

THE WESLEYAN ARGUS

FRIDAY, FEBRUARY 21, 2014

VOLUME CLIV, ISSUE 7

WESLEYANARGUS.COM



NOAH MERTZ/ASSISTANT PHOTO EDITOR

The Buttonwood Tree continues to be a center for arts in Middletown. Directed by Anne-Marie Cannata for the past six years, the organization is committed to fostering local artistic endeavors.

Artist Hub Shines

Buttonwood Tree Spruces Up Local Arts Scene

By Rebecca Brill
Assistant Features Editor

Director of the Buttonwood Tree Performing Arts and Cultural Center Anne-Marie Cannata came to our interview bearing a gift. After introducing herself with a warm smile, she produced a foil-wrapped plate and handed it to me.

"I brought you a piece of chocolate cake," she said. "I just hate being late to things."

Cannata can hardly be blamed for running behind schedule. She took over as the Buttonwood Tree's director just under six years ago and essentially runs the nonprofit organization by herself. She is responsible for everything from booking performances to writing grants and replacing the toilet

paper. Save for the part-time assistance of a bookkeeper, a plant caretaker, and a work-study student from Wesleyan, the Buttonwood Tree is a one-woman operation.

Furthermore, Cannata is still learning the tricks of the trade. Prior to her involvement with the Buttonwood Tree, also known as North End Arts Rising, Inc., Cannata worked as a dental hygienist and in the food industry. Despite her lack of experience in the arts, she was drawn to the organization's vibrant energy after attending a few Buttonwood Tree events as a patron. Cannata volunteered as a grant writer there. Three months later, she joined the board. A year after that, then-director and Buttonwood Tree founder Susan Eastman Allison '85 announced that she would be stepping

down from her position. The board seriously considered shutting down the organization, which was floundering, but Cannata remained determined to conserve it.

"I was one of the ones that didn't want to shut it down, and the only one that was available to keep it going, so even though I had no experience in the arts, no experience in administration, I said, 'Well, I'll do my best,'" she said. "So here we are, all these years later, and I'm still trying to do my best and still kind of fumbling my way through."

If Cannata is fumbling, it doesn't show. With musical instruments and dried flowers in

BUTTONWOOD, page 6

Catching Up with B-Ball Captain KellyAnn Rooney '14

By Toby Rosen
Staff Writer

If captains lead by example, then Captain KellyAnn Rooney '14 has certainly earned her title this season with the women's basketball team. Hustles? Check. Don't blink when you're watching her—she's rarely in the same place for too long. Scores? Check. She has the highest scoring average on the team with 9.4 points per game. Calm at the free-throw line? Check. She's shot 86.8% from the line and is leading the team with 66 free throws made. To put it simply: Captain Rooney is a leader.

This weekend, Rooney leads her eighth-seeded Cardinals (12-11, 3-7 NESCAC) into an opening-round NESCAC tournament matchup with top-seeded Tufts (23-1, 10-0 NESCAC). The senior sat down with The Argus to talk about her personal achievements, the tumultuous Cardinals' season, and what she will miss most about basketball now that

her career is coming to a close.

The Argus: Coming into this season, you had been a two-year starter. What have you taken from those past seasons that has allowed your final year to be your best?

KellyAnn Rooney: Being a two-year starter, I had a lot of experience on the court. I kind of just wanted to build on that and use my experience. Playing Williams and Amherst twice each year was definitely a good way to get good game experience against tough teams, and I just wanted to build on that and go out and play the best I could.

A: What does it mean to you to be a team captain?

KR: It means a lot. It's definitely harder than I thought it would be. You've got to manage the team. But you also got to be on the same page as Coach [Kate Mullen], and you still got to worry about your game. It's a lot better this year having everybody look

up to you as opposed to having to be a supporting cast.

A: Head Coach Kate Mullen appointed you as captain. What are her best qualities as a head coach, and how has your relationship developed with her over the years?

KR: I'd say her support of everyone. She's in it for the long haul. She supports you through anything. I feel like I could go to her with any type of problem, and she would help me out with it. She knows the game well. She knows what you can do for her on the court. She knows your strengths as a player and how to help you use them to your advantage. Since freshman year, our relationship has become a lot stronger. It's really nice being able to talk to her. She's a good listener. There's kind of like a friendship there now.

INTERVIEW, page 11

Search for New PSafe Director Continues

By Sofi Goode
Assistant News Editor

Brian Pray and David Dray, the final two candidates for the position of Director of Public Safety (PSafe), visited the University on Tuesday, Feb. 18 and Wednesday, Feb. 19., respectively, to meet with the community as part of their interview process.

The PSafe director search committee assembled various student, faculty, and staff groups to meet with the candidates throughout the two days. Candidates met with Vice President for Student Affairs Michael Whaley, as well as representatives from Human Resources, PSafe, the Middletown Police Department, Student Affairs, and other student

and faculty groups.

"We always say it's part interview, part endurance test," Whaley said.

At the end of the day, each candidate was asked to give a short presentation on his views and methods of community policing. These sessions were held in the Public Affairs Center and open to all students, faculty, and staff.

Whaley stated that these presentations served a dual purpose for the search committee.

"There are a lot of people who are interested and enthusiastic about bringing in new leadership, and not all of those people have an opportunity to be on these panels and have

PSAFE, page 3

Students for Sayaxché Tackle Global Health

By Jenny Davis
Assistant Opinion Editor

Middletown, Conn. and Sayaxché, Guatemala are 3,249 miles apart. Driving between them would take two days and six hours, nonstop. And yet a partnership thrives between Middlesex Hospital and Sayaxché Hospital, and a student group helps traverse the distance.

Students for Sayaxché partners with both hospitals to bring information and supplies to medical professionals working to improve healthcare in the Peten region of northern Guatemala. After its year-long hiatus, leader Ty Kelly '14 hopes the group can make a difference for both sides of the collaboration.

"It's our first real reboot," Kelly said. "Our most recent meeting had 14 or 15 kids who are interested. It's gone beyond my wildest dreams."

Kelly is a neuroscience and Science in Society double major who will take the Medical College Admission Test (MCAT) later this year, which is the only reason he won't travel down to Guatemala as part of the annual pilgrimage of Middlesex clinicians. With this background, he hopes to pursue a future in global public health and medicine, a dream that was confirmed by his time studying abroad in South Africa.

"Cape Town is a wildly fascinating city," Kelly said. "One side of a road will be in total poverty, and the other side will have so much wealth. South Africa was the public health ground zero, essentially."

There is certainly a need for public health advocacy in Sayaxché. Kelly explained that much of the student

SAYAXCHÉ, page 6

Culinary Contract



SADICHCCHA ADHIKARI/STAFF PHOTOGRAPHER

Contract negotiations for Bon Appetit workers that were supposed to be done in February were pushed back to March. See page 2 for more.

Calling All Cancerous Canaries

Second Stage show takes creative leaps

8

Snow-lympics

Sochi games captivate globe

10

Older and Wiser

The joys of maturity

4

The Wesleyan Argus

established in 1868

Editors-in-Chief

Miranda Katz Adam Keller

Production Manager

Michelle Woodcock

Executive Editors

Abbey Francis
Olivia Horton
Christina Norris

News Editors

Millie Dent
Tess Morgan

Asst. News Editor

Sofi Goode

Features Editors

Gabe Rosenberg
Rebecca Seidel

Asst. Features Editor

Rebecca Brill

Food Editor

Jess Zalph

Asst. Food Editors

Emma Davis
Erica DeMichiel

Opinion Editors

Josh Cohen
Jenn Cummings
Jess Zalph

Asst. Opinion Editor

Jenny Davis

Arts Editors

Dan Fuchs
Gwendolyn Rosen

Sports Editors

Josh Cohen

Asst. Sports Editors

Brett Keating
Felipe DaCosta
Gili Lipman

Photo Editors

Trisha Arora
Kathy Lee
Corey Sobotka

Asst. Photo Editor

Noah Mertz

Head Layout

Layout

Irma Mazariego
Angela Hsu
Akila Raoul
Rachel Guetta
Redwan Bhuiyan

Business Manager

Andrew Hove

Advertising Manager

Katya Sapozhnikina

Web Editor

Cumhur Korkut

Social Media Editor

Kirby Sokolow

Distribution Managers

Aaron Veerasuntharam
Alexander Papadogiannis

Ampersand Editor

Sarah Esocoff

Head Copy Editor

Elana Rosenthal

Copy Editors

Kate Bodner
William Donnelly
Michelle Farias

Thank you to our generous donors:

Alice and Colby Andrus
Brooke Byers
Lawrence Ling
Alex Wilkinson

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

The Argus is published twice weekly during the school year except in exam periods or recesses. First class postage paid in Middletown, CT 06459.

The Argus welcomes Wespeaks that pertain to campus issues, news stories and editorial policy. Wespeaks should be no longer than 1800 words. The deadline for submission is 4 p.m. (Monday, for Tuesday publication, and Thursday, for Friday publication). All Wespeaks should be submitted through the Argus website and should include the author's name and telephone number.

The Argus reserves the right to edit all submissions for length as well as withhold Wespeaks that are excessively vulgar or nonsensical. The Argus will not edit Wespeaks for spelling or grammar. Due to the volume of mail received, neither publication nor return of submissions are guaranteed.

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

FIND AN ERROR?

Contact us at
argus@wesleyan.edu

NEWS

Trans* Educator Jessica Pettitt Meets With Administration, Students

By Tess Morgan
News Editor

On Thursday, Feb. 20, diversity educator Jessica Pettitt engaged in conversation with students about trans* issues. She spoke first with faculty and staff for five consecutive hours before holding an open meeting with interested students.

Pettitt formerly worked in student affairs for over 10 years, including at New York University. She also worked in stand-up comedy for two years. She now works with college administrations and students, as well as with companies and corporations, encouraging conversations about prejudice and privilege. Pettitt described her intention to give a talk centered on inclusion.

"My job... is to stir up conversation so that different people can have conversations around privilege, their dominance and oblivion, as well as [to create] a space for people to share what it feels like to be marginalized and silenced by that oblivious privilege," Pettitt said. "Whether we're talking about cis-gender privilege or talking about race or age or class or ability, all of those pieces surface, even under the [topic] of trans* education."

When speaking at schools and institutions, Pettitt comes with an open agenda, attempting to hold a forum that is as accessible as possible.

"I don't actually come with a very structured agenda," Pettitt said. "When I worked in student affairs and even as a student, I found it really annoying when consultants would come with this kind of prescribed agenda before they even showed up on campus. I've never worked at Wesleyan, I was never a student here, so for the 5-hour [staff] training I'll have about 10 hours worth of material, and depending on what the needs are of the people attending, I'll adjust accordingly."

The order of Pettitt's meeting with faculty during the day and students at

night was decided by students' increased availability during the evening. Vice President for Student Affairs Michael Whaley explained this in more detail.

"Whenever we bring consultants to campus, we always make arrangements for a student session during their visit," Whaley wrote in an email to The Argus. "The afternoon training is specifically for the Student Affairs staff. There are always a few faculty and staff outside of Student Affairs who ask to attend, and we welcome them to join us."

Pettitt discussed how she approaches the two groups and what her intentions are with each meeting.

"I don't typically treat the two groups differently," Pettitt said. "We have a lot of ageism when we talk about this kind of work where [people think that] administrators somehow need different information than students, and I don't really buy into that."

In her talk, Pettitt planned to address more generalized issues facing trans* people as well as discuss concerns that are specific to marginalized students at the University.

"Sometimes we talk about specifically vocabulary and language; even on Wesleyan's campus that has a pretty positive reputation across the country around trans* inclusion, there may be some people who don't know words or understand pronouns or bathroom issues or certain issues like that," Pettitt said. "I'm going to start in that place and then other people will want to know how the Affordable Care Act is affecting trans* medical care, which for some people may be seen as a more advanced topic. So I can do the gamut, just depending on what the needs in the moment are so that it's more personalized."

Whaley discussed the administration's reasoning in bringing a trans* educator to campus.



SOFI GOODE/ASSISTANT NEWS EDITOR

Educator Jessica Perritt spoke to students on Thursday, Feb. 20.

"The Student Affairs staff regularly brings consultants to campus to work with us on issues of diversity and inclusion," Whaley wrote in an email to The Argus. "At the end of the 2012-13 academic year, the group suggested that we focus on class issues and trans* issues during this academic year."

Students in attendance at the evening presentation expressed a desire for more information on allyship and inclusiveness. Rachel Warren '14, one attendee, voiced her opinion on the subject.

"The bigger reason [I'm here] is because I grew up in a super-liberal world with a good number of cis-gendered people, and I don't know if I just wasn't paying attention or if my sex education just didn't include it, but I've come to realize that I have many, many misconceptions," Warren said. "And I would say it's at the point where it's hard to ask questions because it's embarrassing, you feel like this is something you should know more about as a generally well-educated person."

Whaley explained the need for edu-

cators like Pettitt to come to campus.

"Many members of the Student Affairs team have considerable training and experience on social justice issues," Whaley wrote. "Still, diversity and inclusion is an area on which we constantly focus to build our knowledge and skills in working with our students."

According to Whaley, students can look forward to similar events organized by the Office of Student Affairs in the future.

"Students interested in this type of work should keep an eye out for other opportunities in the future," Whaley wrote. "We always make arrangements for the consultant(s) to work with students when they visit."

Pettitt described her hopes for the lasting impression the talk could have on students and faculty.

"My main goal is for people to feel comfortable to share their experiences of what they're comfortable with and what they're not comfortable with, even long after I've left."

Bon Appétit Contracts Under Negotiations

By Matt Shelley-Read
Staff Writer

The University's Bon Appétit workers will be renegotiating their current contract, which will expire on Saturday, Feb. 28, 2014. The workers, represented by the union group UNITE HERE Local 217, will be negotiating the new contract on Tuesday, Mar. 11, 2014.

Workers, including the lead negotiator, were hesitant to discuss specifics about the negotiations, as they have yet to take place.

Raquel Baptiste, a cook at the Usdan University Center and steward for UNITE HERE Local 217, remains resilient in her intention to retain her current benefits.

"We're not looking at taking any step backwards," Baptiste said. "We have good paying jobs that help us support our families, we have good health benefits which we need [in order] to provide a quality service...and we're not looking to take any cutbacks so we can continue to work with Bon Appétit."

Baptiste lauded Bon Appétit's past efforts to treat their workers fairly.

"We have to work together in order

for things to work," Baptiste said. "Bon Appétit has a good program. I love working for them because of that, and I want to continue to [work for them], but I'm not going to do that at [an] expense."

Local 217, a branch of UNITE HERE, was first established at the University in 1983. It currently represents over one hundred food workers at University eateries including Usdan University Center, Summerfields Café, Pi Café, and Weshop.

UNITE HERE is the largest union for food service workers in the country. Its affiliate, Local 217, represents close to four thousand food workers in Connecticut and Rhode Island.

Manon Lefevre '14, who has previously worked with food service workers and students on sustainability and fairness in the food industry, commented on the importance of Local 217's history with the University.

"The food service workers I've gotten to know here care about their work and about building positive relationships with Wesleyan students," Lefevre wrote in an email to The Argus. "I think that it's important for students to recognize the history of Local 217 here on Wesleyan's

campus, to get to know the people who make our food, and to let them know that we're here to serve as allies if they want student help with advocating for them."

Health care benefits will likely be a central issue in the upcoming negotiations.

"A big issue this year is health care because of rising premiums," Baptiste said. "[We] don't want to go backwards on [health] care received, and the company doesn't want the premium to increase. We're willing to fight, kick, scratch [and] bite to keep it."

The current contract has been extended until March 11 to allow more time for negotiations. This will permit workers to maintain their current health benefits, but because of a no strike clause, it prevents them from disrupting their services.

Warren Heyman, the chief negotiator for the Union, commented on the extension of the current contract.

"The bargaining parties, the company, and the union, due to scheduling issues, were unable to negotiate before the contract expired," Heyman said. "The parties have extended the contract to allow time for negotiations."

Michael Strumpf, Bon Appétit's

Resident District Manager, will play a role in the negotiations, but could not comment on the agenda.

"As district manager, I sit in on the negotiations on behalf of the compass company, but I am not a lead negotiator," Strumpf said.

Lefevre remains optimistic and supportive of the University's food service workers as they embark on the future negotiations.

"The food service workers here have a long history of fighting for their rights and have led the way nationally in their standards of contracts," Lefevre wrote. "I hope that this year will bring another step forward in securing fair pay, benefits, and treatment in the work place."

Hopeful that the contract negotiations will run smoothly, Baptiste emphasized her admiration and intent to continue her work with the University.

"We are proud that we have worked so many years to maintain this contract with the help of the Wesleyan student body...and I really don't want to lose that," Baptiste said.

Additional reporting by Contributing Writer Manan Lefevre.



Follow us on Twitter!
@wesleyanargus



PSafe: Pray and Dray Discuss Policing Models

Continued from front page

an hour with the candidate," Whaley said. "It's also an opportunity for the search committee to see how [the candidates] interact in a community presentation, how they do their presentation, how they respond to questions, how they respond to criticism. Those kinds of things are really important for us to see."

Whaley further explained that the committee is looking for a director with experience with a community-policing model.

"We're looking for somebody who has interesting...and innovative ideas, for somebody who has some creativity, good communication skills," Whaley said. "...Many of our officers are interested in building relationships through community policing so that when they have to address a difficult situation, there's some sort of established relationship between the students and the Public Safety officers.... That includes talking with the members of the department and also with other constituent groups at the institution to really ask...and answer the question, 'What do we want to see as a community from this really important office?'"

In his presentation Tuesday evening, Pray outlined his previous work with community policing as the Chief of Public Safety at the University of Massachusetts Lowell (UMass) and Salem State University. He stressed that, above all, the model requires a collective effort.

"At UMass, we were able to practice community policing by giving the

officers the tools that they required with which to do their jobs," Pray said. "My role is to do that: to get them the tools, the training that they need so that they can do their jobs as well, leading by example. We found great success, in particular at [UMass] Lowell, by assigning liaison officers to various key constituents such as the Residence Hall Association, such as Physical Plant.... Everybody is involved in community policing. The police are the public; the public are the police."

In particular, Pray stressed the importance of empathy and trust between officers and community members, and how those characteristics have manifested in his past positions.

"We tried to instruct our officers...to be aware of their surroundings," Pray said. "You might drive a nice car, and the struggling student doesn't have a car to get around and is waiting at the bus stop. Give him a ride. I don't care if you're leaving your sector [momentarily]. Give him or her a ride; give them a helping hand now and then."

Dray gave his presentation the following night, emphasizing how his experience as a lieutenant at Westfield State University and deputy chief of Public Safety at Ithaca College have given him a model of successful community policing. Like Pray, he stressed that community policing could not be successful without the support of the University, faculty, staff, and students.

Dray especially emphasized the importance of the Adopt-a-Hall program, in which each Public Safety of-

ficer is dedicated to a Residence Hall and holds weekly office hours.

"After a while, that builds up a good rapport with the students that live in that ResHall; they get to know that officer," Dray said. "...You get back rewards tenfold. This is also a good time for the officer who has ownership of that hall to do their own presentations, whether it's crime prevention, sexual assault, or an issue or a problem within that ResHall. They go to the students and talk and address that problem and ask and come up with solutions.... [They] ask the community what the problem is [and] work with them to solve that problem."

In addition, Dray spoke extensively about his experience with victims of hate crimes and sexual assault. He stated that when investigating cases of sexual assault, his first priority is that the survivor feels safe and secure.

"One of the...memories that I have has to do with, unfortunately, a female that had been sexually assaulted at Westfield," Dray said. "We did an investigation. We caught the perpetrator.... He automatically pled [guilty to] 15 to 20 years. I didn't give up on the student; she didn't give up on herself. I was very proud when I saw her walk across that stage and graduate. That is dealing with a sexual assault. Never pleasant, but you never want to revictimize."

Following Dray's presentation, Students for a Sensible Drug Policy began circulating an email expressing issues with several of his proposed changes to PSafe. Co-Presidents Andrew Olson '16 and Xandra Strauss

'16 encouraged students to listen to the audio recording of Dray's presentation and, if they disapproved of the candidate, to email Whaley and express their opposition to the University offering Dray the position.

Olson emphasized the potential problems associated with the three strikes policy Dray adopted concerning drug and alcohol use violations on campus in his current position.

"In accordance with the Alcohol and Other Drugs [Prevention Team] at Ithaca College, he developed this policy of three strikes for alcohol and other drugs, and on the third strike, you get kicked out of student housing," Olson said. "When he was asked if that had resulted in either reduction of violations or pushed it more underground, he said both. When I asked him what affect it had had on reporting incidents of sexual assault, he said that he didn't know."

The email also mentioned Dray's support of placing Public Safety officers in freshman residence halls and joint patrols with the Middletown Police aimed at crowd control on Washington Avenue and Fountain Avenue. Strauss stated that she feared the changes this would make to the campus atmosphere.

"Personally, I think [his policies] would create a much more intimidating atmosphere," Strauss said. "It was clear that he was using intimidation as his main force to reduce [alcohol and drug] incidents."

Jason Shatz '14 attended both sessions and believes that confidence and approachability are the most im-

portant characteristics to look for in a new director of Public Safety.

"This is a time where Public Safety's reputation has been scarred, and this changing of the guard poses a unique opportunity for us to rebuild our trust in those who should keep us safe," Shatz said. "They should really address some of the problems that we've been having over the past few years."

The search committee is considering adding one or two more candidates to the final pool, but Whaley is hopeful that the position will be filled by the end of the semester. The University had expected to hire a new director last semester, but the preferred candidate withdrew for personal reasons, leading the search committee to start again with a new pool of applicants.

President Michael Roth expressed that he is willing to take time to find a candidate who is right for the University.

"On paper they look like they are highly qualified," Roth said. "...I'm hopeful that we will hire someone, but we want to hire the right person."

Whaley emphasized his gratitude to Interim Director of Public Safety Tony Bostick and to the department as a whole.

"I'm really grateful to Tony Bostick, who is both the Associate Director and the Interim Director, and the rest of the staff there, who are really pitching in to keep the office running while we're in session," Whaley said. "They're doing a lot of work and a really good job keeping it going until we get a new director."

Patricelli Center Announces Seed Grant Finalists

By Millie Dent
News Editor

Seven student concepts have been announced as finalists for the University's Patricelli Seed Grant. The grant, which consists of \$5,000 from the Patricelli Center for Social Entrepreneurship, is designed to fund the early growth of a University-related social enterprise. The three winners will be announced on Friday, Feb. 28.

The seven finalists are Filmmakers to Changemakers, Joomah, the Middletown Food Initiative, Wishing Well, the Germinal Fund, Summer of Solutions Hartford, and Boundless Updated Knowledge Online. Each group must prepare a second application to continue in the selection process.

Director of the Patricelli Center for Social Entrepreneurship Makaela Kingsley '98 described the purpose of the grant.

"The seed grant is literally meant to seed an idea," Kingsley said. "It's not necessarily going to be enough money for a full launch of a new venture. It's the first-stage funding for an idea that's intending to tackle some problem in the world, in an innovative way, a way that nobody else has tried, or if somebody else has tried it, they haven't done it right."

Kingsley discussed how the Patricelli Center Seed Grant is different from other social entrepreneurship grants that students can apply for.

"Many seed grants out there in the world are wonderful, general grants for social impact," Kingsley said. "This one is really unique because it's through the Patricelli Center. We care very much about how it will plug back into the Wesleyan community. So will it create internships or jobs for Wesleyan students or Wesleyan alumni? Will it bring some set of academic research or data or enrich the life here on campus in some way for those students who are still here?"

Jennifer Roach '14 described her proposal, Summer of Solutions

Hartford, as the expansion of an urban agriculture internship program into the summer to give students the ability to continue their work past the end of the school year.

"Starting this year, we're...running an intern program," Roach said. "So most of our gardens are at schools. In the past we've gone and built the gardens in the schools and we've built in the summer gap for them and taken care of it over the summer. But we've identified what a really powerful change we can make is by going from April through October, so that we can not only work with kids who are in summer school over our nine-week program, but with most student bodies."

The grant application topics span a wide range of goals and purposes. Joaquin Jose Vicente Benares '15 is hoping to receive the grant for his project, Boundless Updated Knowledge Online.

"We've programmed a cheap computer, Raspberry Pi, to save HTML content that we've lifted from educational websites and broadcast that content over a WiFi signal," Benares wrote in an email to The Argus. "You connect to the server just as you would to any WiFi signal. You use your browser to access the content too, so it has the same look and feel as using the Internet but you can only access the sites that we've saved. We like to call it 'the internet in a box'. We're deploying the server to schools in the Philippines who can't afford Internet access to level the educational playing field."

Max Winter '16, who is applying for the Seed Grant for the Germinal Fund, emphasized the role the Patricelli Center has played in the growth of the Fund.

"The Patricelli Center has been a pivotal resource since our founding," Winter wrote in an email to The Argus. "It has connected us with experienced alumni and advisors in the industry, thus providing us with training on best practices and social enterprise work."

The Patricelli Center focuses not only on funding grants, but also on expanding social entrepreneurship across campus.

"They brought back some Wesleyan alumni who had run successful startups to do a Q&A and work-shopping sessions so that people who had projects that were five years old, or who were starting things could come in and say, this is what I'm trying to do and work out a whole system and that was really cool," Roach said. "I've never done anything like that before."

Roach described the application process.

"Everyone gives presentations...to practice giving a pitch and there's a panel of people who have seen the applications and will also get additional information from the presentations," Roach said.

This selection process is different from previous years, which used to not include a speech component in the application process.

"This year we decided to conduct it as a two-stage process," Kingsley said. "Round one was the same as last year essentially. In stage one the judges also gave extensive feedback to each applicant, whether or not they're advancing to the finals and so that was sort of an added value to the process.... We decided to do this one as a two-stage process, and those who did advance now have a chance to turn in a second packet of materials that's more extensive and to do a public presentation that's a week from Friday, as well as private interviews with the judges so judges have the chance to ask questions that didn't get attention in the other materials."

President Michael Roth elaborated on the judging process.

"They get volunteer judges and they let them do their thing," Roth said. "...They have a good exchange with the folks who...need funding. [The finalists] want to get their things off the ground, and I think the University faculty and staff should stay away [from the judging], because



TRISHA ARORA/PHOTO EDITOR

The Patricelli Center is in the process of selecting this year's Seed Grant recipients.

it's money and...if it's somebody from outside [the University] who doesn't know [the students involved], then that seems better."

Kingsley noted that the Patricelli Center will continue aiding students who do not receive the grant.

"I also feel confident that students who do not ultimately receive grants have such promise," she said. "That they'll find funding other places and the Patricelli Center is here to help, the alumni mentors here through the Patricelli Center are here to help, and so part of the design of this grant process is to push these students to develop materials that they then could adapt or repurpose to apply for moneys outside the Patricelli Center."

Kingsley feels that all of the proposals have potential and reiterated that if a proposal does not receive a grant, it does not mean anything negative.

"I really do think the process of preparing for this second round has gotten several of them so much more organized than they were before," Kingsley said. "[It] completely puts them at a different level in terms of applying for other moneys. So I met with several of them to talk about if you don't get the seed grant, or even

if you do get the seed grant and you need other funding, how might you do that."

All candidates agreed that the level of competition between all of the groups was high.

"There is definitely tough competition with lots of great ideas, but we think we are right up there with the best of them," Winter wrote. "Right now we are solely focusing on our project and preparing for the next stage of the grant process."

Kingsley stressed how difficult the decision process will be.

"I am just dreading [the final decision process] because each and every finalist deserves this grant," Kingsley said. "I was just telling one of the finalists this morning that I don't know how we're going to make these decisions. There's no doubt in my mind that each of these ventures is worthy of a grant, so I'm really excited to hear from all the finalists."

Winter spoke to the point that even if not all the groups can receive the grant, at least the groups that will be going to make a notable impact.

"While we don't know what exactly will decide the winner, we know that whoever wins the grant will make great use of the funds," Winter wrote.

OPINION



Adult Content: The Never-Ending Childhood, and Why Growing Up Isn't All That Bad

By JESS ZALPH, OPINION EDITOR

Last week, I ran out of toothpaste. It was ridiculous. It's not like it took me by surprise; I knew it was getting more and more difficult to brush my teeth, and yet I did nothing. I'm supposed to be an adult, but what type of adult runs out of toothpaste? Am I even an adult in the first place?

Once I'd righted this crime against dental hygiene, it got me thinking about what it actually means to be an adult. Official definitions of the word are, on the whole, ambiguous. Dictionaries throw around terms like "mature" and "fully grown," but there certainly are immature octogenarians. I capped out at five feet tall as a freshman in high school, well before anyone would have considered me transformed into an adult.

There are plenty of other, often conflicting, definitions of adulthood. A boy of bar mitzvah age (generally 13) is considered a man by the Jewish faith, though legally he is not an adult until he is 18. He can't drink until 21, and his brain won't be fully mature until he reaches 25.

Conflicting concepts of adulthood work their way into everyday

speech, and it becomes clear that "adulthood" is a subjective term. For example, imagine a woman discussing a man she is dating who throws temper tantrums and sulks about trivial issues. It would be unsurprising for this woman to say, "He's a grown man, he shouldn't be acting this way," just as it would be unremarkable to hear her say, "He's such a child. He never grew up." These two framings reflect different conceptions about the meaning of adulthood, and the meaning of "growing up." Does it happen to everyone, or only those who mature "successfully" by some standard other than age?

Semantics aside, when people think of adulthood they think of certain qualities and experiences. The primary quality is maturity, which covers a whole range of personality traits: the ability to withstand stress; the ability to comprehend difficult ideas; the ability to conform to social expectations of behavior; the ability to provide for oneself rather than rely on others.

There are plenty of mature people on campus. Does that mean we're adults? I say no, and I say we'll never

be adults. An adult is something relative to who you are now. There will always be grown-ups, and that means we will always be grown-downs.

Imagine for a second the way you perceived people older than you when you were in elementary and middle school. Imagine those people now the way you saw them at that time. For example, in first grade I thought long division was just the coolest thing ever, and so our teacher got a seventh grader to come teach me long division. All questions about my priorities aside, when I think back to those lessons, that seventh grade boy was gigantic. When I look at seventh graders now, they couldn't seem smaller.

While there are people compared to whom you feel adult-ish, that doesn't make you an adult. Adults are supposed to be the pinnacle of growth; it's the final destination. As long as there are people more adult-ish than you, who have achieved the next indicator of maturity and success, you will always be a comparative child. And they, most likely, will see you as one.

Don't despair your perpetual

childhood. Maybe this isn't a bad thing. With adulthood being synonymous with completion, this way you get to avoid a lifestyle that becomes static. You should always still be amazed by new things with child-like wonder and realize that a good number of your elders probably have a perspective on life that you haven't achieved yet.

Very few people ever feel like they're done growing or changing, and with the world moving quickly by them, if they ever stopped moving forward they might regress to a state of childhood, anyway. Take for example senior citizens who are adapting to use the computer. If they do not learn, then they have to rely on others to do all computer-based tasks for them. This puts them in the role of the child, comparatively uneducated in the ways of the world in this particular respect.

It's nice to feel like an adult. Of course, it's fantastic to shirk any semblance of adulthood from time to time, and I don't imagine that will ever stop. But it's also nice to carry an image of success when stumbling from Weshop with armfuls of grocer-

ies or when doing the laundry before you run out of socks. There's nothing wrong with maturity, and adulthood shouldn't be avoided just because the term "grown-up" carries with it the stigma of being boring, stuffy, and out of touch. Classy can be fulfilling. Responsibility is practical and rewarding. An occasional Saturday night in with a book (or, you know, work. Or Netflix.) doesn't make you curmudgeonly, and in fact might make you happier than forced "immaturity."

These things will not make you an adult, but they represent qualities toward which many strive. So much of satisfaction lies at the bottom of a glass of narcissism; people like watching themselves do the things that they imagine older, more settled people doing. And there's nothing wrong with that.

Of course, there's one more upshot. To my younger audience, keep in mind: If your parents tell you to brush your teeth before bed, you don't have to. Adults do not exist.

Zalph is a member of the class of 2016.



A Hairy Situation: The Plight of Self-Identification, and What Makes Us Who We Are

By ELIZABETH LITVITSKIY, STAFF WRITER

The audition sheet for Spring Dance was asking for help identifying me. First, at the top of both pages, it requested my number, a large 47 on a large index card, which I nervously pinned and re-pinned to different locations on my large shirt at various points before the audition began. Next, it wanted to know any identifying features that I could provide, presumably so that the choreographers could link numbers and names to corresponding bodies.

I think that this was a psychosocial experiment about how we see ourselves. Perhaps it was meant for practical use in the moment and was open to reflection and discussion later (and I am clearly doing just that), but I took that question (asking how I identify myself) to heart from the moment I answered, through the audition hour of trying not to be obvious about looking at myself in the mirror, and all the way until now.

I had initially skipped this densely worded request for self-description (meaning I did not read it) in favor of simpler, more familiar questions such as "Name" and "Address." Yet ultimately I discovered and filled out the originally skipped question, both by pen and aloud. My verbal declaration of "red plaid" was met with stares. One lovely co-auditioner tried to gently convey the reason for the confusion by holding up a piece of my gray-scale button-down, making eye contact with me, and slowly forming the words, "Red...plaid?"

I realized immediately that my delivery had created some confusion. Never underestimate the power of the pause. "Red," I repeated, pointing to my hair. Lowering my hands to my shirt, I once again said, "Plaid." On the sheet, I added a slash between the two words, and the phrase, "Not colorblind," which is funny because 1. It is true and 2. It is not a useful physical identifier for

a dance audition.

I am always uncomfortable when I have to describe myself. I remember riding the train to my interview for Wesleyan in trepidation, not over my academic future or my college applications so much as over the impending moment in which I would enter the café and my interviewer and I would have to find each other based on the physical descriptions we included in our latest emails. She told me she was "short with long, dark hair." This was funny to me because I naturally googled her and found that she was an actress with headshots on IMDB; I thought that if I had the same visual googleability I might have foregone assigning words to my appearance. Still, I agonized over what I should say in return. If she considered herself short, was I comparatively tall, even though I am of average height and have friends who are taller? If her hair was dark, was mine light? I told her only that I had red hair, and then agonized over whether this was true enough, as the dye job badly needed a touch-up at the time.

I was brought back to this moment during the audition when my glances in the mirror indicated that, with my hair up and neither squeaky-clean nor standard-hair-clean, it did not look totally red. What if they could not identify me based on the word "red" (I had not written "hair"), or worse, thought I was delusional about my hair color? It was especially worrying because one of the choreographers had beautiful, thick, and undoubtedly natural red hair, and here I was, an impostor.

Things got worse from there. I got warm and a little bit sweaty. What a relief it would have been to remove my tent-like top. But that would mean losing my second physical identifier, and who would I be without it? Not red/not plaid/not colorblind? That could probably de-

scribe everyone else in the room. In the name of individualism, I kept my shirt on.

The next night, in one of my classes, we watched a piece by a light-skinned artist who spoke to the camera, declaring her blackness and implicating us viewers in what she told us. "I'm black," Adrian Piper said, and then invited us to deal with this—what she called a social fact—together. Racial identity, she demonstrated, is both fiercely personal and inescapably public. I don't know if you've noticed, but I consider my hair color a strong part of my identity, and I perform the color I choose (outside of applying chemicals to my head to make it so) by referring to myself as a red-haired person casually and, when prompted, physically characterizing myself that way. My racial and gender identity, meanwhile, are usually assumed and not requested. They are social facts that affect my daily life in ways to which I am so accustomed that they are usually invisible.

My hair color is no such social fact, but unlike my whiteness and womanhood, it is often distinctive and thus useful when strangers need to identify me. In that audition room, the only man could have set himself apart by writing down his gender, but "white woman" or "black woman" would just create confusion. Even (wrongly) assuming that race and gender have obvious visual cues, if they cannot helpfully distinguish one from 20 others in a room, what use are they on a campus of thousands?

Following the audition, we were given a chance to finish or add to the sheets we had originally filled out. As I explained that I was probably poorly suited for the piece by the choreographer who required "exhaustion" of his dancers, due to my need to take it somewhat easy on my ever-healing broken foot, it hit me that I had pos-

sibly overlooked something. When I had initially entered the Pine Street studio, I had proclaimed, pointing at my walking boot-bound foot, "We'll give it a try!" While stretching about 15 minutes later, I had assured everyone that I would be fine. My right foot and ankle were conspicuously bound in layers of cotton fluff and ACE bandage.

Was I denying a visible disability and a layer of my identity by not listing it as an identifying factor? Was it a cop-out, whiny, or excuse-like to mention it? Have I been overthinking a simple request for days? Perhaps.

Litvitskiy is a member of the class of 2015.

Philosophy. History. Literature. Religion.
Ethics. Poetics. Theology. Politics. Classics.
Aesthetics. Theory. Linguistics.

Can't Decide?

COL:

The Ultimate
Open Relationship

Open Houses For Freshmen

will be held Monday and Tuesday, March 3
and 4 at 4:15 p.m. in the COL Library,
41 Wyllys Ave., third floor.

The deadline for applications is March 24.

COLLEGE of LETTERS:
CULTIVATING THE EDUCATED IMAGINATION.



The Case for the Race

By JENNY DAVIS, ASSISTANT OPINION EDITOR

When I was in high school, one of my classmates ran a marathon without training for it.

I thought she was insane. In fact, I knew she was insane. She told of chafed armpits in the first 10 miles; a torrential downpour for miles 10 through 15; wet, heavy cotton until the sun came out at mile 20; blood and pus seeping from her blisters into her socks until mile 26.

The day she came back to school, she took her time on the stairs, gingerly lifting one leg half an inch off the floor and then shuffling her body toward the next step with a wince. At lunch, we bombarded her with questions: how had she willed her legs to keep moving? How had she not died of thirst and exhaustion? How had she run through bursting blisters? Most of all, why hadn't she just stopped when she became unbearably exhausted?

"I needed to prove to myself that I could do it," she answered with a look of whimsical triumph in her eye.

It wasn't until I started running myself that I understood that urge. I still will avoid chafed armpits at all costs, but now the prospect of discomfort doesn't freak me out. Let me elaborate.

Until I started running, I was very pain-averse. I knew that without pain I would not gain, but I didn't particularly care about gaining anything except an excuse not to run. The moment my leg muscles began to burn, I was ready to roll onto the ground and be carried home. Whenever I ran more than a mile or two, I felt as though I was going to die, or at least as though I deserved a congressional medal of honor. I was also highly sensitive to extreme temperatures, making anything other than swimming hellish. The idea of sweating was unspeakably scary. Sweating was for athletes. Sweating was also for the unkempt, the classless. Until I started running, I thought that it was plausible that I did not have sweat glands.

When I was younger, my school required us to run a mile to pass Physical Education (P.E.). I pleaded with my father, who was also my P.E. teacher, not to make us run it; I presented a logical argument and thought about drafting a petition. It was no use: running the mile was a state regulation.

I dreaded waking up the day of the run. I considered pretending to be sick, but then remembered that if I missed the science lesson on meiosis, I would probably never catch up and be forced to drop out of school (it was seventh grade, after all!). So I dressed carefully, with the fact that I might be perspiring in mind, and bravely went to school. My school didn't have its own track—it was in Manhattan, after all—so we walked the six blocks to Asphalt Green, a YMCA of sorts on 90th Street and East End Avenue, as a cluster. Then we began to run. The overachievers sprinted as fast as they could and then sprawled on the asphalt, comparing times. The middling crew was the next to finish. Finally, the stragglers huffed and puffed to a stop.

Then there was me and my friend Amari. We had talked about it beforehand and decided to walk the mile instead of run it, which

was legal because nobody told us that we couldn't. It was a beautiful day outside, and because we weren't out of breath, we shared some good conversation in the 13 minutes that we spent circling the field four times. "Why would anybody run when you could just walk?" I wondered. When we stopped, my P.E. outfit was as fresh as it had been before. I felt triumphant and clean.

I hardly ran again until my senior year of high school, when I decided to see what would happen if I broke a sweat. It's hard to say what compelled me to wake up, lace up, and trot down the street, but whatever it was, I haven't looked back. (I literally haven't looked back, because I don't trust my balance, and swiveling my neck while jogging would probably end in catastrophe.)

It's hard to explain why running is so glorious, but much of it has to do with pain, just like my insane, marathon-running friend said. Confronting discomfort minute after minute, run after run, day after day, asks you time and again whether you're going to be strong or weak. It asks you if you're going to be a sitzpinkler (a wimp) or a winner. Running is not hypothetical.

There's nothing better in this world that I know of (except for chocolate) than running on smooth pavement on a spring morning while listening to "Centerfield" by John Fogarty. I feel young and alive! My body was made to move!

However, free-flowing endorphins come at a price.

First, I fear that my feet will never be the same. "The same" here is a euphemism for "not atrocious." At any given time, at least three of my toenails are ambivalent about whether or not they want to stay attached to my feet. I'm O.K. with that, actually. I've always thought it was overkill to have 10 toenails.

Second, even though I will always want to talk about the run I've just done, chances are that approximately zero other people in the world care. That's O.K., too. Running isn't a comparison or a competition.

Finally, I've found that smiling while running is a surefire shortcut to less pain. So is wearing pink, a color of good health and good cheer. I've found that these two phenomena make me look rather insane. So if you're ever in the gym and see someone running in all pink, smiling (and, in all likelihood, huffing and puffing), it is probably me. It's just as well: perhaps it sends the message that I am not one to be messed with.

Running does make me feel that I am not one to be messed with. It makes me feel pretty invincible.

It doesn't matter how fast or how long you go. But it's important, sometimes, to just go and see what you can do. Your body can stand almost anything. Why not let it?

Davis is a member of the class of 2017.



Grudges: The Worst Best Friends I Ever Made

By EMMA DAVIS, ASSISTANT FOOD EDITOR

When I was a little kid, I had to teach myself how to hold grudges.

The morning after an unpleasant altercation with a friend or seeming mistreatment at the hands of a teacher, I'd wake up and remind myself, "Remember, you don't like that person. You will give them the stink-eye, you will avoid them in the halls, and you will most undoubtedly disapprove of every single thing they do." I had at my command a world-class glare, one that my mother semi-affectionately calls my "steely blues," and the highly petty ability to stay silent while making catty remarks to myself in my head. In other words, I couldn't wait to deploy my arsenal.

Of course, the problem was that I rarely disliked any of these people as deeply as I pretended to. I don't stay mad for very long, even today, and any lingering anger slowly soured into righteousness, wherein lay my mistake. Perhaps because it seemed easier to see the world as divided into two kinds of people, good and not-good, I developed the belief that I somehow lacked moral conviction if I failed to hold each person accountable for every single wrong thing that they did.

But "wrong," like most terms judged by a kid, was a highly subjective label. Sometimes, it meant an action that was deliberate and cruel, like the girl who bullied me all the way through middle school and wrote insults on my binder in Sharpie; other times, it meant a potentially malicious accident, like the boy in my biology class who bumped into me in the hallway and didn't notice enough to apologize. In the case of the former, my middle school tormentor, my condemnation of her wrongness was primarily a defense mechanism and nothing deeper. Even though she whispered behind my back the instant I turned away, I had a weakness for explaining Spanish exercises and would give in to her beseeching looks whenever we were

in class together. As much as I hated her, I wasn't quite vindictive enough to ignore her incompetence with languages, and I cursed myself for providing her with the opportunity to manipulate me while simultaneously taking note of my flaws. "If I had any real backbone," I grumbled to myself, "I'd let her flunk Spanish."

By the time I reached high school, I had the drill down pat. If I couldn't be bothered to talk to someone, I'd shoot them my iciest stare and slink past them on my way to the library, enjoying the smug and satisfying feeling of moral judgment. I kept this up, although I relied on it less and less, until my junior year, when I had a massive fight with my then-best friend. To be fair, she was the one who stormed out of the room in a huff and left me to sulk by myself on the outskirts of our friend group for days, but I have absolutely no doubt the situation was exacerbated by my well-entrenched habit of avoidance. I was so hurt, in fact, that I avoided her for weeks, months even, until it was impossible to tell which one of us felt more ambivalent about salvaging our friendship.

Part of the conflict came from my other crisis management tactic, having a long conversation until the two of you discovered what had gone wrong and how you could be kinder to each other. Unfortunately, that approach completely fell through when, like me, you believed yourself to be the victim and weren't about to apologize to someone you still thought was a raging jerk.

In elementary school, back when things were much simpler, my friends got around my moodiness by chasing me around the playground until I giggled and forgot about being upset. In high school, my best friend and I considered ourselves too mature, too secure in our perception of the many incidents that tore us apart, to ever try to break down each other's barriers

without aggression. She made small talk, and I was grouchy because I thought it was a waste of time; I hid out in the library, and she didn't come to find me. And so I held onto that grudge for six months, and lost the best friend I thought I knew better than a sister.

It's taken me until my freshman year of college to truly realize how silly this system of grudge-holding is, and how little it's helped me over time. My rationalization had always been that someone at some point in my life would say, "Go you! Look at all the wrongs you've punished by remembering all these trivial affronts. You are clearly a good person, and I never would have thought that of you if you'd been weak and forgiving all those times. Your scales of judgment are exactly what this world's been waiting for." It used to be that whenever I read books in which a character returned to the arms of an adulterous lover, or friends agreed to let bygones be bygones, I'd exclaim aloud in frustration, positive that stubbornness was the biggest virtue.

Now, my rule is simple: be civil unless you think the person is absolute pond scum, and in that case, why waste your time hanging around them or trying to have an impact on their behavior? I'm fairly certain that no one's going to pop out of the bushes any time soon and present me with a gold star for Judgiest Person of the Year; so as long as I'm happy in my friendships and give myself leeway to be a bit cranky on off days, I think I'm doing O.K. Sure, the kid version of me might consider me a wuss, but the adult version—which I'll be stuck with for a lot longer—is much more at peace waking up without spreading discontent. And so, to all the grudges I cultivated with care: I can't say I miss you, but I guess I owe you a goodbye.

Davis is a member of the class of 2017.



Mon.– Fri.
9-8
Weekends
9-5
Use Your Points All Day!

Celebrating 10 Years at Wesleyan!

Find us on Facebook for specials or our website
www.redblackcafe.com

RECYCLE THIS ARGUS!

FEATURES

Buttonwood: Venue Strengthens Community Ties

Continued from front page

the shape of a peace sign adorning the exposed brick walls, the Buttonwood Tree serves as a hub for Middletown's creative community. While I waited for Cannata, two yoga instructors sat at a rusty table that looked like discarded patio furniture, discussing the Grateful Dead and negative energy. During my interview, a young, mellow man inquired about a prose open mic event he read about on a poster. Cannata provided him with details and encouraged him to stop by.

"That sounds pretty nice," he said, before taking off.

The center is perhaps most renowned for its jazz and bluegrass concerts, which usually take place on Friday and Saturday nights, but events at the Buttonwood Tree vary widely. They include art shows, poetry slams, and tai chi classes, and can draw audiences of as few as 2 or as many as 50. Cannata investigates potential Buttonwood Tree performers before hiring them, but she is generally willing to branch out and experiment if she thinks the event has a chance of attracting patrons.

"Anne-Marie is very open and receptive to that, to people in the Middletown community just wanting to use our space, and that's what I think is really great," said Elizabeth Halprin '14, who began her work-study job at the Buttonwood Tree two years ago. "It's just a place for people in Middletown to come and do whatever they want and come together in an artistic way."

Cannata's vision for the Buttonwood Tree keeps in line with the mission that Allison and her husband, Stephan, had in mind when they founded it. When, in 1990, the city's Commission on the Arts suggested they convert the bookstore they ran into a non-profit arts organization, the Allison's embraced the idea with open arms. They had noticed the need for an

arts center in Middletown, particularly in the then-impoverished North End.

"We didn't want to keep anybody from the arts," said Stephan Allison, now the city's arts administrator and a DJ for WESU. "Being in the North End, it's always been an area of poverty, so it's kind of rough. I know the situation works a negative way on your mind, and so we felt it's important that the arts are accessible."

Sustaining the Allison's' commitment to providing equal opportunities, Cannata doesn't charge guests for events; she only suggests donations. Cannata said she welcomes visitors from all walks of life to the events.

Since the center's early days, the Middletown community has supported the venue's mission wholeheartedly. When a fire destroyed the Buttonwood Tree's original venue on Rapallo Avenue in 1995, Oddfellows Playhouse provided the organization with a space in its building. The fire left the Allison's eight months behind in rent, but their landlord made allowances for them because he identified with the organization's goals.

"He appreciated what we were doing and he was willing to stick with us," Stephan-Allison said. "And so he did. He let us ride eight months until we could get the grant money to pay for it."

The Buttonwood Tree continues to foster a tight-knit, caring community. Patrons bond not only over a shared appreciation for the arts, but also often over shared pasts. On several occasions, former childhood friends and classmates have crossed paths at the Buttonwood Tree. Cannata has even helped set up four couples that are now engaged or married.

"It's a great space for community to meet each other and meet like-minded people," she said. "I see it happening all the time and I try to introduce people to each other, too, as we go through the evening, and it works pretty well. People really like meeting

other people here. It's just amazing."

Still, The Buttonwood Tree, now located at 605 Main Street, has seen its fair share of hard times. In the early 2000s, and again after Susan Eastman Allison's retirement, the center grappled with the looming threat of closing due to financial shortages. Although the center still struggles to raise funds, Cannata has strengthened the organization since taking over as director by broadening its focus. The Allison's specifically emphasized music when they ran the Buttonwood Tree, but Cannata now welcomes hypnotists, yoga instructors, and homeschooling programs to utilize the space.

"Basically, what we did in the arts, she's doing in a more general way for the local community, and I think that that's within the mission statement that we set up when we organized it," Stephan-Allison said. "I think it's evolved to the point where it knows what it is for the community, but it's still a day-to-day struggle for survival."

Cannata hopes to alleviate the struggle by building up and diversifying the organization's board. She intends to find a dedicated treasurer and secretary to assist with fundraising and planning, and possibly add a Wesleyan student to the board to keep the organization in touch with younger generations.

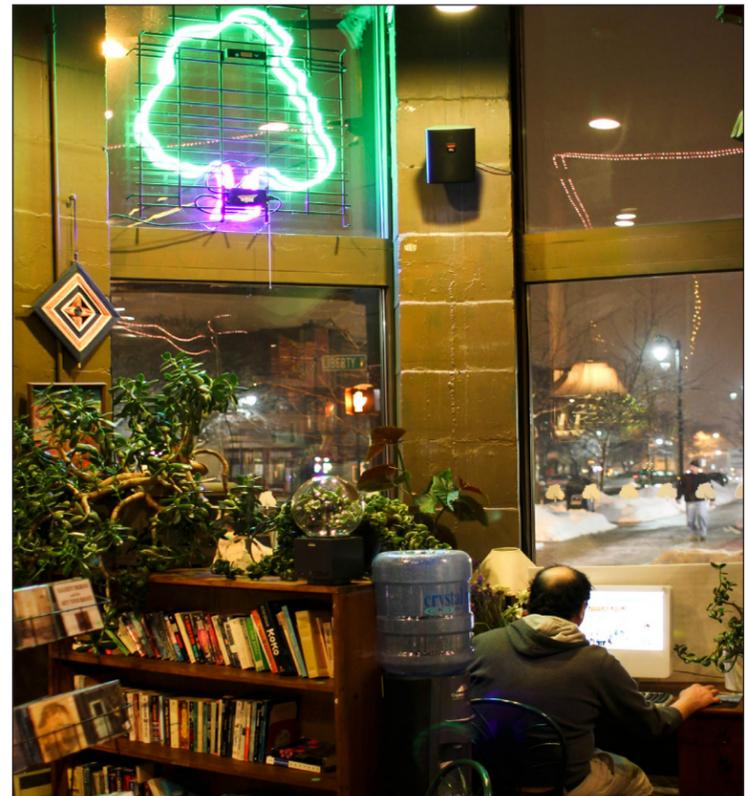
"I'd like a good cross-section of people who are committed to keeping this organization alive and thriving," she said.

In the meantime, Cannata is working hard to make the Buttonwood Tree as accessible and utilized as possible. She encourages performers and teachers to use the space in creative ways, thereby garnering support from the organization's community.

"I'd love if the space was used 24/7," Cannata said. "I try to keep it as busy as possible. I really want to enliven the neighborhood and keep people flowing in and out and keep music and the arts really flourishing in this space."



NOAH MERTZ/ASSISTANT PHOTO EDITOR



NOAH MERTZ/ASSISTANT PHOTO EDITOR

Located on the north end of Main Street, The Buttonwood Tree is a vibrant arts center for the Middletown community.

Sayaxché: Collaboration Provides Learning Opportunity

Continued from front page

group's work involves making instructional videos for healthcare providers in Guatemala. Information about treating trauma patients is especially crucial.

"There's a need for better techniques to support trauma patients over long distances," Kelly said. "The Sayaxché hospital is much different than what we might imagine. When [the hospital is] too busy, there are women in labor on cots or on the ground. Small things like mattresses, breathing tubes, and blood pressure pumps make a huge difference."

Although many Students for Sayaxché members are interested in medicine, some are not. Kelly stressed that the group's scope goes beyond the medical.

"We want to help on a grander scale than medical supplies," he said. "As far as traveling goes, we think it's important to bear witness and treat it as a cultural immersion to see how other cultures perceive hospitals, medicine, health, illness, and sickness."

Steffani Campbell '12, who led the group during her time at the University and will attend medical school next year, is interested in both medicine and cultural immersion. She spent seven months after graduation in Guatemala working alongside Middlesex and Sayaxché doctors in clinics and community hospitals.

"I was so appreciative that they were all willing to take me in and let me be involved," Campbell said. "I had some experience shadowing doctors before, but there I got to be more involved in caring for patients and saw what the scope of practice is for different kinds of doctors."

However, being a foreigner came with its own challenges, and Campbell was careful not to overstep her cultural bounds.

"The first thing I did was to find out what the lowest level nurse was, buy that uniform, and wear it," she said. "There's an assumption that, being from northern America, you know more, but that's not true—the nurses there knew infinitely more than I did."

According to Kelly, Students for Sayaxché is centered on learning and action; consequently, fundraising has not been a priority.

"We try to stay away from the group model type," Kelly said. "Fundraising is

important because we need money to ship and buy supplies, but we're focused on not being an organization of just fundraisers or documentary-showers. We're an organization of doers, where students who are involved in the partnership learn what it actually means to be a public health advocate instead of just sending a check."

However, one of the group's central projects does require money: the spring trip to Guatemala, which

Kelly hopes will be a mainstay of the program in years to come. Currently, students must finance their own trips. For those unable to go, Kelly says he feels it is possible to take direct action even thousands of miles away.

"My favorite part has been the doing," he said. "I've been in other groups before where it's easy to get lost in the woodwork, where you're not an important part of what you're doing. Work goes unnoticed. It's been great for me and others to sink our teeth into a project and tackle it head-on."

Campbell stressed that learning can and should be its own goal.

"It's okay that this isn't Habitat for Humanity, where you have this product being created," she said. "It's valuable to gain an understanding of the way other people practice healthcare, especially as someone who's aspiring

to be in that field."

Moreover, Campbell explained, deep understanding takes time.

"One of the things I realized in Guatemala is that when you go into another culture for less than a year or two, you're going to be a learner first," she said. "You need to embrace that. I felt guilty that they were investing all of this money in me, and I wasn't producing anything. There's the idea of volunteering as appearing in a third-world country and being helpful because you're from the United States. I had to own the fact that I am the product—it's not the hospital that gets built, or the 20 babies that are born. I can be an educator now, help in a more mindful way, and be able to contribute in the future."

In the immediate future, Kelly's hopes for Students for Sayaxché are modest, but his long-term vision is one of enduring progress.

"I would love it if our work could result in lasting changes for the hospital and the community," he said. "That would be exciting."

For Campbell, the future holds other trips to Guatemala.

"I want to go back there before medical school," she said. "It's kind of addicting. Medicine there is still about caring for people—so much more than we're able to do here. Here, it's a lot of paperwork and watching your back. But there, it's so much more about the patients. Their model is going to be what keeps me interested in practicing medicine."



C/O STEFFANI CAMPBELL

Students for Sayaxché has revived itself on campus and beyond.

Ski And Snowboarding Teams Prepare for Regionals



C/O WESLEYAN UNIVERSITY SKI TEAM

The snowboarding team joined the ski team two years ago in competing against other colleges.

By Kirsten Rischert-Garcia
Staff Writer

To make it onto Wesleyan's ski and snowboard teams, you don't even need to know how to make it down the mountain.

"We are a smattering of raced-since-age-five or never-raced-before, so our policy is if you want to come to a race, you can come," said ski team Co-Captain Adam Freed '14. "We are not exclusive. You can come to one race or you can come to five races. It's really just about getting out there, ski-

ing, having fun, and keeping it cheap for all the athletes."

Freed leads the men's ski team along with junior captain Michael Creager '15, and Marika Soltys '14 leads the women's ski team. The snowboarding team, captained by Dylan Penn '15, and the ski teams hit the slopes together often.

Alex Heyison '15 had no experience in snowboarding until last year's Ski Week at Jay Peak in northern Vermont. He learned over the course of five days; right after that, he began competing in races.

"I learned on the race course, which was a painful but very efficient way of learning," Heyison said. "I got to watch all the other snowboarders go down and I tried to mimic them as best as I could."

This is only the second year for Wesleyan's five-person snowboarding team, yet the team is the largest in the division. Under Penn's leadership, the team will advance to Nationals this year in Lake Placid, NY over spring break.

"If you think about it, snowboarding as a sport has only been around for 15 to 20 years, and racing has only caught on in the last five," Freed said. "Wesleyan has a chance to show that it should be considered more of a popular sport."

Wesleyan's ski team has been around a bit longer than the snowboarding team—approximately 10 to 15 years, according to Freed's estimate—and boasts a team of about 20 people. This year, both the men's and women's ski teams are in first place in the McBrine division of the United States Collegiate Ski Association, guaranteeing them a spot at Regionals in Sugarloaf, Maine this weekend.

Despite its successes, the team doesn't take itself too seriously.

"The last race of the year is always a costume race," Freed said. "Last year, we dressed up in thrift shop theme and I actually skied down the racecourse with a boom box, playing the song 'Thrift Shop.'"

But is fun on the slopes worth skipping what Wesleyan has to offer on the weekends?

"I don't feel like I'm for a second missing out," Chris Delaney '14 said. "And it makes the spring even more special."

Dan Brugioni '15 said the ski and snowboarding team has a social atmosphere of its own; besides, the entire season is only five weekends long.

"The Wesleyan social scene is very stagnant," Brugioni said. "It's kind of the same thing in the winter, a lot of the same places, a lot of the same people. But ski team brings a lot of different people together, and you get to leave campus for a little bit."

The ski and snowboarding teams also make an effort to socialize with the other teams in the league, including those from Yale University, Brandeis University, and the University of Rhode Island.

"It's super collaborative; we even have a Facebook thread [where] a lot of the captains...talk," Freed said.

This collaboration is especially vital because the team does not have a formal coach.

"Chris Delaney, myself, and Michael Creager are the people with the most race experience, and we do all the coaching," Freed said.

This year is the first that the team has had in-season ski training, which usually occurs on Tuesday evenings at Mount Southington, about a 20-minute drive from campus.

Increased time on the mountain can also make the threat of injuries more evident, although according to Freed, the team has luckily been spared of incidents in the past few years. Just in case, the team members include EMTs, like Creager and Lucy Finn '14.

"Last year, we had a girl on another team dislocate her knee on course, and Mike [Creager] was the one to respond before ski patrol even got there," Freed said. "What my coach used to say to me was, if you feel like you are in control, you are not skiing fast enough. Crashes happen a lot, but if you are worried about crashing, that is when you get hurt."

According to Delaney, who Freed predicts will likely win the individual standings for men's racing this year, the possibility of injury is simply part of the sport.

"If being successful is ever going to be on the plate, injuries are in the mix," Delaney said.

Ultimately, Freed stressed that the team's biggest strength is its cohesiveness as a unit.

"I couldn't ask for a better team," Freed said. "Even after the season ends, I've noticed people become friends and still hang out. They call Marika Soltys and I, 'Mom and Dad.'"

Just because the ski team is closely knit doesn't mean members don't have hopes for more recruits.

"We are looking to extend the family," Delaney said.

PROFESSOR'S BOOKSHELF: TRACIE MCMILLAN

By Emma Davis
Assistant Food Editor

Tracie McMillan is the author of "The American Way of Eating," an undercover investigation of the food industry, but this semester, she's also a professor at the University. As the Koepfel Journalism Fellow, McMillan is teaching the upper-level seminar WRCT286: Topics in Journalism: Writing and Arguing About Inequality: How to Make Your Case. The Argus spoke with McMillan about becoming a journalist and writing a book.

The Argus: How did you become a reporter?

Tracie McMillan: I became a reporter after interning at The Village Voice under Wayne Barrett. Wayne was the City Politics investigative reporter at the Voice for around 40 years; he left the Voice a couple of years ago. Every semester, he had a cadre of interns who would come in and help him do his work, and that was one of the internships I had as an undergraduate. I did well there and got on well with Wayne, and that led me into doing reporting work.

When I took that internship, I wasn't really sure that I wanted to be a journalist. I knew that I wanted to do something with writing, and I had a vague idea that I would work at a magazine, but I hadn't really thought through the specifics of that. And certainly at the time, I think I was more interested in national politics, and Wayne's work was very local. But I lucked into getting paired with him at the Voice, and that put me on that path.

A: And this was when you were a student at which school?

TM: At NYU [New York University]. I was a scholarship kid at NYU in the '90s, and actually for a very long time, I resisted getting an internship for credit because it essentially meant that I was paying out of pocket to go work somewhere for free. And

the economics of that were difficult for me to swallow, so for a long time, I just thought, "Oh, I'm only going to do an internship if I'm getting paid." It just ended up that I got to a point where I wanted to do the internship and see what that was like, and it made more sense for me to suck it up and say, "Okay, I'm going to have to go pay to go work for free, but it means my course load is lighter, so I can actually do it." And I was able to justify it that way.

A: What brought you to Wesleyan as a professor? How has teaching here been different from being a student at NYU in the '90s?

TM: Well, [being a professor here] is very different because I didn't actually take any writing classes as an undergraduate; I took my "freshman comp" [class], and that was it. And I took one reporting class. I have not formally studied writing at all, really, and certainly not at the level I currently work at. So it's very different to have to sit down and deconstruct what works and what doesn't, and [to be] able to communicate that, and, certainly, trying to really hone in on what the practical writing skills and tools and tips were that made a difference for me in learning to write, and identifying [those]. That's challenging, and I also find it really fun.

I think my training and skills as a reporter and journalist are very useful for that, because I'm used to having to take sometimes abstract ideas and make them concrete... That's part of my job as a journalist, so it's just an interesting process to have to turn around and do that to my own craft.

[Director of Writing Programs] Anne Greene [brought me to Wesleyan]. I have a little bit of a relationship with Wesleyan. In 2006, I got a Davidoff scholarship to attend the Wesleyan Writers Conference. That was when I had just gone freelance. I had taken some time off, and I had taken basically half my life savings and gone traveling for six months. Because I had been working since I was 14, and I had this epiphany—I was about 29 at the time—that I had always been working, and I [had] never stopped to figure out where I wanted

to go; I just went where it seemed like I could go... I didn't really know if the work I was doing as a journalist was what I really wanted to dedicate myself to, or if maybe there was something else I wanted to be doing. And I didn't really know myself well enough to make that call, and I realized that I was at a point in my life where I didn't have anything tying me to any one place. I mean, the only thing that tied me to New York at that point, really, was the chance at professional networking and a rent-stabilized apartment.

But at the time I didn't have a boyfriend, I didn't have a dog, I didn't have children, I was leaving my job... So I went traveling, and the irony is, I blocked off six months for this and I got, like, two months in, and I just remember I was sitting in a friend of a friend's apartment in Melbourne, Australia, and I was like, "Gosh, I actually just want to be back in New York writing about poverty. I actually really want to be doing that."

And so I came back to New York, and I was looking for a way to ground my footing a little bit. I saw an announcement about the [Wesleyan Writers Conference] on one of the journalism websites, and I thought, "Oh, well, maybe if I go to that, it'll help me get grounded." I went, and it was very interesting, because I had never really engaged with writing as an art or a craft before. I'd always been a journalist and was trained first as a reporter. And part of me really felt like, "Oh, writing's just this fancy thing that fancy people do, and I don't really care about writing as this beautiful thing."

But it was interesting, because I met a few journalists that I really admired. I got acquainted with William Finnegan from The New Yorker, whose work in the '90s was really influential for me. He wrote a book called "Cold New World" about the prospects for young people in America. An older friend of mine had given it to me when I turned 21 [and] had said, "Oh, I think you would like this book." I'd never read long-form nonfiction reporting before, and it was beautiful and amazing and made me really care, and I can still remember those characters, even like 15, 16 years later.

Because at the time, I was trying to figure out, "Where am I going to get a job? How am I going to go get work writing about poverty, because that's what I want to do?" And [Finnegan] actually was kind enough to take a look at some of my clips eventually and try to talk me through it. But neither he nor anyone else I approached during that period had the heart to tell me the truth, which was that that's not how it works. You don't just get a job writing about poverty. Like, there isn't a job like that anywhere.

My career evolved, and I ended up doing this book project, [The American Way of Eating], and as that was coming to the point where I needed to work on my acknowledgements, I was trying to think about places where I had gotten support, [where] people had helped me, and Wesleyan was one of them... I was introduced to the idea of taking my writing seriously, along with my reporting; that was really important.

A: And what are you working on at the moment?

TM: I'm doing a feature right now for National Geographic on hunger in America. That's been interesting mostly because they're a well-funded magazine. They sent me on a trip and they paid for it. I got to go to rural Iowa and suburban Houston and spend some time talk-

ing to working poor families, which meant that it was a different context from where I usually report. Most of my training has been as an urban reporter.

I've also just been doing a lot of speaking; almost every month, I have a public event I'm doing somewhere, so that keeps me pretty busy. I'm doing a piece on food infrastructure for Next City, which is an online magazine, about urban planning issues. I have a contract with The New York Times Magazine right now to do a piece on food and inequality.

Oh, and I'm working on another book proposal. The nice thing about doing book work is that part of my job is to sit down and read books that cover the topic that I'm going to write about. One of the secrets of good writing is reading a lot; a lot of good writing starts with mimicry. Everyone needs their own voice, and things like that, but you've really got to learn to master the form and figure out how things work.

This interview has been edited for length. The full conversation, in which McMillan talks about the process of writing "The American Way of Eating," appears in the online version of this article.



EMMA DAVIS/STAFF PHOTOGRAPHER

ARTS

“KGB” Showcases Wesleyan’s Vibrant Comic Talent



COREY SOBOTKA/PHOTO EDITOR

Featuring a vomit-inducing avian disease and musical numbers with topics ranging from pandas to refrigerators, “KGB” ranks amongst the theater lineup’s more unconventional fare.

By Hazem Fahmy
Staff Writer

One may theorize as much as one likes about the bizarre creation that is “KGB Presents: The 24-Hour ‘Let’s ‘Beak’ Canary Cancer!’ Benefit Concert & Variety Show Telethon: Hour 24.” However, there is no doubt that it is set to be one of the more interesting plays of the semester.

Conceived by Solomon Billinkoff ’14, a theater and film double major, and Russell Goldman ’17, a prospective film major, “KGB,” as the highly elaborate title somewhat explains, is a play about a telethon that aims to fight the horrendous epidemic that is “canary cancer.”

“We were inspired by the title of the movie ‘Fargo,’” Billinkoff explained.

Both Billinkoff and Goldman worked extensively together last semester on the improv masterpiece that was “Welcome To The Troll Cave;” be-

fore long, they found themselves once again working together on the hilarious “Avenue Q.” Eventually, Billinkoff approached Goldman with his idea for “KGB.”

“He said, ‘I wanna write a show about a telethon, do you want to be creatively involved?’” Goldman said. “I loved the work [he] did in Lunchbox and Troll Cave, so I said, ‘Absolutely.’”

Though not rushed, “KGB” was created much faster than either of them expected due to their excitement for the play. The very night Billinkoff brought it up, the two of them spent over three hours in Espresso coming up with a basic concept for the show. They would then spend around a week during winter break rapidly laying down the groundwork for the production and finishing almost all of the writing.

The concept of “KGB” is, for the most part, straightforward. The play depicts the last hour in a telethon that aims to end canary cancer, a fatal disease that induces vomit.

“It wreaks havoc on 127 species of birds,” Goldman said. “Like crows, for example.”

This last hour finds the hosts of the telethon, played by Will Stewart ’17 and Peetie McCook ’16, struggling to make their original end goal of \$15 million, because they have only made \$198.65 so far. Due to this dilemma, they get a bit desperate and begin performing musical numbers that are somewhat unorthodox.

“There’s a song about pandas,” Billinkoff explained. “There’s a song that heavily touches on refrigerators. There’s a song about candy.”

“There’s a monologue about cauliflower,” Goldman added.

“We are trying to hit all the major areas that are covered in art today, which are pandas, candy, cauliflowers, and refrigerators,” Billinkoff stated.

However, it must be noted that “KGB” is not intended to be a musical. As it is not exactly founded nor based on musical numbers, the play is one that is both inspired and empowered by musical theater but is ultimately not an adherent to the genre and the traditions it often entails.

“The music is only really present in the acts,” Goldman explained. “It’s not like characters are breaking out into song like a regular musical. It’s all within the context of the benefit concert.”

“We are certainly indebted to musical theater and the idea of putting on a show that can be immediately satisfying; [one] that can be immediately consumed and prioritizing entertainment above all else,” Billinkoff added.

One of the more peculiar plays to appear on the Wesleyan stage this entire year, “KGB” does not look at all like a show to be ignored. With a stellar comic ensemble and dynamic directing duo, this is clearly a must-see for anyone who remotely appreciates the comic scene at Wesleyan.

Who Wore It Wes: Nick Martino ’15 Keeps Cozy



C/O GAVRIELLA WOLF

Nick Martino ’15 is a master of fashionable layering in Wesleyan’s frozen tundra.

By Gavriella Wolf
Staff Writer

Nick Martino ’15 is a College of Letters (COL) student who happens to be an expert at layering sweaters, flannels, and the like in these chilly

times. He graciously agreed to talk to The Argus about his personal style and show off some of his best thrift store finds.

The Argus: Do you consider yourself interested in fashion?

Nick Martino: No, because I don’t follow any trends particularly. Only to the extent that I want to look the way I want to look.

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

NM: Earth-colored, sweaters, and warm.

A: Where are your favorite places to shop?

NM: Goodwill is probably my top,

number one favorite, just because any other store I go in just feels ridiculous by comparison....but [at Goodwill] it’s kind of like treasure-hunting.

A: Where do you draw style inspira-

tion from?

NM: Probably just from people I see around every day, where I say, “Oh, I like the way that looks, that looks cool, I’ll try that out,” or, “I want to buy a sweater that looks like that.” People at Wesleyan have a good fashion sense, I’d say.

A: Do you have an article of winter clothing that you can’t live without right now?

NM: Yes, that [Timberland] jacket is my baby. Pride and joy. It’s really warm, and it fits over anything basically. It doesn’t really button up all the way, but it’s torn, and its pocket’s torn. I love clothing with really big pockets.... It’s from a thrift store in Chicago.

A: Do you have an article of spring or summer clothing that you’re excited to break out once the snow melts?

NM: Yeah, I’ve got a really cool Hawaiian shirt I got in Paris that says “Sahara” on it a bunch, and it has little safari hats. It’s pretty fun.

A: Is there a current trend on campus you love?

NM: I guess if a trend would be wearing those kinds of beanie hats, I really like those... (gestures to a stack of beanies on his desk) I have a stack of different colors.

Phantogram’s Voices Disappoints

By Matthew Weinstein
Contributing Writer

Phantogram has returned with its quirky, insistent, and dark style mostly intact. However, the band’s second album, *Voices*, has a hard time feeling as complete as their debut album, *Eyelid Movies*. Phantogram’s debut was filled with songs from “When I’m Small” to “10,000 Claps” that were jam-packed with moments that caught listeners off-guard. *Voices* captures the feeling of unpredictability occasionally but seems forced and commercial at other moments.

The duo, Sarah Barthel and Josh Carter, have undoubtedly been through a lot since *Eyelid Movies* debuted in 2010. In the past four years, Phantogram has become one of the more popular electro-pop bands. Perfect for late-night chilling, the music is dark with just enough energy to keep the night going. The abrupt changes within songs and interesting beats kept listeners on their toes throughout *Eyelid Movies*. Unfortunately, in *Voices*, Barthel and Carter sound as if they have lost the drive or willpower to make music that they are enjoying as much as their listeners.

The album begins with the frenetic, chopped-up beat of “Nothing But Trouble.” From Barthel’s typically enchanting vocals to a crazy, out-of-control synth breakdown, the track certainly leaves an impression. The second track, “Black Out Days,” has an entrancing synth beat that mixes well with the emotional vocals, and is a piece worth multiple listens to fully appreciate its intricacies. It is exemplary of Phantogram’s ability to create a repetitive, captivating beat.

The obvious highlight of the album is “Fall In Love.” It is not only the most recognizable song due to its success as a single, but it is clearly the most fun Phantogram had on *Voices*. From the electric strings in the intro to Barthel’s goose-bump inducing vocals, “Fall In Love” is a joy to listen to. The fun they had creating the heavy bass that characterized the song is tangible.

From “Fall In Love” the album moves directly into the duo’s first mistake. “Never

Going Home” puts the spotlight on Carter’s voice for reasons that escape me. When someone thinks of Phantogram, they think of interesting, eclectic beats and Barthel’s haunting voice. No one views Carter’s vocals as an underutilized tool; there is plenty coming from Barthel. Despite that sentiment, “Never Going Home” and later, “I Don’t Blame You,” feature Carter as the lead. “Never Going Home” in particular had the potential to be a great song, if Carter were replaced with Barthel as the main vocalist.

From the unexciting beat to the lifeless vocals, “Howling At The Moon” is the major blunder of *Voices*. “Howling at the Moon” is the epitome of the typical electro-pop sound that every band is attempting recently. There is little to nothing unique or fun about the track. The duo’s lack of interest in the song is palpable.

Following the worst song of the album will usually make most subsequent songs sound great, and yet “Bad Dreams” does challenge that notion. The layers of the track do not mix well together. The high-pitched, whiney vocals clash harshly with the heavy synth bass, and the additional drumbeat creates a frenetic felling that does not match the pace of the vocals or the bass.

The highlight of *Voices*’s second half is easily “Bill Murray.” While the name does lend a certain amount of panache, the slow, ethereal synth and delightfully soft vocals mesh well to create a pleasant, relaxing song. The penultimate track, “Celebrating Nothing,” captures the spontaneity of Phantogram’s past works, using moments of quiet followed by fun bursts of noise.

Voices was not an indie project like *Eyelid Movies*. Phantogram’s sophomore album was a big label endeavor produced by John Hill, who has worked with Wesleyan’s own Santigold (or Santi White ’97), and it is easy to see the micro-management that has gone into their album from powers above. In *Eyelid Movies*, Barthel and Carter were spontaneous, creating music that pleased them. *Voices* does not seem representative of their musical tastes. Although the duo has certainly shown that it still has immense talent, *Voices* demonstrates the need for Phantogram to get back to its roots. They need to rediscover the urge to be impulsive, and create refreshing music again.



C/O B-SIDES.TV

Phantogram’s newest album, *Voices*, lacks the unpredictability and creative energy of the group’s 2009 debut, *Eyelid Movies*.

THE IDIOT BOX

"The Following"



C/O BUQUAD.COM

Kevin Bacon and James Purefoy star in the FOX thriller, "The Following."

By Jenna Starr
Contributing Writer

Like most other people, I have a desire to watch shows and movies that are terrifying; I want to feel my pulse quicken and my adrenaline rush. After many sleepless nights, however, I have learned that I cannot give in to this desire. I really end up regretting it.

The only exception that I have made to this Golden Rule within the past year has been to watch "The Following," which first aired on FOX on Jan. 21, 2013 and is currently in the fifth episode of the second season.

The show focuses on FBI agent Ryan Hardy (played by Kevin Bacon) who tries to defeat a mastermind serial killer, Joe Carroll (played by James Purefoy). What complicates Hardy's mission is the fact that Carroll is not killing alone. Instead, he has a band of equally sadistic and insane followers who help him fulfill his mission.

What is this mission? The first season emphasizes the fact that Carroll has a deep obsession with Edgar Allan Poe. Like Poe, Carroll believes in the "insanity of art" and the idea that art needs to be physically and emotionally "felt." Carroll, therefore, decides to create his own form of art, which involves the killing and torturing of college girls. Carroll gouges out their eyes as a tribute to Poe, who believed that the eyes were equivalent to one's identity. Carroll is a writer himself, and so uses his killings in order to get inspiration for his novel.

Now, I'm not saying that this show is unbelievably scary, but it does get the blood pumping. Every episode is full of gory killings and unexpected surprises. The fact that Carroll has many followers helps to add to the suspense. The viewers don't know if a character that is seemingly "good" is going to end up being a follower in disguise. Still, this is a frequent plot twist in the show, and one that does have the possibility of becoming overdone.

What also helps to make this show more captivating is the fact that there are seemingly no rules. A character that a viewer might think is a permanent member of the cast is all of a sudden viciously killed off. The only character that is safe from Carroll and his followers is Ryan Hardy. Indeed, Carroll explains that he is working on a book, with Hardy as the main character; if Carroll were to kill Hardy, then there would be no ending to his book. Carroll finds pleasure in the battle with Hardy, especially since Carroll always seems to be one step ahead.

Personally, I am curious to see if the show is going to kill off Carroll, and if it doesn't, then I wonder how long the show will be successful. It's very rare that a psychological thriller succeeds if it's based on only one villain. It might be a smart idea to have Carroll step down as leader (or be killed off) and have another follower take over. It's important, however, that the show doesn't just center on Hardy chasing a bad guy. It might get a little boring.

For now, however, "The Following" is a must watch. If I can watch it (I only watch it during the day, long before I have to go to bed), then anyone can. Oh, and if you need another reason to watch it, "The Following" mentions Wesleyan University towards the end of the first season. The show airs Mondays on FOX at 9 p.m.

The Glitch Mob Misses Mark on Love Death Immortality

By Emma Davis
Assistant Food Editor

Four years after The Glitch Mob's album debut, Drink the Sea, the LA-based trio has returned with a more mainstream effort, the grandiosely-titled Love Death Immortality. Moving away from the band's hip-hop roots to embrace a synth-heavy, dubstep-inspired style, the majority of these new tracks fall short as dance music and fail to captivate enough to stand on their own.

The Glitch Mob got its start performing live in clubs in Los Angeles and San Francisco, and its songs have, in the past, reflected a nuanced engagement with the listener. Displaying a careful balance of consistency and complexity of beat, fan favorites such as "Fortune Days," "We Can Make the World Stop," and "Warrior Concerto" were as inventive as they were catchy. Lacking the triteness of conventional electronica, they relied on melodic hooks rather than on the inevitable beat drops and escalating synth that characterize the genre.

Unfortunately, the self-produced Love Death Immortality suggests the band may be resting on its laurels, delivering for the most part a mix of stock beats and mumbled vocals that barely hold the listener's attention. The album's opener, "Mind of a Beast," introduces a beat that recurs, with some subtle variations, throughout the following nine tracks. Rather than titillate the listener with its familiarity, the beat becomes increasingly stale and overworked by the third or fourth iteration. Combined with most of the songs' incessant and predictable drops and climaxes, this repetition creates a feeling of sameness throughout the album and makes the occasional warped, inarticulate vocals (in tracks not featuring other artists) seem all the more superfluous.

The Glitch Mob's use of outside vocalists, however, is equally shaky at times. As can be expected with electronic music, where the focus is on thump and throb, the lyrics leave something to be desired. In "Our Demons," featured singer Aja Volkman is forced to croon, "You took the honey from the queen bee keeper," a line that bears no relation to the chorus, "No wonder, you got demons," and clashes metaphors with "No wonder, you're so stubborn/nobody ever made you dig deeper." Volksmans refrain of "You Got Me Out of Control" puts a similar damper on "I Need My Memory



C/O WESTLACNCT.WORDPRESS.COM

The Glitch Mob's Love Death Immortality feels repetitive throughout.

Back," echoing over the beat drops without ever fully integrating into the track.

Yet among Love Death Immortality's highlights are the re-

Whether the new album will succeed in enthralling concertgoers will no doubt prove its truest test, and one whose outcome will play a key role in the band's revival after its three year hiatus.

maining three tracks featuring outside vocals, "Becoming Harmonious," "Fly by Night Only," and "Beauty of the Unhidden Heart." Once the initial auto-tune drops away in "Fly By Night Only," singer Yaaroah's silky voice takes center stage and provides a melodious interlude in a track that otherwise makes use of harsher beats.

In "Becoming Harmonious" and "Beauty of the Unhidden," vocalists Metal Mother and Sister Crayon, respectively, direct the delicate beat instead of being overpowered by it, resulting in two of the richest and most satisfying tracks of the entire album. "Beauty" in particular makes for an elegant and unanticipated closer, gratifying the listener while simultaneously countering the rest of the album's more aggressive tone.

Preview track "Can't Kill Us," currently the group's most popular on iTunes, also reveals that The Glitch Mob is still capable of working its old magic. With a twangy, almost rock-influenced sound, it enchants without leaning on vocals and returns to the clever, haunting hooks that earned the band its fame.

In exactly a month from the release of Love Death Immortality, on March 11, The Glitch Mob will be back on tour to perform in venues ranging from Coachella to the Moulin Rouge. Whether the new album will succeed in enthralling concertgoers will no doubt prove its truest test, and one whose outcome will play a key role in the band's revival after its three-year hiatus. Fans of the trio's previous work may be underwhelmed at first, but among the album's disappointments are songs of great potential, whose presence is testament to the band's capacity for an even more innovative and intelligent comeback.

Arts Calendar

Friday, Feb. 20

KGB Presents: The 24-Hour "Let's 'Beak' Canary Cancer!" Benefit Concert & Variety Show Telethon: Hour 24
8 p.m., WestCo Café

The Shmagina Dialogues
8 p.m., WestCo Lounge

Saturday, Feb. 21

KGB Presents: The 24-Hour "Let's 'Beak' Canary Cancer!" Benefit Concert & Variety Show Telethon: Hour 24
8 p.m., WestCo Café

Sunday, Feb. 22

48 Hour Band Project Final Concert
4:30 p.m., Eclectic

All events are free unless otherwise noted.

1000 HANDS DANCE

Come and join us for an Indonesian traditional dance!

We're going to perform at Mabuhay and Southeast Asian Cultural Night.

No experience necessary and it's tons of fun!!!

Saturday, February 22
7-9 pm
Fayerweather Dance Studio

SPORTS

Coach Curry Stays Focused in Record-Breaking Season

By Daniel Kim
Staff Writer

This weekend, qualified track-and-field athletes will be competing at the New England Division III Meet, with the men traveling to MIT while the women head to Springfield College. In anticipation of the first meet of the indoor season with qualifying implications for Nationals, The Argus sat down with Head Coach Walter Curry to talk about the season so far, as well as the meets to come.

The Argus: The team thus far has broken multiple records and had great performances. Reflect on the season thus far; how has it been?

Walter Curry: Personally, it's been a somewhat successful season for our program. We are two separate programs, the men's and the women's. Our women's program has been having quite a bit of success. We are a younger team. Our distance group [is] just two seniors and quite a few freshmen and a couple sophomores. [In] our sprint/jump/hurdle area, we have one very strong senior, Captain Sierra Livious, who is a school-record holder in the shot put, indoors and outdoors. She's also closing in on the weight throw record. She just picked up the weight throw this year, and so she's an extremely talented young lady [and] team captain. We rely on her very, very much. Not so much for her athletic ability, which of course she does a very good job with, but [more for] her leadership and just her inspiration to the team. She's a good athlete that we have.

We've set a couple records, a few records actually. Our women's 4x4, which was predominantly freshmen, sophomores. Well, two sophomores,

a junior and a freshman, so younger [athletes]. Again, [Livious] set the shot put record. Kiley Kennedy is a sophomore. [She] set our pole vault record, and she has a lot more in her, and we're hoping that'll come out over the next couple of weeks.

For our men's program, some of our mainstays [include] LaDarius Drew [15], who also plays football for us. [He's] having a pretty strong year this year coming back from injury last year. He was injured and out for practically the entire track and field season, came back and ran at Little Threes and the NESCAC Championships, and was a member of the record-setting 4x4 team last year. But he's completely healthy this year and he's been running pretty well. Luca Ameri, who's a junior for us, is running very well this year, set PRs for himself; he's run 50.5 in the 400 and he's qualified for the Division III New England's which will be coming up. Agbon Edomwonyi, who is a sophomore thrower for us, is closing in on the weight throw record that we have here. Kid with a lot of ability, real big athletic kid.

A: What do you think the most important contributors have been to the team's success so far?

WC: We have a very committed staff and we have a very committed group of athletes. A lot of people on the campus don't realize that, at least for the running sports—our cross country, track, and field—that it is quite a commitment. And this is not disparaging to any of the other athletes or coaches or sports. Everyone puts in large amounts of time to make sure that their teams are developed and successful. It's a very, very long year for us, and the kids are very dedicat-

ed and committed, and we as a staff appreciate that because we put in a lot of time trying to make sure that we have proper training programs and proper lifting programs, and we're giving them the proper amount of rest and the proper amount of motivation.

So it's definitely something that I think is important to our program and has helped us to be [as] successful as we are in NESCACs. The conference is extremely challenging. You can ask any coach in our athletic department that this is far and away the most competitive conference in the United States if you're speaking about [Division III] student-athletes. I mean we have top-notch students and top-notch athletes, and with the schools in our conference, it's extremely challenging. So it's important that we have people that are committed to being student-athletes and putting in the time and effort and the work that is required to be competitive at this level with these types of schools.

A: The next meet this weekend, as you've mentioned, is the New England Division III Championship. What has the preparation going into this meet been like?

WC: Development with track and field and distance running is different than preparation for other sports, other team sports. Because [with] a team sport, you have a game plan based on your opponents' strengths and weaknesses. Track and field is basically conditioning your body and continuously conditioning your body to run faster, jump farther, to throw farther. And you're basically pushing your body to its limits as far as what it can and can't do. So



©/O WESLEYAN UNIVERSITY

we've been building and planning for this since we started training in November.

The main thing is to continue to train hard and to stay healthy and to stay rested, which is difficult to do on a college campus because there are, you know, so many things going on. The academics, the social life, the dorm life; we have a lot of kids right now that are just getting over being sick. There's something going around campus. So it's a lot of different things involved.

One good thing about a meet this large and this competitive is that a lot of things get watered down because of the amount of athletes. But it's still a very challenging meet to take part in. We're keeping our fingers crossed that things work the way that we've planned and that everyone is well rested and full of energy and ready to compete because, like I said, there's one shot to do this. And after that, we're onto our next meet.

A: What are your hopes and goals for the rest of the indoor season?

WC: For the indoor season, the Division III New England Championships is our focus. That is a precursor. It gives us an idea of where we're at as a program going into outdoors. That's why our goals for our women and for our men [are] to be in the top 10. Because we're talking in excess of almost 60 schools. So if we're in the top 10, and the majority of those schools are going to be NESCAC schools, if we're in the top 10, we're doing pretty well. As far as NESCAC goes, that's our program focus. We want to test ourselves and see, if you want to call it, our program worth based on where we finish against our competitor schools. That's something that's always been important to me as a head coach, and I want it to be important to our program.

This interview has been edited for length.

So Far, So (Chi) Good: Games Captivate Globe

By Gili Lipman
Assistant Sports Editor

In an Olympic Games filled with political scandal and controversy over preparation methods, the world has still managed to rally around athletes and their stories. Rather than glorify past studs and multiple-time gold-medalists, however, Sochi has centered around uncertainty.

Two American fan favorites, half-pipe snowboarder Shaun White and long-track speed skater Shani Davis, failed in their quests to threepeat as Olympic champions, and a fall in her semifinal run of snowboard cross kept fan favorite Lindsey Jacobellis from qualifying for the finals. These losses come as harsh reminders for the U.S. of the growing might of rival nations' winter sports programs.

What supporters should take away from Sochi is not disappointment from certain failures, but rather a passing of the torch. Kelly Clark has dominated the women's half-pipe for the last decade, but there is more to a great story than just the perennial favorite. Just last week no one outside of the U.S. Olympic snowboard team and diehard snowboard fans knew anything about 24-year-old Kaitlin Farrington. Kaitlin not only made the finals, but went on to win the entire competition.

In men's slopestyle, an event that many anticipated Canada to dominate, American Sage Kotsenburg found himself atop the podium in a thrilling upset. Before his first run, he decided to try a backside 1620 Japan, a trick that he had never done before in competition. Try doing four-and-a-half rotations while having your

feet locked into a snowboard: it's not easy.

Iouri Podladtchikov, a Swiss snowboarder also known as "iPod," finally overcame many years of trailing Shaun White in both the X Games and previous Olympics. Indeed, at the X Games just two weeks prior to the Olympics, iPod crashed three times while trying to land his new trick, the YOLO Flip. Podladtchikov found his clutch gene and finally finished the trick in competition for the first time en route to his first gold medal.

Four years ago, Alex Deibold was in Vancouver for the Olympics, but he wasn't competing. He was a wax technician, hoping to one day get his shot on the Olympic stage. Four years later, Deibold didn't want to be sitting on the sidelines this time around, and his wish came to fruition as he surged late in the race to a bronze medal in snowboard cross. Inspirational stories like Deibold's give hope to aspiring athletes across the globe.

Most Americans only care about hockey for two weeks out of every four years, especially if they live in a warm-weather state. These viewers may know the veterans on the Olympic team, such as Patrick Kane and Zach Parise, but these same spectators probably didn't know T.J. Oshie before the Olympics, who, much to the dismay of the Russians, has adopted the now widely popularized moniker "T.J. Sochi." Due to international rules, Oshie was able to shoot six times against the Russians in the deciding sudden-death shootout, and was able to convert four of his six opportunities into goals. His performance led to a victory over the demoralized Russians and a second seed for the Americans in the 12-

team bracket. Russian demonstrators gathered near the U.S. Embassy in Moscow on Monday to protest a disallowed goal that would have given the host country a 3-2 lead late in the third period.

The Americans and Canadians have both won their quarterfinal matchups and are headed toward another epic Olympic showdown in the semifinals. The Americans will be heavy underdogs, but that was also the case four years ago in Vancouver when they took the Canadians to overtime before losing on a goal by Sydney Crosby. On the other side of the bracket, there is a battle for Scandinavia as Finland squares off against favorite Sweden.

The New York Islanders are perhaps the biggest losers after Sochi is all said and done. Their star player and face of the franchise, John Tavares, who is part of Team Canada, will have to miss the rest of the NHL season and probably undergo surgery to repair a torn medial collateral ligament and a torn meniscus in his left knee.

For the second straight Olympics, the American and Canadian women's hockey teams have reached the gold-medal game. The United States wants to avenge prior losses, including a 3-2 defeat earlier in the tournament and a silver medal from four years ago, when the Canadians beat the Americans 2-0. Unfortunately for the red, white, and blue, they came up short on their quest for gold. They were up 2-0 with just under five minutes left in the third period when Canada fired back with two goals, including the equalizer with just 55 seconds remaining. In overtime, Marie-Philip Poulin proved



©/O IBTIMES.CO.UK

The 2014 Winter Olympics are off to a rousing start, with future Wesleyan student Brooklee Han '18 skating for Australia.

to be the Canadian hero, scoring on a power play after eight minutes of play. The Canadians have now won four straight Olympic gold medals, and their last loss dates back to 1998 against the U.S. in Nagano.

Figure skating is an event often dominated by the Russians and, so far in these Olympics, this is holding true. At just 15 years of age, Yulia Lipnitskaya helped her country bring home a gold in the new event of team figure skating with two enthralling performances on the ice. Meanwhile, Meryl Davis and Charlie White gave the U.S. its first figure skating gold in this Olympics with a daring perfor-

mance in the ice dance competition and Gracie Gold put forth an acceptable effort at "Gold for Gold" in the women's short program. The 18-year-old sat in fourth place halfway through the competition and ended up finishing in that same spot, just missing a medal. Adelina Sotnikova of Russia took home the gold despite being considered by most as a dark horse.

One of the great things about the 2014 Olympics is that no one knows what's coming next or who's going to make a surprising rise to stardom. We will just have to keep tuning in to find out.

Interview: KellyAnn Rooney '14 Talks Women's Hoops

Continued from front page

A: There are two other senior captains on this team, Jenna Klaes '14 and Amber Wessells '14. What has their presence meant to you personally and to the team overall?

KR: Jenna and Amber are the best teammates. I really couldn't ask for anyone better. We all came in freshman year with the same goals in mind. We just wanted to make the team better, and I think we've carried that through. We all have each other's backs. I know they would be there for me through anything, on the court or off the court, and it's meant a lot to have their support. As far as the team goes, we complement each other really well. It's nice to have them to play off of. And I think it's been a very good thing for us growing up as leaders and the team being able to see that—being a cohesive group.

A: Wesleyan began the season with a bang, winning its first five games of the campaign and seven of its first eight overall. What was the key to its success?

KR: We were just able to play as a team. We knew what we could do. Coming off kind of a disappointing end to last year, I think we wanted to build off of that. We just went out there and played as hard as we knew we could. And we knew we could do that as a team.

A: Wesleyan struggled against NESCAC opponents this season, going 3-10 in conference play. What was the reason for these struggles? Is it just one of those years where the conference is particularly strong?

KR: I wouldn't say the conference is particularly strong. Losing Amber for the season was hard, and we have faced some really good three-point shooters. We have struggled with our guard play. It's been something that we really haven't been able to overcome.

A: For many players, the number they wear is very important to them. Is there a particular reason you wear number 11, and how long have you worn this number?

KR: Not really. It was just the first number I was given when I was eight years old, and it just kind of stuck.

A: You're leading the team in scoring, averaging 9.4 points per game. What would you say has been the most satisfying part of your play this season?

KR: The most satisfying part has been how I have been able to put both ends of the court together. I've been able to translate my defensive success to the offensive end. I feel fortunate that I've been able to make some big shots for my team.

A: You set your career high for points in a game (22) in a win against Univ. of St. Joseph back on Dec. 1. Then this past Saturday, Feb. 15, you dropped 22 points again in a tough loss to Williams. Is having that kind of performance in your final collegiate regular-season game a silver lining of sorts despite not coming out on top?

KR: I guess so. Obviously, I'm bummed about the loss. Yeah, it was awesome to have that many points, and that being my last home game, going out with a bang. But we still lost, and I'm more focused on the team.

A: The team struggled down the stretch, going 2-8 in its final 10 games. It enters the NESCAC tournament on a five-game losing streak. What can your team do to turn it around and upset an almost unbeatable Tufts squad?

KR: I think we played Tufts pretty hard the first time we played them. We know what we can do and how we can beat them. Coach has emphasized a lot this week in practice about improving our offensive execution. I think it will be really helpful, especially because Tufts is



C/WESLEYAN UNIVERSITY

such a great defensive team.

A: Sometime in the next couple of weeks you will have played your final game as a Wesleyan Cardinal. What will be your most lasting memory and how do you hope you're remembered?

KR: Against Connecticut College my sophomore year, we played at home. And it was the 40th anniversary of Wesleyan women's basketball, so there were a bunch of alums back. And we won that game in the last couple of minutes, and it was a super exciting game. And then we all went over to the stands and all the alums stood up, President Roth was there, and we all just sang the fight song together. It was so corny, but it was so awesome. I hope to be remembered for playing with as much heart as I possibly could. Just that I went out there and worked as hard as I could and left it all out there for better or worse.

A: You will be graduating this spring with a degree in neuroscience and biology. What will you miss most about playing college basketball?

KR: The atmosphere. Having your teammates there. If I'm having a bad day school-wise or whatever, I can just go out on the court and brush it off and play the game that I love. I'm definitely going to miss having that outlet. I don't know what I'm going to do without it.

SportsCalendar

Friday, Feb. 21

Women's Indoor Track at the New England Division III Meet at Springfield College
Springfield, Mass., Time TBA

Men's Indoor Track at the New England Division III Meet at MIT
Cambridge, Mass., Time TBA

Men's Swimming at the NESCAC Championships at Bowdoin
Brunswick, ME, Time TBA

Women's Squash vs. Bowdoin at Princeton
Princeton, NJ, 10:00 a.m.

Women's Hockey vs. Trinity
Spurrer-Snyder Rink, 7:00 p.m.

Men's Hockey at Trinity
Hartford, Conn., 7:30 p.m.

Saturday, Feb. 22

Women's Indoor Track at the New England Division III Meet at Springfield College
Springfield, Mass., Time TBA



Men's Indoor Track at the New England Division III Meet at MIT
Cambridge, Mass., Time TBA

Women's Squash vs. Amherst or Colby
Princeton, NJ, 9:00 a.m.

Women's Basketball vs. Tufts (NESCAC Tournament)
Medford, Mass., 2:00 p.m.

Men's Hockey vs. Trinity
Spurrer-Snyder Rink, 3:00 p.m.

Women's Hockey at Trinity
Hartford, Conn., 4:00 p.m.

Sunday, Feb. 23

Women's Squash at the Howe Cup at Princeton
Princeton, NJ, Time TBA

Men's Swimming at the NESCAC Championships at Bowdoin
Brunswick, ME, Time TBA

Wrestling at the NEWA Futures Tournament at Roger Williams University
Bristol, RI, 11 a.m.

Monday, Feb. 24

Men's Swimming at the NESCAC Championships at Bowdoin
Brunswick, ME, Time TBA

Hello!!!!

WESLEYAN

Think of
Thai food
Think of.....













Typhoon Restaurant

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

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

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

DINE-IN TAKE-OUT CATERING

Hours:
Monday-Saturday: Lunch 11:30 am. - 3:00 pm.
Dinner 3:00 p.m.-9:00 p.m.

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

the
amper sand



Valeria Luknayova, champion Nordic Concubine racer, poses with her skis after winning gold at the Sochi 2014 Olympics.



In a controversial new practice, Russian parents have begun to employ the principles of eugenics to breed champion skiiers. "By the age when most children are learning to toddle, my son Varsonofy has already mastered the art of ski-crawling. I expect that by age 5, Varsonofy will be ready to compete on the world stage. Get ready to see Varsonofy Panteleimonovich Krestovozdvizhensky's name in lights!"

SINGLE WOMAN FROM THE TROPICS SEEKS NORDIC COMBINED CHAMPION TO FUFILL EROTIC FANTASY. BRING YOUR OWN SKIS.

NORSE GOD SEEKING MORTAL NORDIC COMBINED SKIIER FOR A ROMANTIC DAY OF SNOW-CENTRIC REVELRY AND ALSO SEX. SERIOUS INQUIRIES ONLY.

Overheard at the Nordic Combined World Conference

"Nordic combined exemplifies the proud Olympic tradition of merging two or more existing sports to create a new one, thus increasing the number of events in the games without making any substantive contribution to the world of athletics."

"Many sports derive from necessity. For instance, the biathlon evolved from the practice of using skis as a means of transport while hunting for food. Nordic combined derives from the phenomenon of doing one thing one day and another thing the next."

"Whereas events such as the pentathlon and the decathlon pose an extreme difficulty due to the sheer number of skills each athlete must master coupled with the almost superhuman endurance required to complete said events, Nordic combined presents the unique challenge of excelling at two relatively obscure sports—one based on objective, timed-based victories, and the other on completely subjective judge's scores—which are fused to form one partially-judged, partially-timed event that leaves spectators saying, 'I'm con-

fused. How did they decide the winner? Oh well!"

"You may think that ski jumping and Nordic skiing have almost nothing in common, and you would be right!"

"Sad the Olympics are over? Don't worry—you can mimic the thrill of watching Nordic Combined live by viewing footage of ski jumping and Nordic skiing separately, on different days."

"I'm glad that Nordic combined is an Olympic sport and baseball is not. That makes sense to me."



Michael Roth, President of Wesleyan University, embarks on a cross-country snowboarding campaign as part of the #ThisIsWhy fundraiser. "I believe that cross-country snowboarding goes against the mainstream in a way that is emblematic of the Wesleyan liberal mindset. I thoroughly enjoy opening up the hearts and minds of alumni not just in the great state of Connecticut, but cross-country, no pun intended," said Roth.

Nordic Combined Fashion

Something's heating up the slopes and it's not global warming. It's the hot new Nordic Combined fashions! Winter sports get a lot of flak for being inherently less sexy than the summer games. "There's just so much more skin in the summer Olympics. If I wanted to watch a bunch of marshmallows bounce around, I would just make myself a hot chocolate," says Chip McClinton, a Summer Olympic enthusiast.

Not so fast! This year, esteemed Nordic Combined uniform de-

signer Jørgen Berthelsen teamed up with NASA material engineers to create his new line of sensual ski suits. With pieces like "not-so-long underwear," "racy race suit," and "down parka panties," Berthelsen is really venturing into the backcountry of Nordic Combined fashion. Berthelsen worked with NASA to engineer transparent nylon to create the perfect balance between athletic and arousing.

Some Nordic Combiners have started layering up in protest of Berthelsen's self-proclaimed

"skank-tastic" designs. "There's an old saying in the Nordic Combined world: 'If you're showing skin, it's not a sport,'" claims outraged German combiner Eric Frenzel. "It's destroying the integrity of the event. We could have easily chosen to play beach volleyball and prance around the summer Olympics in nothing more than our kinderhöschen. But we chose the purest form of sport: ski jumping and cross country skiing. We don't need our zigarettens-tummels exposed."

Rusian Atheletes Unprepared for Winter, Sports

Its no secret that the Russian government has been expending large amounts of money in order to get the Sochi Olympics running smoothly. However, some aspects of Olympic preparation have fallen by the wayside, such as athletes knowing how to play their sports.

"We will approach the Olympics the same way Russia approaches every winter threat: by sheer force of man!" said Russian Athletic coordinator Vladimir Przybylsky, who manages the unprecedented athlete pool of 35,000

competitors.

In many events, Russian athletes were not given the right equipment. During the Nordic Combined race yesterday, Russian coach Dima Bedilia was heard yelling, "Forward comrades! Ski to the last breath! Follow a man with skis and take them when he falls! For the glory of the Fatherland!" And the 70 Russian athletes ran. Bedilia continued to yell, "Do not fall back! If you retreat you will be shot—I mean, disqualified!"

The scene at the ski jump the next day was even more telling of the detrimental state of athletics in Russia. Instead of the traditional one skier per jump, 8 Russians were piled on what appeared to be a prototype of Soviet Era Soyuz spacecraft, preparing to slide down the ski jump. As soon as they started the engine, the entire craft exploded, sending shards of shrapnel and the non-moving bodies of the skiers into the nearby hillside.

The Ampersand is a humor page. Sarah Esocoff, Editor; Ian McCarthy and Emilie Pass, Assistant Editors; Keelin Q. Ryan, Moral Support; Emma "I've Never Seen Skis in Real Life" Singer, Queen of Layout. Nordic Concubine, Emma Singer; Overheard, Keelin Q. Ryan and Sarah Esocoff; Roth, Emma Singer; Fashion, Katie "Rumplestiltskin" Darr; The Russians are Here, Nico "The Hedge" Hartman. Write for the Ampersand! E-mail wesleyanampersand@gmail.com.