola has billboards, the U.S. Government and the military got billboards, but there's no representation for the people actually living in that building where the billboard is hanging from. And to me graffiti fills that function. It's visual representation of people who actually live in the city, and to me that's so much more interesting than the people who advertise in the city.

**A:** In distribution of art to the public, where should the line be drawn between nobility and piracy?

**ER:** I lean on the very far left in this kind of debate. I pretty much download anything I want and don't lose any sleep over it. If there's software I need, I download it. If there's music I wanna listen to, I download it. If there's a movie I wanna watch, I download it. But on the other hand, I also made a decision that any digital work I do, I put it online for free. I don't put up pay walls or barriers to anything digital I'm doing. If I'm making software, I release the source code; if it's media, it's always under Creative Commons.

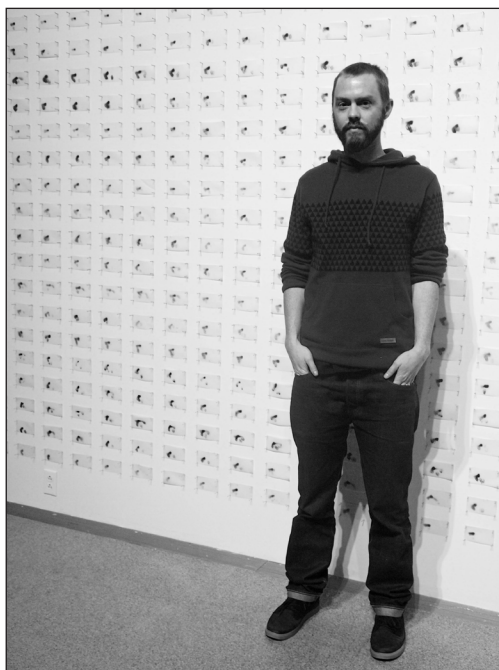
I draw those lines 'cause I fall under this belief that digital media wants to be copied. Computers are essentially copying machines, and to deny that is to deny the kind of fundamental nature of what those systems do.

I've heard it being described as water coming down a mountain. Data's natural state—and water's natural state—is to be copied, to go down the mountain. You could put up a wall, you could put up a dam, and over time you could collect some and charge people for it, but eventually that dam is gonna break. It's almost like it's violating its nature to do that.

**A:** Your talks and philosophies deal a lot with the notion of the artist as a hacker. As you said yourself, most

people think of hacking as going online and stealing credit cards. How do you differentiate between your understanding of hacking and the mainstream image?

**ER:** That perception of hacking culture has been so driven in, especially from Hollywood and movies. They love that image of a hacker stealing a credit card, and that's been a conversation in the hacking community since



EMMA DAVIS/STAFF PHOTOGRAPHER

**Evan Roth's “Intellectual Property Donor” featured interactive works that discussed the very nature of artistic creation and the spread of ideas.**

the beginning. They used to try to say that there's a community called crackers, and crackers are the ones cracking software and stealing things, and hackers are a little bit more benevolent. Now the differentiation is white-hat or black-hat hacker.

But to me it doesn't feel like such a stretch because it informs all the work I make to see how someone may circumvent a system on the Internet and how that could be used as an approach toward solving a different problem off the Internet. It doesn't seem to me like

such a big leap anymore, but I understand how people who aren't interested in these systems, of course, they would just get what they saw out of a movie. You don't even need to know how to write code to be a part of this culture [or] take aspects from this culture that could be applied to other things.

Whatever you're doing, there are ways in which you can approach that using these philosophies that come from these hacker communities. And usually they're pretty easy to implement. Part of the ethos is trying to find the quickest way from point A to point B; [to find] how you can elegantly be lazy and have all the cards fall into the right place. It's a way of thinking that to me always has ramifications outside the computer screen.

**A:** How should the Internet be used in the development of art?

**ER:** I feel like my answer to that question would have been different 5 or 10 years ago. But I think now the Internet is just such a part of culture. It's like [when] you check into a hotel and, okay, does it have a bathroom, does the door lock, and is there Internet? It's part of us now. 10 years ago the Internet was still an anomaly; still this cool thing that maybe you know how to navigate, maybe you don't. Now, almost everyone knows how to navigate it. Now, almost everybody uses it on a daily basis.

That's making it more interesting [because] the technology is now taking a backseat to just being a part of culture.

And so I think art should engage with it the way [it's] always engaged with culture. It's just now [that] this is such a huge part of our culture. There's a brand of net-art, Internet art, that's meant to be viewed on the Internet, and that's interesting and that's a cool practice. There's another way the Internet is influencing the art, and that's the way culture has always influenced the arts. Artists have always made work about

the world that surrounds them; the world that they know and so what I'm more interested in is how, as the Internet gets more and more mundane and more a part of our daily existence, art will just naturally reflect that it won't be anything that's forced into it.

**A:** Over the ages, art as a public demonstration has sort of weakened, and the artist today is often perceived as a figure of the bourgeoisie as opposed to a figure with a standard and accessible career. What do you say to that?

**ER:** I know what you mean. Especially if you're talking about the art market, there's been this steady climb in prices, and you hear about million dollar selling prices at auctions and all these huge things, and that keeps building up and up and more money is getting involved, and that is one stereotype of the artist in today's culture.

To go back to the Internet, I think [it's] asking a lot of questions about what it means to be an artist. I think there's a whole generation of people right now who are making things online and are slowly getting more and more comfortable with the fact that what they're making might be art. Even the work I'm doing, it doesn't fit very easily into a lot of people's definition of what art is. Almost everything in the gallery wasn't made by the hand of the artist; this traditional idea of [what] art is about, these single solitary geniuses that are crafting art objects that are touched by the hands of the artists, and then collectors will collect these pieces. Most of the work I'm inspired by aren't those things.

The web is allowing more and more people to be creators. You see DIY [Do-It-Yourself] culture taking off and you see net art taking off and you see people that [you] wouldn't consider them part of an art movement, but maybe when we look back on this in twenty years, there are probably more people making this stuff and sharing than there has ever been. So even though the image of the artist is still fancier than it needs to be, I have a lot of hope that the Internet will level that out.



# Sky Bars Talks Lineups, Songwriting, and the Future



CHARLIE MARTIN/STAFF PHOTOGRAPHER

**Sky Bars, who played a number of shows during the fall semester, plans to play at Alpha Delta Phi and release an EP in the near future.**

By Charlie Martin  
Staff Writer

During the fall semester, it seemed like almost every second or third weekend there was a show that included Sky Bars, the ensemble embodying a mix of funk, soul, and jazz. Last weekend, half of the group, including all four of its senior members, sat down with *The Argus* to talk about the band's work, both during and in the lead up to last semester, as well as the sheer dynamics of working with a group this large.

When asked about the current lineup, they emphasized that adaptation was a necessity.

"The band adapted and changed, and had people go abroad, and people leave and come back, but it's been pretty much a solid group since sophomore year," said Tory Mathieson '14, one of the group's three vocalists.

The current lineup, as it stands, consists of Mathieson, Jeff Berman '14, Jessica Best '14, Nate Campagne '15, Will Fraker '14, Derek Frank '15, Gabe Beaudoin '15, Eriq Robinson '15, and Julia Chanin '15, who is currently studying abroad.

Even though the group officially banded together when most of its members were in their sophomore year, a lot of the musicians played together even before arriving at Wesleyan.

"Gabe, Tory, Nate and I, and Julia, all were in a band together in high school," Fraker said. "And so coming here, when we were sophomores, it was like, 'we've got to keep playing together, we had so much fun in high school!' And then I'd been playing music with Jeff in freshman year a bunch, and it just made sense. Once we met Derek it was like, 'alright, we've got to do this,' because a killing keys player is a hundred percent necessary in a band like this."

In its first semester together, the band had its first show at Eclectic's Awesomest, and then again at a house party during Senior Week, for which it brought in a Middletown rapper by the name of Max Breezy. However, things got a little complicated as multiple members went abroad as juniors, including Berman, who had been playing guitar with some of the members since high school.

"It changed our song selection; I feel like we ended up playing a lot more chilled songs," Fraker said. "We didn't have the guitar, we had [fewer] singers."

But last semester, the full original lineup had returned, propelling the band forward. At the same time, it also helped that the band steadily evolved with its choice to move away from covers.

"I think another thing that got us a little excited to play more was that we started writing more of our own music," Mathieson said. "Every week there'd be a new song and a new reason to play, so I think a lot of the reason we were so excited about playing more gigs was because we had more original music to play."

Beaudoin, the group's bassist, added that the rewarding work of writing original music outweighs the time put into forming a cover.

"Recently when we play covers, we try to make it our own covers and we rarely just play it as it is on the recording," Beaudoin said. "It can often be more work to make a song sound like us than to just do a song by us."

When asked about all of the shows they played last semester, the one that really stood out for the members was their show at Alpha Delta Phi (Alpha Delt) on Nov. 9, when they, along with Don Froot

and Spirits, opened for the alumni band The Rooks. This held a sort of symbolic significance, considering the history that some members of Sky Bars had with the returning band.

"A lot of people in the band were people whose senior recitals we'd been in, or we used to come up and sing a song for their band, like, two years ago, so it was really fun to get back together with some old friends and alums," Mathieson said.

Working with a group as large as Sky

more texture."

With the new semester well underway, the band doesn't hold many major plans other than playing at Alpha Delt some time in the near future. Right now, its upcoming untitled EP occupies its focus. When asked about the upcoming album, Mathieson almost gave away its name, then paused and said it was a work in progress, possibly due for release sometime this month. She was, however, undeniably excited about its upcoming release.

"We basically have one more day of mixing, but then it will be done," Mathieson said. "But over fall break we basically all came over to my house with a sound engineer and recorded a four-song EP in three days, and they're all originals and we're excited to finally get it out soon."

Best added that the album will highlight the live experience that Sky Bars delivers so well.

"We like that kind of raw sound; we told him we wanted it to sound like we were playing live," she said.

Yet there is another reason that this semester is going to be important. Almost half the members of the band are in their senior year, meaning by and large that the band's days are numbered. However, it seemed like the members, rather than getting sentimental, were just excited for what the future would bring, especially with what the current juniors would do after the seniors moved on.

"Those guys will come up with something just as cool, and we look forward to coming back and seeing what that is," Best said, and, with a chuckle, joked, "Let's say we're all in New York.... Maybe Sky Bars will live on, right, guys?"

*"[T]he guitar and piano can have a dialogue, then the sax can come in for a solo, and then we have a three part harmony and the bass will take it away." - Gabe Beaudoin '15*

Bars can seem like an intimidating task. However, in spite of the challenges, the size of the band also brings about its own rewards.

"Scheduling can be hard sometimes, but if anything it just offers more variability of more that can happen: the guitar and piano can have a dialogue, then the sax can come in for a solo, and then we have a three-part harmony, and the bass will take it away," Beaudoin said. "It's just

## Who Wore It Wes: Alexandria Williams '15 Talks Thrift Shops Pre-Macklemore and Other Fashion Tips



GAVRIELLA WOLF/CONTRIBUTING PHOTOGRAPHER

**Alexandria Williams '15 does not believe in matching her clothes to the weather and always includes a splash of color.**

By Gavriella Wolf  
Staff Writer

Alexandria Williams '15 is an East Asian Studies and Economics double major who loves focusing on her personal style on the side. Hailing from Atlanta, Ga., Williams brings her colorful point of view up to Connecticut and injects her vibrant and dramatic sense of style into outfits for even the

coldest and grayest of days. The *Argus* caught up with Williams on one such day. On weeks like this at Wesleyan, many a student burrow into puffy jackets and the warmest of snow boots. But Williams shows that it's still possible to demonstrate a strong point of view fashion-wise whilst keeping warm.

She shared a little about her likes and dislikes when it comes to fashion

and reminded us of the importance of online shopping when stuck on campus in Middletown.

**The Argus:** Do you consider yourself interested in fashion?

**Alexandria Williams:** Definitely, but in more of a casual way. I don't readily seek out fashion inspirations; I just really like looking nice and enjoying what I'm wearing, and I really like putting together different color combinations. So I'm very much interested in fashion!

**A:** Describe your personal style in three to five words.

**AW:** Dramatic, colorful, spontaneous, diva-esque (if that's a word).

**A:** Dramatic in terms of color?

**AW:** Dramatic in terms of color, and I like to sometimes do things where there's just one detail that stands out from everything else. I like to juxtapose different fashion types against one another.

**A:** Where are your favorite places to shop?

**AW:** I hate to be Macklemore, but I really like thrift shops. He made it this cheesy thing, though. I also like random online stores. I have a friend who's a connoisseur of small, Asian, boutique online stores, so she's always sending me those links.

**A:** Do you have a favorite [online retailer]?

**AW:** I really like ROMWE. That's where I'd go to the most.

**A:** Who are your main sources of style inspiration on campus?

**AW:** My really good friend Monica Kornis ['15]. She's been a really big fashion inspiration for me because we shop together, we thrift together, we share a lot of clothes. I also really like Sue from Usdan; I like her makeup

and her earrings. She really inspires me to go there with the accessories. And then my friend Demi [Char '15]; she's really great at finding minimal style.

**A:** Who are your main sources of style inspiration off campus?

**AW:** I really like pulling fashion inspiration from my hometown. I'm from Atlanta, and Atlanta's a very glamorous city, so I really love going home and looking at what's going on around there. The big thing in Atlanta's like, lots of jewelry all the time, lots of color, and lots of glitter. I like to take that and put a Northeastern spin on it, or something that's suitable for class time. I also really love Grace Jones.

**A:** Is there a current running trend you love?

**AW:** I really like the beany thing that's happening. I've been seeing a lot of people rocking neon-colored beanies,

and I really like that. I think they're really fun.

**A:** Is there a current trend you hate?

**AW:** One thing that's really big that I'm not liking [is] the overabundance of Doc Martens. I had a pair of Doc Martens, but it's just getting out of hand. Like the flower-colored ones. There's just too much going on with the Doc Marten train right now.

**A:** Is there anything else you'd like to say about your style?

**AW:** I guess I would just like to say that there's nothing wrong with looking your best everyday. I think that, especially here, I've had people criticize me for caring a lot about fashion. There's nothing wrong with caring what you look like, you know? Dress well, test well. That's what I live by.

*This article was edited for length.*

## Arts Calendar

Friday, Feb. 7

**DJ Rashad**  
Eclectic, 10 p.m.

Saturday, Feb. 8

**Inner-City Violence Prevention Film Screening and Panel**  
Daniel Family Commons, 1 p.m.

**WeSlam Presents: The Prop Slam feat. Aziza Barnes**  
Alpha Delt, 7:30 p.m.

**Second Stage Presents: One Day Plays '92 Theater**, 8 p.m.

Sunday, Feb. 9

**Wesleyan Consort**  
Russell House, 3 p.m.

*All events are free unless otherwise noted.*



# Gardens & Villa Takes Glossy Approach to Album



C/O ZECATALIST.COM

**Gardens & Villa's sophomore album, *Dunes*, is available for purchase as of Feb. 4.**

By Matthew Weinstein  
Contributing Writer

The flute is back, the synth is smooth, and the retro '80s sound is in full force. The Santa Barbarian product has preserved some of the tone of its self-titled first album, and yet something is off. Similar to going to your favorite

band's concert only to realize that they are not quite the same live, Gardens & Villa's *Dunes* seems to lose the flair of the band's previous endeavor.

What has changed, a humble listener might ask? Well, let us start with the flute. Where did it go? The airy instrument was a staple of Gardens & Villa's first, self-titled album. In songs

such as "Orange Blossom" and "Sunday Morning," the flute adds a little something something to songs that would otherwise be lacking any panache. However, the flute is oddly absent from a large portion of *Dunes*. The lone song that noticeably emphasizes the instrument, "Domino," seems contrived.

Gardens & Villa replaced the light,

airy feeling of its first album with a cleaner product. This is most noticeable in the vocals of Chris Lynch. No longer is Lynch's voice characterized by a grainy airy quality. The falsetto is still there, but the cleanness of the recording takes away its impact. In some cases, the new sound does work wonders, but at other times it is simply too polished.

Following "Domino," "Colony Glen" is a strong showing of the funkier synth that characterized Gardens & Villa's past songs. The song just screams '80s; the lightness of the chorus contrasts

*In some cases the new sound [on *Dunes*] does work wonders, but at other times it is simply too polished.*

nically with the heavier beat of the verses and lifts the mood of listeners.

As good as "Colony Glen" is, "Bullet Train" and "Chrysanthemums" highlight the failings of Lynch's new, cleaner falsetto. "Bullet Train" is the better of the two, using a good hook in the chorus to offset the misuse of falsetto throughout the verses. "Chrysanthemums" is the only noticeable flop of the album. The song sounds as if the band was testing a new style, perhaps attempting to emulate the falsetto of Passion Pit's Michael Angelakos. However, its members obviously lack the same level of execution to create a proper song around the vocals.

Where in "Chrysanthemums" the band seemed out of its element, it definitely gets right back into its groove with

"Echosassy." It is arguably the best song on *Dunes* and creates an upbeat and wavy synth that produces a real, visceral reaction. Combining that with a simple and bubbly keyboard, the song recaptures listeners' attention and prepares them for the second half of the album.

"Purple Mesas" follows as a well-executed contrast to "Echosassy's" quick pace. The song slows down the album, creating a dreamy vibe. The slight breakdown near the end is one of the best moments of the album. In the subsequent song "Avalanche," Gardens & Villa attempts to follow the same formula of "Colony Glen." The track does accomplish the feat of awakening listeners, with an insistent beat and penetrating synth notes, and is definitely a good driving song.

The last three songs, "Minnesota," "Thunder Glove," and "Love Theme," all slow down the album once again. In particular, "Minnesota" is definitely the album's attempt at a ballad, using soft falsetto lyrics, short staccato piano chords, and a distinctly sad guitar. The penultimate piece, "Thunder Glove," is reminiscent of "Star Fire Power," from Gardens & Villa's first album, successfully replicating the same build-up again and again in the song without going stale. The last track of the *Dunes*, "Love Track," is a short, melancholy outro track; running at just 85 seconds, it is almost an empty audio file. The song is exclusively a quiet melancholy synth that provides a handful of sounds.

Gardens & Villa's *Dunes* is emblematic of the sophomore slump. In changing its sound, it lost the summery, funky, unpolished sound that made the band refreshing to listen to. However, *Dunes* is still full of songs that deserve to be heard. From "Colony Glen" and "Echosassy" to "Thunder Glove," the talent of Gardens & Villa is still present, and hopefully its third project will take that talent even further.

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Picture by Jeanine Dell'orfano

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# OPINION



## Speaking with Care: What We Talk About When We Talk About Addiction

By MICHAEL DARER, STAFF WRITER

On Sunday, Feb. 2, Philip Seymour Hoffman was found dead in New York City in an apartment he had been renting out as an office. He was 46. When investigators examined his body, they noted that Hoffman had been found with a needle in his arm and a generous amount of heroin in the room. Hoffman had struggled with addiction from a young age, first achieving sobriety when he was 22. In May 2012 he had checked himself into rehab following a relapse triggered by dependence on prescription pills. He was released after 10 days. Authorities are tentatively calling his cause of death an overdose.

It is not surprising that the conversation around Hoffman's death has circulated almost as much around his battles with substance abuse as it has his incredible career on stage and in film. As fans, coworkers, and loved ones mourn, the eye of the public finds itself trained on that needle, the plentiful opiates peppering the apartment, the hole in the Hoffman family. Unfortunately, this discussion has been wrongheaded, dealing with addiction in the same dangerously judgmental way that we as a society have addressed the topic for decades.

As an intense fan of Hoffman's work, as well as a recovering addict, I have been troubled a great deal by the discussions of his passing. I've found myself fuming and breaking down as I scroll through comments under lists of his best work, where he is called selfish and stupid. I found myself fighting back the urge to scream as I watched tweets flash under a CNN panel on the topic, the majority declaring that Hoffman was asking for it and that heroin was his choice. One poster, supposedly the mother of a child who was killed by an overdose, announced that she has no sympathy for the deceased. The backlash has not merely been from the random casual users of the Internet; Jared Padalecki and LeVar Burton have both decided that this is the time to righteously declaim on the actor's stupidity. This is the time to judge the dead.

There are only so many times I can read the word "junkie," only so many times I can see people talk about Hoffman willingly waltzing into the arms of addiction before I boil over.

Like so many other things in this world, everyone is an expert on addiction, on its evils and tolls. Everyone is better than those who succumb to it. Everyone knows that it's better to shame those already in its grasp than to find the dialogue that might actually prevent its proliferation. Thank God the Internet lets us hear what they all have to say.

I don't want to come across as someone who claims to be an expert. My experience with substance abuse is certainly not the defining experience, and the grace of God that has helped me move forward in my life does not find everyone. Sometimes those who find it leave it behind. I do, however, know what it was like for me to be in that position, and I know how wrong this conversation now feels to me. I know there's a better way to talk about this.

First off, it's worth noting that addiction is a disease. It is a crippling and destructive affliction, and those who find themselves in its grasp rarely intend to get there. Often, and especially these past few days, I see people attempt to circumvent this. They talk about how it's your choice to do drugs and how it can't be a disease if some people stop.

Many people who end up as addicts don't start with that intention. Many, if not most, don't even start with that behavior. For an alcoholic, addiction can begin the first time one takes a drink. It can lie dormant as one stops after three or four. It can snarl in the periphery as the afflicted drinks healthily, sometimes for years. When addiction suddenly rears up, when it is truly noticeable, the addict is often past the point of stopping on his own. The blackout drinker now believes he needs that whole bottle. The once-social smoker would prefer to hit the bong alone for hours. When the outside world looks at addiction, it seems to imagine the addicts bringing it on themselves, sitting down at the bar one day and asking for 18 shots of whiskey and a chaser of vodka. This rarely ever happens.

When I first began to drink, I prided myself on my tolerance, prided myself on my never throwing up. I wasn't an alcoholic, I said. I never blacked out. The sad and insidious

thing about addiction is that the addict is the addict before his first use of the substance. The addicted brain is set in a certain way to promote dependency even before the substance is introduced. In cases where addiction is created in the brain, there are often extenuating circumstances: the man who randomly goes on a bender to cope with a breakup, his brain suddenly associating alcohol with the relief of stress; the woman who finds that alcohol works better than Wellbutrin, and conditions herself to only find happiness in a bottle of Teacher's.

As for the second point, that addiction can't be a disease if the addict can stop: the taking of the drink, the snorting of the line, the puffing of the joint, is not the disease. It is a symptom. The alcoholic can stop drinking and the addict can stop shooting up, but the addiction itself remains. This is why programs such as AA (Alcoholics Anonymous) and NA (Narcotics Anonymous) favor total abstinence models over simple "harm reduction" ones. The second an alcoholic takes a drink, even if he or she has been sober for 40 years, the addiction flares up and takes control. The substance is a catalyst that can be removed from the equation (often with great, great difficulty), but the foundation of the disease—the need, the craving, the dependence—will only ever be coped with, never totally excised.

This dialogue becomes more complicated for many when the focus turns to hard drugs such as cocaine and heroin. People say, "Well, I can see how someone might get addicted to cigarettes or alcohol, maybe even marijuana. But why would you ever do heroin?" The answer is simple: no one starts with heroin.

Addiction is degenerative and hungry. It only ever gets worse. Often, alcohol, marijuana, and pills lose their potency and the wound that the substance usage is covering stings once more. When this happens, it seems natural, at your lowest, full of fear and self-loathing, doubt and depression, to take the needle, which you're promised will do what those other things couldn't: bring you actual peace.

It is important to note that those who explain addiction in this way are not trying to draw attention away from

how destructive a force it is to those outside of the addict. The addict lies and steals and cheats. The addict is violent, self-pitying, selfish, and cruel. The addict destroys relationships, breaks promises, and loses jobs and houses. The point, however, is to be able to separate this from the person on whom addiction has its hold. While I was drinking and using, I was a horrible, ugly person. I was reprehensible. I was shameless. But somewhere in my brain, I was able to justify it. I told myself that I needed what I lied for and that I deserved what I hid. At first, I thought if I didn't have it I would die. In the end, I thought that death was all I had, and that using was the way to achieve it. The addict is cruel and selfish, not because he is a hateful person but because the world he loves is insurmountable and unsurvivable without the drug. He needs it to show up, and it always ensures that he doesn't.

When I read the callous, judgmental, self-righteous things that were said in the wake of Hoffman's death, I was terrified. If this man, this man who put in the incredible work to keep himself sober for over 20 years, was selfish because of his one mistake, then I must not have changed at all after my year off from school, fighting against this thing; the ugliness must not be the addiction. It must be me.

Your heart and your brain whisper to you that one day at a time means nothing, because eventually you will fall, crumble, break. Then you go into the world and you hear the same words. You realize that if this thing ever beat you, broke you, killed you like it has so many people in the past, you would be just another junkie in the gutter, the burden you thought you were when you first decided the drug was all that could help.

These are not things you hear in drug education. Instead, you hear that drugs are bad and they will kill you. That's the bottom line. In drug education, they don't tell you about the nights when no drug is as bad as the feeling in your gut and the voices in your head, when the death that could sneak up from behind the euphoria seems like the sweetest promise in the world. They don't tell you what it's like to try to fight. They just tell you not to be dumb enough to reach the point

where you have to. They tell you drugs are about morality. They tell you drugs are about intelligence.

When we talk about addiction nowadays, too often we talk about right and wrong. We talk about the good people and the bad people, the strong people and the weak people, those who selfishly indulge and those who stoically stand apart. When we talk about addiction, we strip it of the crippling humanity that makes it possible: the agony, the loneliness, the shame. We just tell people to drink the right way, and then when they don't, we tell them to go away. Nowadays, the addict is the disease rather than the addiction.

Philip Seymour Hoffman's death was a profound tragedy. An artistic community lost a passionate and intelligent performer. A human community lost a man of compassion and deep, often destructive, personal insight. A family lost someone they love, and I can promise you that their loss will not be eased by his public condemnation. Children reeling from their father's sudden death are not healed by your judgment or by hearing you explain his death meant that he didn't love them enough to stay alive.

To reduce this event to a chance to talk about the evils of drug usage among the "junkies" on the street or the "indulgent arrogance" of Hollywood is a human and an educational failure. In all of his films, Hoffman attempted to diagram and convey a raw and broken humanity, a fractured grace, a searching, a wanting. If we can do anything in this moment, it is to truly tap into the spirit of empathy and direct it at those suffering from the horrible, twisted thing that snatched this man from the earth. Let us see them as people. Let us see them as worthy of support, not judgment; love, not condemnation. Let us see when we truly do not understand, and let us make the effort to actually try to. Let us see them as worthy of our mourning, our compassion, our help. Let us help them see that there is healing beyond shame, that they are able to change, to grow, to fight with dignity, and to live on as men and women, more than their demons. Please, God, let us be kind.

*Darer is a member of the class of 2016.*

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## Cult-ure: What the World Needs

By JENNY DAVIS, ASSISTANT OPINION EDITOR

I fell in love with cults in the spring of 2012 in Oakland, Calif. The realization is right there in my diary under the date April 10: “Would it be weird if I joined a cult?”

That afternoon, I was sitting on the floor of a hippie’s attic eating a long, dirty carrot. I’m not exactly sure where I got the carrot, but it had probably been plucked from the garden that blossomed outside the attic window.

I had arrived that morning at the Canticle Farm along with my 15 classmates from the Quaker farm school where we spent a semester in high school. The Canticle Farm is a radically inclusive project whose members have been planting gardens in the backyards of a cluster of homes they own in hard-scrabble East Oakland since the 1980s. Anyone who lives in the community is welcome to eat from the garden and plant in it; the idea is to break down barriers and foster collaborative cultivation.

This stop was included on our itinerary to teach us about the Great Turning, or the burgeoning transition from Empire to Earth Community. Economist and political activist David Korten popularized the idea of the shift. He postulates that the industrial wreckage of the past 100 years will give way to economic, social, environmental, and political sustainability.

The Canticle Farm agrees with Korten. Everybody goes by “Brother” or “Sister”; Sister Annie is the founder and organizer. Brother Adelaja, who voluntarily sleeps in a tent in Sister Annie’s backyard (between the zucchini and the mangoes), wears loose linen pants and strokes a beard. And then there is Brother Pancho, who dropped out of a Ph.D. program after finding out that his university funded the development of bombs. Brother Pancho also refused to legally immigrate to the United States; he doesn’t believe in boundaries as banal as geography.

“I come from the part of the world they call Mexico,” he is fond of saying.

In the attic, Brother Pancho, spiritually equipped, partnered us and prompted us to answer questions in our pairs. They started out simple (“What do you love about being a citizen of the Earth?”) and then got trickier, especially because we were asked to speak for an unspecified amount of time, indicated by Brother Pancho and his gong,

which he struck with a rubber-topped stick whenever he saw fit.

“Who are you?” Brother Pancho demanded. “After each answer you give, your partner will then ask, ‘Who are you REALLY?’”

I rattled off a list of things that I was, but as the minutes stretched on the task became harder and harder. I found myself quoting song lyrics, listing adjectives, saying completely nonsensical things, such as “I am not Sybil,” and “I am 43 cats.” Each time, my partner asked me, “Who are you REALLY?”

When Brother Pancho finally sounded the gong, I felt as though I were waking up from a deep hypnosis. I felt as though I had been possessed by a strange spirit, maybe a small hummingbird in my ear. But it was a hummingbird of divine truth. I had been reborn. My sense of self had completely changed. Who was I? Who was I REALLY?

It was something I’d never asked myself, and in being forced to answer it, I realized how malleable my identity was and how tied up it was in the identities of others; everything I was depended on my residence in the world among humans. I’ve been saying that I am female for my whole life, but being asked who I was, REALLY, drew out a different response: “I am one of those humans who conforms to other humans’ construction of gender. I participate in an identity that others also define.” Like the letters in the alphabet scrambling and aligning to make words, the fibers of my being had reorganized themselves to embrace a global, shared identity. I was ready to seize the day as Sister Jenny, sibling of the world.

By the end of the afternoon, after the exchange of life stories and a tour of the garden, I had been thoroughly converted. In my notebook, alongside a sketch of Brother Pancho’s poncho, I jotted, “Joanna Macy,” a recommendation from Sister Annie. Joanna Macy, a 1960s-bred activist and theologian, has attracted a following due to her work in the Great Turning Initiative and her ideas about acting one’s age.

“Since every particle in your body goes back to the first flaring forth of space and time, you’re really as old as the universe,” Sister Annie had read aloud, quoting Sister Joanna. “So when

you are lobbying at your congressperson’s office, or visiting your local utility, or testifying at a hearing on nuclear waste, or standing up to protect an old grove of redwoods, you are doing that not out of some personal whim, but in the full authority of your 15 billion years.”

It was just radical enough to make total sense; we are connected to the earth and to each other because we are each of those things. It felt like willful indoctrination, consensual brainwash. There was nothing sinister or creepy about it. As long as I didn’t have to sleep in a tent in the garden, I was in. I was ready to be 15 billion years old; I’ve always been an old soul. I could even get used to hour-long meditation, as long as I was guaranteed one of the cushions.

In this day and age, cults get a bad rap. They’re known for group suicide, complete isola

tion from the outside world, sexual abuse, and oppression. Yet cults can be so much better than that. In fact, I’m of the opinion that they’re exactly what we need. Cults—pockets of shared devotion—are what enable humans to be the people they want to be.

It’s a good idea to practice devotion to something (and I don’t mean God). It doesn’t have to mean surrendering yourself; it might mean giving up a few pieces of your identity to figure out who you are, REALLY. In steadying our attention to something outside ourselves, cults wake us up and direct our gaze.

What you choose to worship is irrelevant. At the Canticle Farm, members worship the Earth Community and its devotion to all growing things, like humans and plants. Other cults could worship art, or gluten. Or we could worship people. There could be a Susan B. Anthony cult, a Norah Jones cult. Anything that rouses us from our apathetic slumber and points us to something whole that allows us to care together (as caring alone becomes agitating) seems like a good idea. The earth could be like a huge urban garden, with each cult cultivating a different crop. The world needs a lot of nutrients. Cults could nourish us.

We might just be able to tap into the authority of our 15 billion years.

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



## Footless in Seattle

By ELIZABETH LITVITSKIY, STAFF WRITER

The story starts like this: I do not have a full-length mirror in my bedroom at home. I stand on my bed in order to cheat my half-length body into a full view of myself in a new sweater, step off my bed with great care and grace, and collapse with the weight of my body plus a few feet of momentum onto the side of my right foot. As I walk into the living room to announce, with both humor and gravitas, my injury to my mother and sister, I find that it hurts more to walk than I expected. The next morning, I call in injured to work. That night, I go to the emergency room, and they do not see anything on the X-ray.

The following afternoon, I make a visit to Wesleyan during move-in weekend (to say hello and goodbye before going abroad), during which I hitch rides when possible and forgo footwear, or plant myself in the middle of Fountain when necessary. In the near-week I spend at home, watching E! and tweeting my confusion about watching E!, my foot does not significantly improve. Operating on a hunch and maternal voodoo, my mother takes me back to the emergency room, where I experience my first real tearful reaction to the news that there is indeed a fracture. Most of this time, I have been laughing (with the occasional scrunched face of pain, or, more likely, frustration with my dramatically slowed pace). Now, I laugh through sobs and spread my splinted legs for my OB/GYN, who loves my ovaries but thinks I am a “weird girl” (Dr. Kakossian, Jan. 14, 2014).

Flash forward from the first week of September 2013 to the third week of January 2014, and I am spreading a walking-booted leg for her and she asked, “Is that the same thing as last time?” And yes, it is. I have been in a complicated long-term relationship with my broken foot since the end of August. When people see me with my boot, some ask, “What happened?” which is no sign of a healthy pairing, a fact only deepened by my foot-jerk response of, “It’s been broken for five months.”

Rather than love and hate, I measure the impact of this with laughter and tears, or jokes and an alternation of complaints and wallowing. It is absurd, of course, that such a “stupid” (Mom, Aug. 29, 2013-present) injury would have a daily effect on my life for so many days. It is not fully funny nor is it fully sad, but it has made me lose some never-have-I-evers (first broken bone) and live some ideas about disability that I had once only abstractly understood. Have I arrived at some grand conclusion, reached nirvana, learned to listen to my body and take care of myself, figured out human nature? Maybe nirvana, but I do not know how to check. Otherwise, I remain Elizabeth, who just happens to need garbage bags and duct tape for her occasional show-

ers now.

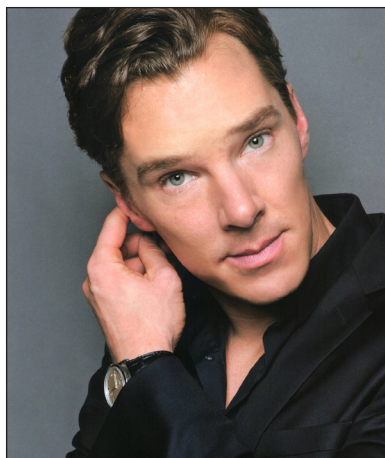
It is not so much the foot itself, but rather the healing process that exists as an obstacle in my life. The reason it is still broken is that I was determined to not let the pain, discomfort, and general fractured nature of my bone get in the way of my European adventures. Was this stubbornness worth it? I do not know for sure, but when I look back on my trips, say, to Amsterdam, the last thing I remember is sitting by a canal and thinking that my foot might literally explode, and the first thing I remember is cheese. Now that I am back on campus, I feel blessed to have access to The Ride at all times, and I tend to agree when that access is labeled “lucky.” But of course, it is one of those so-called privileges of this disability that is only in place to get me up to speed with the comparatively able-bodied. It has been perhaps too easy to see accommodations as perks, and they will be missed.

There are many ups and downs, and I range from a senseless love of my walking boot and its stylish ability to both show off my fuzzy socks (great conversation starter) and furnish me with a cushy stool of my own at the WesWings register (also a conversation starter, though mostly about what people want to eat), to a burning hatred of the pain, the obstacles, the countless time spent on my ass, and the one-note, non-stop, insincere-sounding apologies about leaving without cleaning, all in the span of one WesWings shift. Despite silly, conflicted feelings about whether I even want to get better (I have a hard time keeping myself from walking around even in my current state, which is naturally counterproductive), I do hope that I return from the depths of my doctor’s office in Brooklyn a free-footed woman on Friday, even if that means breaking up (breaking in? bad? un-breaking up?) with my broken foot right before Valentine’s Day.

I mentioned cheese earlier. Let’s return to that, as I enumerate the people who deserve my thanks in this ordeal: my Mom, for adopting two kittens; my pals who came all the way down to Coney Island to visit during break; The Ride for taking me where I need to go, even though it is questionable that you don’t make sure we wear seat belts and that you use handheld phones to take requests; WesWings for the stool, the tolerance of my leaving early, and the nickname “Das Boot,” which means “boat” in German and should I be offended?; the people who walk with me and the people who walk ahead of me; the people who do not judge and those who react more reasonably to the origin of my injury; those who keep my foot in mind and those who make me feel less whiny by forgetting about it. Thank you to everyone, really, except for that guy on the 4 to Grand Central who looked down at my foot, up into my eyes, and did not offer me his seat. He knows what he did. It was that. He did that. Elizabeth out, damned boot.

*Litvitskiy is a member of the class of 2015.*

Feeling drawn to a terribly sexy single? Wish you were part of the school’s cutest couples? Nominate them to be featured in the Valentine’s Day issue of the Argus!



Send all nominations (full names and class years, if known) to [grosenberg@wes](mailto:grosenberg@wes) or [rseidel@wes](mailto:rseidel@wes).

## WRITE FOR OPINION!



Contact  
[jcohen07@wes](mailto:jcohen07@wes)





## Global Politics Are Vital at the Local Level

By JASON SHATZ, CONTRIBUTING WRITER

The nature of politics has become more local than anyone could have imagined prior to the age of the Internet. Not only have our politicians become aware of the importance of cyberspace as a platform for the political discourse, but they have also used it as a tool to attract voters, often by pandering to certain groups and interests. The political rhetoric of the day has become more divisive when the tentacles of the political octopus have reached into the bedroom and underneath the blanket.

Will Dubbs recently opined about a resurgence of local politics in the age of the Internet. I agree that it would behoove our nation to involve more voters in the political discourse and educate them about salient issues. But I disagree with his assertion that the dialogue should primarily be framed on the local level. We de-emphasize the macro level—not just the country, but also, and more importantly, the globalized international system to which it belongs—at our own peril.

That people can reschedule meeting times for the Super Bowl and not for the State of the Union says a lot about many citizens' waning interest in politics. An event filled with political theater, held in a chamber increasingly known for hyperpolarization and stalemate, did not attract as wide an audience as a State of the Union address should have. I join millions of Americans who are disillusioned with politicians that behave more like Super Bowl players rather than true public servants, focused more on winning than on collaborating and improving national policies.

But it does not mean that I should ignore current affairs in America and around the globe; quite the contrary. Even in a new crisis of

confidence (we could use the blunt assessments of Gerald Ford and Jimmy Carter), we must be the "alert and knowledgeable citizenry" that Dwight Eisenhower once deemed essential.

As Americans, we directly engage in an international economic framework, whether willingly or not. Simply check the labels of your clothes or the sides of your electronics; they often (and sadly) indicate that they were manufactured on foreign soil. And while our nation has made strides in energy production in many sources, we still struggle to wean ourselves off OPEC oil. Consumers are often vulnerable to price swings in cases of political turbulence in far-flung corners of the world.

Obama is a master of localizing broader issues in order to persuade voters and fellow politicians. His landmark 2008 campaign transformed the art of political campaigning through this oratorical trick, along with a signature grassroots organizing style and an effective use of the Internet. It solidified in our collective psyche that America is a "coalition of communities," as Dubbs wrote. Following that logic, I agree with Dubbs in that American politics ought to give a voice to all, especially "those who cannot speak for themselves." As Ohio and Florida taught us in recent election cycles, every voice does and should count.

Although this type of rhetoric can create trust in a politician, it can also diminish the capacities of citizens to be suitably informed. Few can fully understand the minutiae of international affairs, so we can forgive a politician for conflating proper nouns; after all, they are human enough to misappropriate names.

The real danger lies when our discourse adopts and promotes

shortsightedly monolithic views of international issues, rather than nuanced ones. What works or does not work in Iraq cannot apply fully in Afghanistan, as David Petraeus would warn. Nor can we develop a monolithic view of nations impacted by the Arab Spring. For example, the Obama administration's position on Libya cannot feasibly apply to Syria. The administration's policy must not become as inflexible a mix of incoherent elements as the composite opposition to Assad, but it cannot be as clear cut as the War Hawks' desired policy in Iran.

The political discourse must therefore be sensitive to the nuances of foreign policy, about which Americans must be as informed as they are about domestic politics. Whether or not the nation heeds Obama's call to wean ourselves off of a "permanent war footing," the very fact that our troops still serve overseas, and in theaters of war, means that our political discourse has often committed the sin of omission.

Governor Mitt Romney, in his 2012 RNC speech, mentioned the military, but not Afghanistan. And the candidate who warned his listeners to "stay informed"—Herman Cain—suffered an embarrassing brain freeze when asked a question on Libya. Cain also posited that if he were asked about "the president of Ubeki-beki-beki-beki-stan-stan," he would respond with indifference, "How's that going to create one job?"

Campaign politicking may be primarily local, but governing occurs on broader levels. To amend the 20th-century saying, all 21st-century politics are global.

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

## Table Talk with Amy Bloom



All things prose. Anything you want to discuss? Translation, problems with papers, letters you can't bring yourself to write, expressions that puzzle you, books that you can't finish (as a reader or a writer), anything to do with the word, the sentence or the paragraph.

*Please come and discuss.  
(Over a cup of coffee or glass of wine)*

*I hope you come,  
Amy Bloom*

**Date:** February 6 and every Thursday following  
**Time:** 5 p.m.-6 p.m.  
**Place:** Shapiro Center for Creative Writing (167 High Street)  
**Cost:** Free!



## The Name of the Game: D.C. Football Team Should Set an Example, Drop the Slur

By OLIVIA ALPERSTEIN, STAFF WRITER

As usual, there was a lot of talk leading up to the Super Bowl this past Sunday, and much of the talk had nothing to do with the game itself; after all, many people watch for the advertisements. As usual, there was plenty of controversy, ranging from Scarlett Johansson's endorsement of Israel's SodaStream, to Coca-Cola's multilingual ad, to the interracial couple selling Cheerios. Polarizing ads come with the territory and generate good publicity. There is one controversy, though, that should give us all pause: the name of the Washington, D.C. football team, the Redskins, which the Oneida Indian Nation and the National Congress of American Indians have begun a campaign to protest. Ideally, that word should not even be printable; it's a racial slur akin to the n-word, just as offensive and hurtful to those to whom it supposedly refers.

There are still a few cringe-worthy, brand-related images and names that exist despite their outdated and highly inflammatory content. However, few national football teams have racial slurs emblazoned on their jerseys. The very fact that a mostly non-American-Indian football team has appropriated an entire culture as its mascot should be uncomfortable to many students here at the University. If courses here

have taught us anything, it's that belittling another culture and reducing it to a symbol is one of the worst forms of racism.

Throughout United States history, advocates for civil rights have drawn attention to the incredible power that words have to harm people. Some activists within affected communities have sought to reappropriate derogatory terms, to "take back" the words others have used to describe them and transform them into terms of empowerment.

I do not agree with this principle. I think it only reinforces stereotypes and sends the wrong message to people who do not belong to the community to which the word refers. The fact is, though, that no one who self-identifies as American-Indian has sought to take back or reclaim the word "redskin"; there is no movement, national or otherwise, to embrace the term or any other slurs relating to the American-Indian community. No one consents to the label, and worse, many major organizations who represent American-Indian interests have been campaigning against the use of this word for decades, citing evidence that the use of the word negatively impacts American Indians.

This winter break, I had the opportunity to conduct research for

my thesis in Rome. I had never been to Italy before, and while most of my experiences there were positive, I found that, for some reason, several Italians I met did not seem to understand the offensiveness of the n-word.

I spent a day with a friend of a friend who was my age, a student majoring in history at a university in Florence. At one point, he was explaining the symbolism behind the shield of Pope Benedict XVI, which has a crude rendering of an African woman on it. He explained that Italians use the word "morros" to describe people of African descent, and then, thinking that I hadn't quite gotten the picture yet, he broke out two derogatory terms in English. I told him that those words were highly offensive and carried severely negative connotations; he responded that Italians did not consider their own term to be offensive, so why shouldn't he use them? He continued to explain the other symbols on the pope's shield as if nothing had happened. The point is, not everyone realizes the meaning behind these words or acknowledges their offensiveness, but that does not erase their context or mitigate their impact. Just because football fans do not confront the racist context of the Washington, D.C. mascot on a

daily basis does not mean that that context does not exist, or that it does not need to be addressed.

As the Resolution on the Washington, D.C. Football Team Name put before The Leadership Conference on Civil and Human Rights notes, there is a strong precedent when it comes to discontinuing the use of pejorative names and images in athletics. According to the resolution, several other teams have changed their names, mascots, images, or behaviors to address concerns, and the National Collegiate Athletic Association has instituted and enforced a general policy that punishes teams for continuing to use such offensive names, mascots, images, or behaviors. The resolution argues that none of these changes has produced a harmful effect on the teams or their brand-related franchises. This problem should be dealt with in the same way that people have acted to address other acts of racism and prejudice: responsibly and determinedly, with fervor and commitment to make up for the impact of prior inaction and prevent further damage.

We do not live in a post-racial or post-racist society; we grapple with many of the same challenges that have historically compelled people to advocate for improved

consideration of civil and human rights. The United States has taken significant steps to address issues of prejudice and racism, and it still has a long way to go. Frankly, though, it has long been remiss in addressing the concerns of the people whose ancestors lived on this soil long before this country was founded. We cannot undo the acts of genocide or the effects of systematic, long-term degradation, violence, and cultural erasure. The very least we can do under the circumstances is stop using outdated offensive terminology, and call on others to do the same.

Right now, several organizations are conducting campaigns to call on decision-makers to take a stand and to pressure the Washington, D.C. football team franchise to change its name. If you want to take action, you can easily sign an online petition ([changethemascot.org](http://changethemascot.org)), call your local congresspeople, or better yet, call up one of the organizations taking action and ask them how you can help, and talk about the issue with those around you. This is a troubling legacy we have inherited from previous generations, and it behooves us to act so that we don't bequeath hate to future generations.

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



## SPORTS

## Hartnett '14 Hopes for Men's Hockey Turnaround



C/O WESLEYAN

By Gili Lipman  
Assistant Sports Editor

It's time for the men's hockey team to put up or shut up. No one knows that better than Assistant Captain Tom Hartnett '14. Along with his fellow seniors, the forward is trying to will his teammates to a deep playoff run, something unprecedented for these skaters. They will have to improve on all facets of their game, as they are currently in the bottom three of most statistical categories in the conference.

Hartnett has nine goals and seven assists on the season, which puts him at just under an average of one point per game. The Argus sat down with Hartnett to chat about the team's play up to this point, the upcoming game against Williams, and the steps that will be necessary to make a bid at a conference championship.

**The Argus:** At the moment, the Cardinals are 3-8-1 in conference play with six games remaining. What do you think has been the biggest problem with the team this season?

**Tom Hartnett:** I think we're a young team and we may not be in the position that we wanted to be in, but in parts of the game last weekend, we found ourselves. It took us a while to find what type of team we were, and this weekend I think we did, despite not getting the results that we wanted. We found out how we wanted to play and how we needed to win, and that is a big step going forward.

**A:** Despite playing under expectations up to this point in the season, this team has a ton of potential, as well as enough talent to beat any team in the conference. What do you think the key to playing well the rest of the way will be?

**TH:** We've gone through a lot of adversity, losing close games and leads. It's almost better that that didn't hap-

pen late in the year, during the playoffs. We've learned from it, and we know what it feels to be up 2-1, but we also know what it feels to be down 2-1. That's how most of our games in the playoffs are going to end up: some in overtime, even double overtime.

**A:** You've worn the number 21 on your jersey during all four seasons of your Redbird career. Is there any significance to this decision?

**TH:** I was 24 all throughout prep school, and then another freshman took the number, but ended up transferring. I was faced with a decision, but decided to keep 21.

**A:** How has being a captain on the team this year changed your perception of how you practice and prepare for games?

**TH:** I don't think it has. No matter what year...or position on the team [you are], the way you handle yourself and prepare for games, it should all be the same. Guys voted for you or coaches chose you because of your habits in prior experiences. That's the same for [Captain] Keith Buehler '14 and [Assistant Captain] Brad Improta '14, who both practice really hard and lead by example.

**A:** Every great team needs to evoke chemistry with one another in order to be successful. How has the team bonded together over the season?

**TH:** I think well. That was one of the problems that we had in the beginning. We didn't have the chemistry and we weren't really playing together, but in the last couple of weeks, we've meshed pretty well. Keith and me have played together for a while, and Brad and me have played together for seven years. A lot of the guys have figured each other out and see who they need to play with. Even if you jump on a line with a guy you haven't played with before, you've

seen him play in practice and got to know him, and that really helps with a young team.

**A:** Many first-year players, including James Kline, Nick Malone, Dawson Sprigings, and Elliot Vorel, are all making big impacts on the team this season. How has it been playing with the new guys?

**TH:** [Vorel] obviously had a great start, and he's still putting up points. Kline has been steady almost all throughout. The defensive backend with Malone, Dawson, and Robby Harbison '17 has been great, and we need a little bit of that. It's nice to have the scoring spread out a little bit with all these freshman.

**A:** Wesleyan has some of the rowdiest fans in attendance at home games in the entire conference. How will playing behind such a raucous fan base this weekend help augment the team's morale?

**TH:** It's awesome playing in front of those guys. It's a small school, so everyone knows each other. We feed off the energy they bring and try to return the favor here and there.

**A:** Williams goaltender Sean Dougherty is currently leading the conference with .944 save percentage, as well as only allowing 1.51 goals per game. How does the team try to force the issue and score against the Ephs?

**TH:** He's very good, but they also have a great defensive core, so I think that we have to take away his eyes and let him not feel comfortable. With that, when you're agitating the goalie, shots will get through, and even the greatest goalie in the world can't save everything.

**A:** The Ephs are ranked third in the conference on the power play and first in the league in penalty killing. How do you prevent Williams from getting on the power play, and what's the secret to trying to score on the man advantage?

**TH:** We can't take penalties. You're not going to go through a whole game without penalties, but we need to limit them. We can't come out Saturday and commit six or seven penalties. Their penalty kill is good and a little different from Amherst's, where they run at you. We've been practicing the power play, but we have to put some pucks in the net. Last time against them, a bounce here, a bounce there, and we win the game.

**A:** Last year, Wesleyan lost in the first round of the playoffs to Trinity, 5-4, a game that went into overtime. How does that heart-wrenching loss fuel the team's fire to improve on last year's finish?

**TH:** That loss was terrible, and I know that all the guys who were there don't want anything like that to ever happen again. I think the freshmen know that that was something that we can't have happen. That's fueling us a little bit. That's just not going to happen again.

**A:** After the season is over, how do you want the 2013-2014 hockey team to be remembered?

**TH:** That we made a run late. We're not where we want to be or where we thought we would be, but this is our position right now. It doesn't really matter because once we get into the playoff, we're going to make a run. It doesn't matter what you did, just where you finish.

## Two Late Goals Doom Women's Hockey in Third

By Michael Sheldon  
Staff Writer

The women's hockey team traveled to Rhode Island to face off against the Nichols College Bison, concluding its nonconference play for the season. Wesleyan lost 2-1 in a tight, down-to-the-wire affair.

The game was remarkably even on the stat sheet: both teams totaled 28 shots, had close to the same number of power plays (five for Wesleyan, four for Nichols), and failed to score through the first two periods. It was a clean, well-played game consisting of good defense, few penalties, and plenty of nice stops on the part of Wesleyan goaltender Corinne Rivard '16. The stalemate didn't end until the latter half of the third period.

With just under nine minutes left in regulation, Laura Wasnick '15 snuck one past Nichols goalie Francesca Palazzo to give Wesleyan a 1-0 lead. It was Wasnick's first goal of the season, and with the Cardinal defense playing well, it looked as if it might be enough to secure the victory. However, things fell apart for Wesleyan soon after.

Nichols finally began to find holes in the Wesleyan defense, scoring twice within the next six minutes. Bison players Grace Murphy and Megan Gerein were the parties responsible, both netting their goals unassisted. The Cardinals, considering themselves the better team, found themselves in a surprising hole.

"Towards the end of the game, [Nichols] got two lucky bounces for both of their goals," Wasnick wrote in an email to The

Argus. "The first goal, they blocked a shot from one of our defensemen and went down basically on a break-away. The second goal they scored was tipped off of a Wesleyan player. Nichols just had more luck than us that night."

Wesleyan Head Coach Jodi McKenna pulled Rivard off the ice for the final 1:49 in favor of adding another position player, but the last-ditch move failed to produce an equalizing goal. The final buzzer sounded, and the Cardinals took the loss.

With the nonconference schedule completed, Wesleyan's final record is 3-4-1 outside of NESCAC play. A team's nonconference record has no bearing on NESCAC playoff berths or seedings, but the loss still stung.

"We go into every game trying to win, no matter what team we are playing," Wasnick wrote. "Yeah, it was a nonconference game and we played girls that usually do not play, but that is not an excuse as to why we lost."

While the Cardinals certainly would have liked to end nonconference play on a positive note, they can now focus on finishing out conference play as they seek to rise in the standings. Wesleyan currently sits in seventh place in the NESCAC, with a conference record of 2-5-3; the top eight teams earn a spot in the postseason tournament.

"All of the girls know what's on the line," Wasnick wrote. "We know that we have an opportunity to make playoffs this year. We know the hard work that needs to go into these next three weeks to make sure that playoff spot is clinched."

The Cardinals next take to the ice when they host Hamilton on Friday, Feb. 7. Hamilton has yet to earn a conference win on the season.

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All applications are due in hard copy to the **Film Studies office by 4 p.m. on Friday, Feb 21.** Applications can be downloaded from **wesleying.org.**



# Track Dominates Last Home Meet at Invitational

By Daniel Kim  
Staff Writer

In another stellar showing, the indoor track and field team dominated the Wesleyan Invitational III that took place on Saturday, Feb. 1, with Cardinal performers sweeping the top three spots in almost every event in which Wesleyan competed.

The men on the track saw Yuon Flemming '15 finish first in the 60-meter hurdles with a 9.37 second time. LaDarius Drew '15 clinched third place in both the 60 m. and 200 m. dashes. A squad consisting of Drew, Luca Ameri '15, Wesley Layug '17, and Kris Luster '17 also beat ten opponents in the 4x4.

The women had 10 first-place performances and multiple top-three winners. Idara Foster '15 closed the 60m dash at 8.14 seconds. Ellie Martin '16 led the 200m dash; Foster won third place. Aidan Bardos '17 won first in the 400m. Geneva Jonathon '15 and Leyna Donaldson '15 won first and second place in the 60 hurdles.

In the 600 run dash, Kimora Brock '15 came in first, followed by Martin. The 800m was led by Sydney Cogswell '16. Christina Hebner '17 and Caroline Elmendorf '17 came in first and second in the one-mile run. Libby Lazare '14 won first place in the 3000m, followed by teammate Karley Dutra '14 in third place. The 4x4 relay was closed by a squad made up of Bardos, Cogswell, Brock, and Melissa Luning '15.

Last but certainly not least, Kiley Kennedy '16 claimed a first-place performance with an indoor-record pole vault of 10 feet. Kennedy broke her personal record of 9 feet, 10 inches, which was also a Wesleyan record when she cleared it three meets earlier in the season.

"For a while now, like all of last spring, 10 feet has been my goal," Kennedy said. "So when I broke 10, that was definitely really, really exciting."

Things lined up for Kennedy last Saturday, as she cleared 10 feet on her first attempt. Between the record-breaking performance at the

Yale Invitational three weeks ago and the record-breaking performance at home last Saturday, Kennedy worked through an injury, unfazed.

"I was injured for a week, so the past few weeks I've been taking it easy," Kennedy said. "But I definitely think that I was focusing more on my technique and I think that it's improved over those few weeks and I was definitely focused more."

Despite such improvements and record-breaking performances, Kennedy feels that the only direction to move toward is up.

"My overall goal is to keep on improving, because I know sometimes it's very easy to get stuck in a rut," Kennedy said. "So my goal is to just keep on focusing. In terms of specifics, I have certain technique[s] that I want to focus on."

Agbon Edomwonyi '16 is another Cardinal having a spectacular season, with a Wesleyan and personal record of 49 feet, 3 inches in shot put. He also won third place in the meet last Saturday with a PR-breaking weight throw.

Edomwonyi's dominating shot put performances have qualified him for several championships, such as the New England Division III Championships and the NESCAC Championships. Edomwonyi hopes to qualify in the same way for the weight throw.

"I think I need to hit 49 feet to qualify for everything I need to qualify for [in the weight throw]," Edomwonyi said. "And that'll also put me pretty close to the [school] record."

The Wesleyan weight throw record, set in 2010, is 49 feet, 3 3/4 inches, about 3 feet off from his PR.

While confident, Edomwonyi is keen on continuing to practice and improve.

"Technique is always important," Edomwonyi said. "We're working on a lot of very finesse-type technique[s], just to improve as much as possible. The season's already more than halfway done, so now it's really crunch time."

On his two events, Edomwonyi discussed the differences between

the shot put and the weight throw, continuing to stress the importance of technique.

"The shot put allows me to use a bit more natural strength," Edomwonyi said. The weight [throw] is just very, very technique heavy. You have to get your technique down, you have to get your turns down, and you have to have your feet right. That's how you're going to have a good performance; it's not necessarily how strong you are. So that's what I always try to focus on to get better."

The next opportunity for the Cardinal track and field team to put their hard work to use will be this Saturday, Feb. 8 at the MIT Invitational. Some squads will be competing at a separate meet, the Terrier's Valentine's Invitational on Friday, Feb. 7, hosted by BU. Edomwonyi expressed enthusiasm on the upcoming meet.

"This is going to be a huge meet because there's going to be a lot of very good competition," Edomwonyi said. "That's what really helps us gauge how well we're doing. Plus it's going to help me gauge how well I'm doing."

Sometimes, large insights can come from the smallest things. Edomwonyi had much to say on rituals and the lead-up to his record-breaking shot put.

"Some people actually really have some pretty complex routines," Edomwonyi said. "I think it's pretty funny. Sometimes I'll go and I'll probably just stop for a second — I guess you could almost call it a ritual — I'll stop for a second and just take a breath, maybe tell myself a little inspirational one-liner. When I got the record, I stopped, I took a breath, and I was like 'kill their dreams.' Because the opponents were catching up to me in distance, so I wasn't about to win. And I just sat there, I took a breath in the ring, [and] right before I threw it, I was like 'kill their dreams, Agbon. Kill their dreams.'"

# Basketball: Rafferty Seals Men's Hoop Win Against Eastern



SHANNON WELCH/STAFF PHOTOGRAPHER

Joe Edmonds '16 and the Cardinal men overcame a deficit heading into the half to get past Eastern Conn.

Continued from front page

half in order to negate [Eastern Conn's] ability to take us one-on-one."

Though the Warriors shot 52 percent from the field in the first half, Wesleyan's second-half zone defense seemed to slow down Eastern Conn's ability to penetrate the lanes; their shooting percentage fell to just 37 percent in the second half.

The two sides exchanged leads seven times in the game's tightly contested second half. During one 15-minute stretch, neither team held more than a three-point lead until Mackey hit what proved to be the game winner with 1:05 left in regulation.

With the game tied at 60 apiece, BJ Davis '16 drove to the right elbow before kicking the ball out to Mackey beyond the three-point line. Mackey was knocked over after the shot, and a foul was called as the basket went down for a four-point play opportunity. Mackey hit the free throw to put Wesleyan up by four, and the Cards never looked back, hitting four of their next five foul shots to put the game away.

"Anyone who knows [Mackey] knows that he's one of the most likable guys there is," Rafferty said. "He's had to work his tail off to get into the lineup, and now that he is starting and making shots like that, it just makes it that much sweeter for a guy that had to earn his stripes."

During Wesleyan's recent four-game winning streak, the team has had to close out three games that each finished with a single-digit margin of victory. Last month, the

Cardinals lost four games by just 10 points or fewer, including a double-overtime 77-75 heartbeat loss to NESCAC rival Middlebury.

"We're starting to learn how to win games, close them out, and make plays at the right time," Rafferty said. "Earlier in the season, we weren't doing all of that. That credit has to go to guys like Jack Mackey and BJ Davis, and I think that's just coming from more experience."

The Cardinals have four games left on their schedule, all of which are NESCAC match-ups. Wesleyan will play at Trinity on Friday night, and travel to Amherst for a Saturday afternoon game against their Little Three rival. Trinity is looking to move ahead of Wesleyan in the conference standings, as the Bantams are just one loss behind the Cards in NESCAC play.

Amherst, the defending Division III National Champion, is currently first in the conference with an 18-3 record overall and a 6-1 record against NESCAC opponents. Earlier this season, the Lord Jeffs came to Middletown and defeated Wesleyan 76-62.

"They're a fantastic team," Rafferty said of Amherst. "They're very, very talented, but we definitely think we can beat them this time around. We've steadily been getting better week by week since we played them last time, and I think it'll be a good test for us. I think Coach Reilly is doing all of the right things to keep us going in the right direction here, and we're really excited about the opportunity. Any time you can play the defending national champion, it's a shot to prove yourself, and that's what we want to do."

## Sports Calendar

Friday, Feb. 7

**Men's Tennis at University of Hartford**  
3 p.m. Hartford, Conn.

**Squash at the Division III Individual Championships (at Bowdoin College)**  
Time TBA, Brunswick, ME

**Women's Basketball at Trinity**  
6:00 p.m. Hartford, Conn.

**Women's Hockey vs. Hamilton**  
7:00 p.m. Spurrier-Snyder Rink

**Men's Basketball at Trinity**  
8:00 p.m. Hartford, Conn.

Saturday, Feb. 8

**Indoor Track at the MIT Invitational**  
Time TBA, Cambridge, Mass.

**Squash at the Division III Individual Championships (at Bowdoin College)**  
Time TBA, Brunswick, ME

**Wrestling vs. Williams, SUNY Oneonta, and Ithaca College**  
12:00 p.m. Oneonta, NY

**Women's Basketball at Amherst**  
2:00 p.m. Amherst, Mass.

**Women's Hockey vs. Hamilton**  
3:00 p.m. Spurrier-Snyder Rink

**Men's Basketball at Amherst**  
4:00 p.m. Amherst, Mass.

**Men's Hockey vs. Williams**  
7:00 p.m. Spurrier-Snyder Rink

Sunday, Feb. 9

**Squash at the Division III Individual Championships (at Bowdoin College)**  
Time TBA, Brunswick, ME

**Squash vs. St. Lawrence University**  
10:00 a.m. Rosenbaum Squash Center

**Wrestling at SUNY Cortland**  
12:00 p.m. Cortland, NY

**Men's Hockey vs. Middlebury**  
3:00 p.m. Spurrier-Snyder Rink







a nautical-themed Ampersand

AnchorSand

An anchor is a nautical pickup line. Here are a few more:

- Be my first mate—the first to mate with me.
- If you were mine, I'd treasure your chest.
- Let's put the naughty back in nautical.
- Let's have a relationship.
- I'll have your body in knots by the end of the night.
- Will you be my Master & Commander?
- See what you can spot through my porthole.
- Let's Captain Hook-up.
- I'm harboring some pretty strong feelings for you.
- Do you want to see my sea cucumber?

# A n c h o r S a n d



## Sarah McLachlan Supports Film 'Blackfish,' Reveals She is Killer Whale

Keeping with the recent slew of celebrity SeaWorld boycotts, Canadian singer-songwriter Sarah McLachlan spoke out yesterday against the practice of keeping killer whales in captivity, while also revealing that she is an 8.2m four-ton killer whale. McLachlan emitted an earsplitting echolocative shriek before sharing her perspective on what has become a controversial subject.

"It is my hope that the movie 'Blackfish' will increase awareness of the cruelty implicit in marine zoo institutions like SeaWorld by shedding light on the Tilikum incident and the death of his trainer in 2010. Before SeaWorld employees captured Tilikum

he was not a vicious animal. I still remember the first time we met. We assembled a phalanx in order to flush a seal family off of an ice floe. The next winter he saved my life when I beached too far on a peninsula in Reykjavik. We became a real family in the late nineties, when he inseminated and sired my pod-daughter Tuar." Outside of the enormous Orlando water park in which Ms. McLachlan resides, the Grammy award-winning musician showed her true colors: white and black.

"Killer whale rights are human rights," she said. "You never know how many of your loved ones are marine mammals, living their lives in secret."



### *PoseiDate:* *Where Mermen and Women Can Get Some Tail*

- Age:** 37
- Name:** Ariel
- Occupation:** Symbol of female oppression/total princess!!
- Body Type:** I would have a great butt if I didn't have a tail.
- Likes:** Waterproof mascara, talking crabs.
- Dislikes:** Politics, when one of my many sisters pees while swimming in the ocean (which is also our home), crabs (the STD).
- About Me:** I have gadgets and gizmos a' plenty if your into that sort of thing. ;)





Sir, I'm in love with your daughter  
 I swoon every time that I spot 'er  
 She has a beautiful grin —  
 I just want to sink in  
 To her arms, but I can't; she's an otter.

# Donald Grayson: The Smoking Bod of Metal Detection Today

As Metal Detector Correspondent for the Anchorsand, I was lucky enough to talk to beachcombing treasure-hunter (who is a treasure in his own right) Donald Grayson.

**&:** So, Donald, how did you start metal detecting?

**DG:** Well, at first it was just a way for me to let loose and go crazy on the weekends, 'cause Lord knows I can't do that at home with Linda. Now I Trunt fulltime with my club.

**&:** Trunt?

**DG:** Treasure hunt. But we don't like using the full phrase. It makes it sound like it's all about the money. Really it's a spiritual experience, connecting to Mother Earth and all Her inhabitants who have left stuff on the beach.

**&:** You mentioned a club. Is this a group activity?

**DG:** Yes, it's very much a social experience. We have conventions once a year. It's great talking to Trunters instead of staying home with Linda. I hate Rachel Ray.

**&:** Are you competitive with the other Trunters?

**DG:** Oh, yes. Competitors like to bury aluminum and land mines to distract each other. That's how Billy lost his leg. But it's all in good fun.

**&:** So have you found anything good today?

**DG:** A pair of broken headphones and a hearing aid. The hearing aid was mine, but it fell out of my ear and I stepped on it. Oh, I also found a coin.

**&:** What makes that so special?

**DG:** You can use it to buy things.

*The interview was unexpectedly cut short by a land mine exploding. Apparently Billy had planted them along the beach seeking revenge.*

*The Wesleyan Ampersand:  
 Is your moat already frozen?  
 Sarah Esocoff, Editor-in-Chief;  
 Ian McCarthy and Emilie Pass, Assistant Editors; Keelin Ryan, Editor Emeritus, Piers Gelly, Guest Layout Mofu. Moat Yachts, Pate Samders; Trunt, Melissa Mischell; Otter, Laurel Martinl; Pick-Up Lines, Rachel Earnhardt; Sarah McLachlan, Nick Martino; PoseiDate, Caitlin O'Keeffe.  
 wesleyanampersand.tumblr.com*

## Letter From The Editor, Moat Yachts Monthly February 2014

While attending the Fort Lauderdale International Boat Show last week, I was reminded of the scrutiny our kind often **endures** when we venture out of our moats and into the greater world of "yacht-thusiasts."

Why people remain skeptical of boat moating is simply a mystery to me. I have yet to think of a single activity I would do on any of the seven seas that I can't just do in my moat on my boat. I can fish in my boat in my moat, I can drink **mimosas** in my moat in my boat, I can still use my castle's **WiFi** because I'm in range, and I can work on my lap time. My current record from drawbridge to drawbridge is 34 seconds, though that was with my old yacht, Mackenzie Trebek (may she rest in peace).

This issue we've got the latest scoop on the new Yamaha moat-designed yacht, codenamed Moater Boater. It turns on a **dime** (great for navigating through pond scum!) and we've got all the best tips for making sure your alligator doesn't get caught in one of its **eight** turbines.

Already caught an alligator in your turbine? We spoke with Ireland's premiere alligator breeder about the best ways to buy a new alligator on a budget. He also gave us a foolproof method for getting alligator blood **out** of alabaster that'll have you wondering why you ever bothered scrubbing your castle's stones with bleach.

Finally, we've got the perfect mixture of antifreeze to prevent that pesky moat water from freezing in the winter. Is your moat **already frozen**? We've got 5 tips for successfully defreezing your alligator without shaving too many years off its precious lifespan. Finally, we've got 5 great alligator recipes from Ina Garten, just in case you want to celebrate old **Ally's** life the best way you can: with a good old fashioned barbeque!

As always,

Keep on floating.  
 Randall Cavshepherdy IV, Esq. EIC Moat Yachts Monthly

