



HAENAH KWON/STAFF WRITER

**Pamela Roose, a knitting supplies store, brings the comfort of home to the Middletown community. Owner and founder Pamela Steele (above) has brought 50 years of knitting experience to the store.**

## In Stitches: Pamela Roose Knits Close Community

By Haenah Kwon and Jenny Davis  
*Staff Writer and Opinion Editor*

Walking into Pamela Roose is like walking into a nest: the space is warm, soft, clean, and maternal. Yarn and sample knitted items are artfully displayed in wicker cradles and hanging on mannequins. Gentle music plays in the background.

We sat down with founder and owner Pamela Steele on the Middletown store's plush yellow

chairs to chat. She explained that she derived the name of her store by combining her name and her husband Roosevelt's.

"He's my not-so-silent partner," she joked.

Pamela Roose will celebrate its fourth birthday this November, but Steele is no newcomer to the knitting scene. She began participating in craft fairs in 2002, and in November 2010 she opened her first store in the Main Street Market. In July 2013,

she moved to her spacious current location at 88 Court St.

Steele's experience with yarn extends to long before this business venture began: she has been knitting for 50 years.

"My grandmother taught me," she said. "We made these little crocheted skirts, and then she taught me to knit, and I made these baby items. Then I decided

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## Byers '93 Presents on Financial Language, Accounting Literacy

By Matt Wallock  
*Contributing Writer*

The Patricelli Center for Social Entrepreneurship (PCSE) hosted an event for students that addressed how to navigate accounting terminology on Tuesday, Oct. 14. The lecture, called, "Speaking the Language: What You Need to Know About Finance and Accounting," featured Carl Byers '93, who is currently an Adjunct Lecturer in Public Policy at the Kennedy School of Government at Harvard University and a Venture Partner at Fidelity Biosciences.

At the beginning of the event, Byers distributed an "Accounting Vocabulary" list of 18 terms and their definitions and an "Accounting Grammar" list of 10 concepts and their meanings. The terms included "accounts payable," "historical cost," and "revenue," while the concepts included "accounting equation," "accrual method," and "recognition v. realization."

Through his interactive presentation, which combined expository information with personal narratives, Byers taught students tangible skills, such as how to read a balance sheet, how to analyze an income statement, and how to utilize financial language.

In an email to The Argus, Director

of the PCSE Makaela Kingsley '98 explained why the PCSE emphasizes this type of education.

"Events like this are important at Wesleyan because they offer real-world training that complements the critical thinking and liberal arts background that students develop in the classroom, and the experiential learning that occurs through their extra-curricular activities," Kingsley wrote.

As an undergraduate at Wesleyan, Byers was initially interested in politics, and he took time off to campaign for Bill Clinton in 1992. His focus on finance emerged later in his academic career. Byers explained what originally drove him to study business.

"I discovered that business could actually be interesting," Byers said. "I grew up with two research professor parents who taught me that business was boring and evil, so I never even looked at it, but I did a fellowship at University of Chicago while I was here at Wesleyan, over the summer. After I graduated, I went to New York and worked in management consulting for a few years, and I really enjoyed that, but again, I had a fear of 'What if I become a cog in the corporate wheel with MBA debt and stuff like that?'"

Next, Byers and his wife moved to

Boston, where they planned to stay for a month.

"That one month became one year, and that one year became 12 and a half years," Byers said.

In Boston, Byers became the Chief Financial Officer at athenahealth, a thriving healthcare technology company that went public in 2007.

After taking a sabbatical with his family in Chile, Byers moved backed to Boston and switched from the entrepreneurial side of business to the investment side. He continues to work as a venture capitalist, investing in healthcare information technology.

Byers was a College of Social Studies major at Wesleyan. He believes that both the University and CSS shaped his career path.

"I think I learned the benefits of taking different subjects and blending them together, so my career has been similarly interdisciplinary," Byers said. "The thing I actually learned how to do at Wesleyan, and I give CSS a lot of credit for this, is how to quickly process a lot of information about a certain subject, and come up with a coherent point of view.... Throughout

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## PSafe Responds to Trespassing Incidents

By Sofi Goode  
*News Editor*

In response to student concern regarding recent trespassing incidents in woodframe houses, the Department of Public Safety (PSafe) has closed all investigations and is looking to reclassify some of the reported incidents.

Director of Public Safety Scott Rohde believes that the majority of trespassing incidents reported to PSafe are not motivated by criminal intent.

"Most of those people trying to come into a house or dwelling or backyard don't have the intent to commit a crime," Rohde said. "A lot of it's intoxication, going into the wrong house. Some of it may well be 'Hey, let me look around and see if I can party here.' A lot of those events that I've looked at, there was a reason for that. Or when we talked with the person, they just plain didn't know where they were; they were looking for a friend."

Rohde stated that he would like to draw a distinction between illegal trespassing and incidents in which there is no at-

tempt to commit a crime.

"What I'm looking at is probably calling those different things," Rohde said. "We really want to provide the best information when people look at the log or a report. I think sometimes we're scaring people.... We're going to report them, but we're going to try to explain in plain language what [the incidents] were... We're better trying to represent what's happening."

However, several students have expressed concern that there is a significant number of incidents that may be more dangerous.

According to the woodframe house listserv, a house was broken into around midnight on Sept. 30. A resident found a woman in the kitchen, holding a bottle of alcohol. The woman claimed to be a friend of one of the residents and left before entering another house on Warren Street. The same email states that Public Safety discovered that the woman had entered through an unlocked window.

An anonymous resident stated that

**TRESPASSING**, page 3

## C.D. Wright Draws Crowd at Shapiro

By Max Lee  
*Staff Writer*

As they coalesced on the crowded carpets and cramped chairs of 167 High St. on Tuesday night, students focused their efforts on inconsequential dialogue. One student, seeing plates being transported from the kitchen, enthused about the food selection ("They have grapes!"). A couple of friends contemplated whether it would be better for them to sit on the bench, which had no back, or on the floor.

By the time the event started, the room was stuffed. There were about three feet between the front row of chairs and the podium, and there was less space than that between the podium and the wall. Every chair was filled, and the floor was taken up by people sitting cross-legged. Some students even had to sit in an overflow room.

The room became silent as Shapiro Center Senior Fellow Amanda Distler '15

walked to the podium to introduce Brown University professor and award-winning poet C.D. Wright. Distler also introduced the event, the Shapiro Creative Writing Center's "Late Night with C.D. Wright," as a combination of a poetry reading, a Q&A, and a chance to "mingle" with the poet.

Because the distance was so small between Wright and the audience, the reading felt intimate. Wright spoke in front of a bookshelf, and it was possible to read the titles of some of the books from the front row.

Amy Mattox '17 said that this coziness made "Late Night" especially memorable.

"It was such an intimate space, which I'm not used to at this school, because normally poetry readings are held at the Russell House," she said. "[It was] super nice to be sitting super close to her."

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LIANNE YUN/STAFF PHOTOGRAPHER

**Poet C.D. Wright, who is teaching a masters class on campus this semester, read her poetry and discussed her work on Tuesday night.**



# The Wesleyan Argus

established in 1868

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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. 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)

**Corrections:** In the October 14 issue, an article about the rehearsal process for "In The Heights" misattributed a quotation by Marcos Ploud to José Sanchez. A person quoted in the same article misstated that the show's lighting designer is Korean. The person she was referring to is actually the set designer.

FIND AN ERROR?

Contact us at  
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# Frats, Not Fiction

By DKE ALUMNI

The recent decision to require residential fraternities to admit women as full members, which is strenuously opposed by generations of supportive alumni, active volunteers, donors and committed trustees, is based on numerous false premises. Here's the truth:

FACT: This action will kill frats at Wesleyan. This is a backdoor way to eliminate fraternities altogether. The national charters of Deke and Beta forbid co-education. If they lose their national affiliations and insurance coverage, they will have to close.

FACT: A fraternity is at least as safe as a dorm. According to the University's own data, 13 of 15 reported sexual assaults in 2013 occurred in University-owned residential facilities.

FACT: Forcing the closure of fraternities will not end the problem of sexual assault. Amherst College, which banned fraternities nearly 30 years ago, is on the Education Department's list of 55 colleges and universities under investigation for improper handling of sexual assault claims. Wesleyan is not.

FACT: The University will lose social space if the frats have to close. The fraternity houses and land are privately owned and will never become University property.

FACT: Fraternities lead the way

on education. DKE voluntarily initiated two nationally acclaimed programs: The "One in Four" sexual assault training program by Dr. John Foubert and the Safe and Sober Campus Initiative program by Dr. Steven Taylor, Medical Director, NBA Player Assistance/Anti-Drug program. These programs were highly successful and very well received by the students who participated.

FACT: Fraternities support equal access for sororities. Wesleyan's fraternities have offered assistance to and support for Rho Epsilon Pi and its establishment in its own residential space.

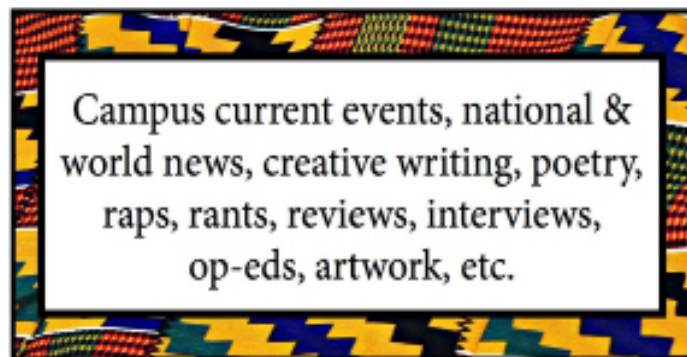
FACT: Fraternity members are active members of the community. Although they only represent a small minority of the student body, fraternity members are fully involved in university life as scholars, classmates and alumni. They make important contributions to University life during and after their school years.

FACT: Eliminating fraternities would diminish diversity on campus, deepening the University's reputation as an anti-male institution and a center of political correctness run amok.

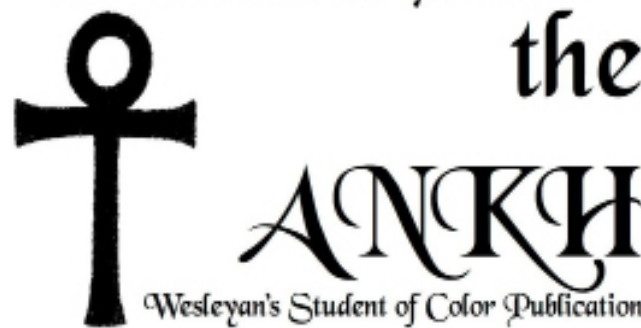
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# WESPEAKS

Submit to the Ankh!



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NEWS

Prep Starts for No-Shave Month

By Molly Schiff  
Staff Writer

University students may notice a few more mustached classmates than usual walking around campus this November, or rather, Movember. A men’s health initiative, Movember aims to use the spectacle of newly grown mustaches to start conversations that may lead to the early detection and treatment of the three health issues that affect men: prostate cancer, testicular cancer, and mental illness.

Jesse Galganov ’17, who is serving as the University’s campus representative for the campaign, hopes to see a significant increase in participation from the previous two years.

“What I’m trying to do is get as many people involved as possible,” Galganov said. “It’s incredibly easy: you sign up on movember.com, grow a mustache, raise money, and that’s essentially it.”

Movember began in 2003 in Australia and has since spread to 21 countries with over four million participants. In total, more than \$500 million has been raised on behalf of the movement. This year, Galganov is part of a roster of campus representatives who will encourage further participation at the university level.

According to Galganov, participation requires a few simple tasks that have the potential to have a large impact. All male participants must begin the month with a clean-shaven face and must grow and maintain a mustache throughout the month. The instructions, which have a humorous tone, also state that fake mustaches—even goatees and beards—do not count in the accumulation of facial hair on which Movember is based. Additionally, the Movember website specifies that “Each Mo Bro must conduct himself like a true gentleman.”

By taking a light tone with such a heavy topic, Movember aims to make it

easier to have serious conversations about health problems and preventative measures.

Movember has conducted studies in order to determine how effective its campaign has been. Nearly all participants claimed to have used the “power of the mustache” in order to start a conversation about men’s health. Additionally, over half of participants reported becoming more aware of health issues and either went to see a doctor about problems they were experiencing themselves or encouraged someone else to seek treatment for their ailments.

Currently, Wesleyan has a few “MoSpace” pages where supporters can donate to individual students representing campus groups or to pages representing entire groups themselves. This year, Galganov has recruited six teams to participate: DKE, Psi U, and the men’s lacrosse, squash, crew, and wrestling teams. With the addition of these participants, the University’s fundraising goal will be somewhere between \$3000 and \$5000.

DKE member Terence Durkin ’16 is looking forward to participating this year for his third time.

“Not only is Movember a great conversation starter, and a humiliating process for those like me with little or no facial hair, but also a great way to raise money and awareness for various men’s health issues,” Durkin wrote in an email to The Argus. “After taking part in Movember for the past few years I have seen it grow more and more popular, and hope this trend continue[s].”

In past years, Galganov has single-handedly raised thousands of dollars, and he believes that the University’s fundraising goals are realistic.

“[My first year,] I planned to raise \$1000 in 30 days,” Galganov said. “I raised that in three days. I raised over \$5200 that year, and I was the top Canadian high school fundraiser. Last year, I raised over

\$6000 dollars. I have two pages set up, one in the U.S. and one in Canada.”

Galganov stated that his involvement in Movember was motivated by a personal connection to men’s health issues.

“Two years ago was my senior year, and an alumnus of my high school approached my hockey coach,” Galganov said. “His dad had just passed away from prostate cancer. He and a few friends raised over \$100 million in one year, and he wanted to get us involved.”

Anybody can sign up to participate on Movember’s website, creating a MoSpace page where donations can be sent. Though Movember focuses on raising awareness about men’s health and involves growing mustaches, women are encouraged to participate as well. The Movember website refers to women who support men’s health as Mo Sistas, as male participants are referred to as Mo Bros. Mo Sistas are encouraged to set up their own fundraising pages, and to encourage friends—males and females—to participate as well in order to start conversations about men’s health with those important to them.

John-Henry Carey ’18 is planning on participating, and he emphasized the importance of the health issues that Movember focuses on.

“Movember is a great cause,” Carey said. “These issues really need more attention in our society. I’m all in, and I can’t wait to participate.”

Galganov also spoke to the potential effects of more widespread awareness about these health issues.

“Early detection of cancer and early acknowledgement of a mental illness can be huge in saving someone’s life,” Galganov said. “It’s important to have the conversations, even if they’re started by mustaches.”

Berlin Wall Lectures Continue

By Danielle Krieger  
Staff Writer

The Government Department hosted a lecture on Wednesday, Oct. 15 titled, “The Fall of the Wall: A Political Perspective.” The event featured Associate Professor of German Studies Sarah Wiliarty, who has been teaching at the University since 2002. Wiliarty specializes in Western European politics and will teach GOVT258: Losers of World War II in the spring.

Adjunct Associate Professor of German Studies Iris Bork-Goldfield introduced Wiliarty by outlining her accomplishments and speaking about the fall of the wall as a symbol of a reunited Germany.

In the lecture, Wiliarty focused on the years surrounding the destruction of the wall, the historical events surrounding the fall, the United States’ response to the division, and the legacy that the wall has left in Germany.

Wiliarty, who has lived in Bonn, Tübingen, and Berlin, began by explaining the background behind the country’s division in World War II as well as the Cold War’s contribution to the construction of the wall.

Wiliarty emphasized that the Berlin Wall remains significant in the current politics of Western Europe.

“One reason [to learn about the fall] is historically to understand the changes that happen in Europe and the fact that the world used to be so bipolar and it isn’t anymore,” Wiliarty said. “It’s a fundamental shift in how politics are regulated. The fall brought about significant political change, which was about regular people.”

During the lecture, Wiliarty presented a video of Ronald Reagan’s speech at the Berlin Wall. She used photos of the

construction of the Wall, demonstrations in opposition, and maps of Germany as visual aids.

Wiliarty emphasized the uniqueness of the heroic reactions of German citizens who openly opposed the East German government by setting up a refugee camp on the border of Hungary and participating in demonstrations at the risk of being shot.

Jake Pitkow ’16 reflected on the historical importance of the fall of the Berlin Wall as well as its continuing importance.

“It’s a turning point in world history where the crushing yoke of oppression was finally dismantled in Eastern Europe or was beginning to be dismantled at a time of enormous fear,” Pitkow said. “Not to mention that the effects are still felt today.”

Victor Zhao ’17 emphasized that understanding the Berlin Wall is integral to contextualizing current events, even beyond the scope of Western Europe.

“I’m from China, and there’s something similar going on in Hong Kong right now [relating to oppression], so I’m especially interested in the legacy of the fall of the Wall,” Zhao said. “People always want rights like freedom and democracy, and the Wall was such a physical construction.... [The Wall symbolizes] that power for basic human rights.”

During the conclusion of her lecture, Wiliarty discussed the Wall’s lasting legacy both in Germany and abroad. This legacy includes the long-lasting impact the division of East and West Berlin had on the East Berlin economy; the chancellorship and a largely successful government in East Germany; and the rise of the communist party, which won a portion of the vote in the last election.

Pitkow stated that the lecture changed his understanding of the political relationship between Germany and the

U.S.S.R. during the Cold War.

“What surprised me was the two amendments to the western constitution, which sort of informed how they were going to move forward,” Pitkow said. “I had always understood it to be that the communists had lost and were going to have to do what the Soviets wanted. I didn’t know that there were 300,000 troops in East Germany, and that informed their decisions about the constitution.”

Wiliarty emphasized that she hoped to use the Berlin Wall as an example of how a specific event in world history can shape the modern world.

“As we get further and further away from the Wall coming down, it’s important to remember how long and deep the division of Germany was,” Wiliarty said. “It’s easy to regard Germany as a single country without the division. Also, we don’t have to regard the world as static because real change can happen.”

Wiliarty’s lecture was the second in the German Studies Department’s series, “The Berlin Wall and its Fall,” which commemorates the 25th anniversary of the fall. The first lecture was held on Sept. 24 by Associate Professor of History Erik Grimmer-Solem, titled “From Great War to Great Wall: The Fall of the Berlin Wall in Historical Perspective.” In addition to four lectures, the commemorative series includes a creative contest for students. Three winning submissions of poetry, essays, cartoons, or collages will receive prizes of \$50-\$200.

The series will continue on Wednesday, Oct. 29 with NPR News Reporter Bellamy Pailthor’s lecture on “The Fall of the Wall—An Eyewitness Perspective.”

PCSE: Alum Talks Startup Terminology

Continued from front page

Wesleyan there’s this value on intellectual curiosity and this interest in helping people come up with a coherent argument that’s really helpful in the so-called ‘real world.’”

Katya Sapozhnhina ’16, founder and president of the University’s Entrepreneurship Society and Peer Advisor for the Patricelli Center, stated the importance of business and the lack of formal opportunity for it at the University.

“I believe entrepreneurship is a valuable subject for everybody at Wesleyan to learn,” Sapozhnhina said. “Wesleyan students are worldly, caring, and creative. I realized that those characteristics make for great entrepreneurs.... It sucks that Wesleyan does not have a business or finance major. So many people complain about the lack of classes relating to business and finance that are taught by professionals.... The Patricelli Center mainly focuses on social change and therefore there still [exists] that gap for a center focused on all types of entrepreneurship and business.”

Byers also asserted that the PCSE serves an important role on campus.

“If you have a vision to start a new

type of organization, whether it’s a business or an NGO or some other type of organization, there are some very practical things you have to learn and there’s a different type of work you have to engage in with other people that is distinct from academic work,” Byers said. “That’s the need that it fills.”

Kingsley agreed with this description of the role of the PCSE.

“The Patricelli Center for Social Entrepreneurship seeks to address this demand for practical skills with group workshops and one-on-one advising/mentoring,” Kingsley wrote. “In the past, we have hosted sessions on building websites, writing a business plan, data-driven decision making, legal structures for social ventures, data visualization, and more.”

Byers stressed that the language of accounting is a particularly important topic for students interested in startups.

“There are a lot of people who understand intuitively the financial concepts around an organization, but they don’t know the specific vocabulary and syntax to be understood in a business context,” Byers said. “I approach teaching finance to entrepreneurs as if it were a language you’re trying to learn, where the terms have specific meanings.”

Trespassing: PSafe Addresses Reports

Continued from front page

Public Safety contacted the Middletown Police Department and that he felt the responding PSafe officers handled the situation extremely well.

“PSafe responded very quickly, and [the officers] were super understanding and adamant that it was a problem.... They understood that it was a huge security concern that someone was breaking and entering into our house while we were not in the common living space...I think the University responded with appropriate security measures by adding security to our house that wasn’t there before.”

Although he emphasized the professionalism and efficiency of the PSafe officers, the resident expressed concern with the idea that such an incident may no longer be classified as trespassing. Although an alleged suspect was identified, there were no arrests made. The resident further stated that it is believed that the woman had been breaking into the house regularly since the beginning of September.

“It is trespassing and not only is it trespassing, it’s breaking and entering,” the student said. “This person was breaking into our house to steal stuff from us. There clearly wasn’t a party happening.... The fact that for four weeks someone was coming into our house while we were either asleep or not there and taking stuff from us is really freaky.”

Another woodframe house resident reported an incident early in the morning of Friday, Oct. 3. The student stated that she was sitting in the kitchen of he house around 4 a.m. when the back door rattled. She called PSafe. The officer who arrived on the scene found no trespassers present.

The student asserted that she feels it was likely that the trespasser intended to steal from the house.

“My house is in a very central location, so I would be pretty convinced that it was someone who was confused, except for the fact that it was four in the morning,” she said. “It seems like a pretty late hour for someone to just be wandering drunk. It seems like a pretty good hour that someone would assume that everyone

in the house was asleep and that they could come in and take something.”

The resident stated that after the incident, she asked Physical Plant to install a deadbolt on her door, but her request was denied due to fire code restrictions.

“My door only locks automatically by being shut,” she said. “There is no manual locking on my door and the only deadbolt I have is a very rusty chain on the back door.... I don’t quite understand why fire codes are preventing deadbolts.... If we’re going to spend as much attention to fire codes in terms of capacity as we seem to be doing, I don’t understand why we can’t also look at the actual foundation of these houses and make sure that it wouldn’t take more than a little jiggle to open a door and for someone to come into the house.”

The resident further stressed the importance of securing woodframe houses to ensure that students feel safe.

“There’s no eliminating people from the community or people from campus who will either accidentally try to go into the wrong house or more purposely try to trespass,” she said. “More important than finding those people is making sure that if those people are around, the houses are secure and that students feel safe in their own houses. With the nature of the wood-frame houses, a lot of them are so old that the problem really lies in that there’s not a lot of precautions that students can take.”

According to Rohde, the number of reports of trespassing has been consistently decreasing over the past few weeks. He stated that warmer weather may have been a factor in the increased number of minor incident toward the beginning of the semester.

“Unseasonably warm nights tend to encourage more parties and they tend to go longer,” Rohde said. “Rainy, colder, windier nights tend to push that activity more inside and, for whatever reason, tend to [make parties] close down earlier. That is one thing that is an environmental factor.... In the last couple of weeks, they’ve declined, and that’s consistent with what the staff report’s seeing [in a regular school year].”



## FEATURES

## PROFESSOR'S BOOKSHELF: ETHAN KLEINBERG

By Rebecca Brill  
Features Editor

"I feel like I should have elbow patches," joked Professor Ethan Kleinberg, gesturing at the sleeves of his leather jacket. It is hard to picture Kleinberg, who has a pierced ear and who made self-deprecating remarks about his untamed hair, in anything quite so starchy. As Director of the Center for the Humanities and a Professor of History and Letters, Kleinberg spends much of his time studying ancient history, but his demeanor is decidedly modern. It is this mélange of old and new that governs Kleinberg's teaching, writing, and reading. Kleinberg spoke to *The Argus* about his literary influences, which range from "Frankenstein" to Foucault.

**The Argus:** So, do you want to tell me what's on your bookshelf?

**Ethan Kleinberg:** Sure. Well, I'll start by telling you what's on this bookshelf because I'm finishing [writing] a book called "Haunting History: Construction and the Writing of History," so in this office, we've got a lot of different types of history. Most recently, strangely, I've been reading this guy named Chladenius, and Chladenius is an eighteenth-century German theorist. He worked in hermeneutics, but he also wanted to write a philosophy of history, and he's someone that's often quoted, but I realized he has a lot of suppositions that don't make it into the quotes. Somehow I've gone back there. Normally, the stuff that I read is much more postmodern, so I surprised myself by going back and reading so much Chladenius and this other guy, Droysen. And then Dilthey, which makes more sense. So you have this weird combination of these old German historical theorists and then Derrida, and Foucault, and Sarah Kofman, and Gumbrecht, and Paul de Man. So it is a kind of mash-up of old and new.

But then the other thing I've been doing, which has been really exciting, is teaching the College of Letters [COL] antiquity colloquium. So I'm reading Homer, and here we have Virgil, and then next to it, Seneca. But then I've just been reading other earlier texts, too, surrounding it. So I've been reading really old stuff. And there, I was reading a lot of Herodotus, who is considered either the father of history or the father of lies, depending on who you read, and Thucydides. So going back and thinking about two questions: One is, this is sort of before history was anything like a discipline, so why these become the touchstones of history. But then also what they're actually doing, what their interests are, and how that speaks to us now. So I got all those things going on. I guess the other thing that I'm reading right now is Washington Irving, "The Legend of Sleepy Hollow." I mean, I'm reading that because my daughter was interested in it, so we're reading it together. But now I think that's gonna be part of the last chapter of my "Haunting History" book.

**A:** Can you talk more about that book?

**EK:** Yeah, so what I'm trying to do in this book is do two things. One is to do an intellectual history, because deconstruction largely has not been welcome to the historical profession. So one thing I want to do is explore why that is, why it has been considered more like a monster or a malicious ghost or spirit for history that

bedevils it. More like a poltergeist, maybe, that tricks it, leads us down the wrong alley, or maybe actually wants to hide there with a chainsaw and hack our historical heads off.

So I want to do that, but then I'm interested in the ways that it's actually really useful for the writing of history because I think that the past haunts us. It's not something that has properties in the way that [gestures to a cup] perhaps this cup does or you or I do. We can't actually get to it. It's present and absent. And it is there in these palpable ways that we feel, and yet it isn't there in any material sense, so I think in a lot of ways it's like a ghost. And other theorists have said this as well. I'm not the first. But deconstruction's really interested in the way presence and absence play off each other, that things aren't just present. They're also contained in those absences, and this turns over on itself. And so I see it as a really useful tool in writing a more robust history that can do different things. One thing it can do differently is reimagine the form of how we write history. In many ways, we've been constricted because we write history like it's gonna go into a book like that, but in this day and age, we can imagine it going into a non-material mode where other things can happen, so some of the suppositions that we took as foundational can be overturned, or turned and turned again. Deconstruction's very good for that kind of turning, revising, rethinking, haunting. So my brain is always there right now. But fortunately, all those things move very well into the courses I teach, and certainly the stuff we do at the Center, too.

**A:** What other texts did you look at to write that book?

**EK:** Interestingly enough, it begins by doing this intellectual history as a ghost story. I call it a "geist story" because "Geistesgeschichte" is "intellectual history" in German, but it also could be a ghost story. So it begins with that framework in the way the specter of deconstruction, and Derrida, since his death, has been haunting history. But then I move and actually move between literary texts and historical texts.

One that I use is "A Christmas Carol" by Dickens. I'm very interested in the way that Marley was "dead: to begin with." You know, the story starts with an absence that becomes a presence, but the different ghosts that visit Scrooge are actually quite telling. You have the future and of course, the present, but then you have the past, and the Ghost of Christmas Past is this very interesting, amorphous creature that's always shape-shifting and different, and you're never quite sure what it is. And it's only Scrooge that wrestles it into shape. So Scrooge is, I think, a lot like the traditional historian trying to wrestle this multiplicity of things and events and ideas into some shape that makes sense to him. But every time he does so, it shifts again, and he has to grapple with it at another time.

Then I have a Kafka story that I use about the Great Wall of China and about the idea that it was built in such a way that they only built certain parts at certain times, and that no one knew whether parts were really built or had been torn down or were never built at all. And what interests me—you know, Kafka's incredibly ambiguous—but what interests me there is the possibility that we as historians often go back and make assumptions about the totality

of the Great Wall as a whole and try to reconstruct parts without really knowing whether those parts were really there, or whether we're putting them in. So again, you have an interesting presence-absence problem, a past-present problem, and Kafka's a good way of getting into it.

So I've been trying to move now between Washington Irving, these different sort of spooky literary texts, and then historical texts, so either works by historians—Saul Friedländer and Tony Judt among others—but also theorists of history such as Dilthey and Droysen, but then also thinkers like Heidegger and Derrida, Koselleck. It's very COL, now that I think about it. There's philosophy, there's literature, there's history. So this has been a lot of reading lately. It's good, though.

**A:** What do you read for pleasure?

**EK:** I like detective novels. I like sort of older, classic hardboiled ones—Dashiell Hammett or Raymond Chandler—and then I like newer ones. I like the ones coming out of northern Europe. So I move between more contemporary detective [novels] or mysteries and these older, more classic ones, and then I really like the classic Russian novel. I'll always go back to Dostoyevsky. I really love that.

And then this might be odd. I've been doing this for a long time. I have [a copy of] Thomas Pynchon's "Gravity's Rainbow" that in a certain point in my life, I tore up into five sections. I broke the spine, so I have discrete sections of it, and they just sort of sit there. And if I go on a trip, I'll grab a section, and I don't really care about what order it's in. It's whatever I go for, and it's always different to me when I read it again. So that's sort of a go-to pleasure book, Pynchon's "Gravity's Rainbow."

**A:** How did you come up with that idea?

**EK:** I think the book was too heavy, and so at first I did it so I could read it like a serial novel. I didn't want to have it in my backpack. I guess if the iPad had been invented then, I never would have done it because I would have just downloaded it on my iPad. But I broke it up, and then I think I brought the wrong part once and then I realized I kind of liked that. And so I just do that sometimes still.

So yeah, those are the things I like to read. What else do I like to read? I like absurdist plays, literature. That's fun, too. I guess that's what I'm reading these days. I mean, I'll read almost anything. I read "Moby-Dick" over the summer just because I thought I should read "Moby-Dick" over the summer. I mean, I live in New England now and I was driving through Mystic all the time. So I did that. It took me a really, really, really long time. I was surprised. I think [it was] probably because I was reading in the evening. I [usually] read during the day, so I probably didn't have the energy to do it, whereas I read Homer in a few days, probably because it was for a class. So maybe that says something about me: In my leisure time I'm not as focused as when I think I've got an end.

**A:** Can you remember some of the books that were major influences on you early on?

**EK:** Yeah. Well, we can start with "The Brothers Karamazov," which was really important to me. It blew my mind, as did Kafka's "The Castle." It sent me reeling. And then I was very interested in Kierkegaard, Nietzsche, Heidegger's "Being and



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Time," also. And then I read Judith Butler's "Subjects of Desire," and that also sort of blew my mind in all sorts of ways. It was really great, and it sent me into these other texts.

I really like Mary Shelley's "Frankenstein," too. That was a really eye-opening text. You know, because you grow up and you have this notion of this story, and then you read the book, and of course, there's so much more there, right? Those were foundational texts. And I like Raymond Chandler. I don't know, I'm from Los Angeles.

**A:** Besides the antiquity colloquium, what are you teaching this semester?

**EK:** Well, I'm running the colloquium here at the Center for the Humanities, which is on the theme of mobilities, so this is for the student fellows, the faculty fellows, and our post-docs. So we meet on Tuesday and have a two-hour discussion on the lecture from the night before. So that has me scrambling to read all sorts [of text] because we have different people coming in. So I've been learning all about South Indian dance and courtesan culture; those were the last two lectures. Earlier, I was much more in what I do. We had a woman from Gillenfeld who was working on a historical methodology, microhistory and macrohistory, but of course, I was going back and reading this great book by Carlo Ginzburg called "The Cheese and the Worms," which is all about this figure who wants to understand...how science works. And so he's doing experiments watching how worms are begotten from pieces of cheese, and then comes to a theory of what's happening there, which is a kind of proto-scientific method even though the results may not be what we would consider accurate. It's a fascinating book.

So this has been keeping me nimble, I would say. But the other thing I'm reading—I'm reading it right now [gestures to computer screen]—is I work as an editor for [the academic journal] "History and Theory," and we read manuscripts that come in. We read a lot of manuscripts on all sorts of aspects of theory and philosophy of history. I'm reading one right in front of us that's about art history and about whether figures like Hegel or Darwin are appropriate...for understanding the trajectory of art history or not. But we read all sorts of things, close and far, and that takes up a lot of my time, but I learn a lot. It sort of forces you to read things you don't think you would read.

**A:** What do you think are the differences between the way you read to

teach and the way you read to evaluate?

**EK:** It's funny. Reading to teach, in a way, and reading to evaluate a manuscript, I think are very similar. It's a critical assessment. You know, I never go in to teach a text so it sounds authoritative to the students, and this is how you have to think, and this is right. It's always just sort of trying to work through and open it up and trying to figure out what's at stake. Part of this is trying to think historically: "Okay, well what was going on at the moment it was read and what can we glean about that moment from looking at this text?" But also then thinking about how it resonates with us now, and what are we bringing into that text? So that kind of dialogue with the text, confrontation with the text, I think is very similar in both these modes. Obviously, when I'm reading to evaluate a manuscript, I'm trying to figure out where the argument holds, is there logical consistency, is it original, those things. I kind of assume that to be the case in the texts that I assign. I probably should show a text as an example of something that doesn't work. But then when I read for pleasure, it's quite different because I sort of want to escape, you know? I'm kind of on doubt when I become a critical reader of a literary text. I kind of just want to be spirited away. That's actually one reason I like reading texts that my daughters are reading, because in a way, that's what we're talking about, that world. And so I'm trying to enter it, suspend disbelief with it. Although if my "Moby-Dick" experiment is any indication, I have a hard time doing that. I need to do more. I need a beach.

**A:** What's a book you're really eager to read that you haven't read yet?

**EK:** That's a strange question because my guess is, in some ways, it's one I don't know about, right? Although I'm sure there's zillions of texts that I haven't read that I need to. So I haven't read all the way through, closely, Dante's "Inferno." I've read it, but in the times I've taught it, I've taught sections of it, so I don't feel like I really went through it. I feel like this is a text I absolutely have to [read]. I mean, I'd like to take a course on it. I'd like to read it with someone who could really help me read it, you know? And that's a text I want to [read]. I know a lot about it. I know tons about it, I've read tons about it, I've read it, in a way. But I haven't really read it. It's not complete in my mind.

*This interview has been edited for length.*



# ROVING REPORTER

## What are you doing for Fall Break?

By Jiana Xiong,  
Contributing Writer



“My roommate was kind enough to invite me to stay with her and her family in Massachusetts.”  
*Rachel Earnhardt '17*



“I’m going to stay in my room, and sleep, and watch TV. I wish I could go home, but home is too far away.”  
*Ann-Dorie Webley '18*



“I’m staying here. I’m working at Olin. I’ve been working here for a year, and I’m still working here.”  
*Austin Pham '17*

“I’m going to New York City to meet up with some high school friends. I don’t know. There’s a lot to do in New York, so I’m not really sure what’s on the docket, but I’m sure we’ll do something fun.”  
*Ben Hornung '18*



“I actually live 30 minutes away, so my dad is meeting me for the football game because he’s really excited about going to the football game.”  
*Rachel Alpert '18*

## Knitting: Start Dropping In, Stop Dropping Stitches

Continued from front page

I wanted to follow a pattern, so I got a ‘how to knit’ book, and the first real thing I made from following a pattern was a baby set: a hat, the mitts, the sweater. From then on, it was just the way I went.”

These days, Steele knits not only for family and friends, but also on commission. Lately, knit dresses have been occupying most of her time.

“I just did one for my mother, for a cruise,” she said. “It was black with sequins in it, and it had baubles, and it was very detailed. I’m actually working on one now for a customer.”

Of all the things she crafts, though, Steele is most moved by christening or baptism gowns for babies and children.

“For me, it’s something very, very special,” she said. “I’ve made some for friends, for customers, but for me that’s something special, that they’re baptized or christened with a hand-made item and not something from the store. It’s a labor of love for me, so that’s the thing I like the most, I’d say.”

But for Steele, knitting is not simply a means to an end; she loves the process itself.

“For me, it’s a great stress reliever,” she said. “It keeps me focused.... It’s creative.... You can take that ball of string, as some people say, and [then] at the end of it have something not only great but functional. I can’t sit still or sit in front of a TV or movie, without my hands moving.”

Steele’s love for knitting has only

grown with her recently acquired knowledge of knitting’s health benefits.

“It keeps your mind active,” she said. “[It] lowers blood pressure. It’s not just a habit that people thought years ago was frivolous.”

At a big oval table in the center of the store, Steele teaches knitting lessons. For her, it is a way to share her passion for counting stitches and casting.

“I personally would rather teach someone to knit than to make something for them because they get past the initial learning curve, and when they sit down and really realize how relaxing it can be...they come back and say, ‘I love it!’” Steele said. “That’s what excites me because it is my passion. It’s nice to share it with someone else.”

If she were forced to choose one type of yarn with which to knit for the rest of her life, Steele would be sure of her answer.

“Cashmere!” she cried longingly, as though pining after a lost love. “Cashmere yarn is the ultimate luxury, and it’s one of the most expensive outside of opossum. It’s the softest, it’s luxurious, it doesn’t itch...it’s like wrapping yourself in—all I can say is luxury. Just luxury.”

And what does Steele see as the future of her business? She’s enamored of Webs, a 20,000-square-foot yarn facility in Northampton, Mass., and dreams of one day operating a similar business.

“My dream is to become the

Webs of Connecticut,” she said.

Time will tell whether or not Pamela Roose will expand, but for now, Steele is content to knit together a community in Middletown.

“I want this to be a place where people can come and feel comfortable and warm and like they’ve met a friend,” she said. “I just want this to be like you’ve just walked into my home.”

To that end, Pamela Roose has served as a haven for recent divorcees and stressed-out University students alike.

“I have people who come in from court and say, ‘I just went through a divorce, and I saw your store,’ and they sit for a few minutes and de-stress from whatever,” she said. “It’s almost like being a bartender. You tell a bartender everything, and it’s kind of the same thing. I see a lot of students right after exams. Yes, it’s a business, but for me, it’s more than that. As my youngest says, ‘My mom collects people.’”

Just as every knitted item in the shop has its own story of dropped stitches and countless start-overs, Steele sees every customer as a work in progress.

“I always treat everyone who comes through the door with dignity and respect because we never know what their journey is,” she said. “If somebody’s having a bad day, feel free to come in and sit. I don’t bite.”

## Wright: Poet Shares Work With Campus

Continued from front page

The event had an informal atmosphere. After Wright had finished reading her poetry—one poem was from “Rising, Falling, Hovering,” which won the 2009 International Griffin Poetry Prize, while the rest of the readings were passages from her 2010 book-length poem “One with Others,” a finalist for the National Book Award—she cut the Q&A short, instead choosing to sit in the kitchen area and encourage people to come to her personally with any questions they had. (The inspiration for this may have been that no one raised any questions during the Q&A.)

According to Distler, the event was largely planned with the intention of providing a more personal setting than the Russell House, where readings are held in a large room with a podium set far from any seats.

“[C.D. Wright] is just as prestigious as the Russell Series, if not more prestigious than some of the Russell Series spokespeople,” she said. “...We wanted to bring the Russell Series kind of setup to Shapiro and make it really intimate, keep it small, let her mingle, [and] have a lot of food.”

The event also provided a way for students and faculty to become familiar with a poet who is teaching a not-for-credit masters class at Wesleyan this semester. Writer in Residence and Shapiro Center Director Amy Bloom ’75 said that every semester since last fall, the Shapiro Center has had a prominent American writer teach three

two-and-a-half-hour masters classes for Wesleyan students; Wright is teaching this semester’s classes.

According to Bloom, “Late Night” provided a way for workshop students to become familiar with their teacher’s work, while it allowed other students to discover her writing.

“For students of her workshop, obviously, it’s an extension of their workshop,” Bloom said. “And we hope for the other students and [for the] faculty, it’s just a chance to see somebody who they may not have gotten a chance to see before.”

Distler said that, in all, more than 70 people came to the event. One professor, she said, brought his entire class.

Because of the number of people who came, Distler said she needed to hook up speakers to an overflow room so everyone who was present could hear the event.

“It wound up being very necessary,” she said. “People were sitting on the floor in bunches, just trying to listen.”

Mattox, who is in Wright’s workshop, found the reading to be an especially invigorating way to experience Wright’s work.

“[The event] was great,” she said. “I love hearing poets read their own stuff. It’s so much more powerful than hearing someone else read it. I mean, reading poetry yourself is really important, but it’s an incredibly unique opportunity to get to hear someone read the work that they wrote because you get such a different sonic quality from the writing.”



## ARTS

# Vijay Iyer Discusses Music Cognition and Teaching Jazz

By Gabe Rosenberg  
*Arts Editor*

When Vijay Iyer took the stage at Crowell Concert Hall on Saturday night, he joked that it was no coincidence he was playing on Columbus Day weekend.

"I've never been here before, but it's a beautiful venue," he told the almost sold-out audience. "I think I'll just rename it after myself."

He was kidding, of course, but these are the sorts of themes he's thinking about, maybe not in the heat of playing, but certainly in his research and creative process: the merging of musical worlds and the correcting of certain biases and inaccurate narratives. The son of Indian immigrants, Iyer created his own Ph.D. program in the cognitive science of music at the University of California, Berkley. In 2013 he won a MacArthur "Genius" Fellowship, and last January took the position of Franklin D. and Florence Rosenblatt Professor of the Arts at Harvard University. That's all in addition to recording dozens of albums—solo, with the Vijay Iyer Trio he brought to Wesleyan, and with any number of collaborators, jazz or otherwise.

Iyer's compositions may fall under the broad umbrella of "jazz," but their boundaries are more porous: elements of minimalism and other avant-garde and classical styles can be heard throughout. Rhythms, for one, are paramount. On Saturday night, he played a terse repeated pattern on the bass notes with his left hand while waiting to strike with his right, emphasizing the important beats in coordination with the drummer, Tyshawn Sorey MA '11, who studied in the graduate composition program under both Anthony Braxton and Alvin Lucier and who displayed not only remarkable rhythmic control but also a deftness for creating experimental textures. Iyer also used dynamics both in coordination with and opposition to the bass, played by longtime collaborator Stephan Crump, and drums, where a sudden strike would ring out surprisingly.

At times, Crump, Sorey, and Iyer would appear as if they were off in their own worlds, playing melodic and rhythmic patterns that seemed to have nothing to do with each other until they slowly merged into a cohesive whole. Sorey would, for a moment, lead with an outspoken funk groove before the emphasis shifted to Crump, soloing while Sorey and Iyer dropped out except for the occasional roll to keep the tempo and chord changes.

"It seems like you're in a different universe every night," Iyer told Sorey in an intimate pre-performance workshop. "I am, too."

Between the workshop and a quick interview, The Argus had the chance to talk with Iyer about his music, life so far in the academic world, embodied cognition, and the importance of listening.

**The Argus:** What have you been teaching over at Harvard?

**Vijay Iyer:** I started there in January in the music department, and there's no performance program. There are a lot of people who come to Harvard who are really good musi-

cians but they don't necessarily come there to study music. There's a joint program with Harvard and the New England Conservatory, and the best musicians, are in that program, and they do all their music at NEC, and they do something practical at Harvard like econ or pre-med. What I did last term was "Creative Music Critical Practice Studio." I wanted to see who would show up, see what we could do together, and see what were the needs of the people in that community because I was new there, and there's no one on faculty who does what I do. It's a pretty standard music program: scholars of music, ethnomusicologists, some composition faculty there coming out of a postwar European modernism palette, so their points of reference are different.

I had this critical mass of pretty exceptional players, but there were also people who were good in high school who make do with the activities on campus like being in the jazz ensemble. What I found with these students is most of them don't know the history of the music, don't know their place in it, and haven't listened to much besides Miles and Coltrane. I've given a lot of stuff to listen to from the last 100 years, and then they played, and we did some critiques in class. Their final project was to collaborate. This to me was what I felt was necessary for that particular gang. And it seems to have stuck, because what I'm doing this term is a graduate seminar, which is now notorious; you may have heard about it. That's called "Theorizing Improvisation," and that's for music scholars, so I have Ph.D. students in ethnomusicology and music theory and historical musicology, and a couple of people from outside the department. A lot of the alums from last semester wanted to continue, pick up where they left off, so I piled them into a seminar called "Creative Music Seminar." They're all undergrads, because there aren't any grad students at Harvard who are ready to deal seriously with music, with creative music, with improvising, who self-identify with that jazz background.

**A:** There was a recent controversy on social media involving a course syllabus you wrote. Can you explain what happened there?

**VI:** It's not even really a controversy; it's just a lot of online sniping. "Theorizing Improvisation" is a huge reading list, way too much reading, but also on the syllabus I wrote a sort of mini-essay introducing the course, because there hasn't been anything like it in the department, so I felt like I needed to not exactly sell it but explain it. I thought it was reasonably clear. I had enough visitors to the class who kept asking me to post the syllabus, so I posted it on Facebook as a note. I said, "Here it is," and linked to it on Twitter. A lot of people were like, "Wow, this is great," or, "I'm gonna research the sources you're citing!" But several people sort of had this, "Well this is what happens when jazz goes to the academy! So much talk and so little substance." I answered back to some of these snarkers; there was this inaccurate portrayal of me as not worthy of being in the field, basically that I'm not authentic. Somebody



NOAH MERTZ/PHOTO EDITOR

**Vijay Iyer played piano in his jazz trio, which includes Tyshawn Sorey MA '11, in front of a packed audience in Crowell Concert Hall last Saturday night.**

said, "Well, actually, this is racism, and you should push back."

It reminded me, a year ago when I got the MacArthur, there was something similar going on online. What I found about all of these people was they hadn't listened to my music, none of them, not any of it. They were actually speaking about me without listening, and that to me is why it is racism, because you can't form assumptions about people without finding out some facts, but these folks weren't interested in the facts.

**A:** In terms of your research, you have a Ph.D. in music cognition.

**VI:** Subject-wise, yes. [The program is] an interdisciplinary program at UC Berkeley, where there's an option that's rarely used to create your own interdisciplinary doctorate, so that's what I did. It was named "Technology and the Arts," and the focus was cognitive science and music.

**A:** Can you tell me what that is and what your interests there are? As a jazz musician you've talked about a more distributive model of thinking about collaboration.

**VI:** Music perception and cognition is an existing research field. I was stepping into something that was already in motion. I felt that it needed to be supplemented by some other perspectives on music, on what music is. What I found was happening was that scientists were trying to extrapolate from attributes of Western (and in specific 19th century tonal music of Western Europe) and kind of make these rather extravagant claims about the cognitive universals of music. Like, "This is how the brain works," or, "This is what the musical mind perceives; [it] favors this and not that." It seems to me they couldn't disambiguate culture from what they were examining. But they weren't aware that was the case.

Coming from—I don't know where I come from, I come from a lot of places—my own aesthetic and artistic priorities are connected to African American music, that whole history, which is quite vast and stands in great distinction to European classical music in a lot of ways. One of the ways is the role of rhythm and also the role of improvisation. Meanwhile I learned about this new perspective on cognition

called "embodied cognition," which was an understanding that the mind is in the body, which seems kind of obvious, but the history of Western thought is influenced by people like Descartes. It's called "dualism," this idea of the mind sort of being on some abstract realm that isn't the body. And this kind of thinking influences views on cognition and views on music and treats, for example, music as an abstraction, as just the abstract play of forms in this intangible space that is not this earthly plane. And I don't want to rule that out, that is true, but it's also the case that music is something we do, and something that we do together. It's found in every human culture on earth, along with dance; that tells you something about its foundational role in human life and particularly its role in what we can call "culture" in the way that humans interact.

This perspective on embodied cognition was coming into being in the late '80s/early '90s, and I started thinking along these lines in the mid-'90s, rethinking cognition as something that is contextualized by the body and its environment, so that actually what we call "thought" is some sort of mediating process between sensory input and what you call "motor output," or the actions of the body. That grounds it. It's this activity that we do that is full of sensation; it's very much alive; [it] stimulates our sensory organs. It also involves some coordination of activity, literally bringing the body in sync with others. Thinking of music in those very basic terms, as the sound of human bodies in action, and then understanding how we perceive the sound of bodies, there is a way of prioritizing sounds of bodies when we are listening. We can hear each other in even the midst of a noisy place; we decode it instantly, like, "Oh, that's a person." That's something we've evolved to do because it's useful for us to be able to hear each other, even to hear without seeing. That, to me, makes more sense for a foundation for music perception. You could then call it a kind of empathy; it's the sense of hearing another person and being able to identify that person as a fellow person, a fellow human being.

That process is still mediated by culture. In particular, we're able to render ourselves deaf to each other, and that's a way of kind of revoking

personhood or denying personhood. We see it in the literature of the slave era, when whites in or traveling in the South would observe slave music, but they wouldn't call it music; they'd call it noise. It's bound up with the idea that they weren't seen as fellow human beings, and we still see this today in the way people talk about hip-hop for example as not music.... Even the history of jazz has this rejection in the academy until pretty recently.

**A:** The subaltern can't play music.

**VI:** Yes, exactly. [Laughs] I guess I'm interested in that process and how this becomes an overlapping area between science and the humanities because we're talking about, on the one hand, what seems like a direct and transparent process of perceiving another body through senses, but then we also see how that process is subject to all these cultural forces. That's basically what the research topic was.

**A:** When you perform with your trio, in a collaboration with Indian musicians, or even with poets, how does this idea of embodied cognition come into play, in practice?

**VI:** What I hope is apparent in the music is a process of listening to each other in a way that the listener who is not onstage can then empathize with that process to the point of even imagining themselves to be a part of it. That's what it boils down to.

It was funny; yesterday I worked with a string quartet that I've been collaborating with. They're sort of classical music stalwarts; they're the best in the world at what they do. I've heard [Franz Schubert's string quartet] "Death and the Maiden" many times, but I feel like I heard it from scratch yesterday; they really brought it to life. We were warming up at some point, and the second violinist and I just started playing together; she doesn't think of herself as an improviser or anything like that, and she was just warming up, but I heard her taking her time in a way that was in relation to things I was doing, and it came to a close, and I said, "That was music." And she said, "Yeah. I felt it, too. So why do you think that is?" I said, "I don't know, but I think it was because we were listening to each other. As simple as that."



# “Fleur d’Orange” Explores Moroccan Womanhood Through Energetic Dance

By Jeesue Lee  
Contributing Writer

The latest installment of the Center for the Art’s “Muslim Women’s Voices at Wesleyan” program, “Fleur d’Orange” tackles the complexities of being a woman in contemporary Moroccan culture. More narrowly, the work draws from choreographer and performer Henda Benali’s experience growing up in Casablanca, Morocco, and training as a ballet dancer from a young age.

Coming from a culture where women aren’t allowed to dance publicly, Benali incorporates a large range of emotions—sorrow, frustration, happiness—into this astounding work.

Personally, I came to the performance interested in seeing how Benali’s dance training would translate into such a piece. While there were no definite ballet-like movements—Benali never employed the traditional turnout, for one—I was able to catch glimpses of a “porte de bras,” or elegant carriage of the arms. Regardless of whether or not she chose to harken back to her original training, Benali is, by no doubt, a tour de force. She was a sight to behold on-stage, captivating the audience with every movement she mustered forth. She was a fireball of energy, sometimes exploding into seemingly frantic contortions and other times tempering this intensity and curling herself into a small ball.

Appearing onstage initially in a traditional Moroccan headdress and a long tulle skirt (not dissimilar from a Romantic tutu), Benali manipulated the fabric to create fascinating and captivating shapes. She began with the tulle draped over her head, hiding her face.

She later tucked the parts of the skirt into waistline before going into a rousing belly dance. Later, she employed an enormous, long, white cloth, contorting and wrapping herself in it until she essentially constructed a burqa. Benali used fabric both as a tool and as an intimate dance partner, often pouring her feelings of frustration and agitation into it.

However, Benali also knew when to employ minimalism, and she spent a good majority of the work’s length in a simple tank top and shorts. She luxuri-

*Benali used fabric both as a tool and as an intimate dance partner, often pouring her feelings of frustration and agitation into it.*

ated with time, showing herself putting her hair back; instead of this seeming like a waste of time, she made it a piece of its own, a singular moment. She later incorporated this theme of singularity in front of a video projection. There, she invited the audience to study and consider the poses she made. Benali isn’t shy with sharing her other talents as well; she often sang and hummed as she danced. She would create music herself, stamping a beat of her own.

Joining her onstage were fellow dancer and collaborator Souifane Karim

and composer-musician Mochine Imraharn. Karim complemented Benali and had his own moments to shine. Incorporating elements of hip-hop, Karim also moved with deliberate precision. He manipulated his own body, moving a leg with an arm or vice versa, responding perfectly to Imraharn’s musical arrangements, using every beat to make his body seem to pop. Though not himself particularly kinetic, Imraharn used live instruments and recordings to create a fascinating atmosphere, further weaving contemporary and traditional Moroccan culture.

“Fleur d’Orange” asked viewers to consider what it is to dance and, more specifically, what it is to dance as a Moroccan woman. There is definitely joy in it, as demonstrated by the early belly dance. However, there is also pain and a feeling of defeat from having to hide this kind of joy. When Benali contorted, she seemed to contort with the need to move but without any outlet to do so. Karim emphasized this sense of restriction by demonstrating its opposite: He moved easily on stage with open activity. Benali’s multiple costumes illustrated the ways in which she must grapple with several identities; she took popular images of women in burqas and women washing clothes and employed them to show the humanity of these unsung dancers.

Benali and her cast will continue to tour the United States with “Fleur d’Orange” thanks to the Center Stage program, which brings international dancers and musicians to perform in the United States.

# Concert Showcases Work of Neely Bruce

By Courtney Laerner  
and Erica DeMichiel  
Assistant News Editor and Food Editor

From light, cheery melodies to deep and dark tones, John Spencer Camp Professor of Music Neely Bruce drew in his audience in what has become a semi-annual piano recital in Crowell Concert Hall on Sunday, Oct. 12. The afternoon recital was the fourth out of 12 CD-length concerts in Bruce’s “This Is It!” series, an ongoing effort to record his entire selection of solo piano works as he plays them in front of a live audience.

Bruce’s free, chromatic improvisation, with pieces that lasted no longer than one minute and 45 seconds, mixed sweet melodies with unconventional chord patterns.

The concert began with Bruce’s “prelude à l’improvisto,” a nine-part introduction. Staccato rhythms transitioned abruptly into softer melodies, and Bruce’s utilization of dissonant chords and hurried playing gave his opening piece an air of musical abstractionism. Despite the seemingly erratic features of the composition, the natural ebb and flow of the piece, with its constant crescendos and decrescendos, felt cohesive. Similar patterns were later implemented in “Modal Study No. 4,” “Serial Invention No. 2,” and “Two-Part Invention and Chorale.”

However, as his “prelude à l’improvisto” progressed, the overall tone of Bruce’s compositions shifted. Once he began performing his “Pandiatonic Study No. 2,” the slightly cacophonous, often-clipped chords that were prevalent at the beginning of the movement gradually diminished in frequency. More slurred notes replaced them, flowing into each other to create increasingly mellifluous melodies. When Bruce had reached his “Algorithmic Gymnopédie No. 1” and his “Andante variée,” a total conversion had occurred:

Polished melodies had overtaken the somewhat jagged quality of his opening pieces.

The metamorphosis became even more apparent in “The Two-Twin Tango” and “Three Lullabies.” Bruce had allocated each portion of the latter three-part composition to a specific individual: one lullaby to baby Alex Broening, one to baby Max Broening, and yet another lullaby for their parents. Delicate tones persisted throughout, eventually building into Bruce’s “Variations on a Polonaise.”

Before the second portion of his concert, following a five-minute intermission, Bruce explained to the audience how his “Variations on a Polonaise” are actually “anti-variations,” since they exhibit traits that Frédéric Chopin’s original works do not. The first piece, “Tema,” was a jumpy, upbeat selection with little difference throughout the volume. In the fifth fragment of the Variations, “Arioso,” the cheeriness evident in “Tema” made its return. Despite a hint of the dissonance that was characteristic of the first half of the concert, the progression of the Variations remained holistically melodic. From “Presto non troppo” to the final fragment, “Tema, da capo,” a dramatic crescendo heightened the grandeur of the Variations’ finale.

The performance concluded with a jolly rendition of “Rondo Fanfare” by Anthony Heinrich, as well as an equally uplifting encore that was another original composition of Bruce’s. His talent on the piano underscored a high degree of fluidity and proficiency in this particular genre of classical music.

Bruce’s genuine desire to share his passion with an audience was clear throughout the concert, and his devotion to becoming the first pianist/composer to record his complete roster of piano music is a testament to his deep emotional connection with a skill he has truly mastered.



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# Who Wore It Wes: Tessa Houstoun '17

By Gavriella Wolf  
*Staff Writer*

Tessa Houstoun '17, hailing from Washington, D.C., has a strong interest in design and is considering working in a creative field following her undergraduate years at Wesleyan. Houstoun spoke with The Argus about her appreciation for the students around her as a source of inspiration, from their beanies to their excessive piercings.

**The Argus:** To what extent do you consider yourself interested in fashion?

**Tessa Houstoun:** I consider myself interested in fashion not in the sense that I'm keeping up with the trends and current designers really, but in the sense that I actively care about my clothes and stores that I like.... I realize that I get stressed out trying to follow trends and stuff, and then I'm like, "Wait, I don't actually want to." If I [have bought] from a store recently then that will probably be buying into a trend, anyway. But I kind of just have my own sense of style.... I just buy things that I'm interested in. And also my mom is incredibly stylish and...I think I just have her taste.

**A:** How long have you been interested in fashion?

**TH:** This sounds so stupid and cheesy, but I guess for most of my life. Not even fashion, but just in terms of clothing and dressing myself, because my mom would dress me in great outfits as a child, and then it got to the point that I would choose my own outfits. I definitely liked to dress up and do things of that sort. But I guess [it was] not really until maybe

middle school that I was actually trying to look at different stores and different types of clothing and go for a look.

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

**TH:** Normally, I look like a well-dressed peasant, I would think. I normally wear some type of sack dress with like a sweater and tights. I like funky outfits... but I wear a lot of neutral colors. Sorry, I'm not answering in three to five words! I'm normally wearing very neutral or earth-tone colors. That's just also something that I don't mean to do, but [something] someone pointed out to me.... They were like, "You wear denim and neutral colors." And I was like, "That's very accurate."

**A:** What do you like most about style at Wes?

**TH:** I don't know if I like this, but I think it's funny that a lot of people look very similar. I just think it's comical that it's such that a lot of the people who are trying, who dress "alternatively," or "urban," or, I don't know, whatever it may be, that there's probably another person who's wearing a similar outfit.

**A:** How has your style changed, if at all, since you came to Wesleyan?

**TH:** I guess it's definitely been broadened, to more, I would say, more hip things. Because I feel like I skipped a part in my life where I should be dressing like... out there, and kind of hip and young, because I just love my mom's clothes and I feel like I have always kind of dressed like a stylish, middle-aged woman.... So I think that I've actually been exposed to more—like, I wore a beanie today! I would never wear

a beanie. And I was wearing high-tops yesterday.... My friend just bought them for me for my birthday. And I was like, this is funny, because I felt like a different person. I know what I look like, and that's not how I normally dress, but it's funny that I'm now acquiring tastes of hip [people].

**A:** Would you say you get inspiration from your friends and the people around you?

**TH:** Absolutely. Definitely. My roommate, Sally Rappaport ['17], has like, awesome taste. I've definitely taken either items or stores that she recommended. And all my friends here are very stylish.... At least I would say so. And I've definitely learned a lot from them.... And everyone obviously has their own look, but we've all learned from each other or taken advice.

**A:** So in addition to your mom, where do you draw style inspiration from off campus?

**TH:** It probably is my mom for the most part.... That sounds so lame, but if you saw how my mom dresses.... She has these pants [gestures to the pants she's currently wearing]. So I would say for the most part my mom.... I'm going to say my friends, too. When I see what they're wearing, then I'm always like, "Oh, that's great." I look at The Sartorialist a lot, the blog. That's just fun.

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

**TH:** There's a store in South Carolina that I go to, called Worthwhile, that I'm obsessed with.... I recently got hooked on NeedSupply.com; it has great stuff.

Creatures of Comfort.... I can't afford most anything in the store, but I love it. Steven Alan. Once again, cannot afford it.

**A:** Who would design your dream wardrobe?

**TH:** Isabel Marant.... Probably anything from Creatures of Comfort, the store, but also they sell Isabel Marant. That's also another thing; I grew up with my mom loving Isabel Marant, so I do, too.

**A:** Do you think fashion is something to be taken seriously? Why or why not?

**TH:** Yes, but I also think it gets so superficial so quickly.... I definitely feel that I'm presenting myself in a way based on what I'm wearing. I totally get that that's not even a factor for people, or not something that people care about at all, which is totally valid as well. But I just happen to be a person who very much so thinks about what I'm wearing and how it represents me.

**A:** Is there a trend on campus you've noticed that you like?

**TH:** Honestly, I've been looking a lot at peoples' piercings and tattoos. Digging people who could rock the septum thing. I would say that.

**A:** Is there anything else you want readers to know?

**TH:** I'm not as superficial as I sound. Hopefully.



GAVRIELLA WOLF/STAFF WRITER

**Tessa Houstoun '17 finds that Wesleyan has broadened her fashion sense into beanies and high-tops.**



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## Stevie Nicks Renews Her (24-Karat) Gold Standard

By Matthew Weinstein  
*Contributing Writer*

Have you ever listened to Fleetwood Mac all day and night? I am occasionally prone to having an impromptu Fleetwood Mac listening party of sorts, no matter what I am doing, because I just need to have Stevie Nicks' vocals in the background. "Dreams" will forever be one of my favorite songs in existence; it is nearly impossible not to simply rock back and forth and enjoy the beautiful countryside that the track paints in my head. And don't even get me started on "Landslide."

To many, Nicks' career is defined by her time as the lead of Fleetwood Mac, but she is so much more than that. Although she is the sweetheart of many a classic rock fan's fantasy, she has not had the easiest life. Yet, through all the rumors, she has always stayed true to her music. Though "Edge of Seventeen" might be considered her only true hit as a solo artist, it is hard not to enjoy her gentle ballads, which contrast so perfectly with her rougher in-your-face tracks. Nicks' newest endeavor, 24 Karat Gold: Songs From The Vault, is a group of songs she recorded over the entire course of her musical career, and a careful listener can pick up the period of her career from which certain tracks were written. The album is a healthy combination of her softer, country-influenced compositions and those that pick up the pace.

24 Karat Gold's opener, "Starshine," is a highlight, setting the album off at a breakneck pace. A driving beat almost forces you to tap your foot. Jazzy organ is played sparingly but perfectly to catch the listener's ear throughout the song. Nicks' voice has a feistiness to it that complements the track's electric guitar. The high point of the song, however, is the organ solo, which follows the song's guitar solo

seamlessly. Short and simple, the organ's high pitched energy offers a nostalgic taste of the '70s and '80s music we all miss and love.

Immediately following "Sunshine," Nicks gives listeners a little taste of her Fleetwood Mac days with "The Dealer." The track is charged with the light acoustic chords and sweet soft electric solo (carrying just a touch of attitude) that make so many of Nicks' songs easy to hear over and over again. As "The Dealer" builds toward its finish, Nicks gives the stage to the electric guitar and a well-placed piano segment that help bring the track to life. "Blue Water" slows down the tempo, creating a blues lounge atmosphere; it's a calm gift to listeners. The incredibly youthful vocals, mellow guitar grooves, and the back-and-forth duet near the end craft an incredibly relaxing ambience.

"24 Karat Gold," finally, is an incredible song that has me loving Nicks once again. Sometimes the title track of an album can be a disappointment, but the brooding, bluesy, and downright gloomy song that Nicks has composed in this case is spectacular. The deep heavy bass that gets the song going also sets the tone for the dark nature of its lyrics: "Set me free, set me free," she implores, accompanied by a guitar that sounds like it's aching to be let free. The subdued solo makes listeners feel anxious as it tries to get out of its constraints, and Nicks asks, "Is this what you wanted / to happen to me?" This newest album is in some ways a tribute to Nicks' fans from the Fleetwood Mac era, and any music lover who has enjoyed a moment of her music career should indulge in the combination of nostalgia and new sounds that it provides.



OPINION



The Elephant in the Room

By Jenny Davis, Opinion Editor

The day that Barack Obama was sworn into the presidential office in 2008, five or so girls in my eighth-grade class wore black. It was a funeral, they said: the death of a nation. In 10 years, they warned through tears and furious Facebook statuses, we would find ourselves miserable and penniless thanks to the newly liberal America. In the assembly later that day, when we watched Obama’s inauguration ceremony, the mourners sat in the back, refusing to stand up while the rest of us rose and applauded.

This was the same group of girls that wore covert Romney shirts under their uniforms to protest Obama’s reelection in 2012. These were girls whose fathers looked down on Occupy Wall Street protestors from the 40th floors of their investment banking companies, girls who made up the very vocal minority in a predominantly liberal school in one of the most liberal cities in America.

And I respected the hell out of them. Not at the time, of course. At the time, their tears and sighs were annoyingly self-indulgent, their arguments absurd. But to their credit, they were unabashedly Republican. And they were there. The best part about them is that they would engage in debate with their liberal opponents. Neither side knew what it was talking about in 2008; we were simply repeating our parents. However, by 2012, we could mostly hold our own.

And thank God for Republicans. Because I talked to conservatives, I did my own research to solidify my own arguments for social security and universal healthcare. Because I talked to conservatives, I read Ann Coulter. Because I talked to conservatives, I didn’t covert to Republicanism, but I saw its merits, its rationale.

Too often, we flat-out avoid those with whom we disagree. When my father flips to “The O’Reilly Factor” at home, my mother and grandparents scream out in horror as though they’ve been scalded by the sight of his jowls and stubbornly pointed finger. They threaten to leave the room until my father switches back to MSNBC’s Rachel Maddow or even CNN’s Anderson Cooper. The hate that O’Reilly spews, they say, sickens them and adds to their already present headaches. When my English class watched a segment of “The O’Reilly Factor” the other week, my classmates had a similar reaction: groans, heads buried in hands, expressions of nausea.

We have to curb the belief that Republicans are pollution. It is this closed-mindedness, argues the founder of The Heritage Foundation, Edwin Feulner, that is really toxic, and I agree: when we lack Republicans, we lack not only their unique insight but also a crucial piece of our nation’s political history—and maybe its future.

“The fact is that on matters of political philosophy, the elite of the American academy present a grim front of uniformity—an almost religious orthodoxy—that ought to concern thoughtful people on both the right and the left,” writes Feulner. “It is astounding that conservative thought, which is grounded in our nation’s intellectual and political heritage, is overwhelmingly absent from institutions that strive to explore the

world of ideas.”

The Heritage Foundation is a conservative think tank; it promotes Republican public policies. But the fact that it is Republican does not mean that we should ignore its message. Republicans can have good ideas. And when they’re not good, by liberal standards, we can disagree with them, but the trade-off is that we have to hear what they’re saying in order to disagree with them. Whether we like them or not, their ideas are worthy of our attention.

Feulner cites research conducted by Stanley Rothman of Smith College in 2005: after studying more than 1,600 faculty members at nearly 200 colleges and universities, Rothman discovered that academics were over five times as likely to be liberals as conservatives. Although the reasons for this phenomenon might also be that conservatives are, for a host of reasons, less likely to enter academia, the dearth of political diversity on college campuses has its consequences.

Besides the obvious consequence—that we lose out on smart, diverse ideas—Feulner points to two others: the first is the false consensus effect, which basically means that when there is nobody to dispute an opinion, people are likely to believe, sometimes erroneously, that everybody in the community is in agreement; the second is the law of group polarization, or the phenomenon that congregations of people in agreement produce and that causes the general opinion to migrate toward the extreme.

That sounds familiar, doesn’t it? So we need Republicans. We need Republicans so that we can hear—and respond to—their actual arguments. We need Republicans because without them, we’re losing all sense of perspective and moderation. And finally, and perhaps most importantly, we need Republicans to save us from our own extremism. Without elephants, we’re becoming asses.

Left to our own devices, we’re too busy agreeing with one another—and then, going one step further and trying to out-liberal one another—that we forget to form arguments that are cohesive and argue against what our actual opponents have to say. We need Republicans, in other words, so we can beat Republicans, if beating Republicans is indeed what Democrats want to do.

So how do we go about getting more Republicans on campus? It would be convenient if we could simply recruit the presidents of high school Republican clubs, but something tells me that admissions doesn’t work that way. Our other option is to work on ourselves, on our own community. We can make our own campus a little more welcoming to dissent by remembering to be first confused and then disgusted. We can suspend political correctness and be curious about what people on the other side—the real other side, not the slightly less liberal one—are thinking and feeling. There are probably Republicans, or at least those who are slightly conservative, in the woodwork. Please speak up. We’ll be listening.

Davis is a member of the class of 2017.

SEXED AND PERPLEXED

LET’S GET ETHICAL (PORN)



By Talia Bauer  
Contributing Writer

On the first day of my summer internship at the Center for Sexual Pleasure and Health (CSPH), I watched two hours of porn. I had been assigned to plan an event called Queer Porn Night, a process which, besides providing me with some hilarious Facebook statuses and awkward phone calls to my parents, taught me more than any other task I was assigned. (Remember: though I attribute much of my knowledge to the CSPH, I write this column in a personal capacity. It should not be read as an official CSPH publication, or one that necessarily represents the organization and its views.)

Porn is, of course, a highly controversial topic, and while I will not be going in depth about the larger industry, I do want to clarify my position. I believe that the porn industry has some problematic practices and standards, but I do not believe that there is anything inherently wrong with pornography. Much of the stigma around watching porn (for example, that it has negative effects on individuals’ sex lives) is, in my opinion, unfounded. Porn can actually be a really important way to develop your own fantasies and to communicate them to your partners. In the same vein, people who create and perform in porn are doing truly important work. This is particularly true when it comes to ethical porn.

When I rattle off my list of adjectives to describe the porn I’m going to talk about here—ethically produced, feminist, sex-positive, queer—people look at me as though I’ve told them to go watch the birth documentary “The Miracle of Life” again (frightened, unconvinced) or else as though I’ve told them I am a porn actor myself (uneasy, judgmental). So let’s pretend we’re in ninth-grade English class for a moment and define our terms.

Porn is described as ethical when it is produced with fair working conditions and when its actors are paid fair wages.

Performers maintain agency over what sexual activity they engage in, and with whom. They are consenting adults, and as you can imagine, in many cases the reality of their consent makes this porn a truer representation of sexual life (real orgasms and all).

Porn is regarded as feminist primarily in cases where it takes women into account as viewers and shows female pleasure in a realistic manner. It also ties in easily with sex-positivity, a popular philosophy here at Wes that emphasizes consent, enthusiastic communication, pleasure, and safety in sex. Sex-positive porn clearly depicts the use of protection and lube, as well as consent and communication in their many forms.

Queer porn is something of an umbrella term that usually encompasses these other descriptors, and it means different things to different people. Essentially, queer porn showcases different pairings or groupings of sexual partners, gender fluidity, and various types of sex and kink. It incorporates body-positivity by representing and including various body types, abilities, genders, and colors without fetishizing them. It humanizes its performers.

You might notice that these categories start to blend a bit. In fact, they usually overlap. Many traits that I assigned to one particular term also apply to one or more of the others, and you are unlikely to find porn that fulfills one and only one of those criteria. Though I separated them out to define them, I am advocating for porn that includes all of these aspects.

The porn that I watched to plan Queer Porn Night shifted the way I thought about others’ bodies and sexualities, as well as my own. It validated the laughter and awkwardness that are often unavoidable in sex and are usually pretty fun. It showed protection, lube, consent, and communication as the givens that they should be. And most importantly, it celebrated bodies that are so often devalued and either hyper-sexualized or deprived of their sexuality. It shifted the way I look at the world and at sex—and that was just in the two weeks I spent planning this event. Of course, I’m not saying that everyone will be so affected; after all, I was watching it at work, fully clothed, and taking notes. But if you let it, this fabulous smut might actually change your worldview—or at least your sex life—for the better.

I have spent a lot of time focused on the adjectives that go in front of the word “porn,” and for some of you, that may have taken a bit of its sex appeal away. But I also want to take a moment to reassure anyone who is intimidated by the jargon or

by my not-so-subtle convictions: this porn is feminist, sex-positive, ethical, queer, and straight-up pornographic. It’s hot. It’s dirty. It’s kinky. It’s interesting. And it’s varied.

This porn isn’t just more relatable for folks whose bodies or sex lives are not represented in mainstream pornography. It is also great for cisgender, straight, white, able-bodied, in-shape men—that is to say, the audience probably least shafted (pun very much intended) by most mainstream porn. No matter what type of body or what type of sex you have, ethical porn can probably provide you with a more realistic and humanizing representation.

The biggest issue for a lot of us is probably money. It is hard to find ethical porn that is free, and though I think it is important to pay for your porn at least some of the time (see “ethical”), I recognize that many of us cannot afford that. Courtney Trouble’s Queer Porn Tube is a free, universal porn site with a solid amount of variety. I Feel Myself is a great project that represents female self-pleasure in various ways, and usually has some videos available for free on the site.

If I haven’t convinced you, or if I have and you are now frantically searching the Internet for porn that meets these criteria, there are some truly incredible resources out there to help you better understand and find it. Wesleyan’s favorite sex educator, Megan Andelloux, gives a great overview in the video “Ask Oh Megan and The CSPH; Where Do I Find Ethical Porn?” You should also check out Courtney Trouble’s article “How I Found My Gender through Being a Queer Porn Star” in the Huffington Post; the longer essay “Superfreaky: Queerness, Feminism, and Aesthetics in Queer Pornography” on Pink Label’s website (images NSFW); and Autostraddle’s compilation of information and opinions from several badass queer pornographers, called “You Need Help: The Quest for Awesome Queer Feminist Porn.” Also check out the Good for Her Feminist Porn Awards on the group’s website or its Facebook page and Twitter.

I wish you all the best on your quest for ethical, feminist, sex-positive, queer porn. May the path be sprinkled with latex gloves, Hitachi magic wands, new fantasies, and various hot humans.

Bauer is a member of the class of 2015.

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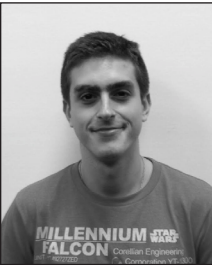
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Have a fun and safe fall break!





# We Need Parties, And I'll Tell You Why

By JARED FINEBERG, CONTRIBUTING WRITER

Lately my head has been abuzz with frustrations about our campus's increasingly constrained nightlife. As Jacob Seltzer '17 recently chronicled on Wesleyan, Public Safety's enforcement of newly decreased capacity limits in senior village and program houses, combined with a diminished fraternity presence, has translated into an unmistakably lackluster weekend social scene. So when I saw "Song For A Future Generation" at the '92 Theater this past weekend, one particular line from the show nearly made me leap out of my seat. One of the Marika clones says to Error (contextual understanding not necessary), "I connect with a lot of people. I love people! That's why I throw parties: to create a space where people can connect."

This semester, we've lost spaces and opportunities to connect with one another. Wesleyan's recent lack of parties and large events has created a tangible feeling of social melancholy and has deteriorated our sense of campus community.

Last year, when friends would approach me on a Thursday, Friday, or Saturday afternoon with the perennial "What are you getting up to tonight?" I'd excitedly rattle off concerts, fraternity events, and senior house soirees to enthrall those from all segments of our then-robust social scene. This year, however, we have found ourselves decidedly deprived of social gatherings with which to fill our weekend nights. We spend our weekdays (and weekend days) fanatically juggling our academics, athletics, extracurriculars, and jobs and then are left with nothing to do on the weekends, a time when we look to unwind from the stress and anxiety of our week by catching up with friends and connecting with one another.

I find myself met with weekly disappointment at 4:00 p.m. on Fridays when my classes end, and I don't have a concert or a gathering at a senior friend's house lined up to cap off my week. And many people I've spoken with share these sentiments of social lethargy.

"I feel like I just want to go on vacation every weekend," said Lizzie Shackney '17.

Jordan Alexander '17 has been doing just that: "Last year I didn't regularly leave campus. This year, I've been spending many weekends in New York, since there's not as much to do here."

The lull in campus morale is directly correlated with our nonexistent party scene, which has deteriorated our sense of campus community.

Wesleyan is a small university, but this year it feels larger than ever before. What afforded us that small-school feeling was the ability to maintain peripheral friendships with such a large portion of campus, an ability we've lost this semester. Peripheral friends are people you don't see during the course of your week—you don't have class with them, you don't live near them, and they're not in your immediate social circles—but nevertheless you enjoy their friendship. Every time you bump into them around campus, you connect with them and have meaningful conversations. The more frequently we bump into our peripheral friends, the more we foster a sense of belonging and create a campus community where we care for one another. Without constants such as weekly forays to Fountain or Psi U Thursdays, our peripheral friendships are falling by the wayside.

A quick survey of my Facebook friends revealed dozens of people I consider real-life friends who have dropped out of my life because I don't see them amid the franticness of my week. I can no longer count on reconnecting with them on weekends. Sprawling senior parties and other large events were a chance to strike up a conversation with that person in your bio class you don't generally see, an opportunity to see your friends from other class years, and, perhaps most importantly, a place to meet new people in our community.

"The head nod or wave you exchange with someone you shared a moment with on Fountain isn't really a thing anymore, and losing those casual encounters with people outside our close friend groups is starting to fracture our community," lamented Sam Beck '17.

By charging Public Safety with enforcing unreasonably low capacity limits on senior and program houses, violations of which can result in judicial consequences for the occupants or house managers, the University is inhibiting our ability to congregate as a community.

"Tightened enforcement means there will be fewer parties, but since the same number of people are going out that means whatever few events are happening will likely be over capacity and hard to control," said Dylan Nelson '15. "Now that capacities are so low, seniors and house managers are afraid of getting worked over if they get written up, since there seems to be a sort of crapshoot of disciplinary sanctions."

Frances Koerting, Director of Residential Life, has said, "Hopefully

[the lower capacities are] leading to students just having their friends over." This position is detrimental to the social health of our campus, as a shift towards exclusively small gatherings will fragment our student body into small groups with significantly less socialization across different segments of the campus population.

A number of critical policy changes must occur in order to reinvigorate our weekend nightlife. The first is restoring senior house and program house capacities to levels more conducive to larger social events. Additionally, Public Safety officers should be given license to judge individual situations less by quantitative capacity regulations and more by qualitative regard for our safety as they have in the past (e.g., a registered event that is slightly over-capacity but demonstrably under-control should not be shut down).

Another policy that must be remedied is the deadline for event registration, which for events not requiring equipment is 1:00 pm the Wednesday prior to the weekend on which they occur. This means that if seniors decide on Thursday to throw a house party on Friday, they cannot register the event and must choose between a potential sanction for an unregistered gathering or simply not throwing the party. It is incumbent upon us, the student body, to pressure the administration to change policy regarding capacity and registration if we are to facilitate a campus environment where seniors and house managers can feasibly have parties and events with less hassle and fear of judicial repercussion.

Like many of my fellow students, I was drawn to Wesleyan not only for its academics, but also for its culture and community. In order to thrive, our campus community needs spaces outside the classroom—a crowded Fountain backyard, a mosh pit at Art House, a grab-a-date formal at a senior house—where we can connect with one another away from the pressures of the week. By sharing experiences at parties and social gatherings, we not only strengthen our core relationships, but also maintain peripheral friendships and meet new people. It is imperative that we not be complacent with recent changes in campus dynamics but rather mobilize towards bringing about administrative policy changes so that we may continue to share in the unique weekend experiences that make Wesleyan Wesleyan.

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

## THE NATURE OF THE BEAST

# THE TURKISH CONUNDRUM



By Roop Ghosh  
Staff Writer

The West has had a long and complicated relationship with Turkey. A member nation of the North Atlantic Treaty, Turkey is regarded as part of the elite "Western clique." (I totally made that term up; basically, it's a bunch of capitalist, democratic nations, mainly in Europe or North America, that share resources and good vibes. Think of the nations of the European Union and North Atlantic Treaty Organization.) Although Turkey was never accepted as a member of the EU, America opened its arms and welcomed Turkey as a member of NATO (and gave it a present of Jupiter missiles, but that's another story).

When we look at the current crisis in the Middle East, we see that our efforts to maintain a good relationship with Turkey have paid off, to some extent. For many years, Turkey has taken action against the Kurdish insurgents within Turkish borders, the Kurdistan Workers' Party (PKK), to be exact, a group that Turkey, along with most of the Western world, considers to be a terrorist state. Since 1984, the PKK had led an insurgency against the Turkish government in order to gain independence and create a separate Kurdish state. Turkey shares its animosity against the PKK with Iraqi Kurds.

But Kurds aside, now comes the real problem: the ISIS problem. As ISIS makes its way through Iraq and Syria, butchering and plundering, the only ones left to face the terrorist group head-on are the Kurdish people, the very insurgents against whom Turkey has battled since the 1980s. At this point, we come to the small town of Ayn al-Arab, also known as Kobane. This small, seemingly insignificant village is the last bulwark keeping ISIS from reaching the Turkish border, and guess what? Turkey has not lifted a single finger to push ISIS back. In fact, according to key ISIS militants themselves, as well as Western intelligence, Turkey is even funding ISIS and is allowing the smuggling of oil across its borders in order to fund ISIS. (Despite all that, however, Vice President Biden was recently forced to apologize to the Turkish government after he made similar accusations against Turkey and several Arab nations.)

To chuck wood into the fire, Turkey won't even allow the

United States to open an air base in Turkey. In essence, Turkey wants absolutely nothing to do with the Western campaign against ISIS. The most Turkey has done to curb the danger is label ISIS a terror organization (because that will be so effective in stopping it).

The question is: Why is Turkey so keen to work against the Kurds and help ISIS instead? ISIS is a threat to Turkey's national interests and safety. One might compare the threat of ISIS to that of the terrorist Kurdish PKK, but ISIS, by contrast, is actively trying to conquer entire regions as opposed to the relatively tame goal of gaining independence. Has Turkey arrived at the pointless notion of "the enemy of my enemy is my friend?" Do the Turks believe that the threat of Kurdish independence is greater than the threat of ISIS? Who is the real enemy here?

Turkey is open to helping other Syrian rebel groups fight ISIS, but the rebel groups of their choosing are far from bankable or trustworthy allies. It is almost as though Turkey is putting up one large charade in order to please its Western allies while also handling its little Kurdish problems by dealing with the devil, ISIS, directly.

Turkey is sacrificing good relations with the EU (whatever shred of a chance it had in joining the EU, by the way, will be effectively gone if Turkey keeps this up) and NATO in order to prepare for the short term. No matter how bad the PKK is, though, ISIS is an element of its own, an element with the stated goal of taking over Southern Turkey. And this threat of conquering land does not compare to the moral and ethical issues of holding hands with terrorists.

We cannot win against terrorism if our own allies enable the actions of these terror groups (and this is why the "war on terror" is such a confusing and convoluted affair, but that's another story). With our long-standing relationship with Turkey and our immediate interests in the region, we are caught between a rock (maintaining a relationship with Turkey) and a hard place (letting ISIS invade the region). Our only real course of action is to put up with Turkish behavior and let the Turks suffer from the consequences of their relationship with ISIS in the long run. Until then, we should do our necessary duty whenever the situation permits, whether that be air strikes on ISIS positions or direct assaults.

Turkey has no obligation to help the Kurds, the United States, or anyone else for that matter. But as a civilized nation in the 21st century, it has absolutely no business helping a terror organization. Turkey is no ally, Turkey is no friend, and Turkey has proven its allegiances. They are not with us.

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

**"She wore army pants and flip flops, so I wore army pants and flip flops."**

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# SPORTS

## Men’s Soccer Co-Captain Danny Issroff ’15 Chats About Amherst, Injuries, and Midseason Progress

By Daniel Kim  
*Staff Writer*

To mark the halfway point of the men’s soccer season, The Argus sat down with Co-Captain Danny Issroff ’15 to discuss the team’s successes thus far and the expectations for the rest of the season. Currently, the Cardinals are 6-3-2 overall and rank fourth in NESCAC standings with a 4-2 conference record. Across all games, total goals scored by Wesleyan almost double the goals scored against the Cardinals, 13-7. Two of the Cards’ in-conference wins, against Hamilton and Colby, were secured in the suspenseful last minutes of a second overtime. Issroff also previewed this weekend’s highly anticipated Homecoming game against the currently undefeated Amherst squad.

**The Argus:** How has the team’s progress been up to this point in the season?  
**Danny Issroff:** It’s been a little up and down. We’ve done lots of good things; we’ve done some not-so-good things. We’ve put ourselves in a position now where, if we want to achieve what we set out to achieve at the beginning of the season, it’s going to have to be pretty flawless from here on out. I think we can do that. I still believe in the team. I’ve seen enough glimpses in short patches of quality that, if everything clicks and if everything comes together, we can still have the incredible season

that we planned on.  
**A:** What are some of those “glimpses” of quality that you’ve seen?  
**DI:** It’s no secret that, if you look at the numbers, we’ve defended really well. We always do; in my four years here, that’s never been a problem. We’ve been pretty much watertight at the back four for a lot of the season. I think we’ve seen glimpses of good attacking play. We’ve been tinkering with the formation a little bit and the personnel. Certain individuals have performed pretty well. As a group, there’s still room for lots of people to pick up the slack and to improve.

**A:** What do you mean by tinkering with formations and personnel? Is it a strategy of adaptation or more like trying new things?  
**DI:** [It’s been] more [about] trying new things. We had one particularly bad result... where we lost the game. It might have been [against] Tufts.... We abandoned what we had been doing formation-wise and reverted back to something that we had done in my first couple years here. The idea [now] is a back-to-basics type of approach rather than what I would consider [to be] a more fluid, more proactive look.

**A:** You mentioned seeing “glimpses” of solid attack play. What has been working offensively and what needs more work?  
**DI:** In a number of games, and I’d say

particularly earlier in the season, we were doing a good job of creating lots of chances. Some of our attacking play was particularly fluid, the attacks were very good, [and] people were getting forward. From there, the issue is finishing the chances, scoring goals. We haven’t managed to put together a full performance. There have been games where our finishing was good and we scored one or two goals but maybe didn’t play that well overall. The one game that stands out was the 4-0 [win] against Salve Regina.

**A:** What is motivating the team more: competition or the desire to improve?  
**DI:** It’s a combination. In any sport, you look at your weaknesses and try to work on them to bring out the best performances that you can. It’s been a similar story at other times in my career here at Wesleyan: The potential is definitely there, it’s there for everyone to see. Like I said at the beginning of the season, it’s a talented group. Part of the challenge when you have a talented group is being able to get through the frustration and really get everything to gel. That’s the ultimate goal.

**A:** The team has been experiencing quite a few injuries, including your hip injury. What happened, and how are you and the team dealing with such issues?  
**DI:** [Injuries are] a contributing factor to some of the issues we’ve been having.

[It’s affected] not just me, but some of [our other players]: Ben Bratt [’15] has been struggling with one or two injuries himself. I know lots of guys have knocks and problems that are preventing us from training as a group and working on things as a group. [For me,] the idea is that [cortisone] doesn’t relieve pain; it calms the area and the inflammation in the whole hip area to allow me to move more pain-free.

**A:** How has it been as a captain working with the team, with Bratt as co-captain, and with Head Coach Geoff Wheeler? Do you guys get to work closely?  
**DI:** I think we do. As you get older and develop a better rapport with the coach, you work more closely. It can be tough at times to stay positive as a group. I think that’s the responsibility of the leaders of the team, of the captains, of the older guys, of the coaching staff, to put our heads together and think of what’s best for the group and what we have to do to move forward.

**A:** Are you expecting to play during Saturday’s game against Amherst?  
**DI:** Yes. The hope is that I will be on the field more following my cortisone shot.

**A:** How is the team specifically gearing up for the Homecoming game?  
**DI:** [Amherst is] a high-intensity, fast-paced team. They’re undefeated as of now and have historically always played

really good soccer, and they will again this weekend. The key to beating a team like them is taking control away from them [by] controlling the ball and having them chase us around: keeping the ball, moving the ball, passing, keeping possession. We’re going to be working on continuing to make opportunities for ourselves as well, and taking those shots when we can. It’s the biggest game of the season. This year it happens to also be on Homecoming Weekend. The question is always, “When are we playing Amherst?” right when the season schedule comes out. So it’s massive; we’re excited.

**A:** Anything different you guys have been doing during practice in preparation for the game?  
**DI:** We’re working on the basics, getting [ourselves] energized. Working on moving the ball, controlling the ball.

**A:** Do you have a guess or estimate for what a final score might look like?  
**DI:** Really, we’d just be happy with a win. It’s a big game and I wouldn’t want to put any focus on anything other than our desire to win.

**A:** Besides the fact that it’s a really big game, why else should people come to the game against Amherst on Saturday?  
**DI:** Because we’re a probably the best looking group of people at Wesleyan and we also have Matt Hertgen [’15].

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# Women's Soccer Team Earns Non-Conference Draw Against Elms, Heads Into Final NESCAC Contests

By Gili Lipman  
Assistant Sports Editor

The women's soccer team played its final non-conference game of the season last night against Elms College on Leary Field, which ended in a nil-nil outcome. The Birds are now 1-8-2 overall and 0-5-1 in conference. Goalkeeper Jess Tollman '15 produced her first shutout of the season and the ninth of her career. This is the type of performance that will be needed to inspire a positive result going into a Little Three matchup this weekend with the Amherst Lord Jeffs on Homecoming Weekend.

"We came out strong and were moving as a unit really well," Tollman commented. "We had good off-ball movement, which was a goal that we had. We had good combos with the midfield and good chances on the crosses, but unfortunately we weren't able to capitalize on them. It was a good performance going into the game against Amherst."

Any time a team travels on the road during the week, a draw is a re-

spectable outcome. However, the Cardinals must have had higher expectations going into the contest, as they beat the Blazers 4-1 in each of the past two seasons. Wesleyan has produced a massively disproportionate 68-15 difference in total shots in its three meetings with Elms.

The Birds outshut Elms 16-4 throughout the evening, with the Blazers unable to get a shot until the second half. The Cardinals also had a 5-1 advantage in corner kicks earned.

"We didn't let up a ton of scoring opportunities," Tollman said. "We grounded up the defense from the box. They had a couple of decent chances. The couple of times that I was called upon, it was important for me to produce. I wanted to make the right decisions and, when the time came, look for that opportunity to get down and steal the ball on a breakaway."

Tollman only had to make two saves in the game, including one where she dove on the ground to her right, stopping a shot that would have found the bottom-left corner of the net. The opposing keeper stopped all five of

the Wesleyan shots, which were on target, including two from midfielder Madeline Keane '16 and one each from three sophomores: Jenny Cascino, Chrissy Gonzalez, and Sarah Sylla.

The Cardinals' best chance of the game came when Cascino found the ball in the box off a corner kick, but a diving save from the Blazers' keeper stopped her shot from finding the back of the net.

"We had a lot of corner kicks and a bunch of players running into the box," Tollman said. "It's hard for me to see, being so far back, but we had one opportunity where one of my teammates shot the ball from close range and the keeper deflected the attempt. There was another good chance where the defense was able to get it away and clear, but most of our chances came on corners and crosses."

The team will need to work on its discipline in its remaining NESCAC games, as they almost had double the amount of fouls Elms did: 11-6. The Birds were also called offsides eight times, which hindered a few valuable scoring opportunities.

With games remaining against Amherst, Trinity, Middlebury, and Conn College, the playoffs are not out of the question for the Cardinals if they are able to spark some more consistent play for a full 90 minutes.

"I think we're trying to focus on off-ball movement, which I mentioned, and looking to get the ball to the midfield," Tollman said. "If we have space, we want to turn and take the space. If not, we're looking to play it back and get dynamic balls into the box. We want to take the space when we have it, and make more layers in the box so that we have better opportunities."

Wesleyan currently sits 11th in the standings, with just one point coming from its 1-1 tie in Medford, Mass. last month against Tufts. Trinity and Tufts are currently tied for that coveted eighth and final playoff spot with seven points each. With a win counting as 3 points, the Cardinals still have the possibility of earning 12 more points. Excluding the top four teams, there are no squads that have more than 10 points, so solid play could lead to clinching a postseason spot for the

Cards.

With that being said, the team still needs to take a one-game-at-a-time approach, as Amherst will be a tough game. The Lord Jeffs are leading the conference with 18 points, are 6-1 in NESCAC play, and are 10-2 overall. Their only loss of the season came on the road in Maine, losing 1-0 to the Bowdoin Polar Bears. Last year's matchup between Wesleyan and Amherst ended in a 0-0 draw in Massachusetts, and the last time the Cardinals were victorious over the Lord Jeffs was in 1993 via a 1-0 decision. The game will take place on Saturday, Oct. 18 at 2:30 p.m. on Jackson Field.

"We've had some frustration with the season, but one thing that we're doing is staying competitive and hungry going into every game," Tollman said. "Each team is good and every game is close. The big thing for us is making the right decisions and capitalizing on those opportunities that we have. On defense, we need to keep our composure and limit our mistakes. We need to do the little things right, be strong in the midfield, and score goals."

## XC Prepares for Little Three Clash

By Tobias Thor Lichtenstein  
Staff Writer

After two successful races, the cross-country team has been itching to put on a show and take home some trophies. At the Little Three meet this weekend, the Cardinals will have a chance to truly see their hard work and determination come together for their first championship race. Oct. 18 will have Wesleyan traveling to Williams for this annual race, a good starting point for the upcoming postseason.

Two weekends ago, the men took 14th and the women took 9th in the eight-kilometer Paul Short Run at Lehigh University, garnering superb efforts from Evan Bieder '15 (11th, 25:16), Taylor Titcomb '16 (14th, 25:19), and Caroline Elmendorf '17 (sixth, 22:35). Numerous other teammates, such as Keith Conway '16 and Rachel Unger '15, were able to place in the race as well; needless to say, the Cardinals are optimistic for the upcoming bout against rivals Amherst and Williams.

"It should be a good test," Tate Knight '18 said. "[We need it] going into the championship season."

The men will face some tough opposition in the runners of Amherst and Williams, as both teams are ranked nationally; while the Lord Jeffs are 22nd in the country, the Ephs have managed to seat themselves among the top five, coming in at 4th in Division III.

"This weekend, we really want to test ourselves and tap into our potential," Conway said. "Racing these nationally ranked teams will be a great [way to start off] these postseason meets."

As luck would have it, the women find themselves in a position similar to the men, as the runners from Williams and Amherst are ranked

8th and 22nd respectively. Going into this weekend, the women are just as optimistic as the men, if not more excited to be facing off against these formidable Little Three foes.

"It should be pretty fun," Eliana Zimmerman '17 said. "We're going in with hopes to perform well individually and as a team."

Zimmerman had a nice time in the Paul Short (24:42), placing 83rd out of 309 entrants. Along with Morgan Findley '18 (24:01, 49th) and Joie Akerson '17 (24:30, 71st), the Cardinal runners seem poised to challenge the Ephs and the Lady Jeffs.

Zimmerman remarked that this upcoming meet will be extremely helpful for the team's runners, adding that it will help them gauge their goals for later meets.

The Williams men's team has been dominant historically at the event, having won every meet dating back to 1988. The last time the Wes men took the crown was in 1984. Williams' women's team has been just as successful, winning 26 Little Three titles dating back to 1976. Wes' most recent title came in 1986. However, the Cardinals are not ones to be deterred by history, and they will look to shock their purple opponents on Saturday.

There's no doubt that the upcoming weekend will be a steep challenge for the young Cardinal teams, whose top runners consist of mainly sophomores and juniors. Venturing into a sea of purple, the Birds are hoping to come out of Massachusetts having all their hard work pay off for the onset of this championship season.

## Women's Tennis Puts on Clinic for Opponents in Hartford

By Daniel Caballero  
Staff Writer

The women's tennis team took on the University of Hartford, a Division I squad, and St. Lawrence University, a Division III squad, in non-conference dual matches on Oct. 12. Five first-years played all but one of the six singles matches and there was a first-year in each doubles match, as well, as the team put on a clinic for its opponents. The Cardinals lost only one match out of 18.

"There are definitely some things that we all agree are areas with room for improvement," said Head Coach Mike Fried. "But I can't really find much to complain about with results like [what we had this past weekend]."

At court number one, Eudice Chong '18 returned from her participation at the Asian Games to coast through the competition: She only surrendered one game in singles play the entire day. She defeated her Hartford Hawk opponent 6-0, 6-1, and then swept the St. Lawrence competition 6-0, 6-0.

"There is a very specific technical term that most people might not be familiar with. [Chong] is really, really good," Fried said.

Aashli Budhiraja '18 also proved

far too strong of an opponent for her foes. She won 6-3, 6-3 in her first match and 6-1, 6-1 in her second. Nicole McCann '18 emerged undefeated as well, winning her two matches 6-2, 6-1 and 6-1, 6-0. At court number four, Helen Klass-Warch '18 showed off her abilities with a sweep in her first match, 6-0, 6-0, and turned in a similarly dominant performance in her second 6-1, 6-1. Dasha Dubinsky '18 followed the example of her teammates, winning her two matches 6-0, 6-3, and 6-1, 6-1. Ella Lindholm-Uzzi '17 won her first match against her Hartford opponent 6-0, 6-4, but was unable to capitalize on the momentum in her second match as she lost 2-6, 2-6.

In doubles play, at least one first-year was featured on every squad. The court one pairing of Chong and Klass-Warch showed promise again after the players' efforts at the Sacred Heart Doubles Invitational. They handed both of their opponents an L as they cruised by with 8-2 victories. Budhiraja and Dubinsky had the closest doubles match of the day against Hartford as they edged out the opposition with an 8-6 result. The last doubles group of McCann and Lindholm-Uzzi overpowered the other side with two 8-3 victories.

"I'm excited about our doubles in general and I'm excited to see us take a step up in terms of the level of competition," Fried said. "We'll see how we play this weekend against several of the best doubles teams in the region."

It's been three years since the Cardinals have started their season with two back-to-back dual match victories. In that year, that team emerged with a winning season record. If the past can give us any clues about the future, then these two victories speak volumes to the strength of the newest additions to the women's squad. These two matches are the only dual matches of the fall, but hopefully the team can carry the momentum from its undefeated record into the spring against conference opponents and return to the NESCAC tournament, where Wes has been absent for the past six years.

The Cardinals only have one more competition left in the fall. Today, the squad will travel to the New England Women's Intercollegiate Tennis Tournament where it will hopefully put forth the same level of play that has given it a 2-0 record this year.

"For the first time in a while, [everyone on the team has] the possibility of doing quite well [at the tournament]," Fried said.

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