WESLEYAN ARGUS

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"A La Ronda"



Helen Handelman '16 experiences the loss of the Madres de la Plaza de Mayo in "A La Ronda." To learn about the full production at the '92 Theater, see page 8.

Swim and Dive

Women Eighth, Men Tenth in 'CAC as Slevin Qualifies for Nationals

By Brett Keating Sports Editor

The swim and dive teams in the NESCAC competed Championships over the past two weekends, with the men going to Brunswick, Maine and the women traveling to Williamstown, Mass. to compete in their final meets of the

The men traveled up to Bowdoin to compete in the LeRoy Greason Pool, where they took 10th of 11 teams.

Jacques Bazile '16 earned points for Wes in his first swim of the meet in the breaststroke sprint, but saw a tough break when he came up just one spot short of a podium, finishing ninth in the preliminary round and keeping himself out of the topeight championship race.

Billy Hepner '16 also had some solid races for his team. He took 16th in the 200-yard individual medley before snagging 14th in the 100 breast, six-tenths of a second ahead of his teammate Bazile, who came in 16th. He then grabbed a 12spot in the 200-yard breaststroke.

Erik Yan '15 saw some nice improvement from the morning swim to the evening swim in the 50-yard butterfly, moving from 15th in the preliminary seeding round to 12th in the championship swim.

Perhaps the most impressive performances came from James Gaston '15, who was swimming in his first NESCAC Championships since transferring to Wes after a series of surgeries prevented him from swimming the past few seasons.

Gaston had the Wesleyan men's only "B" cut of the meet, when he swam the 200 fly in 1:53.85. The "B" cut qualifies swimmers for Academic All-American and gives them a chance to be chosen for Nationals. Additionally, Gaston put his name in the Wesleyan record books for the first time in his career, establishing a new standard for the 200 butterfly. Gaston also took 13th in the 200-yard free race earlier in the meet.

Though the Wesleyan men might have hoped for a higher finish, this season's results certainly bode well for the team in the future. Individual meet wins over Trinity and Brandeis

SWIMMING, page 11

Research Takes on New Dimensions with 3D Printers

By Jenny Davis Assistant Opinion Editor

Associate Professor of Physics Greg Voth reached onto his desk and grabbed a small plastic cylinder. Inside, tiny purple snowflakes made of plastic were settled in liquid. Voth shook the tube, and the snowflakes began to spi-

"A lot of people use the 3D printer to visualize their molecules because having it in their hand is different than seeing the abstract model on the computer," Voth said. "That's not the case with physicists. We need precise mod-

Three years ago, before the University acquired its modest collection of 3D printers, Voth became interested in the prospect of printing in three dimensions. He found a group at Yale, and later one at the Massachusetts Institute of Technology, that allowed him and his colleagues to experiment. new printers extensively as an undergraduate at Wesleyan; the name Since the University's purchase of its own 3D printers, Voth has been working with students to conduct research using this technology.

'The things we've been printing recently are all differently shaped particles," Voth said. "Four-armed objects. Helices. Most experimental research projects have students focused on doing them. I organize my group as students spearheading individual proj-

Three-dimensional printing has certainly influenced Voth's students' work. Just last fall, Guy Geyer Marcus '13 won the 2013 American Physical Society LeRoy Apker award for his work studying particles in turbulence, which is also Voth's area of expertise. Now a graduate student at Johns Hopkins University, Marcus worked with the

of his prizewinning talk was "Using 3D Printing and Stereoscopic Imaging to Measure the Alignment Rotation of Anisotropic Particles in Turbulence.

Assistant Professor Mathematics Ilesanmi Adeboye agreed that the introduction of the 3D printer has transformed the ways his students think about shapes.

"We look at 3D printing as a continuation of visualization," Adeboye said. "The first level of visualization is the blackboard, which is limited to artistic skill. The second level is computer graphics. But with the printer we've been able to look at interesting models of spaces

3D PRINTER, page 5

"Raise the Cap Fund" **Increases Aid Limit**

By Tess Morgan News Editor

At the senior class reception on Thursday, Feb. 27, University Relations announced the creation of the "Raise the Cap Fund" for financial aid donations. The fund will allow donors to contribute directly to raising the cap on the amount of funding that the University allocates to financial aid each year. After the University has reached its goal in donations for the Annual Fund, donors will be able to begin contributing to the fund.

Vice President of the Wesleyan Student Assembly (WSA) Andrew Trexler '14 explained the restrictions that existed prior to the fund's cre-

"[Before the fund], if you were to donate to financial aid [or] the endowment for financial aid it wouldn't actually do anything to increase the amount of financial aid given out next year or any year, because we have a capped financial aid budget and a capped discount rate," Trexler said.

Trexler worked with other stu-

dents to bring the issue to the attention of the administration and negotiate the creation of the fund.

"The administration's argument was that we don't have the money we need to give out what we've already committed, and therefore donations to financial aid need to be budgetrelieving rather than budget-incremental," Trexler said. "But it was my

FINANCIAL AID, page 3

Israeli Apartheid Week Sparks Debate

News Editor

Around the world, the week of Feb. 24-28 is recognized as Israeli Apartheid Week, a pro-Palestine awareness event. Wesleyan Students for Justice in Palestine (WeSJP), a group that promotes justice, human rights, and liberation for the Palestinian people, has sponsored a version of this awareness week at the University.

"Israeli Apartheid Week (IAW) is an international series of events that seeks to raise awareness about Israel's apartheid policies towards the Palestinians and to build support for the growing Boycott, Divestment, and Sanctions (BDS) cam-

paign," the official website reads.

Harry Russell '17, a member of WeSJP, stated that the week is a time to encourage campus dialogue about the Israel-Palestine conflict.

"[It is] for...students who are already familiar, who come from Jewish backgrounds or Palestinian backgrounds, or who are just interested in history and postcolonial movements," Russell said. "But

[the week also serves] to capture the attention of students who have maybe never heard of this issue, who don't really know much about the politics of the region or the history, [and] to basically introduce the struggle to them as one of many struggles against colonialism and imperialism and generally against oppression and for freedom and self-determination and human rights."

Russell stated that WeSJP has tried to recreate some of the primary symbols of the Israel-Palestine conflict to promote Israeli Apartheid Week.

We built a mock separation wall, loosely based off of the separation wall between the West Bank and Israel and just tried to put some similar graffiti as to what is on the wall around Bethlehem especially," Russell said. "We placed infographics and facts, and every day we're replenishing the folder with articles."

Becca Caspar-Johnson '15, director of J Street U at the University, stressed that she does not find the event to be a positive

APARTHEID, page 2



TRISHA ARORA/PHOTO EDITOR

A wall erected in recognition of Israeli Apartheid Week stands in the **Exley Science Center.**

"Kiln" it

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NEWS

New Report Summarizes Campus Discourse

By Matt Shelley-Reade Staff Writer

During the fall semester of 2013, Wesleyan Student Assembly (WSA) President Nicole Updegrove '14 created and organized a five-part series of forums titled Privilege and Policy at Wesleyan, which covered a wide range of topics on campus, including class, race, ability and wellness, gender and

On Thursday, Feb. 2, Updegrove released a report synthesizing over two hundred student and student groups' contributions from the series. The report has since been referenced in University President Michael Roth's written report to the trustees and will be included in a presentation to the Board of Trustees this coming weekend.

"I've received entirely positive feedback on the final recommendations so far and I can't thank the facilitators, participants, and editors enough," Updegrove wrote in an email to The Argus. "While nothing in the report should surprise anyone who has been paying attention to these issues, it is the first time that I know of that so many of the problems have been put together in one accessible document as a way to launch change.'

Vice President for Equity and Inclusion and Title IX Officer Antonio Farias commented on the importance of publishing students' thoughts in order to effectively change policy.

You're having this conversation now on paper, and I love paper," Farias said. "Wesleyan students are phenomenal at their oral capacities, but it's like the wind. You can tell me a great idea, and it's gone. Policy changes when you have paper because that's what changes bureaucracy. Bureaucracies change when you can create a lasting document that we can go back to.'

Farias applauded Updegrove for pioneering a movement for substantive change in the University setting.

"For students, it might feel like Groundhog Day, and it is, because every four years the team changes and you lose corporate memory," Farias said. "Corporate memory stays in the institution through the faculty, through the staff, through the administration, but in the student body it regenerates every four years. The wave sort of moves on and we start from anew. That, I think, is what Nicole is doing.... She's leaving breadcrumb trails for the next generation. That's what's really critical."

The report effectively captured salient points from all five discussion sections, including student quotes, key issues, and recommendations for changes. Recurring throughout the series was the noted general lack of an open, coherent dialogue among students on campus. For many participants, the series was their first opportunity, formal or informal, to discuss issues surrounding privilege and policy at the University.

Updegrove discussed the potential reasoning behind the scarcity of campus discussion.

'Identities around things like class, ability, and religion for many students can be invisible (though they aren't for everyone) which means that many students aren't known to be in the minority unless they deliberately choose to share that identity," Updegrove wrote in an email to The Argus. "That enables the campus to assume that the campus is even more homogenous than it really is, and can leave students pretty isolated from peer support. I also think we all tend to opt out of issues that don't affect us personally, which leaves a lot of us opting out."

For each part of the series, facilitators were chosen who had experience and specific knowledge in



The Privilege and Policy series, pictured above, took place last semester; WSA Nicole Updegrove recently released a report summarizing the discussion.

the topic discussed. Olivia Chavez '15 and Catherine MacLean '14, members of Wesleyan Students for Disability Rights (WSDR), organized the section on Privilege, Ability, Wellness and Policy.

Chavez commented on the lack of campus discussion on issues related to disability rights.

"Ability and wellness, in particular, is something that gets overlooked because not everybody can identify as a person with a disability or with a mental issue," Chavez said. "In the typical population at Wesleyan, most people don't really think about it, and if they do, it's a small portion of the student body."

MacLean furthered Chavez's point, emphasizing the importance of allowing for open avenues of discussion on campus.

"I really felt that it was a great opportunity to allow students to

speak up, just because I think that this is an issue that we don't talk about at Wesleyan at all, but it's one that many students are dealing with," MacLean said. "Ten percent of the student body is registered with the Office of Disability Services, and that's just the students who would need accommodations in housing or in the classroom. That doesn't include plenty of students who are living with disabili-

Given the success of the five-part series and the distribution of the report, attention will now be focused on encouraging policy changes with the Board of Trustees. Farias commented on the report's potential for future changes.

"If you can create strategies that outlast your leadership, then you have the ability to make incremental change possible," Farias said. "And I think [it's] off to a great start."

Apartheid: WeSJP Causes Controversy

Continued from front page

way of generating conversation. J Street U supports a two-state solution, and is unaffiliated with Israeli Apartheid Week.

'We don't think the occupation [in Palestine] is right and we're trying to end it," Caspar-Johnson said. "But our model for change is you need to change the conversation, which means there needs to be a conversation. We see a problem with Israel Apartheid Week in that it uses tactics that just shut people down and make people feel defensive and attacked."

Rebecca Markell '14 stated that the wall was not effective in creating dialogue and was a sensitive symbol that emotionally disturbed University students.

"For me, it unnecessarily condenses this really complex conflict into one melodramatic piece of furniture," Markell said. "It's really painfully emotional to see this piece of hate. That's something that represents hate of me, all of my family who happens to be Israeli, and people I know that love and support Israel, and that's not saying that they don't criticize it, but that they have an identity with the country. So I guess the main problem for me is that I don't see it as creating dialogue; I just see it

as expressing hate."

Markell continued, expressing concern about the negative impact the wall may have on students' attitudes regarding the Israel-Palestine

"The main emotion that I've heard is people sad that this is what we've come to, that we're so unable to create a dialogue that someone has to put up a wall," Markell said.

Emma Golub '16 stressed that people who were uninformed about the Israel-Palestine conflict may be influenced by the wall to support one side without learning about both sides' positions.

'Ît's difficult because if someone who doesn't know that much about the conflict walks by this banner, it's very eye-grabbing, and it's right there, and I can see myself if I didn't know anything about it being like, 'Yeah! This is awesome!' but it's very onesided," Golub said. "I totally think we should criticize and challenge what Israel is doing, but [while the wall] might produce dialogue, I don't think it would produce friendly dialogue."

Russell expressed curiosity toward negative reaction to the wall, saying he hoped to speak further with those who felt emotionally disturbed by its presence.

"First thing I would ask them is why they feel that way, seeing as the wall represents a real thing, and it's not an exaggeration in any way," Russell said. "If anything, it's much smaller than the actual scale of the wall, which is a good 40 feet high and covers a much larger distance. I think many people who would be offended might be offended simply due to a lack of knowledge.... I would be mostly interested in why they're offended, because that's not our purpose. I don't really see how that can

Golub also feels that the word "apartheid" is an incorrect term to describe the events in Israel.

'What's happening in Israel is not apartheid," Golub said. "I posted a video in our [group's] Facebook group that's a member of the South African Congress saying how he grew up during apartheid in the 1930's and how he's been to Israel and he's been in a hospital in a bed in-between an Arab and a lew being treated equally. They use the same bathrooms. It's not apartheid. There's certainly discrimination against Arabs in Israel, absolutely, but it's not apartheid. This guy said that calling what is happening in Israel 'apartheid' is like lessening the apartheid that really did happen in South Africa because it's the wrong term."

Parent '12 Robin Kelley, a Professor of U.S. History at UCLA, expressed a more neutral view, stating that he was not surprised by students participating in Israeli Apartheid Week at the University, especially due to the frequent involvement of students in social justice issues. Kelley previously denounced President Michael Roth's position on American Studies Association's boycott of Israeli Academic Institutions.

'Your school has a long and noble history of student activism, but more importantly, of student questioning, interrogating, struggling with hard issues," Kelley wrote in an email to The Argus. "Historically, neither the students nor faculty have been provincial, nor has there been a history of knee-jerk reaction to any criticisms of Israel or any country for that matter. You are a school designed to [train] humanists in an Enlightened tradition, not hemmed in by narrow nationalisms or patriotisms, or kowtowed by fear.

Caspar-Johnson stated that she felt Israeli Apartheid Week and the ASA's recent boycotting of Israeli Academic Institutions both shut down conversation before it could

"I think the only way to achieve change on this issue is through changing the conversation that needs to happen," Caspar-Johnson said. "And I think that these actions were both very clear examples of conversation being shut down."

Markell described a potential project that Wesleyan Students United with Israel is considering in response to Israeli Apartheid Week. The project would aim to gauge student reaction to the wall and coordinate a productive response.

"[We are considering] having individuals write why they support Israel, why they don't support this action, and holding it up and making some sort of collage or poster and putting it somewhere on campus, or even a video of it," Markell said. "Having it be Wesleyan voices is the way to go because...we want to hear why and where they're coming from and have their views shared around campus.'

Documentary Series to Depict Destruction of Sacred Sites

By Jenny Davis Assistant Opinion Editor

In the early 1980s, Christopher McLeod was a 25-year-old man with a history degree from Yale and an inkling that he wanted to make films. On March 1 and 2, he will arrive on campus to present "Standing on Sacred Ground," a series of four documentaries that follows eight indigenous communities from Russia to California ("Pilgrims and Tourists"), Papua New Guinea to Canada ("Profit and Loss"), Ethiopia to Peru ("Fire and Ice"), and Australia to Hawaii ("Islands of Sanctuary").

A discussion panel and question and answer session will follow each screening. Experts such as Donna Augustine, a Traditional Knowledge Keeper of the Mi'kmaq tribe; Angelo Baca, a Hopi/Navajo filmmaker; and Nikolai Tsyrempilov, a visiting scholar from the Institute of Mongolian, Buddhist, and Tibetan Studies of the Russian Academy of Sciences will join Christopher McLeod for an in-depth discussion.

Assistant Professor of Religion, Russian, East European, and Eurasian Studies Justine Quijada organized the series and believes these panels will enrich McLeod's films by providing additional perspectives.

Between these visitors, faculty and students, I am expecting a lively conversation, and I hope that everyone will join us," Quijada said.

McLeod's work has taken him all over the world, but his interest in indigenous communities started with those of the American Southwest, when he was a journalism graduate student at UC Berkeley. Upon learning about the Hopi and the Navajo's concerns about coal strip mining and uranium mining, McLeod was compelled to do more than

"I went out and made a film," McLeod said. "I watched machines dig up coal and learned how uranium mines had caused birth defects and lung cancer. Amidst the physical pollution, I kept hearing from everyone—young, old, the elders—that [the communities] had this different kind of relationship with the land that they'd lived on for thousands

McLeod was struck by that worldview and compelled by the native people's experience of place, which is tied up in spirituality and which they feel is threatened by corporate capitalism.

"The American Indian leaders were realizing that public education was crucial to their survival," McLeod said. "They had a sense of wanting to warn this violent, destructive, insane materialistic culture that we're going of a cliff."

McLeod believes film to be an effective way of issuing that warning, as well as exposing audiences to the communities he interacts with firsthand, because it evokes a range of textured experience.

'There's lots of films where a white male anthropologist will lead you through and explain everything—a Western formula that's dying now, hap-pily," McLeod said. "The other option is to let the people speak for themselves."

Letting people speak for themselves is precisely what McLeod has done, and he has found that doing so is powerful enough to bridge cultural gaps.

We go into a community, and we become part of the scene," McLeod said. "We get to know people, have fun with them, ask them to do what they do; we try to become invisible. It's magic, but it

Because partnering with indigenous communities to tell stories is McLeod's lifework, traveling is a family affair. Miles

McLeod '17, the filmmaker's son, has accompanied his father to filming in places such as Peru and Russia—and, most prominently, Northern California, where the younger McLeod has been enveloped in Wintu culture since a young age. He has also witnessed the harrowing devastation inflicted upon indigenous lands near

'With the Wintu, it's the land that's very barren," Miles said. "In Russia it's devastation of a different type. It's more spiritual degradation. You see a prayer ribbon tied to a tree, and then you see that people have tied their socks or candy wrappers to it. You see massive hanging trees with trash of people thinking they were making offerings. We went with a shaman and a chief from North America, and they had to leave because it was too heavy for them to see their culture disrespected like that."

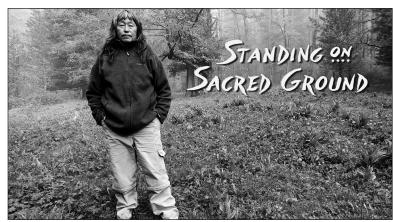
Firsthand experience, especially of the Wintu ceremonies, has strongly resonated with Miles.

"Going to a place and meeting these people makes them become part of my fight," he said. "I'm connected to them."

Miles McLeod is undecided about what shape his advocacy, or his academic studies, will take, but he's certain that it will involve the indigenous people to whom his father has devoted his career.

'Words detract from the experience [of traveling]," he said. "Siberia was a cosmic conglomeration of culture. For me, I've always seen traveling as a way to learn about the world, not gain something for myself-even though I do gain knowledge. Being [Christopher McLeod's] son, I've had the chance to meet all these different kinds of activists. It gives me something to aspire to."

Quijada agrees that McLeod's films provide boundless opportunities for exploration and education, both academic



The University will screen a series of films by Christopher McLeod, including "Standing on Sacred Ground."

and political.

The Wesleyan community has a deep interest in both human rights and environmental ethics, so it made perfect sense to screen these films here," Quijada said. "The struggles of indigenous communities to protect their sacred sites are compelling stories in and of themselves, but they are also extremely thought-provoking. From a theoretical perspective, sacred sites offer an excellent example from which to examine the problems and gaps in current ideas about human rights, as well as providing a way to rethink how we relate to the environment."

Christopher McLeod agrees that conversation is key to experiencing the

"The concept of sacred places can be very foreign and very unfamiliar," he said. "It's not something that we have a real language to discuss. Audiences are really moved by the films, by both the beauty and sense of spiritual connection to nature that everybody craves, and also real feelings of disgust and shame over how violent our culture can be."

On the heels of conversation is political activism, which McLeod anticipates will manifest in different ways for audience members-and even for him-

"Every story has ongoing current, political policy angles," he said. "It's a big planet, and these stories are out there, but they're not really in our backyards. I've been struggling with what I can do to help turn around the destruction and create a sustainable world."

McLeod finds the indigenous communities he has filmed to be the best guides to sustainability, as these communities have lived for thousands of years on the land whose destruction now seems imminent.

"Part of the vision for the future needs to include the concept of the sacredness and the aliveness of the natural world," McLeod said. "Many people don't have that experience because we've denied it, and gone down a different path where the earth is a dead machine. The indigenous people are trying to tell us

Financial Aid: Student Initiative Allows for Aid Growth

Continued from front page

feeling and the feeling of many others that restricting that wasn't entirely fair; you need to be able to do both things si-

The creation of the fund was motivated in part by the actions of Joshua Krugman, Danny Blinderman, and Benny Docter, all seniors, in early December 2013. The three authored a petition to the University administration calling for improved donor ability to allocate funds directly to increasing financial

"[The petition] brought together student signatories from all corners of student 'civil society' (student government, SWAG and Red and Black [Callers], student activist organizations, Greek life, and others) in a unified voice," Krugman wrote in an email to The Argus. "This unity and sense of mutual empowerment among students behind this proposal was very impressive to see."

Docter described his and his coauthors' motivation behind the letter to the administration.

"For a lot of people, the structure as it stands is not satisfactory," Docter said. "If you look at the statistics for the [types of people] Wesleyan serves most directly, that is overwhelmingly people with privilege. So saying that you're supporting Wesleyan as it exists right now is a politically problematic way of going about things and it is ultimately not what the people who authored the letter are comfortable with."

In the future, the University will require that the needs for the Annual Fund are met before it allows donors to contribute specifically to raising the financial

[The creators of the fund are] basically saying, 'We need to get our full, basic amount that we need to fundraise, and after that, we can start thinking about moving in a socially just fashion,"
Docter said. "[The fund will be open to donations] only at the point in the fiscal year when the amount for the basic annual fund has been met.'

Vice President for University Relations Barbara-Jan Wilson noted that the administration was highly motivated by students, including Trexler, Krugman, Blinderman, and Docter.

"Andrew Trexler met with me and President Roth to discuss ways to increase the dollars we were putting to financial aid and motivate seniors and others to give generously to financial aid," Wilson wrote in an email to The Argus. "Chuck [Fedolfi], our Director of Annual Giving, then met with the WSA to discuss the fund and to brainstorm a name. The students themselves suggested the Raise the Cap Fund—which says it all!"

Blinderman lauded the administration's receptiveness to the petition and to students' call for a change in policy.

"The fact that student activism resulted in a positive policy outcome is proof that student engagement with the University yields real results, and is worthwhile to pursue," Blinderman wrote in an email to The Argus. "The seriousness with which the University engaged with student concerns is empowering, and can serve as a reminder that when students mobilize, they can effect positive change on this campus, and can serve as equal partners with the administration in constructing a more just com-

Wilson described the strides the University has made in increasing donations since the creation of the "This is Why" campaign.

"The [This is Why] Campaign is at \$331 million toward our goal of \$400 million," Wilson wrote. "\$168 of the \$331 million is pledged to current and endowed financial aid.

Wilson described her hopes for the fund and for the University's continued efforts to increase donations.

"I think this will motivate people to make gifts to Wesleyan—and that is always a good thing," Wilson wrote. "Our campaign is about Financial Aid, so this fund helps to put it front and center[...]. We will always work with donors to be creative around funding University priorities, especially financial aid."

University President Michael Roth echoed Wilson's view of the fund.

"I'm delighted with the initiative

and support anything that will allow us to raise more money for financial aid," Roth wrote in an email to The Argus.

Blinderman depicted the creation of the fund as a positive step toward the unification of University and student goals.

"It is my hope that the University

will continue to see students as serious partners in crafting University policy, and [that it] understands this case as an example of the positive outcome that can result when students are empowered and have real input into the creation of University policy," Blinderman said.

Standing on Sacred Ground Screening and Symposium Powell Family Cinema in the Film Studies Center

Around the world, eight threatened cultures protect their sacred lands for future generations.

Join us for a chance to see and discuss four remarkable new documentaries that tell the story of a growing movement to defend human rights and restore the environment.

Each film will be followed by a discussion with the filmmater, Christopher McLeod, with distinguished visitors, Donna Augustine, Angelo Baca, and Nikolai Tsyrempilov, and faculty members Gillian Goslinga, Sarah Croucher, Ruth Johnson, Honor Keeler, and Justine Quijada.

Saturday, March 1

1:00 p.m.: Pilgrims and Tourists (United States, Russia) 3:00 p.m.: Coffee Break 3:45 p.m.: Profit and Loss (Canada, Papau New Guinea)

Sunday, March 2

11:00 a.m.: Fire and Ice (Ethiopia, Peru) 1:00 p.m.: Lunch 2:00 p.m.: Islands of Sanctuary (Hawai'i, Australia)

Free and open to the public. Attend one film or stay for them all.

FEATURES

WesWIS Confronts Gender Barriers in Science

By Jessica Perelman
Staff Writer

One female student in a class of 20 men is not an uncommon class configuration in upper-level science courses. The gender imbalance rarely gets better later in academic life: the classroom is usually just a prelude to what women encounter as they seek PhDs, jobs, grants, and other milestones as scientists and professors.

The student group Wesleyan Women in Science (WesWIS) strives to address these issues of gender inequality, to foster a community of students and faculty supporters, and to provide networking and workshop opportunities for people of all scientific interests and backgrounds.

"It's an academic mission to get a good gender balance in the sciences," said Professor of Molecular Biology and Biochemistry Manju Hingorani, the group's faculty advisor.

According to President Michael Roth, Wesleyan does suffer an imbalance between the number of men and women participating in its sciences, but that imbalance has evened out somewha

in the past few years

"Î think there was much more of an imbalance between men and women in the sciences probably a decade ago," Roth said. "The provost at the time, Joe Bruno, who was a chemistry professor, actually worked very effectively with the science faculty to show the fact that at the time, there may be some implicit bias at work, there may be some other things they were doing, that filtered women out in ways they didn't consciously intend but was happening."

At Wesleyan, as well as nationally, the life sciences fare better than areas like physics or computer science in terms of gender distribution.

Wesleyan has made strides in improving its numbers.

"We have lots of strong women faculty as role models and women peers as role models," Hingorani said.

Wesleyan boasts a female Dean of Natural Sciences and Mathematics— Professor of Molecular Biology and Biochemistry Ishita Mukerji—as well as a female Provost, Ruth Striegel Weissman.

"I think that actually sends a good signal to the student population and to

the faculty about the important contributions women can make to the sciences," Roth said.

Hingorani remarked that hiring more female faculty in the sciences encourages the participation of more female students, which contributes overall to a progressive, collaborative atmosphere.

"Diversity is better for innovation, and science is all about innovation, so it's part of the academic environment and mission to encourage more women to go into science," she said.

Although it was established more than a decade ago, WesWIS has become even more active in recent years. Hingorani attributes this change to the enthusiasm of the Steering Committee.

The Steering Committee acts as WesWIS's leaders, coordinators, advertisers, and innovators. Its current members include Sophie Breitbart '16, Katherine Ly '15, Alex Irace '15, Shannon Liu (a PhD student in Biology), and Michelle Woodcock '14. Although these members engage in varied scientific endeavors, they all share the desire to encourage their female peers to pursue their own scientific aspirations.

"We definitely work to empower women in the sciences," Irace said. "We don't do it very explicitly; we don't do protests. We are providing the opportunities to succeed in the science fields, to become acclimated to this environment, and to get to know professors and other female students at Wesleyan who are interested in the same thing."

Irace also emphasized the role of WesWIS in creating a supportive network of women who can act as role models and mentors to each other. She says that having a network like this helps decrease dependency on men, who greatly outnumber women in the sciences. In order to establish these connections, WesWIS organizes a variety of formal and informal events.

"It's very democratic," Hingorani

The Steering Committee works to plan events that cater to the diverse scientific interests of the group's more than 50 members. These events, which are open to all genders and both WesWIS members and non-members, include lab tours led by Wesleyan professors, career workshops, study breaks during midterms and finals, and mixers.

Last semester, WesWIS members organized an event called "Starry Night: An Evening of Stargazing and Hot Chocolate with Astronomer Meredith Hughes," where about 30 students and a few professors enjoyed hot chocolate under a star-filled sky. This spring, WesWIS is planning a variety of events, including a trip to the annual NEURON (Northeast Under/graduate Research Organization for Neuroscience) Conference at Quinnipiac University and an open forum with a panel of Wesleyan faculty.

A professor from Skidmore will also speak at the forum, focusing on her research about impostor syndrome, the belief that one's achievements are not due to personal efforts but are rather credited to luck or external factors.

"[Imposter syndrome] is a huge problem right now, especially [for women] in executive positions," Irace said.

Irace added that she hopes that this forum will make women more aware of the prevalence of imposter syndrome, especially in upper-level classes at Wesleyan where the gender imbalance is so visible.

Both members and interested

students have several opportunities to meet the other members of WesWIS at events such as a tea party in the astronomy library for professors and students; WesCourses, a biannual peer-mentor lunch during which upperclassmen give advice about academic scheduling; and Froyo Fest. Such events help promote supportive and friendly relationships among peers.

Sarah Lazarus '17 said she joined the group not only because of the opportunities it offers her but also because she hopes to give back to this community when she is older.

"[WesWIS] makes it not only easier but more fun to go through the sciences, which is going to encourage you to stick with it," she said.

Upperclassmen WesWIS members provide guidance for those who are still solidifying their majors, and they recommend different programs of interest. According to Lazarus, many freshmen become overwhelmed by Wesleyan's large variety of academic offerings, as well as by the science department's large introductory courses.

"I don't really know what's out there," Lazarus said.

Roth said that, in order to attract and retain not only more women but also more minority students, the school is in the process of changing how introductory classes are taught. Taking a note from fields like biology, other science departments are altering class structures to focus more on group work than on large lectures.

WesWIS members also hope the group can harness more men's support.

"I'd love to see more males get involved," Irace said. "Just because it's called Women in Science does not mean that only women are involved or should be involved."



EMMA DAVIS/STAFF PHOTOGRAPHER

Wesleyan still sees gender imbalance in the sciences, with men often outnumbering women. WesWIS seeks to combat this.

Ceramics Program, Chipped Away, Retains Legacy

By Emma Davis Assistant Food Editor

Once upon a time, there was a ceramics program at Wesleyan.

The heart and soul of the program was a professor named Mary Risley, who joined the University in 1966 and stayed for 30 years. As the sole professor of ceramics from 1973 on (according to an Argus article from Nov. 29, 1995), she led the beginning, intermediate, and advanced level classes, channeling her great love of the medium and teaching into the program's success.

During Risley's tenure, the ceramics program was housed in the space now divided between the woodshop and the studio of Artist in Residence in the Art and East Asian Studies Departments Keiji Shinohara. Phillip Maberry, a renowned ceramicist who pursued a year of graduate studies at Wesleyan from 1975 to 1976, recalled the ceramics studio with fondness.

"It was just one big open space with wheels around the room... Everyone [was] working at the same time, and Mary's little office area was over to one side, by the corner of the room," Maberry said. "It was amazing; you could work there anytime. In those days, you had access to the studio at any time of day, 24/7. It was the most amazing place to work, really."

While at Wesleyan, Maberry assisted Risley around the studio with tasks such as firing the kilns, which were located in a room adjacent to the main studio. He remembers the program as being generally well-equipped, with one large gas kiln and two or three electric kilns of different sizes. Maberry found Risley to be an exceptional teacher, and he remains enthusiastic about his studies with her to this day.

"[When] I was shopping around

for a graduate studies program, and I was in Connecticut and heard about Mary and Wesleyan, [I] went over and had an interview with her," Maberry said. "And immediately, I was like, 'I have to go here; I have to work with this lady.' She was so awesome, and the facilities were awesome, and it was everything I wanted.... It was an excellent, excellent experience."

By 1995, the ceramics program had become tremendously popular. That spring, according to an Argus article from Nov. 29, 1995, Risley had to turn away more than 100 students registered for Ceramics I, a class with an enrollment limit of 20. According to Maberry, the program was beloved for making ceramics accessible to and enjoyable for all

"Mary was incredible about technique," Maberry said. "She knew every technique you could imagine, basically. Anything you wanted to try, she knew how to do it and how to get you there. It was just a world of ceramics right there, available to everybody."

Yet when Risley retired in 1996, the University announced that it would be cutting the ceramics program. Although a new University president, Douglas J. Bennett, had been inaugurated only that September, the decision belonged to former President Colin Campbell. In 1982, as part of a university-wide reduction in positions, Campbell had resolved that the ceramics program would be eliminated as soon as Risley retired.

By 1996, the University was again under financial strain and welcomed the opportunity to downsize. Though ceramics was the only program in the Art Department to be cut, Risley's position was one of 22 dispensed with under the academic plan addressing the University's five-year budget for its curriculum

The University's shortage of funds was due in part to a nationwide trend in education at the time. In the fall of 1995, the Republican-controlled House and Senate had begun voting on aggressive cuts to student aid in order to balance the federal budget and reduce debt. One bill, for example, proposed that all colleges involved in federal loan programs pay a two percent tax outright, which for Wesleyan, according to the Argus archives, meant around \$68,000, or five scholarships' worth.

Because the federal cuts to student aid threatened Wesleyan's need-blind admissions policy, Bennett vowed above all to uphold the University's dedication to diversity.

"Now we are stretched to the limits of our resources. We will manage these resources efficiently, we will safeguard them for the future, and we will use our strength as a free institution to increase them—a cause to which I am enthusiastically committed," Bennett noted in his inaugural speech. "As to Wesleyan as a university community, we will move forward, not backward, in our commitment to excellence, to access, and to diversity."

Meanwhile, the University's endowment faced internal struggles of its own, as The Argus archives demonstrate. As class size had increased over the decades, from 230 students in 1962 to over 700 in 1995, the pool of alumni had grown younger, poorer, and more difficult to reach. In 1994-1995, only 38 percent of Wesleyan alumni donated to the University, as compared to 63 percent of Amherst alumni and 67 percent of Williams alumni. To make matters worse, Wesleyan experienced a \$750,000 budget shortfall that same year, after a record number of students chose to study abroad.

As a female professor in charge

of an art program some dismissed as "craft," Risley had been treated as lowpriority by the administration throughout her career at Wesleyan. Unlike her husband John Risley, a member of the Art Department who was awarded full professorship 14 years after his arrival, Mary received tenure but held a "threefifths" position up until her retirement (according to an Argus article from Nov. 29, 1995). As current Professor of Art David Schorr wrote in his eulogy to Mary Risley in 2000, it was only through persistence and skill that she ultimately managed to exceed the University's lowered expectations.

"If when [Mary Risley] began there was discrimination against women on this man's campus and discrimination against craft—thought by some to be a stepchild to fine art—you wouldn't have known it to watch Mary Risley in action, to see and how she built and maintained a program," Schorr wrote. "If early on an occasional fool thought her a faculty wife teaching pottery she had the last laugh: year after year the senior exhibitions in ceramics were consistently outstanding, sophisticated and original in vision and execution."

In the spring of 1995, upon learning of Risley's impending retirement, students circulated a petition to preserve the ceramics program after her departure. It received 1,400 signatures but was disregarded by the administration, as were similar efforts by the Art Department to retain Risley's position.

Today, Risley's legacy endures in the form of Wes-Ceramics, a student group that aims to bring ceramics back to Wesleyan. It was founded in the fall of 2013 by Hadley Feingold '17, Anastasia Almyasheva '17, Thienthanh Trinh '17, and Brandon Waterman '17, all of whom took pottery in high school and had hoped to continue in college.

The group is currently in the process of obtaining funding and has reached out to other students through its Facebook page, which has already received 66 likes

"Coming here, we were all very disappointed that there wasn't ceramics here, and there didn't seem to be anyone actually trying to get ceramics here," Waterman said. "So we just kind of found each other and started to make it happen."

In the meantime, the Art Department has embraced newer art forms; for example, according to Professor of Sculpture Jeffrey Schiff, the department has applied for the creation of a digital media position in the past but has yet to see it approved. Though Schiff mourns the loss of the ceramics program, he believes its elimination led to positive change in the department, namely through the allocation of the studio space to the woodshop and to Shinohara.

"We lost one good thing and gained another," Schiff said.

Whether Risley would agree is impossible to say, but, as Schorr wrote in her eulogy in 2000, she was certainly disappointed by the fate of the program she had created.

"When with remarkable short-sightedness the Wesleyan administration decided to end the study of ceramics at Wesleyan, Mary continued to teach long after projected retirement, despite a bad back and hopes of more time for her own creative work, in order to buy time for the department to negotiate," Schorr wrote. "But the administration was adamant. If today [at her funeral] I speak to celebrate her enormous accomplishment at Wesleyan, it would be dishonest not to mention her bitterness at seeing the program she had built crumble to dust."

Printers: New Technology Reshapes Learning Experience

Continued from the front page

that have odd and limiting properties. You can talk about it and try to draw it, but when you see it, it's pedagogically an important thing.

Adeboye explained that the printer requires the use of standard computeraided drafting (CAD) software, which allows for the creation of 3D models. After the model has been designed with the CAD, it's as simple as sending it to the printer.

The Math Models Club, which Adeboye co-advises with Assistant Professor of Mathematics Dave Constantine, is a self-selected group of math and computer science students who have been especially eager to work out the kinks in the software and the

"I've found that there's a ton of enthusiasm," Constantine said. "A lot of [the Math Models Club students] knew more about 3D printing than I did... they're much more savvy than I am. We have found that there's a built-in excitement about the printers. We didn't have to work hard to generate interest."

3D printing seems to be an invention from the future, and, quite appropriately, it is changing the future of mathematics. Constantine pointed out that printing in 3D allows for different models, ones that can be produced to suit any mathematician's whim.

"If you went to MIT and wandered around, you would find plaster models of mathematical solids," Constantine

said. "Those models were things that were interesting to people in the 1950s, but there are some new things that are interesting to people now. We want to make models of those."

At the end of our interview, Voth offered a tour of the printer in Exley. He led the way down the basement corridor and into one of the labs, and there it was: roughly the size of a microwave and stowed unassumingly under a fume hood. It was surprisingly modest for a device that will change the shape of research; in fact, the enormous tank beside it, which Voth and his students fill with water to study particles in turbulence, seemed larger and more com-

Voth explained that the end of a spool of plastic is inserted into the back of the printer, which melts the thin plastic tube and then begins the painstaking task of whooshing back and forth and side to side to construct whatever object has been commanded. Because the burgeoning object must be supported at all times, a collecting plate is suspended at varying levels as the product takes shape. Voth pointed to a small 3D-printed dinosaur, white with many thin bones, perched on the computer.

"This must have been printed in multiple parts," Voth said, showing me. "The pieces aren't attached, but inserted into each other. This must have taken many, many hours."

Much of the majesty of the printer is that it can do what humans cannot:

build the minute and the precise (like Voth's snowflakes), as well as the enormous and the precise, such as entire buildings, which, according to Voth, people are experimenting with creating.

"This is a very powerful technology," Voth said. "It is going to become ubiquitous, but what form it takes is hard to tell. Will it be in our homes, or will there be a 3D printer at CVS? Will there be online companies who download your design and send it to you in two days? It depends on how the technology develops."

Price is a substantial piece of this question. The original 3D printers cost 250 thousand dollars. Today, a standard 3D printer will set a research organization (or a technologically savvy household) back only three thousand dollars. Although it's uncertain as to whether printers will appear in the average American home, Voth, Adeboye, and Constantine are certain that they will be a mainstay in the University—at least in the foreseeable future.

'We're hoping that this will be an ongoing thing in future semesters—having students come in with ideas," Adeboye said. "I'd be happy for as many students as possible to be thinking, while they're taking that complex analysis or multivariable course, about how to build something."

Crossword Key



Stethoscope Press Chapbook Release and Reading

Date: February 28 Time: 4:30 p.m. Place: Alpha Delt

MEETS WORLD: MARK AND MIKE '13 TALK MEDICAL SCHOOL

By Adam Keller Editor-in-Chief

Mark and Mike Nakhla, both '13, have a lot on their plate. After graduating from Wesleyan last year with degrees in neuroscience, they dove right into the grueling fouryear journey that is Penn State College of Medicine, located within the Penn State Hershey Medical Center in Hershey, Pennsylvania. They room together at Penn State with Nala, their puppy of 10 months, and between their ridiculous curricula and the emotional growth/self-actualization required to become a capable doctor, they are both already much smarter and more adult than this Argus reporter ever hopes to be.

The Argus caught up with the Nakhlas in early February to get a look at what medical school is actually like, what differentiates Penn State from other medical schools, and what they wished they had known going in. Interviewed separately, both Nakhlas told The Argus in haunting twin-verbatim that they have learned more in five months at Penn State than they did over four years at Wesleyan.

'It's definitely a lot less glorified than people make it out to be," Mark said. "You spend the majority of the day just studying. The speed and the pace that they go at is ridiculous...it's nothing like you've ever experienced before."

Mike concurred.

The first semester was very much basic sciences, and it felt like undergrad on cocaine," he said. "Much faster; much more difficult. Everything was so compressed. It felt like another year of college, but compressed into a very, very small window."

Their daily routine consists of classes that begin at 8 a.m. and conclude at 12 p.m. (relatively little class time for medical school; Stony Brook University School of Medicine, for example, holds class from 9 a.m. to 5 p.m. on weekdays), followed by four hours of studying after lunch and two to three more after dinner. The sheer amount of class material means that falling behind is simply not an option.

'It's a lot of self discipline," Mike said. "I'm like, 'I know I have to get my shit together TODAY.' You can't do it tomorrow, because you have to do something else tomorrow. There's never a day where you don't have something new to do. That becomes pretty mentally exhausting pretty quickly.'

Although the data-crunching side of medical school is an immense challenge in and of itself, that's only one part of what prepares a student for life as a doctor. Both Nakhlas mentioned that Penn State takes a uniquely preemptive approach to clinical training by integrating humanities courses that focus on how to develop positive doctor-patient relationships; these are areas of studies that medical students often don't experience until their third and fourth years.

The whole basis of their medical school is, every med school's gonna churn out somebody who can read labs, take your tests, and give you a diagnosis and a treatment, but that's not what makes the best doctors," Mike said. "That's a very good scientist, you know what I mean?"

Mark similarly noted the difference between their experiences and those of other first-year medical stu-

"I was at a party for New Year's in the city, and there were a bunch of Mount Sinai kids there," Mark said.

"They were like, 'We haven't seen a patient, we haven't touched a patient, we haven't learned any of that stuff.' That's not to say they won't do it. They'll do it in a different manner. For us, it's scattered throughout our whole time

Mark mentioned that relationships with professors at Penn State are completely different from the ones that Wesleyan students develop. On one hand, because learning in medical school is so much more self-directed than it is at Wesleyan, there is a certain amount of distance within the studentprofessor bond. On the other hand, for the hands-on, clinical side of things, doctors are much more accessible—in keeping with Penn State's philosophy.

"Doctors are very open to anyone going to shadow them whenever they biggest difference between Penn State and Wesleyan in terms of interaction is that at Wesleyan, it's like, 'Oh, you do research with a professor.' It was this sort of competitive thing...with research in the sciences, at least. And at Penn State, it's not like that at all. I can literally email any of the doctors that work here that do research and be like, 'I want to do research with you.' They'll be like, 'Great, let's meet."

With a class size of roughly 150 and a campus contained entirely in one hospital, Penn State offers a vastly different lifestyle and social setting from that at Wesleyan. Despite this, the Nakhlas maintained that, especially when compared with city schools, Penn State's small size and relative confinement are Wes-like in how they maintain a unified campus commu-

"I was really hesitant to go to Hershey, [but] when I was thinking about it, I really appreciated Wesleyan's small community, and how everyone

was really integrated around campus, and I really like that here," Mark said. "It really facilitates your ability to maintain close friendships.'

Mike agreed that the school's small size has been beneficial, both socially and academically.

"It's weird when you're close with most of your class, you know?" he said. "It's cool. I made a lot of friends, which is great, and you're all going through the same thing together. There are very few people here who don't do what I do [in terms of study time], and those guys are, like, geniuses. And generally social outcasts [laughs].'

When asked what they wished they had been told about medical school during the application process, the Nakhlas both seemed to agree that the difficulty was not properly communicated to them, but that this might have been more a limitation of the English language than of the intentions of their mentors.

"They keep telling you it's hard," Mark said. "I guess they can't really get that across to you. You just have to start it and experience it. Honestly, I wouldn't change much about what I did. The only thing I would change is that I would take time off. But that's also not true of everyone."

Mike voiced similar senti-

"We focus so much on getting in, but we don't focus on, 'Is med school right for you?'" Mike said. "Not only, 'Can you do it,' but, 'Do you want to?' ... Part of me wishes I took time off, but there are pros and cons to each. You just have to decide what's best for you."

Ultimately, Mike added, he thinks he made the right decision.

I hings get better," he said. "I was a lot more negative first semester. I was just like, 'I hate this place.' But you get used to it."



Mark and Mike Nakhla, pictured above, graduated from Wesleyan with the class of 2013 and are currently enrolled in the Penn State College of Medicine.

ARTS

Faceplant Talks Moshing and Patriarchy in Pop-Punk



After headlining at Art House this weekend, Faceplant shows no signs of stopping its moshing.

By Charles Martin Staff Writer

Out of all the fresh music on campus, one of the newer groups that demands Wesleyan's attention is the allgirl pop-punk band Faceplant. Formed last semester, the band consists of Amy Mattox '17 and Blaise Bayno-Krebs '16 on vocals, Sophie Chabon '17 on bass, Molly Hastings '17 on keyboard, Ann Surber '16 on guitar, Isadora Spillman-Schappell '17 on drums, and Ella Weisser '17 on tambourine (and doubling as the band's hype-woman). I had a chance to meet up with the band's members, huddled together on the fire escape outside of Art House, to talk about their history, their music, and whether or not gender plays a part in their music.

The Argus: So, I think I first heard you guys pretty early last semester when you were practicing in Westco 1, blasting out into the courtyard. When did you guys actually come together?

Sophie Chabon: I think it was, like, September. Molly said she wanted to create an all-girl band and it just sort of hap-

Molly Hastings: We all just kind of found each other and were like, "Hey, we're friends and, conveniently, all play instru-

A: This show at Earth House was the first time you guys ever headlined a show. How did that feel?

SC: It was a little scary.

MH: It was very scary.

Blaise Bayno-Krebs: I think tonight was our best show just because we've had a lot of experience and it was hyped up a lot. Art House is a popular venue.

SC: I also think we've all started to get to know each other a little as musicians. Like, we know to pay attention to Izzy now when she counts us in.

Isadora Spillman-Schapelle: Because it's

A: Having seen you guys play two weeks in a row, I need to give a lot of credit to the way you really manage to rile up the crowd. Even at Panty Punk it seemed like some of the craziest moshing was when you guys played second. What are your thoughts on this?

BBK: I think it's that other bands that are more hardcore than us are less melodic so that, although people are moshing, I feel like they're moshing for the sake of moshing. With us it's like they also enjoy the melodic things going on with the song. **SC:** And we dance on stage.

ISS: It's also not a super aggressive mosh pit, like, we encourage the girls to come to the front so it's not super violent. It's about having fun and enjoying the music.

MH: Ann writes most of the songs, so it starts out being like a melody basically, because it's on acoustic guitar at first.

SC: I also think we're all excited to be on stage, and we're really excited when we play, and a little bit of our excitement infects the crowd, because we all want to be up there.

BBK: I'm a performer, and just, throughout my entire life that's all I do, and when I'm up there it's the perfect venue for me to be who I am that I can't be in normal life, obviously. So it's very, very important to me...our shows. It's necessary for my A: Aside from Baby Gap, who also gave a really terrific performance at Earth House, I think you guys may be the only all-girl punk band on campus. Do you think that this influences your particular sound?

SC: You know, I think something that's important is that we are all girls, but we still play music that an all-guy band or a mixed-gender band could play, so it is important that we're an all-girl band. I'm glad there are so many ladies in music, but I don't think the kind of music that we're playing is necessarily any different from what any other band would be playing.

BBK: I have an issue with labeling us as the all-girl band. Obviously we are, and you can look at us and deduce that, but I think labeling us as that makes us more of a novelty and I would really like to not be a novelty and just be a credited band.

SC: Because that's what we are, when you come down to it.

BBK: Even though, right now, people do come because "it's the all-girl punk band!" I think that the more shows we play, people will just come because it's really good. **ISS:** But it's also important to us that we... are creating a space, for people of all genders, to have it be a really open and safe environment for everyone.

MH: And it makes practicing and doing songwriting together a lot easier, because there's no external, like, patriarchy.

A: Going back to just how riled up you guys get the crowd, would you consider yourselves a "hardcore" group?

Ann Surber: I guess we're more pop-punk. **BBK:** But keeping the pop, I would like to start adding angrier and more grungy SC: We're baby punk. We're still figuring out how we all want to make music and how we all want to work together.

BBK: We're trying to evolve from a puppy to a real dog.... **SC:** Ideally we'd become a mastiff.

A: I know it's going to sound weird no matter how I ask, but I'm going to have to anyway. How did it feel to strip to your underwear and play last weekend?

SC: There is something kind of liberating about playing in your underwear but also, at one point, while I was in the mosh pit, I did get groped, and I was like, "This is very uncomfortable! I'm wearing almost nothing and now I have to go on stage and play!" So there was something very freeing about being in my underwear, but at the same time, you're aware that you're constantly surrounded by men who are in their underwear and aren't putting aside the fact that they know they kind of have the power in this situation.

BBK: The way I felt was that, I feel really good performing that way and I feel like if I was groped, which I wasn't, then I would just grope them back. I feel like no one should be groping people in mosh pits but...O.K., this is a thing that happened; I said that anyone who hits into our equipment I'm going to slap in the face. And someone did that. And then I slapped them in the face and they kind of were angry, but I was like, "I told you!" So basically it's going to be a situation where there are risks involved, so you need to be like, "Fuck the people who violate those risks!" **ISS:** But those risks shouldn't exist.

BBK: Of course they shouldn't exist but they do, so if they're going to happen, fuck

"The Lego Movie" Brings Out the Inner Child In All of Us

By Matthew Weinstein Contributing Writer

Do you simply want to feel happy? Do you want to feel five years old again, but understand the adult jokes? I hope that the majority of people out there will say yes. If so, then definitely go see "The Lego Movie." I can confidently say that "Lego" blew my expectations out of the water, and nothing can tone down my love for it.

With a budget of 60 million dollars, "The Lego Movie" was not a cheap venture, but the sheer magnitude of what "Lego" pulled off is palpable from the opening sequence. The quantity of Lego pieces used throughout the movie is staggering. Warner Bros. Pictures reported that 3,863,484 unique Legos were used during filming, and a total of 15,080,330 were used overall. The effort put into "The Lego Move" paid off. As of Feb. 23, "The Lego Movie" had grossed 275,515,455 dollars worldwide. As a former Lego enthusiast, I am simply amazed by

The plot of "The Lego Movie" revolves around Emmet (Chris Pratt), who becomes the "Special" in a prophecy foretold by Vitruvius (Morgan Freeman). His mission? To use the "Piece of Resistance" to stop the evil President Business (Will Ferrell) from destroying the world with the "Kragle." The story never pretends to be anything but straightforward, but its campy nature plays toward the script's strengths. Written by Phil Lord and Chris Miller, "The Lego Movie" constantly pokes fun at itself, failed Lego products, and the absurdity of modern culture.



"The Lego Movie" has made a splash at the box office since its release early this month.

The best moments of the movie are defined by the cultural and political awareness that Lord and Miller infuse into the script. The blatant monopolization of society by President Business's Octan Corporation is analogous to the large umbrella corporations of our world. Emmet experiences an epiphany near the start of the film that Octan produces all of Bricksburg's societal and cultural needs. From TV shows such as "Where Are My Pants?" to security systems and voting machines, no aspect of Lego life is left untouched by Octan. However, our culture's short attention span is emphasized when Emmet is constantly distracted. He immediately forgets the evils of his world in favor of blissful ignorance. It takes a traumatic experience to turn the protagonist from an average yellow-faced construction worker into the "Special."

Pratt is joined by myriad other stars, from Morgan Freeman and Will Ferrell to Elizabeth Banks and

Nick Offerman. The cast of "The Lego Movie" is stacked because everyone, or at least everyone's kids and grandkids, played with and loved Legos growing up.

"The Lego Movie" is a brilliant piece of work that combines the youthful exuberance of builders just discovering the world of Legos, and the nostalgia of past Lego fanatics (myself included). What makes the "The Lego Movie" truly exceptional is the moral of the movie. Everyone is "Special." It is a simple but wonderful message to the five-yearolds that just discovered their sense of individuality, and for the college students and parents that are still learning what it means to be responsible for themselves and others. No matter if you follow the instructions or go off the beaten path, everybody has something unique to contribute that is no less important or impressive than anybody else.

Teen Suicide Reunites for Eclectic Show

By Gabrielle Bruney Staff Writer

Teen Suicide wants to meet you at Eclectic this Friday, Feb. 28.

'When you're playing shows, you want to just be meeting people face-to-face and talking to them," said Teen Suicide frontman Sam Ray. "I think that if you're playing in a band, even if you're a more popular band doing big shows, it's not the same if you don't have any connection with the audience, if you just play your songs and leave.'

The band really is committed to connecting with its audience—so much so that Ray and crew are playing a show for fans on the same day as their student-only Wesleyan gig

"I don't know if my voice can handle two shows in a day, but it's worth it," Ray said.

Teen Suicide is simultaneously any fan's wet dream and worst nightmare. In less than two years, the Baltimore noise outfit released a staggering total of six albums and EPs, cultivating a loyal fan base. The group's style ranged from grungy, Wavves-esque surf noise to gauzy ballads, intercut with audio clips from films. It was poised for the indie rock big time...and then it suddenly called it quits.

Following the split, Ray and fellow Teen Suicide member Caroline White formed a new pop band called Julia Brown. That band's first releases have earned rave reviews and feature a new, softer sound, something along the lines of Little Joy-meets-Los Campesinos. Unlike many artists, Ray embraces the pop label.

"I feel like I have to qualify it to everyone," Ray said. "It's indie-pop, it's this, it's that.' But it's pop music. It's melodic, it's catchy. Shit like that can be a lot deeper than just what some people might think of as pop music. And I love radio pop, but

it certainly has a pejorative sense to some

With Julia Brown's success, it seemed that Teen Suicide was destined for the history books, but then the band announced a mini-tour of five shows, including Friday's performance at Eclectic. However, a Teen Suicide reunion didn't always seem

"I was pretty over the band for a long time," Ray said.

It was a messy breakup, the old classic: band on the rise torn asunder by drama and addiction.

"I think the easiest way to put it is that there were lot of personal problems within the band," Ray said. "Just clashing, clashing, clashing...and there were definitely drug issues.

The group is making a tentative new start, and though Ray is noncommittal about the possibility of further releases and tours, he can't say it's off the table.

"We don't know if we're ever going to get to do stuff together again, so maybe it is just a one-off," Ray said. "But we started practicing together and we were like, this is way too fun. And people are way too excited. I don't want it to just be like we're a band that milks songs we did two or three years ago. If we're doing shows, we might as well be doing all of it.'

Drummer and founding member Eric Livingston has moved since the split and won't be joining the reunion tour. Filling out the new rhythms section are Julia Brown's John Toohey on drums and bassist Alec Simke. So far, the reunion feels like a good fit, a kind of musical group therapy.

"The circumstances of how we broke up were pretty weird, and this has been really great for reconciling that," said Ray. "There's not such a bad taste in my mouth, it's all super positive experiences right now."

Oscar Contenders Highlight Bold Year for Film



"12 Years a Slave," which will be playing at the Film Series this Friday, is one of the major contenders to win the coveted Academy Award for Best Picture.

By Richie Starzec Staff Writer

It's that time of year again, when everyone across the country watches Hollywood's most popular celebrities schmooze in an evening sure to be filled with just as many triumphs as shocks. Sunday, Mar. 2 marks the 86th Academy Awards, and whether or not you agree that the Oscars hold any actual merit in the film community, you can't deny that it's fun to watch and speculate who will take home the golden statue every year. With 2013 being such a strong year for film in comparison to those prior, this year's telecast should prove worthwhile (for once). Here are this writer's predictions for the 2014 Academy Awards ceremony.

Best Picture

What this category really comes down to is the voters deciding between the viewing experience of the decade ("Gravity") or the "will stand the test of time" historical period drama ("12 Years a Slave"). The criminally overrated "American Hustle" was being thrown around in the mix for a bit, but I have a feeling it has since lost steam. That said, it's hard to accurately predict this kind of thing when there are nine Best Picture nominees. The fact that David O. Russell's subpar film somehow made the cut while "Inside Llewyn Davis" was edged out proves that anything can happen during the voting process.

In terms of my personal opinions on Best Picture, I believe the award should go to the film that exhibits the best blend of every category. This is why I would have selected "The Social Network" in 2011 and why I think Zimmer's score and Pitt's cameo in "12 Years" puts it just a smidge below Alexander Payne's masterpiece

Will Win: "12 Years a Slave" Close Second: "Gravity"

Upset: "American Hustle" **If I Chose:** "Nebraska"

Best Director

If "12 Years a Slave" takes home the Best Picture win, it will likely be the only award that director Steve McQueen will leave with. Though there's no denying that McQueen has been deserving of every ounce of praise for all three of his films ("Hunger" and "Shame" being the other two), the Academy will more than likely award this one to Alfonso Cuarón. "Gravity" certainly has its own flaws (writing), but the power it holds over the audience is all because of Cuarón's visionary direction. His first feature since 2006's excellent "Children of Men" will surely take home at least one award outside of visual ef-

fects, editing, and sound. This will be it.

Will Win: Alfonso Cuarón Close Second: Steve McQueen **Upset:** David O. Russell If I Chose: Cuarón and McQueen are equally deserving.

Best Actor

If you had told me a few months ago that Chiwetel Ejiofor was going to win Best Actor this year I would have simply nodded in agreement. No one else, not even everyone's favorite (Leo), made sense. Now I'm not so sure. Matthew McConaughey, comeback actor of the millennium, seems to continually gain momentum and it's hard to say if anything will stop him. A win for him would really be for his entire career in 2013 rather than for this film alone, although he really is the go-to choice next to Ejiofor. With "True Detective" keeping him fresh in everyone's mind and "12 Years a Slave" being almost too brutal to rewatch enjoyably, it makes sense that McConaughey won't leave empty-handed. But don't be surprised if he has to wait another year or two for his due recognition. Watch out for Bruce Dern's nuanced brilliance in "Nebraska," too. He's a force to be reckoned with.

Will Win: Matthew McConaughey Close Second: Chiwetel Ejiofor Upset: Bruce Dern (McConaughey and Ejiofor splitting the vote. It could hap-

If I Chose: Chiwetel Ejiofor

Best Actress

When Cate Blanchett says she "wasn't expecting this" as she starts off her acceptance speech, it'll be a humble but blatant lie. Woody Allen's inconsistent "Blue Jasmine" has no redeeming qualities outside of Blanchett. This is a great example of a film whose sole purpose is to show off the talent of the lead actor or actress; it's unfortunate that nothing else can be said of a movie with such an incredible performance. What frustrates me the most is that I know Blanchett will win despite this being the only year in the history of the universe that I would have ever said "give Sandra Bullock an Oscar." I doubt I will ever say it again. Bullock was the real deal in "Gravity." Miles better than in "The Blind Side" (remember that one?). Bullock brought me to tears in a film that placed emphasis on visual storytelling rather than actual character plot. Who would have thought it?

Will Win: Cate Blanchett Close Second: N/A **Upset:** Amy Adams If I Chose: Cate Blanchett sharing with Sandra Bullock

Best Supporting Actor/Actress

Both of these categories come down to the two best ensemble films of the year: "Dallas Buyers Club" and "12 Years a Slave." "Dallas Buyers Club" likely won't take home any gold aside from acting so it makes sense that both of the main actors in the film are currently poised to win. Jared Leto's transformative role, controversial or not, is a wonder. For his first film in four years, Leto certainly brought everything he had and knocked it out of the park as a result. On the other end of the spectrum, while there's certainly momentum surrounding Jennifer Lawrence for her admirable, but more hype-driven than anything, supporting role in "American Hustle," Lupita Nyong'o's first feature role is heartbreaking, career-defining, and as powerful as anything you can find in every other acting category this year. To rob her of the award might be seen as the biggest upset of the year.

Will Win: Jared Leto/Lupita Nyong'o Close Second: Michael Fassbender/ Jennifer Lawrence

Upset: Barkhad Abdi/June Squibb If I Chose: Jared Leto/Lupita Nyong'o

Best Original/Adapted Screenplay

To be quite honest, I really thought I was going to name "Her" Best Picture of the year as I was going into it. Maybe my expectations were too high. But despite my few qualms with it (mostly length and minor plot holes), I can't deny how incredible of a story it is. Flawed or not, it is undoubtedly the best original story of the year next to "Nebraska" or "Inside Llewyn Davis" (once again, not nominated). Meanwhile, "12 Years a Slave" commands a strong lead above anyone else. You'll be hard pressed to find an adapted work with more praise.

Will Win: "Her"/"12 Years a Slave" Close Second: "Before Midnight"/ "American Hustle"

Upset: "Blue Jasmine"/"Philomena" If I Chose: "Her"/ "12 Years a Slave"

Heart Is A Drum: Beck Shines On Morning Phase

By Dan Fuchs

Beck's Sea Change is a pretty perfect album. It's accessible without being simple, deep without being cryptic, and depressing without being melodramatic. It's a work that rewards with each new listen, in every emotional context. So last year's announcement that Morning Phase, the first album by the songwriter in seven years, would not only return to the stylistic roots of Sea Change but also feature the same session musicians as the 2002 album, was simultaneously delightful and terrifying.

Sea Change highlighted Beck as a master of his craft, but after 12 years, is there anything new to say? Given that Beck is a true musical chameleon (in his 20-year career, he's dabbled in folk, punk, R&B, hip-hop, and classical music), is there a point to retreading old ground?

Like Sea Change, Morning Phase is a carefully constructed, emotionally dense folk album. Yet it would be entirely unfair to call Morning Phase, a stunning piece of work by an artist who simply has no right to be this talented this late into his career, a retread. It's wholly individual, an album that quite rapidly shoots from eardrum to heartstrings.

From its start, Morning Phase is a deeply expansive, magnificent experience, its lush arrangements giving each song miles to breathe. The aptly named "Morning" beautifully weaves Beck's sluggish acoustic guitar through shimmering synths. The first single "Blue Moon" places the vocals

at the center of the mix, cutting through twangy guitars only to pull them back as the song becomes an up-tempo march. "Unforgiven" is more sparse but nonetheless spacious, with effectheavy guitars and echoing vocals only serving to push the song forward in all directions. "Wave," the album's gorgeous centerpiece, takes a similar tactic, accompanying Beck's voice with a sea of strings that at times threatens to drown out the singer. All 13 tracks of Morning Phase are deeply detailed, immersive songs that feel new with each exploration. Their grand nature never feels gaudy, and their success is just as much indebted to the unfilled spaces of the arrangements as it is to the filled ones.

be moot if Beck's deeply

personal lyricism weren't the bedrock of Morning Phase and what truly gives it emotional drive. Where Sea Change was defined by crushing depression, Morning Phase flirts with cautious optimism. The crushing pain in Beck's poetry isn't gone (tracks like "Wave" and "Unforgiven" make that perfectly clear), but it is subdued, with moments of anguish bookended by moments of quiet hope. Tracks like "Morning," on

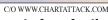
which Beck sings, "Found a love light in the storm," or "Waking Light," on which he croons, "Night is gone on a landslide of ribbon," ultimately imbue

> Morning Phase with a kind of emotional serenity.

> The songwriting's true strength comes from its emotional accessibility. Morning Phase is an album that is simultaneously straightforward and abstract, wearing its heart on its sleeve

and forcing listeners to engage with it to unlock its secrets. Beck has crafted a set of living, breathing songs that shift with time, their emotional context just as tied to the listener as the artist. The album contains enough clarity to be initially engaging, yet enough ambiguity to remain constantly interesting. It's the type of work that we can carry with us, allowing each song to gain new meaning as we grow.

Morning Phase will likely never step out of Sea Change's shadow, but to call it Sea Change Lite or Sea Change II is to ignore Beck's monumental achievement. Morning Phase is an album that will stand the test of time: here, Beck doesn't necessarily try to innovate or experiment. Instead, he succeeds in creating a masterfully executed work of beauty, one that latches itself to the heart and never lets go.



Yet the strength of Beck's "Morning Phase," a return to the stylistic tendencies of 2002's "Sea Change," is a return to form for the these arrangements would once-prolific songwriter.

"A La Ronda" Tells Tragic Story of Isolation And Loss

Contributing Writer

This weekend, an original play titled "A La Ronda" will show in the '92 Theater and provide textbook-weary Wesleyan students a brief escape from university life. The play, directed by Claire Whitehouse '14 as her senior thesis, is adapted from the book "Circle of Love Over Death" by Matilde Mellibovsky. Written in 1997, the book includes chapters of testimonies of the Madres de Plaza de Mayo, an association of women whose children were "disappeared" by the Argentinian government during insurrection.

The testimonies come from the group of Madres who strove to keep the remains of their children intact. The Madres were not viewed as a threat to the government, even as they congregated, because the power they had as housewives was so

"They started out as apolitical, and that was a selling point," Whitehouse said.

In this way, their lack of political voice lent them liberties denied to other members of society during this time of

"I was attracted to the testimonies because they really preserve the voices of the mothers, which was important in terms of turning it into theatrical dialogue," Whitehouse said. "It was very personal and not academic. There is a lot of variety between the testimonies."

The show strongly conveys a theme of mutual isolation. Whitehouse explained that once someone was disappeared, that person's existence was no longer acknowledged. The remaining isolation that the Madres, and everyone left in the wake of the unconcluded tragedy, experienced is visually apparent in the play.

The stage is split into five sections, each one designated for an isolated cast member. The Madres do not even make eye contact with one another until over halfway through the show.

The first time we were allowed to make eye contact with each other and the first time we started to move into each others' spaces, it felt like we had been in a totally different world even though we had only been a few feet away," said actress Connie Des Marais '17.

The space became real for the actors, creating climactic relief at the moment of their congregation. In juxtaposition, the audience can sense the unifying pain among the women even in their isolation. This blocking style beautifully conveys the Madres' emotional turmoil without claiming authority of understanding the emotions themselves.

During the spring of her junior year, Whitehouse studied abroad in Argentina. She submitted her thesis proposal before going, but entirely rediscovered her inspiration during her time there. She experienced a time when she no longer felt ownership over the story.

"Not only is it not my story, it is the story of people who I actually know," Whitehouse said. "It was important to get some distance from the story.

She cites this feeling as her inspiration for the abstract nature of the play. The book that the students hold in their hands ("Circle of Love Over Death") is meant to be the gateway to catapult the actors into the story, illustrating that the performance displayed is the story gleaned from reading the testimonies.

The actors worked for the half credit they received for their participation in the thesis show. They not only contributed countless hours gradually familiarizing themselves with their characters, but they also learned how to sing in Spanish, speeddraw life-size portraits, and master a handful of other unique talents that can be seen

But the five actresses (Des Marais, Helen Handelman '16, Grace Herman-Holland '15, Aileen Lambert '17, and Dominique Moore '14) were not the only ones who learned throughout this process. Whitehouse spoke reflectively about the experience of putting the show together.

"It really felt like such a gift to me to be able to do it," Whitehouse said. "Because it was such a gift, the question becomes, how can I do something that is a huge challenge to myself and that I am going to learn a lot from? What do I need to learn before I leave here?"

The subject matter is heavy, and the way that it is displayed on stage conveys the emotions of the story just as much as it conveys the literal testimonies themselves. "A La Ronda" is an intellectually interactive experience that challenges the audience to be pulled out of campus for a moment into the troubled hearts of a community of incredibly strong women.

"A La Ronda" will perform this Friday and Saturday in the '92 Theater at 8 p.m. Tickets are available in the Usdan Box Office.



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Who Wore It Wes: Grace Carroll '17

By Gavriella Wolf

Staff Writer

Grace Carroll '17 has brought her love of fashion from her hometown of Washington, D.C. to our campus. Carroll appreciates how fashion-conscious Wesleyan students tend to be, and how students from myriad backgrounds portray similarly varied styles. Drawing much of her fashion inspiration from her family, she borrows clothes from her dad and looks to her grandmother for ideas. Carroll was happy to talk to The Argus about transitioning her high school style into a fashion sense better fit for Wesleyan.

The Argus: Do you consider yourself interested in fashion? Grace Carroll: Yeah, I have been for a while, too. I don't know, it's just always been something I was interested in.

A: How would you describe your personal style?

GC: I think it's...kind of a mix of trying to be Audrey Hepburn and then also trying to keep it a little bit more edgy.

A: If at all, how do you think your style has changed since you got to

GC: İt's become a little bit more grungy and a little bit more comfortable, too, since I've been walking everywhere.... I've been wearing a lot more men's clothing.

A: Is that a reflection of the style at Wesleyan?

GC: I think a little bit, and I think it's also a function of being laidback but also not having to put as much effort into how you portray yourself, or like being individual.... I feel like in high school I

my personality, and here I feel like you don't need to do that so much because it's so easy-going.

A: What do you like and dislike about fashion at Wesleyan?

GC: I like it a lot. I like that it's very diverse, people's fashion sense. It's cool, you can find pretty much any style here. I also love your overalls [gestures to interviewer's overalls]. I really love how much people wear overalls here; it's my favorite thing.

A: So where do you draw style inspiration from on campus?

GC: I think just seeing people walk to class, my friends. Just seeing fashion everywhere. It's a very fashion-conscious campus.

A: Do you have any style icons?

GC: My grandma, for sure. She was a model when she was younger. She has a very, very cool sense of style, and she'll, like, wear things that I want to

A: Do you have a favorite style blog or source of online inspiration?

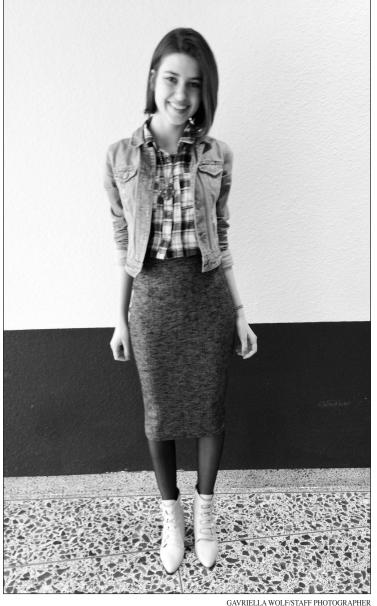
GC: Jezebel is cool, because I've always thought that fashion and feminism were connected.... People tend to think of them as kind of opposed to one another, and I think they can do a lot to help one another.

A: Do you have an article of winter clothing that you can't live without right now? GC: I'm not the most practical dress-

er, so I really hate winter because I don't like being practical...but I guess my Bean Boots.

A: Then do you have something that you can't wait to wear once it gets warmer outside?

GC: Yeah, skirts without tights. I think they're so uncomfortable.



Grace Carroll '17 is ready for warm weather so she can ditch the tights with her fabulous skirt ensembles.

OPINION





More Work To Do on Need Blind

By Danny Blinderman (left), Staff Writer, and Benny Docter (right), Contributing Writer

Last December, we got together with a coalition of other student leaders from a wide array of different communities and campus organizations to call on the University to change its financial aid donation policy. Among other concerns, we argued that it was unfair and counterproductive for the University not to provide prospective donors with a way to directly increase the amount of money allotted for financial aid above the currently budgeted levels. These calls came in the context of the University's adoption of a "need-aware" financial aid policy that for the first time allowed the University to include first-year, domestic applicants' financial status as a criterion in admissions

We applaud President Roth and his administration for responding positively to our petition by implementing changes to create a stronger, more egalitarian, and ultimately more progressive donation policy. Under the newly announced policy, the University will accept donations to increase financial aid spending after University Relations has met its annual fundraising goal each year, currently set at 10.25 million dollars. When the goal is reached, gifts given to a new "Raise The Cap" fund will go into the endowment to automatically trigger incremental, but permanent, increases in the University's financial aid budget. We welcome the fact that the administration has heeded the concerns of the student body around donation policy, and we think this policy change is an important step toward making the University a more diverse, inclusive, and socially responsible institution.

Despite this positive change, given the ongoing, serious problems that we face with ensuring equal access, we ask the University community to remain vigilant with respect to issues of inclusion and diversity. Following is another proposal we believe would help to solidify our community's commitment to these important goals: we propose that the University should simply apply the new restriction that they have placed on budget-increasing financial aid donations to all gifts that seek to alter the institution's budget priorities. We are suggesting that the University's acceptance of restricted gifts in all areas of the budget be contingent upon reaching the yearly donation cap.

We maintain it is inequitable and unproductive that donors interested in improving accessibility for disadvantaged students must wait until the financial aid cap is reached in order to do so, while other donors are allowed to fund alternative projects. We believe that donors who explicitly express interest in supporting financial aid spending should at the very least not be on equal footing with donors who have other priorities.

Given our community's expressed commitment to closing the gap between aptitude and access, we remain concerned that currently the University's policies privilege the values and agendas of some donors over others. Even under the new policy, the University will refuse restricted donations from donors committed to expanding the financial aid budget for most of the year, while accepting restricted gifts that expand selected sections of the University's budget, such as for capital

projects, departments, or athletic teams.

Our policy proposal would place other donors under the same restrictions now applied to donors seeking to augment the school's commitment to financial aid. It is our hope that this will provoke a meaningful conversation between donors and the University about institutional priorities. President Roth, and others who negotiate donations with potential donors, will be able to use this new mechanism to negotiate more money for financial aid and hopefully reach the cap sooner. By redirecting money from budget expanding projects to annual funds, our policy will increase the power of donors who wish to increase financial aid spending. We think that this change would be a meaningful amendment to current donation policy, and we invite the President and the Board to continue their creative efforts in this regard by considering the implementation of some mechanism along these lines.

In a September blog post last year, President Roth wrote: "At Wesleyan, we are committed to affordability, sustainability and diversity." We applaud the recent changes the University has made toward this goal, but we think there are several additional steps we can take to more fully actualize this commitment. Accordingly, we ask the administration to begin treating financial aid with at least as much deference as is accorded to some other donor priorities. Our institution's policies should reflect our stated values, and we believe this proposal aids in more fully realizing this goal.

Blinderman and Docter are members of the class of 2014.



Modern Colleges, Modern Fraternities

By Matthew Leibowitz, Contributing Writer

This past week, The Atlantic released an article written by Caitlin Flanagan titled "The Dark Side of Fraternities." The article, which includes a large section on events dubbed "Beta-Gate" at Wesleyan, goes into detail about several of the troubling occurrences at fraternities in America. The author uses these examples to propose that fraternities are a dangerous force on college campuses, gaining power "mightier than the colleges and universities that host them." It is important to respect the tragedy of these experiences happening in fraternity, sorority, and student houses in most university settings. While I respect investiga tive journalism's need to create a gripping story that evokes emotion in the reader, the tone, as well as the ultimate argument of the piece, is not productive for continued efforts toward combating the very sort of incidents that Flanagan discusses.

The problem with this piece is that it mimics the problematic nature of past and often present activism around sexual assault. It chooses to focus on punishment and unhealthy prevention as opposed to productive prevention and the improvement of culture. Flanagan makes a convincing case that fraternities are villains from which that individuals should keep away. Undoubtedly, organizations should receive punishments for the crimes they commit, as should individual members. However, the article, rather than trying to find a way to fix this problem, seems to suggest the best solution would be for no one to enter a fraternity house.

Flanagan and I agree there is a problem within fraternity culture, but, at least within this extensive article, she does not seem to present a way of moving forward. College campuses have made huge strides in combatting sexual assault on campus as well as making sure students make safe and smart decisions in respect to drinking, yet they still have a long way to go. Fraternities must, and are beginning to, evolve alongside their colleges. Wesleyan's fraternity system has taken huge steps toward being a safer and more inclusive community on campus. Several organizations, both with houses and without, have events required for their incoming members regarding member and guest safety, consent, and smart decision-making.

More encouragingly, fraternities at Wesleyan have organized and attended ing, and safe campus environments, working together with a variety of groups on campus. This movement is not only occurring at Wesleyan. Schools such as Indiana University, the University of Michigan, and Dartmouth College have all taken steps to combat sexual assault in the Greek community, requiring members to go through various training events and to raise awareness about these issues as organizations on campus. In addition, many schools require party hosting training for all incoming members, which includes education on drinking and risk management. It is important to point out the realities of modern fraternities alongside the fraternity system that Flanagan describes, because together they form a fuller picture of an old, significant institution with the potential for change.

As the piece notes, fraternities have a rich history of providing a space for young college men to become leaders. Flanagan discusses the vast number of successful individuals that fraternities have produced, acknowledging that "the organizations raise millions of dollars for

worthy causes, contribute millions of hours in community service, and seek to steer young men toward lives of service and honorable action." It is important to maintain these positive attributes while fighting to change the harmful aspects of the culture that Flanagan investigated.

At the same time, it is important to separate non-harmful aspects of fraternity culture, which may be distasteful to some, from the real changes that need to be made. We can disagree about whether backwards baseball caps and tank tops look good, but we can agree that fighting sexual assault and preventing risky ns are important a college community, both in and out of the Greek community. Fraternities, as Flanagan notes, have successfully produced leaders in several areas; they can also produce leaders who work toward creating a safer campus. Brothers of fraternities can organize events to combat sexual assault on campus. They can work to make sure that, even with a raucous party going on, all guests are safe and having a good time. There is no reason why fraternities, along with the entire Greek system, cannot fit into a modern, sex-positive, safe, and healthy college community.

Just as colleges must work to improve in these areas, so must fraternities. The Atlantic piece presents an anachronistic institution that is dangerously powerful. Fraternities have shown that the experience they provide is not only relevant for today's college kids, but is increasingly producing members that are part of positive social change on campuses.

Leibowitz is a member of the class of



Don't Give Up On Mammograms

By Olivia Alperstein, Staff Writer

Recently, The New York Times published an article on the results of an extensive study of 90,000 women conducted over 25 years; according to that study, death rates from breast cancer and other causes were the same for women who had mammograms and those who did not. In addition, the study found that one in five cancers identified through mammography and treated turned out to be non-threatening. This study gives new ammunition to the rising anti-mammogram movement, which claims that screenings do not help and in some cases do more harm than good. Cancer research in women remains a growing field, and grey areas such as the debate over chemotherapy still dominate the conversation. This issue in particular highlights an important factor in cancer research, particularly cancer research in women, that is overlooked: white women are still much better off when it comes to cancer than non-white women.

Critiquing mammograms is all well and good, but let's face it: free clinics offering screenings remain some of the few, often only, resources that minority and low-income women have to information about cancer and potential diagnoses. It is true that with all of our progress, we are still not beating breast cancer, not to mention other cancers with even higher rates of mortality, such as ovarian cancer. Still, treatment options usually focus on white women who have health insurance and can afford treatments, which are often not covered by insurance

In "Tackling a Racial Gap in Breast Cancer Survival," Tara Parker-Pope writes, "Despite 20 years of pink ribbon awareness campaigns and numerous advances in medical treatment that have sharply improved survival rates for women with breast cancer in the United States, the vast majority of those gains have largely bypassed black women."

According to research by the Sinai Institute, black women are 40 percent more likely than white women to die of their disease. They are not only more likely to die; they are also more likely to die sooner. According to womenshealth.gov, "African-American women are more likely than all other women to die from breast cancer. Their tumors often are found at a later, more advanced stage. So, there are fewer treatment options. Also, research has shown that African-American women are more likely to get a form of breast cancer that spreads more quickly." These are stark facts that need to be addressed. Churches and community centers offer some of the best opportunities to spread information and advertise services, but that is a heavy burden in communities where churches do everything from offering medical clinics to helping shelter the homeless. There is still an ongoing campaign by multiple organizations to persuade church and community leaders to even address the issue. Surely eliminating mammography, one of the few non-Church-related resources offered, will inevitably increase mortality rates and undiagnosed cancers among minority women.

Health, especially in one's sensitive areas, is incredibly personal, and different people approach illness and disease in different ways; this means that some of the most vulnerable groups of people at higher risk of certain cancers do not even know they are at risk and in turn are often not targeted by organizations. It's a complex issue, of course, but mainstream cancer research organizations have yet to provide sufficient access to minorities communities, and in particular minority women.

African-Americans are not the only disadvantaged group when it comes to cancer and other illnesses. Trans* people, for example, still face significant hurdles when it comes to treatment and diagnosis of cancer and other serious diseases; many doctors are still slipping into unknown territory when it comes to approaching non-binary and trans* bodies and may overlook certain possibilities. Non-smokers who get lung cancer still remain one of the hardest groups in which to identify cancer before it's progressed to an advanced stage. Skin cancer remains a hard area in which to spread information, because the perception is that only sun-sensitive skin types are at serious risk. In general, giving more people access to education and resources remains one of the most significant challenges in battling cancer.

I am not claiming that mammograms do not carry their own risks. Everything carries risk. One of the significant hurdles to widespread use of mammography is the discomfort from the process itself: it's less painful and invasive than a trans vaginal ultrasound, but not by much. Yet mammograms are a tool that some women truly need; women for whom self-exams are more difficult to administer rely on mammograms as an essential part of their health management. Yes, it is possible that mammograms may cause a doctor to misdiagnose a lump or growth as cancer, but the alternative is that many more instances of cancer go undiagnosed. In this case, it is truly better to be safe than sorry, especially when it comes to aggressive cancers that require early detection in order for treatment to

In short, let's keep using mammograms. There's room for improvement. We should work to improve the service, but we cannot afford to eliminate access to resources completely. Let's not let mammograms go the way of vaccines; let's not discourage people from using them out of fear. Let's screen and educate as many people as possible, because when it comes to cancer, we all need all the help we can get, especially those of us who lack access when we may need it the most.

Alperstein is a member of the class of 2014.

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Sniff, Sniff: On Crying in School, Getting Over It, Being Pathetic, and Loving It

By Jenny Davis, Assistant Opinion Editor

I used to be the biggest crybaby. I never cried about anything that mattered, of course; I saved my breakdowns for math and science class. Often it would begin before my teacher even started talking, leaving me in panic-induced tears minutes into a lesson.

The first few times I cried in each class, my teachers were genuinely concerned. Some grew maternal. All looked stricken themselves, as though they had offended me in some way or I had appendicitis. After it had gone on for a few solid weeks, though, concern became annoyance, and more often than not annoyance turned into frustration.

It wasn't that I meant to cry. I honestly couldn't help it. When I didn't understand something-and when you're focused on not crying it can be hard to understand something-my throat constricted, and my eyes began to water. I was, in short, a mess.

I cried my way through seventhgrade algebra because who in their right mind could grasp the concept of a negative number? So did the number not exist? And why did multiplying two negative numbers result in a positive number? The whole thing was mind-boggling.

I cried my way through geometry, especially because we had to use

Geometer's Sketchpad, a software that should have been left to geom-

I cried my way through astronomy because for some reason the way the light from the sun strikes the earth is related to the earth's shape... but not really.

Each time I cried, it wasn't long before I was found out. Most often, it was by someone occupied a neighboring desk and who would lean into my sniffling face before asking helpfully, "Are you crying?"

Because the answer was invariably yes, I usually just looked this way and that trying to pretend that I wasn't actually crying, just sniffing with tears falling out of my eyes. After a few people had loudly asked, "What's wrong?" the teacher would become appraised of the situation and come to stare down at me. This was the worst part of the whole experience because the class would grow silent and fix its gaze on my pitiful tears. A few hands would have found their ways onto my shoulders, where they patted reassuringly. One of my friends would sigh and reach for a tissue that the room always had for situations like these.

Before math and math-based science, my dread was so intense that I could hardly eat. It was a full-fledged "Then Again, Maybe I Won't" situation, except unlike Judy Blume's Tony Miglione, I wasn't a teenage boy fearing being caught misusing his birdwatching binoculars, but a preteen girl frantically reading her notes over and over again obsessively in the cafeteria. I distinctly remember my vision growing blurry as I stared down at a pile of rice on my plate because there were multiple grains of rice and that meant, much to my chagrin, that that number could be divided, riddled with X's, and stuck in equations that made no sense whatsoever.

I envied my classmates who could skip problems they didn't understand and come back to them later; I wished I could emulate those who were comfortable with understanding the main concept of a textbook reading even though the details of footnote 54 were a little bit murky. It was excruciating for me to sit with uncertainty. I would have loved to be carefree; I would have given anything to care just a little bit less.

But I did care. Asking for help, though, often made the ordeal more panic-inducing because I was often unable to verbalize my questions in ways that other people could understand (this is, I've learned, a common side effect of over-thinking things). I grew frustrated when my smart friend Sarah tried to explain trigonometry. She was patient as a saint, but

I fought the urge to punch her in the throat when she confessed to not understanding what confused me about the graph she had so painstakingly drawn. (Sarah, if you're reading this, I didn't actually entertain the possibility of punching you in the throat.)
"It's not worth it!" I roared. "Just

let me fail."

I cared so much, in fact, that I sometimes grew violent, ripping papers to shreds and breaking pensnot pencils, pens—in my rage. It was maddening. And depressing, because math is an exceedingly stupid thing to get pen-breakingly angry about. Shouldn't I have been breaking pens over world hunger, not the side-angle-side theorem?

It's almost more depressing, though, that I don't seem to get penbreakingly mad over very much now. At least I used to care about things, even things that didn't matter at all. It's possible that now I've grown more comfortable with the secrets of the universe, but it's more likely that I can't muster up the energy to care as much as I once did. I wouldn't say that I'm apathetic, but I'm definitely less pathetic than I was at 12 (and, who are we kidding, 16? I blame 11th-grade physics for making me regress four years).

Honestly, I would rather be pathetic than apathetic. For all of the humiliation that comes with it, being pathetic has its myriad benefits.

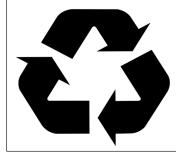
True to its name, being pathetic got me an incredible amount of sympathy, albeit unwanted at the time. Some teachers were so freaked out by my tears that they made special allowances for me. One teacher even gave me a cupcake. That was nice. Nobody gives cupcakes to apathetic people.

Another thing was that crying made simple things very dramatic. Crying turns everything into a journey, and I believe we need more journeys in our lives. I miss the times that math homework felt as profound as climbing a mountain.

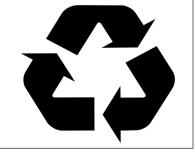
Tears are the threshold of passion. Once there are tears, you're licensed to have a full-fledged breakdown, and you'll look totally legitimate doing so. You can be breaking pens dry-eyed, and you'll look insane. Do the same thing with tears, and you'll be transformed into a tragic

Being pathetic has its benefits, not the least of which is reveling in petty emotion. It's a luxury to be able to cry over things that don't matter. Being pathetic is a privilege. And it's

Davis is a member of the class of



RECYCLE THIS ARGUS!





SPORTS

Swimming: Slevin Qualifies for Nationals in Indianapolis

Continued from front page

highlight some strong races for the Cards, who took a big step forward in NESCACs after finishing in last place two years in a row before improving to 10th last year. The Birds were just 11.5 points behind Colby for ninth place. They will surely set their sights higher next season, with a strong recruiting class lighting the way for a bright future for the team. The Cards will graduate just one senior this year, Russell Madison.

The women were on the deck a week earlier, battling both a blizzard and the other 10 teams in the NESCAC en route to their second eighth-place finish in as many years.

Angela Slevin '15 led the way for the Cards, boasting a plethora of accolades by the time the meet was over. Coming into the race, she held three individual and four relay school records, and she added her name to the record books two more times with a 4:32.15 in the individual medley and a 17:12.09 in the mile swim. Those times were good enough for third and second place, respectively. She also had a secondplace finish in the 500 freestyle, at 4:59.87, giving her a trio of All-NESCAC honors, the first of her

Slevin added a fourth "B" cut in the 200-yard backstroke, although she didn't swim in the final of that race because she had maxed out at three individual events. Slevin credited team spirit as a major source of the team's success.

"I think we went into the meet with a lot of Cardinal pride and rode that energy all weekend long," she

In the last meet of her college career, Roxy Capron '14 went out with a bang; she took top-eight finishes in all three of her individual races, the three breaststroke events. Capron took fifth in the 50, seventh in the 100, and eighth in the 200.

Capron and Alyssa Savarino '14 graduate this year holding two relay school records as parts of the 200

and 400 medley relay teams that set the Wesleyan best times last year.

Rounding out the top-eight individual finishers for the Birds was Rachel Hirsch '15. She finished in eighth place in the 50 breast, capping off a solid season shortened due to a semester abroad last fall.

Wesleyan saw some beautiful relay times emerge, first in the eight-place 200-yard free relay with Slevin, Capron, Liz Baumgartner '15, and Serena Zalkowitz '17. They then took fifth in the 400-vard medley relay, with Savarino replacing Baumgartner in that foursome.

Slevin, with her times in the 1,650- and 500-meter freestyle swims, will become the first Wesleyan All-American since 2008. She'll head to Nationals in Indianapolis, Ind. during the second week of spring break and compete in those two events plus the 200 freestyle.

"A lot of girls over the past few years have been close to Nationals; Cara [Colker-Eybel '13] came extremely close," Slevin said. "I've been lucky enough to be working with Coach Peter Solomon for two years now, and it's just very exciting for the program. Looking forward, we hope to get more girls there, especially with relay teams, so it's just a big step forward for the program."

The Indiana University pool is known for being a particularly fast pool, thanks to consistently high water temperatures, properly designed gutters, and how deep the water is.

"I'm very excited for Nationals, to see what I can do after a few more weeks of training," Slevin said. "Mostly, though, I'm just really excited to compete at the Indianapolis facility, where they hold Division I Nationals and Olympic trials. It'll be a really fast meet so it'll be really fun to compete against all these incredible athletes.

The All-American enters the meet ranked 16th in the mile and 20th in the 500, but anticipates being able to improve on her qualifying times with consistent training over the next few weeks.

"Hopefully I'll be able to drop my times for Nationals," Slevin said. "We've started more high-volume training and added in the dryland strength training, so in the next couple weeks I'll be able to taper back down from that before the meet."

The team is losing some highcharacter, highly competitive seniors to graduation this spring.

"All three graduating seniors are good friends, we're going to miss them," Slevin said. "All of them add a lot to the team. Kate Uthe has the best work ethic of anyone I've had the chance to swim with; she's so dedicated and it's really inspiring. I've loved being able to train distance with her, I'm really going to miss her. Alyssa is an incredible competitor, which is so good for the relays, and when we get to the meets she just has so much energy and adds so much."

Slevin said Capron, in addition to her clear athletic talent, brought great spirit to the pool.

"Roxy, as well, is such a good competitor, but what Roxy has taught me the most is to just have fun with it," Slevin said. "She's always making me laugh on deck, even when we're nervous or anxious, and her being able to make everyone happy and put a smile on their face is really awesome."

This team has high hopes for the upcoming season. After finishing 6-6 in dual meets, the women hope that an infusion of young talent next year will help them in their goal to improve upon their eighth-place fin-

"Obviously we're graduating a few girls who've made some significant contributions, but we have a big group of girls coming in already next year from Early Decision and ED2," Slevin said. "Hopefully, with the success we have had this year, we can go into preseason next year building off what we've done. Beating teams like Tufts this year was really inspiring because we're such a small team, and we have a lot of potential to do a lot of damage next year."

Belichick Takes Women's Lax Helm

By Daniel Caballero Contributing Writer

If the coming season for women's lacrosse could be described in one word, that word would be change. Students can expect to see many new faces this year, both on the sidelines and on the field. The first, and most notable, difference between this year and the past 14 will be Interim Head Coach Amanda Belichick '07, replacing Holly Wheeler, whose contract was not renewed last summer.

Despite being only 29 years old, Belichick brings with her a wealth of experience, not to mention being the daughter of one of the most successful coaches in National Football League history, Bill Belichick '75. Having been a talented lacrosse player for the Cardinals from 2004-2007, Belichick understands the competitive spirit that Wesleyan student-athletes bring to the field and has firsthand knowledge of the high level of opposition present in the NESCAC.

"As a whole, [the NESCAC] is the most competitive conference in Division III, and we're very fortunate to play top-20 teams regularly," Belichick said. "So it's exciting to play in a competitive conference.'

In terms of experience, Belichick did not wait long to start her coaching career after graduating. She has been coaching women's lacrosse since 2007, first working at the high school level before moving up to the collegiate ranks in 2010. Finding herself back on the Wesleyan sideline, Belichick hopes to turn around what has been a difficult string of seasons for women's lacrosse, which hasn't had a winning record since 2007.

However, Belichick is not the only new face representing women's lacrosse: this year's squad will also be introducing 13 freshmen who will be looking to help replace a graduated group of high-volume scorers. Last year's scoring trio of Kaylin Berger '13, Kayla Ellman '13, and Lydia Kring '13 will be missed by the team, as the three accounted for 63 percent of the points notched by last year's squad, as well as more than half of the team's shots.



Abby D'Angelo '14.

Nevertheless, Belichick has confidence in the leadership of the returning Cardinals, specifically Captains Madeline Coulter '14, Emma Frangules '14, and Abby D'Angelo '14.

They have done a fantastic job with the organization and motivation of their teammates, and really leading by example in practice," Belichick said. "They also did a great job in the off-season preparing the team for the beginning [of the season].

Daphne Kroessler '15, Frangules, and D'Angelo return to form Wesleyan's defensive core. Also reappearing between the pipes is Wesleyan's keeper from last year, Ñina Labovich '16, back after a solid debut in 2013. Despite being a freshman last year, Labovich was able to place herself in the middle of the NESCAC standings for goalies with an average of 7.13 saves per game and a 42.3 save percentage. The team should look for her to further improve her skills around the net in 2014, as she has gotten some experience under

All in all, women's lacrosse this year looks to be one full of unknowns, yet rife with great opportunities for both the players and the new coach. Belichick very accurately described the potential to be found in the upcoming season.

"There's a lot of room for players to step up," Belichick said.

The team opens its season with a home game on Saturday, March 1 against NESCAC opponent Hamilton College. The Cardinals will look to avenge a close 9-6 loss from last year when they visited

High Expectations for 12th-Ranked Men's Lacrosse



Elliott Albert '14.

By Grant Lounsbury Staff Writer

With the melting of snow and the growing of flow, only one thing is for sure: it's lacrosse season. Coming off a heartbreaking 11-6 loss to Tufts University in the NESCAC Championship game a season ago, the Cardinals, who finished 13-5 overall with a 6-4 NESCAC record, look to the 2014 season with high expecta-

"Our expectations for the season are to win the Little Three, the NESCAC title, and the National Championship," said Co-Captain Sam Stanton '14. "Although these may seem like lofty expectations, we believe we are very capable of making a run come late April into May with the players we have in our locker room.'

Under the reign of Head Coach John Raba, who enters his 18th season at the helm, the Cardinals look to win their first NESCAC tournament since 2009 and make it to the DIII Championship weekend at M&T Bank Stadium in Baltimore, Md. The Cardinals start their 2014 campaign as the 12th-ranked Division III program in the country, according to Inside Lacrosse, and with a majority of their 2013 roster returning for the 2014 campaign, the Cards expect to steadily climb up the rankings with each win.

"Our team looks very promising this year because of the abundance of returning offensive players, as well as the quality of our defense," Stanton said. "Year after year, the strength of our team is our defense because of the

scheme we run, and it is safe to say our defense is what has kept us in most games throughout my career here."

In addition to the strong defense that only gave up 246 shots on goal last season, the Cardinals have a strong offense with the return of leading goal scorer Graham Macnab '14 and points leader David Murphy '15.

"This year, we are returning a lot of top offensive players with a lot of experience, particularly guys like Co-Captain Aidan Daniell '14, Macnab, Mike Giambanco '14, Quentin DellaFera '15, and Murphy," Stanton explained. "Our offense has gotten even better than where it was last season, and they are definitely ready to become an elite offense.'

Despite losing in the NESCAC championship a year ago, the team has used that setback as incentive in its offseason workouts and in preparation for the upcoming season.

We let that loss in the NESCAC Championship motivate us this offseason to work harder than ever before to make sure we do not have to feel the disappointment of falling short again this season," said Co-Captain Elliot Albert '14.

The team will get a chance to see

if the motivation and hard work pay off in its season opener this Saturday. March 1 at Hamilton. The Cardinals were undefeated at home in 2013, and they look to extend their winning streak when Bates comes to Jackson Field on Saturday, March 8. Although all games against NESCAC opponents are big, the 2013 NESCAC title rematch is at Tufts on April 19th.

"The NESCAC has immense depth from the top of the league to bottom, and any team has the capability to win," Daniell explained. "However, Tufts will be our toughest competition this year; they have a very deep team and, like us, will return many of their starters for the 2014 season."

In addition to beating Tufts, winning the NESCAC tournament, and going on to the National tournament, the Cardinals look to three-peat in winning the Little Three.

"Every year we look to win three championships, starting with the Little Three, Daniell said. "Winning the Little Three for the third time in a row would be amazing."

With the talent that returns, the 2014 season looks like it could be the year in which the team posts its best



Graham Macnab '14.

record ever and wins a national title. "I think for this team it really comes down to continuing to put in the hard work and dedication, and after that, it is a matter of believing in each other and the system our coaches have put in place," Albert said. "If we make it back to the NCAA tournament, that means we have taken care of business in the NESCACs, so that would be extremely special."



Poor little kid goats never saw it coming; when Ms. Mary came by, they should've started jumping! Now they're all caught, their skins pulled taut, and about to be soup for Ms. Mary!

D.A.R.E. to Be Crime Free!

Crime rap! C- rap, crap! I say words while my fingers snap,

Now. listen up kids, to the rhyme of the century, I'll tell you how not to end up in penitentiary.

To start things off, I'm Officer P.

Here to help you have a crimeless 2003

Coke lines, needles, beer that chugs,

I want YOU to say, "No!" to drugs.

Skateboarding is not a crime, But a policeman can arrest you at any time.

Even though its followers are often polemic,

You're a bad dude if you like Eugenics.

Hijacking planes is really not

Don't believe me? Ask Officer Kate!

[Officer Kate]: Kill a man and you'll be on the chain-gang's roster,

Even if you were tempted by a young Jodie Foster!

The Ampersand is a humor page. Sarah Esocoff, Editor; Emilie Pass and Ian McCarthy, Assistant Editors; Emma Singer, Queen of Layout; Keelin "What does the 'Q' stand for" Q. Ryan, Advisory Board. Kidnapping, Emma Singer; Shakespeare, Emma Singer; Fraudulent Banker in Love, Dillon "El Rey" Krauss; Kocaine Kids, Caitlin O'Keeffe; That Should be a Crime, Laurel Martin; Vigilante, Keelin Q. Ryan; DARE, Nico "The Hedge" Hartman.

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How to Be a Vigilante

More like: "How NOT to be a killer. vigilante!" The only rule is... there are no rules! Just be creative!

Hoard guns and other weapons. You are living outside the legal parameters of he government and no one can protect you.

Be yourself! Everyone else is already taken!

Don't over-salt that stew. High blood pressure is a

Draw a crude scythe on your door so weary travelers know that they are welcome.

Don't believe the hype: bears CAN be tamed!

Invest in a guitar or banjo to occupy those long hours.

An apple a day keeps the doctor away! Which is good because you no longer have access to basic healthcare.

That Should be a Crime: Experimenting With A-B-C Rhyme Scheme

When you show me a cat

on your stupid iPhone for the millionth time,

don't expect me to giggle and beam-

just go home;

that should be a crime.

When you take the bag of trail

down off of the shelf and eat up every M&M, don't think that I believe your tricks-

it's clear you ate them all

yourself;

you should be torn up, limb by limb.

When you are trying to sound

and you use the term "hashtag"

in verbal communication,

it only follows that we should sever

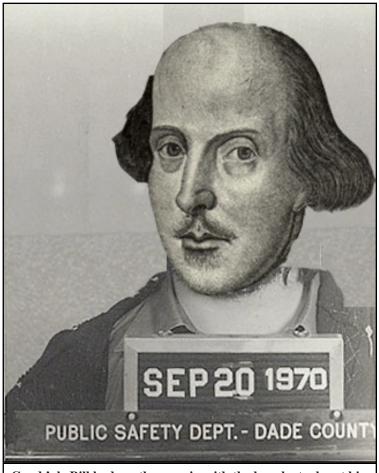
ties, and here's what's in the bag:

your instant extermination.



RHYME AND PUNISHMENT

Poems for the Modern Criminal



Good 'ole Bill had another run in with the law; he took out his penis in public and a child saw. He skipped and hopped and rolled away, but unluckily for Bill, RHYME DOESN'T PAY!

A Message to My Dearest Edward:

My dearest Ed, I saw you in the showers yesterday,

'Neath scalding water and guardsmen's gaze, I let my thoughts elope,

My mind did race unhinged a thousand words I thought to

And I did pray that oh, my darling, you would drop the

As darkness fell I peered into your lonesome cell,

Your hazy silhouette reclined, the shadowed room was filled, And L a lonely fraudulent banker, in this metal hell, Drew giddy solace from the

thought of all those kids you killed.

It's been now nigh two years, oh Ed,

Since last I held my son or wife,

But I'd endure here 'till I'm dead,

If by your side I'd spend my life,

For by your side's where I belong,

'Tis not the world for me out there.

So next time, though you've learnt it's wrong.

Include me when you bomb that fair.

The Ballad of Pixie Stick McGhee

Billy McGhee was a shrimp, to the top but debonair-

With light in his eyes like the light-up sneakers he'd wear. He colored betwixt the lines, so the teachers were not aware, Of the snorted lines of Pixie Sticks inside the younglings he'd snare.

McGhee had them hooked, line and sinker, addicted, Made a profit so high the market never predicted. So I joined his gang of rapscal-

lions to escape my restricted World of Pokémon and PBJ-McGhee's ass, yes I kissed it. I kissed it until I flew straight

'Til I conspired to make Billy's operation a flop While he was winking at Sally, over scotch of the hop

I whispered to Mrs. Olsen about Billy's sordid sugar

I was no mutt, but I am now

the Top Dog, And Billy's as gone as last Christmas' ham hog.

Now over the Pixie Stick Empire I reign supreme,

There's no justice on the playground-you've gotta be mean.