



## Students Protest Chiburis’s Termination

By Sofi Goode  
*News Editor*

Facility and Events Manager for the Memorial Chapel and ’92 Theater Ed Chiburis was terminated from his position at Wesleyan on Thursday, Sept. 4. In protest of his sudden dismissal from University employment, around 20 student workers at the Chapel and the ’92 Theater have resigned from their positions.

This movement began with the public resignation of Daniel Storfer ’15 on Tuesday, Sept. 9. Storfer had worked with Chiburis to run the Chapel and the ’92 Theater for two and a half years, and he served as Assistant House Manager in summer 2014.

Storfer was informed of Chiburis’s termination by Usdan University

Center staff when he was asked to run an event at the Memorial Chapel that night in place of Chiburis. He spoke about his original impression of the termination and the change that prompted him to resign.

“Originally, when hearing it, I had assumed that Ed [Chiburis] would not want his job back because of some dispute,” Storfer said. “It seemed abrupt, so I assumed there was some form of dispute that seemed unsalvageable and he would be too proud to come back. The point at which I decided to resign was when he told me that if given the chance he would gladly come back.”

Storfer stated that he hopes that with the lack of labor in the Chapel

**CHIBURIS**, page 4

## ICPP Trains New Performance Curators

By Gabe Rosenberg  
*Arts Editor*

Xaviera Simmons sits on a stage, fully dressed. She places a pair of scissors on the ground and invites the audience to come up, cut off pieces of her clothing, and take them.

Simmons is performing “Cut Piece,” a conceptual art piece created by Yoko Ono, almost 50 years after its original 1964 performance. The occasion is “Performing the Precarious: Day Into Night,” a two-evening series organized by the Danspace Project in New York City. This series hit the stage last December.

Before it could happen, though, someone had to clear it with Ono. That someone was Lydia Bell ’07 M ’12, who approached the famous Fluxus artist with a pitch planned: a thesis around the meaning of Simmons’ “re-performance.” Ono, of course, said yes, but with one caveat: She couldn’t use the word “reperformance.”

That threw a wrench into Bell’s vision for the event, but no matter. As a performance curator, her job is to work with artists not just in the theoretical but in the practical realm, turning ideas into realities. They just take a little finagling sometimes.

For that ability, she has Wesleyan’s Institute for Curatorial Practice in

Performance to thank. After three years and more than 30 students (Bell included), the one-of-a-kind program is transitioning to become a fully formed Masters degree, aiming to train the next generation of dance, theater, and performing arts curators.

### Presenting the Ephemeral

The Institute first launched in 2011 as a 9-month certificate program, spearheaded by Center for the Arts Director Pamela Tatge and Lower Manhattan Cultural Council president Sam Miller ’75. Born as a collaboration between the CFA, arts faculty, and outside practitioners, the Institute was designed to combine intensive study and fieldwork in a previously unexplored manner.

“There are many places to go in the United States to study curating in the visual arts, but there’s no place to go to study how to organize performance,” Tatge said.

After graduating Wesleyan with a degree in theater, Miller spent years in the arts world organizing conferences and workshops and working with artists and presenters at places like the Jacob’s Pillow dance center and the New England Foundation for the Arts. He helped found the Center for

**ICPP**, page 8



C/O JOHN GROO

**On July 25, the Center for the Arts and the Institute for Curatorial Practice in Performance invited performance curators from around the country to campus to announce the new masters program.**



NOAH MERTZ/PHOTO EDITOR

**Effective Monday, Sept. 15, the Beta Theta Residence will be off-limits to all students.**

## Beta House Closed

### Chapter Suspended from National Fraternity

By Millie Dent and Sofi Goode  
*News Editors*

President Michael Roth and Vice President for Student Affairs Michael Whaley informed the student body via email on Wednesday, Sept. 10, that the program house belonging to Beta Theta Pi (Beta) will be closed and off-limits to students for at least the remainder of the 2014-2015 academic year.

In their email, Whaley and Roth stated that the decision to close the Beta house, located at 184 High Street, was a response to numerous incidents that have

occurred at the residence.

“We have lost confidence in the ability of the fraternity members to manage social and residential activities at the house and abide by university policies,” Roth and Whaley wrote. “Wesleyan has an obligation to do what it reasonably can to ensure the safety of every member of the community, including the Beta fraternity members and their guests.”

Martin Cobb, Director of Communication for the Beta Theta Pi Foundation, wrote in a press release that, due to the closure of the fraternity house and following other recent events, the National Foundation will suspend the chapter’s operations at

the University.

“The chapter has been in the midst of an extensive period of self-renewal and reorganization following several years of challenging behavior,” the press release reads. “Moving forward and building positively on that reality, Beta Theta Pi must continue to accept responsibility for its members’ actions that have not lived up to the expectations of the University, community and larger General Fraternity. To that end, effective immediately, the Fraternity is downgrading the

**BETA**, page 3

## “A Target on Our Back”: Football Captain Previews Cardinal Offense

By Gili Lipman  
*Assistant Sports Editor*

New England Patriots quarterback Tom Brady once said, “I don’t think that there is a lot of carry-over from year to year. I don’t think anyone cares about what you did the year before.” Even after going 7-1, winning their first Little Three title in 43 years, and earning a share of the NESCAC championship with Amherst and Middlebury, the Cardinals still feel motivated to keep improving on both sides of the ball.

Stocked with 47 letter winners, 29 seniors, and 19 returning starters, the team will look to better its average of 30.4 points per game from a season ago. Captain and tight end Jon Day ’15 finished the 2013 campaign with 10 receptions for 139 yards and found the end zone twice. His numbers were good enough to warrant him a second team all-NESCAC selection. Day sat down with The Argus to talk about the success of last season and the team’s

plan for fostering that good fortune during the upcoming season.

**The Argus:** Last season, the team stormed the NESCAC by surprise and found itself four quarters away from an undefeated season, something that hasn’t been done since Coach Norm Daniels led the 1969 squad to an 8-0 record. Do you think that other teams will approach playing the Cardinals any differently this season?

**Jon Day:** I definitely think that will be the case this year. Last year, we really surprised the league. No one was expecting us to be that great, and it really spoke to the team chemistry that we had: that we were able to come together and make something that might not have been there on paper. This year, I think that everyone will come out with a target on our back and have our game circled on their schedule. It will be a good challenge for us.

**A:** The season kicks off on Saturday, Sept. 20, on the road at Middlebury, a team that Wesleyan has not faced since 2011 when it was victorious 16-15. What do you think

will be the key to starting the season off with a win?

**JD:** We are going to have to approach this like it’s the biggest game of the year. Every single game we play, we have to approach it like it’s the Super Bowl, because we only have an eight-game season, and a single loss on your record can be the difference between [being] outright NESCAC and Little Three champion, and tied like we [were] last year.

**A:** After the Panthers graduated last year’s conference Player of the Year, quarterback McCallum Foote, a new face will be behind center. How important is it for the defense to get pressure on someone who has little to no experience at the NESCAC level?

**JD:** Honestly, I think we are going to play within ourselves defensively. Our defense was the heart of our team last year and they’ll probably be again this year. Those guys do such a great job and [Defensive Coordinator] Coach [Dan] DiCenzo has

**FOOTBALL**, page 11

Come Together  
Remembering the Freedom Summer

3

Crushing Hard  
Karen O releases solo album

8

Unknown Worlds  
A childhood of maps and solitude

9



The Wesleyan Argus

established in 1868

Editors-in-Chief

Gwendolyn Rosen    Rebecca Seidel

Production Manager

Eliza Loomis

Executive Editors

Lily Baggott  
Claire Bradach  
Miranda Katz

News Editors

Millie Dent  
Sofi Goode

Asst. News Editors

Courtney Laerner  
Sophie Zinser

Features Editors

Rebecca Brill  
Jess Zalph

Food Editors

Emma Davis  
Erica DeMichiel

Opinion Editors

Jenn Cummings  
Jenny Davis

Arts Editors

Dan Fuchs  
Gabe Rosenberg  
William Donnelly

Asst. Arts Editor

Brett Keating

Sports Editors

Felipe DaCosta

Asst. Sports Editors

Gili Lipman

Photo Editor

Noah Mertz

Asst. Photo Editor

Lex Spirtes

Head Layout

Courtney Laerner

Layout

Sofi Goode  
Jianna Xiong  
Mariel Brunman

Business Manager

Andrew Hove

Advertising Manager

Katya Sapozhnina

Web Editor

Cumhur Korkut

Social Media Editor

Heather Whittemore

Distribution Managers

Gabriela Arias  
Sydney Lolli

Ampersand Editor

Sarah Esocoff

Head Copy Editor

Elana Rosenthal

Copy Editors

William Donnelly  
Michelle Farias  
Ali Rosenberg

Thank you to our generous donors:

Alice and Colby Andrus  
Brooke Byers  
Lawrence Ling  
Alex Wilkinson

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

The Argus is published twice weekly during the school year except in exam periods or recesses. The Argus welcomes Wespeaks that pertain to campus issues, news stories, and editorial policy. Wespeaks should be no longer than 750 words. The deadline for submission is 4 p.m. (Monday, for Tuesday publication, and Thursday, for Friday publication). All 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](mailto:argus@wesleyan.edu)

FIND AN ERROR?

Contact us at [argus@wesleyan.edu](mailto:argus@wesleyan.edu)

# WESPEAKS

## My Own Freedom Summer

By PATRICK GLASS

This past summer, I had the privilege of doing on-campus research through a pompously named grant known as a “Student-Faculty Research Internship Award.” Just the title of this position alone made me cringe, and, eventually, laugh a bit at its pretentiousness. One of the main reasons I had decided to transfer to Wesleyan a few years ago was to escape the culture of sycophantic resume-building that prevails at many of this country’s elite, private colleges. Yet here I was, working on something called an “internship award.”

The purpose of this particular “internship award” was to perform archival research in preparation for “a two-day event that would mark the fiftieth anniversary of Freedom Summer, the moment in 1964 when thousands of college students traveled to the South as part of a historic and far-reaching voter registration effort.” The specific focus of my research was to look into the involvement of Wesleyan students in the “Mississippi Summer Project,” as Freedom Summer was officially titled. I did not expect to find much archival material to work with. My impression of Wesleyan in the early 1960s was that it was a bastion of patriarchal privilege, a campus populated almost entirely by white males blithely preparing for careers in a Mad Men-esque world. And, to some degree, I found that my assumptions were not unfounded.

However, behind early 1960s Wesleyan’s ivied veneer, I found a much more nuanced portrait of the campus climate. At the beginning of the 1960s, most Argus articles merely publicized fraternity events and football scores. Yet, as I worked my way forward through time, other types of stories began to appear, stories with headlines like “Administration Announces West-Tuskegee Exchange Plan” and “WSA Fund Drive Aimed at Assisting Negro Voting Rights.” Before long, the Argus was filled with announcements for social justice benefits and on-campus talks by some of the leading Civil Rights leaders of the day, leaders like the Rev. Dr. Martin Luther King, Jr., Malcolm X, Marian Wright Edelman, and the Rev. Ralph David Abernathy. This buildup reached a crescendo when, on May 12, 1964, the Argus published the following headline: “Five Wesmen to Fight Voter Discrimination in Mississippi.”

Now, Wesleyan students were not only talking about Civil Rights or contributing money to different Civil Rights organizations, they were actively participating in the movement with their minds and bodies. And, the amazing thing is, this active participation proved utterly contagious. The small

number of Wesleyan students who took part in Freedom Summer had no idea what they were getting themselves into, little conception of the pervasiveness of racism in America or of discrimination’s soul-crushing effects on the individual and on the community. They returned from Mississippi profoundly changed. Whereas before the summer of 1964 the Civil Rights-related articles in the Argus had a detached, academic quality to them—“Aptheker Examines Relation of Capitalism to Negro Oppression”—now students were publishing impassioned editorials about their experiences in Mississippi, about the obligation of the Wesleyan community to participate in the movement on a personal level. By the time mass demonstrations erupted in Washington DC, Selma, and Montgomery in the spring of 1965, the number of Wesleyan students who were involved in the Civil Rights movement had grown dramatically. According to the Argus, that March and April, 29 Wesleyan students traveled to Washington to “picket the White House,” eight went to Montgomery to join protests there, and seven more to Selma. Five professors flew to Montgomery as well. In short, Wesleyan had become a community that not only discussed the pressing issues of the day, but also attempted to address them through committed, direct action.

On a personal level, the research I did this summer reminded me of something that we all know deep down, but all too often forget during the day-to-day grind. It reminded me that oftentimes the most valuable and important things that we choose to pursue in our lives have nothing to do with adding to our resumes, or obtaining “Research Internship Awards,” or even developing ourselves at all. The Wesleyan students who traveled to Mississippi in the summer of 1964 didn’t do so because they thought it would open doors for them later in life. They did not travel to the South to “network” with prominent Civil Rights leaders, or to develop “organizational skills” in a “real world setting.” They did it because it was the right thing to do.

I invite you all to attend the “Freedom Summer” events scheduled for the next couple of days. At the very least, you will hear some excellent music, listen to some very smart and interesting people, and learn a little bit about Wesleyan history, about how Wesleyan became the community it is today. Maybe it will even inspire you to think a bit more broadly about what you want to do next summer. I know it has for me.

*Patrick Glass is a member of the class of 2015.*

## Have You Seen my Mug Club Mug?

By ELIZA LOOMIS

Sometime between September 4, 2014 and September 8, 2014, I lost my “Mug Club” Mug. Have you seen it? It looks like most other mug club mugs, except it says, in pronounced lettering, “Prop. Of Eliza Loomis,” as well as my cell phone number. Possible locations it may have been lost include: WesWings, PAC, Red and Black, Olin, Usdan, Fiske, Hall-

Atwater, or my woodframe house. At this moment I am not looking into the possibility of theft, but I may in the future. I drink between 1-2 iced coffees or sodas a day, so this constitutes a potentially significant financial loss for me. Anyone with any information should contact me at [eloomis@wesleyan.edu](mailto:eloomis@wesleyan.edu). Reward negotiable.

*Eliza Loomis is a member of the class of 2015.*

## Betagate: Enter the Fork

By JASON SHATZ

The administration may leave the house door open “down the road,” but in reality, the announcement sticks the proverbial fork into the Mu Epsilon chapter of Beta Theta Pi as a residential fraternity experience.

Since I completed my undergraduate term and my active service to the Wesleyan Student Assembly, I have regretted that the clock pushed my class off of campus during a time of such cultural discord. The zeitgeist of Reunion and Commencement provided a welcome façade to cover the many divisions that arose over our undergraduate years. Ad hominem attacks volleyed from all sides of debates over residential fraternities, policing, racial divisions... the list goes on and on. Clearly, our class has not yet fulfilled the charge of the alma mater – “The altar fires our fathers lit shall still more brightly glow.” I call on my class to continue the work that needs to be done, even as we have passed the torch.

In the meantime, I applaud President Roth and the administration for making a thorough, concrete decision. The move may not satisfy all critics of Greek life at Wesleyan, and it remains to be seen whether Beta Theta Pi will not be the only Greek-lettered domino to fall. But reminding the community of the Chi Psi precedent, the administration has affirmed a strong stance regarding the safety of students on College Row and elsewhere.

I knew that the administration would act within the year, especially as the Board of Trustees prepares to discuss the future of the University’s residential Greek life at their next meeting. But I am pleasantly surprised that the administration so swiftly made an appropriate decision. The administration clearly learned from their mistakes from 2011, when they hastily wrote a vague regulation banning students from all private societies outside Wesleyan’s recognition. If they wanted to single out Beta Theta Pi, this is what they should have done in the first place.

I argue the above with a very heavy heart, one that has grown fond of the power of tradition in a community such as Wesleyan. The past decade has witnessed the degradation or loss of many powerful traditions, from the need-blind financial aid model to the Olla Podrida. And I would hate to see a rare link to Wesleyan’s first century die. But the chapter has failed in its many chances to make its gatherings less dangerous and its home less hazardous.

Sadly, the Mu Epsilon chapter’s image does not honor the fra-

ternity’s mission. The chapter’s website details five core values that create “men of principle”. The values are mutual assistance, intellectual growth, trust, responsible conduct, and integrity. That these values are echoed in our dormant Honor Code and our ever-enforced CNAC would suggest that the fraternity and Wesleyan can mutually benefit from each other.

Indeed, the chapter has enjoyed a 125-year run at Wesleyan and wields a long legacy. According to the website, the 1913 Tudor-revival home may be the longest continually occupied chapter house in the fraternity. That house has been home to many professors, businessmen, attorneys, and two United States Senators – one of whom is current Sen. Michael Bennet ’87 (D-CO). His father, Douglas Bennet ’59 (yes, freshmen, that Bennet), was also a Beta and later Wesleyan University’s president. Ironically, he ordered in 2005 that all residential Greek groups let women live in their houses or lose the houses.

In recent years, the house has been home to the Beta Lecture Series – which brought to campus, among others, a former Jerusalem Bureau Chief of the New York Times and the incumbent Deputy Director of the International Monetary Fund. And, of course, it has sponsored many concerts, events, and service initiatives over the years.

I, among others, would hate to see that venerable legacy jeopardized – but the chapter has tarnished it with despicable conduct. So I must reluctantly say: it is past time for Beta Theta Pi at Wesleyan, as a residential fraternity experience, to end.

For the University’s sake, however, the house must be cleaned up and reopened as soon as possible. It occupies a key location on campus, one within walking distance of many University buildings. More importantly, in these turbulent times, we need more spaces where people in our community can gather. Where speakers can bring in new perspectives, where artists can display their work, where people can socialize and make valuable connections.

I sincerely hope the university purchases the hallowed, historic house and brings in local and reputable actors to clean it up. That means, among other things, removing the bedbugs, fixing the windows, and painting over the walls. Bring in the HAZMAT suits if the case need be. Then, may be inhabited by a more honorable group and transformed into a safe, meaningful space for community building and community gathering. In turbulent times such as these, we need spaces that both are honored as spaces for community building and honor those who walk into them with the utmost respect.

That includes living up to the values symbolized by those three Greek letters above the doorpost.

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

Wespeaks are opinion pieces submitted by members of the community about any issue relevant to the Wesleyan community. The Argus will not edit any Wespeak submissions for content, spelling, or grammar. Submit a Wespeak at [wesleyanargus.com](http://wesleyanargus.com).



# Beta: Brothers to Move From House

Continued from front page

chapter’s status from ‘Probation’ to ‘Suspension.’ This will provide an opportunity for appropriate measures of collaboration to be acted upon as a result of examining the broader context of the chapter’s culture and its short- and long-term future. The University will receive Beta’s full commitment and cooperation during this process and will have an active partner in helping develop Beta’s future contribution to the student body and Wesleyan experience.”

Interim Director of Public Safety (PSafe) Tony Bostick declined to comment on the decision to close the house or on future policies regarding students who enter the house. He stated that PSafe will be meeting with the administration early next week to discuss the specifics of future enforcement of the ban.

According to University Manager of Media Relations and Public Relations Kate Carlisle, speaking on behalf of Roth’s office, all other fraternities are unaffected by the closing of the Beta house.

The Office of Residential Life was notified on the morning of Wednesday, Sept. 10, that the students currently residing in the house will be moving to other residences. Director of Residential Life Fran Koerting stated that the students are being moved to available open rooms around campus between Thursday, Sept. 11, and Sunday, Sept. 14.

“We identified open rooms, some singles and some doubles, in residence halls and program houses,” Koerting wrote in an email to The Argus.

Koerting declined to disclose the exact locations of any of these rooms, out of respect for the students’ privacy.

The most recent incident at Beta, which Roth and Whaley cited in their email, occurred on Sunday, Sept. 7, when a female sophomore fell from a third-story window of the Beta house and was seriously injured. She is currently recovering at St. Francis Hospital in Hartford.

President Michael Roth updated the campus community on the student’s condition in an email on Wednesday, Sept. 10.

“She remains in the Intensive Care Unit of a Hartford hospital, and those close to her have very much appreciated the expressions of support and care from the Wesleyan community,” Roth wrote. “...We are all hopeful for her recovery and would love to welcome her back to Wesleyan whenever she is healthy enough to resume her studies.”

Beta Theta Pi Administrative Secretary Jud Horras, quoted in the national fraternity’s press release, stated that the primary focus of the organization in this situation is the injured student’s well-being and recovery.

“As difficult as it may be at the beginning of the academic year for all of our undergraduate members to be moved by Wesleyan University out of the chapter house into alternative university housing, Beta Theta Pi undergraduates and alumni remain focused first and foremost on the recovery of the young woman who attempted to climb onto the roof of our chapter house this past weekend,” Horras said. “She is a close friend to many undergraduate Betas and they are spending time in the hospital supporting her and her family. Initial accounts indicate this appears to have

been a simple accident.”

In an August email to The Argus regarding Beta’s plans for the year, Beta President Niall Devaney ’16 discussed Beta’s plans to have sober brothers at every event who “will act as contacts for any visitor who needs help with any situation.”

“Our goal is to hopefully be able to work with the Wesleyan community as a whole to make our campus a safer place, and in turn give that sense of safety to every student who attends,” Devaney wrote.

Devaney’s discussion of safety came in light of a history of incidents reported at Beta. On Oct. 8, 2012, an anonymous woman referred to as Jane Doe filed a lawsuit against the University and the Beta Theta Pi fraternity’s Mu Epsilon chapter as a result of a reported sexual assault by John O’Neill, a non-University student and guest of a Beta brother, at the Beta house on Oct. 30, 2010. The suit charged the administration with violating Title IX, a federal gender-equity law, by neglecting to put in place sufficient measures to prevent her assault. The lawsuit was settled on Aug. 30, 2013, though the details of the settlement were never disclosed.

At the time of the sexual assault incident, the Beta house was considered off-campus housing for all students residing in it. In response to Jane Doe’s assault, Whaley issued a statement in February 2011 prohibiting students from using any property owned, leased, or operated by private societies not recognized by the University. Students found in violation of this stipulation would face disciplinary action.

As a result of this policy and under continued pressure from the University, Beta decided to return to campus as a program house and was formally recognized by the University in June 2011.

In November 2012, the University denied Rho Epsilon and Alpha Epsilon Pi as applicants for an open program housing space.

Whaley elaborated on this denial of program house space in an email to The Argus following the decision.

“With respect to Greek organizations, our consistent institutional position has been that we will support the existing residential Greeks through program housing, but will not add additional Greek houses,” Whaley wrote. “There are several non-residential Greek organizations at Wesleyan that are important and valuable student organizations (Rho Ep, AEPi, and others), and we remain happy to work with them to support their goals.”

On April 9, 2013, the Office of Public Safety responded to a call from a female student who reported being physically assaulted at the Beta house. The assailant also reportedly attempted sexual assault, but the caller was able to resist and escape.

The Beta president at the time, Elliot Albert ’14, wrote in a statement that the incident was part of a larger problem within the University community.

“Events such as this compromise the sense of safety and security that we as members of a campus community deserve, and we have zero tolerance for such actions,” Albert wrote. “...That our house became the location of this unfortunate and intolerable crime is a powerful reminder to the entire Wesleyan community that we collectively need to do a better job at raising awareness and prevention of these types of events.”

On April 21, 2014, the Wesleyan

# NEWS

## DKE Holds Prevention Workshops for Greek Life

By Courtney Laermer  
*Assistant News Editor*

Beginning this weekend, members and alumni of the Delta Kappa Epsilon (DKE) fraternity will launch an educational initiative, hosting programs to address concerns regarding sexual assault and alcohol abuse on campus.

The proposals and events were assembled over the summer. Scott Karsten ’74, a brother and former attorney for the fraternity, explained why he decided to assist with the planning.

“I was aware when the Psi [Upsilon] litigation was filed in April and also about the Beta [Theta Pi] incident a few years ago,” Karsten said. “We felt as though we were in a position to make a contribution to combat [sexual assault and alcohol abuse].”

In May, Karsten reached out to a few different groups for assistance. He identified Dr. Stephen Taylor, M.D., M.P.H and John D. Foubert, Ph.D. and explained that these two individuals have had previous success with their programs “Safe and Sober” and “One in Four,” respectively.

In August, Karsten told University President Michael Roth and the Board of Trustees that DKE would proceed with such educational programs. According to Karsten, the University showed complete support.

On Wednesday, Sept. 10, DKE issued a press release explaining its upcoming events, as well as its intention to take a leadership role in addressing these concerns by offering two programs for students. Each of the programs has a distinct mission and has proven successful at other universities.

The “Safe and Sober” program is an educational tool that highlights positive decision-making and safe be-

haviors with alcohol. The objective is to decrease the prevalence of alcohol abuse and binge drinking on campus, as well as the violent incidents that can occur as a result. According to the press release, this is the first time a university fraternity has reached out to the “Safe and Sober” initiative.

Taylor, who will be on campus this Saturday and Sunday, will present the “Safe and Sober” event in Exley Science Center. The workshop is designed to raise awareness of the issue of alcohol abuse on campus. President of DKE Terence Durkin ’16 explained the initiative and what he hopes it will accomplish.

“The ‘Safe and Sober’ campus initiative is an intervention program and workshop designed to raise awareness and galvanize students to decrease the prevalence of alcohol abuse and binge drinking on campus and to decrease...devastating public health and safety consequences of this abuse,” Durkin said.

The program will be presented to all undergraduates in the DKE, Psi Upsilon, and Beta Theta Pi fraternities; the Rho Epsilon Pi sorority; and approximately seven hundred male and female scholar-athletes at the University.

“The undergraduates [involved in Greek life] were told this is a mandatory session,” Karsten said. “The athletes are strongly encouraged to attend. Their coaches will be there as well.”

The other program, “One in Four,” will commence on Saturday, Oct. 4, with the intention of combating sexual assault and rape, among other issues. Durkin explained that the program aims to instill a sense of bystander responsibility.

“[‘One in Four’ has] the aim to increase the likelihood of bystander intervention and challenge men to change their own behaviors and influence the behaviors of others,” Durkin said.

Foubert will lead this program,

and his presentation strategies will be based on statistical research. Similar to the “Safe and Sober” event, this program will be available to members of the men’s fraternities on campus as well as the Rho Epsilon Pi sorority.

“[According to the doctors,] the results have led to statistical reductions of numbers of reported sexual assaults on campus,” Karsten said.

In addition to these programs, DKE will be also be implementing other changes. These changes include regular meetings between undergraduates and alumni to develop a range of diverse social and academic programs at the University; reestablishment of its eating club to enhance student and faculty accessibility and inclusion within the fraternity; and fundraising with Rho Epsilon Pi with the goal of establishing a residential space for the sorority.

DKE has also proposed a housing liaison position at the University to work with other Greek organizations, as well as the administration, to improve relations with academic and social communities within the University.

“The DKE brothers are looking forward to attending both programs,” said former president of DKE Peter George ’15. “We believe the programs will be very beneficial for all students who attend, regardless of whether they are affiliated with Greek life or not. DKE remains a part of the solution to prevent sexual assaults on campus.”

Karsten agreed, and added that he is extremely pleased that they were able to put together these resources and organize the programs.

“I was very pleased with the response of the undergraduates,” Karsten said. “These are problems that everyone needs to address collectively, and we are glad to be part of what is hopefully the beginning of a solution.”

# University to Celebrate Freedom Summer Anniversary

By Molly Schiff  
*Contributing Writer*

This upcoming weekend, past and present members of the University community will come together to commemorate the 50th anniversary of the Freedom Summer.

This celebration is co-sponsored by Director of the Allbritton Center for the Study of Public Life and John E. Andrus Professor of Sociology Rob Rosenthal; Director of the Center for African American Studies Lois Brown; Artist in Residence of the Theater Department Leslie Weinberg; the Center for the Arts; Olin Library and Special Collections and Archives; the Office of Equity and Inclusion; Academic Affairs; Green Street Arts Center; and Cross Street A.M.E. Zion Church. Admission is free of charge for all events.

The Freedom Summer took place in 1964 when a group of college students, including students from Wesleyan, traveled to Mississippi for six weeks to enfranchise Southern African Americans to participate in voter registration. While there, these students actively participated in the Civil Rights Movement.

Having grown up in a segregated Louisiana, Weinberg explained that she has a personal connection to the events that unfolded during the Freedom Summer.

“I realized everything I profoundly loved about New Orleans had been created by artists, craftsmen, musicians,

and chefs who had been the slaves of the people who still owned and operated New Orleans,” Weinberg wrote in an email to The Argus. “The Freedom Riders opened my eyes. I understood history, culture and commerce in a new way. Understanding, like naming, is a way of feeling some control in a chaotic world. And I wanted to give back for that extraordinary gift.”

The two-day event will begin on Friday with a concert beginning at 6 p.m. at the Cross Street Dance Center. Since Civil Rights demonstrations traditionally began in churches where singing would summon solidarity and strength, this concert will migrate throughout campus and pause at Olin at 6:30 p.m., where two more groups—a choir from Middletown High School and the Children’s Choir of the Cross Street A.M.E. Zion Church will join the musicians.

“[The concert] is not so much about performances as it is an invitation to participate,” Rosenthal said. “I think the...concert is going to be amazing.”

From Olin, the growing group will head to the Memorial Chapel, where Dar Williams ’89 and duo Kim and Reggie Harris will perform for the crowd.

Student coordinator Connie Des Marais ’17 explained that she has been acting as a representative of the student body for the Freedom Summer celebration.

“[I served as] a student sound board to throw ideas off of,” Des Marais said. “[Everybody is] so invested in the event.”

Saturday’s schedule will consist of two panels and a keynote address given by Margaret Burnham, a prominent civil rights lawyer and a faculty member at the

Northeastern University School of Law. She herself took part in the Freedom Summer of 1964.

The first panel will commence at Beckham Hall, featuring three alumni who also have personal experience with the Freedom Summer. The program, titled “Go South, Young Wes Men,” will be presented by Ron Young ’86, John Suter ’67, and Stephen Oleskey ’64. These individuals will share their experiences from the landmark summer of 1964.

Following that, “Unwavering Courage: Civil Rights Activists of Freedom Summer” will feature three women activists—Penny Patch, Muriel Tillinghast, and Gwendolyn Simmons—activists who lived in the South and participated in many aspects of the Civil Rights Movement.

Rosenthal explained the goals for the event.

“We wanted to emphasize the rank-and-file workers and especially the women activists [during the Movement,] who do not get enough credit,” Rosenthal said.

The events will conclude at 4:30 p.m. with Burnham’s keynote address.

“I’m looking forward to conversations between students of today and these people who were the age of students who did this very brave thing,” Rosenthal said. “We think of history as being made by special, great people, yet these were just ordinary students who felt they had to do something about a problem that they saw.”

Additionally, an exhibit at the Wesleyan Special Collections and Archives, “Civil Rights Activism and Welseyan,” will be on display on Friday from 3 to 5 p.m., as well as Saturday from 9 a.m. to 12 p.m.



# Chiburis: Protesting Students Stop Staffing Event Spaces

Continued from front page

the '92 Theater in the coming weeks, the need for Chiburis's position will become more apparent.

"I feel that if it becomes more difficult to manage the chapel, it reflects poorly on the decision to terminate the person who could have managed it had all the students resigned," Storfer said. "If we all resigned on Ed [Chiburis], it still would be able to function pretty well."

Storfer further voiced his disappointment in the way that the University handled the termination of an important campus position.

"I am disappointed that in a position that is so heavily focused on interacting with students, [students] never seem to have been consulted or really in many ways thought about in the decision," Storfer said.

Vice President for Student Affairs Michael Whaley declined to comment on Chiburis's termination, stating that all University personnel issues are confidential. He spoke about the process of terminating staff members.

"Generally speaking, all students should know that (except in egregious situations) a progressive coaching/discipline system is in place to address any performance issues with any employee," Whaley wrote in an email to The Argus. "Only after that system has been exhausted would an employee be terminated."

However, the Staff Handbook on the University website states that the University may go through this process where applicable, but does not indicate that it is necessary.

"Employees are 'at will' employees and their employment may be termi-

nated by the University at anytime with or without cause," the handbook reads.

Whaley further stated that the University intends to involve students in the transition and will search for a replacement.

"Given [Chiburis's] departure, the Usdan staff is in the process of working with the students involved in Chapel/'92 to assess their needs and to support them during this transition," Whaley wrote. "Students will be involved in the process of searching for Ed's replacement."

Anthony Dean '17, a member of Second Stage, stated that, in the meantime, Chapel and '92 Theater workers and the rest of Second Stage are reporting to alternative sources who are less familiar with the spaces.

"Whenever you are going to fire or let go someone who has an important position and who has a position that is directly related to other people, you have to have something to account for what will happen when that person is gone," Dean said. "If you just have them leave with no notice, with no preparation, then everything's just going to fall to hell, and that's just unacceptable. That just can't happen."

Many students who previously worked at the Chapel or the '92 Theater have resigned over the course of the week, informing Storfer that they support his protest. However, Storfer believes that events scheduled in these spaces in the coming weeks will still occur.

"I recognize that there are some people who have to work because of monetary reasons and I understand that," Storfer said. "I don't think that I can guarantee a halt, but at the very least I can guarantee difficulty."

Dean has previously worked events and plays at the Chapel and the '92 Theater. He spoke to the necessity of Chiburis's position, particularly for Second Stage—which is currently planning for its season to open on Friday, Sept. 19.

"I hope to see that people appreciate what [Chiburis] did and that we need someone like [Chiburis] to be running this stuff..." Dean said. "We need someone who knows fire codes for building sets or setting up audio. We need someone who understands the sound systems in these buildings. We need someone who we can go to, to be our point person for the Chapel and the '92 Theater, because they are really important buildings on campus."

The outside locks on both the '92 Theater and the Chapel were changed between Chiburis's termination on Thursday afternoon and 4 p.m. on Friday, Sept. 5. As a result, student workers have had to call Public Safety to be let into the building for events, as none have received replacement keys.

"It seems entirely feasible that after a shift of management they would want to change our keys; I just wish they had told us," Storfer said.

Storfer added that he and his fellow former employees will continue protesting until Chiburis's former position has been filled.

"Without [Chiburis], it has not been made clear to us who is necessarily filling that position," Storfer said. "That is something that, at the very least, I would have appreciated: if not advance notice, some better-laid plan for a replacement. I've yet to hear anything particularly concrete about a replacement."

# "Hands Up, Don't Shoot" Photos Show Student Solidarity

By Katya Dajani  
Contributing Writer

Students gathered on Andrus Field on Thursday, Sept. 11, to take a photo in solidarity with recent victims of police brutality. Titled "Hands Up, Don't Shoot," the photo is part of a social media campaign designed to highlight racism and police brutality in the United States. The "Hands Up, Don't Shoot" online hashtag was sparked by the death of Michael Brown, an unarmed black teenager who was shot by police in Ferguson, Missouri on Aug. 9.

Dreisen Heath '15 orchestrated the photo shoot. Heath, who serves as the co-chair of Ujamaa, a campus student of color organization, organized the event in conjunction with other campus affinity groups, including Invisible Men and the Women of Color Collective.

Heath stated that she sought to bring this movement to Wesleyan in solidarity with and in honor of Brown.

"Wesleyan is known for public displays of activism," Heath said. "Particularly with race, I don't think it's always been done. [The photo] would be a great opportunity for affinity groups to unify."

The demonstration was held on Andrus Field and included three separate photographs. The first, involving all students in attendance regardless of race or background, was meant to show the University community in solidarity with one another.

Organizer Alton Wang '16 stated that participants and organizers alike wished to present the school as a united front against racism and police brutality.

"College campuses have been breeding grounds for change and social movements," Wang wrote in an email to The Argus. "Thus, such displays of solidarity can be strong in eliciting discussion and awareness, as well as compelling individuals in our community to commit to change or take action."

The second photo involved affinity groups and people of color, identified as those primarily victimized by incidents such as the Brown shooting. This photo was taken as part of the original "Hands Up, Don't Shoot" movement, formed by members of Ferguson's black

community.

Heath spoke to the importance of a photograph in capturing the racial nature of police brutality in the U.S.

"We should not take away from the originality and significance of this specific movement," Heath said. "You don't want to take away the agency from victims who actually are targets and endure this pain."

The third photo, composed of allies, was taken in tribute to the movement "Don't Shoot In My Name." The campaign, circulated on media sites such as Twitter and Tumblr, requires allies to write "Don't Shoot" on their right hands and "In My Name" on their left hands, while also holding both hands in the air. The purpose of this photo was for allies to show their solidarity and honor Brown, as well as others lost to similar tragedies.

Heath emphasized that the organizers wanted the event present at the University as a unified force against racism and brutality.

"I definitely hope [the photos] show a unification of Wesleyan," Heath said. "I know at times there's been rifts between the [students of color] and white students at school, and I just want it to be a place where, on a human-to-human basis, there's appreciation for one another, a time when we can come together and be in solidarity with one another."

Michael Ortiz '17 participated in the photo shoot and stated that the number of students present was a testament to the social awareness of the University community.

"I think it's great that people showed up and that people care," Ortiz said. "It shows Wesleyan students are aware there's things in our country that are kind of messed up, and we need to fix it one step at a time."

Wesleyan is not the first university to participate in the movement. Howard University's "Hands Up, Don't Shoot" photo went viral after students discovered that a university alumna had been shot while protesting in Ferguson. Since then, numerous schools around the country have joined the online movement to show solidarity with victims of police brutality.

Heath spoke to the significance of the campaign in terms of organizing students for future activism.

"I think [the movement] is very important, because we are the future generation," Heath said. "It's all in our hands. We have to pass it along, and we have to have those tools to pass it along."

# Grimmer-Solem Gives Talk About New Research on German General

By Sophie Zinser  
Assistant News Editor

On Thursday, Sept. 11, in PAC 001, Associate Professor of History and winner of the 2013 Binswanger Prize for Excellence in Teaching Erik Grimmer-Solem gave a lecture titled "Blind Spot on the Right: The Wehrmacht, the Holocaust, and the Politics of Commemoration in Contemporary Germany." Over 30 students and faculty attended the presentation, which was part of a new lecture series, "History Matters," organized by the History Department.

Grimmer-Solem presented an in-depth exploration of his new research on celebrated German General Hans Grab von Sponek. In the years following World War II, many hailed von Sponek as an "anti-Nazi" after he was imprisoned for refusing Hitler's orders during a major Soviet counter-offensive on the Crimean Peninsula in 1941. Yet Grimmer-Solem uncovered new evidence that von Sponek had cooperated in committing war crimes and crimes against humanity during the 1941 invasion of the Soviet Union, a discovery that made national news in Germany.

Grimmer-Solem's interest in the niche subject matter stemmed from his personal history as a descendant of Norwegian spies during World War II. At the beginning of the lecture, Grimmer-Solem detailed how his grandfather, Dr. Odd Solem, was captured and sentenced to death by the Gestapo after transferring medical supplies between Britain and German-occupied Norway. Meanwhile, his grandmother, on the run at the time with Grimmer-Solem's father, was able to contact their family friends at UCLA. These American academics

used their contacts at America's German Counterintelligence Agency to convince Hitler to reduce the sentence to a lifetime in prison, which was later reduced to five years. Solem survived the war and was liberated by French troops in 1945. Grimmer-Solem emphasized that his grandfather did not speak frequently of his experiences in war and prison.

"It's physically and emotionally traumatic to relive those experiences," Grimmer-Solem said. "There was no way that we could imagine the torture that he went through."

While in prison, Solem met and befriended von Sponek, and over time he came to respect him. Due to his personal attachment with the case, Grimmer-Solem faced many challenges when trying to determine who von Sponek really was.

"Family lore was all that was left of von Sponek in my family," Grimmer-Solem said. "The problem of historical narratives passed on by family lore is that flattering profiles figure prominently. The resistance that one encounters in questioning such narratives is often great and can come at significant personal cost."

According to Grimmer-Solem, von Sponek commanded the 11th Army in Russia, which has been implicated in war crimes and crimes against humanity. After several trips to the German Federal Military Archives in Freiburg and analyses of war diaries and other documentation of war crimes, Grimmer-Solem realized that von Sponek's involvement in the military was far more violent and in-depth than he had previously thought. While German history lessons frequently cite von Sponek as a hero who refused to follow Hitler's orders, Grimmer-Solem explained how the accounts of the 11th Army detailed multiple atrocities, including the killing

of innocent men, women, and children.

"This information was in plain sight in public records, but no one had the curiosity to research it," Grimmer-Solem said. "There are many problems of selective historical narratives that are part of official history. Enormous public investments are made in [a] particular story as monuments for political and social pedagogical purposes, and the hurdles faced in getting counter-narratives accepted are often daunting."

Grimmer-Solem noted that multiple Nazis who were implicated in war crimes were never legally pursued or their trials never fully resolved.

"There are over 10,000 prosecutable dossiers of people implicated in war crimes as Nazis, though only 6,000 were pursued legally," Grimmer-Solem said. "But this is only because most of those contained in the records were dead by the time the records were shown. And the post-war judiciary and police [were] both biased and rampant with institutionalized racism."

Grimmer-Solem's research and national media reports about his work have led Germany to order the re-naming of an army base near the city of Germersheim, where local citizens adamantly protest the name change.

Students in HIST 362: Issues in Contemporary Historiography were required to attend the lecture. Jonathan Crook '16 commented on the lecture's correlation with class discussions.

"I really enjoyed this lecture and found it really interesting," Crook said. "It directly connects with what we're learning in class, which basically focuses on the myths of history and how history can be reinterpreted by media and over-time."



C/O NOAH KORMAN

**Student activists organized "Hands Up, Don't Shoot" photos to show solidarity against police brutality.**



# FEATURES

## BOOK REVIEW: UNLEARNING LIBERTY

By Jess Zalph  
Features Editor

Needless to say, “Unlearning Liberty: Campus Censorship and the End of American Debate” will strike close to home for many Wesleyan students. This book, written by Greg Lukianoff and published in 2012, explores the evolution of free speech rights on college campuses and unveils what Lukianoff perceives as a rise of censorship that has swept the nation’s institutes of higher education.

Lukianoff, president of the Foundation for Individual Rights in Education (FIRE), writes articles regularly on free speech and education. His work at FIRE served as the foundation for “Unlearning Liberty”; the organization’s mission is to defend free speech, religious liberty, and due-process rights across campuses. FIRE’s cases are usually submitted by students, and are handled by FIRE staff intervention or, when necessary, litigated with FIRE’s “Legal Network.”

Lukianoff prefaces his book with a note on the political dynamics surrounding campus censorship. He writes that although he considers himself liberal and that his mission to defend student and faculty speech rights is consistent with this view, he is often “vilified as an evil conservative.” This is because, he says, much of the speech FIRE works to defend is

advocating conservative positions; on college campuses, this speech tends to face more scrutiny.

“Unlearning Liberty” is a smooth read, with an emphasis on case studies and a smattering of political philosophy. Lukianoff cites John Stuart Mill, focusing on his argument that dissenting voices need to be protected not only because there is some possibility they could be right, but also because the discussion inspired by dissent can strengthen and clarify everyone’s views.

Unfortunately, Lukianoff argues, the ability to present dissenting opinions is being eroded. One focus of the book is the adoption of speech codes by many universities. These are often vague and unenforceable, for example including a complete prohibition of “hurtful” or “offensive” speech. Not only is speech that falls under these categories integral to free thought and free discussion, but these codes are also often enforced arbitrarily by administrations to silence speech they find personally objectionable.

Lukianoff also makes the point that people have lost the drive to protect their own Constitutional rights, accepting certain limitations without really questioning them. He attributes this to dynamics rooted in elementary and high schools, where rules are structured to emphasize protection of “feelings” and the image of the admin-

istrations rather than on protection of student rights. As a result, he adds, apathy abounds as people internalize a new norm.

The book, while getting perhaps a bit repetitive with its reliance on case studies that are all similar in nature, definitely provides readers with plenty of anecdotes with which they can pepper their conversations. For example, readers learn that in 2006, Drexel University’s speech code included a ban on “inconsiderate jokes” and “inappropriately directed laughter.” At Indiana University–Purdue University Indianapolis, a janitor was threatened with disciplinary action on the grounds of racial harassment for “openly” reading a historical account of the Ku Klux Klan while on his break.

I would recommend this book to any Wesleyan student who is looking to feel slightly uncomfortable. In addition to “no-brainers” such as the Ku Klux Klan anecdote, Lukianoff defends, or at least entertains, situations that many would find repugnant, such as fat-shaming dorm posters and exclusionary religious groups.

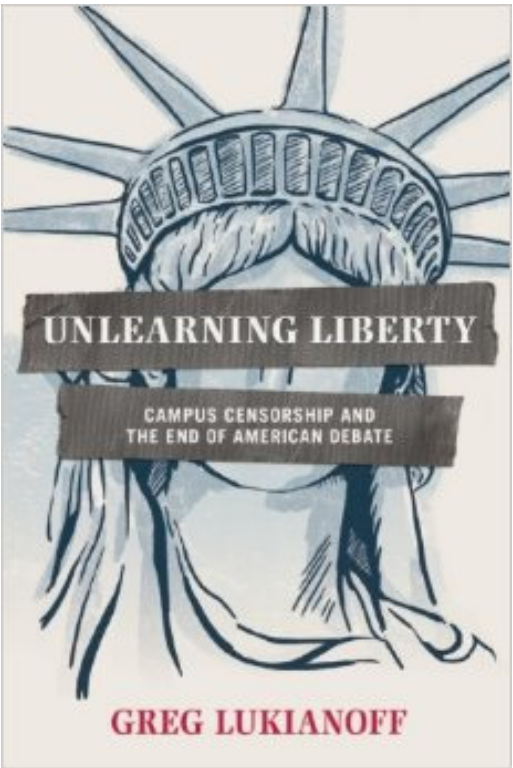
It seems very much that the book is directed at an audience that would naturally disagree with many of its conclusions. It aggressively forces readers to consider difficult questions. At what point does expressing a view become the equivalent of censoring another one? Where is the line drawn

between insensitivity and harassment? Can preventing another person’s free speech be defended on the grounds that you are expressing your own?

Although the Wesleyan administration is nowhere near instituting “free-speech corners” (designated spots that are the only free-speech protected locations on campus), as has happened at several universities discussed in the book, it is interesting to consider the extent of our free speech rights, given the framework Lukianoff outlines. Another type of censorship, perhaps, comes from within the student body; often I have heard the complaint that as tolerant as our population claims to be, it is difficult to express unpopular views without coming under fire.

“Unlearning Liberty” is a worthwhile read that provides a good perspective for students who want to

approach campus life with their eyes open a little bit wider. You will be surprised how often you find yourself laughing (both with amusement and with disgust) and pleased with the philosophical conversations this book provokes over dinner.



C/O ACADEMEBLOG.ORG



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](http://www.redblackcafe.com)

Feeling depressed?  
Anxious? Lonely? Stressed?  
Overwhelmed by the pace of  
college life?  
Looking for some support?

**WESUPPORT AND CAPS BRING  
THE MENTAL HEALTH SUPPORT  
GROUPS**

On Mondays 4:30-5:45 p.m.  
the group will remain open for  
students to come and go each  
week as they please.  
(First meeting Monday,  
September 15th)

On Wednesdays 4:30-5:45pm  
we will meet as a closed group  
that maintains a set number  
of members, which will be  
solidified within the first couple  
weeks of meeting.  
(First meeting Wednesday,  
September 17th)

Anyone and everyone is  
welcome at both first meetings!



WesCeleb:

MATT LYNCH

By Rebecca Brill  
*Features Editor*

Whether you're into molecular biology or musicals, senior citizens or soccer, you've probably heard the name Matt Lynch. That's because this energetic senior is in more camps than he has feet. This jack of all trades spoke to The Argus about Taiko drumming, meiotic enzymes, and that one time he accidentally stabbed himself.

**The Argus:** Why do you think you got nominated as a WesCeleb?

**Matt Lynch:** I guess I have a presence on campus in terms of athletics and art and science. In those three areas, I feel like I have a pretty prominent presence on campus. So if anything, I would say those three things.

**A:** Can you talk a bit about what you're involved in on campus?

**ML:** Absolutely. So, I was recruited for the soccer team here, and I've been playing since freshman year. Last year was a really great year for me individually, but also for us as a team. That was actually the first year that I moved up from the B-team to varsity. Obviously, I'm on the varsity soccer team now as well. And we have a game tomorrow, which is really cool. I'm really excited for that.

But outside of sports, I'm really involved in other things as well. I am the co-coordinator for WesAGE, [which] is pretty much a community service outreach program that facilitates relationships between Wesleyan students and Middletown senior residents. A few times throughout the week, we go down to assisted living facilities right outside of campus like 1 McDonough Place and bring student groups down to participate and engage with the old folk there. So it's really cool; it's a really engaging experience. One of the most recent groups we brought down was a breakdancing group. So it's kind of bizarre seeing a bunch of 85- and 90-year-olds spinning on their heads. Not advised or recommended but definitely one way to get involved.

So I guess doing small things like that—small in someone's eyes; it's a really important thing in my eyes—but doing something like that gives me a high in that regard. And it's nice knowing that my work is being recognized not just by the people who I'm working with.

I've been involved with six productions since my freshman year, either with Second Stage or senior theses. My favorite production that I've been involved with was Macbeth my freshman year. I actually got stabbed in the neck, but I don't tell many people about that. It was kind of a bizarre incident that happened. I grabbed the wrong knife, and I actually grabbed the real knife.

**A:** Who did you play?

**ML:** Who did I play? I didn't play any major character. I played one of the messengers with Michael Firer [13]. I don't know if you know him, but he graduated when I was a freshman. He was really cool. I guess we were the two goofballs and comedic relief of the show, which was pretty cool.

But more recently, I played Bruce Springsteen in a senior thesis by Lindsay Schapiro '14, who graduated last year.... She got honors for her Bruce Springsteen concept album show called "Highway Alive." That was really fun, playing him.

I'm learning guitar, and my calluses are here now. I'm taking guitar lessons throughout the semester, which has been fun. I guess that's a little bit about theater and art and plays.

I'm also in an a cappella group with Dex [Blumenthal '15].... We're in Quasimodal together. A cappella is obviously a lot of fun. We recently, last semester, went down to Covenant Village, which is a retirement home in Cromwell; I work with Covenant Village through WesAGE. We brought my a cappella group down to Covenant Village to perform for 100 people. They were obviously really eager to hear us perform. It was a lot of fun. It was good practice for us, too, before our final concert. So I think we're going to definitely do that again throughout the semester for sure.

**A:** That's an example of your interests meeting. Do you feel like that's generally the case? They seem pretty varied.

**ML:** That seems to happen a lot and not just with different things I'm doing outside of the classroom.... Growing up, I always loved tapping on desks and things like that, so I was immediately musically inclined. But I've taken classes like [MUSC418] Advanced Taiko—Japanese Drumming, and I really enjoy music in that regard. But at the same time, I was taking classes like [ENGL230] Introduction to Asian American Literature, so I was reading and discovering about the history and atrocities happening to people from Asia and Asian American people. And at the same time, I'm taking this drumming course that [is] focused on Japanese-style drumming, so there's not necessarily a direct comparison, but it was nice to see some overlap and intersection in that regard, which is really cool. I like when that happens because it means a liberal arts education is working, right?

**A:** Right. What are the science things that you're involved in? You mentioned that.

**ML:** I'm a molecular biology and biochemistry major, and my experience with research, I guess, has been a little bit unorthodox. I did one semester of research last year where I worked with [Assistant Professor of Molecular Biology] Amy MacQueen and looked at Zip3, which is a meiotic enzyme. Definitely, my academic

interests and my interest in sciences is geared toward medical science. I'm pre-med now, hoping to go to med school after graduation.

**A:** Where do you see all your non-science interests going after you graduate? Do you want to do more with performing?

**ML:** Maybe. I hope so. I don't know how practical that would be with med school, but I definitely hope to continue playing and learning the guitar. It's just something I took up this summer, and I'm two and a half months into learning it, but I absolutely love it. I had guitar lessons yesterday with [Private Lessons Teacher] Tony [Lombardozi], and he was talking about how he had students coming through Wesleyan and who were in med school who said, "Do not drop the guitar if you know anything. Just leave it on the guitar stand in your apartment or in your room, so when you come home from class, you can just play." I guess that's something I really want to do. And maybe if theater or acting presents itself or opportunity presents itself, I'd be able to take advantage of it.

Wesleyan has taught me how to say, "No," to some things. I was asked to be in "In the Heights" and all these other productions for this semester. Ask Matt Lynch three years ago if he wanted to be part of these things, and I'm sure he would have said, "Yes." Ask me now, and I guess I have the ability to say, "Maybe not now."

**A:** Is that hard for you?

**ML:** Sometimes it is. It definitely was hard in that transition period from freshman year to sophomore year. Now I really do have a firm understanding of my priorities, both academically and extracurricularly. And I really do thank the student body here and the faculty here for allowing me to shape myself and understand my priorities.

**A:** What would you say your priority is right now?

**ML:** Starting at seven o'clock, my number-one priority is soccer because we have a night game tomorrow, and we are practicing at night tonight. But obviously, apart from sports, it's definitely making sure I'm hitting the books hard and doing as well as I possibly can in school, though I would say the majority of the tuition that we pay as Wesleyan students isn't necessarily geared toward the classroom. I feel like the interactions like you and I are having right now on a student-to-student level are much more valuable and are areas where we can learn more than those in the classroom. When we're having a conversation about gender-neutral spaces, these are the sorts of conversations that students across the nation wish they could have. For me, at least, it's something that's increased my social awareness, my political consciousness, if you will. I really do value that

from this institution, from this school. I guess I love Wesleyan too much in that way.

**A:** What's your background?

**ML:** I'm from Burlington, New Jersey, and that's 20 minutes off the bridge [from] Philadelphia, 20 minutes south of Trenton, 20 minutes north of Camden. Right in that nice, little pocket. So it's not too different in terms of landscape and environment and climate, but it's really different in terms of diversity of thought. I went to an average-sized public school where there weren't too many intellectually stimulated students doing things that went beyond the norm. But I feel like at Wesleyan, it is normal, it is encouraged to go beyond just that, go beyond that frequency of "norm," whatever that may be. I don't necessarily feel out of place, or I didn't, coming into Wesleyan, so I guess the transition for me wasn't that bad. I was very surprised about the collaborative nature happening between students and the excitement that students have with sharing what they're interested in at Wesleyan.

**A:** What have been some of your best Wesleyan memories?

**ML:** For me, just every year at WesRave, the silent rave; I think that's something that's really, really cool, where you're with a lot of your friends. I mean, a thousand people running across campus and listening to the same playlist: there's something that's unifying about that experience. But you're also raising awareness for people who don't necessarily feel comfortable or don't have the ability to vocalize what's happening to them. I'm sure this could directly relate to people suffering from sexual assault or depression or suicide or something like that. So having this opportunity to get to know your classmates but also get involved in some really creative activism on campus is something that's really cool for me and obviously, it sticks out as a pretty prevalent memory.

Before my first WesRave experience my sophomore year, I beatboxed onstage for Joey Bada\$\$, who's an up-and-coming rapper, on the stage of Psi U. For me, that was just really cool, seeing a bunch of my buddies at the frat and having Joey Bada\$\$ freestyle rap over my beatboxing.



C/O MATT LYNCH

**A:** What has been your most embarrassing Wesleyan moment?

**ML:** Oh, no. We can go very dark very quickly. I've never had that question asked. I hope no one ever asks me that question again. I saw pictures of myself my freshman year. They were pinpointed by some people who I was working with as a senior interviewer, and then they put the picture on the desktop of one of the home screens on my computer in the Office of Admissions. That was pretty embarrassing.

**A:** What's on your bucket list for before you graduate?

**ML:** I definitely want to find a way to get to the roof of Olin or to the roof of Exley. I don't want to get in trouble in that way, so I've been a little hesitant. I've heard there's a way to get up there.

Also, in a more realistic sense, and in a more practical sense as well and a safer one, I hope that the Wesleyan soccer team makes it to NCAA finals because my freshman year, we went, and we lost, actually, in the second round of NCAAAs at Rutgers-Camden. I feel like that was one year where we could have gone a lot farther than we actually did. This year, with the squad that we have, this is actually the deepest team ever that we've had at Wesleyan as long as my coach has been here, he says. We just have so much potential for success as a team and as an organization. Definitely, everybody's on the same page with that as well: make it to the NCAAAs, do really well this season in the NESCAC. Although it's not all about the trophies—it's definitely about the experience—it'd be nice to have that.

*This interview has been edited for length.*

# Heat of the Moment: A Guide to Warm Weather Style

By Sadie Renjilian  
*Contributing Writer*

You're probably from the North, and that's totally fine. Seriously, dealing with the disadvantage of not being Southern is punishment enough. This holds especially true this week, since this weather is crippling all y'all Northerners. Humidity, which I knew as the stifling scourge of the American South, has engulfed Middletown like, as a friend put it, we've been stuck inside a tube of Chapstick.

Obviously, this begs the question: how do we dress to impress our stylish academic peers while not suffocating under the weight of moisture-soaked cotton? The first month of school is an important time for style. Your history class may claim to be about European Enlightenment,

but let's be real: wearing the wrong thing will reduce you from the status of Jean-Baptiste le Rond d'Alembert's "truly enlightened public" to his "blind and noisy multitude." If d'Alembert thinks you're unrefined, you might as well drop out now.

Here's a tip: sweat lines occur anywhere two fabrics touch with any sort of pressure. Backpack straps are a common culprit. Another slightly more horrifying occurrence is the sweat line where your underwear overlaps with your clothing. A good way to avoid this is to not wear giant cotton panties. Additionally, until it cools down, you may want to forego bras, which are going the way of petticoats anyway. Sure, bras can be cute, but lately they seem antiquated and even impractical. Recently, there have been many studies (mainly from French sources, bien sûr) that refute

the idea that bras serve any purpose. So if you want to be cool, both literally and sartorially, leave the bra at home. Bras are, essentially, mattress pads combined with long underwear held up with scratchy elastic shackles. The heat contained within these cups is strong enough to melt plastic, and if you need any evidence, please notice the sweat lines underneath any nearby boobs. An anonymous Californian concurs.

"It feels really restrictive," she said. "Also, going without is more natural—not many boobs are perfect cups, I'm pretty sure. If you don't need one, why do it?"

This free spirit makes a great point. Furthermore, a main purpose of bras is to hide problematic nipple protrusions, which is generally a cold-weather issue. In this heat, nipple-itis hardly presents a problem.

Conclusion: don't bra-ther.

On a less 8th-grade-wet-dream note, outer garments are important, too. I'm really digging cutoffs right now: not the high-waisted jorts with ragged bottoms that we've all gotten used to (although underbutt is a national security crisis that has not been adequately addressed). Instead, I urge you to opt for regular pants cut off around mid-thigh. I love the '90s vibe of regular jeans cut off about three inches above the knee, with the waistline at the hips instead of the waist (or, god forbid, the ass crack). These are great for the heat because the ragged bottoms allow the breeze to brush against your knees.

At a school where anything goes, there is no need to sacrifice style for comfort. One fun thing about Wesleyan is that here, it's wicked cool to toe the line between hipster

and slightly nasty. I truly love this attitude, as well as the rejection of corporate brands evidenced by DIY and thrifted jorts. Also, pairing your cutoffs with the right baby tee and a choker will allow you to pass for a member of \*NSYNC, which is always a plus in my book.

Temperatures have been dropping lately, though, and the rules will begin to change. I look forward to addressing how to layer clothes, hopefully consulting someone not from the South or California. That said, moderation is key in the fall: it's crucial not to layer too much too quickly. Don't be the Northerner who sweats through your grandpa sweater and rumpled cords in early September. Plus, as you learned here, dressing for humidity can be fun! And before you know it, ragged jorts will be nothing but a memory.



ARTS

“Not of This World” Kicks off College of East Asian Studies

By Hazem Fahmy  
Staff Writer

“Not of This World,” a diverse display of East Asian art at the Mansfield Freeman Center for East Asian Studies, officially inaugurated the new interdisciplinary College of East Asian Studies on Wednesday, Sept. 10.

Originating in a class last semester, the “Not of This World” is composed of works selected by students from the Mansfield Freeman collection. The course, EAST253: Practicum in Exhibition of East Asian Art taught by Adjunct Assistant Professor of East Asian Studies and Freeman Center for East Asian Studies Curator Patrick Dowdey, introduced eight students to the literature of museums and the process of curation in general, but with a focus on East Asia.

This spring was Dowdey’s first time teaching the class, a long-time ambition of his. While Clare Rogan, Davison Art Center Curator, teaches a relatively similar course on museum practicum, Dowdey’s was the first to specifically focus on East Asia.

“I wanted to complement that, not repeat it, so we made this exhibition on East Asian art,” Dowdey said.

The course covered the growth of East Asian art collections in the U.S., as well as various exhibitions throughout the region, exploring the differences between the philosophies of exhibition in the Western market as opposed to the different East Asian ones.

“Exhibition is such an important part of our art world, but exhibition is not a part of Asian art worlds.” Dowdey said, “Usually images are seen singly or in a private setting.”

Kaidin Chan ’17, a College of East Asian Studies major, found most interesting the class’s reach beyond the mere history of the artwork.

“[It’s] about the way art is collected and stored, curated and exhibited,” Chan

said. “And how that influences taste and how it influences people’s ideas of culture and how they perceive other cultures.”

Chan and her fellow classmates first learned how to examine artwork in a database before learning how to archive and store it. While its main objective was to exhibit art from East Asia, “Not of This World” is informed by more than just common location.

“We couldn’t have an exhibition that was just [about] Asia,” Chan said. “We had to ideologically examine the artwork.”

The exhibition also explores the mysteries of alternate states, which are widely present in various East Asian cultures. An initial decision to display all the exhibit’s art in pairs allows a deeper look into the present themes of religion, mythology, and narrative through both comparison and contrast.

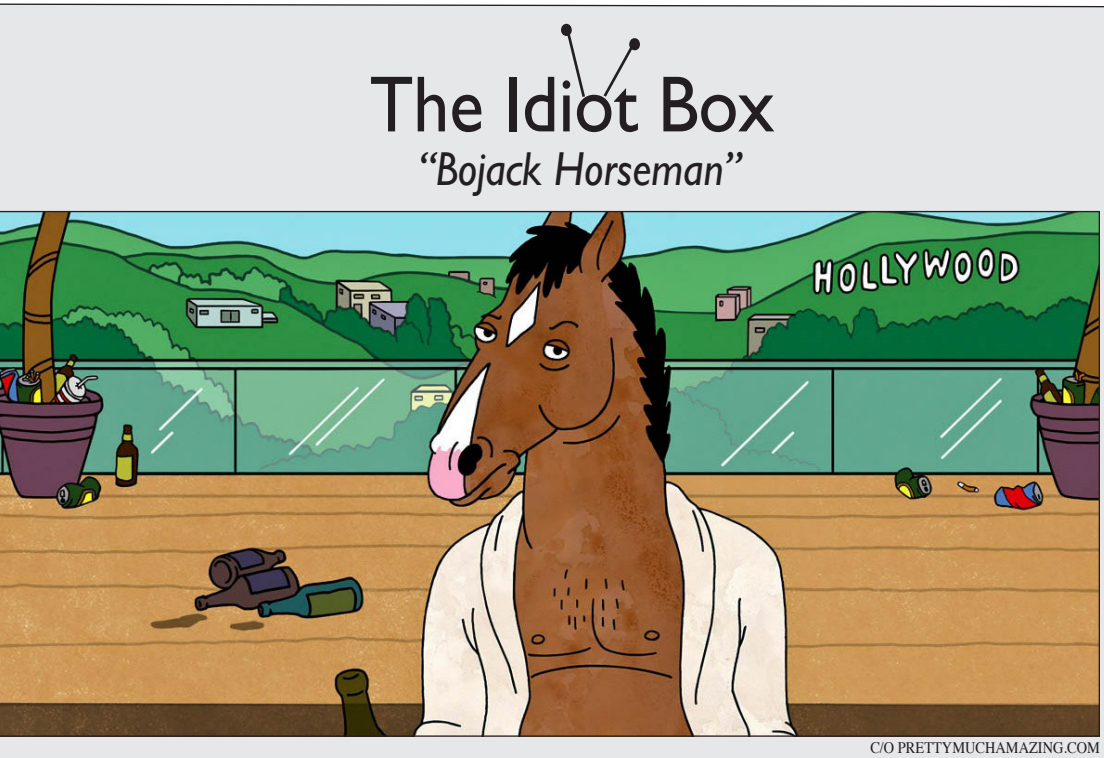
In one instance, a mid-19th-century Chinese painting is juxtaposed with a painting from 2012, both of which depict fish, a crucial motif in Chinese culture.

“It’s a very mystical and folklore-guided exhibition,” Chan said. “A lot of talk about China, Korea, and Japan that people hear about in the newspapers is very politically and economically dominated.”

As a student, Chan explained that the importance of the exhibition lies in the uncommon opportunity it provides the campus community to actually explore East Asian culture beyond its often limited and narrow representation in the media.

The exhibit challenges these depictions through artistic diversity, showcasing photographs, masks, sculptures, and paintings conveying a wide range of topics from daily Chinese life and nationalistic Tibetan narratives to alternative contemporary Japanese dance.

Running through Dec. 5, “Not of this World” is not only critical for those excited by the brand new College of East Asian Studies, but for anyone with a serious interest in exploring foreign culture through its mythology and religion.



“Bojack Horseman,” Netflix’s foray into adult animated programming, features a world populated by both humans and anthropomorphic animals.

By Charles Martin  
Staff Writer

You have to give Netflix credit: in the two years since it first explored the realms of Internet-distributed original programming, it’s done a good job of hedging its bets. So far it’s dipped its toe into essentially every genre out there, putting tremendous resources into comedies, political thrillers, horror sagas, and even kid’s cartoons. With that in mind, it was probably only a matter of time until the site decided it needed its own adult-oriented cartoon, especially in the wake of the immense success enjoyed by the FX and Adult Swim animation blocks. “Bojack Horseman” is Netflix’s entry into this weird territory, and I’ll be damned if they didn’t make some pretty interesting choices.

Set in a world populated by both humans and anthropomorphic talking animals, the show follows a washed-up actor by the name of Bojack (voiced by Will Arnett), who also just happens to be a horse. Back in the ’90s, Bojack was the star of the hit sitcom “Horsing Around,” but now he’s nothing more than an alcoholic has-been, struggling to write his memoirs and restart his career. His only real relationships are an on-again, off-again affair with his agent Princess Caroline, a cat (voiced by Amy Sedaris); a strained friendship with Todd, a human freeloader living on his couch (voiced by Aaron Paul); and a rivalry with another ex-sitcom star, a dog by the name of Mr. Peanutbutter (voiced by Paul F. Tompkins).

In the pilot episode, Bojack’s publishers, desperate for a hit book and tired of his dilly-dallying, assign him a ghost writer, Diane Nguyen (also a human, voiced by Alison Brie). With Diane’s help, Bojack tries to finish his book, a process that ul-

The Idiot Box  
“Bojack Horseman”

timately forces him to come to terms with his past and his immense collection of inner demons.

At the heart of “Bojack Horseman,” two kinds of shows operate simultaneously. On the one hand, there’s a misanthropic Hollywood-centric comedy, sort of a cross between “Curb Your Enthusiasm” and “Entourage.” The early episodes tend to lose themselves in trying to grab for relevance in modern celebrity culture. There’s the obligatory episode where Bojack offends somebody and the media completely sensationalizes the incident; and where would a show about Hollywood be without one of the “Horsing Around” child stars returning as a drugged out hyper-sexualized pop star, looking for someone to enable her habits? While these episodes are reasonably funny, they feel like they’re trying too hard to rehash points we’ve all heard before. Admittedly, the animated style does allow the show to take these tropes to a more surreal and anthropomorphic place. Yet turning certain characters into their animal equivalents often feels like the only way the show tries to keep itself aesthetically interesting.

As the show continues, however, it manages to find its focus in a study of its protagonist. From the beginning, Will Arnett does a great job voicing the character, but it doesn’t feel like much of a stretch for the undisputed king of TV jerks. Without giving too much away, in the fourth episode Bojack does something that goes beyond the normal realms of a comedy and enters the regions of being downright irredeemable. This is where things start to get interesting, becoming essentially a redemption story, minus the redemption at the end. Over the course of the season, Bojack suffers a dark, downward spiral, and at the end of his journey, the only real revelation he finds is that maybe some people just are

incapable of changing and acting like good people.

The more the study of Bojack’s psyche progresses, so too does the complexity of the supporting characters. At first Diane seems to be present solely for a love triangle between herself, Bojack, and her boyfriend, Mr. Peanutbutter. The show moves to reveal that she, too, is really struggling to find happiness, even if that means settling for a relationship she doesn’t really care about. Likewise, Todd, who at first just seems like a stereotypical slacker, steadily starts to become aware of both his own propensity for failure and the way Bojack repeatedly manipulates him for his own schemes. Even Mr. Peanutbutter, who’s annoying at first because of his naïve stupidity (in a respectable, dog-like way), eventually stands out as the only character not completely consumed by narcissism and cynicism. As different subplots develop, an ultimate unifying factor between all the main characters emerges: the oddly depressing realization that the happiness they’re trying to find in what they do might just be out of their reach.

“Bojack Horseman” is a show worth sticking with because it gets funnier as it gets bleaker. The jokes become sharper, the plots more interesting, and they even pull in a handful of pretty impressive guest stars (Stephen Colbert, Patton Oswalt, and even Naomi Watts make appearances). At the same time, however, it’s willing to take its characters to dark and irresolvable places, which in turn makes the humor stand out even more as a relief from the depressing moments of nihilism. This is the show’s greatest saving grace. It’s one thing when a comedy makes you laugh; it’s another when that laughter is followed by some very sad contemplation. Not bad for a sitcom about a talking horse.

**Are you visually inclined?**

**INTERESTED IN JOINING THE ARGUS LAYOUT TEAM?**

**Email:**  
**arguslayout@gmail.com**  
**or**  
**eloomis@wesleyan.edu**

**“She’s basically the Kardashian of Wes 2015.”**

**NOMINATE A WESCELEB**

**rebrill@wesleyan.edu // jzalph@wesleyan.edu**



# Karen O Crushes Hard On Experimental New Solo Album



C/O STATIC.GUIM.CO.UK

**Karen O's Crush Songs, her first official solo album, bears some similariites to KO at Home, a demo tape that leaked in 2006.**

By William Donnelly  
*Assistant Arts Editor*

Yeah Yeah Yeahs lead singer Karen O (born Karen Orzolek) has had a prolific career. Aside from making music with her Grammy-nominated band, O has done critically acclaimed work on movie soundtracks, most notably contributing to those for “Where the Wild Things Are,” “The Girl with the Dragon Tattoo,” and “Her.” Having been a massive fan of O and the Yeah Yeah Yeahs since I was 16, I was thrilled when Crush Songs, O’s new solo album, was announced.

While Crush Songs is the first official solo album from O, it is not her only solo album in existence. As the most obsessed Karen O and Yeah Yeah Yeahs fans know, several years ago, a demo CD that O had recorded, entitled KO at Home, was leaked onto the Internet. KO at Home is dark and harsh. In its experimental, lo-fi tracks, O captures an emotion that is both manic and melancholic. While several songs on the album are brief, the majority of them are long and repetitive. In them, O is trapped in a clearly evident, though unspecified, pain. It’s startlingly different

from anything O has done before or since.

Crush Songs is a decidedly softer album than KO at Home. Whereas KO at home expresses a deep-seated trauma, Crush Songs is exactly what you’d expect from its title: a collection of songs about crushes. Yet, when listening to Crush Songs, I can’t help but notice KO at Home’s influence.

Besides inheriting KO at Home’s lo-fi sound, Crush Songs also grapples with a sense of entrapment, as demonstrated by its sequencing of songs. “Don’t tell me that they’re all the same,” O hums cheerily in “Ooo,” the first song on the album, “Cause even the sound of his name/Carries me over their reach/Back to some golden beach/Where only he remains.” Right away, O reminisces about her past crushes. However, “Rapt” offers a stark contrast to this cheeriness: O laments, “Love is soft/ Love’s a fucking bitch.” The songs following “Rapt” continue to explore these negative feelings. In the first line of “Visits,” for instance, O sings, “The worst is gonna come out slow.” In “Ooo,” it seems, O has romanticized her past crushes, and—perhaps as a result of this romanticization—has continued to have crushes, in spite of

negative experiences with them, effectively trapping her in a cycle.

Like actual crushes, the tracks on the album are incredibly brief. “Beasts,” the album’s longest track, is just under three minutes long, while “NYC Baby,” the shortest, is fifty-seven seconds long. Each song is just long enough for the listener to enjoy and just short enough to leave him wanting more. Though each track has its own, unique sound—in a sense fulfilling O’s protestations in “Ooo” that “they’re not all the same”—the same angsty desperation is present in all of them. In Crush Songs, O searches for something positive that, while glimpsed at certain moments in certain songs, is never fully present, except in her reminiscence in “Ooo.”

Overall, Crush Songs is a fantastic album. Given O’s track record, that isn’t really much of a surprise. O’s lyrics are simply mesmerizing. You will want to listen to every song on the album again and again, as she entraps you in her cycle of crushes with her. While it may not be the perfect album for a bright, sunny day, Crush Songs is a beautifully constructed, raw exploration of the struggle to find love, and it is certainly not an album to miss out on.

# Sun Kil Moon Gets Personal On Benji

By Dan Bachman  
*Contributing Writer*

I have a lot of strong, positive opinions about a lot of things, music most chief among them. Have a conversation with me, and you will get half a dozen album recommendations gift-wrapped with glowing hyperbole and praise. But even I, with my immediate attachment to pieces of music and art that I like on first listen, try to be very careful with what I call “best.” It’s very easy to make grand statements about something being better than everything else, but it’s just too hard to back up a claim like that. Such categories are reserved for a critic who has truly approached a genre from every angle and can’t find a piece of work better.

Well, I have listened, I have felt, I have done the research, and I only have this to say: Sun Kil Moon’s Benji is the best damn album of the year, maybe the decade.

This is a bold claim, but I believe it with every fiber of my being. I didn’t care much for Mark Kozelek’s long-running folk project until this album came out. Over its 11 songs, Benji sweeps, swoons, begs, laughs, and crawls under the skin.

There are familiar elements, sure. Nylon guitar strings are plucked and strummed and buzz with a warmth that is almost tangible. Everyone has heard drum patterns like the ones played on this album. Everyone has heard a saxophone. The music throughout is very pretty. But being pretty does not make a great album. It’s the words that matter.

Songs have always been stories. It’s what engages the listener.

But on this album, Kozelek doesn’t really tell stories. He narrates life itself, dropping all metaphor and artifice and just telling people’s stories in details so intimate they have to be true. Take the first line of the album. On the amazing “Carrissa,” Kozelek practically whispers in his warm-whiskey voice, “Oh, Carrissa, when I first saw you, you were a lovely child/ And the last time I saw you, you were 15 and pregnant and running wild.” There is no flourish here, just beautiful detail.

Kozelek has developed a singular voice as a songwriter. The singer is always a character in his own stories, the guy in the middle trying to make sense of this world, like in “Carrissa,” when he is coming to terms with the sudden death of his distant relative. Making his voice the only one the listener truly hears gives Kozelek the ability to deal with the intense complexities of his stories in the most personal, powerful way possible.

There’s an immediacy to these songs, as if he’s writing about these events while they’re happening, like in the lovely, brutal “Jim Wise,” in which Kozelek and his father visit an old friend while he awaits trial for manslaughter, or the absolutely astounding “I Watched the Film The Song Remains The Same,” a 10-minute long personal epiphany that devastates me every time I listen. Every detail (“Kentucky Fried Chicken was served,” to name one) adds to this effect. As listeners, we are directly wired to the brainwaves of one sad, smart, observant, empathetic, and beautiful storyteller.

I could certainly say more about this album, but I will just leave you with this: Benji makes my skin hum and vibrate, alive with the beauty, the energy, and the empathy of Sun Kil Moon.

# ICPP: Masters Program Brings Communities and Artists Together to Hone Curation Skills

Continued from front page

Creative Research, which paired established choreographers with universities to create original projects.

Wesleyan and the Center for the Arts, under Tatge’s direction, were enthusiastic pioneers of Miller’s program. But Miller soon began asking about the future of such collaborations: Who would lead the way in supporting contemporary performance? And how would they gain the knowledge and tools to do so?

If any place could provide that education, Miller decided, it would be Wesleyan.

“Wesleyan has a historic commitment to interdisciplinary work, to contemporary artists, to different traditions and aesthetics,” Miller said. “It’s the right ground for this to grow in.”

Other curation programs only dedicate a course or two at most to curating dance, theater, or performance art, but Tatge said Wesleyan is in a unique position to offer a deeper discussion.

“We have always studied the arts in their social, cultural, [and] historical contexts. And in terms of making good curators, they are people who have...the multiple lenses through which to see a performative event, to be able to reach back and look at the influences of that artist, to that artist’s interaction with the current contemporary world,” Tatge said. “That’s how we think at Wesleyan.”

Performance curation is an odd beast: Like visual art, performance art can be situated in cultural and historical movements, and within the larger portfolio and background of an artist. Yet performance art also comes with a unique set of challenges foreign to visual art.

“Performance work is ephemeral; it exists in a moment and then doesn’t exist

anymore,” Tatge said.

Bell suggests another way of thinking about performers: “Their bodies are the artwork.”

With that definition, a large part of performance curation understandably revolves around the curator developing a long-term relationship with an artist.

“There’s a whole set of responsibilities when that’s a live, living person,” Bell said. “To me, it means really putting the art and the artist first.”

Curators, Tatge said, take on the role of advocate: They maintain connections to artists even after a single show wraps up.

When Miller began at Jacob’s Pillow, he started working one-on-one with artist-choreographer Bill T. Jones over the course of a number of years. Phil Bither, Senior Curator of Performing Arts at Minneapolis’s Walker Arts Center and ICPP instructor, has commissioned choreographer Ralph Lemon to the Walker time and time again. And Tatge, through the CFA, not only commissioned playwright Leigh Fondakowski to write the play “SPILL” in the aftermath of the Gulf Coast oil disaster, but she also worked with presenters and theaters to bring that performance to venues across Louisiana.

Curator-artist relationships are mutually beneficial, both allowing the artist to grow and providing the institution with quality art.

“Maybe that work has only reached one level and could reach another level, and so maybe it’s bringing that artist back, or finding another place for that artist to take the next phase of that work,” Tatge said.

Being able to understand, organize, and support an artist’s work requires a wide variety of skills, from research to management and entrepreneurship.

“What are the resources that art-

ist needs to realize their vision? Do they need a dramaturg? Do they need a technical person to come in?” Tatge said. “And then, how do I position this work for and offer it to a community, so I can maximize the engagement and participation of the community in that work?”

## Considering the Community

ICPP walks its students through everything they see necessary to navigate the contemporary performance art world.

Students in the Institute come for an intensive two-week summer session, and for two additional weekends in the fall and spring. The classes they take include Social and Cultural Context, looking at the major art movements of the 20th and 21st centuries; Perspectives In Performance as Culture, considering the effect of personal biases and experiences on art and curation; Entrepreneurial Strategies; and Considering Site, taught by Associate Professor of Art Elijah Huge, about how architecture and design factor into performances.

Tatge’s question of community involvement plays a huge part in the thinking going on at ICPP. For Jaamil Kosoko M ’12, Assistant Curator in Humanities and Engagement at New York Live Arts, performances were one way to bring together a community.

“Early on, it was really just a sincere need for me to present work and to fulfill what I saw to be some serious cultural malfunctioning,” Kosoko said.

Performance events provide venues to inform and challenge viewers and participants about the ideas and issues fueling the art, which Kosoko must also take into consideration for the structures—the scheduling, the marketing, even the time and place—surrounding the performance itself.

“We use words like ‘feminism,’ ‘African American studies,’ ‘queer theory,’ and ‘afro-futurity,’ but these are pretty unstable signifiers,” Kosoko said. “They mean a lot of different things and have a particular connotation to various people and various communities. Something that I am really interested in is creating opportunities to situate interviews, conversations, panels, various dialogues, and opportunities for education into institutions that otherwise, because of various reasons, may not be able to put as much focus on that practice as probably they should.”

Practice is the constant companion to theory in the ICPP. Much of the program focuses on walking students through the process of curation, whether for a single event or project, an artist’s catalog, or even an arts festival. That’s also where distance learning, built into both the certificate and the Masters program, comes in.

All students undertake a field practicum—or two, for Masters students—where they spend time going deep into an original project, either with an artist or placed at an institution: the Danspace project, New York’s Museum of Modern Art, Minneapolis’s Walker Arts Center, and the University of California, Los Angeles [UCLA] are all partners.

“They’ve done interesting projects in Stanford, Ohio State, Montreal, San Francisco, New York City, Philadelphia,” Miller said. “There’s already a body of work that we’re proud of.”

And because many students come to the Institute already with a position at an arts organization, those projects can go right back to the institutions where the students work and be realized. Megan Brian M ’13, Education and Public Programs Coordinator at SFMOMA, spent her practicum on a series on the relationship of humor to performance that

SFMOMA then presented.

Masters students, appropriately, will have one more hurdle to clear: a thesis, which will be the major written work that many undergraduates are familiar with, and a creative output, like a festival or catalog. For professionals looking to advance in their careers, the Masters program is a much-needed credential, and the thesis is the capstone to tie together their learning.

The program, it’s interesting to note, is budget-neutral. ICPP takes no money from Wesleyan and instead self-funds entirely from tuition—around \$8,000 for the certificate and \$28,000 for the Masters, not including room and board—and grants.

One of ICPP’s aspirations, Miller said, is to construct a unified vision of best practice in the performance world, establishing performance curation as an independent academic field. Discussion and community play a role in this, as well: on July 25, the ICPP brought in curators from across the country for a public unveiling of the Masters program, live-streaming panels online and hosting viewing parties in Boston and San Francisco.

Kristy Edmunds, director of UCLA’s Center for the Art of Performance, said in her keynote address that art institutions have a responsibility to invest in creativity, not simply for a profit, but as an end in itself. If curators are the gatekeepers of art, as Miller described it, it is leadership’s responsibility to help them make better, educated decisions about how artists are supported and presented to the community.

“Curate, in Latin, means the protector of the soul of something,” Edmunds said. “That to me is the fundamental job description, in our case, the ephemeral and extraordinary life of what artists make and do as a singular gift into our heritage.”



# OPINION



## Jenny and the Bee: Maps Won't Love You Like I Love You

By JENNY DAVIS, OPINION EDITOR

This is my family's favorite game: geography. During blackouts, we all climb into my parents' bed and name countries. One person names a country, city, state, or continent, and the next person comes up with a country, city, state, or continent that begins with the ending letter of the first.

"Kentucky."  
"Yugoslavia."  
"Albuquerque."  
"Europe."

We play until one of us protests that we can no longer take it or until we run out of countries beginning with the letter A.

For my 10th birthday, I asked for and received a globe from Pier One. It was bumpy and rotated on a wrought iron stand, and I spent hours locked in my room, stroking it. On my walls hung two enormous maps, one of the world and the other of the United States, and before I fell asleep I stared at them, committing everything to memory. This was made easier by the fact that my fear of the dark meant my room was so light that I could make out every river and capital city. I wanted to know where everything in the world was, how it all fit together. Maps unlocked the secret to the universe, the organization of space and time. There it all was, laid out and simplified. The lines were drawn, the barriers established. For me, maps were heaven.

It wasn't lost on me that I stud-

ied my maps in solitude. I was an island, and I maintained the oceans between me and fellow humans with a particular brand of hermit-derived fervor. It was a deep comfort to be alone, studying my maps, finally free from the annoying tendencies (constant coughing, warbling voices, incessant breathing) of my classmates, parents, sister, and friends.

When I was in sixth grade, my teacher announced that there would be a geography bee. Well, she specified after a pregnant pause, it would be more of a geography contest because a bee sounded too formal and might inspire stressed-out parents to call the school to complain. But in my head, it was forever and always the geography bee. Our task was to label every country in the world on a blank map. We had a few weeks to prepare.

As soon as I got home from school that afternoon, I barricaded myself in a room alone and set to work memorizing. North America was a piece of cake, and I mastered South America easily. Asia was a good challenge because the countries are big and uniquely shaped, for the most part: Europe and Africa were nearly impossible; Europe because there are about a thousand tiny countries, and Africa because there are many similarly shaped, similarly sized countries (thanks, colonization).

I carried maps with me ev-

erywhere. I eventually got all the countries down pat. I didn't talk to anyone unless absolutely necessary. I brought my atlas with me to the dinner table.

The day of the competition came as a surprise to most of my classmates, who had completely forgotten it existed; they wrote down America, Mexico, Canada, China, and Russia (an ambitious few added Brazil, Spain, and France) and called it a day.

*"It's amazing that  
we've divided  
the world into  
territories, or maybe  
it isn't so amazing:  
we're all territories,  
after all."*

I, however, took the entire allotted time, triple-checking to ensure that I hadn't missed anything. My competition, I ascertained, was a few of the resident geniuses and a hard worker who had also been memorizing the countries in her spare time. I eyed their sheets nervously as we all handed in our papers. I pretended to be humble and said, "Wow, look how many coun-

tries you named!" but in my head, I knew I had this in the bag.

The weeks between the end of the test and the announcement of the results were agony. Every morning I arrived at school hoping that my teacher would tell us who had won, but it seemed to be taking her an exceptionally long time to tally the results.

Finally, the fateful morning came. My teacher, a Mississippi native with one exceptionally long hair that grew out of her shoulder ("It just keeps growing!" she exclaimed in her southern twang), cleared her throat and read out the results. I dug my fingernails into my friend Amari's forearm, drawing blood, but I didn't care.

Third place, having named 50 countries correctly: one of the resident geniuses.

Second place, having named 65 countries correctly: the hard worker.

First place, having named 127 countries correctly: me.

I'm sure I imagined this, but as I walked in front of the class to receive my prize—a bag full of chocolate and a gift card—confetti fell from the ceiling and an orchestra played a jaunty Mozart tune. In any case, my classmates applauded, I shook my teacher's hand, and I accepted my chocolate. It tasted like gold.

Since the geography bee, I've relaxed the borders of my little is-

land. It happened gradually. My border police have grown lazy, but they are still employed. I don't like hugs, and when people touch me I fight the urge to physically recoil. But I choose company over solitude more often than not. People have become less annoying. A few weeks ago, I experienced the sensation known as loneliness.

I'm no longer a geography fiend: the topographical globe lives in the basement, the maps that hung on my wall are furled in some dusty corner, and the atlases are tucked behind rows of novels on my bookshelf. I can no longer name all the countries, or even most of them. The obsession with territories and lines has faded, but I still carry a certain fondness for maps.

It's amazing that we've divided the world into territories, or maybe it isn't so amazing: we're all territories, after all. You're in here, or you're out there. But that's not all. We're territories barricaded within territories. You're out there, but mostly you're in here, sealed behind endless membranes. You're in the universe, on your planet, in your hemisphere, on your continent, in your country, in your state, in your city, on your street, in your house, in your room, in your mind. We're all islands. We are all unknown worlds.

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



*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**





# OH MY GHOSH ISIS MUST BE STOPPED



By Roop Ghosh  
Contributing Writer

Whenever the United States declares war on an enemy, officially or unofficially, the world knows something big is going on.

We never lose, and we don't always win, either, but generally, our enemies understand the meaning of American might. The War on Terror, in contrast, has taken a sharp turn in the opposite direction of where we were expecting it to go. When this whole mess started, we knew that the war effort would take a very long time, but we did not expect our enemy to evolve and strengthen.

What we see today is the natural evolution of terrorism. Fourteen years ago, the major antagonists were Al Qaeda and the Taliban, two groups with extremely ambitious goals, but who were derided as mere fanatics (with 9/11 seen as a lucky shot). These men were not soldiers; they were farmers or villagers or intellectuals or brainwashed children. Their methods were brutal, cowardly and destructive, yes, but they were not regarded as monstrous or genocidal (well, one might argue that they were, but we did not think they had the means to become that monstrous and genocidal).

When Osama bin Laden was killed on May 2, 2011, the United States thought that it had won a major victory against Islamic extremism. We thought that its end was near, and in the case of Al Qaeda, maybe that was true. But in the past few months, we have found that this War on Terror was merely dormant. Al Qaeda and the Taliban are no longer major players in this war (outside of certain sects of Al Qaeda such as the Al Nusra front). Our war is now against ISIS/ISIL/IS (I'll refer to it as ISIS), a terror group that came seemingly out of the blue. ISIS is terrifying for several reasons:

1. Its brutality has no bounds, whether it is decapitating children, committing genocide against entire ethnic groups, or sexually abusing entire populations of women. The only other modern equivalent of its brutality would be Sudanese Janjaweed militias.

2. ISIS is better supported than Al Qaeda. It has been reported that over one hundred British citizens have already joined the ISIS cause, and an untold number of American citizens and other European citizens have signed up as well.

3. ISIS is capable of operating as a conventional military force and as an insurgency group, sort of like a worm that can split up into many thousands of different pieces if attacked and regenerate itself to fight back. This aspect was what made Al Qaeda so troublesome; the difference is that Al Qaeda never had the resources or capabilities to take over entire nations or fight conventional military battles.

4. Islamic extremist terror groups usually have one big goal: to establish a global caliphate (at least in their area of interest) and to set up Sharia law. ISIS is no different, but it's actually accomplishing this goal. The large swathes of land in Syria and Iraq that it has taken over have become literal hellholes of brutality (think rape camps and public executions administered by child soldiers).

5. A large number of ISIS thugs have passports. Religious fanatics who have no qualms about suicide bombings, murder, or brutality are, when dispersed into the global community, the world's worst nightmare.

6. Despite all of this, President Obama compared ISIS to a "Junior Varsity" terror group only a couple months ago. If you want to play with metaphors, I'd at least make them Varsity team.

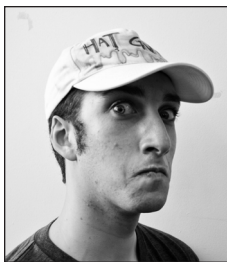
To put it simply, ISIS is very much unprecedentedly evil.

You know a terror group is bad when even Al Qaeda becomes self-conscious enough to try to market itself more "efficiently" in order to keep itself fashionable. ISIS is an example for other terror groups and is now gaining support exponentially. If things go on any longer, I have no doubt that established terror groups and affiliates of Al Qaeda such as Al Shabaab, Al Nusra Front, Boko Haram, and AQIM will be itching to gain membership with ISIS.

It is the duty of not only America, but also the entire world, to wipe ISIS out. In this bleak state of affairs, there is one shining light. ISIS is too brutal for the main Al Qaeda leadership, it is an existential threat to every Arab country, and it is a strike against freedom, safety, and democracy for the entire Western World. Our leadership against this threat has been shaky at best, ineffective at worst. As an American, and as a supporter of humankind in general, I demand that the government take ISIS down.

There is no excuse for sitting idly by while these monsters continue their brutal actions. It is not a political issue. It is a moral issue. We are obligated to do more against ISIS. In my next column, I will expand on this introduction to ISIS and explain what we have been doing against them, why it's not enough, and what we should be doing instead.

*Ghosh is a member of the class of 2018.*



## A Rose, By Any Other Name

By NICOLAS DE SOTO-FOLEY, CONTRIBUTING WRITER

I had a conversation with a pal of mine the other day. For the purposes of this article, let's call him "Russell." He mentioned that he's had friends who have used his name as an adjective to describe things that reminded them of him, saying, "That movie is very 'Russell,'" or, "That script was so 'Russell.'"

I started to wonder: Do our names influence the way the world interacts with us, subsequently shaping who we are, or do we take our names and turn them into unique descriptors of our personalities?

Well, if I had been born a girl, I would have been destined to carry this mouthful of a name: Anka Veronique Leilani de Soto-Foley.

Instead, I was born biologically male, and thus my parents had to decide on a different moniker. They narrowed it to either of two options. My mother, with Cuban roots tracing back to conquistador Hernando de Soto, was ardently behind the Spanish name Sebastian. My father, born of an Irish family with Bostonian roots, but going back to around the time of the Potato Famine, was ardently in favor of the more English Nicholas. The day I was born, as they handed me over from family member to family member in the hospital, my name was still up for debate.

The decision was finally made by my sister's sister, who exclaimed upon holding me, "He's a Nichol!"

Upon my mother's request, the "h" was dropped in favor of the Spanish spelling. They picked my middle name, Sean, because it was an acronym for our nuclear family members' first names (Stephen my father, Elsa my sister, Alicia my mother, and Nicolas).

Despite all of the debate, however, my birth-given name is far from the only thing I've been called.

Though not an exhaustive list, I can recall answering to the following names at some point or another in my life: Nic(h)olas, Niicololaaaaa (think: "Ricolaaaa"), Stormtrooper, Nic(k), Nykk, Nico, Nikolai, Nicol (Pickle), Nickelodeon, Sean, Sebastian, Santiago, Hector, Rick, Rabbi, Ozzy, Frodo, Fillet, NicFoley, THE Foley, de Soto, Foley, de Soto-Foley, dSF, de Frodo-Soley, de Foto-Soley, de Froyo-Soley, Mr. Anderson, and a few more that aren't fit to print. I can also guarantee you that I represented a very different person for each group that called me each name. Nick/Nicholas to me feels very generic, like the "John" or "Joe" of our generation. It's commonplace. But "Nic" stands out, and it lends itself to endless possibilities for "nic" names (I went for it). At this point, I like to think that I have turned "Nic" into a unique word among those who know me, though this has resulted from a lifetime of striving to escape the suffocating box of "Nick." In other words, my unique name has become like my unique brand.

But for others who are more generically named, the case is surprisingly similar. In high school, I had a friend named David, a friend named Max, and a friend named David who changed his name to Max. It took us all a while to make the change, but the David who stayed David, the Max who was already Max, and the David who became Max were all able to craft their own identities as well (despite all being tall, skinny fencers with passions for the sciences and absurd senses of humor from upper-middle class backgrounds and who all went to well-regard-

ed private high schools in the LA/Ventura area and have matriculated to colleges in California).

For example, I was having dinner with some friends last night, and the name "Max" came up. "Howard?" I asked, referring to his last name for clarification, immediately recalling the Max in question as the superbly athletic puzzle-master who enjoys the Internet infinitely more than I do. He has forged his identity as Max, just as DavidMax the military/sci-fi nerd who has turned his own surname, "Cohen," into an adjective synonymous with him. The David who kept his name, the superstar scientist, is really the only person I think of when the name "David" is mentioned out of context. These three, with their own unique personalities and my interactions with them, have separated themselves from the realm of their generic names to form individual identifying adjectives that are quite specific indeed.

Everybody, generically named or not, has a personality. Once we get to know people, whether we're Joe or Nic or Anka Veronique Leilani de Soto-Foley, their names recede into the background; who they are becomes more important than what they're called. A recent Huffington Post story reports that a job-seeking man named José Zamora had to become Joe Zamora in order to be hired, suggesting that what we're named, while eventually irrelevant in relationships, is all too relevant in making initial judgments. We would all do well to remember that a rose by any other name would smell as sweet.

*De Soto-Foley is a member of the class of 2017.*



## Have No Fear: Take a Gap Year

By KAITLYN PAPPAS, CONTRIBUTING WRITER

Like most college-bound high school seniors, I assumed I would be heading off to college immediately following high school. I never even considered taking a gap year, so naturally, I never could have predicted that I would actually take one. But as I waded deeper into the blurry, post-high school summer, my clearly drawn plans smudged as well. At that stage, I didn't even know I would be attending Wesleyan: I was still trapped in the academic purgatory of college waitlists.

I was eventually freed from this waitlist, with one catch: I would be a member of the class of 2018 rather than the class of 2017. So, brandishing my trademark impulsiveness, I immediately decided to eschew my former university plans and accept an offer of admission to Wesleyan, even if it meant deferring formal education for a year.

Ignoring the baffled disapproval of my friends and relatives, who demanded I justify my decision, and who urged me to reconsider with warnings of, "You're wasting a year of your life!", "You're not actually going to do that, are you?", "So what are you even going to do?", "Do you even have a plan?", or "Exactly who is paying for all of this?"

In response, I would normally laugh a little nervously and tell them I had it all figured out, even when I hadn't even begun to plan for it, that of course this was what I wanted, and that dammit, this was my choice and they didn't need to like it, because I did. Of course, I had next to nothing figured out, and I had been asking myself the same set of questions, albeit privately.

So I did what any confused, suddenly gap-year student would do: I decided to take up circus arts and pretend that this was my plan all along. Not quite an expedition through Southeast Asia or a quest to build a school in a developing nation, but hey, now I get to say that I ran off to join the circus for a year.

As it turned out, I loved my gap year. It taught me a lot about how I learn outside of a well-organized system, and how I self-motivate. It led me to hobbies and passions I never thought I'd have, like photography or contact juggling. It made me more creative. It made me confident. It killed my habit of procrastination.

But as the year drew to a close, I couldn't help noticing the sharp pang of mixed enthusiasm and anxiety that followed each letter or email I would receive about impending freshman orientation. The forms and pamphlet-packed red folders seemed as though they were beamed down from another dimension, or ripped out of a dream, or left over from a different lifetime. I couldn't believe it was finally happening: Was I really picking out classes and a meal plan and Facebook-messaging my future roommate? By the end of my gap year, Wesleyan had taken on the role of some ethereal and distant beacon on the horizon: a theoretical destination that, though I consciously knew I would reach, never seemed real until the days before I left.

Lists of thoughts scrolled through my mind. What would it be like to return to formal classes? Would I be able to keep up? What if I couldn't? I had already

decided that I would say as little about my gap year as possible. In fact, I didn't even plan on bringing it up, let alone the circumstances that led to me taking one. I didn't want my legitimacy as a student, or whether or not I deserved to be here, to be called into question.

With all of this insecurity, I was surprised to find that when classes finally started, getting right back into school work felt so natural, it was almost as though I had never taken a break from it at all. I was even more surprised that when I shared with some of my new friends the real story of why I took a gap year (as opposed to my watered down, "I wanted to learn circus arts" version for parents and family friends), that their responses were not only non-judgmental, but overwhelmingly positive.

My subsiding fears about transitioning back into the world of glossy books and structured classes has not eradicated moments of doubt. In an effort to take advantage of Wesleyan's open curriculum, I decided to take several classes in subjects that were completely foreign to me, and then panicked when, surprise, surprise, the material was unlike anything I'd ever done before. Two weeks, and several anxiety attacks in, and I'm starting to realize that maybe I don't have to be entirely comfortable just yet, and maybe that's okay. Taking a gap year has not hindered my ability to reenter a formal academic setting. If anything, it has made me more inclined to flee my comfort zone. And isn't that what we're all here to do anyway?

*Pappas is a member of the class of 2018.*



SPORTS

Vassar Tops Women’s Soccer

By Gili Lipman  
Assistant Sports Editor

Facing another non-conference foe in Vassar College, the women’s soccer team hoped to post its first victory of the 2014 season in front of its home crowd. The Cardinals fell behind early and could not match the offensive firepower of their opponents, losing by a score of 2-1. The team has fallen to 0-3 overall and is 0-1 in conference play.

“I thought we played well, but were too inconsistent,” said Katie O’Brien ’15, who scored an assist on Redbirds’ the only netter. “We would play well for ten minutes, but then not well for the next five minutes. That is what led to us being scored on twice.”

The Brewers put a tally on the scoreboard early; in just the fourth minute of play, they finished a header into the back of the net from the far post off of a corner kick. Wes was able to even up the score in the 32nd minute when O’Brien sent a pass from the left wing to the center of the pitch, where the ball found Madeline Keane ’16. The junior then fired a 30-yard laser into the inside of the right post.

“I was looking to see who was open, and I knew that she had a really good shot, so I was happy to find her,” O’Brien said.

The first half ended in a deadlock with goalie Jess Tollman ’15 making two saves while allowing one goal in her time on the field. At the beginning of the second half, Tollman was subbed off for Rachel Hobert ’16. Hobert posted three saves and allowed one goal, a score that proved to be the difference-maker in the outcome.

O’Brien emphasized how much the team values communication skills, especially in the close games that have taken place.

“[Communication is] super-important,” O’Brien said. “It’s one thing that we’re really focusing on this year, especially when we’re tired. Our coaches are emphasizing that concept this year because it’s essential to keep everyone on the same page, especially when we’re down a goal.”

After playing tied for almost 40 min-

utes, the Brewers sent a deep cross in from the left side of the field. The pass found its target, which was the foot of a Vassar player, and the ball soared into the net from six yards out to give the away team a 2-1 advantage in the 70th minute.

Wesleyan could not recuperate from the late score and still found itself winless after being outshot by the opposition 26-9 and 8-5 in shots on goal. More specifically, Vassar dominated the second half with 15 shots to Wesleyan’s four. The Brewers also had two more corner kicks than the Cardinals and were penalized one less time than the home team.

“Communication and inconsistency,” O’Brien said, when asked about why she thought the team lost. “It wasn’t one person’s fault, but a team breakdown. I thought we worked really hard on our work rates and tried to stay consistent, even when we were down.”

Keane and Tess Daggett-Edenholm ’17 led the team with three shots apiece, and Keane led all Redbirds with two shots on target, including the aforementioned goal.

The Cardinals started two first-year

players in the game: midfielders Ellie Dempsey and Meghan Cunningham. Dempsey made her second start in three games and Cunningham made the starting eleven for the first time in her Wesleyan career.

“[First-years] all have such great attitudes and we’ve all been really impressed,” O’Brien said. “Their work rates are really good and we also have awesome chemistry with them already.”

Wesleyan has its third non-conference matchup this season this upcoming Saturday, Sept. 13, against the Babson Beavers. The Cardinals have only played the Beavers once before, but it was last season, with the game ending in a 0-0 draw and each goalie finishing with two saves.

“I think that in order to win, we need to stick with our greatest strength, which is team chemistry,” O’Brien said. “If we all stick together, then we will pull out a win, because we all want to play for one another, care about each other, and win together.”



Beth Alexion ’16 tiptoes the sideline as she breaks through the midfield in Wednesday’s match against Vassar.

Scoreless Tie for Men’s Soccer

By Daniel Kim  
Staff Writer

The men’s soccer team travelled to Rhode Island on Wednesday for the first time ever to face off against what proved to be a competitive Roger Williams University squad. Despite a relentless Cardinal offense playing through two overtime periods, the score remained at nil on both sides, ending in a scoreless tie.

“The pace was quick,” wrote Adrian Reifsnyder ’16 in an email to the Argus. “We played on turf and this inherently speeds the game up. They were also a very physical team and there were some hard tackles from both sides. Both teams came out hard and fast but we were the fitter team and their energy levels dwindled in the second half.”

Indeed, Wesleyan ended the game with 21 shots, six of which were on goal, over Roger Williams’ seven total shots. Only one of the Hawks’ shots was on net, but that one was a high-stakes penalty kick in minute 39 that was saved by Emmett McConnell ’15 as he dove to the lower-left corner to keep Roger Williams scoreless.

“I thought we played well,” Reifsnyder wrote. “We maintained possession of the ball for most of the game and created some good scoring opportunities.”

Though Wesleyan’s defense held strong by giving the opposing offense very few shooting opportunities, back Bryan Rice ’15 received a red card three minutes into the first overtime period. With a man down, the ten Cardinals fought off eleven Hawks for almost twenty minutes.

“We started very strong with several chances in the opening minutes, and then RWU gained momentum and it settled into a pace[d], evenly matched game,” wrote striker Adam Cowie-Haskell ’18 in an email to the Argus. “I thought we played well, but should have capitalized on several golden chances. In the end, considering the other team’s chances and our red card, a [tie] is sufficient.”

Cowie-Haskell was unable to play in the contest against Roger Williams due to a dehydration issue he was experiencing. Despite the sit-out yesterday, he proved to be clutch when it counted in earlier matches. It was Cowie-Haskell who scored the game-winning (and only) goal in the season opener against Eastern Connecticut State University, and it was Cowie-Haskell who placed a rebound for an assist to Chris Kafina ’16 to secure a win over Bowdoin last weekend.

Cowie-Haskell’s achievements did not go unrecognized; he was awarded NESCAC Player of the Week, a feat not commonly won by first-years. Asked about last week’s successes, a humble Cowie-Haskell recounted his experiences in both games against ECSU and Bowdoin.

“[In the match against ECSU.] I did not even watch the ball go in the net,” he wrote. “I hit the rebound, realized it was definitely going to go in, and turned in awe and relief to celebrate with [Charlie] Gruner [’17] and the team. It was the best possible outcome because as a striker, there is pressure on you to score, and then as a freshman playing with the team for the first time, there is pressure to conform [to] the team’s playing style.”

“The Bowdoin game was a welcome to NESCAC soccer—much more physical and a higher tempo,” Cowie-Haskell continued. “In the first five minutes I was bleeding from an elbow to my face. I got used to the pace and used my body well to protect the ball, and was lucky enough to get an assist. Starting my college career off with Player of the Week is an incredible feeling. Yet I know all I did was put away a rebound and was fortunate enough to get an assist. I am eager to prove myself as a better player and scorer.”

After Wednesday’s war of attrition, the Cardinals are headed to Massachusetts to face off with Wheaton College this Saturday, Sept. 13 for their third out-of-conference game of the season.

“Today we are recovering,” Reifsnyder wrote. “Mentally we are positive about our performance last night and are excited to keep getting better as a team with our match against [W]heaton.”

Wheaton has proven to be a tough opponent. Over ten encounters, the Cardinals’ record against the Lyons is 4-5-1, with the last Wesleyan victory having come in 2010. With a team of a new and improved caliber, the Cards are hoping to put another notch in the win column.

“This is the strongest our men’s soccer team has been since I’ve been here,” Reifsnyder wrote. “We have incredible depth, with everyone on the team having something to add, which gives us an edge over other teams.”

Football: Captain Previews Offense

Continued from front page

them prepared for any opponent. It doesn’t matter who we’re playing. They’re going to be ready and they’re going to get the job done defensively.

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

JD: It’s a lot of responsibility. It’s a lot of weight to carry because you want to make sure that everybody is working as hard as they should be, and ten times that for yourself. I want to make sure that I’m a great leader for the young guys, and even for the guys who are in my grade. It’s a lot of work, but it keeps me honest and it keeps me working hard, and hopefully that [will] reciprocate back through the whole team.

A: How has the pass-catching core, including yourself and fellow seniors Josh Hurwitz and Jordan Fabien, been able to establish such a positive rapport with quarterback Jesse Warren [’15]?

JD: Jesse does a great job. He knows our offense so well that it just depends on what other defenses are going to do to try to stop those playmakers you just said. Josh, Jordan, and we also have young guys coming in, including Ben Kurtz [’17], who is going to start this year for us, and he’s had a great preseason. As far as the chemistry is concerned, we work every day on getting our timing down and routes and the connection with Jesse. As I said, credit goes to Jesse because he does a great job reading defenses and spreading the ball around.

A: A season ago, Wesleyan was second in the conference in both points per game and opponents points per game. Based on preseason practice, what do you think is the team’s biggest strength?

JD: Our defense is top-notch. Those guys are flying around and having a great season. It’s really going to make our offense better because we get to go against the best defense in the league every day during practice. I’m an offensive guy, and I don’t want to say that our offense is weak, because we are going to have a very strong year, but the defense will definitely be our backbone this year.

A: Not having beaten our rival Trinity since before the Class of 2015 joined the team must be bugging the senior players. How much of a difference will it make that the game against the Bantams is being played at Corwin Stadium this year?

JD: I don’t think necessarily home-field advantage will be the key. I think the difference is that we were 7-0 going into that game last year. We know that we didn’t have a great week of practice up until that game, and so we feel like we let that slip away, and that’s on us. The difference will be that we went there and had a 30-point loss, and we won’t let that happen again, just because it left a bad taste in our mouths.

A: The 2013 season brought accolades to numerous members of the squad, but there is always unfinished business. Before the season starts, any goals that the team or Coach Whalen has set for this year?

JD: Our goals are to prepare for each game like it’s our last because injuries and crazy things happen every Saturday in college football. Our goal will be to treat every game like it’s the most important game of the season. If we can do that and just take a game-by-game approach, I think that will be the best way to ensure our success this season.

*This interview has been edited for length. A full version can be found online.*

Wellesley Trounces Wes in Field Hockey

By Grant Lounsbury  
Staff Writer

The field hockey team suffered a tough loss on the road Wednesday afternoon falling 6-1 to the Wellesley College Blue. The Cardinals drop below .500 for the first time this season while the 13th-ranked Blue improve to 4-0.

“Wellesley came out strong today, especially in the attack,” said Captain Anna Howard ’15. “They were able to constantly find their open players, and we were unable to close those gaps on the field.”

The Blue came out firing on all cylinders in the first half, taking an early 2-0 lead in the first 15 minutes of play.

“Wellesley did a great job of capitalizing on our initial hesitations and starting the game hot by getting a few quick goals,” said Captain Hannah Plappert ’16. “It was hard for us to get out of that slump, but we definitely had a much stronger second half.”

By the end of the first half’s 35 minutes of play, the Blue dominated all aspects of the game with a 5-0 lead and outshot the Cardinals 12-5, but the Cardinals were determined to make their trip to Boston productive.

“We did a better job the second half of controlling the pace of the game and playing to our strengths,” Plappert said. “We need to start every game with that intensity, not wait for a deficit to turn it on.”

Plappert finally put the Cardinals on the board in the 56th minute, but by that point, the damage had already been done. The Blue now led the Cards 6-1.

“We had some trouble playing as a team today, especially in our defensive end,”

Howard said. “Normally we are a very solid unit, but we were having trouble communicating with each other and supporting each other.”

Wellesley outshot the Birds 22-11, their most lopsided margin of the season. Wes had allowed just three goals in its opening two games—all allowed in a tight match with defending national champs Bowdoin—before this match.

Having played top-ranked Bowdoin so tightly, the Cardinals know they are capable of playing at an extremely high level, provided they communicate and play strong defense. The question remains, though, where the offense will come from, having scored just two goals in its opening three matches.

The Cardinals have one day before heading back to Boston to take on Babson, so they must put this game behind them and prepare to face the Beavers.

The Cardinals know they are capable of playing at a higher level, and by just working on the fundamentals, they can achieve that level.

“We know that every Wes girl on the field has the skills to command the ball and control the game,” Plappert said. “We just need to have the confidence to take that initiative especially [when] facing quick and strong teams.”

Despite having to travel back up to Boston after a lopsided defeat, the Cardinals are up for the task and plan on coming back with a win.

“We are excited to go back up to Boston for another try,” Plappert said. “We know how to play great hockey; we just need to execute that this Friday!”



W E S L E Y A N

the amper sand

With so many options out there for the modern college student, it can be hard to tell what’s cool — and what’s oh-so-lame. Luckily, the *Ampersand* is here to “launch” you into popularity.

Celestial or Terrestrial

- |                     |                     |
|---------------------|---------------------|
| The Big Bang Theory | The Big Bang Theory |
| Milky Way Galaxy    | Samsung Galaxy      |
| Stars               | Starbucks           |
| Shooting Star       | Shooting a Star     |
| Solar Flare         | Flared Jeans        |
| Asteroid Belt       | Seat Belt           |
| Astronaut           | Astro-NOT           |
| Uranus              | Your Anus           |
| Mercury             | Mercury Poisoning   |
| Saturn’s Rings      | Ringworm            |
| The Moon            | Being Mooned        |
| Sun Burn            | Sun Burn            |

Cosmic Wisdom About the Universe

“For many people, the Universe is a confusing and unsettling concept. But what people don’t realize is that the Universe is simply a big mixture of particles. Think about that the next time you’re making a salad. That salad is a universe, and hence, our universe is just a salad.”  
*Albert C. Schneider Ph. D.*

“The thing about the Universe is that it is quintessentially universal. Everyone knows what a universe is. Except for people who don’t know how to read. But maybe they were told what a universe is, or watch television.”  
*Marie Altimbaugh Ph. D.*

“Universe rhymes with purse. That’s always struck me as significant. Hmmm...”  
*Norton B. Danner Ph.D.*

“U-N-I-V-E-R-S-E. That is how you spell universe.”  
*Neil deGrasse Tyson Ph. D.*

6 Reasons Why Zorflax the Conqueror is the Hottest Being on the Galactic Block

1. The mere sight of Zorflax’s splendor has caused onlookers to experience demonic thoughts, crippling pain, and acute coronary failure – talk about a heartthrob!
2. Every hot bod needs a hot rod to go with it! Zorflax’s fleet of interstellar warships are fueled by antimatter and crewed by the many species ze has enslaved, so you’ll never be late to the restaurant at the end of the universe again! Nothing like good, old-fashioned manners.
3. Zorflax can stimulate your

body and your mind. By carefully inserting one of hir pleasure probes into any (or all!) of your orifices, Zorflax can tap into your neural network, bringing you pleasure or pain. Warning: pleasure probing may cause loss of sanity and devolution into a lifeless husk. \*Swoon\*.

4. Hate in-laws? No problem! Zorflax materialized into reality between the darkest nebulae of the galaxy, birthed from the hate of a thousand souls. AKA say goodbye to awkward holiday dinners! (Under Zorflax’s rule, all days of celebration

will be outlawed). Are those wedding bells we hear?

5. Charity is important to Zorflax. Upon crushing the defenses of the planet Ulrus IV, ze granted the Ulrusian people a quick death by plasma searing, rather than prolonging their suffering in the Pit of Eternal Horror. See? Ze is really just a big softy.

6. All will kneel to Zorflax. If you submit now, ze may use your body in hir construction of the New World, instead of incinerating it. Fingers crossed!



Dating Tips From an Astronaut

“Is that a solar flare, or are you just happy to see me?”

It’s no secret that dating is complicated. So, who better to school us on all things flirt-tastic than a NASA-trained astronaut? Here, Astronaut Craig answers all your trickiest romance-related queries, and believe us when we say — his advice is out of this world.

Dear Astronaut Craig,  
I’m *over the moon* about my new guy and I’m ready to be his number-one gal-axy. But we’ve been going out for what seems like *light years* and he still won’t call me his girlfriend. When I try to bring it up, he totally *spaces out*. Is this going anywhere, or are we “stuck in orbit?” Boys sure can be a pain in the ass-teroid.

Sincerely,  
In-the-Dark Matter

Dear Dark Matter,  
It sounds like you and this guy want different things from your relationship.

Sincerely,  
Astronaut Craig

Dear Astronaut Craig,  
I just started sleeping with a new fella, and it’s great — except for one *Jupiter-sized* problem. This guy’s “rocket” couldn’t be spotted with the *Hubble telescope*! I want to give him a fair chance, but his “shooting star” just isn’t doing it for my “black hole.” Should I keep trying or say nebu-later?

Sincerely,  
One Giant Dick For Mankind

Dear Giant Dick,  
Angled penetration can make a small penis feel larger.

Sincerely,  
Astronaut Craig

Dear Astronaut Craig,  
I love my boyfriend, but recently I can’t stop “star-gazing” at one of my female coworkers. I want to explore these new astron-emotions, and I think a three-way might be the best *at-mosphere* in which to do so. I know I shouldn’t have to Apollo 13-ogize for questioning my sexuality, but I’m worried my boyfriend might be stratos-fearful that I’m *preparing for blast-off*. Should I “initiate the launch sequence?”

Sincerely,  
Star-Crossed

Dear Crossed,  
Hopefully, your boyfriend will understand.

Sincerely,  
Astronaut Craig



Asteroid to Miss Earth Probably

A small(ish) asteroid will pass close to Earth on Sunday, September 14, 2014, and will probably not hit us. NASA has put its cutting-edge technology to work, using computers and stuff to like track the asteroid and make sure it doesn’t obliterate humanity. It is estimated to enter Earth’s hemisphere (according to the most recent calculations which really ought to be accurate because they were done by Jack who’s an awesome scientist) at 3:02 pm. EDT. The asteroid will be roughly over or under New York or maybe Boston—it’s kind of a tossup. Those living in the Northeastern United States should be able to see the asteroid starting at around 2:45 pm, and it almost definitely won’t be the last thing they ever see.

Instagrams from Space



The #view from space.  
#tbt to my time on the  
#InternationalSpaceStation



Cutest alien chick in space!  
#nofilter #wcw



#OOTD

The *Ampersand* is a humor page. Sam Raby, Emilie Pass, Sarah Esocoff, Ian McCarthy, Katie Darr, Editors; Emma Singer, Queen of Layout; Caroline Liu and Celeste Barnaby, Layout Staff.  
*Celestial/Terrestrial*, AmperStaff; *Quotes*, Sam Raby; *Zorflax*, Luke Schissler; *Asteroid Missing*, Melissa Mischell; *Instagrams*, AmperStaff; *Dating Tips*, Sarah Esocoff.