

B-52s Meet the '92



NICOLAS DE SOTO-FOLEY/STAFF PHOTOGRAPHER

“Song for a Future Generation,” written by Joe Tracz and directed by May Treuhaft-Ali '17, features a futuristic aesthetic inspired by the B-52s. For more on this story, turn to page 7.

Midseason Report: Cardinal Athletics and Playoff Odds

By Brett Keating
Sports Editor

Having reached the midpoint of the athletic season for most of the Cardinal squads, it's time to review the year thus far and see what we should expect over the next six weeks. Every team has playoff aspirations, and all of them are realistic. Two teams, men's soccer and football, enter Little Three play with hopes of grabbing that crown over rivals Amherst and Williams.

Men's Soccer

The men's soccer team has come out and played defense precisely as they need to in the interest of fulfilling its goal of capturing the NESCAC title and making a run in the NCAA

tournament. The team is first in the conference in Goals Against Average, standing at a tidy .51 goals per game. Keeper Emmett McConnell '15 is in the top three in the conference in saves per game and goals against. Just as importantly, the team allows fewer shots per game than any other in the league. The Cards do, however, rank last in goals per game, in large part due to injuries that have plagued midfielder Danny Issroff '15. That being said, Brandon Sousa '16 and Adam Cowie-Haskell '18 have stepped up to help the Cardinal offense, ranking as the top two on the team in points and shots.

Women's Soccer

Despite being tied for last in the conference standings, and being 0-4-1

in-conference thus far, the women's soccer team still stands to make a run in the final weeks of the regular season. The team has six one-goal losses this year, the most in the conference. Sarah Sylla '17 returned last week after missing seven games and scored a goal in her first match back. She should be the offensive weapon necessary for a Cardinal squad that ranks last in the league in goals scored. The defense has to improve, though: they rank last in the conference in goals against.

Football

The football team started the season with the hopes of winning

MIDSEASON, page 11

“The Naked I” Explores Trans* Identity Through Performance

By William Donnelly
Assistant Arts Editor

The actors of 20% Theatre Company performed “The Naked I: Insides Out” in Beckham Hall on Sunday, Oct. 5 to kick off Wesleyan's Pride Week. The third in a series of shows produced under “The Naked I” title, “Insides Out” is the result of an open call for original written pieces about queer and trans* individuals. While the original production, which premiered in February 2014 in Minneapolis, Minn., was composed of 25 of those submissions, the version performed at Wesleyan contained only 11 of those original 25 pieces, all of which were monologues.

The version of “Insides Out” that was performed at Wesleyan resembled Eve Ensler's “The Vagina Monologues,” only instead of center-

ing on a specific anatomical part, it was concerned with the narratives of queer and trans* individuals. As with “The Vagina Monologues,” each monologue in “Insides Out” was self-contained and was performed with little to no assistance from props. These similarities are not coincidental. While “The Vagina Monologues” influenced its creation, “The Naked I” series of plays is also a form of commentary on “The Vagina Monologues.” Most prominently, it tackles the issue of inclusivity, something that the members of the “Insides Out” cast found “The Vagina Monologues” to be lacking.

“I remember seeing ‘The Vagina Monologues’ when I was either a first-year or sophomore in college and being like, ‘Woah! That exists! Cool!’” said Robbie Dunning, an actor in the production. “[B]ut every year when I saw it, it became less powerful because

it wasn't furthering conversations, and it wasn't speaking to me because every year that passed, when I would see it again and support it at my school, it felt less inclusive. And also, when I finally felt comfortable and powerful enough in myself as a person to be like, ‘Wow, I really want to do this theater, and I really want to be involved,’ it was after I had come out as a trans* man, and they had a policy at the time that was like, ‘If you don't identify as a woman, then you can't be involved.’ And I was like, ‘This is interesting. I do have a vagina. That's complicated.’ Inclusivity is an issue that I think ‘The Naked I’ just blows apart.”

Claire Avitabile, the executive director of 20% Theatre, explained

TRANS*, page 6

Zero Waste Challenge Makes Consumption Tangible to Students

By Molly Schiff
Staff Writer

The Climate Ambassadors student group and the University Sustainability Office organized a weeklong event challenging students to practice sustainable living. The experiment, called the Zero Waste Challenge, is taking place on college campuses nationwide. It began on Sunday, Oct. 5 and will conclude on Saturday, Oct. 11.

Participating students have been challenged to put all non-recyclable and non-compostable waste in a Ziploc bag in order to become more aware of how much waste they

generate. The bags, pinned to participants' backpacks, serve as constant reminders of the waste that one produces over the course of a day or week.

Rebecca Sokol '15 and Rachael Metz '16 served as co-facilitators of the event. Metz, an intern in the Sustainability Office and member of Climate Ambassadors, assisted students in signing up for the Challenge Monday at Usdan and emphasized the power of the challenge.

“Because the waste is physically attached to them, hopefully they will think about their consumption

ZERO WASTE, page 3

Pride Week Celebrates Queer Community

By Peter Dunphy and Sofi Goode
Contributing Writer and News Editor

The University Queer Resource Center held a series of events for Pride Week, running from Sunday, Oct. 5 until Friday, Oct. 10. These ranged from a performance by a visiting theater company to a pizza party discussing heteronormativity in athletics.

Queer Community Intern Aidan Bardos '17, who organized the week's events, spoke to the importance of creating a queer community on campus.

“People come to Wes with different comfort zones, different backgrounds,” Bardos said. “Everyone is unique in their own way. Even if you're a very confident senior at Wes, it's important to remember that it's important to have a presence on campus for students who have never had a community before and who need to feel that support.”

As part of Pride Week, David Jay

'04 spoke on Monday, Oct. 6 about his experience founding the largest asexual community in the world. Jay, who started the Asexual Visibility and Education Network (AVEN) in 2001, spoke about intimacy, relationships, and the problems facing the asexual community.

Jay began his talk by sharing his own story, stating that for a long time he assumed that there was something wrong with him due to his lack of sexual desire.

“Everyone around me was getting crushes; adults around me said that I was going to get crushes,” Jay said.

As a senior in high school, Jay started to use the term asexual. Throughout and after his time at the University, he defined different areas on the asexuality spectrum: Grey-A, Demisexual, and Aromantic.

Following his personal story, Jay

PRIDE, page 3



LIANNE YUN/STAFF PHOTOGRAPHER

“The Naked I: Insides Out,” which went up at Beckham Hall on Sunday night, delivered refreshing portrayals of trans* and queer life.

Zero Waste: Students Carry Trash On Backpacks

Continued from front page

more, and try and reduce their waste in the future,” Metz said. “I hope that it helps people recognize their consumption every day.”

First-year students living in 200 Church, Clark, Butterfields A and C, and Westco were offered the bags and a chance to participate through their Eco Facilitators, members of a new program run by the Sustainability Office. The program, also organized by Sokol and Metz, intends to encourage sustainable living by increasing students’ awareness of environmental concerns as well as informing them of how to live in a more environmentally responsible way.

Matthew Pelton ’17, an Eco Facilitator in Butterfields A, spoke about the responsibilities involved.

“As an Eco Facilitator, it is my job to be a sustainability advisor and resource in the dormitory that I am assigned to,” Pelton said. “This most importantly includes advertising for campus projects and sharing information about proper sustainability practices such as recycling, composting, and conserving water and electricity.”

Pelton further stated that he hopes the Zero Waste Challenge will help students become aware of other options for disposing of waste.

“I expect the zero waste challenge to help raise awareness about the abundant recycling and composting options at Wesleyan through both participants struggling to reduce waste and others observing these strange bags of trash on people,” Pelton said.

Amanda Farman ’17 signed up for the Challenge on Monday and was optimistic about its effect on her

production of waste.

“I feel like having this on my back will definitely make me use less. I think it’s interesting that reducing waste has to do with seeing it and having it out there,” Farman said.

The bags will not hold all of the trash generated by the average student in one week’s time. However, the goal of the Challenge is not to collect all of the waste that one accumulates but rather to raise awareness of just how much one throws away in such a short span of time.

“It’s made me notice how much waste a person produces in a week, and it’s kind of surprising.”— Sickinger

Christina Sickinger ’18 spoke to the impact the Challenge has had on her own awareness.

“It’s made me notice [that] a lot of the things I throw away, I don’t actually have to,” Sickinger said. “It gives me a reason to compost and recycle more. It’s really interesting. I think it’s going well. It’s made me notice how much waste a person produces in a week, and it’s kind of surprising.”

In addition to emphasizing the amount of waste students generate in a day, the Challenge has also encouraged people to take note of the type of trash they find themselves

accumulating. Lilly Sandberg ’18 stated that the Challenge has made her aware of ways that both students and the University could decrease waste.

“I think the thing that has been most interesting so far is that my whole bag is full of Usdan receipts, which are recyclable, but they always end up just floating around in my bag,” Sandberg said. “I never actually go to the recycling bin to throw out my receipts. It’s making me really angry about the use of receipts at Usdan. Even if they were smaller, they would be using less paper.”

After this week concludes, the event aims to encourage students—both participating and observing—to continue developing sustainable practices.

Pelton emphasized that there are easy adjustments students can make to decrease the amount of waste they produce.

“Fortunately, Wesleyan makes it very easy for students to reduce waste,” Pelton said. “The biggest tips I would give to students are to know what you can recycle. Did you know you can recycle yogurt cups but not paper coffee cups? And purchase a reusable mug because the above-mentioned coffee cups are not recyclable.”

The Eco Facilitators and Climate Ambassadors will continue to host events throughout the year focusing on sustainability, such as Do it in The Dark, a competition to determine which dorms and program houses use the least energy. Every month, the most successful residences will be recognized for their achievement.

Pride: QRC Hosts Speakers, Discussions

Continued from front page

discussed some of the major issues affecting the asexual community.

“[Asexuals are often viewed as] mechanistic, inhuman, and not capable of connection,” Jay said. Jay explained that there is a lack of understanding of asexuals by the non-asexual community because sex is portrayed in mass media as being vital to human relationships.

Jay also spoke to the difficulty asexual people have in forming intimate romantic relationships.

“How do you do intimacy in a world that equates it with sexuality?” Jay asked.

Luke Davoren ’18, who attended the workshop, spoke about his desire to learn more about the asexual community.

“You don’t often see asexuals in the news or in the media, unlike the growth of LGBT characters on shows now,” Davoren said. “It was interesting in learning about a community that I knew so little about before the workshop.”

On Wednesday, Oct. 8, the Queer Resource Center held the annual pride week convocation, where several students and faculty members shared their stories of coming out. This year’s convocation featured Eric Hagen ’18, Lenny Liang ’18, and Jose Sanchez ’18.

Before the speeches, Bardos spoke about the individual nature of coming out.

“Coming out means something different to everyone,” Bardos said. “Some may choose to come out in the world; some may not. It’s important to recognize that what coming out really is... it’s coming out for myself. I’m proud and I’m ready, but it also depends on a lot of issues like class, race, culture, gender, ability, etc.”

Hagen expressed the differences he has felt as a member of the queer com-

munity at the University versus in his hometown.

“Of the 35 people in 200 Church, about 50 percent identify as queer, and honestly coming out at Wes didn’t feel like really coming out because students here are so accepting,” Hagen said.

Liang, on the other hand, spoke of a cultural struggle within the queer community.

“Part of me is still struggling between my own identity and the traditional Chinese morals that are planted inside of me, something that will never be eliminated,” Liang said. “Despite my personal opposition to the judgmental and inhumane society of my culture, to the society where no one actually talks about sexuality rightfu[lly], I still love my motherland, my mother country...This is where I came from, this is who I am, and what I’m going to be.”

Although each day of Pride Week featured an event with a distinct audience, Bardos stated that she wants to coordinate more community-building events and workshops in the future.

“Pride week is kind of hard because some people feel they don’t need to show any more pride than they do every day, but it’s also hard to include everyone in one week and really talk about intersectionality in one week,” Bardos said.

Bardos hopes to host a series of workshops and discussions on the intersectional nature of the queer community and queer oppression in spring 2015. She also expressed her desire to broaden the group involved in planning Pride Week events to incorporate as much of the queer community as possible.

Pride Week ends with National Coming Out Day on Friday, Oct. 10. The Queer Resource Center will celebrate by hosting a discussion at Open House at 9 p.m. about what coming out means to individuals on a personal level.



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FEATURES

WesCeleb: ELIZABETH LITVITSKIY

By Jess Zalph
Features Editor

When Elizabeth Litvitskiy '15 found out she was a WesCeleb, her email response was, "DUDE THIS IS EVERYTHING I HAVE EVER ASPIRED TO LET'S INTERVIEW ON WEDNESDAY AND THEN I WILL IMMEDIATELY DROP OUT OF SCHOOL." She and I sat down outside of Shanklin to discuss comedy, excessive eating, and the importance of chipmunks.

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

Elizabeth Litvitskiy: I really hope it's WesWings. I try to be there as often as—I don't try; I just happen to be there a lot. More often I am there giving people meals than I have time to eat with people. And then I also used to have red hair. Which was a time. Maybe that was noticeable. I kind of miss it and would love to know if I should bring it back.

A: What about WesWings makes you a WesCeleb?

EL: I am fucking always there. Is that gonna say "expletive?"

A: No, it'll probably say "fucking."

EL: Oh, cool! Argus is so hip.

A: So what else are you involved with on campus, other than working at WesWings?

EL: I am involved in Lunchbox! And I'm the tallest female member of Lunchbox. I want to say I'm the tallest member, period, but I'm actually not sure. I will find out. What Lunchbox is, for the Wesleyan

world who might not know: We are the only live sketch comedy group. We keep evolving. We used to be the only sketch comedy group, but the comedy scene is expanding. I'm pretty sure we're still the only live sketch comedy group. It's a good time. I wish I was doing more for it, but I keep being tired.

A: How did you get into comedy?

EL: I don't know, I auditioned for Lunchbox when I was a freshman. And before that, I tweeted.

A: Is your Twitter presence something to behold?

EL: Oh my god, I wish. I'm not consistent with it. I come back to it when I'm on break, but I do try to keep it clear of anything but jokes that I like enough. So I'm probably going to tweet, spoiler alert: "Bras are booby traps." But I feel like I've already tweeted that.

A: So what's your favorite way to pass the time when you're not doing that or doing work?

EL: [Pause]. This is the longest pause ever. What do I fucking do? [Pause]. I'm mostly doing work, and I've tried to watch movies as much as possible. I sit in my house and eat too much.

A: No, that sounds like fun. What do you usually eat too much of?

EL: I have access to a lot of Chips Ahoy! right now. And they're the mini Chips Ahoy! and they're actually so tasty. They're better than real Chips Ahoy! I think it's the bags. So yeah, I've had too much access to that right now. And cheese! And I snack throughout all of my WesWings shifts and then convince myself that I've snacked enough, and I don't need to eat dinner, but then I'm hungry in half an hour.

A: That's a good way to spend your time. It's how I spend my time.

EL: I love that you're a food person. Oh, that's my main Internet thing: that I read a lot of food blogs. But I also look at the pictures.

A: Food Porn Daily?

EL: Oh my god, yes. So much clicking. And even though I've already seen it all, I'll just put it on random and be like, "Ah, I remember that! That was a few years ago!"

A: So, what's your major?

EL: Film.

A: How's it going?

EL: Good! I'm tired. I love it. It's not even real sometimes. The department has its politics, and it's a funny place to be, but I love that I watch movies in my classes. Yesterday was probably the second time in my film major career that we were purposely shown a bad movie so we could talk about it, and there was this moment after the class, like, "What is the professor about to say? Are you about to try to convince us that this was good?" But then I checked on Rotten Tomatoes, and it had gotten 86%, and I don't understand.

A: Are you working on a film thesis?

EL: I am! It's fun. I'm really enjoying it. I had a series of fuckups this past weekend, where I thought I was so together, but then I forgot things....But I swear, I'm prepared in most other ways. I'm looking forward to it.

A: Do you have any teasers for the general public?

EL: It's just a really self-indulgent movie that's highly autobiographical. It's about me and my mom and about being Russian.

A: You went to Prague for study abroad. How was that?

EL: I did. It was awesome. It was my first time traveling. Actually, I have never been to Russia, but I met Russian people while I was in Europe, and they were like, "You should probably go to Russia." And I think they're right, and I will eventually do that. But yeah, it was definitely my first time being out of the country by myself and going to multiple countries—nine, I think—and that was really great. And it was great being of legal age to drink alcohol there and getting to go to bars. I'm still not that age here.

A: How's senior year going so far?

EL: I was describing to someone today that September was the honeymoon pe-

riod where I thought I had everything together, but now I have stuff due. What happened? Suddenly: midterms. But otherwise, it's interesting. What's up with the weather, am I right? Like, what's up with that squirrel over there?

A: I've seen a lot of skunks.

EL: I've been seeing a groundhog that might be a beaver. And I saw a chipmunk yesterday! That was thrilling. It reminded me of my childhood. There was a time when I was really sick in bed for multiple days, and I spent a lot of my time looking out the window and watching chipmunks. And I would have people plant corn puffs for them, and I would watch them steal them.

A: So other than watching chipmunks, what's your pre-Wesleyan history?

EL: My pre-Wesleyan history? I didn't really have a life until I came here. I would go home in time for primetime television, and I lived an hour away from school. So I would tell my friends that I took the train with that if they were planning on dilly-dallying that I wasn't going to wait for them. If they were trying to be social, I would be like, "Bones' is on at 8."

A: Where would you say you feel most at home at Wesleyan?

EL: I lived in International House for a year and a half. That was a really big deal for me. It's a ridiculously great place where a series of excellent people have passed through. I'm still friends with all of them. They're in my dreams, and several of them are abroad. It was so awesome because IHouse took me back from abroad. The place changes from semester to semester, but there is a wonderful core to it.

A: Do you have a favorite IHouse memory?

EL: There was a night where [my friends and I] watched "Charlie's Angels: Full Throttle" and fell asleep on the couches and hurt our necks, and it was one of the most glorious nights of my life.

A: What advice would you give your freshman self?

EL: I would definitely say go to IHouse; I would definitely say go abroad.

A: So you did well!

EL: Yes, I'm perfect! Also, I feel like I must have been so annoying as a freshman. I'm very school-ageist. I hate being a freshman, and by the time I'm a senior, I hate freshmen. I don't hate all freshmen, but I hate freshman-ness, so there's just no ways to fix the ways I

would have found myself annoying. Because it's just freshman annoying-ness. Like I was speaking out of turn or something.

A: So are you excited to graduate?

EL: No! Not by any means. I don't have weekends for the rest of the semester, so I'm excited for getting the end of Wesleyan and having breaks, but no, I'm not by any means excited to graduate. I have no idea what I'm going to do.

A: Do you have any thoughts about where you want to be after Wesleyan?

EL: I want to go to LA and become a driver. And eat Mexican food. And have a career.

A: Career, tertiary?

EL: Yeah if I could just drive around eating Mexican food, that would be really fun. But jobs are good, too. I have a small life plan, I think, but I just forgot what it was. What? Did I say life plan? I meant lunch plan.

A: What's the difference, really?

EL: There isn't one for me currently. But I don't even usually have a lunch plan. How could I have a life plan? ...I was thinking about opening a restaurant at some point and I was going to call it "Current Location," but that's not my life goal. It was going to have to do with the film industry! I swear! ...I'd like to have a house. I'd like to have a cat. Multiple.

A: How many cats?

EL: No more than two, I don't think. Two's a good number. Hopefully related. And probably a dog; probably not dogs.

A: One dog, two cats?

EL: Yeah, something like that. And a monkey.

A: What are you going to name your monkey?

EL: Kampuchean. Wouldn't it be funny if it weren't a Kampuchean monkey and I named him "Kampuchean"? Maybe I'll name my dog "Sit." "Sit, Sit!"

A: Is there anything else you wish I'd asked you or that you would like to add?

EL: My favorite film is "Spring Breakers," and I want that in print.

This interview has been edited for length.



C/O FACEBOOK

Stirring Stories Surface at The Sloth's Latest Event

By Ella Weisser
Contributing Writer

Storytellers plunged into the deep end during The Sloth's first event of the year last Saturday, Oct. 4, at the Westco Cafe. The theme of the night, "In the Deep End," prompted a wide range of anecdotes from the people who came up to the microphone.

The Sloth, a group that organizes storytelling events, is led by Gabe Gordon '15, Lizzie Shackney '17, and Rachel Day '16. The Sloth is loosely based on the famous storytelling organization The Moth, which hosts live storytelling events all over the country in addition to airing a radio show and podcast featuring standout stories. Unlike The Moth, though, The Sloth has chosen for none of its events to be competitive.

"It's scary no matter what to tell a story," Day said on the group's decision to have The Sloth be noncompetitive. "If it's a personal story, you are going to be a little vulnerable. When you get into the deeper stuff, it's even more vulnerable, and we didn't want people to feel judged. It's pretty cathartic to tell your story in front of a big group of people, and we wanted to make sure that people could feel as comfortable as possible while doing that."

Maybe it was due to the non-competitive nature of the event, or maybe it was the ambiance provided by the electric candles at the foot of the stage, but many of the stories told at The Sloth were extremely personal and emotionally charged. Upon arriving at The Sloth, I was a bit cynical about the event; I think that I was underestimating the ability of my peers to tell stories

about being "in the deep end" without resorting to clichés. However, I was impressed and moved by almost all of the stories I heard that night.

The storytellers were Ian Teixeira '17, Elijah Stevens '15, Katherine Lu '15, Bryan Schiavone (VSCH), Eriq Robinson '15, Emilie Pass '15, Margaret Curtis '16, and Max Friedlich '17. Their stories varied in seriousness, but almost all of them mixed funny moments with the overarching themes of shame, loneliness, or having their expectations shattered.

Half of the stories focused on experiences the storytellers had in other countries. For a few of the storytellers, being "in the deep end" involved loneliness or having their romanticized predictions for a trip dashed. Robinson told a story about how depressed and alienated he felt in China. Some of the

things he experienced, like strangers pulling his hair on public transportation and then running away, elicited laughs from the audience. Some of his other experiences, like getting drunk and crying only to have a bicycle taxi driver try to hustle him and then being rescued by a large group of Nigerian men, were as touching as they were entertaining.

Lu, who spoke about the time she spent in Brazil, shared a much different perspective on the discomforts of traveling, although she did also express her own memories of feeling overwhelmed by culture shock. From recalling the mishaps of a night on the town to relating the horrors of seeing a huge bug on the wall, Lu was open about her recollections of feeling lost abroad.

Other storytellers spoke about feeling lost right at home. Curtis told

the audience about a recent experience she had revisiting a childhood residence and, in the process, figuring out how to come to terms with pieces of the past.

I thought it was interesting that almost everyone's interpretation of "the deep end" revolved around human interaction. Shame, loneliness, grief, and confusion were themes throughout the stories. Though for the inexperienced it may be difficult to address these emotions without resorting to clichés or an overly self-pitying tone. The Sloth's participants deftly avoided these pitfalls. I appreciated that most stories expertly combined humor and sadness.

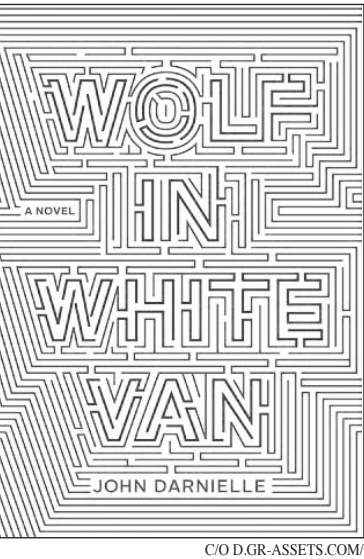
When The Sloth holds its next event, which the organizers hope will be later in the semester, I recommend that anyone looking for a personal and moving experience attends.

BOOK REVIEW: WOLF IN WHITE VAN

By Michael Darer
Assistant Arts Editor

It is a cliché both readily embraced and starkly rejected that trauma is the core of art. At its most dangerous, this idea can mutate into both a worship and ignorance of suffering, fueling the impulse to abandon empathy in favor of the simplification of experience. At its most powerful, it encourages the deepening of communication and the celebration of triumph on all scales.

There is perhaps no modern artist who better exemplifies the latter manifestation of this than John Darnielle. Darnielle, who is best known for his work with the folk-



rock outfit the Mountain Goats, of which he has at times been the only member, has structured his artistic career around the exploration of trauma (both large and small) and the journeys of redemption and healing that can bloom in its wake. For years, the Mountain Goats members have committed themselves to telling the stories of the marginalized, the overlooked, the broken, the condemned. Through Darnielle’s songwriting, they’ve pioneered a fearless and uncompromising brand of empathy, telling the stories of drug addicts, the mentally ill, and of Darnielle’s own childhood abuse with a brilliant and wistful clarity that denies the flattening of experience in the interest of personal meaning.

It should be, then, a great relief to fans of both Darnielle’s musical work and his approach to storytelling in general to hear that this ethic of compassion and dedication to honest complexity is alive and well in his debut novel “Wolf in White Van.” While technically not Darnielle’s first excursion into fiction (in 2008 the songwriter authored a novella), “Wolf in White Van” engages with narrative storytelling in a way that none of his previous work has. It’s especially impressive to witness how formally assured the novel is, and how well it maintains its commitment to tone and pacing. Two hundred odd pages are far different than a two-minute song, yet Darnielle barely ever loses control, and when

he does, he is quick to right himself. “Wolf in White Van” tells the story of Sean, the designer of a fantasy role-playing game called Trace Italian. The game drops its participants into a post-apocalyptic America, across which they must travel to find refuge in the game’s titular citadel, named for a star-shaped variety of medieval siege fortification. The game is played via mail: players send Sean their narrative decisions in response to a series of messages outlining the steps of their journey and the consequences of their choices.

The game has been a fixture of its creator’s life ever since he was disfigured in a mysterious “accident” he had in high school. Darnielle teases out the details of the episode over the course of the book. To add further complication, the story is told in reverse, beginning with the fallout of a court case that ties Sean to the unintentional injury of two of the game’s adolescent devotees and leading backwards through the years to the moment of Sean’s accident.

On its surface, the novel’s structure and concept can seem overbearing, and they might have caused “Wolf in White Van” to collapse had Darnielle been unable to find a foundation for his protagonist. Fortunately, Sean is a deeply nuanced character, and the skill with which Darnielle is able to craft his voice and perspective leads the “Wolf in White Van” beyond the perimeters

of its narrative and into a landscape of questions of memory, responsibility, anguish, and connection. At its heart, this is a book about intertwining breeds of isolation, both societal and self-imposed.

This is also a novel of unanswerable questions, consistently reluctant to provide simple explanations for the forces that work on Sean and the world around him. Often, Darnielle confronts readers with the conflicts Sean encounters, providing them with a sense of satisfaction and closure. The novel’s first-person narrative becomes crucial to this, as memory and fantasy intermingle. Sean is ultimately forced to question what shape his personal story has taken and what the accident that incited the governing elements in his life actually means.

This is only intensified by Darnielle’s rhythmic prose, which draws on his work as a songwriter. There is a constant conversation between physical description and abstract poeticization, and the narrative moves confidently between the two. Darnielle excels at charging his details with meaning and emotional weight. As a result, he ensures that the writing advances with passion and intention even when information is muddled or withheld.

It’s this level of control, combined with Darnielle’s commitment to honesty, that delegitimizes the inevitable comparisons between “Wolf in White Van” and Chuck Palahniuk’s

novel “Invisible Monsters,” which also investigates a character in a niche industry with a devastating facial injury. There is no deception at play in Darnielle’s writing, and the narrative’s tendency to sit on crucial facts feels more like fidelity to the difficulty its narrator has understanding his past and its trajectory than a need to manufacture mystery. Ultimately, the solution to Darnielle’s puzzle is both obvious and unknowable. The questions at play in “Wolf in White Van” have very little to do with where the story is heading and everything to do with the gains and sacrifices of that journey and how they combine to organize someone’s life in the before and aftermath.

Nowhere is this more apparent than in the book’s title, which appears in a scene where a young Sean watches a late-night talk show about Satanic messages backmasked in rock records. According to the show’s guest, if you play an old Christian rock record backward, you can hear someone whispering “wolf in white van.” To Sean this is both silly and intriguing, and to Darnielle it becomes the engine of the baroque emotional machine that drives his character. How is meaning constructed from the static of our lives? How are we shaped by the incidental forces that infect and flow through us? Are we responsible for the side effects of our lives? Who are we if not the things that grow within us without our knowledge?

Unpacking Urban Legends: Rising Above the Splurge

By Sadie Renjilian
Staff Writer

The change of seasons brings many exciting things: apple picking, cozy boots, sweaters, and the return of our favorite television shows. Most importantly, fall also brings major sales from clothing stores. And if you’re cloistered in Middletown, the Internet shopping opportunities are really too good to be ignored. But if you’re a Wesleyan student burdened with the mantle of social justice and a small budget, this gold mine becomes more of a minefield.

The first example that springs to mind is Urban Outfitters. None of us is better than Urban; at least personally speaking, I can’t resist its allure. There is nothing wrong with the occasional splurge. Sometimes I eat my cereal with melted ice cream when I’m out of milk, and sometimes I buy faux-hipster, pre-distressed, definitely-cheaper-at-Goodwill stuff from Urban, and I can admit that.

Hannah Thompson ’17 (who, at the time of this interview, was wearing an Urban Outfitters cardigan) brought up a specific example of some great finds from her youth.

“I bought four pairs of torn-up cutoffs at a flea market for \$12,” she said. “One pair at Urban would be like \$50 or \$60 each.”

In the interest of journalistic integrity, I searched online, and sure enough each tiny pair of denim underwear went for about \$58.

Rachel Santee ’17 agreed, saying that she shops at Urban Outfitters, but does so with a guilty conscience. But our guilty consciences don’t arise merely from buying the lame, corporate-cool, overpriced, fake shit. Besides being unreasonably (and, may I add, insultingly) expensive, Urban just has the general stench of evil.

Here’s a recent example, in case you missed it by somehow avoiding the Internet forever: Urban Outfitters marketed a blood-splattered Kent

State sweatshirt for \$129. Sweet biscuits, where to begin? First off, \$129 for a sweatshirt? Was this sweatshirt handmade by Queen Elizabeth before being soaked in the tears of North West? No, it was likely made by child slaves in Southeast Asia. I can’t confirm this, but Urban Outfitters’ production practices hardly rule this out. And most horrifying, of course: it was a blood-splattered Kent State sweatshirt.

The Kent State incident is not an anomaly. Over the course of its lifetime, Urban Outfitters has offended pretty much every identifiable group, including Jews, gays, women, victims of eating disorders, Aboriginal Americans, victims of

alcohol and substance abuse, and, speaking personally, people who are literate. Its purported “book section” is an awful lot of dirty picture books with bad puns and with very little literary redemption.

The Washington Post ran an article in September when the Kent State sweatshirt was released. In it, Tim Herrera argued that Urban Outfitters stages these offensive stunts for attention.

“[The sweatshirt is] just the latest in the clothier’s line of insensitive products apparently aimed at generating buzz to boost visibility,” he wrote. “These clothes aren’t really meant to be purchased and worn; they are marketing tools.”

Santee concurred.

“I know it has gotten into a lot of trouble in the past for being insensitive and homophobic and whatnot, which is unfortunate,” she said. “I still shop there because a lot of the time, the stuff you find there you can’t find anywhere else.”

She’s right. For example, the fall sale sweaters start at \$49. Where else could you find such absolute bullshit marketing that would pretend that half of a hundred dollars is a sale price? That’s a great sale price for a townhouse in Brooklyn. Clearly, I’m a college student who makes no money, but still.

Here’s some more food for thought: Richard Hayne, the CEO of

Urban Outfitters (and Anthropologie and Free People, in case you hippies thought you were exempt), donated over \$13,000 to Rick Santorum’s reelection campaign. This doesn’t mean that Hayne personally opposes abortion rights and gay marriage, just that part of the \$49 you paid for a sweater that already has holes in it may be used to fight equality and deny rights.

Maybe it’s my own fault, but when I search “fall sales” online, Urban Outfitters’ sale comes up first. But scroll on down, and there is a link to Northern Californian Girl Scouts selling nuts and magazines. Is there anything more wholesome?

Yes. It’s \$1.50 Sundays at our local Goodwill.

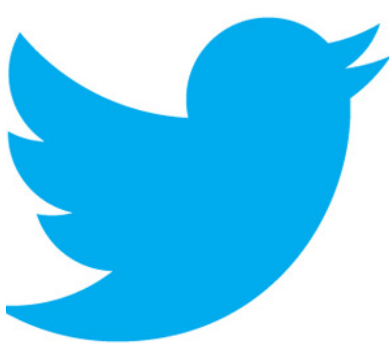
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ARTS



SANDY ALDIERI OF PERCEPTION PHOTOGRAPHY

The West End String Quartet, which works with the chamber music program at Wesleyan, interpreted a number of classical and contemporary composers at Russell House on Sunday afternoon.

String Quartet Both Lulls and Surprises at Russell House

By Isabelle Csete
Contributing Writer

Early in the afternoon on Sunday, Oct. 5, students, professors, musicians, and Middletown residents gathered to hear the warm acoustics of Russell House to hear members of the West End String Quartet—comprised of Jessica Meyer and Sarah Washburn on violin, John Biatowas on viola, and Anne Berry on cello—perform classical and modern chamber music works. The West End String Quartet members, playing together since 2005, are not only strong advocates of classical, modern, and contemporary music, but they also direct and coach the chamber music program at Wesleyan. Individually, members also teach at the Hartt School Community Division, Bay Path College, Three Rivers Community College, Greater Hartford Academy of the Arts, The David Einfieldt Chamber Music Seminar at Hartt, and Strings by the Sea in San Diego.

Bringing us back to the days of Mozart, the concert began with the short (by classical standards) and sweet: Wolfgang Amadeus Mozart's "String Quartet No. 21 in D Major, K. 575," which immediately captured the audience's attention. Members of the audience sat onstage surrounding the musicians, which pleasantly gave this event a traditional, intimate feel.

Mozart's recurring melodies, re-

peated in different dynamics, tones, and keys, moved audience members to feel as if they were involved in the ongoing conversation happening between the musicians of the quartet. These cantabile, carefree moments captured the blithe and lighthearted persona of Mozart's music, and the individual technique of each musician allowed them to play cohesively with agile clarity.

Sometime during the first movement, Allegretto, I could not remember where I had recently heard some of those melodies. As a violinist, I naturally began to think about other classical music works and compositions where I might have come across them. When I got home, however, I realized they were actually used in the middle section of the song "Mozart's House" by UK indie-electronic band Clean Bandit.

Midway through the second movement, I noticed my neighbor's eyes begin to shut. Rather than being a negative observation, it felt to me to be an indication of the pleasant, lulling quality of the slow Andante section. In the dancing third movement, Menuetto: Allegretto, however, the room's atmosphere instantly became jubilant and festive. Eyes opened, heads nodded, and I wanted to jump out of my seat and join in with my own violin. The musicians breathed in sync and slightly tapped their feet as they played.

Right before intermission, the group performed Erberk Eryilmaz's

"Miniatures Set No. 4 for String Quartet." I'd never heard of either the composer or the composition before this concert. This contemporary work was quite interesting, providing a deep insight into the composer's Turkish background, juxtaposing traditional melodic belly-dancing themes with more contemporary techniques. Each of the five movements was quite short, keeping the audience on its toes as different quartet members began to sporadically yell and randomly tap their instruments and their bows. It understandably shocked the audience at first, but they began to acquiesce and enjoy the piece as it progressed.

We eventually arrived at my favorite portion of the performance: Dmitri Shostakovich's "String Quartet No. 3 in F Major." Historically, this string quartet is well known as the one composed by Shostakovich after his "Symphony No. 9," which was censored by Stalin's Soviet authorities; as a result, each movement delicately revealed the angst and the pain that Shostakovich felt.

Even if you missed this performance, Russell House hosts a series of concerts throughout the year. They are all great opportunities to experience firsthand a variety of music, played by only the best of the best.

Trans*: Monologues Kick Off Annual Pride Week

Continued from front page

that the goal of "The Naked I" is to tell as many different stories as possible. Whereas "The Vagina Monologues" tells a set number of stories each time it is performed, give or take a few additions or subtractions, "The Naked I" aims to constantly be telling new stories.

"[W]ith Toby Davis' permission—he wrote the first 'Naked I'—20% Theatre has [created] and continues to create new plays," Avitabile said. "So it's like, what we're missing is that 'The Vagina Monologues' could keep going. There are hundreds more stories to be told, and that's what we're doing with this project. Because it doesn't just stop with the first 20 stories that were staged. There are just an infinite number, so we're going to keep making new 'Naked I' plays and making sure that voices get heard and stories get told that haven't yet."

For Yusef Bornacelli, another performer, "The Naked I" provides an important medium for individual expression in the context of a larger group.

"It's a really almost overwhelming feeling when you get to be a part of something that you don't get to see," Bornacelli said. "Trans* and queer

voices are often just left to the back-drop of everything else, and when you have artists who come together and want to tell our stories and tell their stories, who want to share things that are so personal and intimate, and places that we've all been, and feelings that we've all had, it's almost like a release of all the things that you wish you could communicate all the time but don't and can't."

While the Wesleyan production contained only 11 monologues, it still managed to present an incredibly diverse array of experiences. The speakers ranged in variety from the cisgender mother of a trans* child

concerned about the way her child was being treated to a lesbian who felt constrained by the labels of "butch" and "femme." The monologues varied not only in content but in tone as well. Some were incredibly serious and heart-wrenching, while others were lighthearted and funny. The monologues constantly played with viewers' expectations and challenged their preconceived notions of gender and sexual identity. For instance, in "Man-Ish," the speaker, portrayed by Dunning, proclaims that it took six months for hir to realize that ze was in a same-gender relationship. While one could easily expect the speaker and hir partner's gender identities to fall on either side of the traditional gender binary, it is revealed at the end that both identify as "man-ish," challenging viewers' notions of what it actually means to be in a same-sex relationship.

But while "Insides Out" may affect the way that the members of the audience think, it has also had a powerful impact on the performers themselves.

"I suddenly had this community that I'd been looking for and wanting and had a really great medium through which to get to know and become family with all these incredible trans people."*

—Dunning

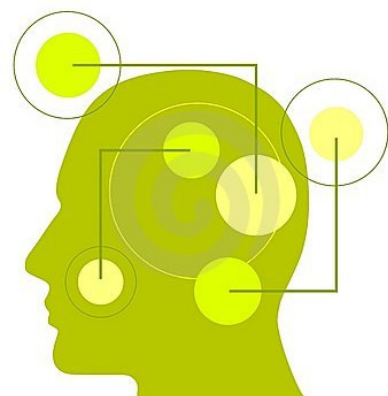
"I don't think it's an understatement if I say that being in 'The Naked I' has really changed my life," Dunning said. "Being in something that is so empowering as 'The Naked I' was a revelation...be-

cause it changed my view of what I could do as a trans* performer and as a writer and an activist and an educator, in the context of all of those things. They also gave me this amazing community that I'd never had before. I'd never been in a room with that many trans*gender people as the cast of 'The Naked I.' I suddenly had this community that I'd been looking for and wanting and had a really great medium through which to get to know and become family with all these incredible trans* people and really wonderful allies, and I'm also really excited at the possibilities it brings for writing future things."

INTERESTED IN LEARNING ABOUT THE PSYCH MAJOR? WANT TO GET TO KNOW OTHER PSYCH MAJORS?

Come to the Psych social this Friday, hosted by Psi Chi, the psychology honor society! We'll be having snacks and chatting about psych at Wesleyan in a fun, informal setting. Stop by for as little or as long as you'd like!

Friday, October 10
Judd 103
3-4 p.m.



“Song for a Future Generation” Starts SciFi Dance Party

By Hazem Fahmy
Staff Writer

The '92 Theater is no stranger to the edgy and fantastical. This weekend’s “Song for a Future Generation” is set to light up the theater’s stage with futuristic extravagance. Written by playwright Joe Tracz and directed by May Treuhaft-Ali ’17, the ’80s-themed dance party show marks the second weekend of Second Stage’s fall season.

Set at a party on a space shuttle orbiting an exploding star, “Song” stars 13 time travelers, shape-shifters, aliens, and psychics. The concept and character design are based off the hit 1983 single of the same title by the B-52s, and the play’s costume and set designs are set to resemble those of the song’s music video.

Treuhaft-Ali saw the play around four years ago when one of her high school teachers directed it, and she dreamt about setting it up ever since.

“I saw this play and I just thought: Wait! You don’t know me, but you wrote me into a play,” she said, adding that she instantly connected with both the otherness and familiarity of the show: “This thing is literally my life!”

Treuhaft-Ali said she developed a personal connection with the characters and setting that pushed her to reconnect with the world with which she had immediately fallen in love.

“I wanted to direct this play because I wanted to give other people the feeling of: ‘I never want to leave this world,’” Treuhaft-Ali said.

She compared the play to WesRave, the annual silent rave in which students plug their headphones in and blast the same playlist at the same time, dancing all over campus to celebrate the end of classes and the year.

“It’s super-duper fun, and it’s this kind of thing that happens just because it can and because we’re all crazy adventurous college students with a lot of energy,” Treuhaft-Ali said. “But then you take off your headphones and you’re disconnected.”

For Treuhaft-Ali, “Song For A Future Generation” was essentially about expressing that notion of disconnection through a big party as the various quirky characters struggle to understand what their role is within the crowd. Everyone is having fun together, but no one is actually getting much individual attention.

Moreover, the show aims to raise various questions pertaining to young adults’ quest for belonging.

“What if I’m not original? What if I’m just a clone? What if I’m incapable of truly connecting with people?” Treuhaft-Ali asked. “It’s about a lot of scary things.”

“But in a fun way!” added actor Jess Cummings ’17.

Going up from Thursday, Oct. 9 through Saturday, Oct. 11, “Song For a Future Generation” will shine a glimmering light on the various difficulties of relating to others in this stage of life while guaranteeing a tremendously fun night. While there is no shortage of plays that attempt to address these issues, “Song” is a must-see for the unique way in which it approaches them.

Although the show’s title may imply the presence of an authority figure in the story, the cast is devoid of patriarchal or matriarchal characters. Instead, the plot implores the young characters to seek their own independent paths.

“It’s up to all the characters to figure out what to do with themselves and their problems,” Cummings said. “I think that’s what’s important about this play and what makes it so relatable.”

Who Wore It Wes: Jennie He ’16

By Gavriella Wolf
Staff Writer

Before Jennie He ’16 wore it Wes, she wore it elsewhere: she transferred to Wesleyan in her sophomore spring from St. Lawrence University in northern New York state. Upon arriving in Middletown, He became involved with feminist activism and sexual assault prevention causes on campus. The Feminism, Gender, and Sexuality Studies and philosophy double major sat down with The Argus to discuss her fashion favorites as well as her personal take on the influx of “preppy” on the Wesleyan campus.

The Argus: To what extent do you consider yourself interested in fashion?
Jennie He: I’m extraordinarily interested in fashion, but I wouldn’t say it’s exactly who I am. I guess my sense of fashion is just a self expression, but it’s not what I revolve my entire identity around.

A: How long have you been interested in fashion?
JH: I didn’t really update my wardrobe as much until, like, a year ago. And I’ve always been very interested in fashion, but because, you know, being in high school, you didn’t really have any money, so you couldn’t really buy any clothes anyways, so you couldn’t really do anything. [But] I’ve always been really interested in fashion, like following up on Tumblr, Vogue, whatever. So, for a while!

A: Describe your personal style in three to five words.
JH: Badass, feminine, aggressive...unapologetic.

A: Does the fashion scene at Wes differ from that of St. Lawrence?
JH: Completely. Well, I shouldn’t say completely, because I feel like there’s a lot more preppy people here right now as of late. Yeah, I was helping on move-in day, and everyone was preppy, and I was like, “No, this is exactly what I wanted to get away from.” But at my previous school, everyone [wore] Ralph Lauren, Hunter boots, literally anything like J. Crew. You could name all the brands that they would ever wear in their entire life and

what they would buy, and it’s all that. And compared to that, Wesleyan is a complete and utter utopia of fashion; it’s much better, more creative.

A: Where are your favorite places to get your clothes?
JH: Zara! Like one to five, Zara, and sometimes I’ll do Urban Outfitters, or find small stores online that I can just shop from.

A: So you don’t find it hard to shop from campus?
JH: Nope, not at all.

A: Do you have any favorite designers that you see are related to the Zara aesthetic?
JH: Shoes-wise, I am in love with Jeffrey Campbell, except I can’t afford Jeffrey Campbell. So that’s why I always find things that look alike. Clothing-wise, I love All Saints. Can’t afford them. And Rag and Bone. Can’t afford them, either.

A: From where do you draw style inspiration?
JH: There’s this great website called lookbook.nu. It has basically random people from across the world [who] add their photos in, and people can like hype it, [which is] basically like liking it on Instagram. So that place, mostly. It’s amazing; it’s beautiful.

A: Do you have any other favorite blogs that you look at fashion through?
JH: Yes, there’s this one girl, her [blog] is Feral Creature. I think her name is Eugenie. And so she is one of my biggest inspirations, because she’s also like very strong yet very feminine, the mix that I want to portray.
A: Is there a current

trend on campus that you like?
JH: Birkenstocks! Birkenstocks everything every day.

A: Is there a current trend you hate?
JH: Those lace-up boots for women with a heel, like the old-maid boots. Like pilgrim [shoes], I don’t even know how to describe them.

A: Do you have an item of winter clothing that you can’t wait to wear?
JH: Not particularly. I like my Zara leggings and I like my boots [gestures to her outfit], and so I’m wearing both of these out of winter, anyway.

A: Do you feel more comfortable dressing for Wesleyan than Saint Lawrence?
JH: Yes. When I was at Saint Lawrence, I didn’t buy any new clothes, because I didn’t want to stand out any more than I already was, by just not wearing Ralph Lauren, J. Crew, and Vineyard Vines.



Jennie He ’16, who transferred from St. Lawrence University, finds the fashion atmosphere at Wesleyan much more liberating.

The Idiot Box The Legend of Korra

By Gabe Rosenberg
Arts Editor

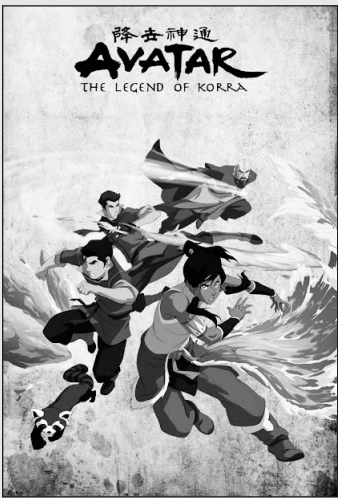
With the premiere of the first episode of the fourth (and final) season of “The Legend of Korra,” we have a lot of rebuilding to do: a government or two trying to repair themselves, a nomadic people working to bring themselves back from the brink, and the world’s supposed protector fighting to become whole again. Let’s just say that over the previous season of “Korra,” the franchise’s darkest, bloodiest, and best season so far, a great many things were blown up.

“The Legend of Korra” was originally conceived as a miniseries, set two generations after the end of “Avatar: The Last Airbender.” It is at once a tribute to, a continuation of, and an improvement on the beautifully fleshed-out world, intricate geopolitics, and deep mythology of the original series. “Korra,” which began in 2012, maintains many connections to the original, which ended its run in 2008: The descendants of the original Avatar gang (Aang, Katara, Sokka, and Toph) now live in the new world established by Avatar Aang after the defeat of the imperialistic fire nation. Aang established the United Republic of Nations, with Republic City as its capitol, as a place where benders from all four former nations (as well as non-benders) could live in harmony. After his death, a new avatar was born: the titular Korra, of the water tribe.

Along with the usual four elements, metal bending (which Toph invented back in the original series) and lightning bending (seen originally as evil) are now commonplace and have been used to herald this world into an industrial revolution of sorts. I had a friend who quit watching early on in “Korra” because she couldn’t stand the fact that there were cars around. For me, the not-quite-steampunk world is even more exciting than the original because it feels more real and less forcibly connected to a magical, pastoral past. (Also, giant robots are cool.) Rather than traversing the lands as in Aang’s classic Hero’s Journey, “Korra” stays tied, more or less, to the industrialized metropolis, along with all the possibilities and problems that an urban setting holds.

In its three seasons so far, “Korra” established itself as a darker, more politically tinged show than a children’s cartoon on Nickelodeon has any right to be. In fact, midway through season three, the network pulled it from the air, premiering the rest of the season’s episodes online only, where it currently resides at the beginning of season four. Book One (Air) places Korra and her newfound Team Avatar—fire bender Mako, his earth bender brother Bolin, and tech-savvy but non-bending Asami—against a populist uprising: the Equalists, who seek to even the playing field for ordinary citizens by removing all bending from the world. For a show based around the idea that a kid who can master all forms of magic should make decisions about the fate of the world, even giving a voice—let alone a persuasive one—to an opposition movement, turns this show into one quite comfortable dancing around the gray areas of morality and power.

For those who don’t remember, the ultimate moral conflict driving “Avatar: The Last Airbender” to its conclusion was one of life, death, and utilitarianism: Is Aang just in killing a terrible ruler if that death would save the world? Does the Avatar even have that authority, and how would that change him as a person? While



“The Legend of Korra,” sequel to “Avatar: The Last Airbender,” features darker themes than its predecessor.

“Avatar” strikes a serious blow in favor of saving life, “Korra” doesn’t avoid bloodshed so readily. Season one concludes with the murder-suicide of a corrupted government official and his brother, the leader of the Equalist rebellion, and somehow, it feels like the right thing to happen. Season three most likely was pulled from the air because of the graphic, on-screen suffocation death of a dictator: a member of an anarchist group literally sucked the air from her lungs. Later on, a member of that same group ended up blowing up her own head after it was encased in metal.

And yet, this series continues the matchless characterization work of its predecessor by humanizing even the enemy. I find myself questioning the unspoken dominance of benders over non-benders in society and governments, an issue that is never truly resolved and still sometimes pops up in the subtext here and there. Even the Big Bads have lives and personalities; just as Prince Zuko’s backstory turns him into the breakout character of “Avatar,” the interpersonal relationships of the Red Lotus anarchists turn them into something more significant than set-’em-up-to-knock-’em-down obstacles.

Not that “Korra” doesn’t have its issues. In the first season, a love square of sorts heralds all sorts of unwanted teen angst and overstays its welcome, while some characters, mostly on the side of good, do take a while to become fully fleshed out. The second season as a whole is a weak spot; its plot arc of bridging the real and spiritual worlds was never intended to exist when the miniseries was planned, and thus feels disconnected from the outstanding first season. Those holes, however, were mostly patched: the friendship dynamics and reconfigured world that were solidified in the third season will help start off the fourth season on more than solid ground.

So where exactly do we begin with “After All These Years,” last Friday’s season premiere? Set three years after the season three finale, it’s haunted by that episode’s ending image: Avatar Korra, confined to a wheelchair, shedding a tear. She was beaten down, kidnapped, and just about killed, almost the ultimate victim of that anarchy group that already brought down one government and was ready to send the rest of the world into chaos. Maybe Korra succeeded in defeating the enemy, but she left with more than a few scars of her own, and not just physical ones. Someone asks her in the season premiere, not recognizing who she is, what ever happened to the Avatar. She doesn’t know, she says. If “The Legend of Korra” was at any point conceived to be a children’s show, it is not one anymore.

OPINION



Defending Self-Defense

By Jenny Davis, Opinion Editor



Apologies Accepted: Confronting The Past

By Isabel Fattal, Staff Writer

I know how to fold my fingers into the shape of a bird beak and properly jab someone’s eyeballs. This is a thing that I can do, a thing I will do, if attacked. I was in eighth grade when I was taught this as part of the self-defense program at my all-girls school in Manhattan.

The classes were taught by a pair of neurotic sisters and their literal sidekicks, a few men heavily padded in facemasks, groin protectors, and chest guards. We learned skills—the eye strike, the knee-to-groin, and later, the notorious slingshot—and then practiced them on these men, who offered themselves up to us girls like sacrificial hippopotami. Everyone loved it.

These men were indestructible. We rammed our elbows into their foreheads; slapped, grabbed, and pulled their padded genitals; pecked their eyeballs with our beak-hands; kneed them in the head; screamed at them; and kicked them in the throat as the sisters coached us from the sidelines: “Get him, Sarah!” “Knee to groin, Amari!” “Nice eye strike, Yuriko!” Each time, the men collapsed to the floor in faux agony, clutching their padding as the sisters clapped loudly. It was good, old-fashioned fun.

The men had creepy alter egos in the scenes they created, becoming slimy street characters and jealous ex-boyfriends with every passing girl they pretended to try to assault. One by one, we’d take a turn, first experiencing the “uh-oh” feeling that one is supposed to get when exposed to a potentially dangerous situation and then actually fighting. We applauded for everyone, even the weaklings who could hardly muster up the guttural “NO” that we were told to bellow with each beak-hand or knee.

The self-defense teachers came back every few years, and each time they reappeared armed with a new skill to teach. In 10th grade, we learned that if someone snuck through your window and was lying on top of you in your own bed, telling him that your parents kept all their precious jewelry in a box in the closet across the apartment and then, as he got up to stupidly look for it, sling-shotting his groin with your foot (followed by a kick to the head for good measure) was the way to go.

By 12th grade, though, I had lived among the hippies of northern California and authored my own oath of nonviolence, so when the self-defense sisters came around for their final time in the spring of my senior year, I announced I would not be participating. While the rest of the class fought in college-inspired situations (in the “library stacks,” which were really two gym mats propped up vertically, and in “dorm rooms,” which were really a blocked-off portion of the gymnastics room), I watched scornfully.

The whole thing seemed terribly barbaric and counter-productive to me, new convert to the philosophy of nonviolent social movements that

I was. In the event of an actual attack, I knew I would probably fight back, but I suppressed that impulse, telling everyone instead that I would, like Gandhi, offer myself to the perpetrator, who through my submission to his violence would realize the cruelty of his ways.

It was easy for me to say I’d be nonviolent, of course. I’d never been attacked—I still haven’t—and hadn’t met anyone who had. (I’ve still never met anyone who seriously used the self-defense techniques that the sisters taught us.) It was markedly easy for me to opt out of self-defense, because the threat wasn’t looming. It didn’t seem realistic at all. I was naïve. If I could go back, I would have fought and kicked those padded men with all my might instead of sitting judgmentally on the sidelines.

Having access to self-defense techniques is a privilege and a boon. When the norm is to not fight back—and though there aren’t conclusive data, the sisters emphasized that most who are raped do not fight back—then not fighting back is not ennobling; it’s foolish. This is not victim-blaming. Rape is never the survivor’s fault. But those who have access to self-defense training, as I did, should take every advantage of it. And those who have not been trained would do well to seek out classes, or at least watch a YouTube video. According to PBS, fighting back cuts chances of rape in half.

It would be lovely to integrate self-defense more strongly into the University’s array of sexual assault resources. Instead of merely talking ad nauseam about rape culture, a worthy topic of discussion but largely impractical in terms of curbing actual rape, the University should provide a range of self-defense classes. Perhaps a WesBAM offering, taught by a qualified student or guest instructor, would also increase participation. (The Office of Public Safety apparently offers a Rape Aggression Defense class; one registers by calling the Public Safety Department.)

I was at dinner with a few female-identifying friends when the topic of being attacked on the street by unfamiliar men came up.

“If I see someone walking behind me at night, I pretty much assume that I’m going to die,” one of my friends proclaimed.

If attacked, I’m sure my friends would all fight hand-beak, tooth, and nail, fighting for their lives, and justifiably. It’s violent, unfortunately, but it’s necessary.

And I know now exactly what I would do: Eye strike. Knee to the groin. Slap, grab, and pull.

Davis is a member of the class of 2017.

My default word used to be “sorry.” I’d bump into someone accidentally; I’d say sorry. Someone would bump into me accidentally; I’d say sorry. My mom would tell me that I was saying sorry too much, and in response, of course, I’d say sorry. For a while, I thought that my penchant for apologizing was a positive practice, a sign of my attempts to be polite and considerate. But every time the Jewish holiday of Yom Kippur rolled around, I began to notice the dangers of my habit.

Yom Kippur, or the “day of atonement,” is a fast day dedicated to reflection and repentance that occurs at the start of each Jewish new year, generally sometime in September or October. The holiday, which took place last weekend, is a day to right wrongs done over the past year and to look towards improvements that can be made for the coming one. When I describe the holiday now, it sounds like a very healthy and generally positive, albeit solemn, experience, and at this point I recognize that that’s what it truly is. But growing up, it was difficult to understand that reflecting on what has gone wrong in the past could ever be anything other than stressful and painful.

On Yom Kippur’s past, the perfectionist in me was anxious to perform the ritual of self-reflection to the utmost extent. After returning home from synagogue in the afternoon, I’d sit in my room with a plan to think deeply and carefully about all that I could be doing better. Reflection seemed like a good idea, but as soon as I sat down to attempt it, it wasn’t long before I became completely overwhelmed. It was impossible to change the past, of course, but the more I thought about how much I could have done differently, the more I began to wish for a time machine and wonder how I could possibly

fix things without one. I’d end my private self-reflection time feeling more sorry than ever and powerless to do anything about it.

After a few years of this stressful exercise, I decided that I needed to take a step back, relax, and not worry about the past quite so much. For a couple of years, I went in the opposite direction by distancing myself from the self-reflection process. I didn’t take it as seriously as I had in the past, and I let the day come and go without pursuing any real, deep contemplation.

It wasn’t until last year that I finally figured out how to observe Yom Kippur and how to apologize generally, in a way that felt right. On the morning of Yom Kippur, my brother and I decided to take a walk to the beach near our house before synagogue to do some thinking. It was a beautiful day, and as I looked out at the ocean, not only did I feel inspired to engage in some serious contemplation, but I also felt oddly calm, even happy, about it. Of course, the guilt quickly set in a moment later: Shouldn’t I have felt upset and anxious on this day, as per my usual tradition?

But after a while it hit me that happy was exactly what I should be feeling. Apologizing to myself or to others didn’t have to be an experience that involved tearing my hair out and wishing to go back in time. Self-reflection is a tall order; we’re asked to look long and hard at ourselves in a way that we are often too busy or distracted to do in our day-to-day lives. So when we do take that first look in our internal mirror, it can be easy to notice only the blemishes. Every little thing can seem so much bigger than it actually is. It’s likely that some of what we see is in fact big enough to warrant looking at critically. Even so, once we do look within, it seems that we have two options. We can view re-

gret as an anchor to the past that leaves us helpless, or we can attempt to understand it as a guidepost for the exciting future that awaits. I don’t think that we can ever truly escape regret. We’re human beings, and we are not perfect. Wishing that what has happened in the past would’ve happened differently is only natural. But the word “regret” has become tinged with negativity, and it doesn’t have to be. Instead, we can start viewing regret as a habit that can be rewarding and educational while also being, like much else in life, best attempted in small doses.

We can keep saying sorry, and I’d venture to say that we should. Making right what we’ve done wrong in the past is the only way that we can grow beyond these mistakes in the future. But while we’re apologizing, let’s be careful not to become too comfortable with looking backwards. Wallowing in regret can feel oddly comforting at times; living in the past can seem like a welcome opportunity to temporarily avoid the future. But the future and the past are interconnected in an unbreakable way. We could not have reached where we are without building out of the past that we have, and our pasts are only defined by the way in which we view our world and ourselves in the present.

Living strictly in the past is impossible, and as I’ve come to realize more and more with each passing Yom Kippur, it’s also not at all productive. But we can’t ignore our past, either, nor should we. Instead, it seems that our best option is to view our past as a small but important piece of the puzzle of our future. It certainly shapes the other pieces, but it does not have to define the final product. That part is up to us.

Fattal is a member of the class of 2017.



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The Problem With “Privilege”

By Bryan Stascavage, Contributing Writer

I first learned about privilege from my parents when I was young. It was a positive word, used to describe those who had more than we did. A privilege was something that one could earn through hard work and determination. I had to earn the privilege to drive and to buy my own car by working. I gained the privilege to have more freedom by getting good grades and not getting into trouble. I won the privilege to set the thermometer by holding a job and affording my own place. In short, a privilege was a goal, something to strive for, and which could be enjoyed once attained.

I didn't hear much about privilege again until a year ago, when by chance I ran across a discussion in which someone used the word “privilege” with a negative connotation. I was intrigued. At first I was extremely confused about why privilege was so negative: I would hear people say things like “male privilege” or “white privilege,” but they would never explain what it meant. So I continued to dig, continuing to research privilege before Wesleyan and during my first month here.

It wasn't until I got to Wesleyan when two sentences in the Disorientation booklet finally allowed me to connect the dots. It reads, “By acknowledging privilege, you are recognizing that you benefit from the oppression of others. While many may say that they welcome greater rights and privileges for oppressed people, few agree to lessening their own privileges.” I finally understood what the current concept of privilege really was. And then I understood why it is flawed.

In short, the concept of privilege is the moral center of the social justice movement, an orb around which all the topics of the movement revolve. The movements that I see on campus and on the Internet are deeply rooted in this concept: Group A has privilege, Group B is oppressed by this privilege, so we, the social justice advocates, stand up for Group B. It is a formula that is critical to social movements.

There is, however, a significant problem with the formula. When an idea or a movement has negativity at its core, problems are almost certain to surface. My personal research into the social justice movement has led me to identify two central problems.

The first issue is that privilege creates a guilt trip. By declaring a group privileged, and attaching a negative connotation to that word, the social justice movement directs a wave of guilt at “privileged” groups. This may seem like a good thing, but

it has ugly repercussions. Individuals, understandably, do not like to feel guilty, so they search for ways to alleviate that guilt. Because the social justice movement assigns guilt to things that the individual can't change, like skin color or their gender identity, they are forced to find different ways to alleviate that guilt. This is what I like to think of as the oppression trading card game: People search desperately for groups that they can identify with that are oppressed to compensate for their skin color or gender identity. They try to offset their privilege points gained by their skin color by claiming oppression points for belonging to a different group. For example, I'm a white male, but I'm also a veteran, so my veteran status works to offset my male whiteness. If that left a bad taste in your mouth to read—it certainly left a bad one in mine to type—then you understand the issue.

This guilt trip problem is magnified by what is aptly dubbed by various feminist groups as the Oppression Olympics: two different groups compete to see who is more oppressed, in order to seem more victimized, which legitimizes their claims over another groups' assertions. The Olympics are playing out across several demographics in the form of fracturing. Have you ever wondered why there are so many groups representing so many similar issues online, in the media, and even on campuses? That is the result of the Oppression Olympics. Instead of a unified front fighting for change for all the underprivileged, many small groups all compete with each other for the microphone.

The second large issue with the current concept of privilege is that it creates hostility against the privileged. As the Disorientation booklet states, “[F]ew agree to lessening their own privileges.” The natural impulse for the recipients of the message that the privileged will not relinquish their benefits, then, is to lessen others' privilege for them. This is problematic on two fronts, and it is why progress is so slow for the social justice movement.

The first problem is that lessening someone's privilege is taking away something that they might have legitimately earned. This in turn creates large swaths of people who are resentful and hostile toward social justice. Even worse, many of those people are in positions of power and can make decisions that act against forward progress. The second problem with taking privilege away from other groups is that it creates radicals within the social justice movements. Although a large percentage of social justice advocates are not extremists, unfortunately these extremists are the

loudest. They are quickly becoming the face of the movement and undermine its credibility. I'm sad to say that Wesleyan has its fair share of these extremists.

Is there a solution to the privilege problem? Of course there is. Instead of using guilt trips and trying to tear down those with privilege, turn privilege back into a positive thing that anyone can earn. Support each other's achievements while preserving good relations with those outside of the movement. Making privilege positive and accessible to everyone will end the petty bickering between factions of the movement, and encourage cooperation from inside and outside of the movement.

There has, for example, recently been a strong push to make video games more appealing to women by combatting the inherent misogyny of the gaming industry. The current tact right now is to pressure gaming companies into changing their games through the use of hostile pressure, which has caused a lot of ugliness between male and female gamers. The spokesperson for this movement, Anita Sarkeesian, is a very controversial figure who uses questionable tactics to get her views out to the public. She is undeniably undermining feminist efforts in the gaming community. Instead of making gamers feel bad for the games they play, how about encouraging more women to play games? Support them so women have a stronger presence in the gaming community, and increase the value of the female gaming market. This will incentivize companies to produce games that will appeal to this market, essentially using capitalism to work in a positive way. It will skip a lot of the ugliness and end the hostility between male and female gamers while allowing the social justice movement to achieve lasting change.

As a final piece of advice, if you know of radicals among your social movement ranks, talk to them. Tell them that they are hurting the movement, that their extremism is giving your group a bad name and undermining your goals. Don't be afraid of them. Show them that their actions and viewpoints are not supported. Make sure your group's message is overwhelmingly a positive one, so lasting change may happen.

Stascavage is a member of the class of 2018.



2016: Whose America?

By Jake Lahut, Staff Writer

The year 2016 has already become synonymous with former Secretary of State Hillary Clinton and the potential for our country to have its first female president, a possibility that looks more and more in jeopardy given the current malaise of President Barack Obama's second term. A pattern that we cannot ignore, though, is that Americans like to change the party controlling the executive branch every two terms. Although analysts such as Nate Silver have projected that it will be quite difficult for a Republican to take the White House given the current demographics of the United States, it is important to examine possible opponents of Clinton, if she runs.

Many pundits have speculated that Massachusetts Senator Elizabeth Warren and Vice President Joe Biden could be possible contenders in the Democratic primary. I would argue that this is extremely unlikely given the deference to Clinton that exists within the party. If Clinton were not to run, however, a possible primary could heat up between these two. Warren is particularly appealing given her populous anti-Wall-Street ethos.

Another candidate that might appear if Clinton were not to run would be New York's governor, Andrew Cuomo. A bold, pragmatic leader in public, Cuomo boasts a reputation as a ruthless and intense manager behind the scenes. This side of him recently saw intense media spotlight during the scandal of the Moreland Commission, a regulatory body that Cuomo put together to investigate corruption in New York State that turned out to be manipulated by Cuomo aides for the sake of protecting political allies. This scandal might prove costly for Cuomo's political ambitions for 2016 and beyond.

Let's say that popular belief turns out to be true and Clinton does run, potentially unopposed within her own party, saving her money and political capital. She would then prepare for myriad Republican challengers, all of whom bring their own baggage to the race.

Recently, it has been speculated that former governor and Republican nominee Mitt Romney will launch yet another presidential campaign. With a Nixonian “if at first you don't succeed, try, try again” mantra, Romney might actually have a shot at the nomination given the Republican Party's need for a more centrist candidate. He would, however, need a completely new campaign staff and to somehow find a way to distance himself from his public image as an elitist who infamously coined the notion of the forty-seven percent, the percentage of voters that receives government assistance in one way or another. Romney accused the forty-seven percent of creating a “culture of dependency” that Romney and other

Republicans believe is taking our nation down the wrong path.

Another candidate to examine would be the rising star: Texas Senator Ted Cruz. A skilled orator and tactician, Cruz is not as stupid as some on the left might think. His Machiavellian ways have earned him an unusually large amount of influence as a freshman senator, and he will be a force to be reckoned with come 2016. The question is whether or not he can convince the center of the American political spectrum that he is the kind of radical change this country needs. Furthermore, can he beat Clinton? That remains to be seen.

Romney's running mate, Wisconsin Representative Paul Ryan, has been quiet as of late. He has changed his approach to poverty, albeit in a small way that still seems to punish those already on government assistance. Yet his Randian philosophy has not changed. For Ryan, it is rugged individualism, even rational objectivism, that is the philosophy that ought to be brought to the White House: Ryan's hero, appropriately, is Ayn Rand.

Another Rand worth mentioning is Senator Rand Paul, son of the libertarian Ron Paul, who challenged Romney in the last Republican primary. Rand Paul has appeal for those on both the left and the right with his isolationist foreign policy and his stance against the war on drugs.

Paul could very well be Clinton's most threatening challenger. On “Meet the Press” a few weeks ago, he painted Clinton as a “war hawk” during a segment in which he was administering eye surgery to Guatemalans. Given our current war against ISIS, Americans are weary of war. Paul will not be afraid to point out that during her tenure as Secretary of State, Clinton wanted to arm the rebels in Syria. (Obama was against this decision, and although some may say we are paying for it now, it would be interesting to see what Clinton and Paul see as the ramifications of not arming the so-called “vetted moderate rebels.”)

With any of these candidates running against Clinton, we could see an entirely different version of her depending on the candidate. Seen as a near lock in the 2008 primary only to lose to Obama, Clinton knows that she will have to run a much different campaign this time around. What will be difficult for her is preparing for such drastically different candidates all while trying to come across as authentic. Only time will tell, but one thing is for sure: Once Clinton decides to run, opponents will come out of the woodwork ready to prevent what could be another monumental change in our country's leadership.

Lahut is a member of the class of 2016.

“She wore army pants and flip flops, so I wore army pants and flip flops.”

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SPORTS

Men's Soccer Savagely Routs Salve Regina

By Daniel Kim
Staff Writer

In its last out-of-conference game of the season, the men's soccer team pummeled Salve Regina, scoring four goals and allowing none. Playing under the lights of Jackson Field, the Cardinals broke through their season high of two goals in a single game and brought their overall record of the season to 6-2-2.

"Everyone was excited to have our first night game ever, so we played with a lot of energy, and we had lots of fun out there," wrote forward Omar Bravo '15 in an email to The Argus. "We all appreciated the fans that came out to support us."

To get the plot underway, Bravo hit the back of the net in the 16th minute after beating a defender one-on-one.

"We had won the ball back and the Salve defense was a bit disorganized," he wrote. "Danny Rubenstein [17], who had a fantastic performance, took notice and played me a long diagonal ball. As the defender and I were running toward the ball, I knew I had to get to the ball first so I decided to slide tackle and luckily I came away with the ball. The keeper did a good job of coming off his line, so I made the quick decision to shoot far post and fortunately it went [in]."

Matt Lynch '15, who scored the second goal of the match, noted the importance of Bravo's score in setting the tone for the rest of the game.

"[Bravo's] energy brought the momentum of the rest of the team," he said in an interview with The Argus. "Everybody else fed off of his energy, and it was really positive for the rest of our team."

"When I came on about 20 minutes [before] halftime, we were already really excited to get the rest of the game going," Lynch continued. "We knew we were going to score more goals. We were playing under the lights, so that brought a different energy we didn't necessarily have in the other games throughout the season. But also we were playing on turf, which is much more conducive to our play style. Being a pass-oriented team, it's easier to con-

nect with different teammates on the turf."

The lead-up to Lynch's goal—his second of the season—exemplified the team's efficient ball movement; though Matt Hertgen '15 came up with the assist, multiple players bounced the ball up the offensive third to set up the score.

"I think it was either a center-back or Emmett [McConnell '15 who] hit the ball up," Lynch said. I saw Gabe [Tagliamonte '18] and Taylor Chin [18] on my right, and I flicked it on; Gabe passed it to Chin; then Chin hit it back post to Hertgen; Hertgen headed it back across to me in the box, which was a really unselfish move by him because he could have easily taken one on goal. But we've been practicing getting the ball back across the box when we're in that position. [The] goalie was out of position, and it was an easy tap-in for me."

Almost immediately after halftime, Rubenstein chalked up his second assist of the game by setting up Brandon Sousa '16 for Sousa's second goal of the season. Just seven minutes later, a free kick allowed Sousa to feed the ball to Chris Kafina '16 for a header that hit the net for Wesleyan's fourth goal of the match. It was also Kafina's second score of the season.

The Cardinals' offensive superiority was showcased not only through the scoreboard but also by the number of opportunities they created for themselves, a theme they have maintained throughout most of the season. Wes fired 16 total shots, 12 of which were on goal.

"We are feeling more confident about our scoring ability," Bravo wrote. "Not only that, but given that we had four different goal scorers, we know that we do not have to rely on any single player to score."

In addition to such a dangerous offense, Lynch credited the Wesleyan defense for playing a pivotal role in shutting down Salve Regina and keeping pressure farther up the field. The Cards' defense shut down Salve Regina to only eight total shots, of which only three were on target.

"We really focused on ball speed; that was one of the keys to the game," Lynch said. "Getting the

ball, getting off the ball very quickly. Not necessarily to tire out the defense but to play our style. When the ball was moving, it was obvious that we had a lot of energy and momentum going forward. We also wanted to pinch in a little tighter so it was harder for them to move throughout the midfield. [Salve Regina's] key players in the game were number nine and number five, and the [Wesleyan] backline played a fantastic game [on Tuesday]. Rubenstein, [Ben] Bratt [15], [Ben] Toulotte [16], and [Nick] Jackson [18] all shut down their quick player up top. And the midfield players shut down number five. We dominated the game because of that defensive-minded force."

Wesleyan's sights are now set on the match this Saturday, Oct. 11 against Williams. In preparation, the team is doing everything from resting to reading.

"Right now, it's all about recovery," Bravo wrote. "We have a couple of important players that need to take care of their injuries. Hopefully we can see Danny Issroff [15] getting more minutes. Also, we all hope to see Spencer Tanaka [15] on the field given that he's been recovering from an ACL sprain since before preseason. Although Williams is a big rival, we aren't putting too much importance on their name and what they have done in the past. We are just concentrating on us and making sure that we are doing what needs to be done to win games against any team."

Lynch continued to place importance on the whole team buying into a philosophy of 100 percent focus prior to Saturday's Little Three matchup.

"The next couple days, a lot of the guys are going to be hitting the library just to make sure we have

everything in order in the classroom," Lynch said. "We're leaving on Saturday morning, and we're going to be completely focused. We're urging everyone on the team to hit the books the next couple of days."

With a 6-2-2 season and 4-1 NESCAC record Wesleyan currently sits above the Ephs' record of 5-4-1 overall and 3-2 in-conference in the 'CAC standings. If the Cardinals continue on the trajectory they are currently on, the match against Williams will exhibit plentiful scoring opportunities and, hopefully, multiple shots in the back of the Ephs' net.

"We're not at our potential yet," Lynch said. "Every game I feel like we're bringing different energy to the field and playing better as a team and individually. Against Williams, we hope to up it another notch and play even better than we did against Salve Regina."



LIANNE YUN/STAFF PHOTOGRAPHER

Matt Lynch '15 scored the second out of the four goals of the night, bringing the Cardinals to a 4-0 shut-out against Salve Regina University.

Women's Soccer Falls in Battle to Mules

By Andrew Jacobs
Contributing Writer

The women's soccer team lost a hard-fought battle to Colby with a score of 2-1 this past weekend. The squad's fall was not due to a lack of effort: the Cardinals outshot their opponents 10-9 and forced eight corner kicks, compared to only two by the home team.

Colby struck first, with the Mules' Maddie Tight beating Wesleyan keeper Jessica Tollman '15 in the seventh minute of the game. Tollman charged hard to the ball but was bested when Tight lofted the shot over her head. At the intermission, Colby still had a one-goal advantage. The Mules added to their lead in the 67th minute when Amanda Finley tallied one for Colby. However, the Redbirds were not discouraged.

After battling in Colby's defensive zone, the Birds earned a corner in the 78th minute. Wesleyan cut the deficit in half when Sarah Sylla '17 struck home a corner kick by Maddy Chabot '15. The goal marked Sylla's first of the season; she had missed the previous seven games due to an injury. Despite

the goal, the Cardinals were unable to complete the comeback and dropped a tough game, with their record falling to 1-1-7 on the season, including a 0-1-4 record in NESCAC play. Tollman finished with four saves on the day, after only playing the first half against Hamilton the previous weekend.

The defeat at the hands of Colby was the sixth one-goal loss of the season for the team, which includes four conference games. While its record may not reflect it at the moment, the team has talent, and it is only a matter of time before the ball begins to bounce its way.

Carly Swenson '17 offered some insight into the Cardinals' season so far.

"I think every game has been very competitive," she said. "I don't think we're outplayed in any game, but [it's] those few chances that the other teams take--that we don't take--that really make a difference. We'll get a couple chances to score, and we won't put it in, and they'll take advantage of our mistakes on defense and put it in. I think that we expected to win more games, but we haven't. I don't think we've been playing to the best of our

ability, and we haven't been able to capitalize on chances we've had in some games."

Swenson also spoke to what she thinks are the team's biggest strengths and weaknesses so far this season.

"One of our biggest weaknesses has been [being] unable to take advantage when the opposing team makes mistakes," she said. "Our strength would definitely be our team chemistry in the field. We're able to communicate well with each other, and our passing game has been pretty good as a result of being in sync with each other."

A good sign for the Cardinals is the contribution of young players to the team. Chrissy Gonzalez-Gondolfi '17 had high praise for a few of her teammates.

"Ellie Dempsey [18] has really stepped it up in the back," Gonzalez said. "She moved to center back [this year], which is really difficult because she's never played there before, and I think [the first-year players] have added to the team chemistry."

Dempsey has started five games so far for the Redbirds and has added a goal from the back as well.

"I think every game has been very competitive. I don't think we're outplayed in any game, but [it's] those few chances that the other teams take--that we don't take--that really make a difference" - Swenson '17

Swenson hopes the season can end on a high note for the squad.

"We have four or five more NESCAC games, so we're really trying to win all of them," she said. "Our goal is to get into the playoffs. Right now, we're not in the best standing. We have Williams this weekend, so winning that game could really boost our confidence. Hopefully, the team will pull it out."

After winning, Colby moves up to ninth place with four points. Meanwhile, Wesleyan is now tied with Trinity for last in the conference with one point apiece. In order to qualify for the postseason, the Cardinals will have to earn a top-eight position. Hamilton and Middlebury are currently tied for seventh place with six points each.

Next up for the Cardinals is a trip to Williamstown for a Little Three matchup. The Ephs are tied for third in the conference with nine points and are motivated to earn a home playoff game. Last season, Wesleyan lost to Williams 1-0 in overtime during the regular season and also fell 3-1 to the Purple Cows in the quarterfinals of the NESCAC tournament.

Coach Potter Talks Hockey History and Coming Season

By Daniel Kim
Staff Writer

Seasoned and experienced, Head Coach Chris Potter has led the men’s hockey team to seven NESCAC tournaments during his time here, and his sights are set on another successful season with a solid squad. In anticipation of the season’s start in mid-November, Potter answered a few questions for The Argus via email.

The Argus: How would you describe your 11 years coaching Wesleyan hockey?
Chris Potter: I have really enjoyed my time at Wesleyan. There have been a lot of great student-athletes who have played hockey here at Wesleyan and I feel lucky to continue where Coach Spurrier and Coach Snyder left off. I think like any job you learn what works and what type of players fit my style. I continue to learn and grow with the program.

A: You’ve led Wes Hockey to the NESCAC’s, from the first ’CAC tournament home game to the Cardinals’ first semifinals appearance in 2011. What has gone into your team’s success?
CP: We have had some positive steps in the program and you can’t get to point B without stopping at point A. In my first years we had a very important group who worked extremely hard to be more relevant in the league. Will Bennett [’07] was a captain of that team and his class and along with a good freshman class was instrumental in gaining home ice and taking a huge step for the program. That group really allowed us to recruit a little better and create more depth, which is what you need to sustain success. That brought us to tackling another

phase which is being more consistent night in and night out. We had a big class a few years ago with Adam Kaiser [’13], Chris MacDonald [’13], John Guay [’13], Nick Craven [’13], and Glenn Stowell [’13] (just to name a few). These guys really wanted to take that next step and led us to a [NESCAC] final four. The new challenge is trying to be consistent and sustain being a top team in the league (more home ice and more trips to the final four and the ultimate goal of a [NESCAC] championship).

A: What are the best and worst parts of coaching? Do you have a “process” or strategy to coaching?
CP: I really enjoy working with the players and getting them to work together to achieve the team’s goals. Recruiting a player and seeing him grow as a player and person is rewarding. With the social networking we have these days you can really follow how your former players are doing and watch their lives grow. Some have been married and some have started families. It is fun to watch. I can’t really say there is one thing I don’t like about coaching[,] even the things that may be frustrating force you to re-think and try something new.

A: You have a lifelong history of hockey, from playing four years of award-winning hockey at your alma mater, UConn, to coaching at Brown and for USA Hockey—Team New England. What do you love about hockey and what draws you to it?
CP: I think first off it is a fun sport to play and has a great combination of speed[,] skill and grit. It was always gratifying for me to sacrifice my own agenda for the team which created a strong bond with your

teammates that I still have today with the players I played with. I now have [three] boys playing hockey and can really see at their age the fun they have playing and the passion they are developing for the sport. These days I spend Saturday and Sundays at 7:00 [a.m.] teaching 6-7 year olds how to skate and stop.

A: How have you and the team been preparing for the upcoming season?
CP: From what I have seen from the players they worked hard this summer and physically they look great. I know they are excited about the challenge of being more consistent and reaching the next step[,] a [NESCAC] championship. I think they also know to Go Further you need to Go Harder. They have been fortunate [to] get on the ice a little more this Fall so I hope that will help them.

A: What are your hopes for this year’s squad?
CP: We did lose a few key guys off last year’s team, and anytime you lose [one] guy your team dynamic is different. We had the same leadership over the past few years so that will be new. I am looking forward to watching this group play. There is some very good talent on this team. I expect us to play fast and control the pace. This is a great league all the way through and if you are to have success and reach your goals[,] you have to be able to get off the bus and win on the road.

A: As an adjunct associate professor here at Wes, what is your favorite class to teach?
CP: Teaching PE class is part of the job. I really enjoy the Golf class. I see students who have never picked up a club and watch them work to develop a swing. It’s a lot of fun.

Report: Halfway Through, Teams Look Ahead

Continued from front page

the Little Three, the NESCAC, and, if all went according to plan, finishing undefeated. The defending conference co-champions played one of their most crucial games of the year in week one and emerged 22-14 victors over 2013 co-champion Middlebury. However, they learned last season the importance of not getting ahead of themselves. Like this team hopes to do, last year’s Cards started the year 7-0. This year, though, they hope to avoid last year’s week eight result: they fell in an embarrassing 40-10 loss to Trinity, whom Wes hasn’t beaten in 14 years. The Cardinals currently rank top in the league in points per game, and will improve even more when second all-time leading rusher LaDarius Drew ’15 returns from a foot injury. They also have benefited from a plus-five turnover margin through three games, which is more than twice as good as the next closest team.

Field Hockey
The field hockey team stands in a good position to snag a spot in the top eight and make the conference playoffs, as they’re tied for seventh with Hamilton. They’ve received

strong play from Captain Hannah Plappert ’16 on the attacking end, but they rank in the bottom three in most defensive categories. Upcoming games against top-four teams Middlebury, Trinity, and Amherst will indicate whether the women are able to hang with the NESCAC elite. If they can pull out wins against any of those teams, field hockey will stand a chance of breaking its seven-game playoff losing streak in November.

Volleyball
The volleyball team has struggled in-conference this season, currently standing at tenth in the conference with a record of 1-4. That being said, statistics indicate that they stand a good chance of improving; they’re in the top seven as a team in aces, assists, kills, and hit percentage. Captain Claire Larson ’15 is third in the league in assists, and Naja Lewis ’17 is fifth in blocks. The women are next-to-last in the NESCAC in digs, though, and must improve this aspect as they go forth with the hopes of making the postseason for the first time since 2010. They’ll want to build momentum off their five-set win against Colby last weekend, and they still have matches left against Conn College, Middlebury, Bates, and Hamilton, who are four of the bottom six teams in the league.

RECYCLE
THIS ARGUS!



Applications for the 7th Annual Social Justice Leadership Conference (SJLC) are now live!

The Social Justice Leadership Conference (SJLC) is a collaborative effort which provides a space for students, student groups, community members, alumni, faculty, and staff to discuss social justice and to learn and refine leadership skills. SJLC seeks to empower its participants to create change by applying the skills and knowledge acquired during the conference.

The conference will be **November 8.**
The theme this year is **“Looking Back, Moving Forward.”**

Session proposal applicants will be notified no later than Monday
October 13, 2014.

Contact Info: awhite@wesleyan.edu or clwright@wesleyan.edu

W E S L E Y A N

the amper sand

Sticky Situation: Referendum Nearly Causes Scotch Tape Shortage

Last month’s Scottish referendum results had secretaries, teachers, and college students on the edge of their seats, amid fears that the country’s most important export might be threatened.

Martha Tompkin, a dental receptionist from Lancaster, Pennsylvania, confides, “I don’t know what I would have done if Scotland became independent. My life would have literally fallen apart.”

Scotch Tape has been a staple in offices, classrooms and dorms across the United States for decades.

“It was a close call,” added Tompkin’s friend and coworker Kathy Shloppe. “What would we have done without Scotch Tape? Use duct tape? I don’t want to look like I’m running a construction site here. We really dodged a bullet.”

A Letter from the Loch Ness Monster:

Dear Flagrantly Naïve Human Beings,

Hello?? I’m still here. How come no one still believes I’m real? God, my anger is making my lake boil over. It’s so foggy in here... the fog above my lake prevents me from achieving societal recognition. Those are both METAPHORS!!

I had Sean Connery backing me! He for one still thinks monsters are real. All you human folk care about is CAPITALISM! You think I give a shit about the Pound? Ok... in hindsight, I’d rather stick with you bastards than switch over to that pain-in-the-arse Euro. You got me there. BUT STILL!!!

Do you really think you can take me down a notch? I’m going to recreate The Battle of Stirling Bridge (September 11, 1297) a hundred times over. Not totally sure what that is but IT SOUNDS BAD! I swear on my magical life, I will burn villages. I’m in water so I’ll be FINE! I will take the Panama myself, so help me Haggis.

You’d better loch your doors ;)

A Very Pissed Off,
Loch Ness Monster
P.S. David Cameron is a dick. No. Scratch that. He’s a total Prima Nocta Motherfucker.

Found in a bottle on the coast of a Loch.

Sir Thomas Sean Connery Shakes, Stirs Scottish Parliament

Edinburgh, Scotland

A week after the decisive vote rejecting Scottish independence from Great Britain, a unicorn stormed into Scotland’s parliament. The sight of Scotland’s national animal in the flesh was enough to ruffle many a kilt. Yet all was not as it seemed.

The unicorn stood on its hind legs and revealed itself to be none other than human Sir

Thomas Sean Connery. “It’s true, the unicorn is fabulously conspicuous,” said Connery. “But to that I say, Scotland must be conspicuous! I, Sean Connery, am prepared to lead Scotland to greatness as first minister.”

The current first minister of Scotland protested. “First off, I love your work. And I agree that although Scotland is not an independent nation

Scotland, we must maintain our unicorn pride. But you must enter the elections for Scottish Parliament like everyone bloody else. “ Connery replied, “I see your point, Octopussy. I have...some business to attend to,” before putting his unicorn suit back on and galloping out of parliament. At this, Everyone’s kilts finally stopped fluttering.

You know you’re Scottish when...

- You’re not comfortable unless you’re wearing a kilt.
- Your kilts are organized by color.
- Pants? No thank you! You’d prefer a kilt.
- Your non-Scottish friends are always asking if they can touch your kilt. Um, no.
- You cherish your grandfather’s kilt. He was such a great man.
- When all your kilts are at the drycleaners you have to tie a bearskin rug around your waist.
- Sometimes you catch yourself wearing the same kilt twice in one week. Oops!
- Even though you may joke about your kilt, deep down you know you wouldn’t ever want to live without it.



Peter Helman ’15, native Scott and haggis aficionado, enjoys a taste of home at Bon Appetit’s annual Taste the World event.

ApoetrysubmissionbyyourcontributingScotsman:

Er Night Erlone wid me Gerrdle

Gophurg norhtg yurtn fuckin shit fligty
Nowkuth fuckin nowqqoh fannybag
Scotch
Hoch-magandy frythgu
Fucking peeburst grithny frootboob
Jopkith youling spondulieitise
Bagpipes
Jirgen Oppression Meshivers Alsabaughh Novischkum
Harbinger flnnnnnngurrrr lachmamusa archbutt please
Arsehole Jegging-beggar muggler shebody marsparkle
Nickle me Tickle me huggin backpatty hisbrew FUCKKKK

• Points Of View •

Do YOU think Scotland should be independent?



“Scotland should be able to do whatever she wants. This is America, land of the free!”
–Cam Channing, ’15



“Yes. It’s important for people to learn how to be financially independent and not live in my basement and drink my alcohol, Carie.”
–Robert Rodriguez, P’17.



“Noooo! England and Scotland were so cute together!”
–Kari Weil, Director of the COL



“Fuck yeah! They’ve been selling out for long enough.”
– Spanky McFarland ‘18



The Ampersand: In it for the Money. Sarah Esocoff, Editor in Chief; Emilie Pass, Ian McCarthy, Katie Darr, Sam Raby, Assistant Editors.Emma Singer, Queen of Layout. Poetry, Alex Shames; POV, Ian McCarthy and Sarah Esocoff; Kilters, Emma Singer; You Know You’re Scottish, Ampersand Staff; Sean Connery, Julian Hernandez; Emmet Teran; Scotch Tape, Rachel Earnhardt.