

Lighting the Way for Survivors



SOPHIE ZINSER/ASSISTANT NEWS EDITOR

As members of the Board of Trustees left a dinner at President Michael Roth's house on Saturday, Sept. 20, they were met with a candlelit vigil organized by students in the Feminist Underground.

SWERVE(D) Relaunches, Aims to Integrate Art Community

By Jianna Xiong
Contributing Writer

Zach Scheinfeld '16, an art major, wanted a stronger network of artists on campus.

"What if Wesleyan were more of a place where, if we walk into each other's rooms, we would see the works of other artists who go here?" he said.

Envisioning a more collaborative Wesleyan arts community, Scheinfeld and Gabe Gordon '15 recently joined several other creative minds on campus to reconstruct and solidify an online platform. SWERVE(D) will not only serve as a visual gallery but also as an interactive sphere where artists and non-artists alike can create their own profiles and connect with one another. They hope that this public website will open

up nonexclusive artistic interactions to the entire school.

The website, called SWERVE(D), was originally created by Laura Lupton '12, Mark Hellerman '12, and Dan Obzejta '12 in 2010 as an online gallery for student artists to submit their works. The organization later expanded beyond cyberspace to on-the-ground campus shows and exhibitions. Despite its initial success, however, SWERVE(D)'s presence dwindled over the past couple of years. The last SWERVE(D) show took place at the Zilkha Gallery two years ago.

This semester, SWERVE(D)'s management fell into the hands of Gordon, who joined the group in his freshman year. Gordon met with Lupton last summer during his internship at the public arts organization

Creative Time, and after conversations with her about the website, he returned to campus this fall with an initiative to revive and broaden the creative platform.

"There will always be an interest at Wesleyan in the arts," Gordon said. "Look at how many concerts there are every weekend. Look at how many people are drawing in their dorm rooms or taking art classes. So, the interest in the group never faded, just the attention towards it."

For Gordon and his team, which consists of approximately 20 artists from across class years, SWERVE(D) will provide what Wesleyan currently lacks: an organization for artistic communication.

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Fire Alarm Interrupts Psi U Concert On Saturday Night

By Charles Martin
Staff Writer

"This is a new experience, I've never done this before," 21-year-old rapper GoldLink said, visibly tired yet still incredibly enthusiastic, as he sat in a room on the top floor of Psi U getting ready for his show that night. "I've never been in a room with a bunch of people my age. The crowd is always older than me."

GoldLink was set to perform at Psi U at 11:45 p.m. on the night of Saturday, Sept. 20. At 12:20 a.m., he, along with the entire audience, was forced to evacuate the Psi U house before a single song could be performed.

For those unfamiliar, GoldLink is an up-and-coming rapper who works within a sub-genre that he calls "Future Bounce." His music blends smooth,

dream-like beats with a frantic and fast-paced rap style. He energetically cruises through themes of love and materialism, only to then explode with immense fury into verses on violence, death, and spirituality. His first album, *God Complex*, was released earlier this year and received tremendous praise from the likes of Pitchfork and Complex.com, the latter even ranking the album number 19 amongst its "Top 40 Albums of 2014 So Far." He was showcased in this year's SXSW and proceeded to sell out shows in New York's Terminal 5 and Los Angeles' Club Nokia. His gig at Wesleyan, however, was going to be his first show on a college campus.

The night's beginning was promising, with a steady crowd streaming in as soon as the doors opened at around 10 p.m. The first hour and a half con-

sisted of a warm-up set played by Abhimanyu Janamanchi '17, who performs under the DJ name Indi. It was a rap- and R&B-heavy mix that managed to rile up the growing crowd into such a frenzy that people had to be actively cleared off the stage to make room for the opener. Student rapper Derrick Holman '16, also known as Cornelius+, was ready to perform for a 30-minute set.

As Holman prepared to perform, Ismael Coleman '15, the night's M.C., introduced him to the audience. However, almost precisely as Holman took his first step on stage, a white light started flashing in the back corner of the room, which was then followed by the

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Residential Fraternities Given Three Years to Fully Coeducate

By Courtney Laermer
Assistant News Editor

All residential fraternities must become fully coeducational over the next three years, according to an announcement on Monday, Sept. 22, by University President Michael Roth and Chair of the Board of Trustees Joshua Boger '73.

"Some have urged that we preserve the status quo; others have argued for the elimination of all exclusive social societies," read the announcement, which was released via email to students, faculty, and alumni. "The trustees and administration recognize that residential fra-

ternities have contributed greatly to Wesleyan over a long period of time, but we also believe they must change to continue to benefit their members and the larger campus community. With equity and inclusion in mind, we have decided that residential fraternities must become fully co-educational over the next three years."

University Manager of Media and Public Relations Kate Carlisle explained that three years seemed to be an appropriate amount of time for this decision to become fully implemented in Greek life.

"[Three years] seemed to be an

FRATERNITIES, page 4

Long Lane Farm Sells at Local Market

By Erica DeMichiel
Food Editor

I've always found a certain kind of comfort in fall produce. The crunch of a perfectly ripened Empire apple, the warmth of a bowl of cauliflower soup, and the often-spicy scent of pumpkin all make parting ways with the warm months of summer a bit easier to accept. Fall is my favorite time of year as far as food is concerned; to me, there are few things as pleasant as visiting an outdoor market on a brisk autumn morning and perusing the fruits of the farmers' labor. At the North End Farmers Market on Main Street, Wesleyan students from Long Lane Farm are among the farmers presenting their harvest.

Every Friday from June 20 to Oct. 31, Long Lane Farm's student volunteers set up a tent outside It's Only Natural Market (ION) to sell their produce to members of the Middletown community.

Joined by other Connecticut vendors such as Beckett Farm of Glastonbury and George Hall Farm of Simsbury, the students do business from 10 a.m. until 2 p.m.

Though the market is only open for four hours, Long Lane volunteer Hailey Sowden '15 says the day involves much more than simply bringing the produce to Main Street.

"Folks typically start showing up at the farm at 7 a.m. to help with the harvest," Sowden said. "It's usually sort of a mad dash, but we get it done. We harvest, weigh produce, load up the table and tent and other market-related stuff and go over to ION to set up."

According to Holt Akers-Campbell '16, another Long Lane volunteer, the biggest sellers are usually husk cherries, cherry tomatoes, and watermelons. The farm also sells a wide variety of produce,

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ERICA DEMICHEL/FOOD EDITOR

Long Lane sets up its stand outside It's Only Natural Market every Friday from 10 a.m. to 2 p.m. from June 20 to Oct. 31. Community members can pick up everything from kale to husk cherries at this farmer market.

The Wesleyan Argus

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

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WESPEAKS

Open Letter to President Roth

By MARTIN BENJAMIN

Dear Michael,

The Great Emancipator's point man, Frederick Douglass, is quoted in your April 24 blog as well as in your latest trek "Beyond the University: Why Liberal Education Matters." But the spellbinding orator's own Emancipation Proclamation, "What the Black Man Wants," is given not even an honorable mention. A telling paragraph:

"In regard to the colored people, there is always more that is benevolent, I perceive, than just, manifested towards us. What I ask for the negro is not benevolence, not pity, not sympathy, but simply justice. The American people have always been anxious to know what they shall do with us...I have had but one answer from the beginning. Do nothing with us! Your doing with us has already played the mischief with us. Do nothing with us! If the apples will not remain on the tree of their own strength, if they are worm-eaten at the core, if they are early ripe and disposed to fall, let them fall!...And if the negro cannot stand on his own legs, let him fall also."

Thus has the early ensign of black education dismissed your chattering class's hustle and bustle over a race. Last semester (Wespeak, 24 Feb., to be exact), I dubbed you a hack indoctrinator. Of course

I was kidding (the very idea!), but you could dispel all doubt by taking the stand and placing your hand on the NY Times and swearing to come clean regarding the fact that the stem-winder's bell-ringing paragraph – seemingly laundered but smelling like a smoking gun – was found among your unmentionables.

You'd rather have me talk about Why Liberal Education Matters? In front of all these people? So be it. Going beyond the extra mile, "Beyond the University" is symptomatic of a common affliction: turgiditis (often referred to as writer's bloat). But who am I to gainsay your vocal choir (the Mediocrities), not to mention your fellow Educationists, peer reviewing, who gave your never-arriving, ever-coming attraction a rave?

Of course they're beyond the pale. Within the pale, a student has peeled the tinsel off your star. Cassie Garvin '14 (online May 6 Wespeak):

"The Wesleyan campus should be a space in which everyone's opinions are heard, valued, and respected. My experiences over the past few weeks have reinforced that this is not the case. A variety of controversial conversations have been taking place on campus for the last several weeks, including those regarding sexual assault, Greek life, and divestment. The atmosphere surrounding these conversations

has become increasingly divisive and hostile. Wesleyan prides itself on diversity – this includes people who have a variety of backgrounds as well as experiences and opinions. While Wesleyan tends to consider itself progressive, students are increasingly unwelcoming to people whose views oppose those of the mainstream community....

"I have never felt so uncomfortable on this campus as I do right now....That I will have to share what should be a joyous and momentous occasion with people who are so disrespectful and make campus such an uncomfortable space for me is deeply upsetting."

All's fair in love and Liberal Education. Cassandra prophesies:

"If this atmosphere of condemnation and disrespect continues, it will discourage the expression of opposing viewpoints.... Ultimately, it may make Wesleyan such an uncomfortable space for people with differing or unpopular opinions that these individuals will stop coming here. This loss of diverse perspectives will have a detrimental impact on our institution as a whole...."

Cassandra's prophecy echoes Yale Professor David Gelernter's "America Lite: How Imperial Academia Dismantled our Culture":

"There was a cultural elite, an establishment, before and after the cultural revolution. Before, it

was basically conservative, as the old-time WASP elite...had always been; after, it was left-liberal, as the intelligentsia had always been.... WASPS were replaced at the helm of American culture by PORGI – post-religious, globalist intellectuals. The PORGI are followed in turn by the PORGI Airheads, or intellectualizers, who have passed through the schools and colleges and come out seeing the world just as they are supposed to. For the new establishment, they are freshly minted money in the bank. One day this nation will belong to the Airheads, who will carry out PORGI theories as faithfully and thoughtfully as a bucket carries water."

Michael, at breakneck speed your army of Airheads is driving your Agenda. It's fully loaded, except for... "Look, Ma, no brakes!" The Junkman Cometh. And, your pumped-up Airheads notwithstanding, YOU'RE the Man in the driver's seat. "My legacy-padding...I mean, my legacy-building...all for nought!"

Not if you ask yourself a softball question: "The Impeachable Offense, what would HE do?" Then, just before you worm out of the wreckage, you won't forget to wipe your fingerprints off the wheel.

Martin Benjamin is a member of the class of 1957.



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NEWS

Students for Consent and Communication Host Rally to Support Columbia Senior



Students set up mattresses outside Usdan displaying messages of support for Columbia senior Emma Sulkowicz, who was sexually assaulted in her dorm room.

By Danielle Krieger
Contributing Writer

Students for Consent and Communication (SFCC) held a rally outside Usdan on Friday, Sept. 19, in solidarity with Columbia University senior Emma Sulkowicz, a sexual assault survivor. For her thesis, Sulkowicz has decided to carry around her dorm room mattress to symbolize the weight she feels she must carry while attending the same school as her alleged rapist. The rally at Wesleyan supported Sulkowicz’s artistic protest against her school’s failure to act on her rape charge.

SFCC, a group dedicated to promoting enthusiastic consent and discussing campus policies related to sexual assault, chose to emulate a rally held at Columbia University on Monday, Sept. 15. At the Columbia rally, roughly 100 students showed up with mattresses to protest the apparent failure of the school’s administration to address rape cases: many similar rape cases have supposedly been ignored, including two reported assaults by Sulkowicz’s alleged rapist.

At the Wesleyan rally, students displayed mattresses with different messages of support, using the hashtag #carrythatweight.

Students were also invited to make posters, take pictures and post them on Instagram, and write down specific actions they would take to dismantle rape culture. Students wrote responses such as, “To listen,

and, “To call out rape culture.” Co-Presidents of SFCC Nina Gurak ’16 and Caillin Puente ’15 led chants to attract attention to the cause, calling for students to “stop the violence, stop the hate.” A group of approximately 20 participants formed and took part in the rally’s activities.

Puente organized the rally both to raise awareness of Sulkowicz’s cause at Columbia University and to call attention to similar problems that occur at Wesleyan and other college campuses across the country.

“We wanted to show that students support Emma, but also show that this happens on our campus and that this is not specific to Columbia,” Puente said. “We wanted to raise awareness and have people commit to action and change rape culture with direct things they plan to do. It’s really easy to post something on Facebook, but it’s different to show your support in real life.”

Levi Huang ’18 elaborated further on the significance of the rally.

“[Victims] carry that weight and have no blame,” Huang said. “There should be a change in how administrations handle [rape cases]. The Feminist Underground is working to have their cases heard by the Wesleyan administration as well.”

Sulkowicz has spoken openly about her personal protest campaign.

“Rape can happen anywhere, but I was attacked in my own dorm bed,” Sulkowicz said in an interview with Time Magazine. “For me that

place that is normally very intimate and pure was desecrated and very fraught. The piece is about carrying the memory of that everywhere I go.”

The organizers of the rally at Wesleyan were impressed by Sulkowicz’s openness and dedication.

“I think the idea of her taking something from the private environment of her bedroom and bringing it out into the open was a really creative idea,” Puente said. “It’s an issue that people are so ashamed about, and bringing it out was incredibly brave of her. She’s using her story to help inspire other people.”

Huang, who joined SFCC this month, described the mission and importance of the event.

“The aims are societal recognition of what assault is and how we should support the victims,” Huang said. “We are trying to get the administration to take action against the perpetrator, like expelling him.”

Puente believes that listening to victims is the most effective way to address the ongoing issue of sexual violence, on campus and elsewhere.

“One thing we really push for is the ‘start by believing’ idea, and not comparing other people’s stories,” Puente said. “Also, by calling out rape culture in daily life and not letting rape jokes go by; even your friends can say something contributing to rape culture. Also, sexual assault is universal. Broadening the conversation is really important at home, not only at Wesleyan.”

Students Hold Vigil for Future Survivors of Sexual Assault

By Sophie Zinser
Assistant News Editor

Students organized by the Feminist Underground gathered outside of President Michael Roth’s house on Saturday, Sept. 20, for a candlelit vigil honoring future victims of sexual assault. The vigil was coordinated so that its participants would greet members of the Board of Trustees as they left a dinner with Roth. Following a day of trustee meetings regarding University policy, the vigil called attention to the ongoing issue of sexual assault on campus and promoted the prioritization of sexual assault policy on the Trustees’ agenda.

Several vigil members held a sign that read, “In the next two weeks there will be 100 new freshman victims of sexual assault and harassment at Wesleyan.” The statistic was taken from University freshmen’s responses to past Alcohol.edu surveys. The layout of the poster mimicked the font and style of Wesleyan’s “This is Why” campaign ads.

The event lasted about an hour in total, with a total of approximately thirty student attendees. Board of Trustees member Diana Farrell ’87 joined vigil attendees at Usdan after the vigil to hear their stories and discuss possible solutions to the problem of sexual assault on campus.

As members of the Board of Trustees began to exit Roth’s house, two Public Safety (PSafe) officers approached the crowd and asked them to “move along.” However, because the vigil participants were on the side of the sidewalk furthest from the president’s house, they were still on public property and thus legally allowed to stand in support of their cause.

Feminist Underground organizer Tess Altman ’17 emphasized the legality of the vigil and noted that the event was not a protest against the administration or the Board of Trustees.

“One of our main goals with this event was to welcome and inform people who aren’t ready to necessarily commit their whole lives to our cause,” Altman said. “So we got the word out by word of mouth and text

message, rather than a Facebook event where you just click ‘Join.’ We also thought it was important that students wear black; you have to take the time to prepare yourself alone before you come to the vigil.”

Passersby had varying reactions to the vigil and posters. University Professor of Letters Kari Weil approached the crowd and thanked the students for their efforts. Toward the end of the vigil, Roth and Chair of the Committee for Inclusion and Diversity Sadasia McCutchen ’17 approached the crowd together. McCutchen joined the vigil, while Roth addressed the students and thanked them for being there.

Altman organized the vigil along with Raechel Rosen ’15 and Isabel Alter ’17. All three of the student organizers are involved with the Feminist Underground, whose primary goal is to support any feminist projects or political action on campus. The group strives to reform the adjudication process at the University and to change social forces that feed into sexism on campus and beyond.

Throughout the day on Saturday, as Board of Trustees members met to discuss various issues on campus, Feminist Underground members gathered outside the meeting spaces handing out bracelets for trustees to wear in support of sexual assault survivors. The group also published a table of recommendations for sexual assault policy at the University, which they distributed to trustees.

“I think that our distribution of our list of demands made people think critically about the issue, while I hope that the vigil made people feel about the issue,” Rosen said. “There is very little way for the Board to know what’s going on on campus. The statistic is very shocking. I also think that this vigil it gave the students to see who makes up the Board of Trustees, so they can see the faces of those who change our policies.”

Vigil attendee Daniel Pope ’16 commented on the personal effect that the event had on him.

“I thought it was a very powerful event to take part in, although I don’t consider myself very involved with issues like it on campus,” Pope said. “The sign that we held was incredible because it was true, and facts like that speak for themselves.”



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

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Fraternities: Residential Frats Must Coeducate in Three Years

Continued from front page

optimal time frame, given that membership in the fraternities changes year to year,” Carlisle said. “People pledge and some people graduate, so three years seemed to be an appropriate and optimal amount of time to give the fraternities to develop a coeducation plan with the help of Student Affairs and come up with something that would be a meaningful and qualified response to this.”

Carlisle further stated that the topic of coeducation has been under consideration for years.

“This decision is the result of conversations and concerns and discussions over a long period of time, I would say probably years,” Carlisle said. “I know it’s been under consideration for as long as I’ve been here [since the beginning of 2013].”

Several recent events that occurred at Wesleyan’s residential fraternities raised discussion among students, parents, and alumni, as well as the administration, as to the nature of the role of fraternities on campus.

In 2012, an anonymous woman filed a lawsuit against the University and the Beta Theta Pi (Beta) fraternity’s Mu Epsilon chapter regarding a reported sexual assault at the fraternity house in 2010 by the guest of a Beta brother, a non-University student. The University was charged with violating Title IX, a federal gender-equity law. In March 2014, a student filed a lawsuit against the Psi Upsilon (Psi U) national fraternity and the University’s Xi Chapter, alleging that in May 2013, she was sexually assaulted by a fraternity pledge in the common room of the Psi U house.

The Wesleyan Student Assembly (WSA) passed two non-binding resolutions in April 2014 to address the prevalence of sexual assault and rape culture at the University. On April 20, 2014, Resolution B was passed, calling for all fraternities with houses on campus to become coeducational. The following week, on April 28, 2014, the WSA passed Resolution D, which called for increased regulation of Greek life on campus.

Carlisle explained that the newly enacted decision is the end result of several conversations and input that Roth has received over time.

“At the beginning of this calendar year, [Roth] said that he was taking suggestions and that he would ultimately deliver information, some kind of report to the Board,” Carlisle said. “After a summer of soliciting and getting input from a wide variety of interested parties including current students, faculty, alumni, current fraternity members, former fraternity members, members of the community, many, many people, he felt he had enough information for the University to go ahead and start thinking about if policy changes were warranted and what those should be.”

The most recent incident at a fraternity house on campus occurred at the Beta house on Sept. 7, when a female sophomore fell from a third-story window of the house and was seriously injured. Following this, the national Beta Theta Pi Foundation suspended its Wesleyan chapter. The house formerly belonging to Beta is now off-limits to all students for at least the remainder of the 2014-2015 academic year.

The administration’s announcement that all residential fraternities must coeducate comes just two weeks after the closure of 184 High Street, the former Beta house.

Daniel Wittenberg ’16, President of Wesleyan’s chapter of the Psi U fraternity, said that Psi U welcomes the University’s decision to coeducate fraternities and sees this as an opportu-



SOFI GOODE/NEWS EDITOR

Leaders of the Psi Upsilon (Psi U) fraternity (pictured above) have expressed enthusiasm for the new coeducation policy.

nity to become a more inclusive community on campus.

“It will be one among the many changes that we will be, and have been, implementing to make our house safer and more comfortable and to make our organization more equitable and beneficial for all members of the campus community,” Wittenberg wrote in an email to The Argus. “We look forward to working with the University and the greater campus community to make this transition as smooth and successful as possible.”

Wittenberg added that Psi U will be releasing a statement soon to explain their plan for moving forward. He noted that Psi U is encouraging females interested in getting more involved with their fraternity to apply to their External Social Committee, a group of non-brothers with whom they share control of the social space.

Previous president of Psi U Jaime de Venecia ’15 also expressed his enthusiasm for co-educating fraternities.

“I think the university’s decision to mandate coeducation among single-sex residential fraternities is by far the freshest...thing to happen to Greek life during my time at Wesleyan,” de Venecia wrote in an email to The Argus. “I am personally so...hyped about it and am incredibly excited to watch a new, improved, more inclusive and friendly Psi U grow throughout the coming years.”

President of Alpha Epsilon Pi (AEPi) Michael Creager ’15 stated that AEPi was not surprised by this decision.

“After the events that have occurred at residential fraternities over the past few years, we truly hope that these efforts will help to make Wesleyan a safer place,” Creager wrote in an email to The Argus. “We feel that Greek life has an important role to play here at Wesleyan, whether it’s within co-educated residential spaces or with single sex-identifying organizations. However, we see this as a first step in a series of reforms to improve the role of fraternal societies within our campus and to make [W]esleyan a truly safe and inclusive space.”

Other fraternity leaders have expressed disapproval for this new mandate.

“This decision seems to do away with freedom of association for a specific, carefully chosen segment of the so-called Wesleyan ‘community,’” President of Delta Kappa Epsilon (DKE) Terence Durkin ’16 wrote in an email to The Argus. “The University is telling us who [our] friends are going to be, and who we must choose as our leaders. This is just not right. This is just not Wesleyan. We are exploring all options with our Alumni and undergraduates, and we will have more to

say in the near future.”

According to Carlisle, if Beta reorganizes at the University, the fraternity will be subject to the same coeducational policy. Martin Cobb, Director of Communication for the national Beta Theta Pi Foundation, spoke to this.

“The Fraternity is working to better understand the specifics of Wesleyan University’s decision to force its fraternities with chapter houses to become co-educational,” Cobb wrote in an email to The Argus. “As that analysis continues, the leadership of [Beta] seeks to strongly underscore its belief that there is a purposeful place on college campuses for young men to come together and forge the bonds of fraternal brotherhood as they develop academically and prepare for a lifetime of civic duty.”

Carlisle explained that Student Affairs will be working with each fraternity to coordinate timelines for coeducation, as well as some guidance and assistance throughout this change.

“The reason the administration didn’t set specific quotas and guidelines was a recognition that different fraternities have different ways of doing business and they’ll have to move forward with their own guidelines with the help of Student Affairs,” Carlisle said.

Vice President for Student Affairs Michael Whaley expressed his opinion regarding the new decision.

“Alpha Delta Phi went through this transition many years ago, and their experience will be instructive as we move forward,” Whaley said. “Wesleyan students are smart and creative problem-solvers, and I hope the fraternities will bring those skills to this challenge...We’ve invited each of the all-male fraternities to develop their own plans for realizing this goal, and I will be working with them as they develop and implement their plans to make sure they are likely to reach our objectives.”

Roth stated that he believes that the coeducation policy is in line with the University’s previous actions and values.

“This step is in keeping with our commitment to enhancing an equitable and inclusive residential learning experience at Wesleyan,” Roth said in a statement. “We have long experience with co-educated Greek societies, and I look forward to working together to ensure a successful transition.”

Student-Run Recording Studio to Open at UOC

By Millie Dent and Sofi Goode
News Editors

In the coming weeks, a group of students will be launching a student-run recording space at the University. This multifaceted group, called the Underground Studio Co-op, will be housed in three rooms in the basement of the University Organizing Center (UOC).

The Underground Studio Co-op consists of Red Feather Studios and the Underground Sound, among other student groups. Red Feather Studios will be a student-run recording studio, while the Underground Sound, headed by Ron Jacobs ’16, will be a collaborative space for those interested in recording mediums.

Derek Sturman ’16 and Ismael Coleman ’15 began working on plans for Red Feather Studios in Fall 2012. Since then, they have created a space in the UOC for the group to work, purchased equipment, and set up administration and protocols.

Sturman stated that his personal interest in producing music pushed him to create a space on campus for all students to record their work.

“I was really into recording music and I was looking for a place to do it on-campus,” Sturman said. “I learned through a faculty member that there was an attempt to build a student-run recording studio in the past, but that it hadn’t quite reached fruition.”

The studio currently consists of a control room and a live room, and it has equipment for a full band. The space was previously set up for only a vocalist, but new equipment was added in response to student interest.

“This year, we’ve stepped it up a little bit and got whatever else we need, because we know there’s a big demand for it on campus and people are just dying to get in there,” Jacobs said. “We wanted to make sure that we have all the capabilities for full-scale recording, meaning we have a band in there, we have a drum set, we have everything there all in one place.”

The founders of Red Feather Studios discussed measures they had taken in order to ensure the project’s longevity.

“Unfortunately, with institutional memory, the way these things work is that in two or three years none of us will be here, so no matter how much passion and vision we have for this space, if we don’t really draw up specific responsibilities and ways to transfer those responsibilities to underclassmen and work with the administration, it will just fall apart,” said David Stouck ’15.

In response to these concerns, the

founders of the studio have dedicated significant resources to researching and adapting procedures from professional studios. Stouck elaborated on the importance of this process.

“We are working on putting together professional paperwork so that when students want to use the studio space, they have to fill out paperwork,” Stouck said. “Let’s say you’re bringing in a band; you have to fill out, ‘This is a song we’re going to record,’ ‘This is the amount of time,’ and ‘These are the lyrics,’ so that when people come in, it can be done professionally and quickly.”

The third room in the Underground Studio Co-op will be dedicated to the Underground Sound. Jacobs explained the nature and purpose of the collective space.

“It’s mainly to nurture the environment of very musically-driven students in the rap community, in the producing community, [and] in the DJing community, and keep it an area for a lot of different interested artists to just come speak their minds, DJ a little bit, hang out, and all that,” Jacobs said.

Mikah Feldman-Stein ’16 stated that the Underground Studio Co-op is designed to bolster musical culture and production at the University.

“We have a musical culture here,” Feldman-Stein said. “We need a way of displaying that culture more effectively.”

Stouck emphasized that although many students have expressed interest in recording in the studio, Red Feather Studios will require a staff of students in order to operate and succeed.

“We’ve really come to a conclusion here that there is a very large population of the student body that would like to get involved with the studio, but what they mean by that is they’d like to play music in there,” Stouck said. “The people that are willing to take on the other roles, like creating the paperwork, checking on the equipment to make sure nothing is broken, doing the audio engineering sessions, those are the individuals that will really allow the studio to flourish and become something. How amazing would it be if we blew up an artist off of Wesleyan’s campus in this studio next year?”

The Co-op hopes to start operating and recording student audio within the month.

“In about a month we’ll have the equipment we need to function,” Jacobs said. “We’ll probably be in a beta-phase so we can see what still needs to be done, work out the kinks, and then hopefully open to the rest of campus.”

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ARTS

GoldLink: No Fire, Only Alarms on Psi U Dance Floor

Continued from front page

blaring of a fire alarm. The music was cut, and Coleman told the audience to exit the building in a single file line. By the time everyone was outside, two fire trucks had already shown up, as both the fire marshal and Public Safety officers entered the building to investigate. People stood around the entrance of Psi U, unsure what to make of the circumstances.

Across the street, GoldLink leaned against a railing, calm but obviously frustrated at the show’s interruption. Fortunately, around 15 minutes later at 11:45 p.m., a Psi U member announced that the show was back on, causing everyone to rapidly shuffle back inside.

Holman deserves a lot of credit for injecting some energy back into the crowd. In spite of the interruption and the decreased size of the audience, he strove to regain the momentum of the show, starting out by proclaiming, “Whoever pulled the fire alarm: Fuck that kid!”

Holman was stuck with a decreased set time but made it resoundingly clear that he was going to make the most of the mere 20 minutes he had on stage. He began by leading the audience through the lyrics of his first song, “Dae,” before jumping right into it with rabid energy. As he sped through his set, he refused to show any sign that the previous chaos had spooked him, constantly pacing, hopping, and swinging his arms around with infectious hyperactivity. He was also constantly

pointing to members of the audience, shouting at them to turn up and even singing to one girl near the front of the stage. During this time, Psi U members frequently had to yell, “Get off the stage!” to clear out the over-excited audience members who had jumped up to join in.

When Holman’s set was finished and the stage was cleared, the audience was ready for the headliner. As Kidd Marvel, GoldLink’s DJ, came down to play an opening set, the crowd started to chant the rapper’s name. The organizer of the show, Ron Jacobs ’16, conveyed the crowd’s excitement to GoldLink.

“I go up to GoldLink’s room, I say ‘Hey, people are chanting your name,’” Jacobs said. “So he comes down the stairs and he goes to me, ‘You better not be lying about this.’ I say, ‘No, I’m not,’ so he comes down and enters from the side. Then as he grabs the mic, boom— fire alarm goes off at the peak of the moment.”

Just like before, the audience evacuated the building to find a fire crew outside, only this time it was now lightly raining. As people exited the building, Psi U brothers announced that the show was over. The facilities manager had mandated that only residents would be allowed back into the building, and even Psi U members who didn’t live in the house were supposed to stay out. In short, the night was over.

In the wake of the incident, the question still remains: what caused the shutdown? Jacobs explained that no alarms were found in the downward position, discouraging the theory that they were pulled.

“We don’t know what the hell

happened,” Jacobs said. “The fire marshal comes in and tells us that it was some kind of malfunction. It might have been the humidity; it was getting very steamy. I was opening windows myself because it was just so hot in there already, and you could see the fog and perspiration all along the windows.”

However, as Jacobs himself admits, this doesn’t explain the strange coincidence of the same alarm that went off twice, just as a musician was about to perform.

“I hope, if someone did pull the fire alarm, they ultimately hear this and realize what it takes to put this all together and realize that maybe, in the future, this is a little bigger than them,” said Mikah Feldman-Stein ’16, a sound technician for the show.

Looking back on the incident, however, Jacobs was surprisingly humble about the mistakes that had occurred on his end.

“Going forward, I do think that concerts need to be much more heavily organized, in a very clear way,” Jacobs said. “One thing that didn’t happen last night was event staff. There was no event staff, even though we’d specifically requested event staff. So we had Psi U brothers on call, making sure that the right number of people was coming in. Often, they weren’t doing their jobs right.”

When asked about how GoldLink responded to his show being cancelled, Jacobs replied, “The last thing he said was, ‘I just wish I could have sang. I wished I could have shown you guys my performance.’ He was bummed, but I think he understood. There’s not much you can do about that.”



CHARLES MARTIN/STAFF WRITER

Rapper GoldLink (right) was set to perform at Psi U on Saturday night until the fire alarm was pulled.

THE CINEFILES

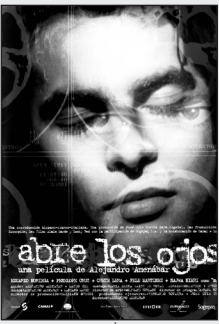
By Joseph Eusebio and Andreas Streuli
Film Board Representatives

In case you missed the exciting news, this past Saturday’s screening of “The Leopard” was the first film to be projected using the Goldsmith’s new 4k Digital Projection System (DCP). What does this mean for you? Basically, the Film Series now has access to a much wider array of new and digitally restored classic movies in the very format currently utilized in most movie theaters nationwide. That means fewer DVDs, and more ultra hi-definition images on par with, if not better than, 35mm film. Woah.

ABRE LOS OJOS (OPEN YOUR EYES)

1997. Spain. Dir: Alejandro Amenábar. With Penélope Cruz. 117 min. Wednesday, September 24. 8 p.m. \$5.

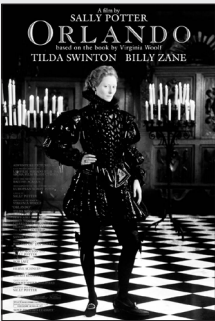
“Abre los ojos” is a treat for every inner working of the mind. Mixing genres, emotions, and states of sleep and wake, Amenábar builds an obsessively intricate jigsaw puzzle, in which wealthy womanizer César must re-piece together his identity after a disfiguring car crash. Watch closely, because the intersecting planes of dream and reality fall into complex but intelligent patterns, and as the two begin to blur before César’s eyes, a concentrated effort must be made to see the dream and not the nightmare. This is an unforgettable thriller, provoking both thought and desire, and its sense of style is impeccable.



C/O ECARTELERA.COM

ORLANDO

1992. UK. Dir: Sally Potter. With Tilda Swinton, Billy Zane. 94 min. Thursday, September 25. 8 p.m. Free.



C/O PINTREST.COM

The dying Queen commands Orlando not to grow old, and so it begins. Tilda Swinton plays the eponymous nobleman in this joyful odyssey originally conceived by Virginia Woolf. Effortlessly navigating the role with life and vigor, Swinton flourishes under the direction of Sally Potter, moving through centuries and across genders. The visual treatment is as achingly beautiful as the narrative strings are thought provoking, leading to a sensory assault that invades the mind with dazzling fantasy. The film’s scope is daunting, and in her success, independent filmmaker Potter has set a model for the generations of filmmakers that follow her. With wry humor and a clever feminist edge, this daring film succeeds at being a playful intellectual powerhouse. Here, Swinton, Potter, and Woolf work in perfect tandem to build film magic.

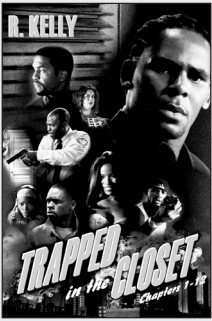
TRAPPED IN THE CLOSET

2005-2007. USA. Dir: R. Kelly. Jim Swaffield. With R. Kelly. 89 min. Friday, September 26. 8 p.m. \$5.

Ladies and gentlemen, I give to thee R. Kelly, a self-professed “scientist of music.” Make no mistake: this is the cinematic event of the year/century/let’s say all time.

“He says, ‘Yes,’ I say, ‘No,’ he says, ‘Yes,’ I say, ‘No,’ he says, ‘It’s the truth!’” (Chapter Three)

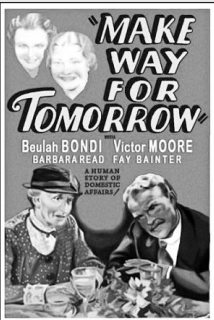
“What I’m about to tell you is so damn twisted / not only is a man in the cabinet, but the man / is a midget-midget-midget.”(Chapter Nine)



C/O NETFLIXROULETTE.WORDPRESS.COM

MAKE WAY FOR TOMORROW

1937. USA. Dir: Leo McCarey. With Victor Moore, Beulah Bondi. 92 min. Saturday, September 27. 8 p.m. Free.



C/O MOVIEPOSTERDB.COM

When Leo McCarey accepted the Academy Award for Best Director in 1937 for “The Awful Truth,” he famously said in his acceptance speech, “Thanks, but you gave it to me for the wrong picture.” He was referring, of course, to “Make Way for Tomorrow,” an oft-forgotten masterpiece of the Studio era. Set during the Depression, an elderly couple’s home is foreclosed and they are forced to move in with their children, the problem being that neither of them are able to take them both in at once. Before their indefinite separation, the couple spends one last heart-wrenching afternoon strolling through New York City. Profoundly sincere but brutally honest in addressing issues no one in Hollywood wanted to talk about—aging, the generation gap, loneliness, the selfish whims of family members—“Make Way for Tomorrow” is truly one of the purest products of the Studio system. Orson Welles once said, “it would make a stone cry.”

Muslim Women Emcees Dish Out Best of Planet Hip-Hop in Festival

By Gabe Rosenberg
Arts Editor

“Do you think I should end with this, like, weird, experimental jazz thing, or...”

The audience didn’t even let her finish.

“You’re at Wesleyan!” someone in the crowd shouted. “Always go weird!”

Maimouna Youssef (also known as D.C.-based singer-songwriter/emcee Mumu Fresh) obliged, sweetly singing a Choctaw lullaby over slowly unfolding keyboards and bass. And over that, as she is wont to do, Mumu Fresh rapped. It indeed was weird, but any other end to the concert would not have sufficed.

Those students, faculty, and scattered others who stayed in Beckham Hall until the very end were rewarded Saturday night with all the best Planet Hip-Hop had to offer. Part of the Center for the Arts’ ongoing Muslim Women’s Voices series,

the Planet Hip-Hop concert capped off a day of freestyling, verse-writing, and spiritual workshops with an exhibition of the talents of its three central artists: Miss Undastood, Meryem Saci, and, of course, Mumu Fresh.

With a still-seated audience and the backing of a D.J., Queens emcee Miss Undastood (néé Tavasha Shannon, who way-back-when in 2003 was the first woman to take the title of rap battle champion at the Borough of Manhattan Community College) started off the night in an overtly religious vein. The only one of the three performers in a full hijab, Miss Undastood sounded more rap-ducational than hip-hop on songs like “Praying For You” and “Show Me How to Cover” (a promodesty re-write of “Teach Me How to Dougie”).

However, the entrance of Saci, along with a full band of keyboards, drums, bass, and guitar, heralded a more energetic turn. Born in Algeria, Saci fled to Montreal, Canada at age

13 to escape a civil war, joining the multicultural, multilingual hip-hop supergroup Nomadic Massive in 2005. (True fact: it’s illegal to live in Montreal and not participate in a supergroup.) Even by herself, about to put out her first solo record, Saci is a force to be reckoned with, bounding around stage spitting verses like, “Do the math, not your medium, not your average / Spicy African mix, Berber heritage.” Although she only guested on the original cut of that tune, “Average Type,” you wouldn’t know otherwise; Saci handled both the verses and the hooks with aplomb.

Her R&B side came out more readily in her solo single “Float,” a silky smooth soul tune propelled by a slinky bass line and Saci’s effortless upper registers. Saci and Youssef stepped up as singers more often than they did as rappers, every so often sprinkling spoken word and freestyle sections in their songs. I would be remiss if I didn’t mention Saci’s lingual hopping, like on “7araga” or “Curly

Fro,” a tribute to her natural, chemical-free hair (and a better self-love anthem than Lady Gaga’s far inferior “Hair”) in which she jumped from English to French to Arabic and back in the length of a chorus. Or, as Saci might rap, “Burning bridges, burning borders, cutting corners, breaking orders.”

Of all the musicians on the stage Saturday night, Youssef was by far the most well established as a solo artist. Grammy-nominated as a guest on the Roots’ 2006 album *Game Theory*, Youssef is fresh off the release of her new mixtape, *The Reinvention of Mumu Fresh*. It’s a bold move to call yourself “a fresh blend between Nina Simone and Lauryn Hill,” as her website declares, but Youssef isn’t too far off. She pulled off “Black Magic Woman,” a true-to-form Mississippi electric blues jam, as handily “We’re Already Royal,” a response to Lorde’s condemnation of conspicuous consumption, declaring poverty the reality: “Every day we hustling / Tryin’

fill that dinner plate / We don’t care/ The underdog don’t have no fear.”

Youssef gave the backing band a run for its money, deviating from the setlist and forcing the drummer to watch her signals, remixing her own arrangements as she went. Completely in command of her music, Youssef also exhibited absolute command over the too-sparse crowd, getting hands up in the air and trying to see if the audience could match her vocal aerobatics (we couldn’t). On that front, however, Saci just about matched, demanding complete attention for a call-and-response chorus that centered everyone’s attention right where it should have been.

Making the personal political and the political pop, Miss Undastood, Saci, and Youssef showed off not just their voices but also their experiences, influences, and beliefs. As women, as Muslims, and as hip-hop artists, they found ready and willing listeners at Wesleyan.

Nothing weird about that.



TRISHA ARORA/STAFF PHOTOGRAPHER



ANGELA CHUNG/STAFF PHOTOGRAPHER

Saturday’s Planet Hip Hop Festival concluded with performances from Miss Undastood (right), Meryem Saci (left), and Maimouna Youssef (bottom) who led workshops throughout the day.

Maimouna Youssef Talks About Holding Onto Creative Integrity

By Aaron Stagoff-Belfort
Contributing Writer

When I began my discussion with Maimouna Youssef, aka Mumu Fresh, we talked about her hometown of Baltimore. I told her about a concert that I attended there last year at the famed Fillmore Theater where the rapper Common performed. She coolly replied:

“Oh yeah, I remember that. I was on stage rapping and singing his hooks.”

Suddenly, I remembered her appearance that night. Youssef, who led the “Freestyling Through the History of American Music” workshop as part of Saturday’s Planet Hip-Hop Festival, started speaking about her work with industry veterans such as KRS-One, Jill Scott, and The Roots. Before she turned 20, she had already toured with The Roots and worked in the illustrious Electric Ladyland Studio. Along with the Roots, she was nominated for a Grammy in 2006 for the album *Game Theory*.

At the same time, however, Youssef’s experience in the music industry—a respected, but not as widely known, career—has veered widely from both her peers and her luminaries.

“I think that a lot of women feel

the pressure to be overly sexualized to be successful,” Youssef said. “And it’s real, I feel it as well. I mean, I’ve had meetings where it has been made explicitly clear that if I want to be successful that’s the direction I should take. But because of my upbringing, that’s not something I want to do. I don’t feel like it’s necessary. I feel like it’s been done already. I don’t like to be a follower.”

That upbringing Youssef references distinguishes her even further from traditional emcees: Fresh is a practicing Muslim, and she believes that her religious history has definitely influenced the way she reacts to societal pressures.

“I was raised Muslim in my household and my mother was very conservative in terms of our clothing,” Youssef said. “Being grown up that way, it makes it very hard for me to just give into social pressures. I would be so far from where I come from. If I face any opposition in the music business, I just try and get better.”

One way Fresh is able to combat an industry where, in her words, “how good you are is the last thing that matters,” is through the diversification of her talents.

“I don’t just have to do hip-hop shows,” Youssef said. “I sing and write. I just did a jazz cruise. I can do

a lot of different types of things that allow me to have many different types of incomes coming in.”

Indeed, Youssef’s versatility has allowed her to maintain her success in a fickle business that often capitalizes on the “hot” artist of the moment, then forgets about them only moments later. (Remember Trinidad James, for instance?)

Because of Youssef’s unique background and her refusal to conform to the industry standard of what women in rap should sound and dress like, she may never reach the broad mainstream appeal of Iggy Azalea and Nicki Minaj. But Youssef evaluates her success through a different lens.

“There are certain things I’m not willing to compromise,” Youssef said. “My creative integrity is one of them. I’m at the point now where I’m like really trying to just use my own idea of what success is. Like, am I happy? I travel all the time. I’ve been to four different continents. I try to view it like that and just try and enjoy the gifts I’m able to be afforded because of my art.”

Youssef’s consideration of her opportunities and experiences also allows her to avoid in the future a creative crisis, or, god forbid, peak after only a few years in the business. Think Slim Shady LP and The Eminem

Show-period Eminem, or mid-2000’s Lil Wayne. While Youssef acknowledged that the “creative ceiling” is something all artists fear, she reiterated her belief that fighting against becoming complacent is actually a boon to creativity.

Youssef said her competitive,

even perfectionist, spirit constantly motivates her to progress. She always strives to make her next verse better than her last, and she said she never feels satisfied that she has shared her entire perspective as an artist. After 20 years of success in the industry, Youssef still has more to say.



TRISHA ARORA/STAFF PHOTOGRAPHER

Maimouna Youssef, also known as Mumu Fresh, led the “Freestyling Through American Music” workshop as part of Saturday’s Planet Hip Hop Festival.

LeeSaar the Company Dazzles, Confuses in Performance of “Princess Crocodile”

By Ali Jamali
Staff Writer

I have always wondered why dance is considered a form of art and not just entertainment. Is it because it can be visually captivating not only to see but to also feel mainly through body movements? Or is it because it's a form of storytelling or narration in a nonverbal form? “Princess Crocodile,” a dance performance at the Center for the Arts on Friday, Sept. 19, went beyond my expectations for what a contemporary dance piece could be.

The piece started with Hyerin Lee sitting on the floor, gazing at an unknown space far beyond the audience. Her chest barely moved while she sat there in silence, wearing a white leotard under a spotlight that slowly grew to let her tell her story. Throughout the performance, I felt mildly disturbed; I was constantly being played with both visually and emotionally. Maybe that was the ultimate goal of the piece: to draw you in slowly and then start messing with you like Play-Doh. There were times when I felt I was being forced to focus on a certain element, such as the faces of six dancers dressed in wine-red or white leotards, when I intended to appreciate the piece as a whole. Additionally, music and light removed the fourth wall and made me more than an observer, only to bring it back later on, making me an audience member once again and leaving me confused.

“Princess Crocodile” used various styles in its performance. The music ranged from alternative folk to flamenco to electronic, creating numerous distinctive scenes that were interconnected by choreography. Lighting also played a major role in the performance. A dark shade of red built up the tension in one scene, for instance, while a shade of blue and white created a rainy day, and a green light perfectly evoked nature.

The piece was initially wordless, letting the viewers decide what every moment meant and how they might be related to each other. But nearly halfway through the performance, language was introduced. Shortly after, a brief, strange voice-over told the story of Princess Crocodile and her abilities to blow bubbles in different shapes. These words framed my perspective and changed the path of my thoughts. I initially thought of the words as necessary elements in the piece, but later changed my mind. Though it may have been an attempt by the creators to direct the audience toward an intended path of thought, it did not let me put my thoughts together to create an interpretation of my own.

I was also somewhat disappointed by the lack of interaction between the dancers. Besides a brief moment involving two performers caressing each other and another moment with performers under the rain, almost all other moments consisted of individual dancers in their own separate spaces. Watching six dancers each executing different moves was certainly fresh and interesting, but the imbalance between interaction and individual movement unsettled the otherwise excellent piece.

At the end of the performance, I was left with many questions desperately in need of answers. Luckily, the performance was followed by a talk-back with the two artistic directors and choreographers, Lee Sher and Saar Harari. They started off explaining the implementation of the Gaga movement language in their piece.

“It’s something that really helps everyone to connect the possibilities into their life,” Harari said. “It connects the inside to the outside and the outside to the inside. When I say it I mean my inside to what’s around me and what’s around me to my inside... When you do it, you feel that somehow you know it. You know it but you forgot it, which is a good feeling to remember.”

A fellow audience member asked why no male dancers were used in the piece and whether the movements they choreographed could only be performed by female dancers, a question that never crossed my mind during or after the performance.

“I think that six men could do this piece...This piece is with six women because we created it with six women...and I don’t think it’s connected to gender,” Harari said.

Explaining the process of creating contemporary dance, the creators talked about how they first create their piece and then look for a story to describe it.

“It’s a very open thing, it’s contemporary dance, and it’s contemporary art,” Sher said. “There is a sensation there that starts to bloom and grow and becomes something, and slowly something starts to appear, and it’s always very connected to what happens in life, and then we start to recognize that oh, maybe it’s about that and maybe it’s about this. We try to create something that is clear enough in the composition, in the atmosphere, in the choreography, in the music, in the lights, but still keep it open enough for different people to feel themselves and what they go through in life.”

The Wesleyan Center for the Arts and Dance Department planned this event many years ago, and their efforts undoubtedly did not go to waste. Though “Princess Crocodile” is not a perfect piece, its nonverbal storytelling and brilliant use of light and music to create different scenes ultimately created an illuminating experience that left me thinking about it for days to follow.



C/O JONAS POWELL/STAFF PHOTOGRAPHER

“Princess Crocodile,” the newest work from LeeSaar the Company, was performed at the CFA Theater on Friday night. The Israeli dance company played with multiple styles in their multi-scene piece.

Lanterns and Special Effects in 17th Century China

Tuesday, September 23 4:30 pm

College of East Asian Studies

Don't miss this talk tomorrow afternoon at the Center for East Asian Studies! Professor of East Asian Languages and Literature at Yale University, Tina Lu, will be speaking on 'Lanterns and Special Effects in 17th Century China'.



FEATURES

WesCeleb: ERIQ ROBINSON

By Jenny Davis
Opinion Editor

I interviewed Eriq Robinson '15 early last week, and then, because I couldn't get enough of him, I interviewed him again on Friday. Really, I lost the first interview, and Robinson was gracious and understanding about sitting for a second one. Both times he wore a sweatshirt bearing the name of his Dallas, Texas high school ("I'm a man of habit," he said), and both times we sat at the same picnic table outside Usdan to discuss his first album, *Black Sheep People* (released under the name Qire), the religious experience he cultivates with his music, and annoyingly pretentious artists.

Eriq Robinson:: [looking down at table to discover a piece of newspaper wrapped around a glob of chewed gum]: You know what's kind of funny? Some guy would find this and then call it, like, "found poetry," and he'd title it "Gum," because it's holding gum, and then the words to the poem would be this [gestures to writing on piece of newspaper]. And he'd make a million dollars. And I'm sitting here like an asshole.

The Argus: You should do it!

ER: No. It's not true to me. [Whispers]: You've got to be true to yourself.

A: So what is true to you?

ER: I don't know. True to me is true to me. That's what true to me is.

A: Let's talk about your music.

ER: Let's.

A: Okay.

ER: Let us. Lettuce. Not to be confused with the funk band named Lettuce.

A: Oh, is there one?

ER: There very much well is. It's a great band. You should listen to it.

A: What era is it from?

ER: I don't know. [Laughing] And I'm not going to pretend to know, either. That would be not true to me! Anyway, yeah. My music. Recently I came out with an album, *Black Sheep People*, under the pseudonym—is that the correct word? Pseudonym? Moniker? Handle?—Qire, which is my name backwards. It is what I possibly would describe as psychedelic future drone-y music. And yeah. It's kind of about what it is called—*Black Sheep People*. It's the idea of being different than anyone else. Or just different from certain people. Or maybe not different at all; it's just the way you look at it. It depends on the way you look at it.

A: Do you feel like a black sheep?

ER: I mean, everyone's a black sheep in certain contexts.

A: In what context are you a black sheep?

ER: That's such a weird question.

A: Sorry.

ER: That's a super weird question. The weird thing about that question is you could answer it any way you wanted

to. And still there would be someone in the crowd who would say, "No, you're not this, I know you too well, blah blah blah," or someone would say, like, "That's not crazy. I'm this. This is crazy." I don't know.

A: Who are some artists that you would compare yourself to, or some artists that you look up to?

ER: I wouldn't compare myself to anyone, because I feel like a lot of people would say, "You're not like this," or "You're more like this," so I'd rather just let people see whatever...I don't know. But [of] people I look up to, Björk is my number one. *Flying Lotus* is awesome. *Dim Light*, um [blows air out of mouth and nose in deep thought], I don't know. A lot of stuff.

A: So what bands are you involved in on campus?

ER: I was part of *Sky Bars*, but that ended because the seniors graduated, but the rhythm section is still there. *Free Thought Collective* is still here in spirit and will be resurrected at some point. *Cosmos*, Wesleyan's only creative music group. Um, the *Top 40 Band*. Look out for the *Top 40 Band*. I don't know. I'm sure something else is going to pop up at some point. And I sing in *Slave* and *Slender James*, but I am not a singer. I just am...good enough to blend.

A: You're interested in religion, right? What sorts of religion?

ER: Well, as complicated as that is to convey through the weird medium that speech is, I'm interested in creating a world, or a reality, through my music and narrative, in which I am creating this religion—I don't know, there's a lot of symbolism in it that's derived from the events of my life, and I'm also influenced by Eastern religions, like Buddhism, and even the Abrahamic religions. Long story short, it's a religion where the universe is becoming awakened, and human beings are its eyes, ears, all five senses, and therefore understands that everything begins and everything ends, and it itself is going to end someday, and that it needs to start experiencing all peaks of experiences as humans as its tendrils, I guess, its feelers into the universe itself, itself experience life. It tries to experience all the beautiful and horrible things before it ends. The religion isn't really a religion—unless that is a religion, some kind of weird cosmological tale that in many ways tells of the end of days.

A: So does the music convey the experience, or does the music create the experience? Which comes first?

ER: The music will create the experience, but the experience comes from a composite of different things.

A: When did this all start?

ER: It's a new thing.

A: So, since college?

ER: Yeah, probably. It's more like, the experience itself is true artistic creation. Because—man, I'm going to sound crazy—there's a reason why the ancient Greeks and Romans, and people who followed the Greco-Roman tradition, had the idea of the storyteller being taken by the muse in order to tell the story, because back then, the storyteller understood that it wasn't him or her that came up with the story; it was a piece of the universe that had flowed through them in some crazy *Avatar*-esque moment. I feel like people who—musicians, artists of all sorts—do their art know of the weird zone where everything just flows, and that's what the ancients were referring to. And that's more or less the experience. But then there's a different type of experience when you're receiving that and not putting forth, just soaking it in, that I think is a different experience that I'm trying to convey.

A: Being visited by a muse?

ER: Yeah, but not having to produce it yourself. So in a way, it's actually what experiencing good art is. So in a way I'm actually just saying that I want to make good art. Now that I think about it, that's what I'm saying.

A: When you're making your art, do you picture your muse as a distinct thing? Does it have a name, a face...?

ER [Laughing]: No, it's just like a thing, man.

A: So you studied abroad in China. How did that experience shape you?

ER: Long story short, it made me realize that we're a whole lot different than people in other countries. A great example is Wesleyan. We're extremely segregated in one sense—quiet side, loud side, bros, hipsters, that sort of thing, including me, who would be on the quiet side with the hipsters—and I know people who won't talk to bros, no matter what, no matter what you say...Obviously, there are nice people on both sides, dicks on both sides, whatever. But if you can't understand the person who lives two blocks away from you, there's absolutely no way on God's green earth that you're going to understand the dude on the other side of the world, who's lived in a desert his whole life, reading the Qur'an. Like, the call to prayer, in Islam, is this crazy beautiful singing with improvisation, but just that voice by itself is so powerful. If all of us heard something that powerful every day, there's no way we'd be remotely the same person we are now. There's no way we have a clue what any person's logic is. Obviously everyone's human and we want to survive and have families and stuff. But that's not to say, "Hate different people." Love humanity, just don't assume that you know what they're thinking. That's the dumbest mistake that we keep making.

A: What did the Chinese make of you?

ER: Privacy's not really a thing because there are so many people in such a small space, so the idea of personal space didn't exist. It was funny because people would pull on my hair randomly at train stops and stuff. At first it was a shock—the first five times. But then, after that, it was fun when they would ask questions. I was the first black person they'd ever seen. It sounds like a magical experience, seeing the first person of another race when you're 40.

A: When did you get your ears pierced?

ER: Senior year of high school.

A: Did it hurt?

ER: Well, yeah.

They're sticking a metal needle through—do you have your ears pierced?

A: No.

ER: What?!

A: Yeah, I'm like the only person in the world who doesn't.

ER: Well, I'm sure I've met others, but it's still weird. Um, but yeah, it hurt.

A: [In response to screaming child in the background]: Wow, that child seems to be in severe distress.

ER: He's saying, "Agua." He just wants water, man. He's just thirsty.

A: What's your greatest fear?

ER: Failure is my biggest fear.

A: So you'd rather die than fail?

ER: Yeah, wouldn't anybody? I guess maybe not. I guess, definitely maybe not. I mean, definitely not. I've definitely met a lot of failures. Heck, I'm a failure!

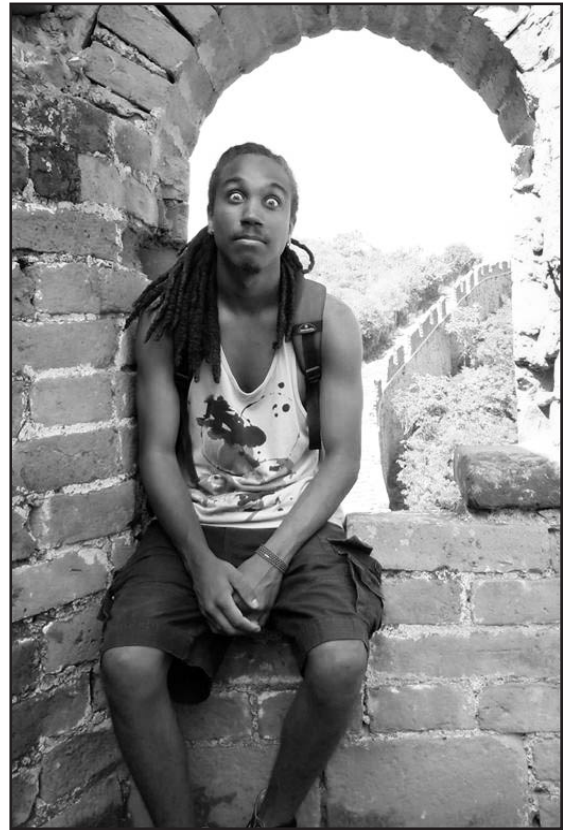
A: How are you a failure?

ER: Everyone's a failure. Everyone's failed something, to whatever degree.

A: What's been the response to your album so far?

ER: It's been good. I really did it for myself, and for other musicians on campus. But the response has been good. [Looks at gum wrapped in piece of newspaper] God, I'm still thinking about this dumb thing. This actually could be a thing. But I just don't want to, because I'm mad at the person who's going to eventually do that. Ugh.

A: Does that sort of thing annoy you? People who do art like that?



C/O ERIQ ROBINSON

ER: No, because to a point, I do art like that. I have no right to get annoyed at anybody for how weird their art is, or—what's that word that starts with a "p"?

A: Oh! I know what you're talking about. This is going to bother me.

ER: "You're so —"

A: Yeah, it has an "r" and an "s." What is that word?

ER: All I can think of is the word "promiscuous." It's definitely not that.

A: Yeah. Not "presumptuous"...and people say it about...

ER: Snotty people.

A: Exactly!

ER: Hold I'm going to...[Looks on phone] I'm going to type in "snooty" and see what comes up. They have every word but it. Snobbish. Condescending.

Yeah, that's it, but not the one—pretentious!

A: Yes! That's it!

ER: Funny story. There was once a concert at BuHo. This guy was playing some really shitty, like, analog synth, and it was really bad. And he took a raw egg in his hand and he slowly went like this [draws hands apart] and then slowly brought his hands together, and he clapped! And it dripped onto the speakers, and the floor, and he was so mad at us for some reason, because someone may have moved his projector at some point. It was so weird. And I came back a month later and the egg stain was still there. Like, that guy was too pretentious. He thought he was God, and no one was digging his art. But he didn't go here. So.

This interview has been edited for length.

Ajúa Campos Celebrates Latin-American Culture

By Max Lee
Contributing Writer

The semester's first meeting of Ajúa Campos, a student group whose stated purpose is to educate "Latinos, as well as the greater Wesleyan community, on Latino cultural values and political issues," drew students from a wide range of class years and geographic backgrounds.

Despite these differences, however, there lay a breath of familiarity between all members of the group, even those who were new. A couple of members bonded over their Cuban ancestry, while others bonded over having grown up in similar parts of New York. Still more bonded over what kind of pre-collegiate schools they went to, including both public schools with large black and

Latin@ (Latino and Latina) populations and predominantly white private schools.

All of the members, separately and collectively, expressed relief in having a group on campus full of people like them.

Zaida Garcia '15 says that it is this sense of belonging that made her join Ajúa Campos during her freshman year.

"You know, we're very diverse, because we're all from different countries," she said. "There are references that I don't know, we speak different dialects [of Spanish]. But, at the end of the day, there's just an experience about being Latin American in this country."

Most of Ajúa Campos's efforts toward educating the broader Wesleyan populace about the Latin@ experience are centered on Latin@ Affirmation Month (LAM for short). Garcia said that, during

LAM, which starts in late October and ends in early December, Ajúa Campos hosts a keynote speaker, around whom the theme is often built, as well as several other events.

As co-chairs, Kristie Cruz '15 and Sonia Zavala '15 are in charge of many of the planning duties for this year's LAM. Zavala said that this year's theme, pending changes, is *Queering Latinidad*, a study of the intersection of queer and Latin@ cultures.

Past speakers for LAM include Cherríe Moraga in 2012, a Chicana, feminist, and queer activist; and Sonia Monzano in 2013, who plays Maria in "Sesame Street." Garcia said that previous themes include Latin@ art, "fighting injustice," and, last year, "building our community within ourselves."

In addition to past keynote speeches, Garcia said that events have included lectures, panels with faculty members, and parties. Past panel topics have gone into issues surrounding what it means to be Latino. Every year, Ajúa Campos also hosts *Día de los Muertos*, or "Celebration [literally, 'Day'] of the Dead," a Mexican event, as part of LAM.

Once LAM is over, Garcia said that the club spends much of its time focusing on political discussions and social events within the club. Outside of meetings, she said that the club has some potluck dinners. During meetings, the club spends its time discussing relevant political issues, watching music videos, and, generally learning and talking about Latin American cultures.

Ajúa Campos additionally spent some of its first meeting talking briefly about the recent assaults on campus, the discrimination some students of color feel when using *The Ride*, and the recent firing of several members of the janitorial staff, many of whom are Latin@, by Sun Services, the maintenance service Wesleyan employs.

It is this ability to talk about and to understand, out of experience, issues affecting Latin@ people and, more broadly, students of color, that have made Garcia, along with the rest of the members, enjoy Ajúa Campos.

"It's just a good group to come to," Garcia said. "You know, to speak Spanish to. You can talk about undocumented immigration with [the members]. You can talk about anything."

SWERVE(D): Revival Introduces Artists’ Network to Share Creative Ideas, Resources, Energy

Continued from front page

During the first group meeting, which took place last Wednesday at his house, Gordon described his plans to enhance the website’s function. The new version, which is still in development, will allow students to create user accounts and publish any form of artwork on their individual portfolios. Students will also be able to establish ID profiles through which they can promote themselves to the greater public. SWERVE(D)’s homepage will remain a gallery for visitors to view all artwork submitted, divided into categories. While these plans sound ambitious, these renovations have already begun. The SWERVE(D) team ultimately hopes to redefine SWERVE(D)’s presence on campus.

“In addition to creating an artist’s profile...people can log into their profile and set themselves up like, ‘I’m a writer,’ ‘I’m a painter,’ and ‘I’m an actor,’ and you’ll see all the feeds that come in labeled ‘Looking for actors, writers,’ things like that,” said Noah Masur ’15, who is in charge of the website’s technical support.

The group also aims to establish SWERVE(D) as both a vehicle for students to broadcast themselves and an agent that helps organizations and individuals find talent. Instead of having to ask a friend of a friend of a friend for some help on their film or art projects, students can simply find the right people on the website.

“Part of the founding ethos of [SWERVE(D)] is that it is non-curatorial, which means that there is no editing for

quality,” Gordon said.

Gordon stressed that collaboration through SWERVE(D) is by no means exclusive. SWERVE(D) archives people’s creativity in its most genuine form. The team sees the website as a stimulus for more art-making on campus. More importantly, SWERVE(D) will provide an atmosphere for creation that is not restricted to the studio workshops. Cara Sunberg ’15, who experienced the limitations on art-making due to the school’s departmentalization, became a member of the leadership group to help spread SWERVE(D)’s accessibility to non-art majors.

“As a frustrated now-philosophy-major-once-art-major...I’m really excited for a platform for art that doesn’t have to be department-related,” Sunberg said.

The open nature of SWERVE(D) means it will cooperate and collaborate with other organizations on campus. SWERVE(D) will function as a link between art groups that already exist on campus.

“We don’t want to step on the toes of any other group of artists,” Gordon said. “We want to help pave pathways for their toes to intersect.”

Soon after the first staff meeting, SWERVE(D) teamed up with Method Magazine and Postcrypt Art Gallery at Columbia University to co-sponsor the Exquisite Corpse project. The project asked artists to create sections of a visual art piece using their own styles without knowing what any other part of the artwork looks like. Essentially, the project seeks to simultaneously explore spontaneity and imagination’s influence in art and

showcase a collective whole whose beauty derives from its chaos. As co-sponsor, SWERVE(D) will be encouraging artists of all types to submit work for the event, which will open on October 24th in the Postcrypt Art Gallery.

In addition to collaborating with other art groups on campus, SWERVE(D) will also provide resources for groups in other fields seeking artistic expertise. Ultimately, Scheinfeld explained, SWERVE(D)’s purpose is to capture and enhance the college experience during which our creativity is at the peak of its freedom.

“At the end of [printmaking] class, we had a session where we would all lay out each other’s work and just trade, and give each other work, take work,” Scheinfeld said. “We are trying to create that experience that’s specific to college.”

SWERVE(D) supports student artists by opening up a universal platform for all students interested in art and further promoting creativity on and outside the campus. While the new version of SWERVE(D) is currently in development, right now Gordon and the SWERVE(D) team are seeking ways to encourage more submissions by building a stronger presence on campus.

“To say in the broadest sense, [our goal] is to get more and more people to share the work they are making in every medium, because I think the ethos of Wesleyan is to share what you are learning, share what you are making, share your ideas,” Gordon said.

Submissions to SWERVE(D) can be sent to weswerved@gmail.com.



C/O GABE GORDON

“Lost at Sea” by Gabe Gordon ’15 is featured on SWERVE(D)’s website.

ASHA Strives to Expand Sexual Health Information

By Sadie Renjilian
Contributing Writer

Some Connecticut high school students aren’t sure if it’s possible to get an STI from hooking up on a really dirty sofa. This was just one of the anonymous concerns voiced at the end of an ASHA session at a local high school.

ASHA, or Adolescent Sexual Health Awareness, is a group on campus whose mission is to educate local students about sexual health. Its members seek to help high school students relate issues of sexual health to their own lives. This includes acting out sexual scenarios with a focus on consent. In traditional Wesleyan fashion, there is a strong emphasis on the importance of language. The ASHA core leaders

emphasize the importance of gender-neutral names and language in the scenarios.

“The kids ask, ‘Is Alex a boy or a girl?’” one leader said. “And we say, ‘Does it matter?’”

ASHA held an informational meeting last week for Wesleyan students interested in teaching about sexual health, filling the Office of Community Service with students standing and sitting on the floor. The crowd was predominantly female, though ASHA also has male-identified facilitators, and many of the attendees were freshmen. Many of the existing members of the group who were present spoke about the positive experiences they’ve had with ASHA, describing it as impactful and lots of fun.

Instead of using clinical terms for

sexual intercourse, ASHA facilitators talk to high school students in their own language. Travis Eckman-Rocha ’15 described the perception of the facilitators as “cool kids from college” with whom the high school students could more easily identify than teachers.

ASHA has been on campus for about five years, and in its early days the group focused primarily on events on campus. However, with the emergence of other sexual health groups on campus, ASHA has shifted its focus toward educating students in the greater community. The group works consistently with six local schools, and is in touch with 83 additional schools this year. Although not all of these connections will result in educational programs, ASHA is interested in expanding its reach

in the community.

The group has three additional goals: raising awareness about STIs on campus, developing a new leadership program, and expanding its curriculum. Eckman-Rocha, who heads the STI awareness program, worked with student survey responses last year to create a brochure with information about STIs that is relevant to students, including a list of resources available at the Davison Health Center.

The leadership program is a new initiative that will allow high school students to pursue further sexual health knowledge in a class at Wesleyan taught by ASHA. The standard ASHA program focuses on fundamentals, and some students request a more comprehensive curriculum. The program will bring these students to the

Wesleyan campus to teach them more about sexual health. ASHA hopes that these students will take the knowledge they gain in the leadership program back to their own schools and educate their peers.

ASHA’s plans for curriculum development include updating the information taught to the high school students and ensuring that the facilitators have a complete understanding of the material that they teach in the high schools. Facilitators undergo training and spend time in the classroom as apprentices before becoming qualified to lead the sessions on their own. The ASHA leaders emphasized that no facilitators will be put into situations for which they are unprepared, and added that it is rare and practically unheard of for a facilitator to lead a session alone.

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FOOD

No Bake Dessert: Oreo Truffles

By Nicole Boyd
Contributing Writer

As a freshman, I have been a member of the Wesleyan community for about three weeks. To many, this may seem like a reasonable amount of time to acclimate to college life. But to be completely honest, I am still very much in the throes of figuring out our campus and all of its strange and wonderful twists and turns. Making friends has been a particular focus of mine throughout this period of adjustment, and although rather strenuous at times, this pursuit has led me to a cardinal breakthrough.

I have found college students are many things, but, oddly enough, they can be defined by various “H” words. All at once, they can be happy, high-strung, headstrong, high, helpful, and hung-over. Most importantly, however, they are almost always hungry.

It’s true that every Wesleyan student has hir own set of goals and motives, but at the end of the day, it’s clear that we all share an interest in free food. Thus, in response to this discovery, I have used my love of creating delicious confections to win the hearts (and stomachs) of my peers.

In the most recent implementation of my scheme, I whipped up Oreo truffles. Requiring only three ingredients, a few simple steps, and (if you desire) a couple of willing sous-chefs, these bite-size balls of goodness are as fun and easy to make as they are chocolaty and delicious. For those who are less adept in the kitchen, have no fear: this recipe calls for absolutely no baking. So, the next time you’re lonely and craving a sweet treat, give Oreo truffles a try. These guys are foolproof friend-makers.



NICOLE BOYD/CONTRIBUTING WRITER

Only a microwave and a few sweet ingredients are needed to make these delicious oreo truffles.

No Bake Oreo Truffles

1. Crush 9 cookies into fine crumbs and reserve them for later use. Usually, this is done with a food processor; with dorm life restrictions, it’s easiest to place the Oreos in a plastic bag and crush them with a rolling pin or a spoon. Side-note: this step is a great way to relieve stress.
2. Crush the remaining cookies into fine crumbs and place in a medium bowl. Add cream cheese and mix until well blended. (I highly recommend using your hands. Yes, this will get messy, but this works better than any spoon.)
3. Roll cream cheese-cookie mixture into bite-sized balls.
4. Melt chocolate chips on stove or

- in microwave.
5. Dip balls in melted chocolate, place on a baking sheet covered with wax paper, sprinkle with the crumbs, and set aside.
 6. Refrigerate until firm for about 1 hour. To store, keep leftover truffles covered in the refrigerator.

INGREDIENTS

- 1 PACKAGE OF OREOS, DIVIDED
- 1 8 OZ. PACKAGE OF CREAM CHEESE, SOFTENED
- 1 12 OZ. PACKAGE OF SEMI-SWEET CHOCOLATE CHIPS

Quiz: National Food Safety Education Month

By Emma Davis
Food Editor

This September is the 20th annual National Food Safety Education Month, created by the National Restaurant Association to raise awareness about health standards in the food service and restaurant industries. We of the Argus Food Section are showing our solidarity through this fun quiz about food safety practices (adapted from the USFDA website).

1. Until 2011, all recalls of food products were “voluntary.”
a) True
b) False
2. Which of these recalled products is made-up?

- a) Green Vibrance and Rainbow Vibrance
 - b) Uneviscerated Dried Roach
 - c) Banana-Squash Pudding
 - d) Meatbird Feed
3. What are the “Big Eight” Allergens?
 4. Which of these symptoms is not caused by a food-allergic reaction?
a) Abdominal pain
b) Confusion
c) Nausea
d) Wheezing or shortness of breath

5. 3,000 Americans die from foodborne illnesses each year.
A. True
B. False

6. During pasteurization, milk is heated to

- ___ degrees for ___ seconds.
- a) 161 degrees; 15 seconds
 - b) 173 degrees; 20 seconds
 - c) 300 degrees; 30 seconds
 - d) 302 degrees; 10 seconds

7. Which kind of candy can cause heart arrhythmia in adults over 40 when consumed in large quantities?
a) Red licorice
b) Black licorice
c) Mike & Ikes
d) Gummy worms

8. How many milligrams of caffeine are in one cup of Ben & Jerry’s Coffee, Coffee BuzzBuzzBuzz ice cream?
a) 20 mg
b) 35 mg
c) 60 mg
d) 85 mg

10. Match the food-borne illness with its symptoms:

- a) Salmonella
- b) Botulism
- c) Hepatitis A

- 1) Diarrhea, dark urine, jaundice, and flu-like symptoms
- 2) Diarrhea, fever, abdominal cramps, vomiting
- 3) Vomiting, diarrhea, blurred vision, double vision, difficulty in swallowing, muscle weakness

ANSWERS: 1. True 2. c 3. Milk 4. eggs 5. fish 6. wheat 7. soy 8. peanuts 9. tree nuts 10. a) Salmonella b) Botulism c) Hepatitis A

Market: Produce Sold Outside ION

Continued from front page

including kale, collards, squash, heirloom tomatoes, and eggplant.

Like most organic farms, Long Lane must adapt to issues stemming from pests and disease. Though some crops are in poor shape by the end of the growing period, others are much easier to maintain.

“Tomatoes are our biggest producer in terms of weight,” Akers-Campbell said. “We give upwards of 100 pounds a week to Bon Appétit. The kale is struggling a bit now with a lot of insect damage.”

Sowden agreed, adding that many other crops prospered at the farm this year.

“Tomatoes might be the star, but our lettuce was really good this year,” Sowden said. “We were able to harvest it into the summer for a lot longer than expected. We just took out the summer squash, but it also did really well. We were picking it a few times a week and getting pretty big harvests each time. I agree with Holt about the kale—greens are sometimes tricky because in order to sell them they have to look perfect, but insects

and other critters love them.”

Sowden and Akers-Campbell are passionate about the produce they sell each week, but their favorite part about working at the North End Farmers Market is getting a chance to interact with the customers who support their efforts.

“The market is a great way for the farm to get involved with the wider Middletown community,” Sowden said. “Oftentimes we’ll meet someone at the market who will then come volunteer on the farm. We get to chat with all kinds of people and learn what sort of things they make with our produce. It’s also great to be able to provide high-quality organic produce to people of all incomes at a fair price. Beyond all of this, the market is also just really social and fun.”

Long Lane also holds open-community workdays every Saturday from 10 a.m. to 2 p.m., when people interested in the farm can join students in tending the crops. Aside from these weekly engagement activities, Long Lane’s next big event is its eleventh annual Pumpkin Fest, which will take place at the farm on Oct. 25. The day features live music, crafts, and (of course) food in celebration of the fall harvest.

Food as Fuel: How to Improve Your Diet

By Isabelle Csete
Contributing Writer

Okay, here’s the deal: our bodies, like cars, need fuel not only to “work out,” but also to feel awesome. Our bodies need high quality fuel, the equivalent of diesel for cars, to help us attain and maintain healthy lifestyles. Our bodies need real food: fruits, vegetables, nuts, seeds, protein, and most of all, water.

Certain food groups (i.e. certain legumes, grains, and dairy) can negatively affect your energy levels during workouts, as well as your patterns of sleep, your health, and your life—and you may not even realize it. If you eat these foods in moderation, or even remove them from your diet, your body will “re-heal,” free of bacteria-containing food groups that cause digestive inflammation, body aches, injuries, skin troubles, and much more.

Legumes

“What is a legume? Isn’t it a bean of some sort?” Legumes are a wide variety of plants that include beans, lentils, garbanzo beans, soybeans, peanuts, etc., the seeds of which we consume. And why is eating these seeds not completely healthy? Although legumes have protein, this protein is dense and contains almost double the amount of carbohydrates compared to other protein sources (protein found in meats, seafood, nuts, and seeds).

Many legumes also contain phytates. Phytates are anti-nutrients that bind to minerals in legumes, which make legumes inaccessible to our bodies. Some legumes also contain sugars that our bodies cannot properly digest. These sugars become food for bacteria in our stomachs, which can often cause fermentation (or, as we know it, gas, bloating, constipation, etc.).

Peanut butter is similarly unhealthy. This is because peanuts contain lectin, which functions as a disruptive protein in our bodies. Even if you make your own peanut butter, the

lectin within cannot be destroyed by heat (melting/baking), and is resistant to digestion, which promotes systemic inflammation.

Grains

Certain low quality grains are chemically altered and are economically beneficial for the government, but not for our bodies. Most cheap grains take almost triple the amount of time to expire and are some of the most inexpensive items to produce. However, low quality grains increase your levels of insulin, the hormone that allows your body to use sugar from carbohydrates. When insulin levels get too high (i.e. after you consume too much sugar), your body begins to store excess sugar as fat. As fat levels increase, inflammation in your body increases, and your cells eventually become resistant to insulin. When your body becomes completely resistant to insulin, diabetes occurs.

Gluten is another ingredient of grain products that is damaging to your health. When we ingest gluten, it secretes an antibody, antigliadin, which is supposed to recognize foreign bacteria or substances in our blood. Yet our bodies label antigliadin as an intruder, which can cause chronic inflammation and many other diseases (i.e. celiac disease).

Dairy

As children, drinking milk is important for growth and development. Up until you turn two, your pancreas produces lactase, an enzyme that digests lactose. After that, however, it stops producing lactase, which is why most teens and adults do not tolerate lactose well in large amounts.

Dairy is also extremely high in fats and promotes high levels of insulin, which can cause our bodies to store high amounts of fat. Moreover, when we consume dairy, we are taking in whatever the cows previously ate: nutrient-poor diets of corn, soy, grains, hormones, and antibiotics. Good alternatives to dairy include coconut milk, almond milk, and cashew milk.

In summary, be creative with your diet! Provide delicious and diverse fuel for your workouts and for your life, and discover what makes you feel great.

Men’s Soccer Rallies in 2-1 Win Against Bates

By Daniel Kim
Staff Writer

Last week, the men’s soccer team hit the road for two conference games. Following a close contest with Tufts that ended 1-0 against Wesleyan’s favor, the Cards trumped Bates on Saturday, Sept. 20 with two goals over their opponents’ one in a decisive match dominated by the Red and Black.

Though Bates started off with a breakaway one-on-one that led to its only goal of the game, Wes responded 18 minutes in with a goal scored by Brandon Sousa ’16. Another goal from Matt Lynch ’15 secured victory in the 67th minute. Both goals were assisted by midfielder Hans Erickson ’16.

“We wanted to make them defend us, we wanted to pressure them at all times, and we wanted to score a lot of goals,” Sousa wrote in an e-mail to The Argus. “Going down 1-0 in the first 22 seconds was not an ideal start, but we all [knew] we were still going to win the game. We showed a lot of character to score two goals and come back to win the game.”

Determined and unfazed by Bates’ early breakaway goal, Wes quickly turned things around. Lynch relayed the optimism expressed by Head Coach Geoff Wheeler in the face of an early Bates goal and Wesleyan’s subsequent domination of the game, a domination seen most clearly in the difference in offensive productivity of both teams: the Cardinals fired 27 total shots with seven on goal over five total shots by the Bobcats, of which only two were on goal.

“Coach [Wheeler] said...right after [Bates] scored, he knew that we were going to win,” Lynch said. “We had a great energy coming off that goal scored against us.”

Lynch further attributed the win to superior play showcased by the Cardinals.

“Two minutes after [Bates’ goal], it was apparent that we were the better team,” Lynch said. “Our passes were pretty on-point, and we didn’t lose many second balls. This was a direct contrast to the way the Tufts

game went. We held possession of the ball really well. We had a lot of chances: 27 shots and seven shots on goal kind of goes to show how offensively-minded we were, trying to get back on the scoreboard.”

Indeed, Sousa’s goal was a credit to the active and pressing offense.

“Around the time of my goal we had been creating a lot of chances and we felt like the goal was going to come any second,” Sousa wrote. “They had no response to our pressure and we were pinning them in their own half.”

In the second period, Lynch capitalized on an opportunity created by Erickson, pulling the Cards ahead and helping chalk up another win for Wes.

“[The ball] comes from the outside, gets crossed in, gets deflected out to Hans, and Hans is right on top of the box,” Lynch said. “I know he’s going to hit it, because that’s what he does when he’s on top of the box with a lot of space. I rush the goalie because I know his hands aren’t as secure as they should be. The ball dropped in front of him, and I just put my body on the line and tapped it in for a goal.”

Lynch’s goal also came from an untiring offensive push by the Cards in which they took advantage of openings that the team had been practicing to create.

“It was pretty nice, the play leading up to [my goal],” Lynch said. “We practice getting numbers [into] different parts of the box, not only front-post/back-post but also framing the outside of the penalty box. And Hans was in the perfect position to have that pretty clear shot on goal.”

Lynch outlined two key factors that made Wesleyan’s dominance possible.

“The first thing is the backline,” he said. “I think we have the most solid defensive line in the ’CAC right now. The second thing that goes behind that is the depth of our team, with players coming off the bench like Max Jones [’16] and new players starting like Garrett [Hardesty ’18] and [Adam] Cowie-Haskell [’18]. All the players that we have on the bench and all the players that we have on

the field contribute to this energy that’s sustained throughout the entire game. So it’s always exciting being in the mix and witnessing different players bring different things to the field and to the team. It gives us a better way to exploit opponent’s defenses as well. Coach [Wheeler] sees different holes and things in the back line and puts in people who he thinks could be the most advantageous to the situation.”

Wesleyan’s victory over Bates came after a tough loss to Tufts, a game which ended in the first overtime period when a Jumbo’s shot broke the silence of a scoreless match.

“The Tufts game was a good indicator of the common phrase ‘it’s hard to break habits in soccer,’” Lynch said. “Before [Tufts], we [played] two away games and two games without scoring. Tufts was the third game that we had on the road; it was also the third game that we had where we didn’t score. So we were finding ourselves conforming to a sort of pattern that was developing over the past couple weeks. We can make excuses for why we didn’t get a result but really it was almost like we lost focus of what we wanted as a team. We had a long conversation before practice. Danny Issroff [’15] talked to the team and we all joined in on ways we can improve and fix our mentality. And we brought it. We brought it on Saturday.”

The Cardinals are now seeking to ride momentum from the weekend into Wednesday’s contest against Western New England at 4 p.m. On Saturday, the Cards will return to NESCAC play, facing Hamilton at 1 p.m. Both games are hosted by Wesleyan.

“[Out-of-conference] games are just as important [as] our NESCAC games,” Sousa wrote. “Our mentality will be the same as it was against Bates: Pressure, pressure, pressure.”

Lynch echoed Sousa’s enthusiasm, adding a flavor of grit and a determination to win.

Cross Country Sweeps Wesleyan Invitational

By Tobias Thor Lichtenstein
Staff Writer

Last Friday, the cross-country team raced Mitchell College in the annual Wesleyan Invitational, looking to get the season off to a good start. Unfortunately for the Mariners, the Cardinals weren’t the most hospitable hosts, leaving no room for Mitchell on the podium. Both the men and the women were able to sweep their respective races, displaying strong determination at the onset of their season.

For the women, Caroline Elmendorf ’17

managed to snag the top spot, posting a victory margin of 42 seconds as she cruised to a time of 18:58.79 in the three mile course. Following in the top five came Christina Hebner ’17 (19:40.38), Rachel Unger ’15 (19:46.62), Morgan Findley ’18 (19:54.49), and Joie Akerson ’17 (20:02.60).

“The WesInvite is our last small meet,” Akerson said. “Every race for the rest of the season will be a lot more competitive, so it kind of gives us an idea of where we might sit going into those bigger meets.”

Amidst the success of the Cardinal runners, enthusiasm is beginning to trickle into the locker room as many runners are finally seeing their hard work pay off.

“For the most part, I think everyone was pumped with how we did,” Akerson said. “Obviously, a Wes sweep on both the boys and girls side is nice, but mostly it was just exciting to see everybody’s hard work from the summer come to fruition for the first time, and to see how much we’ve already improved as a team from last year. We have Rachel back, our only

senior who spent the last semester in Israel, and we have really solid leaders in Caroline and Molly [Schassberger ’17].”

Unger’s semester abroad didn’t seem to hurt her speed too much; in fact, she ran a full 22 seconds faster than her time last year, while Elmendorf was able to shave 50 seconds off her previous time.

“Our [first-year] class is really promising,” Akerson said. “We’re still such a young team that even we don’t really know what we’re capable of. [The Wesleyan Invite] was a great

start to the season, and going into Paul Short, I’d say we’re all pretty ready for a chance to prove ourselves against a tougher field.”

The men had no shortage of success either, leading the scoring five as well. Evan Bieder ’15, Taylor Titcomb ’16, Keith Conway ’16 and Eric Arsenault ’17 finished in the top four in that order, all within a 14-second margin. Bieder finished with a time of 20:57.33, but Titcomb finished only half a second after him as they both averaged under 5:15 per mile. Conway clocked in at 21:06.54, with Arsenault only seconds behind him at 21:11.19.

“[The Wesleyan Invite] went really well,” Conway said. “People are really starting to step up.”

Conway, Titcomb, and Arsenault all improved on their times from last year, as the former two shaved 50 seconds off while Arsenault nipped 20 seconds from his time.

Coming up, the Cards will have to journey to Lehigh on Saturday for the Paul Short Run. Oct. 4th will see Wesleyan test themselves against 40 or more squads from all three NCAA divisions, giving the Cardinals a chance to really see how far their hard work can take them.

I’d say we’re all pretty ready for a chance to prove ourselves against a tougher field.
—Akerson

New Golfers Display Strong Performances in Season Debuts at Williams Invitational

By Andrew Jacobs
Contributing Writer

The golf team participated in the Williams Invitational tournament this past weekend. The team improved their play from last week, finishing 18th out of 19 competing teams. The tournament, played at the Taconic Golf Course in Williamstown, Mass., was an overall success for the team.

Playing a tough par 71 at the Taconic, several new Cardinal golfers make their season debuts this weekend. Hank Barrett ’17, as well as Ted Bang ’16, had solid debuts for the Redbirds. Barrett, tied for the team lead with a combined 174 over the weekend, shot an 89 on Saturday, followed by a strong 85 on Sunday. Barrett, along with Paul Andrick ’16, tied for 82nd in the field. Andrick’s contribution in this tournament followed up stout performances from the past few weekends. Shooting a team low 85 on Saturday, he will look

to build upon that success in the coming weeks.

Bang also had an encouraging performance, finishing with a combined 188, including a solid 88 on Saturday. Nikhil Lai ’15 also played well, pitching and putting his way to an 88 on Saturday, followed by an 89 on Sunday. Emmet Daly ’18 continued to make an impact, finishing 5th among Wesleyan golfers by shooting a combined 190.

Barrett, having grown up in Williamstown, made his debut at his home course, and used the knowledge of the links to his advantage.

“Having my first tournament be at my home course was really nice,” Barrett said. “I knew what to expect and what I should be hitting off the tee. I knew more about the greens than probably most people, and where I wanted or didn’t want to be. It was also cool to have my parents and a couple of my friends from Williams come out and watch a few holes. It

was fun to be back in my hometown and on my course. I definitely wish I could’ve taken advantage of the extra knowledge that I had, because I didn’t feel as if I played too well, but overall it was good to get out there.”

“It was a great experience,” Barrett continued. “It was definitely a little overwhelming, since I have never really experience[d] [competitive golf] before... It was great to be a part of, but I was a little nervous at first. I settled down as the rounds went on, but with Taconic being my home course, I at least knew what to expect on every hole, but I wished I played a little better.”

Barrett, playing in his first competitive match since eighth grade this weekend, offered some insight on the team’s performance.

“I think, overall, the team struggled a little bit with putting,” Barrett said. “The greens were definitely tough, and running pretty fast. It was very windy, and I think directionally,

a little bit, we got in some trouble. On some of the long holes, it’s hard to recover and make par when you’re not in the fairway. We definitely could’ve done a little better than we did, but overall we had a strong showing.”

He also identified what he feels the team needs to do to be successful next weekend.

“I think it comes down to being more consistent, hitting more fairways and greens,” Barrett said. “Hopefully the guys will be able to get out a few times this week and be able to hit the range and work on a few things. We’re definitely making some strides and moving forward, so we’ll see what happens next weekend.”

Rensselaer Polytechnic Institute (RPI) took the tournament title, with a combined score of 598 among five golfers. Skidmore College and Williams’ A squad finished tied for second, two strokes back of the leading RPI. Middlebury finished in

third place, with 604 strokes. In a tight field at the top, the Cardinals finished with a combined score 708, 138 strokes better than the last place finisher, the Massachusetts College of Liberal Arts. James Jackson of RPI took the individual crown for the weekend, finishing Sunday at a combined 4-over par, including a 70 shot performance on Saturday.

It seems that the Redbirds have been plagued by less than ideal conditions so far this season. They played through driving rains at Middlebury last weekend, followed by strong winds last weekend. Hopefully, the team will benefit from ideal conditions for their next tournament.

The team looks to extend its season next weekend at the NESCAC qualifying tournament at Hamilton, where the top four teams will advance to play another weekend. Should the team advance, they will play for the NESCAC championship the following weekend.

*A Close Set*

TRISHA ARORA/STAFF PHOTOGRAPHER

The volleyball team fell in two very close matches last weekend, as it completed its Little Three play against Amherst and Williams. On Friday, the Ephs took a victory in three sets, 25-15, 25-20, 25-17, while the next day, the Lord Jeffs snagged a 3-0 victory, 25-17, 26-24, 25-18. Tyla Taylor '18 and Claire Larson '15 led the way for the Birds, and tallied 23 kills and 47 assists, respectively, over the weekend.

Panther Penalty Seals Win for Football Team

By Gili Lipman
Assistant Sports Editor

With only 2:04 left on the clock, the Cardinals were winning 22-14 on the road against Middlebury and, more importantly, had possession of the football. With both teams coming off 7-1 seasons and shares of the NESCAC championship, a victory at Alumni Stadium was that much more necessary for the Birds' title hopes.

After two carries from running back Kyle Gibson '15, Wesleyan forced the Panthers to use two of their three remaining timeouts. On third and two, the Cardinals could seal a win with a conversion, but quarterback Jesse Warren '15 was sacked for a loss of three yards, forcing Wesleyan to punt.

Middlebury called its last timeout to stop the clock on fourth down. On the ensuing play, Warren, who was still on the field as a punter, was illegally hit by a Middlebury defender while trying to kick the ball, giving Wesleyan a fresh set of downs. After the penalty, the Redbirds were able to run down the clock and win their first game of the season. Many exciting plays led up to Wesleyan winning its opening game.

After an uneventful first few possessions for both squads, Wesleyan opened up the scoring on a 66-yard pass from Warren to Jordan Fabien '15. Warren found the senior wide receiver on a deep corner route. Fabien caught the ball at the Middlebury 35-yard line and evaded two defenders with a spin move, before being able to freely walk into the end zone.

The Panthers responded quickly with a score of their own, aided by Wesleyan penalties. On a half-back

counter, the Middlebury back deked his way forward before being brought down at the opponent's nine-yard line. On the next play, a pass was delivered to the corner of the end zone and was caught to equal the score at seven a piece.

Wesleyan answered the Middlebury score with another touchdown of their own. With line-backer Devon Carrillo '17 running some plays out of the wildcat formation, the Cardinals drove down the field with ease. The drive was capped off with a 16-yard touchdown reception from Warren to Jon Day '15 on a crossing route, where Day sprinted to the end zone and dove for the score. The score was then 13-7 Wesleyan, after Ike Fuchs '17 was unable to convert on the extra point, hitting the goal post. No more points were earned before the game reached halftime.

The turning point of the afternoon came with 4:42 remaining in the third quarter, when the Middlebury quarterback dropped back to pass on a third and three. Defensive back Justin Sanchez '17 jumped the curl route and took it all the way to the house for a pick-six. The interception would not have happened without Jordan Stone '17 applying pressure to the Middlebury quarterback. Another failed extra point gave Wesleyan a 19-7 lead and control of the game.

The defense continued to thwart the Panther attack, and Wesleyan would get the ball back in great field position, following a 55-yard punt return from captain Donnie Cimino '15. From there, the Birds would run the ball three times before expanding their lead to 22 on a 19-yard

field goal from Fuchs.

The score was still 22-7 when Middlebury took the ball with 5:08 remaining in the fourth quarter. The Panthers drove 64 yards in just over three minutes to cut the lead to a one possession game. Eight points would be the closest Middlebury would come to catching the Cardinals, as the final score was 22-14.

Warren was 13-22 on the afternoon for 163 yards through the air. Gibson led the Cardinals in rushing with 60 yards on 25 carries, while Carrillo chipped in with seven carries for 22 yards. Lou Stevens '17 added 17 yards on six rushing attempts. Day's four catches were a team high, while Fabien totaled 87 yards on just three catches, averaging to 29 yards per reception.

Leading the defense was Sanchez, with 12 total tackles in addition to a sack and a 41-yard interception return for a touchdown. Captain Jake Bussani GRAD '14 also added an interception for the Redbirds. Captain and lineman Nikolas Powers '15 and lineman Ibraheem Khadar '15 each added one sack. Alex Daversa-Russo '16 led the team with three pass-breakups, while Cimino and Bussani had one apiece.

The Cardinals will look to make two straight wins to open up the season when they take on the Hamilton Continentals next Saturday, Sept. 27, at 1 p.m. Hamilton dropped its opening game to Tufts with a score of 24-17. Tufts had lost 31 straight games before the victory over Hamilton. Hopefully the stands in Corwin Stadium will be packed and the fans will be rooting the Cardinals to another triumph.

Field Hockey Nabs First NESCAC Win

By Grant Lounsbury
Staff Writer

The field hockey team recorded its first NESCAC win of the season and ended a four-game losing streak on Saturday by defeating Bates 3-0 on the road in Lewiston, Maine. The Cardinals, who have now won nine straight against the Bobcats, improved to 2-4 on the season with a 1-2 Conference record.

"It was a great feeling to get our first NESCAC win," said Captain Hannah Plappert '16. "We just need to keep this momentum and continue to execute what we're practicing."

From the first whistle, the Cardinals took control of the game and set the pace of play by keeping possession in their offensive half. Although the Bobcats were able to get eight shots off in the first half, the Cardinals held them to only three penalty corners during that time.

"We did a great job of controlling the game right from the start," Plappert said. "We had smart passes and really good transitions out of our defensive end. I thought the team did a great job of playing with intensity for a full 70 minutes."

The Cardinals finally converted on a penalty corner with five minutes remaining in the first half when Vanessa Block '15 received the inbound pass from Lauren Yue '17. Block took a shot that deflected off a Bates defender and ended up at the back of the net inside the left post, giving the Cards a 1-0 lead heading into halftime.

After the halftime break, the Cardinals looked to pick up where they left off, but the Bobcats had other plans. For the first 20 minutes of play in the second half, the Cardinals faced five shots and six penalty corners, but none led to any damage.

"I think that we definitely dominated throughout the entire game," said Captain Anna Howard '15. "In the second half, Bates came out a

little stronger, but we were able to quickly adapt and counter it with our own offense."

In the 57th minute, the Cards had their lone penalty corner of the second half. After receiving the inlet pass, Plappert took the Cardinals' first shot of the second half, which was blocked by the Bobcats' net minder. The ball deflected to the other side of the net where attacker Mackey Hemphill '15 was waiting to put the rebound in and the Cardinals up 2-0. Six minutes later, Plappert, with a goal of her own, gave the Cardinals a commanding 3-0 lead with seven minutes to play.

"We used the back ball pretty well throughout the game, and that enabled us to open up the field more and give us more opportunities to score," Howard said.

Although the Bobcats applied the pressure early in the second half, the Cardinals' defense and their goalie, Sara Grundy '16, stayed strong. Grundy made four saves in her second shutout of the season on Saturday.

"The win feels great, especially it being a NESCAC win," Howard said. "We just need to keep playing and perfecting our game."

After four games on the road where they went 1-3, the Cardinals finally return home to Smith Field on Tuesday, September 23rd at 7 p.m. to take on 17th-ranked Mount Holyoke. Since 1995, the Cardinals have faced the Lyons 19 times and have only lost in two of those encounters, most recently last season.

Over this span of 19 games, the Cardinals have outscored the Lyons 67-19 and recorded six shutouts. In addition, the Cardinals have not lost to the Lyons on their home turf since the 1985 season when the Cardinals fell 3-0 to the visiting Lyons. The Cardinals look to carry their momentum from Saturday's game into Tuesday night's game as they get set to take on another strong opponent.

"Tuesday will definitely be a great game," Plappert said. "We're excited to play Mount Holyoke again, and we hope to get another win."

The Adelpic Education Fund is accepting applications from Wesleyan students for a limited number of scholarships for the 2014/2015 academic year.

Application forms are available online at
<http://middletown.adps.org/aef/index.html>

Application deadline is October 17 at 4:00 p.m.
Please submit completed applications in duplicate to
Erhard Konerding, Reference Department,
Room 107F, Olin Library.