

MPD Investigates Physical Assaults

By Sofi Goode and Danielle Krieger
News Editor and Staff Writer

Three instances of physical assault on University students are currently under investigation by The Middletown Police Department (MPD). The first assault occurred in the early hours of the morning of Sept. 13 on Lawn Ave. The second assault occurred the following evening, on Church Street. The third assault occurred on Oct. 5 off campus.

Lieutenant Heather Desmond, the Public Information Officer for the Middletown Police Department, declined to release information about MPD's progress because the investigations are ongoing. University Public Safety Director Scott Rohde said that his department remains involved in the investigations regarding the Sept. 14

and Oct. 5 incidents.

"We are involved from the standpoint of looking at any camera footage," Rohde said. "We've talked to a number of people that may have information—not that they're suspects, but maybe they saw something. That piece is still very much in the pipeline, and the encouragement continues to especially students, but anyone in the campus community if they know anything about it, have heard anything about it, to communicate that with us."

Although all three assaults occurred at night and all three victims were male, Desmond stated the evidence does not suggest that the incidents are connected.

"I would say that these are individual incidents in of themselves; you

ASSAULTS, page 3

Behind the Scenes With "In the Heights"

By Jenny Davis and Max Lee
Opinion Editor and Contributing Writer

The cast of "In the Heights" knows that Miranda Haymon '16, their stage manager, isn't kidding when she calls out, "Places!" Those who have been practicing outside, dancing in high heels and ruffled skirts in the hallway, immediately enter the studio. Other members of the cast, who have been spinning on the floor in front of the mirror, singing by the piano, and running their lines on the sides of the room, also assemble.

Associate Professor of Theater and show director Claudia Nascimento is ready to go. Her feet are bare and she carries a songbook.

"Get your scripts," she instructs. And then, when there seems to be a hold up: "Please close the door. Let's go! Places!"

This is Act 2, Scene 6 of "In the Heights," which opens November 12. When Nascimento is satisfied with the level of quiet in the studio, she begins to block her cast, moving slowly and deliberately.

"I would like Sonny in the bo-dega," she says, and her actors fall into line. "I would like Graffiti Pete to be sitting above him with his legs dangling."

She is sharp in one moment and laughing in the next; she berates two actors for whispering to each other and then lets out a hilariously over-dramatic "Jesus!" Nascimento's typical loving firmness, as well as her reputation in the theater department, is what drew many of the actors to the show.

"I think a lot of draw for this production, the reason we got so many people, was because [Nascimento] was directing," Sara Guernsey '15 said when The Argus sat down with the cast to discuss the show. "That's why a lot of people want to do it. This is a total different show. It's an intense time commitment, and although Claudia might come off as very intimidating"—the cast, which had gathered in a semi-circle, laughed at this—"she also, last rehearsal, was dancing around and was trying to steal everybody's parts. She makes everybody really happy."

HEIGHTS, page 6



TRICIA MERLINO/CONTRIBUTING PHOTOGRAPHER

Rehearsals are in full swing for the Theater department's production of "In the Heights," which opens on Nov/ 12.



NOAH MERTZ/PHOTO EDITOR

Working Their Magic

Brooklyn indie-pop band Cuddle Magic brought horns and harmonies to WestCo Cafe on Saturday night. Northampton folk rock group The Sun Parade opened.

Despite Offensive Setbacks, Cardinal Football Thwarts Bates

By Gili Lipman
Assistant Sports Editor

The Wesleyan football team, currently ranked second in Division III among New England teams at 4-0, defeated Bates last weekend 24-10 to cap off back-to-back games in Maine. It was the ninth consecutive meeting between the schools that the Cardinals have won.

The win did not come easy for the Birds, despite the fact that they outgained the Bobcats 418 to 164 in yardage. The contest featured another slow start for the Cardinals, something it cannot afford to have later in the season

against formidable opponents such as Amherst, Williams, and Trinity. Head Coach Mike Whalen spoke about why he thought his team was scoreless until its final drive of the second quarter.

"Bates both offensively and defensively has schemes that no one else in the league runs, so it's the only time that we see the formations all year," Whalen said. "On offense, they run the option, and on defense, a 3-5 stack with a lot of blitzing. Because we can't simulate the scheme in practice, it takes our players a little bit of time to adjust to the speed of the game. Their first drive was 65 yards, but then the rest of the game they only had 95 yards. Once our defense adjusted to the speed of

the game, we pretty much shut them down."

The Bobcats took the opening kickoff and clawed down the field in 5:41. The Cardinals' defense was able to withstand the heat, only relinquishing a 23-yard field goal to the home team. The drive lasted 14 plays and went for 69 yards, including a 33-yard reception and a third and goal stop from Wesleyan.

Trailing by three, the Birds had the ball and quarterback Jesse Warren '15 threw a 28-yard completion to tight end Ben Kurtz '17. Kurtz was tackled at the Bates 39-yard line and wildcat

FOOTBALL, page 11

Pancakes or Waffles: From Batter to Toppings, A Tough Choice

Power to Pancakes
By Emma Davis
Food Editor

Waffles are to pancakes as sandwiches are to panini. Sandwiches are one of the most basic lunch foods, and you can find them anywhere from truck stops to gourmet restaurants; although the quality differs, the fundamental idea is the same. The bread is a layer of fluff with no satisfying crunch, and any cheese is cold and plasticky to the touch. Without condiments or sauces, the dish as a whole is a bland mixture of flavors.

Panini, on the other hand, are warm and inviting, and it takes a

special kind of sandwich shop to make them properly. The bread is toasted and its taste enhanced by a bit of oil on the grill, melted cheese oozes lusciously from the sides, and even a simple smattering of ingredients can be transformed into a rich and rewarding meal.

As with panini, pancakes indicate at least some engagement with the kitchen and with cooking as an art. When was the last time you bought a box of frozen pancakes? Unlike waffles, pancakes require a stovetop and a chef's sense of timing; there's no machine available to crisp both sides evenly or beep at you when each one is ready. Pancakes also come with a delicious coating of flavor, as they are typically cooked in butter rather than the greasy,

artificial spray that coats waffle-makers.

Pancakes also exist in many more forms across cultures. Blintzes, crepes, Swedish pancakes, Ugandan pancakes—just take a look at the list of "regional varieties" on the pancake Wikipedia page, and you'll see that there are close to 40 different countries of origin. Clearly, people everywhere have been pouring batter onto griddles for centuries, and the explanation is simple: pancakes are delicious and amazingly easy to make.

Then there's the question of toppings. Fruit, chocolate chips, syrup, whipped cream, butter—a pancake can become the froyo of breakfast foods.

FOOD FIGHT, page 10

Assaults: PSafe Urges Students to Be Alert

Continued from front page

wouldn't be able to relate them to one another," Desmond said. "Right now there are ongoing investigations, and there is nothing connecting them with the same perpetrator."

Three other physical assaults have been reported in Middletown since the beginning of September, though MPD does not believe they are connected. Rohde also emphasized that although these incidents occurred in rapid succession, they are not necessarily indicative of a pattern.

"I've asked people how this compares, and that's the problem: sometimes it's unpredictable when it happens and when it happens in bunches, it looks like we have a serious pattern," Rohde said. "My understanding is that over a typical fall semester, this is not necessarily out of line...I don't think it means that people are less safe or that there is more of a problem."

Students, faculty, and staff were informed of all three assaults through email notices from Public Safety. Rohde mentioned the importance of keeping the campus community informed.

"When we send out alerts, [they are] not to get people frightened," Rohde said. "It's really in the spirit of transparency because not everyone is connected with the city newspaper, not everyone listens to the evening news....Secondly, it is information gathering. Oftentimes, what a victim knows is specifically what happened to them during that event, and it's emotional and it's traumatic, so they may not know what happened just previous to that....Someone else might know that. All of that little stuff is very helpful."

Student response to the emails has been mixed, with some students noting distinct changes in their behavior while others were unaware of or unaffected by the assaults.

Fred Ayres '17 feels that he has been more aware of his surroundings since receiving the emails.

"I think that I'm rushing more when it's late at night and I'm walking home, whereas maybe in the past I would have been a little more lackadaisical," Ayres said. "I am much more conscious of where I am and who's around me when I'm out late at night now, which is a huge change compared to what I was like before."

Yet, a member of the class of 2016 expressed that the incidents have not altered his behavior.

"I always get them whenever I'm here so I'm desensitized to all of the issues," the student said. "There is always an issue of assault. I don't understand why it's always happening...I've never been assaulted and I always walk home at night. I know it's supposed to be dangerous but because nothing has really happened to me and I don't know anyone who's been assaulted, it's just another email for me."

An anonymous student said that a close relation to one of the incidents has changed his take on Public Safety alerts entirely.

"It's one thing for me to look

in my inbox and see a Public Safety alert...I delete the messages before I read them because it is too hard for me to emotionally understand and combat what is happening on campus," the student said. "However, when the situation happened with a close friend of mine, it wasn't something that I could just delete from my inbox. It was something that I had to look at every day for weeks, until it healed."

The student added that they hope other students take Public Safety alerts seriously, as they represent real trauma.

"The fact that I ignored all these other things [is] crazy," the student said. "I thought that by omitting them physically I could omit them emotionally and I didn't realize the ways in which they were affecting my life every day. I don't want anybody to do what I used to do and omit everything. It is hard to understand but it's important to understand."

Rohde suggested that all students exercise caution while traveling at night, either by taking the Ride or by moving in groups.

"Statistically, assaultive behavior, when people are in groups, is significantly less," Rohde said. "Walk in groups. If you must work alone, be alone, study alone for whatever reason, let someone know what your plan is."

Rohde emphasized carrying a charged cell phone that can be easily reached. He further stressed not wearing headphones while traveling at night, as it reduces one's ability to hear someone approaching.

"If someone approaches that is unwanted, be loud, and I strongly suggest plain language, shouting 'Stay away from me,'" Rohde said. "Why that is important is Saturday night [when] there's a lot of student movement. People may say things...that get lost in the clutter of that verbal noise. But if someone was to hear 'Leave me alone,' 'Stay away from me,' 'Don't touch me,' those are words where someone is much more likely to react."

Rohde hopes to host several public safety-oriented training sessions and events with the University community. Ayres expressed a desire to see these types of workshops become regular establishments at the University.

"I wish Wesleyan had self-defense training workshops," Ayres said. "It is very frightening that students are being attacked on such a frequent basis. I think the blue light system is great, but in some ways it's not enough. I think in many ways the University needs to pick up the slack and do more to protect students and [defense workshops are] one way they can start."

Rohde urged students who have any information about a situation or who witness a suspicious situation to contact Public Safety immediately.

"If it's life-threatening, that's always a 911 call," Rohde said. "If you're not sure, it looks suspicious, or it looks out of place, you call Public Safety and we can assess it. We will always share with [the Middletown Police]."

Students Create New Service for Aspiring Entrepreneurs

By Hyunji Ward
Contributing Writer

The Wesleyan Entrepreneurship Society is creating a new service to bring together entrepreneurial students with similar ideas and different skill sets who are interested in creating start-ups.

Prospective economics majors Thatcher Eills '17, Sebastian Cañizares '17, and John-Henry Carey '18 explained that the project is in response to their own difficulties in finding computer programmers to work with on start-up projects. Cañizares said that this motivated them to create the new service.

"All of us over the summer, at one point, were trying to create an app or a business and didn't have a way of starting it because none of us are actual programmers," Cañizares said. "We all got together to make this problem solvable."

The first step in this process was to post a survey explaining the service and to gather information about how to make it most helpful to specific student needs. Though the survey was originally posted for students at the University, the intention is for it to reach out to other college students across the country.

"There are kids all over the country, all over the world, who have ideas but don't know what the next step is," Carey said. "This program will make that next step a lot easier because you're going to find the people that have the skills necessary to take your idea and materialize it."

Through personal and academic connections, Carey,

Cañizares, and Eills have already reached out to students at a number of different universities. They plan to market their completed project by working with entrepreneurship societies as well as business and computer programming clubs at other universities.

Eills has felt that the University is not very focused on start-up culture. By targeting a bigger audience, the group hopes that University students will be able to connect with people from other schools.

Eills expressed optimism about student interest, both at the University and elsewhere.

"I think this is definitely something Wesleyan students could get behind," Eills said. "The Entrepreneurship Society has between 50 and 100 members, which is not completely representative of the people who would be interested in it at this school, but I think there are plenty of people at nearly any school who are interested in creating a business."

The members of the Entrepreneurship Society completed the survey at their most recent meeting. Founder and president of the society Yekaterina Sapozhnina '16 spoke to the open and supportive nature of the club's meetings.

"At meetings, I encourage members to work on their start-ups and use their peers in the society to advance their projects," Sapozhnina said. "Thatcher, John-Henry, and Sebastian took this opportunity and had us take the survey for their...startup."

Carey, Cañizares, and Eills explained that they have received around 50 responses. They intend to use the student feedback to ensure that they are providing the

most desirable service.

"We'd like around 100, just to see if people seem to be responding well to the idea," Eills said. "So far they are, but we'd just like a little bit more information to refine it as much as possible before actually putting something out there."

The team is hopeful that this online service will make the process of creating start-ups more efficient. Eills emphasized the potential for development and progress that could be offered.

"The goal is that anyone can get something out of this," Eills said. "If you're looking to just do a small job and even to potentially make some money, there will be people willing to hire younger people who aren't very experienced for a lower salary."

Though similar services already exist, many target professional audiences with business degrees or established software developers. The team hopes its service will create a space for young people to come together in a secure setting.

Carey spoke to the security measures that will be used to protect students' intellectual property.

"If you have your idea out there, you have to sign an NDA [non-disclosure agreement] to be a part of the network," Carey said. "When people look at your idea, it is registered and recorded who they are, so that if they go off and do something with it, it's clear that they saw your idea first."

Eills emphasized the benefits of the service.

"The goal is to create something where people can come in, be as involved or not involved as they want to be, and get something that they want out of the process," Eills said.

Resonance Journal

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RECYCLE THIS ARGUS!



FEATURES

Fall Into Place: A Guide to Autumn Activities

By Sammi Aibinder
Contributing Writer

Ah, autumn. The skies are bright blue, the air is refreshing and crisp, the leaves are all shades of gold, and the squirrels are chipper. What's not to love about fall, other than the hints of a bitterly cold winter? Fall is the real season to be jolly, so don't let it slip away, especially because this campus (and Connecticut, really) is such an ideal location for fall festivities and fun. In case you didn't know that, listed here are just a few of the many wonderful opportunities to take advantage of this great season at and around Wesleyan.

Long Lane Farm

Long Lane, Wesleyan's student-run organic farm, teaches students about sustainable agriculture and allows them to harvest their own crops. Long Lane provides organic food to Middletown residents as well as to local soup kitchens and food pantries. Long Lane is non-hierarchical, which means that all students, regardless of their agricultural background, may use the resources at Long Lane in order to realize a farming project. Official work days are Saturdays from 10 a.m. to 2 p.m. during the fall, but students also work on the farm throughout the week.

Pumpkin Festival

As if the weekly opportunities at

Long Lane weren't enough, coming up on October 25 is Long Lane's Pumpkin Festival. The idea behind the Pumpkin Festival is to celebrate the harvest season, and it has occurred every fall since 2004. The festival features pumpkins, eggplant, tomatoes, lettuce, turnips, potatoes, squash, herbs, and many more vegetables.

"The Pumpkin festival provides an opportunity for learning about local organic farming, the politics of food and a chance just to enjoy an afternoon on the farm with a bake sale, organic produce, locally produced honey, face and pumpkin painting, music by local bands and of course the pumpkins," read an October 7 article from the Wesleyan Newsletter.

Come out at the end of the month for the Festival's food offerings (including a bake sale, organic produce, and local honey) and entertainment (including face painting, pumpkin painting, and music by local bands). Attending the event is free (though the food is not) and there will be pumpkins to satisfy everyone!

Lyman Orchards

Spend a day at Lyman Orchards, which has been growing fruit and boasting countryside charm near the Connecticut River since 1741. You may have missed the late September peaches, nectarines, and Asian pears, but there's still plenty of time to get those last apples and pumpkins.

The website advises visitors that before coming to pick, they should always call the 24-hour hotline for information about the availability, condition, and prices of the produce grown at Lyman. The message is updated often to help potential customers best arrange their trips and avoid bad weather.

The Apple Barrel

In addition to orchards for actual apple picking, Lyman has a very special market called The Apple Barrel. Every day, the invigorating aroma of fresh pies, apple cider donuts, muffins, cookies, breads, pastries, and more desserts floats through the Farm Kitchen Bakery. The Apple Barrel has a specific interest in environmentalism and eco-friendly harvesting techniques.

"We grow Eco Apples by combining old fashioned agricultural methods with leading edge technologies, and our progressive growing techniques help make us leaders in ecological orchard care," the Apple Barrel section of the Lyman Orchards website says.

Instead of pesticides, the farm uses natural pests, such as ladybugs, to keep their produce insect-free. Plus, they have a good-looking deli lunch menu if the fresh apples aren't enticing enough.

Picnic on College Row

The trees are looking mighty fine. Take advantage of this opportunity

for photos, so you can remind yourself that the world is pretty when we get to January and the snow looks ugly and depressing. It could be fun to be fancy and bring micro-waved food from Weshop, or you could just get take out from Usdan or Summerfields (where you can get lots of free fruit). Plus, it's a prime location for squirrel-watching and people-watching alike.

Outing Club

Most weekends, the Wesleyan Outing Club offers a variety of trips and activities for Wesleyan students. For nature lovers, Outing Club offers biking, hiking, canoeing, and even rock climbing at various locations around New England. Over break, longer trips are available, such as backpacking part of the Appalachian Trail. For those who wish to stay closer to home, Outing Club also occasionally offers outings to Lyman Orchards or Indian Hill for some nighttime yoga. If you can't make it to their hikes, you can always just steal their ideas and go on your own time with friends (or by yourself, as a peaceful decompressing afternoon).

Special Usdan/Summerfields Yummies

Bon Appetit hosts several special fall-themed events at the dining halls on campus. Below is a schedule of them.

Tuesday, October 14: Make-your-own Whoopie pie night at Usdan

Marketplace.

Tuesday, October 21: Make-your-own Caramel Apple night at Usdan Marketplace.

Wednesday, October 22: Pumpkin-carving contest at Summerfields.

Friday, October 24: Hot cider bar at Usdan Marketplace.

Monday, October 27: American Beer Day: get a hand-made root beer float at Usdan Marketplace.

Life has never been sweeter!

Halloween Dorm Decorations

Spruce up your dorm with some fall-themed décor and get your hallmates involved. Fake cobwebs, mini pumpkins, fake spiders: decorating your dorm with these is a foolproof method of procrastination.

Halloween Movie Marathon

You could go right in so many different ways with a Halloween-themed movie marathon. Think of all the routes you could take: nostalgic (think "Hocus Pocus" or "Casper the Friendly Ghost"), classic horror ("The Silence of the Lambs," "The Shining"), comedy ("Young Frankenstein," "Beetlejuice") or contemporary horror ("The Cabin in the Woods," "The Conjuring").

Jump in a Pile of Leaves

This one is pretty self-explanatory. Spend a Sunday afternoon procrastinating with friends, gathering some leaves together, and indulging in their satisfying crunch.

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Book Review: “Sum” Delivers an Existential Crisis, Theories on the Afterlife, and a Dose of Intrigue

By Jess Zalph
Features Editor

Many of us have more pressing concerns than what happens after death. After all, midterms are upon us, so now is simply not the moment for an existential crisis. Nevertheless, David Eagleman’s humorous, intelligent, and sometimes alarming look at the possibilities of the afterlife in his 2009 book “Sum: Forty Tales from the Afterlives” is a more-than-worth-while read. Possessing an unusual double identity as both neuroscientist and author, Eagleman has written several books on subjects from synesthesia to the importance of the Internet.

“Sum” is composed of 40 possibilities for the human experience after death. The possibilities are each presented in two to three pages and take the form of vignettes rather than short stories; it may be surprising to readers that a book devoid of developed plot could be quite so captivating. The unusual adoption of the second-person voice draws the reader in and forces self-reflection. Each tale resonates with the imagination and easily could be the inspiration for a narrative, but that might be pointless; Eagleman has distilled the most thought-provoking parts of each world and presented them without commentary or superfluous information.

This book may be of particular interest to those who have read and enjoyed the “His Dark Materials” trilogy by Whitbread Book of the Year Award recipient Philip Pullman. Eagleman adopts a similarly whimsical-yet-deep perspective on the afterlife, and Pullman gave “Sum” a positive review. The two authors collaborated on reading of their work in England several years ago, with Eagleman reading “Sum”

and Pullman reading one of his most recent books, “The Goodman Jesus and the Scoundrel Christ.” Eagleman describes himself as neither an atheist nor an agnostic, but rather as a “Possibilian.” Applying his scientific mindset to the concept of religion, Eagleman coined the term to imply that while we know too much to believe in some things, we know too little to rule out all alternatives.

Several of Eagleman’s stories do seem to make pointed commentary about religion as it exists today. One story concludes, “It is not the brave who can handle the big face [the creator of the Universe], it is the brave who can handle its absence.” Another satirizes wars between religious groups. Most stories fly in the face of most classic conceptions of “greater beings.”

“Sum” opens with the hypothesis that after death, you relive your life’s events grouped together by activity. This includes the good (“seven months having sex”) and the bad (“seven hours of vomiting”), removing any notion that there is a heaven and a hell—everyone experiences the same fate. (The “eighteen days staring into the refrigerator” resonated particularly strongly with me.)

Some stories are haunting. One vignette says that when you die, your life continues as normal, except that the only people in the world are the ones you have known. Though you will get to spend time with those you have loved, there will be no strangers and no industry. If you feel unsatisfied with your relationships or your body of knowledge, Eagleman says, no one will sympathize: this is the life you have chosen for yourself.

Other stories are less about self-reflection and more about our conceptions of the universe. Though

these were the only ones that occasionally seemed repetitive, they still presented interesting scenarios. In one, we are tiny parts of a giant living person, unable to meaningfully communicate with her. Another tells us that after death, we are kept around to be actors in the lives of living humans.

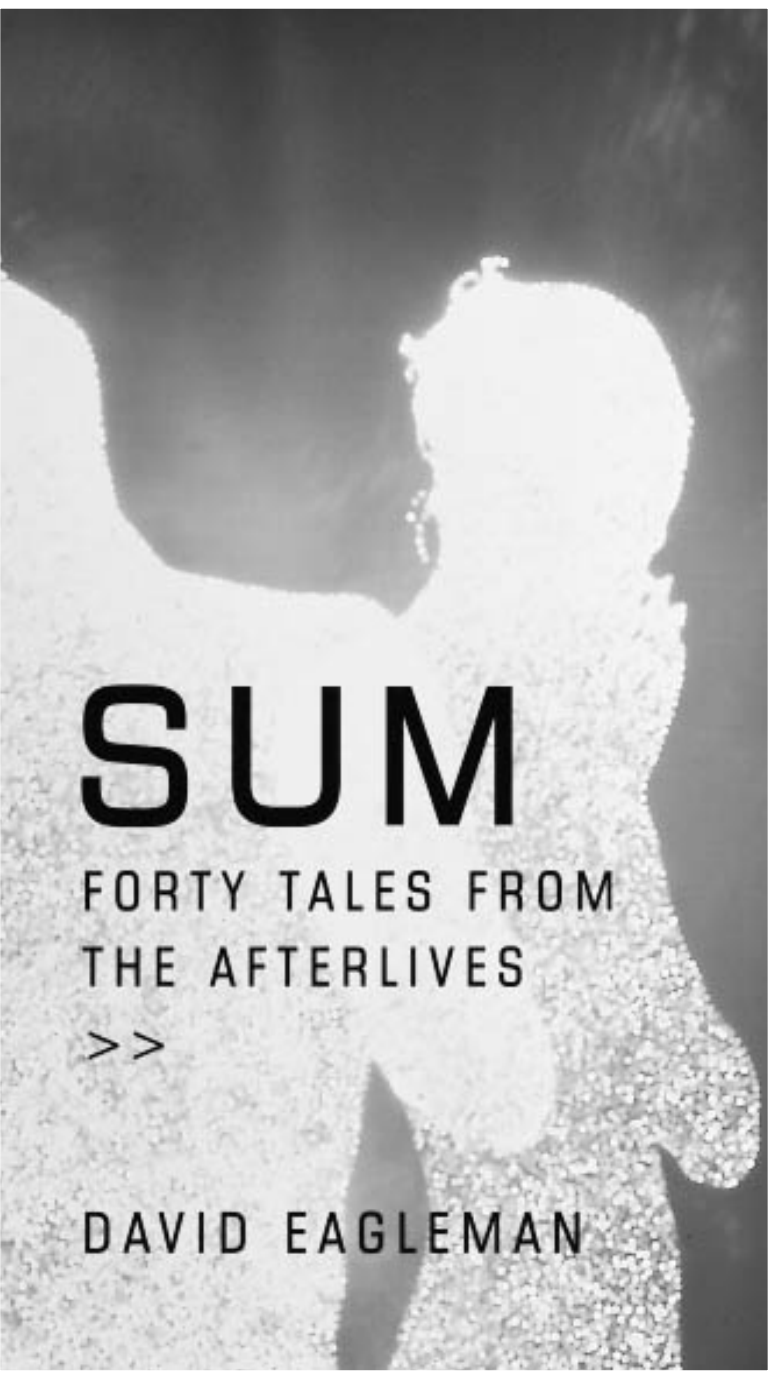
Though many scenarios are godless, Eagleman’s worlds are populated with all kinds of deities. There are clever ones, bored ones, stupid ones, and kind-but-misguided ones. The one thing they all have in common is that they all have human characteristics, perhaps a nod to the fact that these stories are coming from a human brain, but more meaningfully perhaps an acknowledgement that some traits are universal, no matter your size or importance.

Most stories end with a punch in the gut, an interpretation of or conclusion to the given scenario that reminds readers of their own humanity. Depiction of human life on Earth through the eyes of one with knowledge of our lives and afterlives is humbling. Though Eagleman recognizes the good in people, he does not gloss over the selfishness, cruelty, and ignorance.

Eagleman has a way of putting into sound bytes the conclusions of philosophical discussions that would normally take hours.

“Everything that creates itself upon the backs of smaller scales will by those same scales be consumed,” he concludes in one tale. However, most of his conclusions are more subtle and live in the world of the story, opening doors of musing within the “you”s that he addresses.

All 40 vignettes embrace the notion of Possibilianism. Throwing away known rules of time and space, Eagleman turns the impossible into the oddly rational.



“Sum” by David Eagleman opens a window on life after death.

Argus Abroad: Copious Happiness in Copenhagen

By Alyssa Glanzer
Foreign Correspondent

This past week I went on a class field trip to Berlin, Germany. While it was incredible and I learned so much about the Holocaust and my own Jewish identity, by the end of the trip I found myself expressing to my classmates how excited I was to go back home.

Immediately after I said that, I realized that I wasn’t talking about home as in the small town on Long Island where I grew up, or even Wesleyan, which has come to be my home over the past two years. I was talking about Copenhagen, where I had been studying abroad for not even two months. I had a feeling of comfort when I came to the realization that, for the first time, Denmark felt like home.

This feeling did not come immediately. When I arrived this August, I quickly realized that I had done nothing to prepare for my abroad experience. I barely knew anything about the Danish culture and, to be honest, I really only chose to study abroad here because the classes were taught in English, there were plenty of classes to choose from, and Wesleyan students who had gone on this program in the past had given positive reviews. None of these reasons had anything to do with Denmark or the Danish culture.

I was expecting the transition to be easy. I was assured that all Danes speak English, and I na-

ively assumed that as long as I could communicate, there wasn’t much to worry about. I didn’t even consider that signs and labels in stores would be in Danish. I found myself buying a type of Cheerios I didn’t like, and polish for wine glasses instead of dish soap, simply because I could not read any of the signs in the supermarket. I also found myself getting lost on the metro because I couldn’t understand the announcements, and getting lost again on the way to my apartment from the metro station, because I couldn’t find the street signs or rely on the GPS on my phone like I normally would.

Now that I’ve been in Denmark for nearly two months, I’ve figured out what to buy at the grocery store, and I can actually read some Danish words. I can easily navigate the metro and get to and from school and my apartment without even having to think about it anymore. Actually, twice today, I even helped people who were confused about which metro to take.

Most importantly though, I’m getting a sense of the Danish culture, and it is far more different from America than I ever expected. Going into this experience, I figured that Denmark would be fairly similar to America in terms of the norms and values and thought living here would be comparable to living in New York.

I was completely wrong. The Danish society is rooted in trust, which makes a lot of the Danish social norms the opposite of American

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norms. I ride the metro at least twice a day, and my transportation pass has only been checked three times so far, because the Metro employees trust that you will follow the rules of the system. Here, I don’t feel the need to put my hand over the zipper of my purse to make it more difficult for pickpockets, like I have in the other European cities I’ve visited. Once, I actually rode the metro with my backpack completely unzipped. Someone could have easily stolen my laptop, but instead the people near me told me that it was unzipped. Stores will leave their merchandise outside overnight because they trust that it will still be there the next morning. And the amazing thing is, it is.

To me, the most shocking example of trust in Denmark is how mothers will go inside a store and

leave their babies outside in their strollers all alone. I learned in my Danish class that a Dane once visited America and left her baby outside a shop, and the mother ended up getting arrested and charged with child abuse. But Danes are so trusting, and conversely so trustworthy, that babies are left outside all the time, often even on some of the busiest shopping streets in Copenhagen, and they are unharmed.

Along with this trustworthiness comes another one of Denmark’s incredible qualities: its safeness. I see young children, around elementary school age, riding the metro without an adult every day. A parent could never send their eight-year-old child alone on the subway in New York, but in Denmark there is barely a concern for kidnapping or child abuse. Sexual assault, which obviously has been a huge issue on college campuses in America, is extremely rare here. In my adolescent psychology class, my professor was in disbelief when we told him that one in four college-age women in America have been the victims of sexual assault. In Denmark, the number is under one percent. It is unbelievable to me that I feel safer walking home alone at night here, in a foreign city, than I do at Wesleyan.

Part of this is due to the gender equality here. It is actually not very common for a guy to buy a girl a drink here, because it is viewed as more of an insult than a form of flattery. From my “Sociology of

the Family” class, I’ve learned that Danish fathers and mothers play a pretty equal role in raising their children. When a couple has a child, they are given a certain amount of time for parental leave, and the couple can split the time between themselves however they choose. As a result, a lot of fathers end up taking paternity leave, which is definitely not nearly as common in America.

There is more general equality here than there is in America. Denmark has a welfare system, in which most people pay at least half of their earnings to the government, and in return, there is free health care, free day care, and free schooling, including college! Students are actually given a stipend in order to attend college. Due to this welfare system, there is a much smaller gap between the rich and the poor than there is in America. Nobody is very rich, but barely anyone is so poor that they can’t survive. So many resources are provided that Danes are generally happy paying such a high tax for their country.

In the “Positive Psychology” class I took a year ago at Wesleyan, I learned that Denmark is the happiest country in the world. After living here for not even two months, I understand why. So many of the issues we worry about in America, such as safety and paying for healthcare and education, are not much to think about here. I am the happiest I have ever been, surrounded by the happiest people in the world.

Heights: Cast Bonds Over Reviving a Wesleyan Original



TRICIA MERLINO/CONTRIBUTING PHOTOGRAPHER

Aileen Lambert '16 chats on the phone during a scene at rehearsal for "In the Heights," this semester's Theater Department show, which is set to go up on November 12.

Continued from front page

Nascimento grinned.

"I sing along [with] them," she said.

"In the Heights" is indeed a different show. It's rare for the department to put on a musical, and it is a change of pace for Nascimento as well.

"I was slandered for several years," she said. "Everyone said, 'Claudia hates musicals'....I decided to shock everybody and said, 'I'll be doing a musical.'"

The show's incorporation of song and dance was another factor in many actors' decisions to audition. Aileen Lambert '16, who transferred to Wesleyan from a conservatory, remembers being told upon touring that the University does not produce musicals.

"When [Nascimento] said that she was doing a musical, and that she was doing 'In the Heights,' it was really exciting because of the alum connection [with original 'In The Heights' star Lin-Manuel Miranda '02], but also just the fact that it was a musical," Lambert said. "That's why I auditioned."

José Sanchez '18 also said that music sparked his interest in the show.

"The way I found out about Wesleyan was by Lin-Manuel Miranda, because I found the soundtrack of the show," Sanchez said. "So thanks to 'In the Heights,' I knew that Wesleyan existed. I'm from Puerto Rico, I guess—"

A cast member interrupted indignantly:

"You guess?"

Everyone laughed, and Sanchez continued.

"No, I am from Puerto Rico," he said. "Very proudly. And I loved the soundtrack, and since it's Latin music I thought it would be awesome to be in it."

The show features not only Latin music but also many characters of color.

"What first led to me wanting to audition was that I was talking to [Nascimento] in our performance class, and she was making a comment about how all of the shows at Wesleyan are typically cast with kids who are white, and that was really interesting," Cheyanne Williams '17 said. "Musicals and Second Stage [shows] are always with kids who

are not a minority, and when I found out she was doing 'In the Heights,' I was like, 'I don't really know that show, but I know it's all about the Latino community, and that's really cool.'"

Naomi Wright '17 agreed.

"I think a lot of us, especially the minority students who I've talked to in the show, strongly identify with the storyline and some of the struggles of the characters," Wright said. "The musical is all about finding home, finding the place that means home to you. And so I think the story speaks to a lot of us."

For Nascimento, too, the musical is an opportunity to celebrate diversity.

"Last year, when I finally said I was going to do the musical, I had a lot of students come to me and say, 'Oh, I can't audition because I'm white,'" she said. "So I've been trying to make it clear from the moment that I made the decision that the show is really about community. And therefore it should reflect the diversity on campus, and not be just Latino actors, or just black, or just white. I tried to cast more Asian people, but was not successful. So Rebecca [Hsieh '17] is our token Asian."

The cast laughed.

"Actually," Nascimento continued, speaking to Hsieh and smoothing her hair, "our set designer is Korean. So you're not going to be the only Asian anymore."

Hsieh smiled, and then spoke up.

"It's a show with such great characters of color, [and] growing up you don't see that a lot," Hsieh said. "I'm Asian, so...I've always had to pretend to be white. Having the opportunity to play a character of color is really refreshing."

Hsieh remembered fighting against her original impulse not to audition for the show.

"I originally wanted to be in the pit band, but I decided that I couldn't play piano well enough for that, so I thought I might as well audition," she said. "But then I thought that I couldn't sing very well, or dance very well, so I decided that I wasn't going to audition. And then [Nascimento]—was it you who told me to audition?—it was a combination of her and all my friends, so I thought, I might as well."

Henry Lombino '18 also had his reservations about signing up for auditions, which were attended by about 100 people, according to Nascimento.

"I was not going to do any theater this year, to have a pretty calm first year, but our stage manager, [Haymon], roped me into auditioning, and then I got cast," Lombino said. "And that's the story. And now I'm really happy."

Haymon jumped in to explain why she'd been so eager to recruit newcomers such as Lombino.

"I think that the department shows are usually limited to theater majors, or people who are connected to the theater community directly, and what was really important for me...is that we have dancers and we have non-dancers; we have theater majors and we have non-theater majors; we have people who have maybe never done theater in their entire lives, and we have people who are going to pursue theater for the rest of their lives," Haymon said. "We had Middletown High School kids audition! It's given the sense that you don't have to be a theater kid, you don't have to be this, you don't have to be that, to be in the show, and to be part of something that makes this community. And 'In the Heights' has spread its wings throughout the entire community. I have basketball players coming up to me and saying, 'I'm so excited to see the show!'"

Once the hollers, cheers, and applause for Haymon's comment had died down, Guernsey spoke up in agreement.

"I love musical theater; it's one of my favorite things in the world, and I'm so excited that the Theater Department is finally doing that," Guernsey said. "But when Claudia told me, I said to her, 'I totally want to be in that...but I can't dance!' And she looked at me and goes, 'Go take hip-hop.' And so I literally took hip-hop all summer. Still not a dancer, still suck at hip-hop, but I'm still here. It's a nice, refreshing thing: not all of us are the best dancers, not all of us are actors, but we're all sort of helping each other out, which is kind of nice."

The show has welcomed newcomers and veteran singers, dancers, and actors alike. Kimora Brock '15 has been involved

in theater throughout her years at the University, yet "In the Heights" has been an especially exciting opportunity for her.

"This is what I want to do with my life after I graduate Wesleyan, so I'm really excited to be part of this production," Brock said. "It's like a launching pad. I get to work with a really awesome director that I haven't worked with before."

She looked over at Nascimento, who was speaking quietly to Marcela Oteiza, Assistant Professor of Theater and set designer of the show.

"Claudia, she's complimenting you!" Guernsey admonished. "You missed a compliment."

Nascimento jerked to attention.

"What did you say?" she demanded.

"What did you say? Repeat!"

Brock laughed.

"I just said I get to work with a really awesome director," Brock said. "So I'm really excited about that. And I get to learn the process in a really safe environment and use that knowledge for when I go somewhere else after Wesleyan."

The show has also provided safety and comfort for Marcos Plaud '18.

"Honestly, being here has actually helped me transition into Wesleyan a little bit better," he said. "Because I'm used to speaking Spanish 24/7, and at least here I get to listen to little bits of it now and then. And I get to listen to music that I'm used to hearing—maybe not music that I would always listen to myself, but the type of music I'd listen to in the streets, or something like that. It's a familiar feeling to be here."

The cast cheered: "We love you, Marcos!"

The rehearsal process has not, however, come without its challenges.

"I think the struggle is that we're Wesleyan kids, and Wesleyan kids are always crazy busy," Williams said. "You do one million things on the side. It's really hard in terms of time commitment."

Ari Markowitz '17 also spoke to the way in which the show has encroached on his free time.

"Oftentimes, the schedule can be overwhelming, because we're spending so much time here," he said. "You're like, 'Whoa, why am I spending so much time

here?' But the way that it makes it worth it, especially as someone who doesn't feel completely confident in some aspects of what I'm bringing to the table here, is that you're like, 'Okay, I'm going to come and put as much effort into it as possible and learn as much as I can.'"

Nascimento nodded.

"Well, the other side of it is that I'm trying to teach them that sometimes you have to make choices," she said, "so that when the production opens, and there are 400 people sitting, and you're on stage, you won't regret not having been part of the Tri-State Knitting Meeting instead of being in rehearsal."

The cast was confused by this.

"Claudia! What?" Guernsey asked.

"That was a weird thing to say," another cast member agreed.

When the laughter and chatter died down, Daniel Maseda '16 was reflective.

"I think it's important to consider that we're kind of putting on three different shows: we're doing a dance show, and a concert, and a play at the same time," he said. "And we're doing the whole thing in less than eight weeks, more or less. We're all helping each other, but there's this immense amount of responsibility to be accountable and respectful of each other. We do have an enormous amount of trust in [Nascimento], but I think [Nascimento] also has an enormous amount of trust in us. She expects a lot of us, because we are capable people. And even if we don't know that already, we're learning that by working with each other through this whole process."

Haymon spoke up again.

"I think what a lot of you are speaking about, and one of the reasons that I do theater, and put in these hours, and send thousands of emails a week, is because it's a family," she said. "One time I wasn't in rehearsal for an hour, and I literally freaked out. It's a lot about ensemble...like, what we create here as a family, as an ensemble, as a community, learning from each other. As cheesy as it sounds, that's what gets me out of my bed at 5 p.m. when I just took a nap. I'm like, 'I'm going to go work with my play.' Bam. We are all here together trying to make this one thing happen. So let's just do it."

ARTS

Tomomi Adachi Delivers Bizzare Evening in CFA Hall

By Dan Fuchs
Arts Editor

Every once in a while, you see something you simply cannot comprehend. It's not that it's over your head, confusing, or made poorly. It just defies any sort of explanation.

Japanese composer Tomomi Adachi specializes in this brand of bizarre, avant-garde art. Surrealism, Dadaism, and futurism all blend in his work to create something totally brilliant and at the same time utterly nonsensical. Performing to a small audience at the CFA Hall on Thursday night, Adachi forced viewers to wrestle with their conceptions of sound.

Adachi's performance didn't even begin with him onstage. Sitting in front of a board covered with circuit boards and wires, Peter Blasser GRAD manipulated bass-heavy ambient tones by alternating wires in the two dozen or so boards. Dancer Ayako Kataoka, at times herself attached to wires, twirled and convulsed on stage, her movements seemingly altering the sounds. After several minutes, Adachi joined them, sampling sounds that came out of an amplified metal box full of wires, essentially a man-made electric guitar.

From there, Adachi jumped into his solo pieces, which were more conceptual. It's unclear what exactly inspired any of these pieces, but each had its own unique voice. The first, "Torturing Twitter," was a spoken-word piece in which Adachi read, in real-time, five Twitter hashtag feeds: power, economy, war, cooking, and sex. Each feed was introduced gradually, and what began with tweets about President Obama eventually became a flood of porn. It

was a fascinating, if not humorous, presentation of what people tweet about on a daily basis.

The second piece, "Another Ear Stretching," was by far the most interactive. A video of Adachi, projected on a screen, instructed viewers to move as ambient and natural sounds played. In essence, if we followed Adachi's directions, we would manipulate the way that we heard the sounds. If we placed our hands against our ears, the sound became hollow and muffled. If we turned our heads to the right, the sound to the left became drowned out.

The third piece, which wasn't introduced with a title, was not dissimilar from the prelude, as Adachi once again used his strange string instrument to create dissonance. Here, as with the first piece, Adachi displayed an interest in found objects; the instrument of choice, while certainly functioning, seemed cobbled together with woodblocks and strings.

"Voice Sound Poetry Form Ended With X," a Dadaist sound poem, was one of the stranger pieces of the night. For about eight minutes, Adachi repeated patterns of nonsensical sounds. Some were vocal ("ees" and "oohs"), while others were more guttural, like the clicking of his tongue. In any case, the poem became an odd, ambient composition as the sounds blended into each other. The piece ran a tad long, but it was nonetheless an interesting way to examine the nature of rhythm and language.

The final piece, "Voice and Infrared Sensor Shirt," was the most exciting. Beginning with a sampling of ambient sound waves, Adachi then put on a collared shirt covered in microphones and sensors. At this point, his entire



DAN FUCHS/ARTS EDITOR

Composer Tomomi Adachi (right) performed an unusual set of compositions at the CFA Hall on Thursday night, including a prelude featuring (from left) Petter Blasser GRAD and dancer Ayako Kataoka.

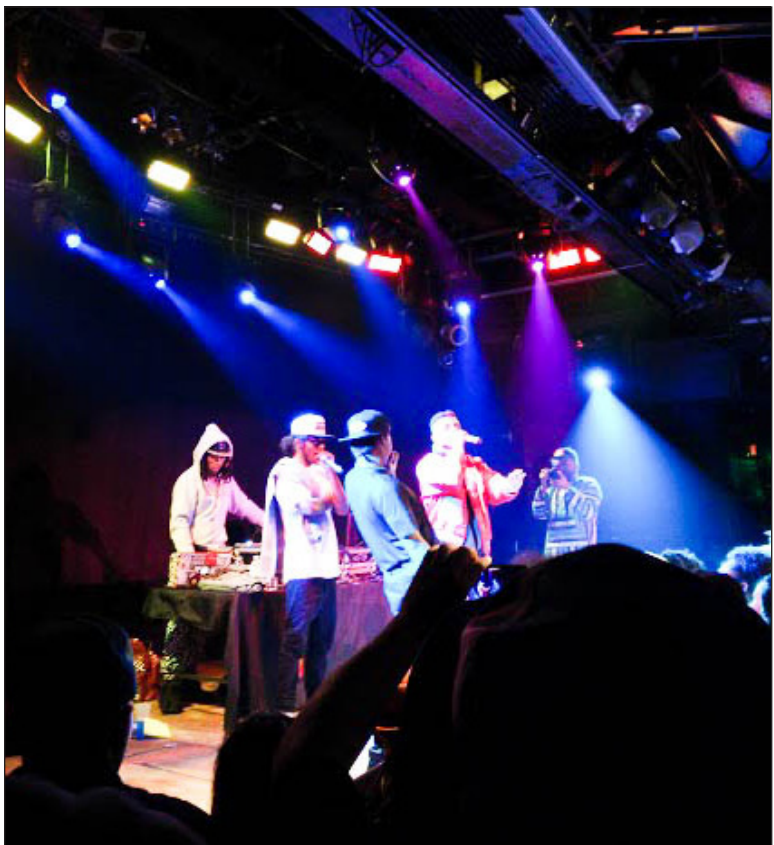
body became an instrument, each motion drastically affecting the sound. A tongue-click followed by an upward arm motion might play the sound in reverse. Another motion might raise the pitch. Even the act of putting on and taking off this sound-shirt produced specific, high-pitched sounds.

This was, in short, a performance unlike anything else. Many of the per-

formances forced us to interrogate our own understandings of sound. A piece like "Another Ear Stretching" revealed how our bodies play a role in the creation and intake of sound. "Voice Sound Poetry Form Ended With X," by making poetry out of nonsense, made clear that words are simply constructions of other sounds. Everything here, however enigmatic, seemed to have an inher-

ent purpose. It was one of the strangest nights of my life, but it was also one of the most thought-provoking. And therein lies Tomomi Adachi's genius: his performances, though dense at first, stay with you. They crawl their way into your subconscious and make you wrestle with your environment. It was a performance that could only have been seen (or, indeed, heard) to be believed.

Ab-Soul Mixes New And Old In Electric Live Performance



AARON STAGOFF-BELFORT/CONTRIBUTING WRITER

Ab-Soul's Thursday night set at New Haven's Toad's Place consisted of hits from both his 2012 album *Control System* and his newest album, *These Days*.

By Aaron Stagoff-Belfort
Contributing Writer

As a cry of "threes in the air" echoed through the cozy confines of New Haven's Toad's Place, Ab-Soul emerged amidst a hazy cloud of weed smoke and neon green lights, rocking his customary black tinted sunglasses with his typically unruly fro tucked neatly beneath a Duke

Blue Devils snapback.

An eclectic mix of hip-hop heads and gangly teenagers, many of whom had formed a line outside hours before doors opened, roared after waiting through three opening acts for Ab-Soul to take the stage at 11:15 p.m. While Dreamville Records signee and J. Cole-affiliate Bas, along with local rapper Kid Dop3, did an admirable job of hold-

ing down the crowd, it was clear by about 10:30 p.m., after several deafening "Soulo" chants, that it was about time for the so-dubbed "Black Lip Pastor" to take the stage. Ab-Soul's hype man and DJ, T1, hopped onstage to rile the audience up, and the rapper himself nonchalantly slinked up to the slightly elevated platform as if it were not even his own show, carrying a red solo cup. As he surveyed the crowd, he smiled. "New Haven, what the fuck is up?"

Ab-Soul sits at a crossroads in the hip-hop landscape. On the one hand, he is a part of Top Dawg Entertainment (TDE for short), the record label chiefly comprised of Kendrick Lamar, Schoolboy Q, Soul, and Jay Rock, which has taken the industry by storm the past two years. The self-dubbed "Black Hippy" crew cut their teeth on the underground rap circuit in Los Angeles until, after years of accumulating critical acclaim and a loyal following, they were pushed into the consciousness of mainstream rap with the release of Kendrick's classic *Good Kid, M.A.A.D City* in 2012. In 2014, after Schoolboy Q released *Oxymoron*, buoyed by hits such as "Collard Greens" and "Man of The Year," TDE President Punch promised the label would drop six projects this year, priming Ab-Soul to be the next Black Hippy to ascend to rap's throne. In June, Ab-Soul released his major label debut, *These Days*, and while the project was met with general approval, it failed to resonate as deeply with its audience as *Good Kid* and *Oxymoron*, or to cross over into rap's mainstream.

It is primarily because Ab-Soul refuses to conform to major label

pressure and to drop radio-ready singles that he has been unable to catch up to luminaries such as Kendrick and Schoolboy, whom he once surpassed in appeal. This leaves Ab-Soul with the delicate choice of continuing to cater to a loyal following that can barely pack the intimate Toad's Place, or push to join his TDE counterparts. But following the path of Kendrick or Schoolboy does not necessarily mean sacrificing artistic integrity for record sales. Both artists have been able to create music that satisfies at both a creative and commercial level. Rather, it is Ab-Soul's apparent unease in adapting his style so drastically as to appear chameleon-like and lose his most important asset (a reputation as a technically superior rapper) that causes him to refrain from a drive towards mass recognition.

All of this bubbled just beneath the surface during the opening of Ab-Soul's set as he furiously ripped through a series of hits from his fan-favorite first project, *Control System*. During "Terrorist Threats," Ab-Soul led the entire crowd in a chant of "kick your game, spit your flow, can't fuck with this Top Dawg shit though." "Pineal Gland" and "Track Two" established a trippy and almost chilling atmosphere at times. T1's manipulation of machine-gun-esque 808s into a harsh cacophony of sound prompted Ab-Soul to ask, "We scaring any of you guys yet?"

Ab-Soul has an impressive catalogue of guest appearances on the hits of slightly more established artists—something that he integrated effectively into his live performance. The audience, which regularly rapped along word-for-word verses, became most animated during per-

formances of Chance The Rapper's "Smoke Again" and Schoolboy Q's "Druggy Wit Hoes Again." Ab-Soul's ability to mesh the work of his colleagues with his own set provided the crowd with a shot of energy at key points in the concert. House of Pain's "Jump Around" swirled into Kendrick's "Backseat Freestyle" in a dizzying display that helped form a context for the space Ab-Soul's own music occupies in the minds of rap fans.

Introducing the second half of his set, Ab-Soul did his prerequisite investigation of who had listened to *These Days*, presiding of his performance of "Days" with a workman-like attitude. "Dub Sac," "Tree of Life," and "Stigmata" allowed Ab-Soul to flex his loquacious wordplay, and his recital of "Hunnid Stax" literally caused the floor to shake. Audience members who were unable to keep up with the rapper's dexterous flow had an easier time digesting Mac Miller's monotonous but catchy hook.

When it was clear that Ab-Soul's act was winding down, he brought one lucky audience member on stage to freestyle; after rocking the mic for several minutes, the newly recognized rapper began to hand out CDs from his back pocket and shout for a Twitter follow. Ab-Soul closed with "The Book of Soul," an introspective number that united fans of both his projects. While it is unclear whether Soul will strive to be in the same conversation as his label mates, he was obviously very comfortable at Toad's Place, spitting for an audience that reminded him that, as he says in "Tree of Life," "I'm the solution, salute me, absolutely the best."

Comic Creators, Geek Heroes, and Fans Swarm to New York for Comic Con

By Dan Fuchs and William Donnelly
Arts Editor and Assistant Arts Editor

Had you been in New York City this past weekend, you would likely have encountered people clad in bright costumes or brandishing bags full of comics. Indeed, it was that time of year again, when the New York Comic Con takes the city by storm, bringing with it an army of film, television, video game, and (of course) comic book creators and fans. We spent an exciting two days at the event, and, our bodies and wallets exhausted, sat down to talk about our thoughts on the past weekend.

Dan Fuchs: So I guess I'll start things off with some of my general impressions of the convention itself. Obviously, it was a ton of fun, and I spent way too much money, but I guess the biggest surprise was how much of a presence comics were as opposed to other forms of media. Video games, movies, and television have large presences here, but the focus (at least of the panels and booths) was generally on comics. Sure, there were booths for Namco and Capcom, and panels for "Birdman" and "Comedy Bang Bang," but the majority of the booths and panels highlighted comics and manga.

If you look at San Diego Comic Con, which happens every summer, it feels like movies have almost superseded the comics. Every movie comes to San Diego Comic Con. Which may just be a result of it being in California, the hub of film-making, as opposed to New York. What surprised me was the branding of the whole thing. Companies that really have no business being at a comics convention were prominently featured. Chevy had a booth. AT&T had a damn booth. I'm sure they sponsored the event heavily, so if they help keep New York Comic-Con alive, that's great, but it still felt a bit icky.

Anyway, Billy, what are your general thoughts before we jump into the specifics of the con?

William Donnelly: I definitely agree that comics weren't eclipsed by other forms of media. That isn't to say that other forms of media didn't have a large presence at the con—video games and video game-related merchandise, in particular, seemed ever-present to me—but, at the end of the day, comics dominated. San Diego Comic Con has become so overwhelmed by non-comics-related media that companies don't really make big comics-related announcements there anymore. If I recall correctly, the only big news from San Diego this summer was that Marvel would be publishing a bunch of Star Wars series, which are just expansions of a film franchise and so don't really count as being "comics-related." I feel like most of the comics-related announcements—Marvel's "Spider-Gwen" series and DC's launch of "Wonder Woman '77," for instance—are saved for New York these days.

The main con floor was pretty great, and there was definitely a large selection of merchandise to spend too much money on, like all of those bootleg superhero Legos that I bought. The highlight of the show for me, though, was Artist Alley. Even though it was crowded at times, it did provide a nice refuge from the congestion of the main floor. It was also a great way to really interact with artists and some writers, so long as nobody was crowding their tables. There was also just so much beautiful artwork everywhere



WILLIAM DONNELLY/ASSISTANT ARTS EDITOR

Assistant Arts Editor William Donnelly '15 took an awkward selfie with one of his heroes, Jillian Tamaki, the artist of "Skim" and "This One Summer."

DF: I agree that announcements are a big indicator of the comics industry's presence at the convention. Announcements of what's coming up, be it crossovers ("Guardians of the Galaxy" and "X-Men," for example) or new titles ("Spider-Gwen," which you mentioned, or "Ant-Man"), are grand events at New York. I should also stress that while I'm certainly glad comics have a large presence, I'm still glad movies and video games have presences there. Panels that highlight "Bob's Burgers" (which I did not get to see, a fact that will haunt me forever) and "Archer" are plenty welcome in my book. They just shouldn't dominate the weekend.

The show floor also gave me a chance to check out some fantastic publishers, both mainstream and independent. Taschen, which puts out some of the finest art books on the shelves, had a fantastic retrospective of Stanley Kubrick on display, as well as the "75 Years of Marvel Comics" collection. Dynamite Entertainment had the "Bob's Burgers" comics on display (and I picked up an issue with a cover so fantastic it defies words). Dark Horse had a cavalcade of "Hellboy" products. It was a nice chance to experience smaller publishers in an industry so dominated by Marvel and DC Comics.

But yeah, Artist Alley was, without a doubt, the brightest spot of the weekend. I think there's a tendency to forget (or, at least, I can have a tendency to forget) that these creators aren't faceless beings. So it was an illuminating experience to see these creators face-to-face. I got a fantastic Nightcrawler print signed by artist Ed McGuinness and inker Dexter Vines. Writer Jimmy Palmiotti and artist Amanda Conner signed my copy of "Wednesday Comics," a

newspaper-styled collection of short strips, and artists Joe Quinones and Ben Caldwell sketched in the book! As cheesy as it sounds, Artist Alley is a great reminder of how much of a creator-audience interaction there is in comics, more so than in many other forms of media.

I think I already know the answer to this question, but were there any creators that made your weekend special? Any events?

WD: First Second had a great booth on the main floor. There wasn't much merchandise or anything to look at, really, but they sure had a lot of books! All of their current output was in stock, including "In Real Life" by Jen Wang and Cory Doctorow, which I think premiered at the show. It was a great way of putting actual comics, instead of comics-related merchandise, at the forefront.

The most anxiety-inducing interaction with a creator I had was when I met Becky Cloonan, writer/artist of "By Chance or Providence," artist of "Demo," and writer of "Gotham Academy." She was at the back of Artist Alley with the rest of the "Gotham Academy" creative team. I'd planned on giving her this whole long speech about how important her comics are to me and how I want to be just like her when I grow up, but by the time I had gotten past Karl Kersch and arrived at her spot at the table, my knees were shaking so hard that all that I managed to sputter out was, "I really love your work," and then, "Thank you." It was my biggest failure of the con, for sure.

Luckily, I was not so nervous when I met Jillian Tamaki, artist of "Skim" and "This One Summer," who is probably the most fabulous



WILLIAM DONNELLY/ASSISTANT ARTS EDITOR

Arts Editor Dan Fuchs '15 cried with joy at the sight of his comic book signed and sketched in by artist Joe Quinones.

human being on the planet. Not only did I successfully gush about how amazing "Skim" and "This One Summer" are and how much they mean to me, but she also sketched in both books. We took an amazing selfie afterwards, and I've been floating on a cloud ever since. Introducing myself to Greg Pak, the writer of "Superman/Batman," as "a huge fan of Lois Lane" and thanking him for Lois's line, "I'm Lois Lane. That means I'm smarter than you," from issue 13 was also a highlight. I think he was pretty surprised.

I was really happy that we got to go to the Women of DC Entertainment Panel, which was actually the first of its kind. Marvel and Image have a "Women of" panel at almost every major convention, but this was the first time that DC had ever had a woman-focused panel, let alone a panel with more than two women on it. It was also the first time ever that DC would have been able to have a "Women of" panel without it consisting solely of editors and Gail Simone. I was surprised at how many men were in the audience, which is a weird thing for me to say, since I was a man in the audience. I'd expected it to be a room that was dominated by women, but from my vantage point, it seemed split almost 50/50. While I was glad that the panel existed, I was also a bit disappointed about the content of it. It was cool that there was a panel where we could actually hear from the creators instead of just the editors announcing which big events were happening, but the questions that were asked weren't particularly exciting. The panel was only an hour long, and at least a third of it was spent by the panelists answering how they got into comics, which is probably

the most generic question that one could ask.

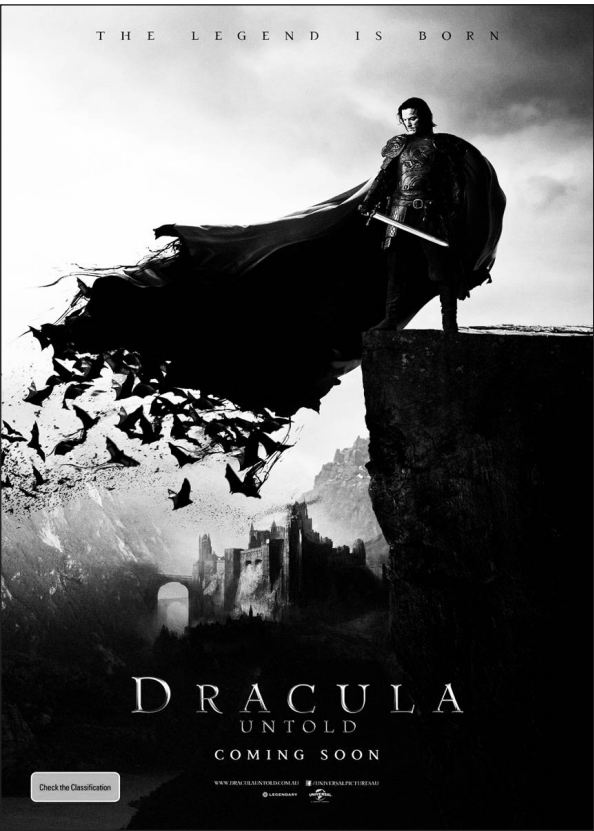
How about you, Dan? Did anything really stand out and make your weekend?

DF: A lot of the stuff that I've mentioned were the highlights of the con for me. Getting a copy of the gorgeous "Wednesday Comics" anthology (and at half the price!) was a nice touch, for one. It's such a gorgeous tribute to the art form, and to the joy that comics can bring provide, that having so many of the creators sign it or sketch in it sent me on a fun little journey to get as many of them to sign it as I could. Watching Joe Quinones, who drew a gorgeous Green Lantern story for the book, sketch a Green Lantern in the margins was a religious experience. The same goes for Ben Caldwell's Wonder Woman sketch. Those sketches felt unique, like these creators left an personal, indelible mark on my copy of such an extraordinary book. Meeting these creators and thanking them for their work is an experience you don't get every day. Especially when comics mean so much to us.

Honestly, the thing I love most about New York Comic Con is just the openness of it all. Forgive me if I'm being overly sentimental or cheesy, but everyone is just free to like what they like, free to be as flamboyant or passionate or weird as they want. People dress up like their favorite characters, whether it's a costume made painstakingly over months or cobbled together the night before. They meet up with other people who share their interests, whether it's Superman or Smash Brothers or Sylvester Stallone. There are no sarcastic jeers. It's a celebration of sincerity.

MOVIE
REVIEW

Dracula’s Story Should Remain Untold



C/O COMINGSOON.NET

By Will McGhee
Contributing Writer

In his newest incarnation, “Dracula Untold,” Dracula returns to haunt mankind with the worst plague of all: mediocrity.

But this time, our dear vampire isn’t evil. He’s just misunderstood. The movie focuses more on the “untold” story of historical figure Vlad the Impaler rather than that of Bram Stoker’s original novel. It tries to give a more accurate historical perspective and to align the audience with a figure who killed thousands and was known for enjoying torture. But here, he did it for peace, so that’s okay.

This movie clearly comes from a set of filmmakers who absolutely love “Game of Thrones” and Peter Jackson’s Tolkien adaptations. This is apparent in the script, the casting, the set design, and the music. But it is just as clear that these filmmakers do not understand what made the previous franchises successful. “Dracula Untold” is a soulless recreation rather than an acceptable addition to the gritty fantasy canon. It cannot tell an epic in 90 minutes, and so, in the first act, it hurls scene after scene of exposition to the audience. We are given a lackluster mythology and a couple doses of promising political diplomacy (soon cast aside in favor of battle sequences) and no character to actually care about. We are told everything, never shown, and so we have no reason to be invested in any of these characters. We have no motivation to align with poor Vlad or to care when any of his indistinguishable friends die.

Not that the script helps. The dialogue is atrocious and filled with one-liners and jokes that movies like “Lord of the Rings” could only sparingly earn after hours with their characters. Here, the lines are undeserved and overused. Dracula, even as he becomes the inhuman monster, is the only character to act even remotely like a real person.

This is Gary Shore’s directorial debut, and it shows. His pacing is uneven, the performances he draws from a stellar cast are deeply disappointing, and many of the more important dialogue sequences are strangely constructed. But he clearly cares, and he certainly has fun with the epic scale of the special effects. Who wouldn’t enjoy an army of bats forming a fist and collectively punching the ground?

But he’s caught by the limitations of the story. Shore relies on typical fantasy clichés (but refreshingly, few vampire ones), and there’s hardly an original element in the film. The major exceptions are the action sequences, which aren’t consistent, but at least they offer something different. There’s one shot where we can only see Vlad’s wrath through a sword’s reflection, and there may be more inspiration

in that one moment than anything else in the film. It’s one of the rare instances in which the film successfully balances camp and cool.

Luke Evans, who is fresh off the set of the “Hobbit” trilogy, offers a unique take on Dracula. He isn’t Christopher Lee, or Gary Oldman, or any other Dracula, really. He plays a monster overcome by pain, a tragic figure who will do whatever it takes to save his family. He’s another Walter White clone. And, somehow, that’s astoundingly boring. “Dracula Untold” is the spiritual sibling to “Maleficent” (another soulless reexamination of a villain from this year), except Evans isn’t deliciously sinister like Angelina Jolie was. That isn’t entirely his fault. Evans surely tries, but there is little his role allows him to do.

The same is true of the ensemble. Sarah Gadon does her best in the “I’m the important love interest” role, but she has even less to work with than Evans. Charles Dance (Tywin Lannister of “Game of Thrones”) plays Caligula (yes, that Caligula) in a role that should be perfect for him to play the ham but winds up mostly disappointing.

Dominic Cooper has more fun as Mehmed II, the film’s true antagonist. The script tries to foster a Moses/Ramses angle between him and Dracula, but then the script over exerts itself and gives up. The talented Samantha Barks (from “Les Mis,” of all places) plays a character with no lines. She summarizes everything about this film: everything with potential is wasted.

Ramin Djawadi, famous for his “Game of Thrones” score, was somehow roped in to compose the score of “Dracula Untold.” I’m usually a big fan of Djawadi, but this sounded more like a weak imitation of the composer than the man himself. I blame the lack of inspiration. Djawadi does little more than go into “brooding mode” here, and he is at his best when he can play with several motifs and emotions at once.

This is a “Dracula” that doesn’t get the appeal of Dracula. No one is ever scary in this movie. It’s so stuck on getting us to sympathize with its protagonist that it’s afraid to make Dracula evil. We’re promised a monster and instead we get a man who consistently exacts rightful vengeance. And that isn’t as engaging as watching a “good” man consumed by darkness.

“Dracula Untold” takes itself too seriously to be much fun. It’s too decent and cares too much to be entertainingly awful as “Maleficent” was. It tries to balance camp and gritty and ultimately fails at both. It’s not great, it’s not terrible, it’s just there. That’s the true tragedy of “Dracula Untold.”

ALBUM
REVIEW

Perfume Genius Lightens Up Sound With Too Bright



C/O PITCHFORK.COM

Perfume Genius’ third album, Too Bright, isn’t the lightest fare, but it’s a step toward happiness for the typically gloomy songwriter.

By Michael Darer
Assistant Arts Editor

I can think of few songs as harrowing as Perfume Genius’ “Learning,” the title track off his overlooked 2010 debut. Since the release of Learning, Perfume Genius (off-stage, Mike Hadreas) has labored under the radar, crafting two more albums of intricate yearning pop that dares to address difficult subjects without mitigating or ignoring their complexity and darkness. This alone would deserve praise, but as anyone who has followed Hadreas knows, the wonder of the music stretches far beyond the bravery of the subject matter. Not only has Hadreas tackled topics in ways that would terrify a less impressive artist, he has done so within some of the most arresting and breathtaking music of the last decade.

Too Bright, Hadreas’ third album under the Perfume Genius moniker, is no exception, even though it strays from and expands upon the Perfume Genius sonic palette. This has all been part of a steady progression. After the release of Put Your Back N 2 It, critics rightly noted that Hadreas’ music was brightening, combining the almost unrelenting melancholy of Learning with fuller arrangements. If Learning was defined by its spare piano-based aesthetic, Put Your Back N 2 It was proof that Hadreas was more than able to expand, allowing thicker sounds to flower out of a well-established foundation.

This continues on Too Bright, which is arguably the happiest of Perfume Genius’ work, if only by virtue of its predecessors’ cutting bleakness. However, just like on Put Your Back N 2 It, every new musical and thematic facet feels wholly organic, as if each track is in intentioned conversation with those surrounding it. Opener “I Decline,” which makes use of the same simple piano that dominated Learning’s tracklist, seems both to engage with and question that simplicity, reaching outwards in its very first lyric (“I can see for miles”). This ethos of conversation is further highlighted later in the album when that lyric is repeated on “Grid.” Sonically, “I Decline” and “Grid” could not be more different. Whereas the former unfolds in hazy, mournful, elegiac tones, the later charges forward along a hungry and insistent bass line that is periodically thrown aside by sharp, bracing electric screeching. It’s an unnerving experience, and yet it somehow makes perfect sense. It underscores Hadreas’ impulse to be both attended to and undermined. Furthermore, it marks Too Bright as an album of growth through

recontextualization, a record that seeks to harness the raw and unashamed anguish of its predecessors and channel it into an altogether different breed of ferociousness. In the same way that one lyric can be the seed of two vastly different experiences, Too Bright time and time again seems to argue that any one emotional force can grow in a host of directions.

This is not to say that Too Bright positions itself as a record of straightforward healing. As anyone who has explored Hadreas’ work knows, he is an artist who opposes any narrative of straightforward recovery. Certainly, the subjects addressed on all three Perfume Genius albums—suicide, drug addiction, sexual abuse—demand a more complex understanding of restitution and therapy. While on “I Decline,” Hadreas notes an “angel just above the grid/ Open, smiling, reaching out,” he is quick to rebuke the symbolism of the image. Later on “Grid,” the angel has vanished altogether, and all that remains is “a diamond/ Swallowed and shit/ Then swallowed again.” It’s an arresting confluence of images, each swimming atop and negating the other, but it speaks

to the larger questions of evolution the Hadreas asks with his music. While songs like “Queen” ride confident and throbbing guitar lines, others such as “I’m a Mother” disintegrate under their sound, trading in whimpers and rumbles as opposed to any traceable musical arc. In fact, the whole album seems to build and crumble and build over the course of its runtime, trading in a conscious self-subversion and sabotage that both encourages and frustrates any notion of closure. It’s a mature transfiguration of theme into form—especially for an album that could be dismissed as pop—and one that allows Too Bright to gradually reveal itself as it moves along, and then to deepen with multiple listens.

On top of all of this, Too Bright is also absurdly beautiful, composed of 11 deeply assured songs that feed into each other texturally such that certain stretches seem to be made up of one long track. In passing, I’ve described Hadreas’ music as something like the lovechild of Youth Lagoon and Radiohead. However, that undersells the incontrovertible distinctiveness of what he has created with each of his three albums. I can think of no other artist who is able to maintain the devotion to honesty and growth that defines Perfume Genius’ discography, qualities that become all the more impressive when played out so thoroughly over the course of barely 33 minutes. Too Bright manages to feel both absolutely self-contained and blessedly incomplete, opening itself up on either end to the richness of Hadreas’ previous work and showing us what has allowed these first three records to mingle with and feed off each other so magnificently.

If these albums were films, they’d be the sort that you’d want to marathon before the release of each successor. Even as I write that, the temptation to compare disparate art forms seems foolish and reductive. Still, it’s hard not to find something almost narrative or cinematic in Hadreas’ work. His music has an almost synesthetic texture that bubbles within each and every record. The result is often painful and challenging, but always engrossing. If Too Bright doesn’t promise a balm to all of the wounds that Learning and Put Your Back N 2 It explored so ruthlessly, it gestures towards a sense of wholeness and closure that seems to preclude any scabbing. That’s a rare and wonderful destination.



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FOOD

Interview with Jeff Roberts, WesWings Chef

By Erica DeMichiel
Food Editor

It's been almost 20 years since Jeff Roberts last worked at WesWings, but the chef feels as if he has barely missed a beat. Having been employed at several other dining establishments in the interim, he carries with him new techniques and new recipes that he looks forward to implementing at WesWings. To gain further insight into his varied experiences in food service, The Argus sat down with Roberts to discuss life between his employment on campus, the skills he has since acquired, and his newfound passion for risotto.

The Argus: Where are you from? Did where you grew up play a role in your interest in the culinary arts?
Jeff Roberts: I'm from Waterbury, which isn't too far from here...about 20 minutes away. As far as my interest in cooking, it was kind of something I fell into after I graduated high school. [WesWings] was one of my first jobs.

A: When did you last work at WesWings and for how long?
JR: I think it was from '94 to '96 or '97, around those years.

A: Did you work only during the year? If so, did you do anything else related to cooking over the summer?
JR: That's correct. I always had some sort of job going on [over the summer]. Middletown had two other res-

taurants back then, [one being] Eleanor Rigby's. It was on Main Street downtown, and it was a gourmet deli that did a lot of soups, sandwiches, catering, and stuff like that.

A: And you would spend summers working there?
JR: Occasionally, yes. Not every year, but after they had started it, they gave me the option to help out there.

A: So what initially brought you to work at WesWings?
JR: It was a referral. One of my best friends was a WesWings chef, and he had gotten an offer at [The Westover School.] He was leaving, but he wanted to find a replacement for here. He also owned a restaurant in Waterbury and that's where I knew him from, since I was a little kid. I lived in the neighborhood and I would go and ask him if they needed any odd jobs done, and they had me doing a little bit of prep, and I started working more and more for him, and he recommended that I come here.

A: What made you leave your first stint at WesWings?
JR: I was very young, probably 20 years old at that time, and I was interested in going back to school. I didn't think I could stay up here and work and go to school at the same time. I went and gave school a shot, but I ended up going back to work anyway.

A: What were some of the things you

did in between your two stints at WesWings?
JR: Most of the time I was doing cooking-related things. I was a chef for a few years at Bella Luna restaurant in Middlebury, Connecticut, and that changed over to different owners and a different name, La Dolce Vita. I also worked at Rumsey Hall School in Washington Depot, Conn.

A: What then made you decide to come back to WesWings?
JR: Two years ago, I heard that the chef here was leaving. I had a job in Wolcott at Bin 300, and that was my last job. Heidi [Heidkamp] used to come in and eat there and she was the manager of WesWings. She had heard from [founder] Karen [Kaffen-Polascik] that one of the WesWings chefs was leaving, so I contacted Karen and [co-founder] Ed [Thorndike], left them my resume, and wrote them a letter. Something else fell into place for them, but they kept my name on file. A month ago, Karen contacted me to see if I was still interested.

A: How did it feel being back here on your first day? Did you have to adjust to working at WesWings again?
JR: I got really comfortable really quickly. I was fortunate enough to have former chef Bill [Nardi] here for one week. He was able to walk me through how they were doing things, and if I had any questions he was right there to answer them, so it was a very smooth transition.

A: Now that you're fully integrated back into the WesWings staff, how would you say working here is different the second time around?
JR: The dining area is definitely upgraded from how it once was. There used to be a couch, a coffee table, a huge TV. The patio area out front wasn't there, but the kitchen area is still basically the same. I don't think the Japanese maples outside grew at all... they're the same size as they were when I was here 20 years ago. Those are just some things that I noticed.

A: Do you feel more confident in any particular skill than you did the last time you were employed at WesWings?
JR: Absolutely. I've worked with a lot of really good chefs. Some have studied in Italy and in France, and that's where I got most of my skills from, by working side-by-side with some really talented chefs.

A: What skills are you most proud of that you've acquired?
JR: I would say the ability to use seasonal vegetables and to incorporate them in different ways. You can have different ingredients in a dish, but you can still taste each individual item in every dish.

A: Do you have any original recipes that you've brought to WesWings?
JR: I do! We've been doing risotto lately. Connecticut Magazine has a section where they give awards out and they recognize a restaurant for

being the most romantic restaurant, the best Italian restaurant, the best French restaurant, and Bin 300 had the best risotto for three years in a row. Risotto is something that you can't really prepare ahead of time, and if you did, it would just become a pasty, sticky mess. You kind of have to make small batches throughout the night and just have all of your ingredients ready, and that's how I've been doing it to keep it fresh.

A: Does your risotto have different variations?
JR: Absolutely. There are so many different combinations you can use. I've only done it twice so far here, and it's worked out very well. The first time I did it, it was with rock shrimp, corn, and crisp pancetta. The second time was with grilled chicken, zucchini squash, spinach, and grape tomatoes. Every time I do it, it will be a different combination. The next time, it'll probably be with butternut squash.

A: What would you say is your favorite part about working at WesWings overall?
JR: My favorite part is that I just really enjoy it. I look forward to coming to work every day, and even though there are long days, I know that we're going to have the breaks that the kids get, and that's what I look forward to also. We work hard during the school year, but the rest of the year, we're free to spend time with our families.

Food Fight:
Pancakes vs. Waffles

Continued from front page

Nonetheless, the real magic lies outside of mere garnishes: with pancakes, these indulgences can be added directly to the batter. Essentially, pancakes offer a miraculous two-in-one, as evidenced by the combination of pumpkin pancakes topped with whipped cream or blueberry pancakes dripping with syrup.

Lastly, there's the long tradition of pancakes and bonding. When someone sets a stack of steaming pancakes before you, how can you help but feel affection? After all, as author Kathleen Flinn explains, "I don't have to tell you I love you. I fed you pancakes."

A Way with Waffles
By Samantha Lau
Contributing Writer

Waffles involve a complex art. To make a waffle, one must carefully pour batter into a waffle iron so that each side will be even. You don't want one side to become too doughy while another side is crunchy. The end product is a delicious, circular, or rectangular cake. To make a pancake, one simply pours the batter onto the pan, given that its shape does not really matter. Even if you plop a large amount of batter onto the pan, it will even out in

the end. The end result of a waffle is a sort of Mona Lisa, and the end result of a pancake is a caveman carving.

The waffle's sturdy surface allows one to add an abundant amount of toppings and condiments without worrying about the dough disintegrating. When you place the waffle in your mouth, the crispy exterior is comparable to that of a luscious, melty, grilled cheese sandwich. Its soft, doughy interior is like a fresh-baked, pillow-soft dinner roll, giving you the best of both worlds. When you chew pancakes, you receive a singularly gentle and gooey sensation, which soothes your nerves like mashed potatoes but is anticlimactic in its textual stimulation. The waffle never fails to rouse your senses with its range of character and structure.

The architecture and durability of the waffle amazes me. Its three-dimensional form allows it to resist syrup saturation, as its many checkered crevices are receptacles of the liquid. The waffle has a complexity to which no pancake can ever compare. For convenience, most people will choose to make a pancake instead of a waffle, but I don't mind putting in those extra few minutes.



PAT BAILEY/STAFF PHOTOGRAPHER

Lan Chi's Vietnamese Restaurant is a Main Street highlight.

Lan Chi's Vietnamese:
Fantastic Food, Superior Service

By Isabelle Csete
Staff Writer

Lan Chi's Vietnamese Restaurant serves quality, authentic Vietnamese cuisine. Located at 505 Main St., Lan Chi's has elegant décor and a charming ambiance, both in its facade and its interior.

During my visit, I noticed that Lan Chi, the owner, made sure that both he and his employees welcomed each of their guests in an effort to ensure maximum comfort for all patrons. This same pursuit of comfort is evident in the restaurant's clean and colorful bathrooms.

Though Lan Chi's is mostly known for its pho soup—a variation of noodle soup that can be prepared with vegetables, meatballs, sirloin steak, brisket, shrimp, and/or scallops—it also serves some of my newly discovered favorite dishes, including shrimp spring rolls, grilled lemongrass salmon, green

mango salad, vegetarian papaya salad, and grilled scallops and shrimp with rice vermicelli.

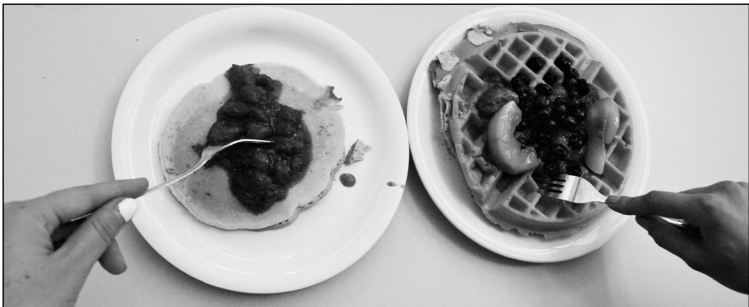
If you choose to dine at Lan Chi's, I would highly recommend ordering the shrimp spring rolls, which are light, flavorful, and succulent with a delightful taste of mint. The Vietnamese shrimp tempura is also a highlight, consisting of a plate of lightly battered jumbo shrimp in honey breadcrumb panko crust served with a sweet ginger sauce. However, if you like food with a little bit more punch, the mango salad and the papaya salad are great spicy options.

One of the best reasons to dine at Lan Chi's is its versatile array of sauces, including varieties such as crunchy peanut, hoisin, and sriracha dipping sauce. Another striking feature of the restaurant is the staff's flexibility with substitutions. For example, if you do not eat rice, the waiters are happy to make accommodations. In my case, my server had no problem swapping my jasmine

rice with steamed vegetables.

Last but not least, I advise you to leave room for dessert, because the dessert selection at Lan Chi's is extensive and delicious. Some of the desserts are "classic" American ones, while others are Vietnamese-inspired. Lan Chi's is currently serving a tuxedo bomb dessert consisting of chocolate genoise, milk chocolate, and white-chocolate mousse covered in a rich chocolate ganache; a black orchid dessert, which is a double-cooked black sweet rice with pandan-flavored egg custard topped with coconut milk; a classic crème caramel flan with coffee-flavored caramel syrup; and a cassava cake made with grated cassava, coconut milk, and mung bean served with warm strawberries and coconut sauce.

If you're heading to Main Street seeking a restaurant with a peaceful atmosphere, superior service, and spicy, sweet, savory food, Lan Chi's will not disappoint.



HANNAH THOMPSON/CONTRIBUTING PHOTOGRAPHER

Two writers go head-to-head on the eternal pancake vs. waffle debate.

Football Team Picks Up Another Win in Maine

Continued from Front Page

quarterback Devon Carrillo threw a 10-yard completion to the other tight end, Jon Day '15 on the ensuing play. After gaining only one yard on the next three plays, Wesleyan was forced to bring on its field goal unit. Ike Fuchs '17 could not tie up the score, as he was short on the 43-yard attempt.

After a 38-yard run from the Bobcats, it looked as if Bates was going to increase its lead. On third and twelve at the Wesleyan 29-yard line, Nik Powers '15 got pressure on the Bates quarterback and sacked him. The quarterback fumbled and lineman Alex Sakhno '15 recovered the ball in Bates' territory. Wesleyan could not take advantage of the mistake like it does so often, turning the ball over on downs with four straight plays that gained only six yards.

"Offensively, we didn't convert in the red zone," Whalen said. "We missed two field goals and the bad snap on an attempt led to a turnover on downs. Also, one time a fake, so that's four missed chances in the red zone."

Next time Wesleyan had the ball, it would drive down to the Bates 18-yard line with the help of 19-yard reception from Josh Hurwitz '15 and a 13-yard run from Lou Stevens '17. The woes of the Cards' special teams continued, as Fuchs was short again, this time from 34 yards out.

Whalen spoke about his outlook for the special teams for the rest of the season.

"We just have to try and get better," he said. "We may look at working in some different snappers and becoming more consistent with different snappers and holders. At the end of the day, it comes down to execution. We put a lot of time into special teams, and Coach [Jeff] McDonald does a great job with the

unit. We have a first-year varsity kicker, and sometimes it takes some time to get those things in sync."

Bates would get the ball at their own 20 and end up punting back to Wesleyan. On their first play, Carrillo took the snap and ran 66 yards before being brought down at the Bates 20-yard line. Three poor plays and a high snap on a field goal attempt would leave the Cardinals off the scoreboard.

The Bobcats' next drive would be short-lived, as defensive back Donnie Cimino '15 intercepted the pass on second down. Once again, Wesleyan could not take advantage of the turnover, going three and out on its following possession.

The Cardinal defense would hold strong, getting the offense the ball back with 1:29 remaining and 62 yards to reach the end zone. Warren found senior Jordan Fabien three times on the drive for a total of 29 yards and also connected with Hurwitz twice for 32 yards. Kyle Gibson '15 gave the Cardinals their first points of the day with a 1-yard touchdown run. Fuchs would nail the extra point giving Wesleyan a 7-3 going into the break. The drive took 10 plays and lasted 1:15, leaving just 14 seconds in the quarter.

The Cardinals dominated the second half. On their second drive of the third quarter, Warren engineered an eight-play, 47-yard drive that ended in a 5-yard rush from Stevens for the 14-3 advantage.

After stopping the Bates offense, Wesleyan would get back on the field and move 56 yards in 10 plays. The possession would be capped off by a 27-yard field goal from Fuchs. Bates would be forced to punt again on its next possession, giving the Cardinals the ball back with a 14-point lead.

Warren would complete a nine-yard pass to Kurtz, but the tight end fumbled the ball, giving the Bobcats the ball at the Wesleyan 16-yard

line. Bates wouldn't let the opportunity slip, cutting the lead to a one-possession difference with a two-yard touchdown run.

After possessions that ended with no points and missed opportunities, Wesleyan retrieved the ball after a fumble recovery by Justin Sanchez '17 at the Bates 20-yard line with 4:52 remaining in the game. On the first play of the possession, Warren found Fabien for the game's final points on a 20-yard insurance touchdown, putting the Cardinals up 24-10.

"The biggest positive is that we survived back-to-back trips to Maine," Whalen said. "I think people underestimate how difficult it is to travel and go overnight in three of your first four weekends. Both Colby and Bates are always very physical teams. They're going to come after you, regardless of the score. It's hard to win on the road in Maine; it's always been that way."

Amherst comes to town next Saturday, Oct. 18 on Homecoming Weekend for a contest of two unbeaten teams. The Cardinals were victorious last season in Amherst, 20-14.

"Not making critical errors," Whalen said of the key to beating the Lord Jeffs. "This means no foolish penalties that cost you field position or extend their drive. We've done that the past couple of games where we stop them on third down, and then we have a stupid penalty that ends up giving them a first down. We can't do that against a team as talented as Amherst. At the end of the day, our big-play players need to make more big plays than their best players. In games like this, as a coach, you expect your stars to shine. We'll find out on Saturday, and I have a lot of confidence in our guys."

Two Goals in the Second Half Propel Williams Over Men's Soccer Team

By Daniel Kim
Staff Writer

Despite its best efforts, the men's soccer team succumbed to a Williams offense that scored two goals in the second half in a 2-1 loss last weekend. Though the Cardinals notched the only score of the first half, the Ephs came back and found the net in the 55th and 62nd minutes of the game.

"We dominated possession and good chances in the first half," Matt Lynch '15 wrote in an email to The Argus. "[Williams'] back four were not very fast, and we did our best to exploit this weakness."

The Cardinals exploited their opponents' weak spots immediately when midfielder Charlie Gruner '17 set up forward Adam Cowie-Haskell '18 with a pass that placed Cowie-Haskell past the last Williams defender in the first minutes of the match.

"We came out strong in the beginning of the first half, pressuring well on defense and keeping the ball mostly in their half," Gruner wrote in an email to The Argus. "We connected a few good passes that opened up some space between their midfield and backs. Adam made a

good run behind their center back and then finished the breakaway calmly."

Cowie-Haskell now leads the team in goals, having notched his third of the season. The Cardinals took their lead into the second period, but the Ephs quickly responded with force.

"Both [Williams] goals were good whipped balls into the box and we just lost our runners," Gruner wrote.

Though Williams had three more total shots than Wesleyan's eight, both teams posted three shots on goal. The Cardinals also earned six corner kicks to the Ephs' one.

"We had some good chances," Gruner wrote. "Not as many as the past few games but definitely enough to win a game."

Though Saturday's loss brought the Cards down to 6-3-2 overall and 4-2-0 in the NESCAC, they are still a top league competitor. Wesleyan is now fourth in the 'Cac standings behind a 5-2-0 Williams team; Tufts is second with a 5-0-2 league record. Amherst, up next on the Cardinals' schedule, is first in the conference with a 6-0-2 record.

"Williams is a good team that works hard, which is always a hard

combination to deal with," Gruner wrote. "But I think I speak for the whole team when I say I like our chances if we get to see them again this year."

Given the current conference standings, Wes has a good shot at facing the Ephs in the NESCAC tournament in November.

"We now need to work on competing until the final whistle blows, not just until the first half ends," Lynch wrote. "If we see Williams again in the NESCAC Tourney, there will be no relaxed or comfortable nature in our play style. For every game we have yet to play, we will compete for 90-plus minutes."

Wesleyan will be hosting the Lord Jeffs during Homecoming Weekend this Saturday at noon. Wesleyan has had a long, competitive streak against its Little Three rival. Overall, the Cardinals have a winning 38-35-19 record against Amherst, but their last win came in 2007. They hope to change that this year.

"We'll be pushing ourselves harder than we ever have at practice this week," Lynch wrote. "We're going to be fired up for Amherst on Saturday."

Volleyball Drops Two 'Cac Matches

By Illan Ireland
Staff Writer

Following a seesaw trip to Maine that featured a thrilling five-set win against Colby and a disappointing loss to Bowdoin the next day, the volleyball team looked to even out a 1-4 conference record with matches against NESCAC rivals Tufts and Conn College this past weekend. In both instances, however, the Cardinals would come up short, losing to Tufts in three short sets and falling to Conn College the following day. Wesleyan is now 9-8 for the season, largely the result of an impressive 8-2 out-of-conference record.

"These were two tough matches," said libero Rachel Savage '17. "Taking a set off of Colby definitely showed that had we played consistently in all the sets; we could have come away with a win."

The team came out rather subdued in the first set against Tufts, allowing the Jumbos to take control of the net and eventually the set, 25-16. Sarah Swenson '18 helped the Cardinals remain in the second set for some time with several impressive kills, but hitting errors from the team's front three allowed Tufts to take the set yet again. Miscues continued in the third set for the Cardinals. The team failed to execute in the critical early stages of the set and efficient net play from Tufts helped the Jumbos seal the match with a 25-16 victory.

Swenson led Wesleyan's quiet offensive day with seven of the team's season-low 19 kills, while Tyla Taylor '18 added five. Claire Larson '15 also posted a season-low 15 assists and Taylor assisted on defense with 11 digs. The team compiled only four blocks and committed six more hitting errors than Tufts, who finished with an impressive 36 kills and a sound .312 hitting efficiency. Wesleyan has not taken more than one set from Tufts since 2006, when the Cardinals defeated the Jumbos at the Amherst Invitational.

Wesleyan looked significantly more aggressive in Saturday's matchup against Conn College, rallying around impressive games from hitters Taylor and Swenson and controlling the net early on. Yet hitting errors and miscues on defense plagued the Cardinals, allowing the Camels to overcome a

five-point deficit and take the first set 25-17. The team shone in the second set, reducing their error count significantly and rallying on defense to capture the set 25-19.

However, all the momentum gained by that second set victory was lost in the third. The Cardinals appeared helpless against the Camel attack and finished with under 15 points in a set for only the second time this season. The team fought hard to remain in the match in the fourth set, looking to capitalize off of some spectacular blocks by Naja Lewis '17 and strong defense from Savage. Their efforts were in vain, however; strong serving and timely kills propelled the Camels to a 25-20 win and a four-set victory.

The Cardinals more than doubled their offensive totals in this matchup compared to the previous one, with Taylor and Swenson combining for 23 of the team's 41 total kills. Hitting errors were the difference in the match: Wesleyan committed 28 miscues on attacks. The team's defense also performed well, compiling 64 digs, 15 of them at the hands of Savage. Larson totaled 30 assists and helped the Cardinals attack with three aces. Lewis, meanwhile, finished with five blocks. Wesleyan has not managed a victory against Conn College since October 2008, when the Cardinals beat the Camels in straight sets at home.

After three straight in-conference losses, the Cardinals will fight to remain eligible for the NESCAC tournament in November with two conference matchups next weekend.

"[The losses] put us in a more difficult position for this weekend, but I think that the added pressure will help us perform (given how well we perform under pressure of the fifth set)," Savage said.

Lewis shared her teammate's sense of urgency.

"After this weekend, we have to continue to push ourselves to be better," she said. "We have to continue motivate each other and to find that extra strength to finish this season off strong. I believe that we can do it."

Wesleyan will play host to NESCAC foes Hamilton and Middlebury this Friday and Saturday as part of Homecoming Weekend.

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Women's Soccer Upended In Bout Against Williams

By Andrew Jacobs
Contributing Writer

The women's soccer team fell to Williams 4-0 last Saturday, Oct. 11. The team knew that Williams would be a difficult matchup; the Ephs went into the weekend ranked 15th in the country. The Cardinals did not let this affect their preparation, but although they worked hard, they ended the day with little to show for it.

The contest against Williams marked the first of the Cardinals' two Little Three matchups of the season. Williams struck early, scoring in the 11th minute on a goal by forward Thomas. Thomas struck again in the 29th minute, sending Williams into halftime with a 2-0 lead. Jessica Tollman '15 started the game for the Cardinals in net and made three saves for the Redbirds.

Williams tallied two more goals in the second half. Sticking with their usual game plan, the Cardinals switched out their keeper for the second half of the game. Rachel Hobert '16 was able to stop five of the seven shots she faced. Lindsey Vandergrift scored for Williams in the 76th minute, and Alex McInturf struck in the 89th to push the score to 4-0. Jenny Cascino '17 was the only Cardinal to register a shot on goal for the day, finishing the game with two.

Cascino reflected upon the game for the Cardinals.

"We've usually either tied or lost [our games] by one goal," she said. "They've all been close except for this one. Williams is just a really good team. They have an amazing striker, [Thomas]. They're really quick in transition, and we just faltered in defending that. They scored two goals on quick counter attacks."

Cascino offered some thoughts about what she thought the team could do better.

"We couldn't put together a strong enough attack to take on Williams," Cascino said. "[They] didn't have the greatest defense, but the one time I got a shot it was because of a [mistake]. We just couldn't capitalize."

Up next for the squad is a trip to Chicopee, Mass., to take on Elms College this coming Wednesday. Although it is a non-conference matchup, the game is still an important one for the Cardinals.

"[Elms] is a crucial game for us," Cascino said. "We need to win that one. Our coach has said we need to turn things around, and that's where it starts. Then we have Amherst on Saturday for Homecoming."

According to Cascino, success in upcoming matchups hangs on whether or not the team can piece together success on both ends of the

pitch.

"I think we just need to put together a solid offensive and defensive game in one," Cascino said. "That's what it comes down to. Sometimes we struggle with offense. We need to put it all together. Also, I think we need to work on our fitness. That's something we've gone through. It's just not there this year. We can't really last and put together a full 90 minutes of quality play. We'll be really good in the first half, and even the beginning of the second, but then fatigue will kick in. Even within the halves, the first half seems to be good before we slow down."

Cascino identified the Cardinals' team chemistry as a major strength of the squad.

"Yesterday I was playing next to one of our team captains," she said. "[Brynn Hansson '15] can just communicate so well. Sometimes she gets more intense, but you know that on and off the field she's going to be a great teammate. Our chemistry is important for off-the-field dynamics, but on the field, too, I think it's crucial."

Hopefully the Cardinals can parlay their outstanding team chemistry into a few wins in the remaining weeks of the season.

Dominating at Home



JONAS POWELL/ASSISTANT PHOTO EDITOR

Hosting their only dual matches of the season, the women's tennis team made short work of their visitors from the University of Hartford and St. Lawrence University. The Cards easily handled Hartford in their first contest, winning 9-0 with all singles competitors winning in straight sets. Against St. Lawrence, the Redbirds posted a dominant 8-1 mark against the previously undefeated squad. (Above, Helen Klass-Warch '18 faces her opponent.)

Field Hockey Falters in Little Three Clash

By Grant Lounsbury
Staff Writer

The field hockey team dropped its second straight game on Saturday, falling to Little Three rival, Williams, 4-1. With this loss, the Cardinals fell to 3-7 on the season with a 2-4 NESCAC record, while the Ephs improved to 7-4 with an in-conference record of 4-3. The Cardinals have struggled on the road this season, only recording one victory in six road games while being outscored 21-7.

"We have just had back-to-back tough losses," said Captain Anna Howard '15. "I think that we need to go back to the basics right now and just look at the rest of the season as a clean slate."

Throughout the first half, the Ephs dominated all aspects of play, outshooting the Cardinals 7-1 and being awarded eight penalty corners compared to the Cardinals' one. In the 14th minute of the contest, the Ephs put the first points on the board, but despite numerous opportunities, that was all they could muster in the first half. Goalie Sara Grundy '16 kept the game in reach for the Cards, making five saves. With less than three minutes to play in the first half, the Cards were awarded their first penalty corner of the day. After the initial play was broken up by the Ephs' defense, the Cardinals regained position and capitalized on their lone shot of the half. Lauren Yue '17 centered to Tierney Behles '18, who netted the ball for her first collegiate goal, knotting the score at one to end the first half of play. The next 35 minutes were lined up to be a thrilling game of field hockey.

"I think we played a lot better in the second half than we did in the first," said Captain Hannah Plappert '16. "It's a shame we weren't able to set the pace of the game right off the bat."

The Cardinals looked to pick up where they left off at the start of the second half. After 20 seconds of play, Plappert had the chance to give

the Cards their first lead of the day, but her shot sailed just wide of the net. Less than five minutes later, the Ephs slowed the Cardinals' momentum by retaking the lead on their first shot of the half. However, the Cardinals would not fall quietly. For the next 12 minutes, the Cardinals dominated the game, outshooting the Ephs 4-2 and taking three penalty corners, while the Ephs only had one. Although the Cardinals had their chances, the difference was the Ephs made theirs count. Both shots the Ephs took resulted in goals, giving them a three-goal cushion that they would maintain for the rest of the game. Despite outshooting the Ephs 11-5 in the second half, the Cards were unable to convert.

"Everyone was really upset about the loss," Plappert said. "But seeing that everyone was so disappointed is a good sign [because] it shows that we're all really passionate about the game and that we expect a lot out of this season."

With five games remaining on the schedule, four of which are against NESCAC opponents, the Cardinals hope to move up in the standings. They are currently seventh in the NESCAC, but with three of their four upcoming NESCAC opponents ranked above them, the Cardinals have the potential to gain ground in the rankings.

"We need to focus on being a team, not just individuals," Howard said. "I believe that if we can go back to the basics of field hockey and have fun playing this sport that we all love, we will get back on course and find success."

The Cardinals' first opportunity comes on Thursday, Oct. 16, at 6 p.m., when the Cardinals return to Smith Field to host their last out-of-conference game against UMass Dartmouth.

"We're leaving everything out on the field these last few games," Plappert said. "Saturday was a reality check for us; we only get so many games and so many opportunities. We're going to make every minute count."

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