HE WESLEYAN ARGUS

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Writing House, which is currently located at 202 Washington St., will relocate to 156 High St. along with Clark Writing Hall next fall.

Writing House, Hall To Relocate

University Seeks To Create Centralized Writing Hub

By Courtney Laermer
Staff Writer

Beginning in the fall of 2014, Writing House will be relocated from 202 Washington St. to 156 High St., which currently functions as a residence hall for upperclassmen. The program house will be combined with Writing Hall, currently located on the fourth floor of Clark Hall, to form a residential writing hub open to all years.
Writing House is a program

house available to students interested in any form of writing. This residential living-learning environment offers workshops and performances and promotes writing on campus. Writing Hall operates under a similar premise but is open

only to freshmen. Neither Director of Residential Life Frances Koerting nor Vice President for Student Affairs Michael Whaley was able to comment on what will happen to the space on the first floor of 202 Washington St., which is also home to Full House.

Koerting explained the reason behind the change.

"The change was initiated to give our writing-based programs, Writing Hall and Writing House, more prominence," Koerting said.

Whaley explained that when Writing House was first established on Washington Street, Kim-Frank Family University Writer in Residence Amy Bloom was not at the University. Bloom's office is located in the Shapiro Writing Center

at 167 High St. This location inspired the decision to move the house across the street from the

"The idea was hatched about trying to move the residential component that has to do with writing in close proximity to the Shapiro Center," Whaley said. "We talked about it with both [Director of Writing Programs] Anne Greene and Amy Bloom, and both were supportive of the idea of having a residential facility having to do with writing very close to their office space so that students can access their space really easily. It seemed to really line up well.... We think that there

WRITING, page 5

18 Fall Athletes Receive Postseason NESCAC Honors

By Gili Lipman Assistant Sports Editor

Eighteen Wesleyan student-athletes were awarded a wide variety of honors for their conquests on the field and court this past fall.

Director of Athletics and Head Coach of Football Mike Whalen was extremely happy with how the Cardinal teams fared this fall.

"The NESCAC is considered to be the most competitive conference in the country at the Division 3 level," said Whalen. "To have so many of our fall athletes recognized as all-league is a testament to the hard work and commitment put forth by our studentathletes and coaches. All Wesleyan student-athletes strive for excellence in every phase of their lives, and to receive this type of recognition is beneficial to both them and our university."

Leading the way in numbers was

home 12 recognitions, six of which were 10 touchdowns. Finally, defensive First Team All-Conference Defensive back Jake Bussani '14 made the first team for the second consecutive season, racking up 27 tackles, two interceptions, two forced fumbles, a fumble recovery, and a blocked kick. Offensive lineman Jake Sheffer '14 joined Bussani as a returner to the first team. He was a big reason that Wesleyan was able to protect the quarterback so effectively and become the league leader in rushing yards

Nikolas Powers '15, a defensive end, was named to the first team again this season, making 33 tackles, including 1.5 sacks. Wide receiver Kevin Hughes '14 returned to the first team with 23 catches and 3 touchdowns, and was also named a CoSIDA/Capital One District II Academic All-American. LaDarius Drew '15 was the third returning first-teamer after rushing for

the 7-1 football team, which brought 756 yards on the ground and scoring back Donnie Cimino '15 was named to the first team, with 35 tackles, a forced fumble, and a blocked kick on

The second team was filled with players who made huge impacts for the Cardinals this season. First was linebacker Myers Beaird '14, who had two interceptions on the year, a forced fumble, and 28 tackles. Kyle Gibson '15 averaged over six yards per carry on the season and reached the end zone three times. Sebastian Aguirre '14 ended his Cardinal career on a high note after setting Wesleyan records for field goals made in a season, PATs made in game and in a season, the most consecutively converted PATs, and finally, the most PATs made in a career, with 87.

ALL-NESCAC, page 14

Alumni Chronicle Former Frat's Life

By Rebecca Brill Assistant Features Editor

In recent years, there has been considerable controversy surrounding the presence of Greek life on campus, but the debate over the role of fraternities at the University has a rich history. Several decades ago, the issue came to the forefront when, in spite of the increasingly liberal atmosphere on campus, Phi Gamma, the Wesleyan chapter of Alpha Chi Rho, was forced to retain its traditional Christian ideology. The conflict with the fraternity's national organization came to a head in 1958, and Esse Quam Videri (EQV), an independent local fraternity devoted to diversity and individualism, was born.

Alpha Chi Rho was founded in 1895 as a religious fraternity. Initially, the values of the Phi Gamma chapter, established at Wesleyan in 1911, were in accord with those of the national organization. Later

on, the social climate at Wesleyan became more secular and progressive, and the campus chapter felt a dissonance between the two outlooks.

At a national convention in 1954, Phi Gamma demanded that the organization remove the phrase "membership from among Christians only" from its list of guiding principles. Though the passage was changed to require only that members considered Jesus of Nazareth their moral exemplar, the national organization retained a secret policy that not only restricted membership to Christians, but also excluded African Americans.

"It was a very 1950s script: keeping things looking 'nice' on the surface, and do your unsavory work behind closed doors," reads a history of EQV written by Gus Napier '60 and Jan Van Meter '63 in honor of the fraternity's reunion in 2005.

EQV, page 11

Raunchy Puppets To Excite in "Avenue Q"

By Sonya Levine Staff Writer

As finals approach, we all need a reason to laugh. What better way to jumpstart that merriment than by watching puppets discuss sex, porn, and racism? This Thursday through Saturday at 7:30 p.m. in Beckham Hall, catch a performance of Robert Lopez and Jeff Marx's "Avenue Q," directed by Lily Martin '14.

"Avenue Q" marks the third collaboration between Martin and Kayla Stoler '14, the show's artistic director. In the past two years, the pair has put on "The 25th Annual Putnam County Spelling Bee" and "Spring Awakening" with overwhelmingly positive reception. "Avenue Q" combines the hilarity of "Spelling Bee" with the musicality of "Spring Awakening," creating a funny, musicoriented experience.

"Avenue Q" explores the intercon-

nected lives of various puppets, monsters, and humans who are neighbors. The plot centers on a heartwarming love story, while quite a bit of adult humor spices

This show is perhaps Martin and Stoler's most ambitious venture yet due to the incorporation of puppetry. First, they needed to find puppets that were within their price range.

Over the summer, I did a lot of research Googling different places that rented out Avenue Q puppets. We were balancing the quality of the puppets with the cost, and I ended up going with RoosterSocks, [a company based in Georgia]," Martin said.

To raise the nearly two thousand dollars necessary for the puppets, the pair, along with stage manager Hannah Rimm '15, created a Wesleyan club called

PUPPETS, page 8



ANDREW RIBNER/FOOD EDITOR

Puppets (and their corresponding humans) come alive in "Avenue Q."

Community Voices Students 'speak up

Administrative Approval Meerts backs USLAC

Presidential Playlist
Roth shares his favorite tunes



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established in 1868

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The Argus reserves the right to edit all submissions for spelling, grammar, and length as well as withhold Wespeaks that are excessively vulgar or nonsensical. The Wespeak editors will provide titles for all submissions. Due to the volume of mail missions. Due to the volume of mail received, neither publication nor return of submissions is guaranteed.

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Contact us at argus@wesleyan.edu

WESPEAKS

An Open Letter From Representatives of Need-Blind Wes

We Regret to Inform You...

By Joshua Krugman, Evan Bieder

March 30, 2013

Nora Pandolfo-Steiner East Maple St. New Paltz, NY 12561

Dear Ms. Pandolfo-Steiner,

The admissions committee has met and I am sorry to inform you that you are too poor to attend Wesleyan University this year. We received a record applicant pool of over nine thousand financially qualified applicants and we were only able to admit a limited number of students in need of financial assis-

We realize you may be disappointed by this decision, but please understand that it in no way reflects your strength as an applicant,

beyond your comparative financial disadvantage. Our "need-aware" admissions policy at Wesleyan does discriminate on the basis of socio-economic status, and we regret to inform you that your socio-economic status is not of the caliber that we are interested in at the current time. As data from our class of 2017 demonstrate, Wesleyan is just not as concerned with economic, racial, and geographic diversity as we used to be. From the class of 2016 to the class of 2017, the number of students receiving financial aid decreased from 48 percent to 42 percent, the number of students receiving grant aid decreased from 44 percent to 37 percent, the number of first-generation four-year college students decreased from 16 percent to 13 percent, the number of black students decreased from 11 percent to 8 percent, while the number of students from New England increased from 17 percent to 22 percent and the numbers of students from all other geographic areas in the US dropped or remained flat.

Please know that the vast majority of our applicants are superbly qualified and would be fully capable of doing successful work and making a unique contribution to the Wesleyan community. I'd like to personally encourage you to reapply to Wesleyan in the case that your salary, or that of your immediate family, increases significantly. We wish you well in finding an institution of higher learning with the ethical priorities that will allow you to pursue your education.

Michael Roth, President Joshua Boger, Chair of the Board

By Joshua Krugman, Evan Bieder

Dear Parent/Student/Alum,

If you are concerned, as we are, with the profound demographic changes in the Wesleyan student body that have been attended by Wesleyan's new need-discriminatory admissions policy, please email or call Michael Roth (mroth@wesleyan. edu/860/685-3500), the President of the University, and John Meerts (jmeerts@wesleyan.edu/860/685-2607), the Vice President for Finance and Administration, and explain that your deep disappointment with their institutional priorities has led you to decide against donating and against encouraging other parents, alumni, and students to give to the University this year.

When Wesleyan's Board of Trustees decided in the spring of 2012 to switch from a "need-blind" admissions policy (in which the applications of prospective students were evaluated without knowledge of the student's ability to pay), to a need-discriminatory admissions policy (in which applications are read and decided upon in part based upon the students' ability to pay), many alumni, parents, and students expressed their concern to the President, the Board, and others that the new policy would decrease the many kinds of difference that Wesleyan values in its student body. These alumni, parents, and students were met with patiently condescending explanations, but no interest or intent to engage with their legitimate

Now, a year later, the numbers are in and they have proven these concerned alumni, parents, and students uniformly and unfortunately correct. Compared with last year's incoming class, in this year's freshman class (the first chosen with the new, need-discriminatory policy), the number of students receiving financial aid decreased from 48 percent to 42 percent, the number of first-generation four-year college students decreased from 16 percent to 13 percent, the number of black students decreased from 11 percent to 8 percent, while the number of students from New England increased from 17 percent to 22 percent, and the numbers of students from all other geographic areas in the U.S. dropped or stayed flat.

Not only have we seen that our concerns about demographic changes were well founded, but we've learned something about strategy as well. We have learned that the University doesn't listen when alumni and parents call, and when students demonstrate, pass resolutions, and sign petitions. The administration doesn't feel threatened by these actions anymore, if it ever did.

That is why we are encouraging other alumni, parents, and students who care about this University to take the only kind of action that the administration really cares about, which is to refuse outright to donate to the University, to refuse outright to give them that vote of confidence in their ethically bankrupt priorities. For those of us who thought that a meaningful conversation about these issues could exist without a donation boycott, it was infuriating to learn that gifts earmarked for financial aid automatically trigger a budget adjustment where an amount equal to 68 percent of the gift is removed from the annual financial aid budget, which means that only 32 percent of each gift earmarked for financial aid actually goes toward increasing the financial aid budget, and the other 68 percent of any such gift gets swept into general operating budget, where it enables the unaccountable and unsustainable status quo: out-of-control administrative bureaucracy and the rest.

The University expresses no intention to reinstate need-blind, yet it says that if we just keep donating, things will improve. We say: Wesleyan has the means to return to need-blind now; all it needs is the courage to decide to enact a more ethical, inclusive set of priorities. We say to the University: ask us again to donate the moment you choose to take up a set of priorities we can get

Until then, we urge our fellow alumni, parents, and students to consider that you may do much more to make Wesleyan excellent and inclusive by vocally withholding your donation than by donating.

In solidarity, get involved!

—Need-Blind Wesleyan

Krugman is a member of the class of 2014. Bieder is a member of the class of 2015.



Got an opinion? Wanna share it? Write a Wespeak! The Wespeaks section is a forum for student opinion, debate, ideas, rants, quips, and anything you want to share.

Submit online: wesleyanargus.com/submita-wespeak

A Letter to The Board of Trustees

By Members of Wes, Divest!

Dear Board of Trustees,

The climate crisis is a defining issue of current and future generations. The fifth Intergovernmental Panel on Climate Change (IPCC) report, released earlier this year, states with at least 95 percent certainty that humans are the primary contributors to current warming trends.

As a responsible institution, Wesleyan teaches students to shape a healthy and sustainable future for our country and our world. We believe that every aspect of Wesleyan, including the endowment, should reflect this responsibility. We have committed to climate neutrality by 2050, yet we continue to fiscally endorse the fossil fuel industry with our endowment. Investing in these companies inadvertently promotes the acceleration of global warming and is at odds with our Climate Commitment. The endowment does not exist independently of the University; it represents Wesleyan's values.

It is internationally accepted that a 2 degrees Celsius increase in global temperature would result in lasting harm to the planet. In order to remain below this threshold, large portions of carbon reserves—which account for an estimated 50 to 80 percent of fossil fuel companies' valuations—would have to remain in the ground. By looking at the Dow Jones U.S. Oil & Gas Index (DJUSEN), it is evident

that the market has underreacted to climate-regulating international agreements and legislation.

In the last year, fossil fuel companies have allocated \$670 billion towards creating new types of fuel reserves (e.g. fracking, tar sands, and mountaintop removal), which are often less profitable and strain operating cash flows. Recent evidence indicates that demand for natural gas for half the world's population is rising five times faster than supply. While this is not proof of a carbon-asset bubble, this is how a carbon-asset bubble would behave: rapid price inflation despite decaying underlying value. These are liabilities that could potentially take a toll on shareholder value.

Moreover, large corporations including Wal-Mart, Apple, Cisco, Lockheed Martin, and Deutsche Bank are earning Renewable Energy Certificates, using onsite alternative energy generation, and creating utility green power products. These corporations are not investing in clean energy purely for the social good; they likely invest because they see potential long-term returns in alternative energy investments, rather than conventional energy generation methods.

The fossil fuel divestment movement provides Wesleyan with a unique opportunity to establish itself as a leader amongst peer institutions. Wesleyan divestment can propel a movement dedicated to fundamentally altering the environment

around private and public investment decisions. This has the capacity to recalibrate the market to incorporate the real cost of climate change. Divestment will not only set an example, but could also attract long-term, positive attention and increased alumni donations.

We share a passion for the Wesleyan experience. We share a commitment to the opportunities Wesleyan provides. We share a desire to challenge the status quo to create a more just and equitable world. In our time here, we have not only learned to think in terms of practical idealism, but also that we must aim to apply these ideas as an institution. We believe it is our responsibility to research and thoroughly assess the potential outcomes of a responsible and gradual divestment strategy. As members of the Wesleyan community, we respect your expertise, understand your fiduciary responsibility, and trust you to make the best decision for our community.

Thank you for your consideration.

Sincerely,

Abby Cunniff '17, Scott Elias '14, Pierre Gerard '15, Mira Klein '17, Zac Kramer '17, Claire Marshall '17, Genna Mastellone '17, Sonia Max '17, Maya McDonnell '16, Angus McLean '16, Sarah Mininsohn '17, Eva Steinberg '17, Izzy Stern '14, Sara Swaminathan '17, Zachary Wulderk '15, and the rest of Wes, Divest!



Letter to The Editor

By Martin Benjamin

Dear editor,

The Argus flatters this writer by taking the trouble and time to improve his prose. But one can have too much of a good thing.

My Nov. 18 submission (Open Letter to President Roth) contained the phrase, "bumper-sticker humanist you." It was lengthened it to "you bumper-sticker humanist you."

The second improvement pertains to my submission's four references to "9/11," half of which appeared in print and online as "Sept. 11." But "Sept. 11" and "9/11" are not the same

The former is a date. The latter, a morn in which 3,000 human beings (a

21-nation representation) were slaughtered, is an evocative abbreviation.

(Whatever one dubs the event, it remains a matter of no moment to bumper-sticker humanist Roth.)

-Martin Benjamin

Benjamin is a member of the class of 1957.

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Date Leaving	Leave Wesleyan &	Arrive Bradley →
Tue. Nov. 26 th	5:45 ^{am}	6:45 ^{am}
	11:30 ^{am}	12:30 ^{pm}
	4:30 ^{pm}	5:30 ^{pm}
Wed. Nov. 27 st	5:45 ^{am}	6:45 ^{am}
	11:30 ^{am}	12:30 ^{pm}

Date Returning	Leave Bradley →	Arrive Wesleyan 🚊
Sun. Dec. 1 st	1:00 ^{pm}	2:00 ^{pm}
	6:00 ^{pm}	7:00 ^{pm}
	10:00 ^{pm}	11:00 ^{pm}

Shuttle **LEAVES** Wesleyan from the front of Usdan University Center.

- <u>BRADLEY RETURN</u> shuttle pick up location: <u>INSIDE</u> the newer section of <u>Terminal A</u> at its lower/ground level, near desk and sign for "<u>Bradley Ambassadors Information Center</u>."
 This desk is closest to Baggage <u>Claim carousel #4</u>.
- Cost is \$20.00 one way, \$40.00 round trip.
- Reservations must be made in advance at the University Center Box Office.
- Payment is due upon reservation; payment can be made in Cash, Check or Credit Card.
- No refunds allowed.

THE NEW HAVEN TRAIN STATION SHUTTLE

wesleyan.edu/winter

- Cost is \$15.00 one way, \$30.00 round trip.
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- No refunds allowed

Sat. Nov.23rd, 10^{am} Shuttle departs from the front of Usdan Center. Sun. Nov.24th, 4^{pm} Shuttle departs from the front of Usdan Center. Tues. Nov.26th, 11^{am} & 6^{pm} Shuttle departs from the front of Usdan Center. Wed. Nov.27th, 10^{am} Shuttle departs from the front of Usdan Center.

Sat. Nov.30th, 11^{am} Shuttle departs from the front of the New Haven Train Station. Sun. Dec.1st, 11^{am} & 5^{pm} Shuttle departs from the front of the New Haven Train Station.

NEW YORK and BOSTON Bus Service

- Cost is \$25.00 one way, \$50.00 round trip.
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Tue. Nov. $26^{\frac{th}{t}}$, 5^{pm} Buses depart from the front of Usdan Center.

Sun. Dec.1st, 3pm Buses depart from New York City and Boston.

Philly to DC. and Return Bus

- Cost is \$125.00 Round Trip Only
- See Box Office For Details.

Wed. Nov.27th, 9am Bus Departs from the front of Usdan Center.

Sun. Dec.1st, Bus Departs from DC at 1pm, Leaves Philly at 4pm

NEWS

Fullilove Talks Research Methods

By Matthew Shelley-Reade Staff Writer

Students and teachers alike attended Assistant Professor of History Courtney Fullilove's talk, "Scrambled/Lost/Rotten/Dead: Research on the Margins," this past Tuesday, Nov. 19. In the lecture, Fullilove focused on researching materials traditionally neglected by historians and finding significance in the intersection of environmental history, history of science, and history of capitalism.

Fullilove opened the talk by reading a poem by Charles Wright. The poem, titled "Tomorrow," established the talk's theme: focusing on the ordinary and the obscure.

The part of the poem that I really love are the first lines [on] the idea of the metaphysics of the quotidian, which is in fact in some ways the spirit of this talk," Fullilove said.

Fullilove focused her talk on the archaic Dead Letter Office, an office created by the United Postal Service to deal with undeliverable mail.

'If you mail a letter and it doesn't get to the proper recipient, it goes to the Dead Letter Office," Fullilove said. "Whereas first class mail was under seal, meaning it was held private by the Fourth Amendment of the Constitution, third class matter (parcel posts) could be opened. The mail was disposed of, but the parcel posts [would be auctioned off]. So that's the theme of the talk, trash picking in the Dead Letter Office. My contention is that there is no such thing as a trivial source."

Fullilove utilized the Dead Letter Office to give insight into the lives of quotidian Americans.

"The reason I like the Dead Letter Office is because it is an accidental archive of failure, which was the normative experience of 19thcentury economic life," Fullilove wrote in an email to The Argus. "[...] It's quite illuminating to tread through the catalogues of the rooms and ask why all this stuff ended up there. Even with a narrow focus on the history of agricultural development, you have to take note of how many packages of seeds end up in the halls of the Dead Letter Office. What does their presence there tell us?"

Fullilove's research in the Dead Letter Office led her to discover the case of Junius Smith, an entrepreneur who attempted to bring the British East India Company's tea industry to the deep U.S. South. According to Fullilove, Smith's failure to displace cotton as the South's primary cash history is about good stories."

crop is significant to the history of capitalism in the United States.

"We've been led to believe in these myths of free enterprise and the weak state in U.S. development whereby we have these Yankee entrepreneurs pulling themselves up by their bootstraps and coming up with great ideas and through the strength of private enterprise making the U.S. a great nation," Fullilove said.

Fullilove continued to discuss the reality behind this myth.

'What...appears is that there is a lot of federal muscle behind those efforts every step of the way," she said. "In fact, when American farmers succeeded it was because they were sort of sheltered from some of the risks of the market and given a big boost in research and development. But we don't think of it in those terms.'

According to Fullilove, Smith embodied the recurring theme of the significance of the worker in the larger context of agricultural history.

"Farmers were the first biotechnicians, and had been for some ten thousand years," Fullilove wrote. "It's hard for us to think of them in these terms, because we're accustomed to thinking about research and development as occurring in organized, institutional settings. But if we want to understand the grounds of that research, both historically and with respect for contemporary practice, we have to take seriously the contributions of agricultural people."

The theme of the talk, drawing historical significance from the mundane, appealed to Abigail Shneyder

"I [...love] the idea of finding significance and historical insight in nontraditional sources—in other words, trash," Shneyder wrote in an email to The Argus. "I wanted to know what a few leftover seeds could tell me about American history[...]. [T]he idea of learning about the obscure history of forgotten objects does appeal to me. Everything can tell a story. I thought Professor Fullilove had a neat perspective on history that I'd never been exposed to before."

As for finding context for these environmental stories, Professor of History, Medieval Studies, and Feminist, Gender, and Sexualty Studies Magda Teter offered a sug-

"You really need an imagination so you can try to imagine yourself in that moment in time you are reading about," Teter said. "Don't project your own reality, but try to project yourself in that moment. In the end,



Professor Courtney Fullilove discussed the importance of the Dead Letter Office in her research.

WesAmnesty Hosts Testimonial of Human Rights Violations



Sam Sikder '14 shared her experiences in the Middle East at the most recent WesAmnesty event.

By Sofi Goode Assistant News Editor

Students gathered Wednesday, Nov. 20 in the World Music Hall to hear their peers talk about personal experiences with human rights in the Middle East. The event, titled WEStimonials, featured Danny Blinderman '14, Hazem Fahmy '17, Carina Caligiuri Kurban '14, Piril Özince '16, and Sam Sikder '14 sharing their experiences with civil liberties. The event was followed by a reception with Middle Eastern cuisine.

WEStimonials was organized primarily by WesAmnesty coleaders Margaret Curtis '16 and Joe Ringoen '14. Ringoen said that the event was designed to present an unbiased point of view on the current state of the Middle

"We're hoping to bring awareness to campus, to get people thinking and dialoguing about issues that are happening on the other side of the world but that effect people on campus," Ringoen said. "We want to create a positive dialogue around the issue that's not based in different viewpoints or with student groups, but to try to create as depolitical of an environment as possible so we can discuss these issues without creating tensions."

Trisha Arora '16, the event's social media organizer, also emphasized that the organizers wanted the event to be focused on awareness and experience.

"We wanted it to be more student-oriented as opposed to professors and more of a lecture," Arora said. "Our main goal was to get students to realize that there are students among us who have encountered human rights issues.

We didn't want this to be a political thing; we wanted it more to be an awareness thing, to see how other students lived in the past and what they've experienced."

Fahmy, who grew up in Egypt, chose to focus his talk on the treatment of the queer community in his home country.

'I feel it's an extremely serious issue that does not get enough attention in general in the Middle East and the Arab/Islamic world where LGBT rights are, for the most part, pretty horrible," Fahmy said. "I have a close Egyptian friend who is gay and attempted suicide because of the cultural and legal oppression."

While in the United States much of the discussion of LGBTQ rights is focused around gay marriage and legal equality, in Egypt, it often centers around personal safety.

"It's a matter of hunted down, being tortured, being accused of wild accusations, just to have a reason to put them in jail," Fahmy said. "It's a matter of them being kicked out of their homes by their own families, sometimes being killed by their own family. Tolerance needs to be a priority.... Acceptance and embracing is a long way [away]. Tolerance and a lack of violence against LGBT people is crucial for

Fahmy wanted his talk to give students a more realistic view of both the types and scope of problems that people in the Middle East face.

"I want to give a more legitimate and un-sensationalized view of issues in the Middle East," Fahmy said. "Most of the time when Middle-Eastern issues pop up in Western news [they're] very dramatized. I want people to recognize and understand that there is suffering in the Middle East, that it's not necessarily something that everyone can understand...but it's relatable suffering;

these are universal experiences."

Arora and Ringoen noted that they hope the event helped open students' eyes to the diversity at the University and the experiences that all students carry with them.

"People are aware that there are violations going on, but they don't realize that they know people who might have witnessed them, who might have been a victim," Ringoen said. "Even at Wesleyan, you walk by people every day that really are affected by these issues halfway around the world. It's great to get a better awareness of how these issues affect us here and how they travel across borders."

Blinderman, who shared his experience as a Jewish person visiting Israel, urged the audience not to receive the information passively.

"Don't take my word for it," he said. "Read a book; read an article. Go there for yourself. See what you need to see for yourself. Challenge yourself; don't just go on vacation.... If enough people come and enough people care, it might be possible to save both Israel and Palestine from this slow plummet into oblivion."

Katie Darr '17 attended the event and found the accounts both informational and compelling.

"I didn't know a lot about these issues, so it was very enlightening to hear about them," Darr said. "People know that there are issues, but I don't think they know the extent of the issues. So to have a spot where people can hear how big these problems are, it was helpful."

Rachel Earnhardt '17, who also attended the event, agreed, adding that the event opened the doors to a wider discussion.

"The issues are so complex that people are resistant to deal with them," Earnhardt said. "Obviously, we did not find solutions tonight, but it opened a dialogue. This is a

Faculty Members Share Passions at Wesleyan Thinks Big

By Sophie Zinser Assistant News Editor

On Wednesday, Nov. 20, over four hundred students, faculty members, and community members attended the third annual Wesleyan Thinks Big event. Held once per semester, the event provides five professors from a wide range of departments the opportunity to give a 10-minute lecture about what keeps them up at night.

For this semester's event, a group of students selected Visiting Assistant Professor of African American Studies and English Sarah Mahurin, Assistant Professor of Astronomy Meredith Hughes, Associate Professor of Sociology Jonathan Cutler, Visiting Assistant Professor of Biology Andrea Roberts, and Assistant Professor of Philosophy and Letters Tushar Irani to speak.

Professors are nominated and selected by the students, who comprise the Wesleyan Thinks Big organization. According to one student coordinator, Wayne Ng '16, the lecture topics do not have to relate to the professor's specific discipline.

"When I went to Wes Thinks Big as a freshman, it was the culminating point of why I chose to go to Wesleyan," Ng said. "Originally, I didn't know what I wanted to major in. I came to Wes Thinks Big and felt like I could take any path and do so many things with it."

Mahurin gave the first lecture, titled "What We Talk About When We Talk About Clothes." She began with a passage from Zora Neale Hurston's "Their Eyes Were Watching God" in which the main character, Janie, stirs up a group of townspeople when she wears dirty, revealing overalls. This passage guided Mahurin's discussion of clothing and her observation of articles of clothing that she had overheard being mocked on cam-

pus, such as crop tops, high heels, and hoop earrings. Mahurin pointed out that most of the comments are directed at females.

"I have never once heard anyone at Wesleyan mock the shirt worn by a man," Mahurin said.

She expressed her aversion to the colloquial term "biddie" that she had heard students use in reference to some women on campus. Students, according to Mahurin, define a "biddie" mainly based on the clothes that a student wears. She suggested that students focus instead on what women have on their minds.

"The stories we tell ourselves about other people are almost always less interesting than the stories that other people can tell us about themselves," she said.

Next to speak was Hughes, whose lecture, "Life in the Universe," detailed the current search in science to find life outside of Earth. She opened with a startling new astronomical discovery that sparked many gasps from the audience.

"Within the last few weeks...we now know that there is at least one planet per star and that at least one in five stars has a rocky planet like Earth on which water can exist," Hughes claimed. "That's literally billions of chances for life to evolve."

Hughes believes that it is essential for scientists on Earth to continually send signals to space so that they can be in the right place at the right time for those signals to be heard.

While she emphasized the importance of government funding in the sciences, Hughes also pointed out that research in the field of space exploration, and humans as a race, are both very new. These two facts form the basis for the Fermi paradox, which she described as the contradiction between the probable mass of extraterrestrial life and humanity's inability to discover it.

"Maybe we are alone," Huges said. "Maybe we're not alone, but we don't know about other civilizations.... Or maybe they have colonized the galaxy and we just don't know about it."

Cutler spoke next, giving a talk titled "What's Left? An Unrequited Politics of Pleasure." Cutler used a PowerPoint presentation to frame current American political party biases, suggesting that along with the obvious left and right binaries of our political system, there should exist a new axis that further bisects those categories into left and right communitarianism and left and right libertarianism. Cutler argued that the axis of the libertarian left has yet to be defined by an established party or policy.

"A left libertarian's views would be especially anti-work...so if you're in the market place as a labor person, you will want more money and less work," Cutler said. "If we think about what the liberal right think about that box, they are freaked out by all the pleasure they imagine happening in there.... Let's give them something to talk about."

Next to speak was Roberts, whose lecture "Jury Duty, Stem Cells, and Global Warming: The Importance of a Science in the Liberal Arts Education" made a case for why all students should take at least one science course over their four years in college. She pointed out that while 75 percent of students at the University take a dance class, only 25 percent take a science course. Roberts also encouraged scientists to make their subject teachable and translatable to non-science majors.

"Take a science course," Roberts concluded. "Learn to love the detail.... Fulfill your NSM requirements. Come over to the south side of Church Street. Ask us what we love to do. We would love to tell



SADICHCHHA ADHIKARI/STAFF PHOTOGRAPHER

Assistant Professor Tushar Irani gave a speech titled "The Value of Learning."

vou.

Irani's lecture was the last of the series; the title was "The Value of Learning." Irani explored how modern students perceive learning and their belief that learning is intrinsically valuable as well as instrumentally valuable.

"Why are you and I here at this institution?" Irani asked. "Here's the easy answer: I'm here to teach and you're here to learn. That's the consumer model of education.... But knowledge is not best thought of as a good to be consumed."

From there, Irani detailed the view that some goods, such as personal health, are valued as ends in themselves, while other goods, such as medical treatments, are instead valued as means to an end. Irani noted that while in college, it is difficult to perceive your time spent as intrinsically valuable.

"While you're here there is one precious thing that you'll never have again: freedom," Irani said. "And by that I mean the freedom to think, the freedom to engage in the inde-

pendent thinking that is necessary to take ownership of your values."

After the lectures, Cutler expressed his agreement with Irani's lecture.

"I like to think big because...as Professor Irani was saying, the point of this place is not that it will make you a lot of money, although it hopefully will," Cutler said. "All you need to do is learn to read and write in order to get what this place sells. Go deep wherever this place takes you."

Emma Davis '17 commented on the capacity of the audience to remain open-minded regarding all lecture topics.

"I am so glad I came because I think this distills the best of Wes into short, 15- or 20-minute segments," Davis said. "I also think that it was an invigorating challenge to the audience, who could have tuned out because [each lecture topic] wasn't where [they were] usually comfortable, but being able to be present for the entire thing was proof of what makes a liberal arts education so valuable."

WSA Resolution, USLAC Goals Gain Traction in Administration

By Madeleine Stern

On Oct. 15, the Wesleyan Student assembly (WSA) passed a resolution call-

Assembly (WSA) passed a resolution calling for extensive reform of labor conditions and workloads of the University's custodial staff. Soon after, the WSA announced that this resolution had gained its first formal showing of support from the administration.

The resolution called for, among other things, the creation of a Code Compliance Board to address and investigate issues of custodial fair labor practices on campus. Sunday's WSA newsletter stated that Vice President for Finance and Administration John Meerts had to fight for the creation of such a board. Meerts clarified, however, that such a board already exists, though it has not met very often in recent years.

"I think the code compliance board [...] will monitor to some degree that agreed-upon policies and procedures are in fact followed," Meerts wrote in an email to The Argus. "[...] I presume that the board will serve as an advisory group to the administration around these issues."

According to Meerts, many of the students' ideas for improving the custodial work environment make sense.

"I think that we as an institution have an obligation to see that all employees, whether employed directly by the university or by subcontractors, are being treated according to all legal requirements [and] safety requirements as, say, defined by [the Occupational Safety and Health Administration]," Meerts wrote.

Meerts elaborated on the role the Code Compliance Board will have in shaping fair custodial labor policy on campus.

"[T]he university can optionally implement certain policies and practices [...] that go beyond those legal requirements, such as paying all workers a living wage as defined by the institution," Meerts wrote. "There may be other things that could come out of the conversations with the code compliance board that may make sense for the university to imple-

David Whitney '16, a member of Wesleyan's United Student Labor Action Coalition (USLAC) who also serves on the WSA and sponsored the resolution, explained the significance of the WSA resolution.

"In broadest terms, what this resolution asserts...is that Wesleyan should be developing its own standards for what fair labor practices are on campus," Whitney said. "There's a lot of industry standards and metrics for fair labor practices.... What the WSA resolution says—it's actually kind of radical—is that we shouldn't be looking to those standards to validate how we treat the workers on our campus."

Whitney and other members of USLAC see Meerts' expression of support as the first substantive administrative support for custodial labor reform on campus

"The biggest win here, I think, was that John Meerts agreed to go to bat for us for the constitution of this board," Whitney said.

Representatives of both USLAC and the WSA expressed optimism about the future of the resolution and the Code Compliance Board.

"The administration is taking us seriously, and this is a big step," wrote

WSA Vice President Andrew Trexler '14 in an email to The Argus. "The Code Compliance Board [...] will have real power, which is really important. The recent adjustments to reduce workload on current workers, although in lieu of hiring new staff, is also a big plus."

There is one issue, however, that remains a sticking point for USLAC, the WSA, and the administration alike: the University does not directly employ its own custodial staff, instead subcontracting to Sun Services, LLC. This raises the question of whether the Code Compliance Board would be vested with any real authority.

Meerts acknowledged that while the University is not legally able to negotiate with or for the custodial staff, it can negotiate with Sun Services and ensure that certain conditions are met.

"We can have language in a contract with our vendors that stipulates certain things as long as it does not contradict rights that workers already have under their union contract," Meerts wrote. "But I imagine that our contract with Sun will have stipulations, and that this is how this will be operationalized."

Alma Sanchez-Eppler '14, another member of USLAC, was similarly optimistic about the prospects for negotiation with Sun Services over better working conditions.

"Sun Services is hired by Wesleyan, and [Wesleyan has] made it seem like [Sun Services takes] direct marching orders from the customer," Sanchez-Eppler wrote in an email to The Argus. "If Wesleyan asks for something, especially if they provide funding to do it[...]it will get done. I hope [the University is] telling

Writing: 156 High to Become Residential Creative Writing Hub

Continued from front page

will be a strong program in that location."

Whaley is hopeful that the move will increase interaction between students and faculty involved in writing.

"The only thing that we are trying to accomplish now is to foster closer connections between faculty that are working in this area and students that are interested in creative writing," Whaley said. "I am really excited about the possibility of more faculty interaction, and I hope that synergy will enrich the writing experience for students living in those areas."

Several current residents of Writing House look forward to the change.

"I looked at it in a positive light," said Writing House Manager Chukwuemeka Uwakaneme'16. "Writing House is really far from campus, so if all your classes are not in that area, the location really is not that great."

Uwakaneme added that, as a biology major, his classes are mainly located in the Exley Science Center, so he frequently travels a far distance from Writing House to get to class.

"This new location is great

for people who want to write, but are not necessarily in that major," Uwakaneme said.

Rebecca Brill '16, another resident of Writing House, agreed with Uwakaneme, adding that the current location is a significant disadvantage.

"It is a pretty house and a really nice place to live," Brill said. "[But having the location changed] will draw more people in, possibly a different sort of person than typically goes to Writing House. It might draw in people that want to be immersed in the writing community."

However, some students currently living in Writing House are not enthused about the impending move.

"I find this problematic," said Jack Spira '16. "Initially, it will seem like we are being collected into a better hub of writing, but rather we are being separated from the rest of the school in such a manner that will hurt writing. Writers don't need other writers around them, they need other people."

Spira added that living at 202 Washington St., which is surrounded by other program houses, is beneficial because he has been able to make friends with differing interests.

"It was great for hanging out with [students from other program houses] because we learn from different ideas," Spira said.

OPINION



On the Horrible Thing That Was Once on My Face

By Josh Cohen, Opinion Editor

I hate shaving. Some say it's a soothing activity, but I have a number of questions for anyone who derives relaxation from running sharp metal across the surface of one's skin. My razor has five blades, which I've been led to understand helps to improve the smoothness and closeness of the shave, but just makes me feel on edge. The claim is probably true: the people who made it probably know science things, and I myself am not a botanist. To me, it just sounds like five times as many daggers with which I'm attacking my own skin. What can I do, though? I'm a hostage to Gillette, the face-shaving company holding a knife to my throat in this horribly mixed metaphor.

Grudgingly, I shave once a week. I should probably shave more frequently, since I blow past the point of stubble to the scraggly weirdness of a half-grown beard, hair creeping up my cheeks toward my eyes in odd little outshoots. It's unclear whether anyone notices that irregular growth pattern, thinner than my chin or jawline by the time I slice the hairs away, but certainly noticeable, at least to me. Maybe that's just a product of years of looking at myself in the mirror, the result being some indirect opposite of narcissism.

My facial hair never used to bother me, not before I recently looked at some disturbing photographs from last winter. Lacking a clear head and common sense, I made a bad decision, the kind of perception-shifting choice one can only identify as such in hindsight. Beginning in January 2013 and ending about five weeks later, I, Joshua Russell Cohen, had a goatee.

It was not grown by accident or under duress, both of which would have been bizarre reasons but would have saved me the embarrassment of knowing I grew it of my own volition and wore it willingly. And I thought it looked good! All the sides connected and I shaped it roughly evenly, so I looked in the mirror and said to myself, yeah, that works. I smiled, and the sides caved in toward the sides of my mouth, but I allowed myself to ignore the shape-shifting my hair was doing. There was nothing abnormal about my beard at all.

There is a photograph of me on Facebook to which I will not link and from which I have untagged myself, so you wouldn't find it even if you had the morbid curiosity to look. Pictured are one of my best friends and me, though she and I were only acquaintances then. I am wearing a dark gray, tweed jacket with a dark blue, button-down shirt, and

my goatee is wearing me. My facial hair contorts in an hourglass shape around my smile as my arm wraps around her back. Her expression does not give any indication that she knows how creepy I look in this moment. I shaved a few days later.

Maybe I'm still just stressed from the trauma, because I still like beards on other people. I watched multiple actors in "The Seagull" grow miserable over the course of the semester as they prepared their facial hair for the production, but I was saddened when they all shaved afterwards. I consider Mandy Patinkin to be the grizzled ideal of male appearance, even more so with his face engulfed as Saul Berenson on "Homeland" than with his Spaniard's moustache adorning his upper lip in "The Princess Bride." If you've seen him clean-shaven, he looks deceitful, as though his smooth skin were concealing his true image.

I would never tell him that, of course. For one, I don't know Mandy Patinkin. Approaching him on the street to tell him my preferences for his follicular activities would be inappropriate to say the least, just as my loved ones restrained themselves from telling me just how much my goatee dominated my face. It wasn't big, but it demanded attention, making me appear to be someone different behind it. Now that it's gone, I look in the mirror and whatever I see, stubble or scraggle or nothing at all, I feel that I see myself.

Cohen is a member of the class of 2014.



"Venus in Fur:" Gender in A Play Within A Play

By Jake Lahut, Contributing Writer

The criticism of gender binaries was something that caught my interest during orientation. Although I had come from what I perceived to be a liberal environment and household near Albany, New York, I had never understood gender as a social construct or something that is socially performed. I thought that all sexual orientations should be accepted by society, and that was it.

In conversations with new and returning students, I began to understand the idea that one's internal life should not be infringed upon by other people's definitions of gender, that gender identity is a spectrum rather than a box. These organic conversations gave me an invigorating new perspective that I did not expect coming into Wesleyan as a freshman. While I was home over fall break, I was able to understand a play in a much more valuable way than I would have had I not been exposed to the University community.

"Venus in Fur," written and directed by David Ives and set in the modern day, portrays two characters, one male and one female, who undergo a drastic power shift over the course of the female's audition for a play written by the male. In the play, Thomas Novachek, the writer and director of his own stage adaptation of the 1870 novel "Venus in Furs" by Leopold von Sacher-Masoch (who coined the term masochism), and aspiring actress Wanda von Dunajew, read from Novachek's script as Wanda auditions for the lead role in the play.

At first, their interaction feels all too exploitive. Wanda, with her raw Long Island accent and amateur bag of props and outfits, is treated by the director as an unintelligent philistine who should use her sex appeal to compensate for her

outward lack of intelligence. Novachek bitterly complains about the lack of attractive women with intelligence, a misogynistic claim that festers in locker rooms and bars across America.

Novachek's outward expression is one of masculine dominance, and Wanda's one of ditsy cuteness. Her submissiveness to Novachek is a result of the rules of the game they are playing. These two characters are in a world where the masculine has the power, but Novachek needs feminine beauty to actualize his vision. Male dominance drives the plot of the play and the play within the play that is being read onstage.

Wanda's surprising insights into the psyches of the characters in Novachek's adaptation change the trajectory of the story. Early on, Novachek is giving the orders, and he demands that Wanda accept them. She responds to his control flirtatiously, both when he dominates her in character and when they break character. Novachek takes Wanda much more seriously when she uses her sophisticated transatlantic accent (which sounds more British than American) rather than her natural Long Island accent.

However, Wanda begins to blow Novachek away even using her normal voice with her dissection of the male character in the play within the play: she correctly asserts that by asking to be the female character's slave, the male character is in fact gaining not only pleasure but also power from his submissiveness because he is making the female character do what he wants while she has the illusion of control.

The trait of dominance is isolated in this play. In the world outside of the play, we associate certain traits with males and others with females. Masculinity is

associated with a person who acts in a way that is logical, serious, and assertive. Femininity is associated more with feelings and passivity.

What brought the book "Venus in Furs" to its fame and what brings gender performance to the fore in the play is when Novachek and Wanda switch their reading roles, with Novachek attempting to act feminine and Wanda asserting her masculinity. By taking advantage of Novachek's own creation, Wanda completely destroys the gender performance that Novachek relied upon to create his play.

Wesleyan's avant-garde intellectual atmosphere gave me the perspective to stay within the world of the play without feeling uncomfortable. Theater is an experience that demands a critically engaged audience. Inside the world of the play, I was able to understand the dissection of dominance on stage. More importantly, outside of the world of the play I saw parallels that were too true to sit comfortably with me, and that's due to some of the conversations I've had here.

As much as I feel that I am critically observant and open-minded, before coming to Wesleyan I had not thought critically about how people perform their genders. Lily Myers' "Shrinking Women," a powerful slam poem that examines gender roles in our society, is a great example of how bold and critical Wesleyan students are. With nearly four years to go, I'm excited to be a part of a community that is critically engaged, both internally and externally, for the sake of learning itself, rather than uses the breadth of opportunity here as merely means to an end.

 $Lahut \ is \ a \ member \ of \ the \ class \ of \ 2017.$



Making a Difference

By Isabel Fattal, Contributing Writer

When it comes to the ability of the individual to make a difference in the world, most of us vacillate between disillusionment and idealism. There are moments when anything seems possible, but sometimes the world overwhelms us with its enormity and its power.

I thought that I had found a solution to this struggle on a community service trip in Kentucky last summer.

I spent the first few days in Kentucky doubting the relevance of the work that I was doing. I knew that my work would eventually make some sort of difference, even if marginal, but I found it difficult to grasp the impact of my efforts. By the end of the summer, though, when I saw the results of our group's work, I felt as though I finally understood. I could see with my own eyes the outdoor classroom that we had built with our hands from start to finish. I listened to the gratitude of the parents of students we had worked with. At once, I understood the simple fact that had we not been there, these results would not have been achieved. I began to feel, with a strong sense of conviction, that the work of each individual is, in fact, valuable.

At the time, this realization felt like the end to any of my cynicism about an individual's ability to have any real impact. However, as time passed and the potency with which I'd once felt this conviction began to dissipate, doubt returned. As I documented my community service efforts on my college application, I questioned whether they really meant anything. I put the words on the page, and they looked so small, so insignificant. Was I really making a difference? Is anyone?

The confusing contradiction of cynicism and idealism never seemed to resolve itself. In each moment of service, as I

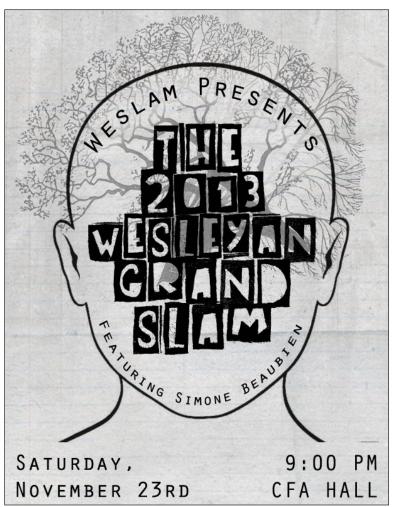
made some kind of positive effort, I understood that my attempts were significant. But as I thought about how very small the individual can be in relation to the greater issues of the world, I couldn't help but feel a persistent uncertainty.

This struggle surfaced once again as I watched "A Place at the Table," a documentary about hunger in the United States screened by the University's Hunger and Homelessness group. I was appalled by what I saw, and I felt compelled to do something, anything that I could to help in some way. At the same time, I was beginning to realize just how difficult it is to change a situation that is so extensive and complicated. I left the screening educated and frustrated, my thoughts about the power of the individual left somewhere between hopeful and

But when it comes to making a difference, maybe the middle is exactly where we should be. While it might be easier to choose one side or the other, this complex combination of doubt and hope enables each of us to understand our own place in the world. Doubt allows us to comprehend the depth of the issues that we face as young people engaged with the world around us. As we begin to understand our part in a much larger picture and to realize how much work there still is to be done, we are humbled

But when doubt leads to inaction, when it paralyzes us from acting upon our desires to see change, it's time to cast it aside. While our doubts may be important, hope does prevail. It drives us to test the boundaries of our own abilities and to achieve levels of progress that others before us may have thought to be impossible. Let's not get too busy navigating the contradictions of idealism and doubt to remember to give the potential of the individual a chance. Otherwise, we may never know what we're truly capable of.

Fattal is a member of the class of 2017.





As Time Goes Pi: Calculus Connects Generations

By Jenny Davis, Assistant Opinion Editor

Last spring, I took the AP Calculus Examination. Taking the test was not my idea; everyone in an AP class in my high school was required to take the May exam. I am not, suffice it to say, a math person, so I studied months before the actual test hoping to master the material. (Spoiler alert: I did not master the material.) It was a miserable, tough slog—until my world was turned upside down by a practice free response question.

The calculus problem in question was from the exam published in 1991. My teacher had given us enormous packets with practice tests from a variety of years, and my classmates and I worked our way through them painstakingly: 10 AP tests x 15 pages per test x 10 years = a lot of problems. When I glanced at the top of the page and saw that the date of the test was 1991, though, I was flabbergasted. I might have even let out a small gasp, something that was probably interpreted by my tablemates as my routine reaction to seeing a logarithm.

The question might have involved a logarithm, but that wasn't the most alarming part. I was flabbergasted because I was doing the same problem as high school seniors who would not for another 18 months know that Bill Clinton would be sworn in as the 42nd president of the United States.

I was flabbergasted because I was doing the same problem as students who lived in a world without Russia or Taylor Swift or YouTube, a world with apartheid in South Africa and 85 cents for a dozen eggs in America.

I was flabbergasted because I was writing the same numbers as high school seniors who would not for another 10

years turn on the news to see that two planes had crashed into the World Trade Center, one into the Pentagon, and one into a field in rural Pennsylvania.

I was flabbergasted because I was reading the same question as high school seniors who would not for another 20 years witness a demonstrative campout in downtown Manhattan that would spread across the country, sparking literally hundreds of protests known collectively as Occupy Wall Street.

The teenagers who were doing my math problem, which I had claimed my own after ruminating on it for 10 minutes while all of my friends had moved on, in 1991 were probably wearing MC Hammer pants, hoop earrings, and shoulder pads. They were probably sporting headphones plugged into a Walkman blasting "Good Vibrations," Marky Mark and The Funky Bunch's hit. But they were also drawing their integral signs just as I was drawing mine; they were crossing their t's just as I was crossing mine; they were furrowing their brows in confusion just as I was furrowing mine.

Few things are as timeless as math. Even history changes from year to year, if not the facts then the way they are phrased. What was politically correct in a science or English classroom in 1991 is probably not politically correct today. Say what you will about math, but at least X will always be X.

I've always been fascinated with time capsules; that sort of thing really gets me going. I've buried at least one object in the backyard of every home I've ever occupied, to symbolize my tenure there, but I usually forget about these objects until after I've moved—and way beyond the point of it

being socially acceptable to retrieve them.

I imagine myself timorously making my way up the front steps of 3 Robert Chrisfield Place or 190 Stuyvesant Avenue, and asking to locate my capsule. I imagine the people who live there now (or, in the case of 190 Stuyvesant, the family of raccoons) cautiously nodding. I imagine myself leaving in defeat, empty-handed and apologizing for the small craters left in my wake. I doubt that I'd be able to find any of the things I'd buried; I not only don't remember where I buried them, I also don't remember what I buried.

Objects clue us into the things we valued, the thoughts we had, the numbering of our priorities. The tattered owl for which I had so much affection as an eight-year-old means nothing to me now; the plastic whistle I loved at age five is now a useless piece of plastic. That's why, I think, I was so blown away by the teenagers doing my math problem in 1991. I didn't expect the math to change, but I did expect it to mean something different, and the fact that it meant the same thing in 1991, or 1995, or 2004, is jarring.

Time is weird. Math makes it weirder. Whole lives are built around the same formulae and practice problems. Numbers don't have to be sterile, but sometimes they are. Maybe sometimes we need an anchor, a constant—pun intended—that links us to our 90s counterparts. Math is the same in all languages, a fact that brought Lindsay Lohan's character in "Mean Girls" unending glee, and understandably so: it's refreshing to have such easy, direct links.

Math isn't a clue to the past. It's a reminder of the present.

Davis is a member of the class of 2017.

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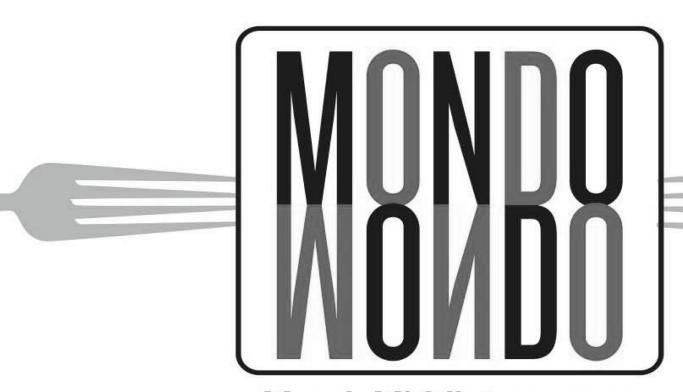
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ARTS

Betty Brings New Dance Craze to Campus: The Roth

By Charles Martin
Staff Writer

In October, campus electronic musician Matan Koplin-Green '15, who produces under the name of Betty, released his debut music video for the song "President Michael Roth," titled "How to Do the Michael Roth." The video revolves around a three-second GIF of President Michael Roth doing a short jig in front of the baseball diamond, and since its release it has gained over two thousand views on YouTube. I sat down with Betty to talk about the video, his music, and, of course, Roth.

The Argus: All right, just to start off, tell us a bit about your music. Betty: I've been playing in bands and stuff at Wesleyan since I got here and more recently got into the electronic music production side of things, learning the programs and the software instruments and all that stuff, and I just decided it was time to release something and put it out there, you know?

A: So what possessed you to make your debut based around, and consisting of, President Roth?

B: It's interesting. I think Michael Roth is a character here at Wesleyan, and he needs more attention in the arts. I basically thought it would be hilarious if people were dancing to a song about him in a party, just kind of that dirty electronic sound, but you hear "Michael Roth," and it's like "I'm dancing to my presi-

dent's name right now." I thought he needed something like that—it's a tribute, an homage if you will. It's definitely harmless; there's no negative vibes about it.

A: So, it's not like Trillion Dollar Boys Club's infamous sound bite.

B: Yeah, I heard that right before my song came out, and I thought, I need to release this right away because this can't be their thing; I've got the Michael Roth song. So yeah, it's clean, and it's danceable.

A: So where on earth did you find that footage of Michael Roth dancing?

B: I actually was in New York this summer doing an internship, and I was at a party with some people who had just graduated and some seniors now, and I showed them one of my songs and one of them, Dan Wissinger ['13] was like, "Wow, I just took this video that would work perfectly with the song." So basically, one morning he was walking around campus at 5 a.m. for some reason and took a video of Michael Roth and was like "Hey, do this dance," and he made a GIF of it. It's only like two or three seconds, but I was like, "alright, this can't be a coincidence. I need to do something with this." So I did a little iMovie action and spliced it and added some filters and random stuff. It's meant to be funny mostly, but I like calling it a music video to my single.

A: So it was really out of luck?B: Totally out of luck. If I hadn't

been there at that time and he hadn't shown me that GIF, which was buried on Facebook or Imgur, it wouldn't have even happened, but it did, and it was the perfect marriage of audio and visual Michael Rothness.

A: I take it that the other footage came from a graduation speech?

B: That's another video I found on YouTube. I used a few random clips.

From the speech part, that was from

From the speech part, that was from a graduation speech he did a few years ago. Luckily, I could download the video for it, too, and try to synch it up as much as possible to make it work together.

A: Then who's that at the beginning actually singing "Do the Michael Roth"?

B: At the beginning, that's actually me and my friend. I got my friend over from Milwaukee, when I started the song, and just said "Say 'do the Michael Roth' a few times into the mic," and we just kind of sang it a few times. [I] cut it up a little bit. I pitched it down a little bit to sound a bit gangster, and it did the trick.

A: Have you seen people dancing the Michael Roth yet?

B: I've seen all kinds of dances, all over campus. Before the video came out, I asked a few friends in New York what would the dance be, and we had all kinds of weird ideas of what kind of funny dance we could make it. But once I saw the video it all came together. It's the Michael Roth; it's a certain move.

A: Do you think the "Michael Roth" might become the new "Gangnam Style" of campus?

B: I really hope so. That was my idea. It hasn't really exploded to the level that I wanted it to, but some day, maybe it'll be uncovered at some point and someone will go, "Wow, we need to bring this back." But right now I'm just doing what I can with it. When I put up the video, I was in the library, and I sent it to a friend over Facebook, and he put it on his page. Then I saw a random group of friends watching it and was like, "Oh my god, this is awesome!" I ended up getting a few hundred hits overnight; now it has two thousand, but it had a mini viral factor at the beginning. It was fun, just watching the numbers going up. It's meant to be funny. It's meant to make you laugh.

A: Also, I've been wondering, where does the name Betty come from?

B: It's actually a reference to "Kung Pow: Enter The Fist." I saw it a while ago when a friend recommended it

ago when a friend recommended it to me, and I realized Betty can be a man's name. In "Kung Pow" he's one of the masters, so I thought, I can take that. I'm going to make Betty cool for guys. Breaking gender boundaries, that's what it's all about.

A: So what's next for Betty?

B: I don't know. The EP was three songs and a few collaborations. I really like collaborating with people. One of the songs was a collaboration with my friend who raps under the name DK9. I had a rap in there

BETTY

C/O SOUNDCLOUD.C

Betty, better known as Matan Koplin-Green '15, released his new video for "How to Do the Michael Roth" in October.

under the name MKG, and that was really fun. I was in New York with my friend Dylan, and he was like, "Let's make a rap about how cool we are," which is what 90 percent of rap is about anyway, so we thought it would be funny to do just a typical club rap song. That ended up probably being my favorite. It kind of had a "212" vibe to it and a little dubstep influence and a lot of rap. I really like that style of combination.

I just like putting a lot of stuff together, which is what I did on the EP. I hope to do more stuff with more collaborations, more electronic house music, maybe get a little deeper. This doesn't show the deepest side of my music taste, but it's nonetheless in demand in this music culture. People love dance music right now, so I thought, give the people what they want. That's the philosophy of this one.

Puppets: Avenue Q Previewed

Continued from front page

the Puppet Collective, whose main mission was to bring Avenue Q puppets to campus.

The trio also created an Indiegogo campaign where people could openly or anonymously donate to a fund directed toward the puppets. In four days, they raised over \$1,500.

The trio had various rewards for those who donated the most.

"You could kiss a puppet or get a photo with a puppet," Stoler said. "The biggest reward, which was our 'Avenue Q Award,' was [adopting] a puppet, so your name is in the pro-

Martin's grandmother sponsored the puppet Lucy the Slut upon special request

Once the puppets were in the directors' possession, they needed to teach the actors how to use them.

"It's definitely a huge other thing to think about when doing musical theater," Martin said. "Usually you're a triple threat: you can act, sing, and dance. But now you also have to think about using a puppet."

about using a puppet."

Josef Mehling '14 stepped in as Puppet Consultant. He led a puppet workshop and worked for over three hours with the actors and the puppets in a mirror exploring how they move. Before the real puppets came, they had rehearsal puppets that the actors took home to practice with. The actors have been working with the performance puppets for the past two weeks.

The music is also an extremely important aspect of "Avenue Q." Led by Pit Director Simon Riker '14, who has been with Martin and Stoler since "Spelling Bee," the pit band plays difficult scores for the length of the show. Some musicians noted that this music is even more difficult to learn than that featured in "Spring Awakening."

Even though the puppets and

music are major facets of the show's appeal, it is the cast that brings them to life.

Cast members went through a typical musical theater audition process, but in callbacks, they were asked to use sock puppets during scenes. In addition to acting chops, the cast needed to have vocal talent and physical coordination. It was also crucial that the members worked well together.

Freshmen Max Luton and Julia Morrison, who play Princeton and Kate Monster, respectively, lead the show with gusto and strength. They are onstage for nearly the entire show and sing for just as long, which is undoubtedly a difficult feat. They have magnificent chemistry and stage presence as well.

Some memorable numbers include "The Internet is for Porn," an upbeat song that includes the whole cast, "Everyone's a Little Bit Racist," which delivers a social critique while invoking laughter, and "The Money Song," which involves audience participation.

Simone Hyman '15 and Solomon Billinkoff' 14 are memorable as the Bad Idea Bears, which function as the angel and devil within one's conscience. Naturally, there is an inappropriate twist.

Billinkoff also plays Nicky, whose relationship with his roommate Rod, played by Johnny LaZebnik '16, resembles that of an old married couple and is the grounding subplot of the show.

Dan Storfer '15 plays Trekkie Monster with a voice so deep and grumbling one questions how he can produce it. Katie Solomon '15 performs a rendition of "Special" as Lucy the Slut that is soulful and attentiongrabbing.

Dominique Moore '14 keeps all of the cast members in order as Gary Coleman, and Will Stewart '17 and Zoe Lo '15 are a hysterical, if unlikely, couple determining what to do with their lives.

Stoler's set is magnificent; it is the façade of the buildings on Avenue Q with windows and doors that serve as the perfect backdrop for the action. She also choreographed many of the dance moves, which were clearly difficult to manage with puppets and actors. Some actors noted that moving the puppet one way while moving their own different body part another way was at first nearly impossible. Through her own motions, Stoler helped them coordinate their movements with ease.

The cast mates simply love one another and their directors.

"They're all just such funny people, and even during rehearsals every moment is goofy and crazy and just so much fun," LaZebnik said.

Morrison agreed with the senti-

"I really like that everyone is just excited to play all the time; everyone wants to just get onstage and do their thing, and no one has any hesitations," he said. "It's all about having fun."

"Avenue Q" marks the final collaboration between Stoler and Martin, who feel that this show is bittersweet.

"I never anticipated being involved in theater at Wesleyan, and I got to use a lot of the skills I didn't think I would be able to use in college," said Stoler. "Also, I got to meet a lot of people I don't think I would have interacted with if I hadn't been in these shows."

Martin is thankful for all of the support the show has received from the Wesleyan community throughout her theater career.

"It's such an awesome thing to be able to create such a huge project with so many people," Martin said. "There are so many people that are involved in different ways, and so many people wanted to get involved. It's so gratifying to see all these people coming together to create this big project together."



By Alyssa Domino Contributing Writer

While we all prepare our stomachs for turkey dinner next week, President Michael Roth already has his plate full. He is completing the final pre-publication steps for his book "Beyond the University," in which he discusses liberal education in the United States. Simultaneously, he is preparing to begin looking at colleges with his daughter, a junior in high school, and is packing his bags for a Thanksgiving getaway in Western Massachusetts. Fortunately for The Argus, his loaded schedule did not deter him from firing up his iPod to jam to some of his favorite tunes. If you want to get down like Roth, check out the playlist he provided for us.

David Bromberg, "[Nobody's Fault But Mine]"

"He's a folk singer. It's a song from his new album, a kind of old, traditional blues song."

Bob Dylan, "Love Minus Zero/No Limit"

"When I was here as a student I obsessively listened to Bob Dylan. My first year I spent some weeks following him around New England. He was on the Rolling Thunder Review Tour at the time, so that was '75-'76... I had fun seeing him in different places. I still listen to Dylan. They re-issue old things as newer work, which I sometimes find really interesting."

Jay Farrar (Son Volt), "Tear Stained Eye"

"A song that I listen to a lot and play a little bit of on the guitar."

Neil Young, "Harvest Moon"

Jay Farrar, "California"

"As the weather gets colder I start reminding myself of all the years I spent in California. This is a beautiful song, a very simple song."

Bruce Springsteen, "Rosalita"

"I've tried to get him to come to campus, actually. I wrote him this letter telling him that in 1972 or '73, when he was opening for a band called Chicago. I was in the audience screaming 'I came for you!' because that was the big song on his first album. I told him this story in the letter, thinking, 'This will melt his heart, he'll come to Wesleyan!' But nope."

Dar Williams, "The Beauty of the Rain"

"This was one of my favorites that she played when she was here a few weeks ago."

The Laura Nyro Station on Pandora

"It plays everything from Aretha Franklin to Joni Mitchell."

His mother, "Ring Dem Bells"

"My mother is a singer, so I still listen to a lot of jazz singers from the thirties. She did pop from her day, and show tunes. She's going to be 86 and she still sings. She 'sings to old people,' she says. She told me this week that she's working [on] a song called 'Ring Dem Bells,' a song that Natalie Cole did a popular version of 20 years ago. Fifty years ago it was kind of a night-club song. My mother says she has a new arrangement. She's fantastic. She says, 'It's really not so easy because it's just a lot of drums."

Sail Away With Blood Orange's Tropical Grooves

By Dan Fuchs Arts Editor

Chances are you've heard Sky Ferreira's "Everything is Embarrassing" or Solange's "Losing You" at some point in the last year or two. With the Internet buzz surrounding the two tracks, they were somewhat inescapable in the indie music sphere.

But you might not know Dev Hynes, the rising producer behind both tracks. His hazy, wavy production helped to make those tracks as infectious as they are. Yet up until this point he's remained relatively under the radar, releasing albums from his own projects on the sly while producing tracks for more "established" acts like Ferreira and Solange.

So Cupid Deluxe, the second album released under his Blood Orange moniker, was a chance for Hynes to finally give himself an identity beyond these singles. And Hynes absolutely succeeds, crafting a sugary collection of tunes that's nigh but impossible to stop from worming into

Cupid Deluxe, on the surface, is consistent with what has become Hynes' aesthetic as of late, but that's not necessarily a bad thing. With Cupid Deluxe (and, to a certain extent, with "Everything is Embarrassing" or "Losing You"), Hynes seems stuck in the mid-to-late 1980s, giving everything the synth-y sheen that defined pop at that moment in time. "Uncle Ace" dials the reverb and echo up to 11, wrapping Hynes' voice around a saccharine guitar lick and synthesizers that build a wall of sound around the composition.

"It Is What It Is" has a drum machine sucked out of a mid-career Peter Gabriel track and a collection of drip-drop synths and keyboards that give the track a tropical feel. It's an aesthetic that could easily be caked in irony, but Hynes clearly adores the influences that have defined his sound; in his music, one can hear everyone from Afropop legend Fela Kuti to Phil Collins.

And thanks to an all-star list of guest musicians and Hynes' willingness to experiment, this aesthetic never feels derivative or bland. "Chamakay," the stellar opening track, features a winding vocal interplay between Hynes and Chairlift's Caroline Polachek that, along with the haunting basslines and intimate lyrics, amounts to one of the year's best (and sexiest) songs. "No Right Thing" is a much more muted track, bringing Dirty Projectors vocalist Dave Longstreth's bright, nasal voice to the forefront (along with a plucky guitar lick) as a perfect complement to Hynes. "You're Not Good Enough," which features Samantha Urbani, is a perfect slice of hazy pop. "High Street" features rapper Skepta and "Clipped On" features Definitive Jux signee Despot in two bits of down-tempo old-school hip-hop. You'll never see a more diverse list of guests this side of an El-P album, but Hynes' skills as a producer have given him the ability to make these guests work for him, rather than vice versa.

For all of the tropical brightness that characterizes most of Cupid Deluxe, the album is, lyrically, relatively diverse. As sensual as "Chamakay" is, it's a surpris-



Dev Hynes a.k.a. Blood Orange steps into the spotlight on Cupid Deluxe.

ingly melancholy piece; moments like "I'll leave you with your feelings/I'll leave you with your lies" establish a tale of separation rather than one of budding love, creating a fascinating contrast between lyric and music. "High Street" features Skepta rapping to his mother about his struggles to succeed, and "It Is What It Is" is an absolutely crushing tale of loneliness. These

darker moments give Hynes a chance to establish pathos within his pop sound, and, what's more, they make the album's brightest moments, "No Right Thing" and 'Time Will Tell" in particular, that much

Cupid Deluxe is undoubtedly not for everyone. It builds such a clear, unflinching aesthetic that anyone with a distaste

for the thick, buttery sounds that Hynes has constructed probably won't be able to latch on to this album. For everyone else, this album is a delight and a major step for an artist who has spent far too long out of the public eye. If you hadn't heard of Dev Hynes before, you will now. With Cupid Deluxe, Dev Hynes isn't just stepping into the spotlight, he's rooting himself in it.

"Sanctuary Songs": A Conversation with Jess Best '14

By Meg de Recat Staff Writer

No stranger to performing, Jess Best '14 will culminate her musical experiences at Wesleyan with her senior thesis concert, "Sanctuary Songs," this Friday in the Memorial Chapel at 9 p.m. Best began writing songs at age 5 and is now a music major who sings in a multitude of bands and music ensembles across campus.

Writing songs to be performed at a senior recital can be unbelievably overwhelming, and Best noted it was that pressure that made the writing so difficult. Not knowing where to begin, she felt that she was going about it in the wrong way.

'Over the summer I was thinking about what I wanted to do, and thinking of it as the big culmination of all of my musical experiences at Wesleyan and everything I've learned, and I realized that I was never going to be able to write anything if that was how I was going to think about it," Best said. "And for some reason I was very stubborn and didn't want to use any material I had written previously, so everything I've written from coming to school to now is in my recital.

Best explained that after talking about her writing challenges with a friend who graduated last year, she was able to produce as much as she did this first semester.

"He told me to see it more as a moment in time; whatever you're working on,

whoever you're playing with is what you should put on stage for your recital," Best

This advice is what led her to the completion of "Sanctuary Songs," which incorporates a plethora of different styles and personal meanings within the music. The 90-minute performance will not comprise one genre of music, but rather a collective of all the music that has influenced Best over the years.

"The instrumentation [in the show] changes dramatically," Best said. "I have a gospel choir, and for some songs there's West African drums and horns and sing-

But Best also insists on staying true to her musical origins.

"My roots are in soul, R&B, and jazz, and you can definitely see those influences in my songs," Best said. "It's where I come

Best's friend and fellow vocalist, Jackie Soro '14, commented on the loving environment that surrounds Best's perfor-

"There are a lot of really talented people who are getting together to sing [her] amazing compositions," Soro said.

Being a part of various music groups and ensembles throughout her years at the University has allowed Best to experiment with many different styles of music. She was a part of the a cappella group Quasimodal and is currently a part of the

student band Sky Bars, one of several bands of which she has been a member. Best stated that her time at the University has helped her exponentially when it comes to creating her musical identity.

"One of the coolest things about the Wesleyan Music Department is that it put my voice in so many different contexts," Best said. "I sang in a jazz ensemble where I was singing horn parts, and I was in an experimental ensemble, the Laptop Ensemble."

When asked what her favorite Wesleyan music memory was, Best recounted a story that occurred her freshman

"I will never forget this," Best said. "It was Josh Smith and the Concert G's performance in Beckham [Hall], and it went too long, and we were kicked out, and a bunch of people just picked up their horns and just marched out of the concert playing with the whole crowd following them. So then, there was a parade, with New Orleans-style horns, and we were just singing and dancing down the street. We took over the street, just dancing and singing music.'

A senior nearing graduation, Best is beginning to plan for the future, and hopes to incorporate music as a major aspect of her life after graduation.

"Hopefully, I can play music every day with people I love," Best said. "I would love to teach music, but I don't knowanything music-related. Except, to be honest, I'm not really interested in being a part of the music industry. It does not interest me, because although it's the music industry, it's just an industry. I think the amount it actually has to do with the music is so minimal. I feel like that pull [to make it big in the music industry] is always there, but once you go to that place, it's not really music anymore. Ultimately, my dream would be to just write music. I would love to perform it too, but I would love to just write."

Friday's performance of "Sanctuary Songs" should be emotional, uplifting, and representative of its artist. Best sees music as a sanctuary, and she hopes that her recital conveys the emotions and experiences that she puts forth through these composi-

Arts Galendar

Friday, Nov. 22

Second Stage presents: "Next to Normal" '92 Theater, 7 p.m.

Music from East Asia Crowell Concert Hall, 7 p.m., \$2

Second Stage presents: "Avenue Q" Beckham Hall, 7:30 p.m.

"Sanctuary Songs:" Jess Best's Senior Recital Memorial Chapel, 9 p.m.

Improv Tri-Show Nics Lounge, 10 p.m.

Chrome Sparks, FXWRK, and JDV + Eclectic, 10 p.m.

Saturday, Nov. 23

Second Stage presents: "Next to Normal" '92 Theater, 7 p.m.

Second Stage presents: "Avenue Q" Beckham Hall, 7:30 p.m.

Gamelan: Classical Music of Central Java World Music Hall, 8 p.m.

Zongo Junction/ Trio Décalé 200 Church, 10 p.m.

Sunday, Nov. 24

Wesleyan World Guitar Ensemble World Music Hall, 3 p.m.

Wesleyan Steelband Concert Crowell Concert Hall,

All events are free unless otherwise noted.

Jess Best '14 will perform her original compositions in the Memorial Chapel this Friday as part of her senior thesis.



FEATURES

Nescelebi Emil

By Gabe Rosenberg Assistant Features Editor

WeSlam is synonymous with Emily Weitzman '14. A dance and English double major, Weitzman has participated in WeSlam since its founding; not only has she competed as part of the slam poetry team twice, but last year, she also acted as its coach all the way to Nationals. Weitzman talked with The Argus about writing poetry, strategy in slam competitions, and teaching kids in Kenya.

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

Emily Weitzman: I guess because I'm known for sharing personal thoughts about myself in front of audiences of strangers and organizing the slams at Wesleyan. I do a lot of things on campus, but I've been involved with WeSlam for all four years and I run it now. I've been on two of Wesleyan's slam teams and I coached the team last year. And I talked to my grandma on the phone last night, I told her I was doing this interview, and she was like, "They picked well."

A: Before we get to talking about WeSlam, what other things do you do on campus?

EW: I'm involved with Shining Hope for Communities, the organization that was started by Kennedy Odede '12 and a nonprofit school in Kibera, Kenya. I've worked at that school for three summers on a program called the Summer Institute, taught at the Kibera School for Girls. I help run SHOFCO on campus, and I'm also a dance major, so I choreograph. And then I do WesBurlesque, I do WesReads, and a lot of random things.

A: Can you tell me about the school and how you got involved?

EW: I met Jessica Posner '09, the person who co-founded the school with Kennedy, and I met her family on a plane to Kenya in high school, actually. They told me about the school, and it was part of what got me interested in coming to Wesleyan. I got involved with Shining Hope for Communities on campus when I got here freshman year, just helping with fundraising for the school and awareness and other events on campus. Then I applied to go to the Summer Institute my first summer, which is a program where college students work at the school for three weeks. They're the teachers, while all the Kenyan teachers have three weeks off to work on curriculum and development. They asked me to come back and help lead that program the next summer. I studied abroad in Kenya, in Mombasa on the coast, on a program learning Swahili and Islam cultural studies. While I was abroad there, I went back to Kibera School for Girls again, and then I got the Olin Fellowship for two summers to do writing projects involved with the school.

I'm writing my senior thesis about a midwife in Mombasa whom I met while I was studying abroad there and my experience with her and other women in Mombasa.

A: Can you talk a little about what you did at the school and what inspired your idea to write a thesis?

EW: At the school, for the three-week summer program, I was teaching literacy and dance, writing, telling-yourstory workshops, performing stuff. It's a fun, educational summer camp type thing, so while the students have three weeks off from their normal classes, the college students and also youth from Kibera work together to make more, still educational, but fun, creative imaginative classes. I also helped develop an after-school program. The school had an after-school program, but I worked with the after-school teachers to integrate the arts and poetry and performing and dance into their after-school

In terms of my thesis, while I was abroad on the School for International Training, I did an independent study project about three Kenyan women where I interviewed them about their stories and life histories. I'm an English major with a concentration in creative writing, and mostly, even though I do slam poetry, I really love writing nonfiction, actually the most. I knew I wanted to do a nonfiction thesis, so I applied for the Olin Fellowship to go back and do more research with the midwife I met while I was there. She's a really incredible person. At the time I wasn't sure exactly what my topic would be, it sort of shifted over time, but I knew I wanted to write creative nonfiction.

It's interesting because I was doing the research for it all summer, and now I have over 50 hours of voice recordings and journals full of stuff, and I have over four thousand pictures. I was really interested in the waiting room in the clinic I was working on and the concept of space, so I would sit in the waiting room with all the women who were waiting to go into the midwife, and I would watch people pass by on the busy street in Mombasa, and then I'd take pictures of that, and I became obsessed with taking pictures of what passed by in the little that comes up a lot. I have this poem

that I'm writing about, describing in my

A: How did you get involved in slam

EW: I hadn't heard of slam poetry before I got to Wesleyan, and then when I was here, my freshman year, that was actually the first year WeSlam started, by former WesCeleb Mike Rosen '11. So I went to the second poetry slam and [watched] everyone up there on that stage just sharing their souls to strangers. The energy in the room was tangible, and it was such a spirited thing that was so exciting that, in that moment, I was like, I want to try this. After that second slam, I went home and tried writing my own poem and then ended up performing it in the third slam, making it to the final slam that first year. Then I was on the first ever WeSlam team. From there, the rest is kind of history. It's pretty much taken over my life from that time. I feel really lucky that I'm the only person that's gotten involved with the team every single year since its beginning. It's really grown and progressed.

A: What's it like actually being on the

EW: It's really a wonderful and intimate experience because writing is something that is often an individual thing, done alone. So having that and putting it in the setting where there are four other people who are invested in your work and are totally engaged in your process, your editing and writing and performing process, that collaboration is really exciting. Also, when you're on the slam poetry team, you can write group pieces together, which is a different and really fun experience, to write with someone else and to just work together and have a poem that is as much someone else's as it is your own. Being on the WeSlam team has made me grow as a writer more than anything else. I'm also so close to the people I've been part of the team with because you're in this setting, editing each other's work about really personal topics, and you know, we travel to all these competitions together and sleep in the beds together and you become a family. We call it Slamily.

A: What topics do you normally write about? Or do you not have an overarching trend in your work?

EW: I don't really think about having an overarching trend, because I just sort of write about what I'm feeling at any given time. I'm known for having a lot of weird poems about objects. A lot of times I see things in weird ways. Relationships in my life as seen by the objects they represent— that's a theme space of this doorway. That's something about my grandmother talking about

this necklace that was really important to her and what it means to her. I have this poem called "Couch" that's actually about my ex-boyfriend but it's pretending that he is this couch that was important in our relationship. I write a lot and I don't always perform all the poems I

A: What was last year's trip to Nationals

EW: Well, [last year], I was abroad in the fall so I couldn't try out for the team, so they asked me to coach. It was difficult to coach them, even though I'd been on the team twice before; it was a totally new experience. In some ways it was similar because, when you're on the team, you're expected to edit each other's work and be invested in this process. But as the coach, I wasn't working on my own writing with them at all. It was all about the team and really overseeing that editing process.

A: What sort of things do you have to think about as a coach that are different from when you're on the team?

EW: It was totally collaborative. I didn't want it to feel like I had any leadership role in that; it was very much equal. Really, the difference is that in any given competition, it was my role to decide which poem and which poet to do in each spot. Some people don't realize there's actually a lot of strategy involved in slam poetry, and basically making the right call for what to do at any given time could make it or break it for you in a certain bout. A bout has four teams, each team does four poems, and that's what happens at all these competitions. So there's a lot of pressure involved. At Nationals, there were 60 teams this past year, and we made it to the semifinals, which was pretty good. It was my job to make the strategy calls and to take our arsenal of poems, which was a lot of poems, and figure out how best to go about where to put each poem. And we did this strategy not because we wanted to be competitive about it but because we wanted to be able to share to the most people.

A: What decisions do you have to make, what strategic moments come up?

EW: An example is that you pick out of a hat which team goes first, and each team dreads getting the A slot, having to go first, because there's this thing called "score creep," which says that as the slam goes on, the scores get pushed

higher and higher, and at the beginning the audience and judges aren't as willing to listen to poetry, I guess. That was always a decision: who to put first, which poem to put first. Last year, for some reason, we thought a lot of their poems would work better later, so it was always a struggle to figure out who was going first and what poem was going first.

You can have a layout for what poems you want to do, but then if another team does a funny poem right before you were going to do a funny poem, it might not be the

A: What are your goals for WeSlam for this year?

EW: The final slam is this Saturday, November 23, at 9 p.m. in the CFA Hall. There are 10 poets in the final slam, and the top five make the team. So that would be my goal. I do want to be on the team, but... you never know what's going to happen—having been on the team before doesn't mean I'm going to be this year, because it's a new team every year. Even if I don't make the team, I'll definitely stay involved with the team. I would be happy to coach them again. I did love that experience last year. And I'm excited to see the new group of five people, because when I was a freshman it was very upperclassmen-heavy, so all those first people who started with me are gone, it's really new, fresh faces and I feel like it's transitioning from one generation to the next and I'm sort of stuck there in the middle. It's been great to see both sides of that transition.

I was just thinking that I met some of my best friends through WeSlam. The writing community on campus is really big, and there are so many different facets, and that's been really cool. I think being involved in slam is what made me realize I wanted to be a creative writing major and now that I'm writing my thesis, I feel like it all ties together. And with dance, I even use spoken word in my dances, and in the teaching I've done in Kibera, I teach them slam and spoken word. I feel like everything ties together in a weird but nice way. I don't know what I'm going to do in the future, but I think all of that will definitely have an effect.





Improv Comedy Tri-Show

Date: Friday, November 22 Time: 10:00 PM – 11:00 PM

Place: Nics lounge

EQV: Alumni Recall Saga Of Counter-Cultural Frat

Continued from front page

Despite the national organization's strictness during the '50s, its supervision of Phi Gamma was limited. The executive director visited the fraternity house a number of times, but Alpha Chi Rho did not investigate the chapter's adherence to the official requirements or the secret agenda. Phi Gamma took advantage of the national organization's disengagement. It omitted all religious phrasing from the initiation ritual and admitted a number of Jewish members. In 1955, it pledged African-American students for the first time.

On campus, Phi Gamma was recognized for its progressive attitude. Napier, who grew up in Georgia during a period of intense racism, pledged as a freshman in the fall of 1956. He was drawn to the fraternity's liberal values—a contrast to those of his hometown—and its spirited environment.

"Certainly this was a very bold, lively, gutsy group of men, and so I was attracted to their vitality and their enjoyment of having a good time and of just being intellectually adventurous," he said.

In 1957, the national organization began to monitor Phi Gamma more carefully, and the officers were dissatisfied with the chapter's deviation from its ideology. A story popular among Phi Gamma members of this era is that the National Secretary found two Phi Gamma members using the fraternity's sacred cross and crook as swords in a play-fight during his visit to the house and became livid. The tale might be fictitious, but it is nonetheless indicative of the growing tension between the local chapter and the institution.

That June, some members of Phi Gamma attended a meeting in Newark with the officers of Alpha Chi Rho's national organization. The officers demanded that the chapter expel its African-American and Jewish members and ordered it to reinstitute the Christian initiations and rituals. If the chapter did not abide by the national agenda, it would be evicted from its house.

"It was a kind of inquisition, with accusations and threats," said Ted Wieseman '58, Phi Gamma President at the time of the meeting, as quoted in the EQV history. "... They said that the National owned the house with the implied threat to kick us out if we didn't comply. It was a truly awful experience."

Back at Wesleyan, Wieseman and Bill Olson '58, the Ritual Ffficer, met with Dean Don Eldridge '31, who encouraged them to protest against the national organization. In June of 1958, Phi Gamma held its annual meeting, during which, with support from its alumni, it modified the Alpha Chi Rho ritual manual to contain secular, inclusive language.

In the fall of 1958, all members of Phi Gamma were suspended from the national organization for their failure to comply with the Alpha Chi Rho ritual codes. The members of the chapter voted to rename the fraternity the Black Walnut Club after its eating

club. In November, the club members received individual letters from Alpha Chi Rho officially stating their suspension and demanding that they attend a hearing in New York City. "Failure to appear will constitute acknowledgement of guilt," the letter read. No members of the Black Walnut Club attended.

For a brief period, the club tried to reclaim its position as a chapter of Alpha Chi Rho, and students and fac-

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ulty members generally respected the decision. But throughout its suspension, the group faced one major adversary: Robert Moore, class of 1915, who had been a member of Phi Gamma. In 1959, Moore wrote an open letter to all Alpha Chi Rho alumni that stated, "There are those who have no fight in them. But already there is a body of well over two hundred Graduates of Phi Gamma who stand by Alpha Chi Rho's moral right to be an autonomous Christian Fraternity without compromise or equivocation—as it has been from the beginning."

Though the national organization lifted the Black Walnut Club's suspension soon after Moore's letter was issued, Moore and his "Committee to Preserve Phi Gamma of Alpha Chi Rho" had a major influence on the organization. Ultimately, Alpha Chi Rho changed its mind and reinstated the chapter's suspension. (Tellingly, EQV later adopted a tradition of chanting, "Bob Moore: fuck him" before meals.)

The suspension was reinstated in September 1959, when the group had its first chapter meeting after its initial suspension. There, then-president Jay Levy '60 reported the national organization's decision to reverse its decision and continue the chapter's suspension. In response, the chapter voted unanimously to leave Alpha Chi Rho and start a new, inclusive fraternity. Levy, having studied Latin, proposed the name Esse Quam Videri ("To be, rather than to seem") to represent not only the fraternity's agenda of sincerity but also its break from the tradition of Greek life.

"We came up with Esse Quam Videri, which we thought, to some extent, was what our argument was all about," said Robert Patricelli '61, who was Corresponding Secretary at the time of EQV's formation. "To be rather than to seem, that we're not going to fake it. We're transparently non-discriminatory."

EQV's new rebellious reputation attracted students, leading freshmen and sophomores who had not previously pledged Phi Gamma to join. No rushing was involved in the EQV initiation process. Instead, pledging members simply took a secular oath. Additionally, the group became more known and respected on campus, in part because of its subversive history.

"I think the campus was quite proud of us for taking this stand," Napier said. "I know they were because we were on the forefront at that time of challenging discrimination. I think that registered with the campus. I think also some of the faculty admired our process, that we worked hard to try to change the national fraternity."

Of course, the other major contributor to the popularity of EQV, which was known as "the singing fraternity," was its resident folk music group first known as the Clansmen and later as the Highwaymen. The group, which was awarded a gold record in 1960, performed frequently at the dinner table.

In general, music was a crucial part of EQV's culture. Patrick Lawler 69, who was treasurer, recalled that Uranus and the Five Moons, a popular Wesleyan rock band at the time, used to have concerts at the EQV house, attracting students from other college campuses. Throughout the fraternity's run, the brothers frequently sang, mainly after dinner around the piano. Song choices varied widely and included spirituals like "Michael, Row Your Boat Ashore," popular songs like "The Gypsy," and the Wesleyan Fight Song. Once, the fraternity even had the opportunity to sing with the folk singer Mimi Baez Fariña, the younger sister of Joan Baez.

The atmosphere at EQV was lively, bordering on rambunctious. The brothers were notorious for rappelling down the side of their house from the third floor window and for their brief affair with a bullwhip, which ended after Patricelli accidentally used it to yank out the radio antenna of a passing car.

The fraternity gave frequent parties, too, where a punch called "Hairy Buffalos" or "Jew Boys' Revenge" was often served. Mostly, EQV members looked forward to parties because students from women's colleges attended them. The women were known to linger in the house on weekends.

"There were no women on campus, and this was not healthy in many respects, but it meant that house party weekends were crazy all over campus," Lawler said. "Sometimes the behavior, as I look back on it, was unrestrained, shall I say."

Still, courting women was not on every EQV member's agenda. According to Bruce Corwin '62, there was an unspoken but substantial gay subculture at EQV. Though no members openly acknowledged their homosexuality, the fraternity served as a place of refuge for gay students at a time when homophobia was pervasive even at Wesleyan.

"I didn't realize it at the time, but we had a huge gay population in the house, which I realized almost after graduating," said Corwin. "It was very quiet. It was not talked about. I was straight, so I wasn't aware of it. But I became aware after graduation that EQV was kind of a safe place for gay members of the Wesleyan population. Like a third of the house was gay. I didn't know it, but it was true."

Acceptance and diversity were major parts of the fraternity's agenda. The brothers frequently discussed civil rights around the table, and many participated in protests. In 1960, a number of members traveled south to partake in the Greensboro lunch counter sit-ins. Later, many became involved in organizing protests locally. The discussions of tolerance and social justice affected many EQV members' political views and career choices later in life.

"Certainly the discourse made me more sensitive to different points of view and better able to understand and appreciate a wider range of opinions," Lawler said.

In 1963, representatives of Alpha Chi Rho's national organization visited the EQV house and proposed that EQV merge with Alpha Chi Rho. The organization affirmed that it had made significant changes to its ritual to make the fraternity more inclusive. The list of guiding principles, for example, was amended to read, "Membership in Alpha Chi Rho is not denied by reason of race, color, or religion, but the Fraternity requires that its members look up to Jesus of Nazareth as their moral exemplar."

EQV members, naturally, were skeptical that any real change would be palpable in the revised Alpha Chi

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—Lawler

Rho. In December of 1963, they voted unanimously to reject Alpha Chi Rho's offer. The national organization was persistent, and throughout 1964 it continually requested that the University allow it to return to campus and reclaim the house that EQV now

In 1965, EQV was forced out of its house because of Alpha Chi Rho's potential return. Members temporarily moved into dorms on Lawn Avenue and ate meals at the Alpha Delta Phi house with separate seating apart from members of the host fraternity. In 1966, EQV was relocated to the Weeks House (now home of Full House and Writing House) on High Street, though the fraternity was not the sole occupant of the 40-room house.

Though EQV now had a more permanent-feeling location with its

own eating facilities, membership dwindled, as it did with all fraternities at the University starting in the mid-'60s. The campus' attitude toward fraternities had shifted dramatically as the social climate began to place more emphasis on individualism and tolerance. According to an Argus poll taken in 1965, 60 percent of Wesleyan students believed fraternities did not play an important role at Wesleyan. Thirty-five percent expressed a desire for fraternities to be eliminated altogether.

Generally, EQV was in a state of disarray at this point. Deeply influenced by hippie culture and a San Francisco lifestyle, it lacked internal organization and funding. Additionally, the fraternity became something of a hub of drug use. Marijuana and LSD were commonplace, and Lawler even remembers some members receiving peyote by mail.

On December 4, 1967, the second floor of EQV was destroyed by a fire as a result of what the fire marshals called "careless disposal of smoking materials." The fire rendered the house unlivable, and EQV was moved back to the dorms on Lawn Avenue. Though no EQV members recalled formally agreeing to disband after the disaster, the fire marked the end of the fraternity. EQV did not rush in 1968.

"It wasn't the Alpha Chi Rho thing that did EQV in," said Van Meter. "It was the declining strength that fraternities had at a place like Wesleyan, which had a great effect on how many people join, the fact that they didn't have an alumni body who could help them and help them through bad financial times, and also the impact of drugs, which was very strong."

In 1971, Alpha Chi Rho altered its guiding principles to be more inclusive, but fraternities had long fallen out of favor at Wesleyan. In 1973, the University purchased the Alpha Chi Rho house and converted it into the headquarters of the Romance Languages Department, which it remains now.

Of course, the demise of EQV was saddening to former members, but most had seen it coming considering the state of chaos the fraternity had fallen into by the late '60s. Still, former EQV members look back fondly on their time in the house.

"I came to Wesleyan wanting a different kind of life, and that's why I was attracted to this fraternity," Corwin said. "This was a group of very special, very diverse, very alive, very bold men. This was a terrific group of people. I think it was just good luck that these people found each other, and I somehow stumbled in the midst of it."

Though the fraternity is long gone, it continues to have an impact on student life at Wesleyan. At a meeting at the first ever EQV reunion in 2005, Steve Olesky '64 proposed the idea of sponsoring summer internships for Wesleyan students for 10 years. After the decade ended, the interns funded by EQV would take over the internship program. The members present agreed to help execute the idea, and the fraternity has been supporting summer internships since 2006.



RECYCLE THIS ARGUS



Students To Bring Experimental Sounds to Campus

By Rebecca Seidel Features Editor

Whether it's pushing sonic limits or questioning the notion of silence, the field of experimental music knows no bounds. The Experimental Music Group, currently a core of two undergraduate music majors and six graduate students, hopes to foster a greater appreciation of this type of music at Wesleyan, mainly by bringing experimental composers and performers to campus.

"The main purpose of the group has always been to increase awareness and the presence of experimental music on campus, given that Wesleyan has such a rich history of it," said Ben Zucker'15.

Zucker is one of the undergraduate leaders of the group, along with Matthew Chilton '16. The graduate students in the group are Jason Brogan, Daniel Fishkin, Nathan Friedman, Jasmine Lovell-Smith, Dina Maccabee, and Sean Sonderegger.

The group's biggest event this semester is the upcoming Experimental Music Festival, which will feature concerts at Russell House every night starting at 9 p.m. from this Saturday through Monday, Nov. 25. The festival will showcase a wide range of musical ideas, bringing together the works of world-renowned composers, prominent local performers, and the students themselves. Although the performers represent a wide variety of backgrounds and styles, the acts will all converge on a single idea: the musical duo.

"There's so much embedded within the duo in terms of possibilities and different strategies for making music," Chilton said. "We thought that by crystallizing the duo as the only constant of the music festival, that it would prove to show a lot of different perspectives on the way you can make music in this form. Even within the umbrella category of experimental music, there are so many different variables."

Zucker added that they didn't originally plan for this to be the theme; it just ended up working out that way. The group also wasn't initially planning to cluster these performances into a single festival, but all of the artists it wanted to book happened to be available on the same weekend.

"It's very fortunate, the way that artists' ideal dates lined up," Zucker said. "It was like, 'Hey, we can do this on a weekend and make it look like a big deal!' Which it is."

Saturday night's concert will open with a performance by local vocalist and performance artist Stephanie Trotter, who will be accompanied by Zucker on the piano. They will be playing selections from a song cycle composed by Friedman.

"The pieces are not jazz, but they are, I feel, jazz-influenced," Friedman

Friedman comes from a classical conservatory background but is now pursuing an MA at the University in composition and experimental music.

Zucker said that the performance will represent a merging of styles and ideas

"We are singing songs in a kind of high modernist style, [Friedman's] composition style, possibly with improvisation to blur the experience," he said.

Following this performance, Friedman himself will take the stage.

"I'm playing a duet with Sean

Sonderegger, who mostly has a jazz background, and our duo is an attempt to sort of reconcile our backgrounds—so more classical and jazz, together," he said.

Sonderegger and Friedman will both be playing clarinets for this performance.

"[This set will feature] a repertoire of composed and improvised music, originals and arrangements, that emphasize complex interplay and powerful difference tones," the event website reads. "These musicians prove that sometimes 1+1=3."

The headlining performers on Saturday night will be Cat Toren, a Brooklyn-based jazz pianist, joined by Lovell-Smith on the soprano saxophone. The two musicians have worked together before, and this performance will feature original compositions by both of them, including a graphic score that Lovell-Smith recently created in a printmaking class.

"Cat is Canadian, and Jasmine's from New Zealand, so there's an interesting globe-trotting aspect and a distinctly personal style to what they're doing," Zucker said.

Sunday night will feature a performance by cellist Kevin McFarland and violinist Christopher Otto from the Jack Quartet, an accomplished young string quartet based in New York City.

"They're coming from definitely a classical tradition, but their music is totally unlike what you'd expect from a classical tradition," Friedman said. "It's based around almost a deconstruction of the instrument, so it's what they call decoupling, where the different hands playing the instrument are effectively independent."

Brogan remarked that this decoupling fits in well with the festival's overall theme of dualities.

"It's not just a duo in the sense of two people; it's very much a duo in the sense of two hands, a duo in the sense of finger and string, a duo in the sense of bow and string, string and wood," he said.

Friedman went on to explain that decoupling produces very distinct and unconventional sounds.

"You have conventional string playing, where you finger a note [with one hand] and you bow it [with the other], and generally they move together when you're changing notes," he said. "But in this case, they'll have different rhythms, different textures for the bowing hand and for the fingering hand. But there's also more variation in timbre. And so yes, it's classical, but it also won't sound like anything anyone will expect. And it will be very interesting; people will be wondering how they're producing these sounds, and they'll hopefully be able to see exactly what's going on."

The festival's location at Russell House, an intimate location, will allow guests to do just that.

"Russell House is an underrated space," Zucker said. "The piano in there is top-notch; it's got a nice sound to it. And it's out of the way, but that kind of makes it easier to use in some cases. We briefly considered using other spaces, but given that we've had previous concerts in Russell House before, it's part of the character."

The festival will conclude on Monday night with a set by two renowned musicians: Peter Evans on trumpet and Sam Pluta on laptop electronics.

"Both of them are pretty acclaimed for their work internationally in various other groups, Evans as a free-jazz and improvisatory trumpeter, and Sam as a sound artist and as a composer," Zucker said. "In their duo, a lot of it is taking Evans' trumpet sound and breaking it apart and messing with it."

Chilton added that this set will be very much in the spirit of the festival as

"There will be tons of really interesting live processing, and moments where you can't tell where sounds are coming from, and it's all just very fast, extremely engaging and exciting stop-and-start intensities, and all these weird trumpet sounds that you thought couldn't come out of a trumpet before," he said. "So it's really interesting to listen to, just kind of music you want to sit in a chair in a nice, cozy room like Russell House and just

According to members of the group, visitors to Russell House will enjoy not just the individual performances, but also the sheer variety of music represented.

"Its very much a festival in the sense that it's a collection of different threads within contemporary experimental music," Brogan said. "On Saturday night and Monday night, there's very much this possibility of showing up, hearing one set, and then hearing a set that's completely different from what you heard before. Or on Sunday night, you might here one piece, and then the next piece that's on the program will be completely different in some way."

A festival like this on campus is hardly coming out of nowhere: the University has a rich tradition of experimental music composition and performance. Alvin Lucier, a key figure in the field who is perhaps best known for his narrative piece "I Am Sitting in a Room," recently retired after decades of teaching at the University. Pivotal avant-garde composer John Cage also had longstanding ties to campus. Professor of Music Anthony Braxton, an acclaimed avant-garde composer known for his work in a variety of genres, has also been teaching here for many years, though he will be retiring at the end of the year.

Although many of the people who brought the University to the forefront of the experimental music scene are no longer on campus, the tradition lives

on in the form of the popular course "Introducion to Experimental Music" (MUSC 109) and in the endeavors of various faculty members in the Music Department. The Experimental Music Group hopes to seize this enthusiasm for experimental music on campus and extend it beyond the music curriculum.

"There's such an emphasis on experimental music in the curriculum, and pretty much everybody who's interested in music seems to take Music 109, 'Intro to Experimental Music,'" Chilton said. "But then, where do they go from there? We're trying to make it so that they have somewhere to go from there."

Many graduate students in the Music Department see the department's extensive background in experimental music as an invaluable resource.

"The definition of experimental music is very broad here, I think," Friedman said. "The freedom we have here to explore what we want—aesthetically, but also in terms of resources—is definitely great."

He added that this multiplicity is part of what defines experimental music in general.

"[Music critic] Alex Ross, in a review, said that in a sense, experimental music is kind of like the north pole," Friedman said. "Different genres are different continents, but they all converge at the pole—which might be cold and distant, but it's an interesting point of convergence between different things. And I think this festival is part of that."

Lovell-Smith noted that many people gravitate away from traditional courses toward experimental music.

"I feel like there are a lot of people who are less interested in engaging with traditional theory or some of the more classically oriented courses, but who do take the Intro to Experimental Music class, and they really love being exposed to a wide variety of ways of making music that aren't necessarily using the traditional Western framework of, you know, music on a stage, and reading and learning a lot of rules," she said.

Members of the group agree that this lack of rules in experimental music is what makes it so accessible, even if it doesn't seem so at first.

"Experimental music doesn't always have to be this hyper-technical, academic thing," Chilton said. "It also should be accessible to many people, because everybody has the means to create awesome and interesting sounds that they might not look for."

As an example, he picked up a water bottle and hit the opening at the top with his hand, creating a distinctly hollow sound.

"All these objects we're holding and playing with in our everyday lives have the opportunity to be integrated into musical contexts, just by sort of listening to them as such," he said. "That's a powerful tool for engaging people and getting people together to make music, from sources that they see every day."

In addition to engaging people with the sounds that surround them, members of the Experimental Music Group hope to expand the group's reach in other ways. More concerts are on the horizon, but group members have other ideas, too.

"It don't feel that experimental music is entirely about music," Brogan said. "It's about so much more than music. I think that any action that's made within the world of experimental music is political in some way or another. Within experimental music practices, there's always something at stake. There's always some kind of radical core concept that might be explored or presented in a work, some some kind of claim."

He added that discussions about these claims are vital to looking further in experimental music.

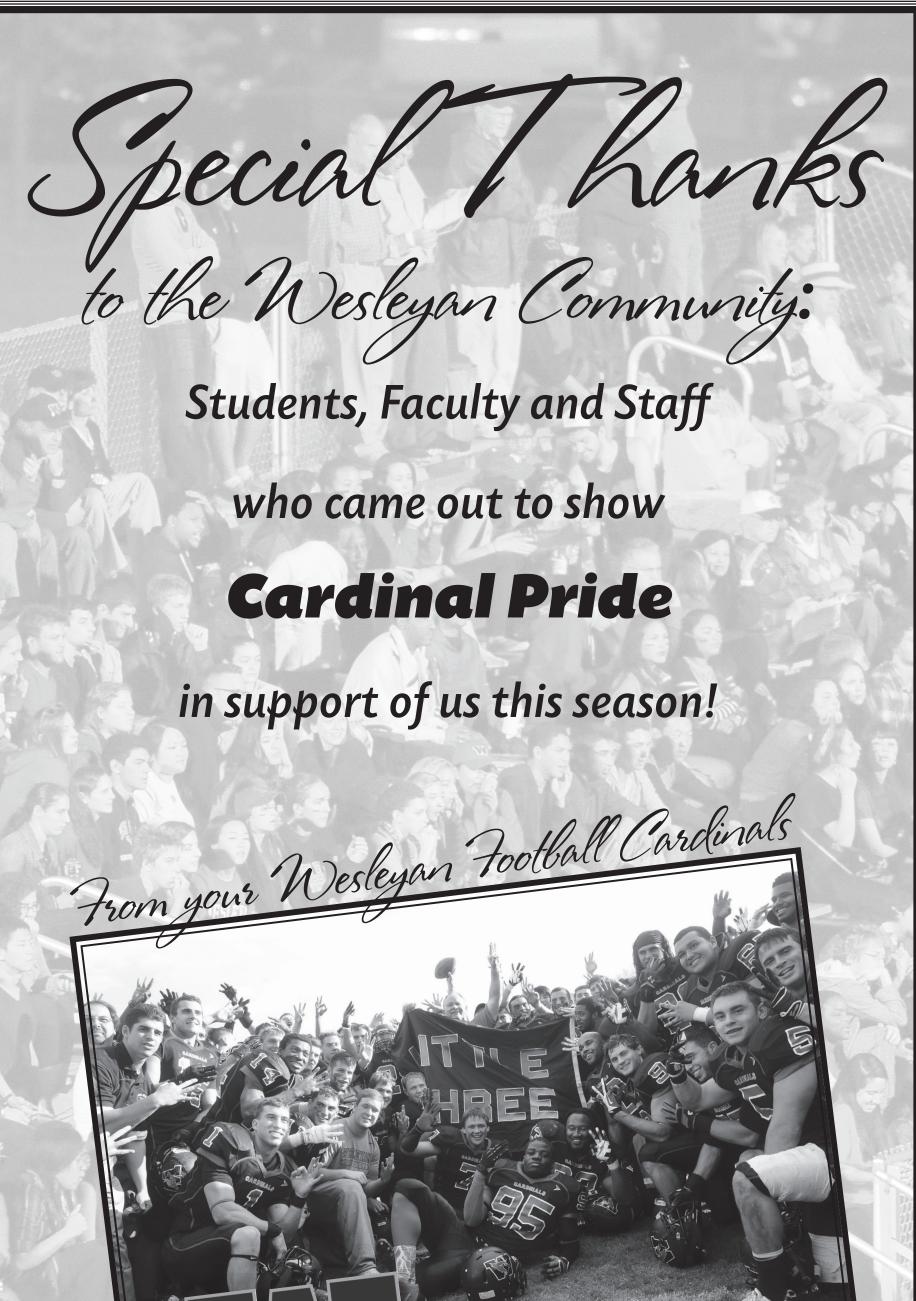
"Sure, there will be concerts as well, and that's exciting," Brogan said.
"But I'm more concerned with using the model of a workshop or an open forum to kind of explode experimental music in a way."



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2013 Little Three and NESCAC Champs

SPORTS

McKenna Talks Turnaround For Women's Hockey



By Michael Sheldon ${\it Staff Writer}$

The 2013-14 season marks the sixth full year that the women's hockey team will be led by Head Coach Jodi McKenna. McKenna has a long line of credentials behind her: she took a year off from coaching the Cardinals in the 2009-2010 season because she was chosen by Team USA to serve as an assistant coach in the 2010 Winter Olympics. There, she helped the team earn a silver medal.

While McKenna has the talent for coaching, she has been unable to translate it into success at Wesleyan in recent years. Last season, her team went 2-14, and was the only team in the NESCAC to miss out on the post-

season. McKenna sat down with The Argus to talk about past struggles, the opening weekend with Williams, and her hopes of turning things around.

The Argus: First game of the season: you're playing Williams, a Little Three rival, and time is ticking down in the third period with a tied score. Then, boom: Jessica Brennan, a freshman, nets a power play goal that turns out to be the game winner. How big was that moment?

Jodi McKenna: I think it's, you know, big in a couple ways. Obviously, for a freshman to be able to do that, to step up in a tight moment, bodes well for the future. You know, to be able to handle that sort of pressure and come through in the clutch. But also, from where our program has come, in those tight moments late in the game, perhaps in the past couple of years, we would have folded, or we wouldn't have been able to live up to the pressure. And I think that's one thing that the freshman class has done for us. Obviously, they've made some big contributions on the ice already, but they've also injected a really nice shot of adrenaline.

A: Last season was an obvious struggle, and the 2012-2013 squad was the only team to miss the postseason. Yet two games in, you've already got a big rivalry win in hostile territory. What's different for the team this year?

JM: Maturity in the players that we have here. You know, believing in where we're going, that intangible fac-

tor has been huge for us. Since they've gotten here, the seniors have believed that this program can make strides: it can get better and be a different program than what we've had here in the past. That alone has propelled us in a lot of different ways. It sets a good example for the younger players coming up, but it's also pushed everyone to get

A: The women's hockey team seems to have the Ephs' number pretty regularly, having beat Williams at least once in each of the past three seasons. Is this a mere coincidence?

JM: I don't think so. I think we've been able to show, in the past, glimmers of what we're capable of, and first game of the season, you're super excited to play. You sort of just let instincts take over, and just the natural ability to play takes over. I think that's what's been helpful in the past, and hopefully we can capitalize on that this season as well.

A: What sort of coach do you aspire to be? How do you see your role in the team's potential success?

JM: If I can help the players develop on the ice in the time that they're here, but also if I can help them develop outside of hockey—you know, they can become more confident, and more able to achieve the dreams that they haveif I can, in some small way, push them to that, or help them to that, I think that's ultimately my job.

A: Last year, you graduated your starter in goal, Ashleigh Corvi '13. Are you

making any changes on defense to help settle in your new goaltenders?

JM: We have some new people on defense, and I think the combination of the young defenders that came in this year as well as just the maturation of the defensive core that is already here will provide a good boost for the sophomores that we think will help carry the weight in goal.

A: You've got a good core of scorers on the team this year, led up by Jordan Schildhaus '15. What are you looking to do strategically to help them suc-

JM: I think if we can build a little bit more depth throughout our lineup in a sense of having—yeah, we'll rely on that group to provide a lot of offense but if we can also pinpoint other players to carry some of that load, it takes the pressure off of them. And so, when that happens, when the pressure's off, you can do more things offensively. So building more of a five-man attack instead of just the forwards is what we want to do. I think with our speed on defense we'll be able to build a more complete attacking team.

A: NESCAC opponents are probably not expecting much out of the Redbirds this year, after a 2-14 season last year. Do you think underestimation on their part is something that you can look to take advantage of?

JM: I think that's certainly something we'll face throughout the season, and that's something that we've already talked about as a team. People will only look back at what you've done, you know, it's a 'what have you done for me lately?' sort of thing, and we haven't done much of late. So, it's not necessarily that we're counting on that, but we recognize that we might be able to take some people by surprise.

A: Do you think a playoff run is in the Cards this year?

JM: I certainly think so. It's not our goal to just make playoffs by the finest of margins. We want to be a presence in the league throughout the season, and we want to establish ourselves heading into the postseason. Anything can happen in a one-game playoff.

A: How important is it for you, personally, to turn this program around? JM: It is my life's work, no joke. It's something that I take great pride in, even in how far we've come. I know it doesn't show in the records, but for those inside this program, we know what the steps that we've taken are, and it's a tremendous sort of pride to be able to take that even further. To show alumni, you know, we stand on the shoulders of past alumni, and for us to really live up to that, we have to turn this program around. We have to turn around the NESCAC standings. I think you get a sense that the whole athletic program here is turning in a new direction, and we want to be a part of that. I don't want it for myself necessarily, but I know how this team has worked, and all the girls I've coached over the past few years, they've wanted it so badly.

Women's Basketball Wins Third Straight

By Felipe DaCosta Assistant Sports Editor

This Tuesday, the Cardinals played their final game on the road before their home opener on Friday, venturing up to Springfield, Mass. for a clash with Western New England University. The Cardinals came away with another come-from-behind victory, upending the Golden Bears by a score of 60-51. The Cardinals have won all of their games so far this season, and all of their contests have had a similar comeback flavor to them. While the Cards have fallen behind at the half against all of their opponents, they've managed to outlast other squads on the way to racking up wins.

However, the Cardinals did not have to mount such an impressive comeback on Tuesday, as they managed to keep the contest close through the first half, only trailing 24-23 at the break. Inconsistent play marked the Birds' first half as the team mustered only a 27.3 percent from the field while squandering a 10-point lead early in the contest.

A three-ball from Captain Amber Wessells '14 would be the go-ahead basketball with 17:39 to put the match in the Cardinals' favor for good. Wessells contributed a solid all-around effort for her team, totaling eight points, five rebounds, and a team-high three assists. She had active hands all night on defense as well, stripping the ball away for a team-high four steals.

For the third time in as many games, the Cards came back from the locker room remarkably more dialed in, playing efficient basketball on their end of the court while severely limiting their opponents' defensive chances. The Cardinals came back to shoot an improved 36.4 percent from the field in the second half of play. Additionally,

the Cardinals did not squander many attempts from the charity stripe, going 19-for-22 in the second half and 23-for-29 for the entire match-up for 79.3 percent.

Another scorer took primary duties in the Cards' third outing as guard Dreisen Heath '15 shot 5-for-7 from the bench and totaled 14 points to go with three rebounds. After starting the first two contests, Heath spent the opening whistle of the third one watching the action, but made sure her impact was felt the moment she filled in; she was her team's most profi-

The total team effort also saw newcomer Brenna Diggins '17 step up in a big way for her squad. Coming off the bench, the freshman contributed nine points and ripped down a team leading six rebounds, three of which were offensive. With Diggins' spark-plug effort, the Cardinals led their opponents in total, rebounding by a tight 39-36 margin.

In all of their games so far this year, the Cardinals have held the advantage in rebounds. The team will need to continue to hold the edge on the boards in order to stay competitive in games even when it falls behind.

This weekend, the Cardinals' home opener will signal the beginning of a four-game homestand as the Cardinals play host for the Courtyard by Marriott Tournament. First up, on Friday at 7 p.m., the Cards will be tasked with taking on UMass Boston, currently 1-0 on the season, and then will close the tournament on Sunday against Albertus Magnus College, which also picked up a victory in its first outing of the season.

All-NESCAC: Conference Awards 18 Wes Athletes



SHANNON WELCH/STAFF PHOTOGRAPHER

Captain of the women's volleyball team Kim Farris '14 was named to the Second Team All-NESCAC.

Continued from front page

Offensive lineman Pat DiMase '15 joined the team after playing a big part in aiding pass and run protection. Tight end John Day '15 had 10 catches for two touchdowns on the season; Devon Carrillo '17, who averaged 25.7 yards per kickoff return, also made the Second Team.

The men's soccer team had another successful year despite its season ending in a conference quarterfinal loss to Williams. The team consisted of three First Team All-NESCAC players: Ben Bratt '15, Charlie Gruner '17, and Brandon Sousa '16. Bratt led a defense that produced eight shutouts throughout the 2013 campaign. Gruner had a spectacular freshman season, scoring two goals and tallying an assist as a midfielder. Sousa, another midfielder, had two assists and two goals, including a game-winner against Bates.

The women's soccer team was bounced in the first round of the playoffs by eventual champion Williams.

Kerry Doyle '14 was the lone Cardinal selected to the Second Team All-NESCAC. She played in 60 out of 61 games in her four years as a Redbird and led the defense to four shutouts in her senior season.

"Making the all-conference team was a huge honor, especially as a senior," Doyle said. "It was a really satisfying way to end my career. Going into the season, all I wanted was to finish my soccer career on a high note with a final season that I could be proud of looking back. When it ended, I personally believed that I had done that, but to have this outside confirmation meant a lot to me.'

Despite being unable to reach the playoffs, the 2013 volleyball team received some good news about its season, as Kim Farris '14 was named to the Second Team All-NESCAC. Farris ranked third in the conference in kills and second in aces. Farris was also named to the first-team CoSIDA Capital One District II Academic All-American program commending her

exceptional effort as an athlete as well as her hard work in the classroom.

"It definitely meant a lot to be named to the All-NESCAC team," Farris said. "It really is such an honor. I couldn't have done it without the rest of the team since volleyball is such a team sport. I can't get a kill without someone to pass and set the ball. The NESCAC coaches vote for the all-conference teams, and it is an honor that they thought that I deserved the recognition."

Finally, field hockey player Blair Ingraham '14 was named to the first team All-NESCAC. Ingraham was second on the team in scoring with six goals; she also added two assists. Ingraham started all 60 games during her four-year career and racked up 16 goals and nine assists for 41 career scor-

"I'm very proud to have been honored by the NESCAC this season," Ingraham said. "Playing for a great coach and with awesome teammates in a competitive league the past four years has allowed me to improve and progress as a player. It's a great feeling to end my Wesleyan field hockey career on a high."

After a successful season for many of the fall competitors at Wesleyan, it will now be the winter athletes' chance to turn some heads.

"Every program in the athletic department has different goals," Whalen said. "Most importantly, studentathletes need to be realistic with their goals and make every effort to improve throughout the season. If a team is healthy and peaking come the end of their season, they have a much better chance to advance in NESCAC and post season tournaments."

Twelve weeks from now, the athletic department hopes to celebrate just as many team and individual honors as it did this fall.



GOOP Holiday Gift List

Hello my lovelies! It's that time of the year again when we just need to drink USDA-certified organic mulled wine by the fireplace in our Swiss vacation homes. Give this list to your personal assistant to brighten the lives of your loved ones:

- 1. Lobster, caviar, and wine flavored pacifiers: So your child will have top-notch taste straight out of the womb.
- 2. Personal pet masseuse: I don't know about you, but my Daffodil gets wiped out from all the charity events she has to make appearances at. Our doggies and kitties deserve to be massaged every single day, just like we do!
- 3. Viságé Face Cream: made from platypus feces and crushed particles from the Hope Diamond, because sometimes a girl needs to splurge, and this is worth every thousand!
- 4. Sponsor a Middle Class Family: The have-lesses need monogrammed cashmere bathmats even more than we do.
- 5. Apple Brand Apples: Named after my 9-year-old, who has been slaving away in her canopy bed FaceTiming our farmers to choose the freshest, cleanest apples life can offer.
- 6. **TED Conference Slot**: These are such a delight. In my recent TED Talk I spoke about the benefits of bi-weekly yoga/yoghurt
- 7. One gift money can't buy: sweet, sweet, nepotism.

Cat Stevens Bitten by Vampire, Changes Name to Bat Stevens

Critics were shocked to hear must face in today's world. that music legend Cat Stevens has been transformed into a vampire. The celebrated singersongwriter assured fans that he will continue to make music, but that his new material will explore his altered identity. He has changed his name from "Cat" to "Bat," as an expression of solidarity with his new community.

Controversy arose when Bat was held and interrogated at an airport for his lack of reflection in a mirror. Vampire activists claim that this incident speaks to the tribulations all vampires

The vampire community is peace-loving and kind, contrary to popular opinion," Jim VanVampire, Stevens' vampastor claims.

Bat hopes his new album "D is for Dracula" will show fans that being a vampire doesn't mean you can't be a worldclass folk musician. Tracks include "SunShadow," "The First Stake Is the Deepest," and "Nosferatu and Son."

This news came shortly after Warren Zevon confirmed rumors that he is, in fact, a werewolf.

How to Start a Social Media War for Attention

Uh oh...what's that on your face? No, underneath the foundation. No, no, underneath the inch of liquid eyeliner. No, no, no! Under the spray tan, too. Is that a big "C"? As in C-List?

If you want to continue sponsoring new miracle weight loss pills advertised on late night television, or keep hosting MTV and VH1 reality show reunions, you know what time it is: time to begin a social media cry for help war for attention! But in case your memory has gone as stale as your reputation, here's a refresher on your Tweet-kwondo skills.

Step 1: Choose your target. You could give yourself a challenge by setting your sights on an A-Lister, but those celebs will usually enlist backup from heavy-hitters such as the View or Ellen Degeneres. But, you still want to be shocking, so you must choose a target no one would ever expect.

"@ElleFanning You Ex. think your cool because you haven't been checked into rehab yet? Your time will come, you underage minor! #UrNot21"

Step 2: Take everything personally

Was your target seen in public yesterday? Whatever they did was a personal offense.

Ex. "@ElleFanning I can't believe you were carrying Louis Vuitton just because you know I like Coach better. #Immature."

Step 3: Don't be afraid to make mistakes

Spelling and grammar mistakes that is! The moment you abandon all convention of the English language, the moment you'll have thousands of people tweeting right back at you with corrections! Hello attention!

Ex. "all of are stress sichuations our becos @ElleFanning hates babee hippos."

Step 4: Take an Insta-break! Composing 140 characters worth of literature is hard work, especially when waging a war. Take an Instagram break by posting a sad selfie with a profound caption to garner the sympathy of your fans.

Ex. "Let it be, let it be, hey Jude, Mother Mary. #TheEagles."

Step 5: Take another Instabreak!

Let's be real, who can only spend five minutes on Insta?! This time, post a triumphant selfie with a confident caption. You'll receive more "U r so brave" and "#Inpiring" comments than you can count!

Ex. "@Elle Fanning Don't hate me for my perpetual summer glow. You wish your name was Elle TANNING. #UrNot-Classy #UrPale"



A New Direction for Taylor Swift

Ampersand: We've noticed you haven't been broken up with since January. Is this why you haven't released an album this

Taylor Swift: If you must know, I'm working on a new album that will be released in 2014. I'm changing things up a little, so it's taking longer than usual to finish.

&: What exactly are you doing differently?

TS: Well, now that I'm 23, I've

realized how naïve I was when I was 22. So instead of singing about breakups with teenage sex icons, I'm focusing my attention on more relevant matters such as the Viet Cong.

&: I think we can all agree that teenage girls connect more with songs about East Asian Communist Guerrilla groups than with songs about liking a boy, turning sixteen, or not liking a boy.

TS: Exactly! Even though my

life gets really hard sometimes, I know that living in ditches and trees, being ostracized by the South Vietnamese, and blamed for the Vietnam War by the entire world probably hurts more than my breakups do. The Viet Cong didn't only teach a lesson to South Vietnam: it also taught me about true hardship and suffering. I sympathize with the Viet Cong, and hope that all of my fans will too after hearing my next album. Để chiến thắng!

Man Has Funny Dream About Bill Murray

Local resident Hugh Manoli told reporters last week about this really funny dream he had about Bill Murray. In the dream, Hugh bought a hotel that was really nice but he decided to renovate it anyway with his boyfriend Miller. After that the hotel was so agreeable that Bill Mur-

ray came to stay and when he saw Miller he said "You are a daisy man" and obviously Miller was like "That makes little sense what is a daisy man" and Bill Murray explained that it is a man who has nice facial features but big shoulders and feet and that is a daisy man. Then he asked if Miller wanted to be a daisy man in his new film and Miller had to decide between tending to the hotel with Hugh or being a daisy man and he chose to stay at the hotel because it was a more stable source of income.

Bill Murray could not be reached for comment.

The Ampersand: In it for the money. Sarah Esocoff, Editor; Ian McCarthy and Emilie Pass, Assistant Editors; Emma Singer, Queen of Layout. GOOP, Emily Fehrer; Media War, Caitlin O'Keeffe; Taylor Cong, Willie Molski; Bat Stevens, Nico "The Bush" Hartman.

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Wrecking Ball Reacts to Miley Cyrus Video

Jim Mattherson, 33, has been a wrecking ball his entire adult life. Having been heavily featured in pop superstar Miley Cyrus' bare-all music video for her new song, "Wrecking Ball." he is now in the midst of the firestorm surrounding the controversial video, and Jim is making his voice heard.

For the past twelve years Jim has led a quiet life toppling condemned structures with his 10,000 pounds of fused steel ingots for East Peoria's Construction Equipment Company LLC. Until, that is, he was called upon for a different type of job.

"So the flat-bed unloads me and I see this little cinderblock building I'm supposed to demolish, and I'm hanging there thinking, 'Well, they really should've gotten Dan for this job," he said. See, he's a Demolition Rectangle Wrecking Block, so he's much better at toppling this sort of singlelevel architecture. Then, this naked woman comes out, and I'm just like, 'Well what the heck is this?""

Jim's mood reportedly soured when he was told what would be taking place.

"I am not a tire swing," he said. "And I do not appreciate some Australian underwear model coming into my place of work and sitting on my head. I was just trying to conduct myself in a respectable, businesslike manner. I assure you I wanted no part of her naked, la-di-da antics. No sir. not me."

Sources confirmed that, even in the face of adversity, Jim got the job done.

"I said to myself, 'Well, Jim, you've just got to pretend she's not there," he said. And I did. I shut my eyes and tried not to think about the clammy lady cushion (pardon my language) on my face. A job is a job, no matter how many sad pale women are straddling you and crying.

"Look, as a member of the wrecking ball community, I just want to say that I don't appreciate being used as a culturally-interpreted semiotic representation of heedless destruction. There is actually a very rigorous protocol for demolition, involving evacuation of the area twenty-four hours prior and notification of all neighboring residences and businesses. This kind of narrow thinking perpetuates a stereotype that puts our people back between one and two vears. We are not singular entities. Though physically we are smooth spheres, our souls are multi-faceted. And we love. Remember this: we love."

Pope Francis @pontifex 1m Pontifex Got som3 n3w thr3ads & a sw33t n3w lid today #keepinitrealholy Pope Francis @pontifex Pope Francis @Pontifex @lordemusic praise you ◆ Reply Delete ★ Favorite *** More Lorde @lordemusic @lordemusic "@pontifex: @lordemusic praise you" LUV U BBY! #bestfansever Expand ◆ Reply ■ Delete ★ Favorite *** More Lady Gaga @ladygaga Lady Gaga @ladygaga #gagaonice2016 ◆ Reply ☐ Delete ★ Favorite *** More



North by Kanye West

Alfred Hitchcock Would Be Ashamed

Last week The Ampersand got life, but I never saw him again. a chance to sit down with voice of our generation, Kanye West, and his daughter, intercardinal direction, North West.

&: Funny story, before my squad mate Billy was captured by the Viet Cong, the last words he spoke to me were 'North West' - it was the direction to our HQ. Billy saved my Thoughts, North?

North West looks around blankly, unaware of her surroundings.

&: I see we have a Vietnamese Nationalist on our hands! Anyway, North, I was wondering if you could tell us something about what you've been working on these days.

NW begins to blow a snot bub-

Kanve West also blows a snot bubble, but his is more visceral and aesthetically striking than that of the child's - clearly he is the snot-blower of our generation.

&: Ever since your debut project, "My Beautiful Dark Twisted Diaper," we've been waiting with baited breath to see what you produce next.

NW appears to be formulating an astute and comprehensive answer to my question: I can barely imagine the liquid poetry that is about to pour forth

KW: Oh my God... I just remembered who won the 2009 Teen Choice Award for Choice Hip-Hop/Rap Artist- it was me!

&: Well I think that just about wraps up our interview! Make sure to pass along my regards to Kim!

KW: I don't know anyone who isn't named Kanye.

Celebrity Couple Names

Barack + Michelle Obama = Hell Bomb

Justin Timberlake + Jessica Biel = Lake of Bile

Prince William + Kate Middleton = Widdleton Brittleton

Penélope Cruz + Javier Bardem = **The Spanish Inquisition**

Justin Bieber + Selena Gomez = A Pubeless Mistake

Kanye West + Kim Kardashian = **Yeezus and Sleezus**

Kate Winslet + Ned Rocknroll = **Rocknslut**

Daniel Day-Lewis + Rebecca Miller = **Renal Millday Beclewer**

Ellen DeGeneres + Portia de Rossi = **Disingenuous Porch Sitter**

Snoop Lion + Shante Broadus = **Broad-Loined Snoop Shank**

Cate Blanchett + Brad Pitt = Blanched Pit

Marion Cotillard + Brad Pitt = Yard Pit

Angelina Jolie + Brad Pitt = **Angel Pit**

Jennifer Aniston + Brad Pitt = Anus Pit



Taylor Steele '14, burgeoning WesCeleb, has trouble avoiding the paparazzi. "My recent mention in The Wesleyan Argus has made me a veritable superstar," Steele said. "It's taken over my life. Everywhere I go I am hounded by these insatiable photo-snappers. It's too much... too much."

The Ampersand: In it for the money. Sarah Esocoff, Editor; Ian McCarthy and Emilie Pass, Assistant Editors; Emma Singer, Queen of Layout. Wrecking Ball, Nick "Sugarwater" Martino; Tweets, Katie Darr; Kanye and North, Luke Schisler; Taylor Steele, Emma Singer. Write for the Ampersand! E-mail wesleyanampersand@gmail.com. Visit us online at wesleyanampersand.tumblr.com

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