# VESLEYAN ARGUS

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#### One-Goal Shutout



Ben Bratt '16 protects the ball from a Conn college defender. The men will face Middlebury this Saturday in their opening game of the NESCAC tournament. For more on this story, turn to page 11.

### Lucifer Gets Sued in Original Second Stage Play

By Will McGhee Staff Writer

While Second Stage has long been known as a strong supporter of studentwritten works, this season in particular is offering an especially diverse mix of original pieces. Of the eight shows being produced this semester (including one performance art piece), three are new adaptations and two are entirely original plays.

"Lucy Goes to Court" is the second of those plays, going up a week after "Godspell" in the same space, the WestCo Café. The two make for interesting companion pieces: "Godspell" is quite supportive of the more endearing parts of Christianity while "Lucy" is fairly cynical of the state of modern

"Lucy" is a farce that portrays what happens when several religions suddenly come together and take Satan to trial for all her (yes, her) crimes against humanity over the last few millennia. It is a courtroom drama of the supernatural, but this does not unfold as one would expect. For one thing, writer/director Hazem Fahmy '17 offers an interesting take on the Devil, and not just because he gender-bends.

"I think about the Devil a lot,"

Lucifer (Lucy for short), as played by Xandra Ellin '18, is more of a child; she's a self-proclaimed "bitch," not exactly evil, and just wants to get drunk with her friends. Ellin has quite a bit of fun with the role, rolling her eyes at the prosecution and seducing the judge in equal measure.

Her shield and sword is the character Saul Goodman, taken straight from the television world of "Breaking Bad" and the upcoming "Better Call Saul," here portrayed by Jake Lahut '17 in place of Bob

PLAY, page 6

### Ultimate Goals: Frisbee Promotes Collaborative Spirit

By Sadie Renjilian Staff Writer

If you wear glasses but put in contacts to play sports, have FOMO, or just don't fit in, you should play Ultimate, according to the recruiting signs for Wesleyan Ultimate Frisbee.

Ultimate Frisbee is having ticularly intense moment on campus, according to Noam Sandweiss-Back '15. Sandweiss-Back is one of the team's captains, along with Isaac Pollan '15 and Peter Sohmer '16. All of them are part of Weslevan's all-male Ultimate Frisbee team, which is called Nietzsche Factor. Nietzsche Factor is one of three Ultimate Frisbee teams on campus. The other two are Vicious Circles, which is all-female and captained by Katherine Gibbel '15 and Lucy Salwen '17, and Throw Culture, which is co-ed and led by Max Owen-Dunow '15, Jesse Lieman-Sifry '15, Emily Schwed '15, and Tavo True-Alcala '15.

Throw Culture will be playing in a tournament this weekend at Green Mountain College. This team, perhaps best-known for its members' love of jean shorts and Pabst Blue Ribbon, is the newest addition to the Wesleyan Ultimate Frisbee scene.

Vicious Circles participated in a tournament at Brown this last weekend, which was the first of the year for the team. It will compete in a second tournament later this fall, its last for the semester.

"Fall is our off-season," Gibbel said. Sandweiss-Back agreed that fall is a time for rebuilding rather than competing, especially since Nietzsche Factor recently lost several members. The captains have been working to create a new team dynamic this fall. Sandweiss-Back pointed out that the practice schedule is just as grueling in the fall as it is in the spring, despite the fact that the team only competes in tournaments in the spring. For Nietzsche Factor, developing a strong team dynamic is just as important as the competitive element of Ultimate.

Several players spoke about the Wesleyan's three differences between Ultimate Frisbee teams.

"I'd say it's mostly gender identification," Gibbel said. "There are other differences, but the basic is that Throw is co-ed and Vicious is all women. And Vicious has

Though the teams' gender identifications are the most obvious distinctions between them, they also take different approaches to the game of Ultimate itself.

'The two single-gender teams came first, and Throw Culture was formed in that space of the people who wanted a less formal less petitive, more fuck-around-whenyou-feel-like-it kind of frisbee team, and I think that divide still persists to some extent," Owen-Dunow said. "Throw has always been a sort of chiller option.

Throw Culture may be known for its welcoming and relaxed spirit, but the team makes competition a priority. A tournament with co-ed teams from other schools was supposed to take place at Wesleyan last weekend, but the plans fell apart at the last minute. As a result, the team will participate in only three tournaments

The relationship between the three Ultimate teams has a fraught

FRISBEE, page 4

# Carry That Weight Supports Sulkowicz

By Sofi Goode News Editor

A group of students involved with the Feminist Co-op carried a mattress to various prominent campus locations on Thursday, Oct. 29 as part of the national Help Carry That Weight campaign.

The campaign, hosted at more than one hundred colleges across the country, is an expression of support for Emma Sulkowicz, a Columbia University student who is protesting her university's lack of accountability in regard to punishing perpetrators of sexual assault. For the past two months, Sulkowicz has carried her mattress with her everywhere on campus in protest of her assaulter's continued enrollment and presence on Columbia's campus.

The Help Carry That Weight event at the University was organized by various members of the Feminist Coop, including Chloe Murtagh '15, Alicia Gansley '15, Yiyang Wang '15, Ryden Nelson '16, Tess Altman '17, and Isabel

Altman said that Sulkowicz's activism has become a national rallying point for those confronting how college administrations handle sexual assault cases.

"She was sexually assaulted on that mattress and vowed that she would carry it around until the university expelled her perpetrator," Altman said. "It's become this national symbol around this issue in the last month or so."

The mattress itself was intended to act as both a show of support for Sulkowicz and a reminder to the administration of its responsibilities.

Before the event, the Feminist Coop posted a schedule on Facebook of where the mattress would be throughout the day and created shifts for those carrying it. Candace Powning '18 and Natalie May '18 both carried the mattress from Fountain Avenue to the Usdan University Center in the evening. Powning stated that she believes the mattress serves as a reminder to the administration of students' concerns.

'What's happened to [Sulkowicz] at Columbia is a really important issue on many college campuses." Powning said. "...Clearly a school, Columbia, that's very liberal, very invested in their students, is not being accountable and behaving correctly in light of these issues. We've seen it here at Wesleyan as well, the administration not behaving how the student body feels they should.... [The mattress is] a message to the students, but it's also a message to the administration saying that we're aware of where they're fucking up and where to pay more attention.

According to Altman, the Feminist Co-op had originally planned to write a list of policy demands on the mattress, but decided against it to appeal to a broader audience.

"I think there have been events surrounding [specific policy recommendations], and I think there is a time and a place for that, but I think it was more so to have this public display of support," Altman said. "It's always hard because whenever we do anything we have to think about who the audience is and

MATTRESS, page 3



Students shared the weight of a mattress on Wednesday in support of Columbia University student Emma Sulkowicz, who is protesting her administration's lack of accountability in cases of sexual assault.

Lena's Lessons

A review of "Not That Kind of Girl"

Shrill Isolation Ringing From Within

Master of Disguise



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## WESPEAKS

## Why We Stand With Israel

By Wesleyan United With Israel

Wesleyan is a campus that prides itself on its openness. Yet when Israel comes into the conversation, any dialogue that supports the country is prematurely dismissed. Here, being pro-Israel is ostracizing. Any pro-Israel sentiment is painted as a disregard for Palestinian life, which could not be farther from the truth. The humanitarian tendencies of Wesleyan students blind many to the real facts of the situation. So let us set the record straight.

Like the majority of students on campus, and the official policy of the Government of the State of Israel led by Prime Minister Netanyahu, we support a two state solution. We hope to see two autonomous, fully functional states coexist peacefully for the sake of both Palestinians and Israelis. We recognize the struggle of the refugee, and hope for a resolution. We value the innovative resources that Israel provides the international community, which include agricultural, technological, and medical breakthroughs. But most importantly, we acknowledge that Israel is a beacon of democracy, and has historically been the United States' primary ally in the Middle East. This is an alliance built on shared values and strategic

Wesleyan United with Israel

supports a country that gives its citizens, regardless of their race, religion, sexual orientation, or gender identity equal rights and protections before the law. Israel is home to the only gay pride festival in the Middle East. Israel is the only country that has had a woman Prime Minister, a womspeaker of the Parliament (Knesset), and a woman Chief Justice of the Supreme Court in the Middle East. Israeli Arabs, of Muslim, Christian, and Druze faiths, serve in prominent roles in Israeli society and its Government, including Supreme Court justices, ambassadors, generals, and members of the Knesset. Israel boasts the freest press in the Middle East.

Whatever problems one may have with the Israeli government, delegitimizing or ignoring these contributions is wrong. How can critics say that Israel is fundamentally against human rights when presented with these facts? Israel values life above all, demonstrated by their consistent efforts to be among the first to send medical teams to help disaster zones worldwide. Israel's regard for life is also prevalent in a military context. Over the summer, in the midst of the war, Israel delivered food and medical supplies to the citizens in Gaza. Even more telling was Israel's determination to help the

Gazan people by repairing the power lines that Hamas destroyed with their rocket fire into densely populated Israeli civilian areas. So when we say that we are pro-Israel, we are saying that we support a country that goes to unprecedented lengths to minimize civilian casualties. The Israeli Defense Force, like any other military, is not perfect. They have made mistakes in military operations, but we don't believe that these mistakes warrant putting Israel under disproportionate scrutiny, nor do they warrant condemning the entire nation.

In 2005 when Israel forcibly removed its own citizens from Gaza to give up this land for peace, Hamas built rockets and tunnels from those territories to terrorize Israelis. While we do not support the expansion of settlements, make no mistake; settlements are not the cause of violent opposition to Israel's existence. Withdrawal from settlements will not lead to peace on its own. Hamas proved this. But peace can lead to the withdrawal of settlements. The Camp David Accords proved this.

We do not believe boycotting Israeli products is an effective strategy for pursuing peace: nor does President Obama, nor does the J Street national organization, nor does Palestinian President, Mahmoud Abbas. The Boycott harms both Israelis and Palestinians. Many Israeli businesses employ both Israelis and Palestinians,

and offer better work conditions than most businesses in the West Bank. Boycotting does not pressure bureaucrats on either side to create peace. We must instead urge the United Nations and the United States' Government to encourage the Palestinian Authority to sit down in direct negotiations with the Israeli Government. Only through direct negotiations can a sustainable peace be created on the principle of two states for two peoples.

Time and again, Israelis have willingly traded land for peace. Today, the peoples of Egypt, Jordan, and Israel live in peace as a result of face-to-face negotiations between their governments. Wesleyan United with Israel fervently hopes to see the Palestinian and Israeli peoples enjoying a similar era of peace and cooperation.

Wesleyan United With Israel defines itself as an organization which supports Israel, opposes divestment, and wants peace. We are not a right wing organization, and we support the right of Palestinians to a state of their own, living side by side, in peace with the State of Israel. We want a Wesleyan community that can have an open, unbiased, and fair conversation about Israel.

Feel free to contact us at weswithisrael@gmail.com with any questions or interest.





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Help us show off the East perspective at Wes!

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Thanks!

#### **NEWS**

## History Professor Gives "Understanding ISIS" Lecture

By Molly Schiff Staff Writer

John E. Andrus Professor of History Bruce Masters presented the historical events leading up to the development of the Islamic State of Iraq and Syria (ISIS) in a History Matters lecture on Tuesday, Oct. 28. The lecture, entitled "Understanding ISIS," focused on the ways in which key events in the Middle East over the last three decades contributed to the rise of the extremist group in Iraq. Masters focused on three events in particular: the 1979 Soviet intervention in Afghanistan, the 2003 United States invasion of Iraq, and the 2012 outbreak of Civil War in Syria.

ISIS is an English acronym for the group currently aiming to establish a Sunni Islamic state, or caliphate, in the region extending across Iraq and Syria. In Arabic, the group is referred to by the acronym Da'ash. Masters used the term Da'ash when he referred to them rather than ISIS or ISIL, another acronym used almost exclusively by the United States and European governments.

Masters also emphasized the United States' role in Middle Eastern political, economic, and military affairs.

"The one thing that most people can agree on is that the United States created ISIS," Masters said at the start of his lecture.

According to Masters, the events and effects of the Soviet invasion of Afghanistan marked, in many ways, the beginning of the setting of the stage for Da'ash's development. One of its major lasting effects is the concept of jihadi tourism. Young, wealthy men from Persian Gulf countries, including Saudi Arabia, Qatar, the United Arab Emirates, and Kuwait, would travel to Afghanistan, fight for a few months against the Soviets, and then return to their home countries and live out the rest of their lives. One major exception to this definition is Osama bin Laden, originally from Saudi Arabia.

Parallel situations of jihadi tourism were seen in Bosnia in the 1990s and are now evident in the recruitment of Da'ash members throughout the region.

According to Masters, the United States' involvement in Iraq beginning in 2003 created a political vacuum on which Da'ash capitalized. According to experts, the U.S. presence in Iraq could have been effective with half a million soldiers, yet fewer were deployed.

Masters spoke to the consequences of the small deployment of U.S. soldiers.

"What I will say is that we botched it really badly," Masters said. "We did not send enough troops into the country. The U.S. took the conscious decision not to

send enough troops to Iraq. The effect of that was that Iraq began a civil war."

Sectarian conflict occurred between the Shia majority and Sunni minority following the fall of Saddam Hussein's Sunni regime and subsequent election of a Shiadominated government.

"We, in [the Sunni's] view, turned Iraq over to the Shia," Masters said. "We made Iraq a Shia country."

In doing so, Shia leaders were brought back from exile in Iran, which served to benefit Iran's position in the region. Sunni opposition took up arms, training guerilla fighters, or mujahideen, to resist U.S. intervention and the Shia government that they facilitated.

With the 2013 withdrawal of troops from Iraq, many have blamed President Barack Obama for the further sectarian conflict that has developed. Masters, however, offers a different explanation of the situation.

"[Obama's] been blamed for that, but I don't think it's fair to blame him entirely," Masters said. "On one hand, he wanted to get out of Iraq, but on the other hand, he didn't have a choice because the elected president [of Iraq] would not sign a treaty to keep the Americans in Iraq. I don't know what he could have done, except for fighting a war with the al-Maliki government,

which we could not have done."

The most recent major contributing factor, the Syrian Civil War, began in 2012 and still persists today. Many Sunni militant groups that had been based in Iraq capitalized on the opportunity to move to and operate out of Syria, where funds were raised for individual Jihadi groups. In time, many decided to join the one group that seemed to be the most influential: Da'ash.

In order to attract followers, Da'ash claims to represent the only true Islamic state and to practice the purest form of Islam. The group hopes to capitalize on the anger and persecution felt by Sunni Iraqis during the years of Shia rule.

Masters emphasized that the claiming of the caliphate lends Da'ash significant credibility for Sunnis.

"This is why, in some ways [Da'ash] is a very tough nut to crack," Masters said. "They have declared themselves to be the Islamic state, which means the exclusion of all others. They are the only authentic Islamic state."

Masters also discussed a conspiracy theory that has developed regarding Da'ash's success so far in Syria: that the Syrian government supported the rise of Da'ash.

"If you think about it, the Syrian government never moved against them until the last three months," Masters said.

Additionally, the removal of the international media from Syria caused by the threat of capture has limited the release of status reports, which is something the Syrian government may have wanted, according to Masters.

To conclude, Masters gave a brief overview of the geopolitics of the current situation, namely how Iran will serve to benefit from keeping Iraq under Shia control and Turkey's support for an Islamic (Sunni) democracy in countries undergoing internal conflict, such as Syria and Egypt.

Syria and Egypt.
Christina Sickinger '18, who attended the talk, spoke about how she appreciated the depth Masters went into about ISIS.

"It definitely informed me," Sickinger said. "Beforehand, I was really interested in ISIS, but really didn't know a lot about it, so I was really glad I went."

Another attendee of the event, Talia Kaplan '18, said the talk helped her understand how past events have led to the current conflict with ISIS in Syria and Iraq.

"The history that Professor Masters provided helped me contextualize the current issue," Kaplan said

Masters finished the talk by stating that ISIS must not continue unabated.

"My ending to you is that something must be done," Masters said.

### University Alum Gives Firsthand Account of the Fall of Berlin Wall

By Millie Dent News Editor

Bellamy Pailthorp '89 gave a talk at the Russell House on Wednesday, Oct. 29 titled "The Fall of the Wall—An Eyewitness Perspective" as part of a series of lectures hosted by the German Studies

The German Studies Department received a grant from the German Embassy in Washington, D.C., designed to facilitate the commemoration of the 25th anniversary of the fall of the Berlin Wall. Part of this grant is going toward this lecture series.

Pailthorp, a news reporter at an NPR affiliate (KPLU), was a University graduate who received a Fulbright scholarship to study in Berlin after graduation. After arriving in Berlin, she worked as a translator for an American journalist, Chris Hedges. She was working for Hedges the day the Wall came down and remembers the event vividly.

"The streets were crowded for days, and after a certain point you could not buy any more bananas," Pailthorp said. "They sold out very quickly. People were lining up at the banks to get their greeting money and just a big massive party for several days in the streets. I found it a little bit scary. I've never been a person who loves big crowds. I found the atmosphere a bit threatening."

Adjunct Associate Professor of German Iris Bork-Goldfield described what she hopes Pailthorp's talk will accomplish.

"[The fall of the Berlin Wall] is really a historical event of major consequence not only to Germany, but also to the world, and I also hope for [students] to, besides the historical implication and also the importance in politics, also see how important it is to get involved and also to see with [Pailthorp] that you never know where life will lead you," Bork-Goldfield said

Lawrence Ma '16, who attended the event, spoke about why Pailthorp's talk resonated with him.

"The way Bellamy brought up the Tiananmen Square massacre that happened in the same year really put into perspective the fear that protestors in Germany experienced and what the stakes were for them," Ma wrote in an email to The Argus. "And for a person who has only been exposed to the history of the Berlin Wall in class, it's easy to distance myself and not realize the incredible emotional resolve the protestors possessed."

Bork-Goldfield also hopes that the talk will help students realize that there are numerous career possibilities with a degree in German Studies.

"Sometimes people ask me why anyone would want to study German Studies, but it's a broad field and a Fulbright [scholar] really was able to explore a new country and happened to be there at a time when it was extremely exciting to be there," Bork-Goldfield said. "So I hope they see that one doesn't always know where your life will end up and you should be open."

Pailthorp discussed how she, as a German Studies major, had no idea what she wanted to do after she graduated. She applied for a Fulbright Scholarship based on Professor of German Studies Krishna Winston's recommendation. Pailthorp ended up living in Germany for eight years working as a reporter before returning to the United States for graduate school.

"Just to have faith that if you're doing something that you enjoy, that it'll work out for you, and that if you can find something you're doing not just for the money but because you genuinely get some pleasure out of it or inspiration, that eventually you'll find your path within that," Pailthorp said.

Another student who attended the event, Jacqueline Heitkamp '15, said she felt inspired by how up front Pailthorp

was about her meandering career path.

"I went to the talk because I really have no idea what I'm doing with my life after this year and it's always really comforting to hear a story of a fellow Wesleyan student who found her life calling after graduation," Heitkamp wrote in an email to The Argus. "Things came together so brilliantly for her. I mean the fact that she turned her Fulbright into a career in journalism just by exploring Berlin—East and West—right before the Wall came down was so perfect."

Bork-Goldfield hopes the talk will encourage students to become involved in today's current events because the amount of public awareness of and presence in Berlin helped enormously in tearing down the Wall.

"We have an election coming up here in the United States, and I'm surprised at how many of my students tell me that they are not interested in politics, and some of them even say they won't go and vote, and it makes me sad that they feel it is not important," Bork-Goldfield said. "I hope events like that will show them that it is important to be involved. The wall would not have come down if people in East Germany hadn't been engaged."

Pailthorp agreed, saying that if people could work up the courage to vote under a communist system, those in the United States should be able to keep themselves informed and vote.

"Remember that there are people all over the world who don't have a life as easy as ours, as hard as it might seem sometimes," Pailthorp said.

The series will conclude on Thursday, Nov. 6 with a lecture by Krishna Winston, who will read from "Too Far Afield" Günter Grass. Winston translated the novel about the reunification of Germany from German to English.

## Mattress: Feminist Activism Targets Accountability

Continued from front page

what are we saying. I think that often it's hard because it's different. Often you're not just sending messages to the students, you're not just sending messages to the administration, you're sending it to multiple people."

Altman elaborated further on the message the mattress was intended to portray to the University administration.

"It was saying 'Look, people still care,' because I feel like at Wesleyan you have to reaffirm that you still care every few weeks otherwise it drops by the wayside with all the other causes at Wesleyan that people are fighting for," Altman said. "I think it's less saying, 'We need to hold [the adminstration] accountable in these ways,' and more saying, 'We are holding you accountable. We still care and we're still going to. It's not going to end when a certain class graduates; you're going to keep being held accountable. You can't wait it out because we're right here; we're in Usdan with a mattress.'

May also spoke to how attention-calling a protest involving a large, unavoidable object is.

"[At] Wesleyan, because we feel like we're such a liberal community, and we are, it's important to have initiatives of all different types that might be more jarring, more provocative," May said.

Altman asserted that having the mattress occupy common spaces made it more representative of student voices.

"You can't deny a big mattress taking up so much room in a space like that," Altman said. "It's really important to think of Usdan and some of those really main spaces on campus as our spaces and spaces that students occupy.... I think that bringing activism to those places is a way of reasserting ourselves and saying this is our school and these are things that we care about at our school, right here. It's becoming so much larger.... That's how I thought about what happened today: saying we're a part of this national discussion. Yes, it's an issue at Wesleyan; it's an issue in so many other places, and we're engaged in that.'



#### **FEATURES**

## BOOK REVEW-NOT THAT KIND OF GIRLING

By Michael Darer Assistant Arts Editor

The inside cover of "Not That Kind of Girl," the new collection of essays by Lena Dunham, the creator and star of HBO's "Girls," is filled with Rorschach inkblots, each composed of a number of brightly colored totems: martini glasses, ukuleles, banana splits, and polka-dotted Bandaids. The clusters of shapes bloom outward toward one another, never quite touching, but always suggesting that they might. As a symbol of the book they enclose, these shifting arrangements of everyday comforts are both shamelessly on the nose and playfully evasive. Certainly, they promise the expected mash-up of the serious, the mundane, and the twee.

At the same time, the level of mystery that these symbols gesture toward is something that Dunham's book never quite achieves and perhaps isn't interested in achieving. The collection's subtitle is, after all, "A young woman tells you what she's 'learned." That said, Dunham never seems quite sure of what those quotation marks actually stand for. Is "Not That Kind of Girl" interested in the failings of the memoir as an educational tool, or are the quotes simply a cheeky stylistic flourish meant to undercut the self-seriousness of the autobiography?

This question ends up being one of the central tensions of Dunham's collection, if it isn't already the central tension of her work overall. "Girls," which over its past three seasons has proven to be both mercilessly funny and breathtakingly cogent, often finds itself settling into a purposely uneasy middle ground on the topic, positing lessons learned through failure by everyone but those who actually need them. Similarly, there seems to be a decent amount of internal confusion

within this new book about how its subjects are supposed to interact, and whether there actually should be any internal logic between the stories that the author wants to tell. In a lesser collection, this might prove to be a fatal flaw. Dunham, however, seems to have become rather adept at navigating this sort of thematic conflict. The result may not always be perfect, but for the most part, "Not That Kind of Girl" comfortably and fluidly divines meaning from its wealth of narrative.

Not That Kind of Girl" is divided into five sections of essays: Love & Sex, Body, Friendship, Work, and The Big Picture. Though the book does not demand to be read all the way through, there's a distinct tonal uniformity to the writing that seems to suggest a united whole. It's also a tendency that can become frustrating over long stretches, as conflicts of various severities unavoidably read similarly. While certain moments do stand out because of Dunham's fearless honesty, others seem to get lost in the myriad frustrations that she's intent on discussing. No topic ever seems superfluous, but some do not quite seem to fit into the book.

That being said, no one section ever seems wholly underdeveloped, each speckled with bits of insight and humor. In "Take My Virginity (No, Really, Take It)," Dunham explores her early views of her own sexuality, and the use of virginity as a checkpoint for maturity. "Platonic Bed Sharing: A Great Idea (for People Who Hate Themselves)" identifies Dunham's early need for nonsexual attention as a destructive mechanism of self-loathing. "Sex Scenes, Nude Scenes, and Publicly Sharing Your Body" gives Dunham a chance to enter the conversation about "Girls" that still seems to galvanize people who refuse to watch more than fifteen minutes of the show. "Who Moved My Uterus?" is an exceptionally funny and surprisingly tender meditation by Dunham on her reproductive system and the alternating frustration and comfort it has brought her (complete with a giggle-inducing diagram that labels the fallopian tubes as "Leave Me Alone" Mountain and "Actually, Pay Attention To Me" Hilltop).

These longer essays are broken up by shorter comedic lists that help Dunham flex her neurotic humor muscles. These include an exhaustive bag-content inventory and a wonderfully footnoted email sent to a Philip Roth/Charles Bukowski wannabe who demanded that Dunham read his misogynistic short story about a hookup with a J.Crew saleswoman while still refusing to acknowledge her existence for an extended period of time. Other highlights include Dunham's pieces "Emails I Would Send If I Were One Ounce Crazier/Angrier/Braver" and "I Didn't Fuck Them, but They Yelled at Me," which together form a spectacular one-two punch at sexist dynamics in the workplace.

Of all the collection's essays, though, "Barry" may be the collection's strongest. Through a series of meditations on Dunham's history with the idea of sexual assault, the piece discusses her rape at the hands of an Oberlin super-senior, who took advantage of her one night after a party. It's a tour de force in emotional and situational detail, and it paints a searing picture of recovery from sexual violence. It's also a masterful metatextual evaluation of how writers and memoirists discuss sex in their work, and how individuals write and rewrite their own stories in order to accommodate their personal ideas of what their lives and relationships should look like. "I'm an unreliable narrator," Dunham begins, before telling her

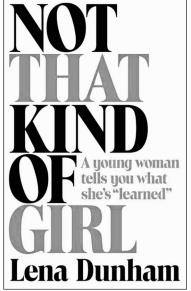
story. It's a sharp and poignant opening that creates conversation between modes of memory.

"Not That Kind of Girl" is not without fault, however. At times its humor feels too conversational to really enliven some of the prose, which can be unremarkable and plain, albeit readable. There are moments in which Dunham seems to lose the self-awareness that saves some of the wilder essays (at one point she refers to a short story she wrote when she was twelve as Carver-esque, but details its plot with a little too much specificity and admiration for the plaudit to seem ironic). Her references to "Girls" often fall flat, and the more recent the anecdote, the less interest Dunham displays in really digging through it. Her references to her current relationship with Jack Antonoff (of Bleachers and fun. fame) also fall flat, due to a strange over-romanticization of it. Even stranger is Dunham's refusal to call him by his name (which becomes more frustrating when a mention of "him" is accompanied by a doodle of a key ring labeled "Jack").

Furthermore, at times, despite her titular promise, Dunham stretches too hard to end the essays with a distinct lesson. While many of the themes work extremely well, there are moments when Dunham's summary of them comes across as didactic, tactless, and preachy, despite her attempts to preface these paragraphs with some sort of self-aware teasing. Essays such as "Falling in Love," in which Dunham recounts her relationships with each of the men to whom she's said "I love you" before hastily pulling a quick lesson from the memory of each encounter, are especially guilty of this. It's at these points that the prose seems laziest and the humor the least enticing. In fact, at these points the book seems all but certain to lose

Lena Dunham's unique voice and texture before luckily pulling itself out of the muck with a punchier follow-up.

Dunham is a captivating and fearless writer, even in the few moments when she seems to be a disorganized or unpolished one. In "Not That Kind of Girl," she paints a picture of the multitude of swarming selves responsible for growth and maturity, balancing the anxiety, trauma, and humor of failure and success gracefully with one another. By the end of the book, Dunham succeeds at imparting a sort of comfort and awareness to her readers, even if the materials of these feelings seem hard to locate. Perhaps it's the book's shameless tendency to hold the uncomfortable under bright lights. Perhaps it's the author's unwillingness to settle for simple answers, even when she seems tempted to dig for them. Or perhaps it's that, despite any plan or promise to the contrary, Dunham has, like it or not, learned something worth sharing.



C/O NPR.ORG

### Celtic Cavern Brims with Classic and Modern Charm

By Taylor Leet-Otley Staff Writer

"Call it, buddy. Heads or tails."
When walking into Celtic
Cavern during its 3-to-7 p.m. happy
hour, patrons may be greeted by the
bartender with this cryptic proposition. Call the toss correctly, and the
drink is free. Call it incorrectly, and
you'll receive at worst a sympathetic
grin and at best an offer to try again
on the next glass.

"That one's on me," said Chris, who wished to be referred to in The Argus as "Chris the Attractive Wednesday-Night Bartender."

Chris has been a bartender at the Cavern since it opened in March.

"I'm the last man standing, actually, who's been here since the opening," he said, pocketing the coin and reaching for the tap.

Where did Chris develop the coin toss happy hour?

"I had a friend who owned a bar a few years back and he did that," he said. "I picked it up from him."

The bar is located at the bottom of a glass-hemmed staircase, around the back of the 386 Main St. building that also houses the New England Emporium and Froyo World.

Founded as a collaboration between Bob Jeffrey and Scott Brown, a longtime restaurant owner and a building contractor, respectively, the pub has found a niche among Middletown staples such as Eli Cannon's, the First and Last Tavern, and La Boca.

While the moniker and Gaelic typeface on the sign may evoke the vaguest image of an old country-themed mead hall, the Cavern is in fact a pleasantly appointed and modern-looking Irish pub. It possesses the usual accoutrements: a row of six TVs above the bar tuned in an alternating pattern to ESPN 1 and 2, a felt-green billiards table nestled into the corner, and a large chalkboard listing the 18 beers and ciders on tap on any given night.

Beyond meeting these neighborhood bar standards, the Celtic Cavern has a distinct personality. The countertop is lined with several CDs drawn from almost every existing genre of the 1990s, with artists like Limp Bizkit and Nirvana featured prominently. Although the bartender knows the precise number of CDs, it will not be disclosed here; those who manage to guess within 15 CDs of the actual count will receive a free drink.

Overall, the atmosphere is casual and friendly. Patrons range from college-aged to likely retired, and they chat readily down the bar, shooting the breeze about the highlights of the beer selection or the game on TV.

Despite the low-key atmosphere, the Cavern boasts a small but welldesigned menu of upscale bar food. Supposedly the biggest draw therein is the lobster bisque, noted on the bar's website as the owner's secret recipe.

"A lot of people love the lobster bisque here, but I think right now the chowder is better," one bartender noted.

The menu includes a couple of explicitly Irish dishes, including a shepherd's pie and Celtic bangers and mash, described as a blend of Irish sausage and mashed potatoes with gravy. Also included are more contemporary New England staples like the aforementioned clam chowder.

Beyond that, the menu includes tweaked versions of classic bar staples like wings, here made of pork shanks and tossed in buffalo sauce, and Reuben sandwiches made with Mahi steak in place of the traditional pastrami (although pastrami is available as well).

The bar seems suited for a casual night on Main Street with friends. For older students who still have fuzzy memories of bar nights at Titanium, the question remains as to whether Celtic Cavern is equipped to meet the needs of a Wesleyan bar night, especially in light of the gaping hole left in students' schedules with the recent demise of The Nest, which hosted the iconic Wednesday bar nights of years past.

"I remember being out and about when the Wesleyan crowd would come through with a vengeance for about 45 minutes and then they were gone, and that was the night," Chris said.

# **Frisbee:** Ultimate Teamwork Prevails

Continued from front page

history. For a long time, the three teams felt competitive toward one another. However, members of all three teams were quick to point out that the groups are getting along very well this year, in large part due to the friendship between Gibbel, Owen-Dunow, and Sandweiss-Back.

For all three teams, the Ultimate community is what keeps them around. Frisbee players at Wesleyan feel a strong sense of kinship both with the members of the three University teams and with the larger collegiate Ultimate community. Gibbel attributes this to Ultimate's tendency to attract a certain type of person.

"People who [play Ultimate] are really interested in sports and being competitive and athletic, but also a lot calmer and friendlier than [those who play] other sports I've done in the past," Gibbel said.

The teams attract players with varying levels of Ultimate Frisbee experience. Many members of Throw Culture did not play Ultimate before joining. In contrast, Nietzsche Factor's new roster consists entirely of people who have played before. Vicious Circles tends to attract a mix of the two, but whether or not they have played Ultimate before, most of the members have experi-

ence with competitive sports, especially soccer and basketball. Despite the players' diverse levels of background with the sport, all are willing to commit to the intense team schedule.

When Gibbel played Ultimate Frisbee for the first time during her first year at Wesleyan, one aspect of the game that she found especially engaging was the pervasive notion of "Spirit of the Game." The philosophy, which has been a crucial aspect of Ultimate since its invention in the late 1960s, invokes the honor system. Players call their own fouls; there is no referee.

"For me, 'Spirit of the Game' is about a sort of camaraderie, not just with your own team but with other teams, and a sense of respect, a sense of character and integrity, that you want to bring to the field," Gibbel said. "People are competitive, obviously; people want to excel and do well, but at the end of the day it's about having fun and making sure it's a great time for everyone."

Owen-Dunow agreed that a peaceful approach to the game is part of Ultimate's appeal .

"What separates Ultimate from a lot of other sports I've played, especially in high school, is that even at a competitive level of play there's really a focus on having fun," he said. "In collegiate Frisbee, it's not uncommon to mingle with the teams on the sidelines, and everyone is applauding great performances on the other team."

### Wesceleb: JACOB MUSINSKY

By Lily Baggott

Executive Editor

As I tried to find a seat among the sea of clocks scattered about the living room of his house, Jacob Musinsky '15 began to tell me about what he describes as his "multifaceted" life. At first he could barely break away from his Tuesday crossword puzzle, but once we started talking about Terp, he was unstoppable. A former would-be celebrity drummer, he spilled the details about his theatrical past, the upcoming Terp dance, and Halloweekend costumes. By the way, does anyone have a soul patch that he can borrow?

**The Argus (A):** Why do you think you're a WesCeleb?

**Jacob Musinsky (JM)**: I don't know. I feel like I really put myself everywhere around campus, force my way into everything.

**A:** Like what?

JM: I'm a science major, so that's one thing. And that's a serious way to meet people here because I feel like there are so many people here that don't know any science majors. And so that's a way that I've met a larger group of people that I might not meet based on my extracurriculars.

**A:** You major in all science?

JM: Yeah. Well, I'm a molecular biology and biochemistry major, and so I work in a lab and do that stuff. As far as my other stuff...I am really into dance on campus, and so I've done Terp. And I feel like Terp has put me onstage in front of a lot of people, and it's the best show on campus. And then I take a lot of performance classes, like dance classes and music classes, and I was on the WSA in front of a lot of people for a really long time, sent some emails out under my name by accident a couple times.

A: What was your first Terp dance? JM: The first Terp dance I ever did was choreographed by Nora Thompson ['15] and Liza Sankar-Gorton ['15], and it was beach-themed. It was so great. It was a combination of songs. It was like, "Vamos a la Playa," ["Sex On The Beach"]—I think it's by the Vengaboys—and "Surfin' U.S.A" by the Beach Boys. And we all wore beach clothing and at the 10 p.m. performance we all took off our shirts halfway through the dance. It was huge and fun.

A: When was that?

JM: It was sophomore fall. So that was the first dance I did. And then I choreographed in the spring with Sky McGilligan ['14]. And that was a bar mitzvah-themed dance.

**A:** What does that mean?

JM: It was so great. We danced to... "Yeah" by Usher, "My Humps," "Beautiful" by James Blunt. Do you know, "You're beautiful—"

A: Yeah.

JM: "Everytime We Touch" by Cascada, "Hollaback Girl" by Gwen Stefani. And we had the girls wear dresses with T-shirts over them with spray paint on them. Did you go to bar mitzvahs ever?

**A:** Oh yeah.

JM: Okay, yeah. So you know how you come in your formalwear and they give out T-shirts that have your name spray painted across them? So we had people wear that, and people had light-up things on their hands. And the boys, we all greased our hair up awkwardly and then wore button downs with ties and khakis, and it was so funny. And we did slow dancing and there was a grind line, and just, like, weird crap. Oh, and "Cotton-Eyed Joe."

**A:** So you're choreographing a Terp dance this semester?

JM: I am. I don't want to give too much away to your readers. This year we're just doing, as you know, a very raunchy, disturbingly—maybe sexy, it's unclear—dance to, um, some songs.

**A:** Why so secretive?

JM: I don't want to give away Vivaldi. Should I give away Vivaldi?

A: I think you should give it away.

JM: To some Vivaldi. And to some, like, house music. It's [to] "Pressure" by Chase and Status and "Delirious" by Steve Aoki. And we think we know the last song. We think the last one is going

**A:** Are you going to dance in it? **JM**: Yes.

to be "Jump Up" by Major Lazer.

**A:** What else do you do in your life? Crosswords?

 $\mbox{{\bf JM:}}$  Crosswords. I try, I really try.

A: Why do you like crosswords?

JM: Well I started doing the crossword last year during physics. It got me through my physics class—maybe I shouldn't share that.

**A:** Are you a pro?

JM: No. Now I can do the Monday, maybe I'll get Tuesday done, and Wednesday is where I get a little lost. I can do maybe fifty percent of Wednesday, if I'm lucky.

**A:** Is Sunday the hardest?

JM: Saturday's the hardest. Thursday is harder, and then Friday is really, really hard. Saturday is, like, impossible, and then Sunday is different. It's also hard, but they're bigger puzzles, so they're just a little different.

A: This is The New York Times, right? JM: Yes. So that's how I picked it up. But they're so cool because you learn how to do crosswords. Like, when you first look at one, you have no fucking clue what you're doing, but then you learn the tricks of how to do crosswords and then you become better at them, and it's fun. It makes me feel like I'm smart and keeping my brain in shape because I'm, like, in college. I do other things, though. I'm multifaceted.

A: What else? **JM:** I'm in steel band.

**A:** Tell me about that.

JM: WesleyPan, as we call it, is a class, actually, but it's a class that I've now taken twice and I TA-ed it last semester, so I've been involved in it for the past three semesters. We basically play a mix of classical Trinidadian music and pop music and dancehall. It's what you'd see in the Caribbean. It's literally an oil drum that they cut and indent and then indent the indent from the other side. They push it back up from the bottom to create these bumps and they're different notes. So yeah, you read music, and it's really fun. You play really awesome music, and it's just so cool to learn a new instrument at such a late point in

**A:** Do you consider yourself a percussionist?

**JM**: Um, interesting question. I played drums before.

A: Really?

**JM:** A little bit. Like, not really. When I was younger.

A: Did you take lessons?

JM: This is going to seem like I'm bragging, but this is just a really funny story about me and the drums. So when I was, like, ten years old my parents bought me a drum set for Hanukkah, and they were like, "You're going to be

a drummer. Surprise!" And I was like, "Great, okay. I'm very happy." And so I started playing drums in my house and they were like, "Okay, let's get you lessons." So I took lessons and then I was good, and the guy told my parents, "If he continues like this, he'll be famous by the time he's 16." And then I was like, "Wow!" and then I quit. Like, immediately. Because I couldn't commit.

A: Does success scare you?

JM: I don't know. I think what intimidates me is—putting my creativity on the spot is really hard for me. But I've learned to overcome that with Terp. Terp is the best. It's been a formative experience for me.... Oh, I know what I really want to talk about. I want to mention "Shrak" because it was the best thing ever.

A: What's "Shrak"?

JM: "Shrak" was a musical that we did last spring that I was in. And I feel like I could be a WesCeleb because of this musical because it was the best musical that was ever put on at Wesleyan.

**A:** I'm so sad I missed it. **JM:** It's online; it's on YouTube.

**A:** What did you play?

JM: So it was written by six of my friends that graduated last year. It was Sky [McGilligan '14], Liza [Pine '14], Nick [Petrillo '14], Ben [Kafoglis '14], Charlie [Kaplan '14], Keegan [Dufty '14]. So it was a musical and it was the real story of Shrek, that he was actually a man who was just, like, on a lot of drugs and living in a swamp. I played Daniel Day-Lewis. I do a really good impression of him.

**A:** What did you do on the WSA?

JM: Freshman spring and all sophomore year I was on CoCo, the Community Outreach Committee, now Community Committee. That was a lot of talking and planning things to bring the campus together, get student groups working together, talk about campus climate, and see what we can do to change things. A lot of working with student groups. All the work we wanted to do was through student groups. It's getting other people to have dialogue and to work together. And then junior year I was coordinator and chair of OEAC [the Outreach and External Affairs Committee]. So OEAC is responsible for outreach and external affairs.... I sent all the emails to the whole campus, I sent all the emails inside the WSA, I organized all the elections...

and I ran all the meetings. Honestly, it was a really cool year to do that job because we did so many really cool things. We had the USLAC resolution, we did the Wes, Divest! resolution, we had the coeducation resolution—I'm missing a lot of important things.... So we did a lot of really cool things. It was a really important year for my Wesleyan career but it was not always fun.

**A:** Anything else that's cool about you? **JM:** I'm trying to think. What else do I do? I know that I do a lot of things. Oh, I'm on Spring Fling committee.

**A:** Who are we going to have for Spring

**JM:** The Baha Men.

**A:** What are you going to be for Halloween?

JM: Jules [Lighter '16] is going to be Cruella de Vil and she's trying to get as many sexy dalmatians as possible, so I might be one of them. And then I'm going to be sexy Ash Ketchum...because I have a denim vest and his shirt kind of looks like it has denim in it, and I have his hat. And then my last one is sexy Guy Fieri because he's my inspiration. So those are my three costumes. I'm really excited about it, especially Guy Fieri. I might just do that for all three nights.

**A:** I have one more question. **JM:** Okay.

**A:** Why do you have so many clocks? **JM:** Rizky Rahadianto.

This interview has been edited for length.



"She's basically the Kardashian of Wes 2015."

# NOMINATE A WESCELEB

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#### **ARTS**

# Play: Religion Gets Put on Trial in the WestCo Café



"Lucy Goes To Court," which goes up this weekend in the WestCo Café, features characters ranging from Gandhi to Saul Goodman.

Continued from front page

Odenkirk. The prosecution consists of Mother Teresa (Hannah Skopicki '18), King Henry VIII (Oren Maximov '17), and Mitt Romney (Daniel Giovanniello '17), each representing a different religion and acting nothing like their real-life counterparts. Mother Teresa livens up the room, prancing around in her long robes, screaming obscenities the real life version would never dare say in public (or, probably, at all). Romney and Henry VIII are at their best when they grovel at Mother Teresa's feet, which is not a sentence that gets writ-

As the trial progresses, chaos reigns. The intent of some characters is not as clear as it first seems, and Lucy becomes increasingly fed up with what she sees as false accusations while the court discusses the philosophy of war, America, sex, and other things. Most importantly, the court at large discusses religion. Gandhi (played by Fahmy) muses on the merits of Heaven, while Lucy is adamant she is not the source of the world's ills.

Fahmy makes the interesting decision to add several original songs to the production, but without live accompaniment. Actors instead sing to recordings or, more often then not, entirely a cappella. It is an impressive feat for the performers to

The production, quite like its narrative, is somewhat miraculous. Fahmy and stage manager Nola Werlinich '17 said they struggled with repeated setbacks, including having to switch actors halfway through the rehearsal process. Werlinich, like many stage managers, is the unsung hero of the production: she recruited new cast and crew members mere days before opening night. Before the penultimate rehearsal, she gathered the ensemble in a warm-up while paint dried on the remaining pieces of the set that were intended to transform the Café into a distinguished heavenly courtroom, and Maia Nelles-Sager '17 hung the

"Ĭt's been very appropriate," Fahmy said. "For me, this is my first time directing and my first time writing.

Fahmy and Werlinich are among quite a few novice combos producing shows this season. "Worm Queen," "Godspell," "Lucy," and the upcoming "Theban Plays" all boast first-time directors and stage managers for the Wesleyan stage. The "Lucy" cast is relatively new as well, with nine out of its 11 cast members never having acted in a Wesleyan production before.

"Neither of us had any idea what we were doing," Werlinich said.

When Fahmy asked Werlinich to stage manage his show, she accepted on a whim, later admitting she thought it was a joke. They also didn't submit their Second

Stage application materials until the night they were due, Werlinich recalled.

"Well, looking back, it's indicative,"

she said, laughing. Fahmy said that working with other inexperienced cast members helped calm his anxieties about putting on a show.

It helped with me not being intimidated," Fahmy said. "We were very newbie when this process started."

For Werlinich, that atmosphere contributed to a more collaborative project.

'We had a big cast and so many other people have joined the team since then, and I was just excited to be working with so many people," Werlinich said.

There does certainly seem to be a sense of camaraderie amongst the large cast, and that isn't entirely surprising. The vast majority of them alternate between sitting together in the courtroom and hiding behind the set for the entirety of the production. That is the exact type of situation that

"There are so many inside jokes in the cast," said Max Cembalest '18, who plays the angel Gabriel. "They are vulgar, they are disgusting, and none of them make sense.

Lucifer and "Lucy" have been through heaven and hell over the last two months, and now both arrive in WestCo this weekend. Seats are first-come, firstserve to Heaven's courtroom.

### "The Book of Life" is All Style, No Substance

By Ali Jamali Staff Writer

"The Book of Life" is the latest attempt from Reel FX Creative Studios—the studio behind "Free Birds"—to bring a distinctive animated feature to screens. It is a visual masterpiece, but it ultimately fails to leave a long-lasting effect on its viewers.

"The Book of Life" begins with a group of students arriving at a museum on Nov. 2, the Day of the Dead, for a tour. A mysterious tour guide leads the group through a spooky gate into a chamber that holds the magical Book of Life. The guide proceeds to tell the story of San Angel, a town in Mexico described as the center of the universe, and two gods: La Muerte, the god of the Land of the Remembered, and Xilbalba, the god of the Land of the Forgotten. On the Day of the Dead, these two gods bet on three kids, a girl named María (voiced by Zoe Saldana) and two boys named Manolo and Joaquín (voiced by Diego Luna and Channing Tatum, respectively) who are both in love with María. If María marries Manolo, Xilbalba will never interfere in mortal lives again, but if she marries Joaquín, La Muerte will switch lands with Xilbalba.

Last month, "The Boxtrolls" brought a unique, beloved animation style back to screens, offering outstanding visuals for those who are bored with the realistic images used in most Disney and Pixar movies. To my surprise, "The Book of Life" brings yet another style that is not often used in the animation industry. The universe of "The Book of Life" consists of three worlds, the Land of the Living, the Land of the Remembered, and the Land of the Forgotten. Each land is unique and astonishingly beautiful. With each shift between the lands, the feel and energy of the movie changes to make every frame of it visually pleasing. While the story is heavily influenced by Mexican culture-something that is often evaded to avoid limiting the audience demographic-with visuals and a vibrant color pallet that are true to its theme and the characters, these are perhaps the only things that will keep you pinned down on your seat.

Although there are effective jokes lined up throughout the story, they can't help the poorly written script from worsening as the plot advances. There is a smart twist in the middle of the movie that seems to suggest a promising sub-plot, but instead it seems like the writers treated it as a gap, desperately struggled to fill it, and then leapt to an anti-climatic and predictable ending.

Unfortunately, even the very talented cast is not enough to distract from the charm-deficient script. While there are some great romantic songs along the journey of the three main characters, they are poorly integrated into the soundtrack. There are numerous scenes that could have used a better soundtrack along with the scenes that are unnecessarily overlapped by a song. "The Book of Life" will make you furious with its writers since it could have been so much more if only it had a screenplay worthy of its visual greatness.

No one can deny that "The Book of Life" is one of the most visually inventive and striking films of the year, but it is also a perfect example that even visual perfection is not enough to make a movie memorable when an unsatisfactory script drags it down. With its breathtaking scenery and brilliantly designed characters, "The Book of Life" will certainly fascinate you through its runtime, and it deserves to be watched and cherished. However, if you leave the cinema feeling pitiful, you don't need to worry, "The Book of Life" will soon disappear into the Land of the Forgotten.

## Run the Jewels Brings More Nihilism to Hip-Hop

By Dan Bachman Staff Writer

the Jewels has above other hip-hop duos, watch the interview they did for Pitchfork's "Over/Under" series. After being asked whether Hulk Hogan was overrated or underrated, rapper Killer Mike paused for a second, thought about it, and replied, calmly, "Fuck Hulk Hogan." He then proceeded to deliver a minute-long diatribe, tearing Hogan apart, while rapper and producer El-P interjected, over and over again, "Hogan! Hogan! We're coming for you, Hogan!" The two chuckled and moved on to the

Run the Jewels is a project built on three things: idiocy, aggression, and friendship. Their first, self-titled LP is one of my favorites of last year. While these two artists are known for socially-conscious, politically charged, raw hip-hop (Killer Mike's "Reagan" and El-P's "Drones Over BKLYN" are masterpieces in their own right), their first fully collaborative album had one goal: to figure out how many ways one could creatively threaten a person. The result was a

scorched-earth dance party, two guys flipping over all of the furniture in your house, stealing your pets, danc-If you want to know what Run ing on your windpipe, and high-fiving each other about it later because what are you going to do about it?

The first LP was probably more a breakthrough than either artist had previously in their careers, not because it was better than their previous work, but because it is an unbelievably engaging and entertaining listen. The camaraderie between the two wasn't obscured but was in fact amplified by the violence of the record. So, here we are, a year, later, with Run the Jewels 2.

Run The Jewels 2 begins the only way it can, with Killer Mike's thick, deep voice shouting something brutal and unintelligible, before declaring a chest-thumping, "Let's GO, El-P!! HUH?" that gives way to the opening track, "Jeopardy." The beat is right in El-P's wheelhouse, low, fuzzed out bass, cheap, heavy drums, with the addition of a violin and a trombone solo. It's a great beat that gets better after multiple listens, and El-P delivers one hell of a final line with, "Run the Jewels is the answer/the question is 'WHAT'S

POPPIN." But despite everything, it feels somewhat muted. "Jeopardy' is made of elements that are very similar to those in the first track of their last LP, "Run the Jewels," but it lacks that song's searing intensity. Chalk it up to diminishing returns, perhaps; it's good, but it's just not quite as good as it was.

The same can be said for most of the first half of Run the Jewels 2. Tracks like "Oh Darling Don't Cry" and "All My Life" feel like they're reworking two songs from the previous LP, "Banana Clipper" and "Sea Legs." They're effective and fun to listen to but they don't pack the same punch as the tracks they resemble. In transposing beats that he has made before, El-P loses a little bit in translation, and the verses don't have the same fire as they did a year prior.

However, the two pre-release singles from the first half, "Blockbuster Night Part 1" and "Close Your Eyes (And Count to Fuck)," fare better. They both have a playful buoyancy matched with stark, soldier-like aggression. "Close Your Eyes" in particular benefits from the appearance of Rage Against the Machine vocalist Zach de la Rocha, who hasn't sounded this alive all year. Even these early standouts, however, don't bring anything new to what Run the Jewels has already done.

It is in the second half, when the duo experiments and gets to play around, where Run the Jewels 2 shines. The pulsating, hypnotic arpeggios and metallic drums of "Lie Cheat, Steal," the hook on "Early" that feels like a great remix of a Radiohead song, the genuinely surprising appearance of drummer and middle-school hero Travis Barker on "All Due Respect," and the glitchy MIDI organ on "Crown" all bring something new to the Run the Jewels aesthetic. These songs feature dynamic, interesting, new production, something missing from the first half of the album. When he's on, El-P is the best producer in the game.

But El-P isn't always on. Production on the album varies wildly from stale to stunning. The verses, however, are consistently excellent. These two MCs have distinctive styles that play off of each other excellently. El-P is slick, sly, and savage, with words tumbling over each other in his thick, Brooklyn accent. He remains one of the country's

strangest and most skilled nihilists, selling lines like, "It's all a joke between mom contractions and coffin fittings/ So we disappear in the smoke like we're fuckin magicians. But the star is Killer Mike, and his smooth, heavy voice throws volleys of words at the audience the way Zeus throws lightning bolts.

With Run the Jewels 2, Killer Mike and El-P continue to set the world on fire with smiles on their faces. And while it's less graceful than it was last the time out, who are you to stop them?



#### Who Wore It Wes: Halloween Edition

By Gavriella Wolf Staff Writer

In case you haven't noticed (or are still a freshman), Halloween is a big deal on college campuses. The excessive amount of candy and horror-themed paraphernalia everywhere is both enticing and daunting. Wearing a costume is one childhood tradition that students rarely eschew; in fact, almost every party during "Halloweekend" expects people to dress up.

For some, it is a hassle or a source of stress to conjure up a costume that's creative, clever, silly, or sexy. Some slap a pair of animal ears on their heads and call it a day. But for others, the perfect Halloween costume is an art, and the Wesleyan atmosphere encourages all kinds of debauchery and creativity at which the real world might turn its nose. For my final Wesleyan Halloweekend, I decided to look to the costumes of others for inspiration and entertainment. I gathered a sample of Halloween costumes to give you a sneak peak as to what this weekend will have to offer.

Talia Baurer '15 brings her experience as an intern with the Center for Sexual Pleasure and Health in Providence, RI, as well as her role as a sex columnist for The Argus, to her costume.

"I'm being a condom fairy for Halloween," Baurer said. "I have a belt that holds a condom in the buckle, so I'm wearing that, and I taped strips of condoms—in their wrappers!—to it to make a condom skirt. I also tied dental dams together to make suspenders. The rest is a surprise!"

Baurer said she loves Halloween for the opportunity to break out bright costumes.

"I have a big costume box in my

room that withers away with disuse for most of the year, and Halloween is its time to shine," Baurer said. "If anyone is looking for face paint, brightly colored leggings, a mask, or anything else, I'm your girl. I also like raiding the Rite-Aid candy isle on November 1 when all the candy goes on supersale."

Alexa Burzinski '15 is dressing as the pink emoji girl every iPhone user has come to know so well.

"I'm just wearing a pink, long-sleeved v-neck, and I'm straightening my hair," Bursinkzi said. "Not sure what I'm doing for bottoms yet, though. Also [I'm] going to be striking all the poses all night."

People may have already seen Karmenife Paulino '16 wearing her Tina Belcher—from "Bob's Burgers"—oufit around campus.

"I plan my costumes months in advance," Paulino said. "I love Halloween because it's a celebration of transformation. It also gives me an incredible chance to witness the creativity of others firsthand. Plus, the free candy doesn't hurt."

Some students look to make statements through their costumes. Matt Fine '15 said he is stuck between two options for costumes, contingent on how much time he has to get to the costume store.

"[I'm dressing as] Uncle Sam, with fake blood splattered all over my body," Fine said. "I am going as a Marxist critique of capitalism. This is midterm week for me, so if I can actually go out and grab the costume, I'm gonna be it. If not, I'm going to wear sweatpants and a t-shirt or something like that and be 'the feeling of just giving up."

Group costumes are also a popular choice. At a place like Wesleyan,

where Halloween spans multiple nights and possibly multiple costumes, it's nice to band together with friends for an ensemble outfit, perfect for big group photos.

for big group photos.

Maia Nelles-Sager '17, Kiley
Rossetter '17, and Allison Cronan '17
are all teaming up to dress as characters
from Guardians of the Galaxy, with
Nelles-Sager as Star-Lord, Rossetter as
Gamora, and Cronan as Groot. The
group is mostly drawing from clothing
they already have, bringing in various
accents and hair dye to make it happen.

"I think my costumes are usually colored by who I do them with, and group or pair costumes are often way more fun than just being something clever," Nelles-Sager said.

I am taking part in a group costume as well. My housemates and I are dressing up as Abraham Lincoln through the ages, an admittedly weird but unique collaboration.

Jeff Kasanoff '15, one of my housemates, came up with the idea for our group costume.

"We were going to be historical figures, but we all wanted to be Lincoln because he's obviously the best," Kasanoff said. "This seemed like the best way to make everyone happy. We're all wearing the signature hat and beard with our own twist. Personally, I'll be in a caveman costume with a club and terrible posture, as pre-historic Lincoln."

The rest of the group includes a '50s housewife Lincoln, a '70s hippie Lincoln, a '20s flapper Lincoln, an '80s Jazzercise Lincoln, and even a Lincoln from the future, with a full robot costume.

The best way to witness Wesleyan's costume creativity is to explore the nightlife Halloweekend



Karmenife Paulino '16 chose to wear a spot-on Tina Belcher costume for her Halloweekend.

has to offer. The Wesleyan Student Assembly's Community Committee has assembled an entire list of everything going on, from concerts and dance parties to more traditional trick-or-treating. A fair number of sexy animals and more traditional outfits is sure to emerge, but there's always a guarantee that some students will put their creativity where it really counts: into memorable Halloween costumes.

## Grad Student Confronts Tinnitus Through Music

By Charles Martin Staff Writer

The condition of tinnitus, in its most common form, creates a sound that is totally subjective, a frequency that can only ever be heard by whomever it afflicts. Whether it takes the form of a ringing, hissing, or clicking, the noise makes itself a way of life for its host. When explaining his own experience with the condition, University graduate student Daniel Fishkin makes it clear that uncontrollable sounds are everpresent.

"I hear different things all the time. It comes and goes, grows and swells," Fishkin said. "Doctors told me to get used to my tinnitus; I decided not to get used to it but to use it."

Fishkin's "Composing the Tinnitus Suites: 2014" is both a confrontational tour of the nature of tinnitus as well as an ode to his own relationship with the condition. He performed the 35-minute piece, part of his larger show "Transitions," this past Tuesday at the World Music Hall. The Lady's Harp, a musical instrument and installation of Fishkin's own creation, was the centerpiece of the suite: He would manipulate a feedback amplifier connected to a set of 25-footlong piano wires, carefully adjusted by Gabriel Greenberg '14, Adam Johnson '14, and Noah Rush '14, sending a haunting, whining frequency throughout the room.

Most striking about "Composing the Tinnitus Suites: 2014" was the powerful experience of loneliness and isolation that it evoked. The slowly morphing frequency began shrill and discomforting; its frequency and volume were so overpowering that I could actually feel my sternum vibrating. Literally,

this music was ear-piercing. Yet as the suite proceeded my ears adjusted to the subtle dimensions of the never-static sound in a way that demanded my absolute focus.

When the lights dimmed to accompany one movement, it genuinely felt as if part of the world around me had been swallowed up, leaving me alone within this all-enveloping resonance. At some points, an unpredictable dissonance interrupted the regularity of the sound. It was a surreal phenomenon when the tone my ears had struggled to adapt to suddenly came to an end and was replaced by sharp applause.

This strange experience of dealing with a sound that seems to come not from without but from within, is something that Fishkin has had to deal with for the past six years. His tinnitus first emerged while he was working on his senior recital in music composition at Bard College, causing a ringing that grew painful during loud noises. The new pain associated with music also caused a creative block; Fishkin found himself growing increasingly distrustful of his former passion.

"I used to think of sound as a neutral phenomenon, and I used to think of music as a benevolent force," Fishkin said. "Now music can be quite threatening, something not to be trusted."

After composing—at least in the way he had previously conceived it—was rendered impossible by his condition, Fishkin began to study circuitry, which eventually led him to experimenting with amplified feedback. He also steadily discovered more about tinnitus, finding inspiration not only from other afflicted musicians but also from the story of William L. Morris. The sheriff of Greene County, Va., Morris suffered tinnitus after be-

ing hit by stray buckshot. He killed himself in 2010, and in his suicide letter, he blamed the roaring sound in both ears.

"I hope that my death will help bring about some cure for those that suffer with tinnitus by bringing attention to it. It is important that my life will not be wasted," the letter reads

Fishkin calls the "Tinnitus Suites" his lifework, and he hopes it won't go to waste either.

"I think tinnitus is stuck on the margins," Fishkin said. "I want to cure tinnitus; I want to create an urgency."

When Fishkin talks about his musical process, he is eager to avoid any labels of innovation or novelty. Although his work does fit within the experimental tradition, Fishkin also likes to cite his early background in punk music, a genre in which talent and skill sometimes aren't always as vital as tenacity and dedication to producing one's own sounds.

"From punk rock, I learned that I didn't have to be a master of something in order to devote my life to it," Fishkin said.

Even for constructing the Lady's Harp, Fishkin refuses to accept full credit. He explained that the name of the instrument is a tribute to the composers Ellen Fullman and Maryanne Amacher.

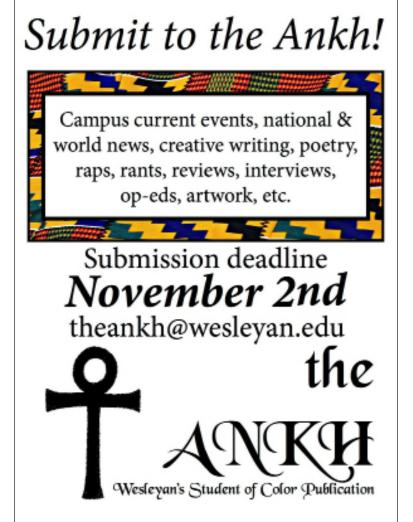
What Fishkin played on Tuesday was the fourth incarnation of the "Tinitus Suites," with previous versions receiving performances in Philadelphia, Brooklyn, and Greensboro, N.C. Fishkin's next rendition, "Composing the Tinitus Suites: 2015," will take place at Wesleyan in late March.

So far, he's earned a wide array of positive feedback, including an article on the "Suites" on Nature.com. After this was published, Fishkin received a multitude of emails from neuroscientists commending his work. Fishkin is also currently an ambassador for the German-based Tinnitus society Deutsche Tinnitus-Stiftung

And yet, Fishkin said he is constantly struggling to adapt his work to best convey the experience that he and many others endure. Fishkin

told one story of a close friend who also suffers tinnitus and came to see the "Suites."

"She had to leave after two minutes," Fishkin recalled. "She said, 'You got it!' But I felt I'd failed. I'm not trying to convey it: Tinnitus has no acoustic composition. I also felt I failed a fellow sufferer. Advocacy is a critical part of my work."



#### **OPINION**



# Unpopular Opinion: Demystifying Conservative Talking Points

By Bryan Stascavage, Staff Writer

Recently the Opinion section published an article called "The Elephant in the Room," in which Jenny Davis calls for conservatives on campus to speak up in order to provide a voice that has been silent on this campus for some time. I, as a moderate conservative, shall attempt to provide that voice. It should be noted: in some cases I am expressing views that I agree with and in others I am expressing views I don't agree with and will explain why.

Abortion: In a country where our politics are complex, abortion is one of those issues that can turn entire demographics into single-issue voters. Simply put, many conservatives are pro-life and vote for pro-life candidates. When I engaged pro-life supporters in conversation, I quickly realized this is not a women's rights issue for them. They believe that abortion is government-sanctioned murder, and that there should be a voice for the unborn since they can't speak for themselves. A response I once got is, "If a woman were to commit murder, it wouldn't be a women's right issue, it would be a murder case. Abortion is

I personally am pro-choice, as I do not think the government should be allowed any measure of jurisdiction over a person's body. I do believe, though, that abortion is ethically and morally wrong, as long as the fetus is not a product of rape or incest. More importantly, this is a private issue, and one that I personally wish conservatives would pursue in the private arena.

Religion: The discussion of abortion leads me to discussing the role of religion. Religion is much more than a priest's droning on and on and on in front of a congregation: it is a system of morals. Despite liberals' claims that the United States' founders were not religious, religion played a huge part in the formation of America, specifically the morals and ideals of Protestant individualism. It's what a virtuous citizen looks like: hard working, independent, productive, personally accountable, charitable, and frugal. Honestly, I like this version of a virtuous American. This is why, in an oversimplified way, so many conservatives are against welfare; they believe a hard-working American never needs welfare or that it should be very temporary. I will elaborate on this later. If you take conservative religiousness as simply a system of morals, then the divide between liberals and conservatives isn't as wide as you think. Liberals have their own system of morals: openness, inclusiveness, acceptance, charity, and so on. We both want to promote the idea of a virtuous citizen, but we disagree on what that citizen looks like. Calling conservatives "religious right-wing nut jobs" is divisive and toxic, just as calling liberals "left-wing godless nut jobs" is detrimental. Toning down the vitriol is essential to working together again.

Welfare: I have talked to social workers who have become vehement conservatives after some experience doing their jobs. Conservatives are derided for being "anti-poor" or accused of thinking that "the poor are

lazy," but there is anecdotal evidence to support the fact that there are many people on the government dime looking for ways to keep the free money flowing. Conservatives see increasing the aid to these people as a thinly veiled way for Democrats to use government money to buy votes and to pay people to stay at home instead of committing crimes.

My own views on welfare were solidified when I went to Haiti in 2010 after the earthquake. The modern welfare state is not a pretty picture. I believe that given our nation's wealth, we can afford to provide a certain baseline living for every citizen. I also think, though, that our current welfare system is destroying communities. This is a view that I share with political scientist Michael Sandel. Welfare is more destructive and more addictive than heroin, and it makes people beholden to a bureaucrat who lives thousands of miles away rather to their local communities. It isolates people and perpetuates cycles of poverty. Conservatives want to reform welfare and to build up local communities, just as Robert F. Kennedy tried to do. I would support a system in which welfare recipients perform some form of community service or are provided assistance while they go to community college. That way, people would feel as though they have earned their money from the government, a feeling which would in turn empower them and make them free. This would also encourage more Americans to get off welfare, become productive, and pay back the taxpayers via taxes

taken out of their paychecks once they themselves are employed.

Gay Marriage: Stances on gay marriage are usually cultural and can transcend political party lines. Many Hispanic and black Democrats have historically been anti-gay marriage and routinely vote against state bills, such as the one in California, that would legalize same-sex marriage. Another reason for the anti-gay marriage position is that Republicans have a specific view of what makes a virtuous citizen, and specific views on how to promote the next generation of virtuous citizens-namely, through the traditional family, a male and female who are married and raise their children to be "good" Americans. In their minds, gay marriage short-circuits this "natural order" and creates or promotes the existence of citizens who are partly responsible for the dysfunction that is present in today's society.

I do not agree with this view, but I am simply providing an explanation for this perspective to the best of my ability from my research and conversations. I hope that conservatives change their views on this topic. Simply put, I cannot fathom how a group of people that believes the government should keep out of a person's private life can turn around and endorse the government's dictating whom one can and cannot marry.

Healthcare: Let it be known that conservatives want healthcare to be accessible to everyone; we just disagree on how to implement that goal. The government, while good for some things, is incredibly inefficient

and bureaucratic. Do you really want the same type of people who run the DMV to be in charge of running your healthcare? Instead, via the private market, conservatives want to drive down costs while leaving the individual in charge and in power of one's healthcare decisions. Yes, I know that other countries have a single-payer system that supposedly works. But those countries also have small, homogeneous populations that are subsidized by the United States military and pharmaceutical companies. It is easy to pay for health care when the U.S. government is nearby, providing military power and drugs.

Health insurance itself is the problem: it encourages waste and overspending. By increasing competition among health insurance companies, or removing them altogether, healthcare providers will be forced to price services that reflect actual costs. As it stands, healthcare providers issue bills to customers expecting them to be negotiated down. This favors insurance companies and leaves individuals in an inferior negotiating position.

I am, however, in favor of "OS" (OH SHIT) insurance being provided by the government in a single-payer style system. That means that things such as cancer and other debilitating diseases or injuries will be covered by the government, but the day-to-day health costs are paid for by the individual. I believe this will significantly cut down on medical bankruptcies.

Stascavage is a member of the class of 2018.





# A Matter of Course: Technology in the Classroom Raises Deeper Questions

By Isabel Fattal, Staff Writer

On the first day of the new semester, the professors for three out of my four classes mentioned that they discouraged the use of laptops in class. I sighed in disappointment with the rest of my classmates. But after a moment, to my surprise, I found myself feeling relieved. Taking notes on my computer for a few of my classes last year was certainly easier than writing by hand, but once I thought about it, I realized that I was mainly excited to be free of the constantly looming distractions of new emails or Facebook notifications—or the distraction of the student in front of me checking these same sites—and, most importantly, the individual walls of distance that the screens seemed to form between each student and the rest of the class.

Banning laptops seems to be a fairly popular decision in college classes and for good reason. In a piece in The New Yorker over the summer that argued for the banning of laptops in the classroom, Dartmouth professor Dan Rockmore cites a Cornell University study from 2003 called "The Laptop and the Lecture," in which half of a class was given permission to use their laptops while the other half was not; the study showed that the students who did not use their laptops scored better on a post-

lecture quiz.

It makes sense that the distraction of using a laptop, be it through visiting other sites or simply being consumed by the mindless task of typing, minimizes a student's ability to absorb information. But it seems that the problem that we are attempting to solve by banning laptops extends beyond the laptops themselves and even beyond technological devices in general. The real question is rooted in the values and habits that our use of these devices has inculcated in us.

The average college student's use of technology encourages a short attention span and a commitment to speed over slow and careful study, two traits which drastically change the way in which we learn. When we spend an afternoon juggling writing a paper with checking Facebook or creating new playlists on Pandora, we brush these distractions off as a normal, inevitable part of doing schoolwork, but most of us don't stop to think about what it means that it is so ordinary, even expected, for us to be as easily distracted as we are. What does it mean that we would rather hop around among countless diversions than focus intently on the task at hand? Using these distractions now and then isn't necessarily a bad thing, but their use has become second nature to most students. The popularity of this phenomenon is worth questioning.

The use of technology has not just affected the level of focus that we give to our work; it has also changed the quality of the work itself by offering us an opportunity to retrieve information instantly. No matter how reputable the sources that we find on Google might be, there is a difference between looking up a term in an instant search engine and going to the greater lengths of looking the term up in a book or discussing it with a professor. Technology offers us a world of information that is, quite literally, at our fingertips, and we are lucky to have such a vast array of resources at our disposal. But the consequence of this innovation is that we have learned the art of quick intake: We Google, we skim, and minutes or seconds later we close the tab, telling ourselves that we have finished learning about a particular topic. We're often aware that this knowledge will likely disappear from our memory as soon as the test or paper is over, but even this can seem like a tiny problem: We can always Google the information

In a September article in the Journal of Higher Education, college

student Nicole Short argues that laptops should not be banned from the classroom. Instead, students should be given the option of distraction, and if they truly do desire to learn, they will learn to overcome this temptation. This view seems overly optimistic. It would be ideal if students were able to actively make the choice to engage with their learning despite the rivaling temptations of technology, but in light of the fact that the need has arisen to debate whether or not to ban laptops from the classroom, it seems to me that we're not there yet. College students might not be ready to choose learning, and it's time for us to figure out why. It is our obligation as students to delve more deeply into the impacts of technology on our education and our values, and this can only happen through reflection about the influence of technology on what and how we learn. Technology can be a powerful tool for both harm and good in the field of education, and it is the task of professors and students alike to take steps to figure out how it ought to be used. Professors should encourage students to use technology in the right way and discourage them from doing the opposite, and most

nology.

Banning laptops, or not banning them, is not enough. Technology has been around for a while now, albeit a short while, but real discussion about the ramifications of its use seems less common in college than it should be. The questions raised by technology are not just questions about distraction or temptation. They are deeper human questions about how we learn, and they must be addressed if we ever hope to reach an understanding of how technology should be used in the service of learning. Whatever decision professors or students might make about the use of technology in the classroom, these questions can serve as springboards for discussion about the importance, for example, of an engaging classroom environment, and about why complete focus and open interaction with one's classmates are essential to this environment. Through these types of discussions, we can pave the way for an image of technology not as a replacement for older methods of learning but instead as a newer, shinier aid in the service of an ever-consistent goal: education.

Fattal is a member of the class of 2017.



# Don't Be Yourself; Who Is That, Anyway?

By Jenny Davis, Opinion Editor

It's Halloween, and we all know what that means. In a PG-13 world, at least, it's time to break out the costumes. Some will show up as dead brides, and others will be mermaids, or Nancy Drew, or politicians, or characters from movies, or all sorts of delicious puns.

And some of us really get into it: We act as though we're that new character, adopting the creepiness, sultriness, effervescence, and knack for solving mysteries of those we're portraying. Usually, though, the act is short-lived, and we go back to being ourselves at the end of the night.

Some people love Halloween because it's a chance to dress up as somebody totally different, to forget their sorry lives and look and act like Hillary Clinton or Beyoncé for an entire evening. Halloween is a total escape, a day that it's finally O.K. to attend in disguise.

But it doesn't have to be that way. We can be new characters any old time we want—changing our personalities to suit any situation or any whim—and indeed we should. "Be yourself" is the worst advice ever cooed to teenagers and pathetic adults. Don't be yourself. Who is "yourself," anyway, if not a creature of your own invention, and why should we care at all about this person that many of us trek to Southeast Asia or Nepal to find?

More importantly, is it really realistic to expect "yourself" to be at all consistent for more than two days? Why go to all the trouble of finding yourself just to lose that person in a crowed Designer Shoe Warehouse during the holiday season? Instead of being yourself, be the person you want to be, whether that person is a character (an existing one or one that you make up), a mermaid, or even a pun. It takes a whole lot of pressure off "staying true to yourself" (the secondworst piece of advice ever cooed to teenagers and pathetic adults), and it's much more fun.

The only times I've been deliri-

ously happy and supremely confident in my life are when I've been channeling someone else or wholeheartedly pretending to be someone else. That sentence reads as though I hate myself, but as "myself" is nothing more than the 40-plus characters that live under my skin, it's quite the opposite. Being somebody else is being incredibly kind to myself. I let other characters take over and do what do they best. Let me explain.

In my life, I'm Flora Goldwasser (a glamorous teen I made up) when faced with adversity, I'm Judy Blume's Rachel Robinson when I'm organizing my sock drawer, I'm my 10th grade chemistry teacher when doing a math problem of any kind, I'm Laura Ingalls Wilder when confronted with nature, I'm a 64-year-old Frenchwoman while shopping for groceries, I'm a 1950s track star from Indiana when running, I'm Bartleby when feeling overwhelmed with homework, I'm Professor Lois Brown when participating in class, and I'm the teenaged anorectic from the movie version of "The Best Little Girl in the World" when crossing any bridge with my arms full of books.

But it's easy for me to say, right? I'm a Gemini, so maybe having more than one side comes naturally. And though I will admit that acting like a totally new person-Miranda Priestly, the demon boss from "The Devil Wear's Prada," for example, when proclaiming my distaste for people who move at glacial paces while plucking tomatoes individually from the salad bar container—gets a few eyebrow raises, it's worth it. It's totally worth it. Being or channeling someone else is not a lie because, after all, I'm the one doing the pretending. Don't listen to people who say that changing who you are on a whim is being "fake." Fakeness is a social construct.

In 1976, the movie "Sybil" was all the rage. The plot is supposedly based on a true story of a woman who suffers from what is now called Dissociative Identity Disorder (DID); it was known then as Multiple Personality Disorder. Sybil, the main character, is a woman with a traumatic past who copes by fracturing into 16 different personalities. She is based on Shirley Mason, a Minnesotan treated by famous psychiatrist Cornelia Wilbur, known for popularizing the diagnosis of DID in the 1960s.

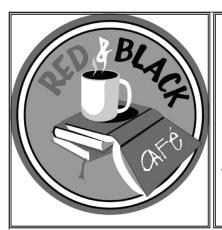
Though the jury is out on whether DID is a real phenomenon or not—Debbie Nathan, author of "Sybil Exposed," accuses Dr. Wilbur and Flora Rheta Schreiber, the author of the original novel "Sybil," of manipulating poor Shirley Mason for financial gain—having multiple personalities, in the non-medical sense, is stigmatized. We as a culture are fond of consistency. We don't like the unpredictable, the unexpected. Consistency, though, is vastly overrated.

Some of us love taking personality tests. Those are all about tendencies. But who cares about knowing what your personality is? Who you are is who you think you are, and it's who other people think you are. There is no essential "you," no matter how old you are or how many personality tests you take. At the core of it all, you're just organs and blood and stuff. Personality is just a way of categorizing a bunch of tendencies. Friends, do not categorize yourselves or let yourselves be categorized. Be the person you want to be, even if that person changes shape every day. You're al-

Don't limit your costumes to Halloween. Switch who you are constantly. Never stay the same person for too long; it's boring and restrictive. You can accommodate thousands of personalities. Unleash your inner Sybil.

So don't be yourself. God, no! Never be yourself. There are too many hats, both literal and figurative, to try

Davis is a member of the class of 2017.



importantly, they should provide reasons

for their decisions about the use of tech-

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# Do you have an unpopular opinion?

Email Jenny Davis: jdavis02@wesleyan.edu

#### **SPORTS**

### Coach Feature: A Chat with Tennis Coach Mike Fried

By Asher Young Staff Writer

After taking the unusual route of becoming the head coach of both the men's and women's tennis teams, Mike Fried has begun to build up what looks to be one of the strongest programs in the NESCAC. For the first time in the program's history, Fried brought recruiting classes for both the men's and women's teams, which were top-three ranked nationally. In light of the end of this fall's tennis season, Fried answered some questions about his path to Wesleyan and the process of creating a successful program.

**The Argus:** Where did you grow up and how did you initially become involved with tennis?

Mike Fried: I grew up in Poughkeepsie, New York, which is famous for Vassar College and that's about it. I started playing tennis when I was probably seven or eight, particularly in the summertime. I used to get dropped off at tennis courts and stay there all day and play until my dad would come by on the way home from work. He would also play with me for a little while before going home. I got really into it at a really young age, probably too young. I started playing tournament tennis around 10 or 11 and did it pretty competitively, nationally and internationally, through the 14, 16, and 18 [and under] age groups. I played tennis when I was at Brown and played pretty unsuccessful tennis for a year or two on the professional tour after college, and as I was kind of winding that down, I ran part of the program for a couple of the bigger junior tennis academies in south Florida.

Then, through a tennis-related introduction, I went completely in the other direction and went to work in finance

on and off Wall Street for the next 15 years or so. A few years ago, the business that I was working for started a smaller company, and the niche we were working in was changing pretty rapidly. So around the time that we were going to have to evolve with that niche and reinvent ourselves was the same time that I really started to miss tennis again, sincerely, for the first time in a long time. Through one thing or another, I started playing a little bit of tennis again myself for the first time, and started working with some of the very good juniors in New England. That led me to come up here and begin to volunteer a bit with the teams here, and I kind of fell in love with the school and working with kids at this age and this potential tennis level. A couple years later, strangely enough, here I am, and I'm happy to be

**A:** When you were at Brown and figuring out life past college, did you think about coaching a college team as something you might do?

MF: You know, I always did think at some point I'd love to coach college tennis, and ironically enough I never really thought that coaching junior tennis at a younger age, or coaching tennis at any level or location other than collegiately, as very attractive. I loved the idea of coaching a college team in theory all along. At the time, I thought the concept of doing that and potentially teaching college classes in one of the fields that I studied would be really attractive. But that was when I was young and naïve and didn't realize that it takes 90 hours a week to coach the tennis teams, and certainly just as much to teach any classes, so it didn't pan out that way.

**A:** How does coaching a tennis team like Wesleyan's compare to the individual

coaching you've done in the past?

**MF:** The similarity is that what I was doing long ago at these academies was working with very high-achieving, high-goalsetting types of kids, and we're looking to do the same thing here. So the difference, and the reason I was never really attracted to the academy setting or the junior setting, is that I really think to be a part of that in a team setting is exponentially more rewarding for the kids, and for me. Here, you have the ability to create a culture that maximizes what I think is the coolest part of college tennis: a very, very individual sport in a team setting. That's what gets me most excited about coaching college tennis.

**A:** As you moved through the Wesleyan tennis programs, starting as a volunteer coach for the women's team and becoming the head coach for both the men's and women's teams, what types of responsibilities came with each jump up in the system?

**MF:** On a volunteer basis, it was just when my time allowed me to come up and work with the teams, and I loved it, but it was largely intermittent. Coming in more formally as the assistant coach of both teams, it really allowed me to get a better sense of not only the types of  $\bar{k} i ds$  that Wesleyan was attracting in terms of student-athletes and students as a whole, but also the types of kids that the other NESCAC schools and the top-ranked Division III programs were attracting. That really paved the way for me when I did take over the headcoaching role by giving me a better sense of how I was going to recruit. The answer to that, which is the same with most of these other schools we're competing with and trying to join the ranks of, is the foundation of a tremendous educational opportunity with the balance of top national tennis in a really cool setting at Wesleyan. That's what distinguishes us from most other places: just the feel, the setting, and the types of people here. The full immersion into the recruiting side of things was the biggest transition from a volunteer position to head coach.

**A:** How does the double duty of coaching teams affect your recruiting?

MF: On the one hand, it's a huge challenge, and one that our premier competition isn't faced with exactly. It's considerably more work, for sure, and it has me travelling in the summertime a lot more than most people. At the same time, I love that challenge. It does get a little rough sometimes, but at the end of it, I can't imagine not doing it for both programs. There are such distinct subtleties in both coaching and in the recruiting process for the men and women, and I think the differences are cool. I'm excited to try and do something that we've never done here before, which is trying to produce top-level national tennis teams.

**A:** Just about every Wesleyan athletic team has become far more competitive over the last several years. Where in your program does that growing competitiveness come from?

MF: [Athletic Director] Mike Whalen has really been the catalyst for that whole process. He hired me, and one of the things that actually excited me about coming to Wesleyan was his presence. He was very excited about the idea of creating top-caliber national tennis teams here, and it's his enthusiasm and support of the program that's really the backbone of what we're trying to do. It certainly mimics my own, and he's a cool guy to have in your corner.

A: As far as your coaching methods go, do

you think they draw from your personal playing style at all?

MF: Absolutely. Most of my coaching now comes from understanding the perspective of having gone through it at every level, taking all the things I did well and the many more things I didn't do as well as I could've. This is in terms of everything: in terms of comprehensiveness of training, off-court training, nutrition, sports psychology, and just trying to apply everything that I loved from my own college tennis experience. And at the same time, it's about trying to bring to the table everything I wish had either been available to me [during my career], or that I had the ability to take advantage of at the time and didn't.

**A:** How did your college experience compare to the type of experience your players are getting now? Are there significant differences between the Division I tennis you played and the Division III level that you're coaching now?

**MF:** I think, truth be told, our teams right now would play very competitively with my college team. So that distinction between D-I and D-III is one of the cool things that's rapidly disappeared in the last 10 years or so. Top-level Division III tennis is easily competitive with anything outside top-50 national Division I tennis, and that used to be a bigger gap for sure. As for the experience itself, we're doing more here in terms of that comprehensiveness with strength training, off-court conditioning work, and flexibility and injury-prevention stuff. We work with an outside nutritionist and a sports psychologist that I bring in, so I think we do as much if not more so than a huge portion of the Division I teams, just in terms of what we're trying to make available with regard to resources and information.

### Field Hockey Falls to Camels

By Grant Lounsbury Staff Writer

Wednesday night's field hockey game held high stakes for both the Cardinals and Conn. College's Camels, as the game determined which team would make the NESCAC tournament as the eighth and final seed. For the Cardinals a win meant they would be in, but a loss would put them in a three-way tie with the Camels and the Hamilton Continentals for the eighth and final playoff spot.

Both teams knew the importance of a win for the evening, and their play on the field reflected it. The Cardinals came out firing and dominated the pace of play throughout the first half. The Cardinals spent most of the opening 11 minutes of the game possessing the ball in their offensive end, creating some quality scoring opportunities.

In the 11th minute, the Camels tried to clear the ball out of their own defensive end, but the Cardinals applied enough pressure to stay put. Mackey Hemphill '15 stole the ball from a Camel defender and centered a pass to Captain Hannah Plappert '16, who hit a low bouncer into the back of the net and put the Cardinals up 1-0.

During the first half, the Cardinals outshot the Camels 8-3 and had seven penalty corners while the Camels had only one. Despite having fewer offensive opportunities, the Camels still applied pressure. With less than 10 seconds until halftime, the Camels sprinted downfield after the Cardinals turned the ball over, creating a two-on-one. The Camel player passed to her open teammate, who took a wide- open shot as the clock ticked, but Sara Grundy '16 made a spectacular leg save, her lone save of

the half, to send the Cardinals into halftime with the score remaining

A mere 35 minutes were all that separated the Cardinals from a win and a sixth straight playoff appearance, but the Camels were not ready to have their season end. The Camels came out determined in the second half, but they could not convert for an equalizer as Grundy and the Cardinals' defense stood strong. Once again on the attack, the Cardinals wasted no time. As a result of their perseverance, the Birds were awarded a penalty corner. Off the inbound pass, Vanessa Block '15 took a shot that was stopped by the Camels' netminder, but the rebound came out to Hemphill. Hemphill lobbed the ball over the goalle, who was still recovering from the initial save, into the back of the net and gave the Cardinals a commanding 2-0 lead with 20 minutes to play.

"I think that when we went up by two goals, we felt like that was a good enough lead, whereas Conn came out for the second half fired up," commented Captain Anna Howard '15.

Despite being down 2-0, the Camels were determined to put up a fight and mount a comeback. Two minutes after Hemphill scored, the Cardinals suddenly found their lead cut in half, and the momentum started to shift. Five minutes later, the Camels were awarded their second of three penalty corners in the half. The opposing attacking player centered the pass and took a shot from the top of the circle that was heading to the left post where another Camel waited to redirect the ball into the back of the net past Grundy. With 13 minutes remaining, the score was level at two goals apiece. Three and a half minutes later the Cards once again found themselves in their defensive half. After a scrum in front of the Cardinals' net, the Camels were awarded a penalty stroke, and they did not waste the opportunity: they capitalized on the penalty stroke and took the 3-2 lead, which held as the final score.

"Everyone really played with heart this season," Plappert stated after the game. "Wednesday we just couldn't pull out the win; Conn. really upped their tempo in the second half. Regardless, we've had a lot of fun this year.

The loss put the Camels, Cardinals, and Continentals in a three-way tie, with the tiebreaker also even as the three each held 1-1 records against each other. Therefore, to determine which team would make the playoffs a name was drawn randomly out of a hat, and unfortunately for the Old Methodists, the Continentals were selected.

Despite dropping their last seven games of the season, the Cardinals were pleased with the way they played in the second half of the season.

"I'm proud of how well we played in the second half of the season," Plappert said. "Although our record doesn't reflect it, we were really playing great hockey and competing against some of the best teams in the country."

Although the Cardinals will be losing four key players to graduation, Block, Howard, Hemphill, and Lilah Fones '15, the Cards will return seven starters for the 2015 season.

"This is a very young team that has some great potential," Howard said. "I am bummed that my senior year had to end this way, but I am excited to see this team grow and become a force to be reckoned with!"



## Women's Soccer Ends Year with 2-1 Loss to Top-Seeded Conn

By Andrew Jacobs Staff Writer

The Wesleyan women's soccer team ended its season with a defeat at the hands of NESCAC rival Conn College. The Cardinals held the previously 12-2 Camels scoreless through the first half, but two second-half goals earned the nationally-ranked Camels a 2-1 victory. The Cardinals end the season with a record of 1-12-1 overall and 0-9-1 in NESCAC play. The Camels, on the other hand, finish the regular season at 13-2, and 8-2 in conference play. This is the first year the Cardinals have failed to qualify for the NESCAC tournament since 2007, although the season was full of close games and some missed opportunities; the team had eight one-goal losses on the year, along with three games decided by a 2-0 score.

Conn barraged the Wesleyan net in the first half and held a 12-1 advantage in shots. However, the Cardinals' back four proved strong, keeping multiple scoring opportunities off the board.

In the second half, the Cardinals came out with a vengeance. They battled the Camels shot for shot, exchanging shots off the crossbar; each team had multiple scoring opportunities. However, it was Conn's Grace Bilodeau who broke the scoreless tie, putting in a left-footed shot off the post. Not long after, however, Wesleyan's Sarah Sylla '17 answered with a left-footed shot high into the right corner that found the back of the net. Sylla's third goal of the season came a mere 57 seconds after the Camels struck and tied her for the team lead in goals. However, it was Conn who would strike again in the 79th minute, when the Camels'

Livi Block found twine on a long curling shot near the left post. The 2-1 score would remain through the 90th minute, and the Redbirds' second half rally came up short once again. The Cardinals, who trailed in shots 12-1 at the half, played a closer game in the second half, trailing 14-7 after half-time. Rachel Hobert '16 got the start in net for Wesleyan, keeping the Camels scoreless through the half while making five saves. Meghan Hanan '18 started the second half for the Cardinals by saving four of six shots on net before being removed for Jessica Tollman '15, in what would end up being Tollman's last game as a Wesleyan Cardinal.

Sylla reflected on what proved to be a difficult season for the squad.

"I think this season was tough, but definitely important because we learned a lot as a team about what we need to do differently moving forward," Sylla said. "We unfortunately had a lot of injuries and few numbers, which made everything difficult from practice to games. I think we played well in many games and didn't get the outcomes we deserved some of the time."

Sylla laid out a plan for the team in order to improve next year.

"To make the next step, I think it's important to look at the entire team," Sylla said. "I feel that everyone needs to step up in terms of fitness, foot skills, and their overall game. If everyone works hard this year and works on what they need to improve, I think the team will really benefit next season."

Sylla also spoke about being one of the team's leaders in goals, emphasizing that it was always a team effort.

"I'm happy to be a leading scorer, but I definitely cannot give myself all the credit," Sylla said. "My goals came from my teammates playing me great crosses or through balls and overall, each goal was a team effort. I hope next year the leading scorer will have many more goals!"

Although it was certainly a frustrating season for the Cardinals, there were a few positives to take away from the year. The Cardinals' lone win of the year occurred in late September against Eastern Connecticut State. The team was able to enjoy its victory on home turf. The Cardinals were also able to tie a big NESCAC foe, Tufts, on September 16.

Marisa Yang '16 was the team's other leading scorer for the season. She tied for the team lead in goals with three, along with Sylla, and also dished out one assist on the year, for a combined seven points. Sylla finished second on the team in scoring, with three goals as well, for six points. Madeline Keane '16 finished third on the team in points, with one goal and three assists, for a combined five points.

Tollman led the team in appearances in net, appearing in 13 games on the season and starting 12. Tollman had a goals-against average of 1.30 per game, made a total of 56 saves on the season, and recorded one shutout. Hobert made seven appearances in net for the Cardinals and started three games. Hobert made 32 total saves on

A common trend in many of the team's one-goal losses was allowing opponents to take the lead late in games. On the season, the Cardinals were only outscored by one goal in the first half, by a margin of 5-4, but they were outscored 20-6 in the second half of games, leading the Cardinals to press for a late goal often. If the team is looking for one area in which to improve, it must start with getting on the board early.



### Long Lane Hoop House Extravaganza!

Date: Saturday, November 1 Location: Long Lane Farm

Time: 10 a.m. - 2 p.m.

## Men's Soccer Team Shuts Out Conn College to Cap Regular Season, Launches into NESCAC Postseason

By Daniel Kim Staff Writer

Ending the season on a positive note, the men's soccer team trumped the Conn College Camels 1-0 on Wednesday, Oct. 29, to finish with a 6-4 NÉSCAC and 8-5-2 overall record. Playing on Jackson Field, the Cardinals hosted their conference rivals for a match with implications in seeding for the conference playoffs

that are due to start this weekend.

"We were expecting Conn to e out with tons of they were fighting for a playoff spot, and we knew we would have to, at the very least, match their energy, if not surpass it," wrote Dylan Hoy '17 in an email to The Argus. "It's always a battle when we play them, but honestly this time they seemed to have a little less bite in their play. Regardless, we had good energy and pressured well, which limited their chances offensively. As we head into the playoffs, we know that it's less what our opponents do and more what we do as a team."

"I thought it was a bit of a strange game actually," wrote Captain Daniel Issroff '15 in an email to The Argus. "[Conn] came out really flat, which was unusual for them because they usually play with a lot of energy and they still hadn't technically qualified for the playoffs. We had to try and create our own intensity. I think we defended well; they didn't have a lot of chances."

Goalkeeper Emmett McConnell '15-returning from a red card suspension that kept him out of the majority of last week's match against Trinity and the entire game against Middlebury—notched three saves in the competition against Conn in addition to one team defensive save, marking his fifth shutout of the year. A four-year varsity veteran, McConnell ended the regular season with high marks: an 8-3-2 record, an 84.3 save percentage, and 0.56 goals per game average with 43 saves over 1278 minutes of play.

In a continuation of the prevailing pattern that has characterized the team's season, Wesleyan outshot its opponent 14-12 while keeping Conn off the scoreboard. Capitalizing on a free kick, Hoy led the team to victory by scoring the game's only goal in the 24th minute.

"I believe it was Adrian Reifsnyder ['16] who drew the foul with excellent hold up play outside the box," Hoy wrote. "Coach [Geoff] Wheeler told me before the game that I would be in charge of set pieces while I was in, and as soon as I saw how far the free kick was from goal I knew I would be shooting it. I've practiced set pieces from this range many times, and at this point it was all about executing what I had practiced. This was the first time I'd really gotten a chance in a game to have a shot on goal from a free kick, and the only thing on my mind was scoring."

To hold on to the lead, the Cards adjusted at halftime to maintain dominance for the rest of the

"The group that started played

well following the goal, then Coach Wheeler made some changes to bring in players that have been starting most of our games," Hoy wrote. "They knocked the ball around comfortably because we had the lead, but it seemed almost too comfortably at times. We adjusted at halftime and Coach Wheeler let the team know that our goal was to play in our opponents' half, so that if we turned the ball over, Conn would have a much farther distance to go to attack our goal. This helped us a lot, and we ere able to get good scoring chances in the second half while maintaining a sense of security in our own half."

Looking ahead, Wesleyan heads up to Vermont this Saturday, Nov. 1, for a rematch against Middlebury to kick off the NESCAC postseason. The Birds head into the match as the fifth seed, while Midd is the fourth. In last week's meeting against the Panthers, Wes lost 3-1 after taking the lead in the second half.

'To be honest, I'm pretty happy that we're playing Middlebury," Issroff wrote. "I think that we are a better team and in a way, the silver lining of our loss to them [last week] is that they probably go into the game expecting a bit of an easy ride. We're all very confident that we can beat them, but as I've been saying the whole season, it's going to have to be a complete performance with lots of focus and lots of energy. Other than that, we'll be making small adjustments to fix some of the problems that we had with them last weekend, particularly with the movement of



JONAS POWELL/ASSISTANT PHOTO EDITOR

Omar Bravo '15 settles a pass in the men's soccer regular season finale against Conn College. The Cardinals won 1-0.

their front two. I'm sure they won't give us nearly as much trouble this

This weekend, it becomes a one-game season for the Cards. The playoffs leave Wes in a do-or-die situ-

'We're excited," Issroff wrote. "We all know what we're capable of, and it will require us playing at our highest level to get where we want to

Asked to reflect on the close of the regular season, Issroff looked back at some of the better moments of the fall thus far with an eye on how the team hopes it will end.

'Obviously Amherst was the highlight of the season," he wrote.

"Those golden goals are always super exciting and to beat Amherst in such dramatic fashion was terrific. Other than that, I would say my favourite part of the season was the beginning. It's always great getting back together with all of the guys after the summer and I think that we were playing with some real verve and swagger early on in the season. Hopefully we can recover some of that as we head into the playoffs."

The winner of Wesleyan's game this weekend will take on the winner of top-seeded Tufts against eighthranked Conn. In the other half of the bracket, Amherst will host Colby, while Bowdoin will take on the Ephs in Williamstown, Mass on Saturday.

#### **How to Be Allergy-Friendly** Without Losing Your Edge

Halloween's right around the corner, but the spooky amount of food allergies in your neighborhood has got you shivering like there's a ghost in the room! What's the trick to finding a treat that won't trigger little Joey's IBS? Luckily, you don't have to be a wizard to invent such tantalizing sweets. Here's a list of allergen-free goodies that your kids will think are swell — without swelling up their throats:

- 1. Ice cubes these mouthwatering (literally!) sweets are iust as slimv and cold as the "zombie brains" your trick-ortreaters are pining for, and heck, they only contain water!
- 2. Needles -These little guys are pure metal, and their eminent choking-hazard is deliciously

terrifying;)

- 3. Hexed Amulets vour neighbors' children may be cursed with a life of misery and misfortune after taking these, but at least they won't have to endure the misery of using their Epi-pen!
- 4. Dead Rats gluten-free and soy-free! Also, a great way to fix your household rodent problem...just in time for Thanksgiving!
- 5. Flaming Human Feces easy to make and fun to give out. Plus, No tree nuts!
- 6. "One-Way Tickets to Hell" covered in the blood of a newborn - its time to get crafty!

With these allergy-sensitive Halloween treats, your house will still be plenty scary — just not in the "ambulance" kind of

#### A Letter From a Haunted Ghost

Dear Intruders,

I've tried to remain cordial but I cannot spend the rest of my afterlife in fear. I didn't mind hosting you for a night, but it's been FIFTEEN YEARS. You scared the spiritually linked atoms out of me when you've barged into my bedroom and CLUTTERED my personal space with your old exercise equipment and boxes of stuff that you don't need and should probably throw out anyway. You drown out my screams with the inane chirp of "The Voice" coming from the other room. I guess you don't understand, but my "eternal resting place" can be anywhere I so please! So pardon me for choosing to spend the better half of forever in my own damn home instead of a hole in the ground! I know, how DARE I? Well, HOW DARE YOU!!!

You ruined my 126th death day with your stupid friends, the socalled "Ghost Hunters." Were you people raised in a barn? You can't just walk in here and demand that I reveal myself to you and ask me to "turn on the light" so you

pretty traumatizing things happened to me in my earthly life that I'd prefer to keep to myself, demanding that I "make m y s e 1 f known" is a pretty insensitive

know I'm real. Some

and triggering request. This is your two weeks notice: if you don't

evacuate my premises, I will report you to the Inter-Realm Protection Department and file harassment charges. Get out.



#### How to Defend Yourself in the Skeleton Uprising



wreak havoc our mortal realm, just as the prophecy foresees. Because of Wesleyan's close proximity to several skeleton districts (or "cemeteries," as laymen refer to them), our campus will soon become a battleground for these forces of evil. Follow my sage wisdom, and, perhaps, you may avoid falling victim to their cold, boney clutches.

- Do not adorn your homestead with representations of the skeletons' fallen brethren; this will provoke them and make you a target of attack.
- When preparing to partake in the Hallow's Eve ceremony in which you accost strangers for confectionaries, do not adorn yourself in robes mimicking a skeleton. The skeletons will mistake you for one of their own and draft you into their army.
- In the event that you find yourself in combat with a remember skeleton, skeletons are made of bones and are impervious to your arsenal of flesh-based attacks. Your best bet

is to take one of the traditional hollowed out gourds and thrust it onto the skeleton's head. This will hinder his vision and give you an opportunity to escape.

• In addition to being servants of the Prince of Darkness, skeletons are masters of dance. If a skeleton challenges you to a dance off, do not engage him. You will most certainly lose, and the entire skeleton army will all laugh at you, causing you profuse, eternal embarrassment before they ravish your flesh.

Know that no matter how much you attempt to fend off the Skeleton Uprising, you will never be able to purge yourself of the skeleton that lives inside of you. You will live with this shame for all of your life, until you die and join the ranks of those you once defended yourself from. Happy festivities!

#### A Very Dystopian Halloween

It really was nothing like Halloween was in the old days. Going through the neighborhoods, taking candy, it just wasn't the same. I don't know if it was the policemen making sure the children were properly attached to their leashes, or the electric light of the artificial moon the Town Board had set up, but trick-ortreating left a bad taste in my mouth — and it wasn't just the mandatory carob-cube candies distributed by the Citizen Enjoyment Bureau.

Gone were the free festivities of my reckless questionably youth, the appropriate skeletal costumes of so long ago, the fact that no one cared whether or not the candy contained sucrose.

October night, This 28 (Halloween had been moved because of temporalgerrymandering), I brought my eleven-year-old, Joelle, out for her first time trickor-treating. I was a carrot; she was a rabbit. It was cute — and, more importantly, board approved. We decided to choose the "B" (novice trick-or-treaters) route. which started at the post office and ran through the more modern neighborhoods before finishing at of the old Sharpening site. We passed by several other carrots and rabbits before coming to the

first house.

Standing further back, I updated my status so that the Department would know we had made it to the house safely. Joelle held her bag up to the hatch in the Plexiglass screen that had been erected behind the front door. Behind the screen was an older couple dressed like a pen and pencil. They smiled and dropped a can of dehydrated apples into the rotating hatch. Unfortunately, the can got stuck in the hatch, and after a few minutes of trying to get it loose, I had to pull a disappointed Joelle away by her leash.

#### Hillary Clinton's Tips for a Fun-tastic Halloween

Hey there, lovelies! Today we had the pleasure of sitting down with politician, mother, and total celeb girl crush Hillary Clinton to talk about our favorite fast-approaching holiday — Halloween. Whether you're still trying to think of the perfect costume or debating which party to go to, our former Secretary of State is THE person to go to for all your spookiest needs.

Choose your battles. I've had to make a lot of tough decisions in my career, and I've learned that what you choose to prioritize defines you as a person. [Editor's note: Umm, like choosing between the hot guy dressed as a sexy plumber and the hot guy dressed as a sexy Mayor Bloomberg? Thanks but no thanks — we'll take both, and STAT.]

Do your research. It's so important to have the facts. Knowledge is power, and I never would have gotten where I am today without an unwavering commitment to the truth, not to mention a team of stellar fact-checkers. [Editor's note: One fact we'll be ignoring, thanksverymuch? The calories in all that yummy Halloween candy. Come on — it's a holiday! We can start dieting for next year's skimpy costume on November 1. right. Hillary?]

Beware of burning bridges. Success is as much about interpersonal relationships

it is about talent or even drive. Help people out — and they just might come to your rescue in the future. [Editor's note: You know where we'll be having lots of "interpersonal relationships?" At the Halloween party later! Get it, Hillary? It's sex. We mean sex.]

**Practice** forgiveness. Forgive Nobody's perfect. yourself, and forgive others; holding grudges will only hurt you in the end. [Editor's note: You know who we'll never forgive? All those hot guys for totally making fun of our costumes! Well, I guess we might forgive them if they give us some "candy." Okay, fine, get over here, you.]

Learn from your mistakes. It's not the mistake that matters; it's what you learn from it. I always view mistakes as opportunities for betterment. Then, you can apply that new knowledge to your next endeavor, and be better for it. [Editor's note: If only we could learn from the mistakes we make every year after too many pumpkin shots! But you can't learn from what you don't remember. You feel us, Hil?]

Whew! That was a lot of advice from one of the most influential women in the global political sphere. Now, only a few more weeks before we can get dangerously wasted and make out with multiple people at once in a gross pile of punch-soaked ghost cookies!

The Ampersand is a humor page. Sarah Esocoff, Sam Raby, Katie Darr, Ian McCarthy, and Emilie Pass, Editors; Emma Singer, Queen of Layout. Allergies, Sam Raby; Casper, Katie Darr; Hillary, Sarah Esocoff; Dystopia, Nico Hartman; Skeleton Uprising, Celeste Barnaby.

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