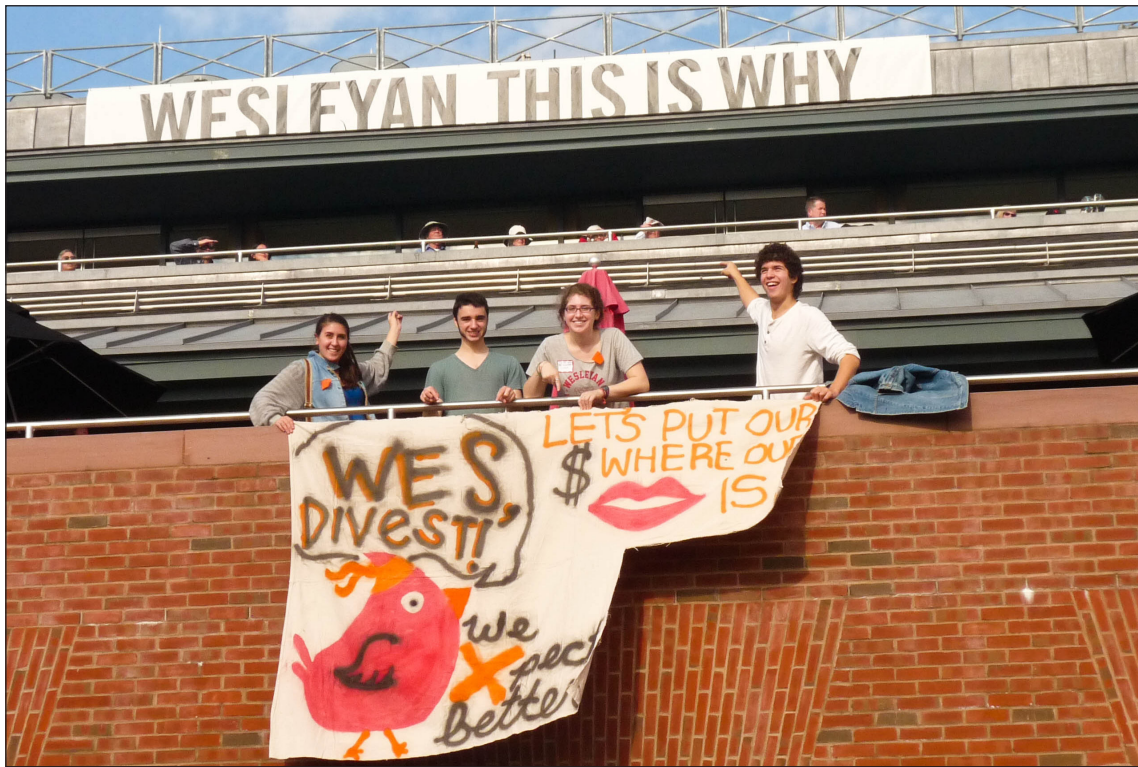


THE WESLEYAN ARGUS



EDWARD MAX/CONTRIBUTING PHOTOGRAPHER

Members of Wes, Divest! Maya McDonnell '16, Alex Siebert '16, Sonia Max '17, and Anthony Dean '17 hold a banner from the balcony of the Usdan University Center over Homecoming/Family Weekend.

Divestment Resolution Passes

WSA, Wes, Divest! Members Push for Policy Changes

By Emma Davis
Staff Writer

The Wesleyan Student Assembly (WSA) recently passed “Resolution 5.35: Fossil Fuel Divestment,” which urges the University to divest from fossil fuels. The resolution, first introduced on Oct. 6 and passed on Oct. 27, proposes divestment as a means of furthering social and environmental justice on a financial level. Citing the University’s Climate Action Plan and its stance against the negative impact of fossil fuels, the resolution addresses the seeming hypocrisy of the University’s current investments.

“Wesleyan’s successes in fighting economic inequality and climate change risk negation by the impact of its financial decisions,” the resolution reads. “[It is ironic] that

much of the research and learning at Wesleyan is directed towards fighting the very systems that Wesleyan supports with its endowment.”

In an Argus article published on Oct. 7, President Michael Roth outlined the process a student interested in changing investment policies should take.

“We have talked a little bit about it in the Investment Committee,” Roth said. “What I’ve said to the students with whom I’ve met is that the best thing to do is to work through the Committee for Investor Responsibility [CIR]. I think it would be good to have something in writing, a memo of some kind, that explains the rationale for changing our investment policies in this regard.”

Now in its second semester, Wes, Divest! has worked with the

WSA throughout October to draft and generate support for the recently passed resolution.

The resolution was sponsored by WSA members Kate Cullen ’16, Scott Elias ’14, Aidan Martinez ’17, Angus McLean ’16, and Ben Marvin-Vanderryn ’17, as well as Wes, Divest! member Zachary Wulderk ’15, and passed by a vote of 20 in favor, 6 opposed, and 5 abstained. Cullen described the motivation behind the introduction and adoption of the resolution.

“The goal is to a) get the conversation started, b) make sure CIR plays a larger role in these conversations and has more power and sway in the admin-

DIVEST, page 3

Not Your Average Joe: Coffee Truck Caffeinates High Street

By Rebecca Brill
Assistant Features Editor

If you’ve cringed at the mere thought of the line at Pi Café on Monday morning or sacrificed your perfect attendance record in the name of your pre-class latte, the Mon Cheri coffee truck could be your new best friend. Cheryl Hawkins, the owner, brought her business to the Wesleyan campus about two weeks ago with students’ busy schedules in mind. The truck, parked on High Street on weekdays between 8:15 a.m. and 3 p.m., offers a wide variety of coffee beverages and snacks for students and faculty members on the go.

The menu, which includes flavored lattes, breakfast sandwiches, and yogurt parfaits, is budget-friendly, too. A small coffee will run you a dollar, a slice of pie two, and a pumpkin spice latte about three.

Hawkins, who lives in Meriden, bought her truck a year ago and tried parking it in various locations in the area. She got the idea to park at Wesleyan during a stint as a Middletown school bus driver. She noticed students going to class in buildings on High Street and thought there might be a demand for coffee on the east side of campus.

“I would see the students down here and know that there’s a coffee shop up [at Usdan],” she said. “But what do they do down [on High Street]? They’ve got to run to classes.”

Soon after, Hawkins applied for a health inspection (on which she got 100 percent, she proudly revealed) and received a parking permit. At first, she parked her truck toward the south end of High Street, but she soon realized that moving farther up would bring her closer to the center of campus.

Hawkins may be new to the

food truck world, but she is by no means a rookie in the food service industry. In the ’80s, she owned a luncheonette with her boyfriend at the time. Not long after buying it, Hawkins left the business and took a hiatus from the food industry. But she attributes her longtime interest in food and her desire to start her own business to the experience.

“We ended up breaking up, so we just sold the business, but it was really my start,” she said. “I was in my early 20s. I was only 22. It was a love I had for this industry.”

After selling the luncheonette, Hawkins began working for the State of Connecticut Department of Correction as a corrections officer and drug and alcohol counselor. When her father became ill, she

COFFEE, page 7

The Ankh Returns to Print, Revitalizes

By Rebecca Seidel
Features Editor

After a hiatus of several years and a recent revival online, The Ankh is making its way back to print.

Founded in 1985, The Ankh was originally a print publication, the goal of which was essentially the same as it is now: to serve as a vehicle of expression for those at Wesleyan who identified as people of color. The Ankh went out of print in 2007, but about a year and a half ago, a few students brought it back to life in the form of a blog on Tumblr.

The blog is currently run by a core group of six students: Jalen Alexander ’14, Ashley Arkhurst ’15, Sira Fati ’15, Nishaila Porter ’15, Savannah Turner ’16, and Armani White ’15, along with various other

contributors. These students are currently working on The Ankh’s first print edition in years, scheduled for publishing in February.

“It was started as a multicultural endeavor,” White, one of the students who initiated the revival of The Ankh last year, said. “The kinds of things we’re asking people to submit are essays, book reviews, poems, interviews—really anything. And it’s for all of Wesleyan, so it’s not just for students of color. But we do ask that the content of it be about students of color.”

White emphasized that the term “students of color” (SOC) encompasses anyone who identifies as such: it refers not just to black students of color, but also students who are

ANKH, page 6

“Blood, Muscle, Bone” Explores Social Issues

By Dan Fuchs
Arts Editor

This Monday night, students from “DANC374: Blood, Muscle, Bone: The Anatomy of Wealth and Poverty,” taught by Visiting Assistant Professors of Dance Liz Lerman and Jawole Willa Jo Zollar, will gather in Beckham Hall for their “Performative Teach-In,” a set of dance and multimedia performances that encompass the course’s vision of addressing issues of poverty and personal experience through dance and movement. The Argus sat down with three students, Sara Feldman ’17, Min Suh ’15, who is also the course assistant for the class, and Chelsea Tweneboah ’15, to speak about the event, the structure of the course, and the benefits of dance as a philosophical and artistic tool.

“Blood, Muscle and Bone: A Performative Teach-In” will take place in Beckham Hall from 7-11 p.m. on Monday, Nov. 11.

The Argus: Could you explain a little bit about how the performance will work Monday night?

Min Suh: During the four hours, the doors of Beckham will be opening

every 30 minutes to let people come in and go as they want, so people don’t stay for the whole four hours. It’s going to be very interactive with the audience, and we’re hoping to show them what the course is about, but also to get the audience’s perspectives on what we’ve been learning and dealing with. There’s going to be dancing, stuff on the screen like videos. We’re working on getting stuff together but that’s the idea...interdisciplinary...

Sara Feldman: Different media.

MS: Yeah, it’ll be fun.

A: You were talking about how you’re going to express what you’ve been learning in the course. How has the course been structured? I know it’s a dance class, but with an unconventional approach?

SF: I wouldn’t necessarily call it a dance class. There are dancers and non-dancers in the class, and it is being taught by two professional choreographers, but with guest professors as well that come from Wesleyan and some from other schools that have been teaching us about poverty, mostly in the U.S.

DANCE, page 9



DAN FUCHS/ARTS EDITOR

Chelsea Tweneboah '15, Min Suh '15, and Sara Feldman '17, all students in “Blood, Muscle, Bone: The Anatomy of Wealth and Poverty,” are performing as part of the course’s “Performative Teach-In” on Monday night.

Development Director to Depart

By Miranda Katz
News Editor

Director of Development Anne Bergen will leave the University at the end of the calendar year to become Director of Development at The Brearley School, a private, all-girls' school in New York City. Bergen has worked at the University for 14 years; she started as a part-time writer in 1999, worked as Director of Stewardship beginning in 2001, and most recently took on the role of Director of Development in February 2012.

"It was so hard to decide to leave Wesleyan, it really was," Bergen said. "I feel so incredibly lucky to have been at Wesleyan for so many years. [Vice President for University Relations] Barbara-Jan Wilson...with whom I've worked closely for a long time, has helped me develop professionally, keeping me engaged with new responsibilities, opportunities, and projects, and I'm very grateful for her mentoring and support."

Wilson noted her disappointment at seeing Bergen leave the University.

"I am delighted for Anne about this wonderful opportunity for her and her family, but deeply sad to lose such a valued colleague," wrote Wilson in an email to The Argus. "[She] has been a significant contributor at Wesleyan for the past 14 years [...] Of particular note was her work with Pentagram, the creative genius behind the ["This is Why"] campaign. A skilled fundraiser and a strategic and creative force in [University Relations], Anne's work has had a major impact at Wesleyan."

Bergen reflected on the fundraising campaign, on which she began working when President Michael Roth replaced

former President Douglas Bennet. Due to the recession, the campaign was not launched until the spring of 2012.

"We learned that people were clear on what their Wesleyan was about, but they didn't want the administration of the University to tell them why Wesleyan was special because they were Wesleyan and they knew better than any administrator why Wesleyan is important," Bergen said. "I think that's a great part of the Wesleyan culture: the questioning and the resistance to listening to 'the man.' In response, we said, 'Well, let's not tell them why; let's ask them why.'"

The campaign, as Bergen sees it, has been a success.

"It's been so much fun because people's responses are so wonderful, and it seems to be resonating with our alums," she said. "Alumni and parents are being really generous to Wesleyan, and that makes a big difference for students and faculty."

Bergen's decision to explore options beyond the University came this summer, after the launching of the campaign.

"It seemed like time for a new challenge at this point in my life and in my career," she said. "I started looking around a little, and when the position at Brearley came up, I thought I would explore it. Everything I've learned about Brearley has been so fantastic.... When I was fortunate enough to be offered the position, I accepted."

In the coming months, University Relations will work with Human Resources to begin the search for a new Director of Development.

"We plan to talk with Barbara-Jan Wilson and identify the needs," said Director of Human Resources Julia Hicks. "We'll see if there are any changes to the

job description and what her organization plans are."

Hicks expects that, in the interim, other members of University Relations will take charge of Bergen's responsibilities.

"There are some senior development officers on staff who will pick up some work," she said. "The work is kind of spread amongst those that can pitch in and help out. There's not a black hole; the contacts are made, and we try to keep everything as smoothly flowing as possible."

Wilson commented on the nature of the position that Bergen will assume in January.

"She leaves us to take on an exciting new challenge at Brearley [...] [which] is recognized as one of the top [girls'] schools in the nation and a top prep school overall," Wilson wrote. "She will report directly to the Head of School, and will be charged with leading Brearley's philanthropic program to new and greater levels of productivity and distinction, engaging the entire Brearley community."

Though she expects to draw on the experience she has gained at the University, Bergen also acknowledged the differences between fundraising for a college and for a small day school.

"Brearley is a much smaller school than Wesleyan, so it has fewer alums, and, of course, the alumnae are women," Bergen said. "Parent giving is more pronounced in a K-12 school—although Wesleyan parents are also very generous—so I'll be working with women alums and parents more specifically, and I look forward to that."

Divest: Wes, Divest! Sponsors WSA Resolution

Continued from front page

istration, [and c]) to get the board talking about it... to really just have a tangible piece of paper that says, 'This is what students think; let's work together to make this happen,'" Cullen said. "And hopefully through different discussions and education efforts we can get the Board [of Trustees] and President Roth and other administrators to understand how important [divestment] is."

The resolution discusses the socioeconomic implications of condoning the use of fossil fuels, the production of which disproportionately afflicts minority and low-income populations. To highlight the University's commitment to the endowment as a means of social change, the resolution listed conscientious divestments the University has made in the past.

"Wesleyan has taken a pretty clear stance that climate change is an injustice, but as of now, it's totally complicit with that injustice, so this offers us the chance to validate this university's mission," McLean said. "As Michael Roth said, we should be a responsible institutional citizen, and this is the way to do that."

The resolution also acknowledges the validity of the University's financial concerns about divestment, which are feared as added strains on the endowment. The University's endowment is lower than those of many peer schools.

While some believe this financial pressure factors into the University's current policy of retaining holdings in fossil fuels, other students argue that divestment would ultimately prove financially wise. Wulderk explained the group's rationale behind encouraging divestment even in light of the potential financial risk it poses.

"One of the biggest arguments that we hear against [divestment] is a financial argument...but a lot of us actually think that this might be beneficial financially in the long run for Wesleyan," Wulderk said. "There's the strong possibility, if not the fact, that there will be a carbon asset bubble, which means that a lot of the reserves that these fossil fuel companies have will become stranded."

Divesting, Wulderk explained, is therefore the logical move.

"These companies are currently overvalued because the possibility of stranded assets is not fully taken into account, so the companies that we are invested in could very well lose value, which would hurt our endowment," Wulderk said. "By divesting from them not only are we fulfilling our moral obligation as an influential university, we are also making a sound financial decision."

Divestment has become a hot button issue on campus; it leaves some students conflicted between their reliance on the endowment and their desire for environmental justice. Wes, Divest!, a student group founded in February 2013 by Pierre Gerard '15, Cory Guilmette '13, Rachel Lindy '15, and McLean, comprises students who stand on the side of environmental justice.

Gerard explained the group's philosophy.

"What we're basically fighting is this idea of sustainability," Gerard said. "It's about fighting for the sustainability of humankind. It's about fighting for the sustainability of the planet. I think that's a pretty universal value, and what we're fighting for isn't this politicized environmental thing, neces-

sarily. This is pretty universal."

"Divestment offers the University a unique opportunity to cement its place as a leader among peer institutions in sustainability," McLean said.

After garnering over 350 signatures in an online petition for divestment, Wes, Divest! continues to maintain an active presence on campus by organizing a variety of events and campaigns in addition to its collaboration with the WSA.

Over Fall Break, Wes, Divest! sent a coalition of students to Pittsburgh, Pa. for PowerShift, a three-day conference that gathers youth climate activists from across the nation. During Homecoming/Family Weekend, the group dropped a banner in front of the Usdan University Center and hosted a party to celebrate Halloween and raise awareness about divestment.

The CIR, which comprises of students and faculty and advises the Investment Office, is in the process of preparing a report on divestment. The committee previously compelled the endowment's divestment from arms contractors in Iraq. In the meantime, as the resolution states, the WSA hopes to open a dialogue with the administration and increase transparency about the issue.

"This might be beneficial financially in the long run." –Wulderk

"[The WSA]...requests that the Wesleyan Investment Office release to the Committee for Investor Responsibility for dissemination to the Wesleyan community quarterly updates, both detailing progress made towards full divestment and providing information on the holdings of the endowment pool and of index funds within the General Endowment Pool," the resolution reads. "[It] urges President Roth to add divestment from fossil fuels into Wesleyan's climate goals [and] requests that should any of the aforementioned proposals be rejected, the Wesleyan Finance Office or Investment Office provide the WSA a rationale to be made public to the Wesleyan Community at large."

Wes, Divest! plans to further bring divestment to the attention of the University by meeting with the Board of Trustees during the week of Nov. 22. While in the long term the group is aiming for complete divestment, its members accept that the latest resolution may be primarily symbolic. Nonetheless, Gerard sees value in making a statement to the student body.

"If we [have] a primary objective, it's to educate," said Gerard. "With education comes change."

Sonia Max '17, a member of Wes, Divest!, noted that the University's currently policy is inconsistent with classroom teachings.

"I'm taking an Environmental Studies class and learning the effects of fossil fuels," Max said. "It really frustrates me to be learning this from professors who are at this institution, [while] the actual values of the institution aren't being reflected. There's just a disconnect; there's a lot of hypocrisy going on. And it makes me feel uncomfortable. It's almost as though, because they're not divesting, they're making what we're learning not as big of an issue as it is...And it makes a student feel confused."



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OPINION



Who Are We Rooting For: The Home Team or The Home Team’s Players?

By Brett Keating, Assistant Sports Editor

Loyalty is a tricky concept in professional sports, particularly in this region of the country. For the purposes of my point, I’m throwing Middletown into the “acchusetts” region of our dear state of fandom, New Yorkacchusetts.

Look at the fates of two great Boston sports heroes, members of the Bambino-busting 2004 World Series champion Red Sox. Johnny Damon was vilified for jumping ship from the Red Sox to go to the bitterly rivaled Yankees, cursed by the fanbase by giving a virtual middle finger to the diehards. Pedro Martinez, a year earlier, signed away under similar circumstance, to another team that calls New York City home, but was deified by Red Sox Nation as he departed.

Those two men signed away from their team, leaving as free agents after their contract expired. So in the Damon camp, let’s look for some similar cases: Roger Clemens, who scooted for Toronto; Ray Allen, who couldn’t avoid the allure of Pat Riley’s hair gel in Miami; and LeBron James, no Decision joke necessary. On the Martinez side, we see Wes Welker, to Denver, Chris Bosh, to South Beach, and Jacoby Ellsbury, surely somewhere else soon.

To me, there is one great common factor among the former group: they all left for a similar amount of money to what their former teams were offering them, which sports fans interpret

as telling their city, “It’s not that I’m leaving because of the money, it’s just that I like this other city a lot more than yours.”

In the Martinez camp, we see players who left their city simply for a bigger paycheck. Their former teams did not have the funds to keep the player, and fans, particularly working-class ones, understand that players are going to chase the dollar and do what’s best for themselves financially.

So in terms of free agency, it seems that players have every right to leave their city and refuse to give a hometown discount, and they have the right to expect a polite round of applause when they return to their former city, provided they leave for money. If they leave for their own happiness and well-being, however, fans have every right to give them the ol’ LeBron James treatment.

It’s safe to say, though, that you have no responsibility to root for the success of any free agent signed away, regardless of how they departed town.

Loyalty etiquette is fairly cut-and-dry for free agents. Get them checks, but don’t expect any glee from the crowd when you rack up a triple-double on 10-of-12 shooting when you open up the following season on the road in your hometown.

How to feel about the success of traded players is a far more complex matter. Why did Washington and

Orlando fans delightfully watch Albert Haynesworth and Dwight Howard fail in their respective cities? On the opposite side, why did Boston fans root for Colorado to win the Stanley Cup in 2001 after Ray Bourque was traded away, and why are those in San Diego celebrating Jake Peavy’s (twice removed via trade, but applicable nonetheless) recent World Series victory and subsequent Duck Boat purchase?

It would seem that, in a trade, when a player is involuntarily moved from one team to another, players can either be in the right or in the wrong, despite (theoretically) being in a powerless situation. This has far more to do with the player’s character than the free agency departures did. The character of people traded, though, dictates precisely whether you are obligated to root for the traded player’s success thereafter. Haynesworth and Howard were uncontrollably selfish douchebags, and therefore their failures were celebrated. Bourque and Peavy, though, were both quietly respectful, never complaining about their team’s lack of success, and did their job as best they could, so Boston and San Diego were happy when they succeeded.

I’m writing about this because I’m trying to clear my conscience of a recent bad habit I’ve developed. When I’m searching for sports streams on the interwebs—Philo, in all its glory, car-

ries a grand total of zero sports stations, local or national—I find myself searching for Brooklyn Nets games before Boston Celtics ones.

I am a die-hard fan of the Green. I cherish a piece of mail I have, signed by M.L. Carr. Seeing Walter McCarty on the Red Line made me so nervous I couldn’t speak. I even vehemently defend the fairly universally-agreed-to-be-offensive Lucky the Leprechaun mascot, despite my Irish heritage, because I never thought the Celtics could do wrong.

That is, until this winter, when the Celtics traded away Paul Pierce, Kevin Garnett, and Jason Terry for three first-round draft picks and a former supporting actor on “Keeping Up with the Kardashians.”

I was heartbroken. I never thought it could happen. This is Paul Pierce! He’s second in team history in scoring. He’s the only Celtic to ever lead the NBA in points scored. He got stabbed 11 times trying to break up a fight three weeks before the start of the 2000-01 season, and still started every game. That Paul Pierce.

So can I blame myself for rooting, not just for his success, but for his new team’s success? I want nothing more than for the Nets to win the title this year. I want nothing more than for Pierce to score 50 on the parquet of the TD Garden, kick Rajon Rondo in his

still-recovering knee, and then yell up to the GM’s box that Danny Ainge is a great, big asshole who can rot on in hell.

But Paul Pierce wouldn’t do that. Not Paul Pierce, who put up with Antoine Walker doing The Wiggle for seven seasons.

Maybe I should blame myself, declare myself a traitor, and be tried for basketball treason for rooting for Team Jay Z. Maybe my loyalty should be with the Celtics, with the corporation, which is just trying to maximize future profits, ahem, championships, by sacrificing the basic human decency associated with, you know, not uprooting the life of a guy that put up with season after season of sixth-seed one-and-dones, when he knew that he could find more money and more success elsewhere.

Still, I couldn’t have been the only Celtics fan whose heart broke with Pierce’s as he, rather than sounding excited, sounded as if he was living a nightmare when he said: “It’s finally starting to become real. I’m no longer a Boston Celtic, I’m a Brooklyn Net.”

Maybe it’s time for Boston sports fans to ask themselves a tough question: are you a fan of the team, or a fan of the individual players? The NBA season is underway, but I’m still not sure.

Keating is a member of the class of 2015.

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| | 11:30 ^{am} | 12:30 ^{pm} |
| | 4:30 ^{pm} | 5:30 ^{pm} |
| Wed. Nov. 27 st | 5:45 ^{am} | 6:45 ^{am} |
| | 11:30 ^{am} | 12:30 ^{pm} |

| Date Returning | Leave Bradley ✈️ | Arrive Wesleyan 🔔 |
|---------------------------|---------------------|----------------------|
| Sun. Dec. 1 st | 1:00 ^{pm} | 2:00 ^{pm} |
| | 6:00 ^{pm} | 7:00 ^{pm} |
| | 10:00 ^{pm} | 11:00 ^{pm} |

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Wed. Nov.27th, 10^{am} Shuttle departs from the front of Usdan Center.

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Roth’s Tripartite Soul And The Realities of Business

By JACOB LAHUT, CONTRIBUTING WRITER

If you are a solipsist and do not believe that there is a collective experience here at Wesleyan, you should take a close look at Andy Samberg and the Lonely Island’s “Space Olympics.” If you instead believe that there is a critical relationship between the individual and the state, I suggest that you assume that President Michael Roth is not a bad guy and has good intentions for this school. Need blindness in admissions is central to the meritocracy we all want to strive for. However, like in the “Space Olympics,” there are several barriers obscuring the good life.

College, at least in contemporary America, is a business. European countries have gone radical in viewing education as a human right and not an arena in which supply meets demand. Although Roth may want to make this place a utopia, someone with an MBA is still coming into his office each week to remind him of the bottom line. Wesleyan at least meets the full need of students who cannot afford the sixty-thousand dollar barrel full of money it takes to simply exist here every year, but we can only financially handle a certain amount of need.

This is where Plato comes in, and Andy Samberg exits stage left. In “The Republic,” Plato creates a matrix where the good life for someone’s soul is also along the same lines as the good life for everyone else’s in the ideal city. There is a lot of banter between Socrates and a bunch of other dudes who say some alarmingly sexist and chauvinistic things at times, which we can wait to discuss on Foss in the spring, but for now we’re going to focus on the concept of the tripartite soul.

In “The Republic,” the soul has three competing entities that need to be in harmony for a good life to be lived. There is, of course, the most admirable and miraculous piece of human nature: logic. Separate from the stimulation we receive physically, logic takes place in the elusive space of consciousness behind all of our weird eyebrows and

foreheads. The second competing faction is honor, but let’s be a little more Wesleyan and just call this one emotion. Finally, there are those good old bodily instincts: am I thirsty, horny, do I have to pee?

For someone to live a good life, these three players need to share the ball; they don’t necessarily need to share equally, but what is certain is that if one of them carries the ball for too long, the others will either try to take it from him or give up entirely.

Roth presumably has his bodily instincts on lock down. He’s read Nietzsche on his beanbag chair since way back in sixth grade. He puts in work on the elliptical in Freeman. Maybe he even eats healthy things sometimes when he’s not chilling on Foss doing the Michael Roth.

Without a doubt our president has a logical side to him that doesn’t even need to be Michael Roth. Logic doesn’t need gender, or really even a body at all (thanks for reading my stuff, Watson). What he and Andy Samberg understand is that even though there are so many super, awesome things you can do to help people with money, there is a finite amount of resources in our economy.

I certainly couldn’t calculate our human capital here. Maybe that’s what they do in the Career Center; I don’t know. But what can be deduced is that this school relies far too much on tuition and is severely behind the Ephs and Lords Jeff when it comes to endowment coins. And that doesn’t mean this school isn’t prestigious or inspiring. It simply means that we lack the numbers that our competitors do, and don’t think that we don’t have any; did your ED1 school start with a B and end in -rown? President Roth’s YouTube video on financial aid featured his logical soul carrying the majority of the hand-offs.

The most elusive of these three entities would be emotion. Existence, what does it matter? The present is all we ever feel, and one day we’ll be dead. But we still feel these things, and sometimes those feel-

ings come from the past and have nothing to do with what is going on in the present.

This is where we should all chill on Foss, read some Nietzsche, and do the Michael Roth. The rhetoric against Roth here has been very strong since I arrived here for orientation. I haven’t heard it all, but sometimes my classmates sound like Sean Hannity on Fox News, using various logical techniques—such as anarchist manifestos—to berate our president as an aristocratic elitist who wants a wealthier donor base, who wants customers rather than students or even human beings.

I’ve been inspired by a lot here so far. The “Banality of Evil” thesis by Hannah Arendt is radical. Wesleyan conversations are amazing. Fraternities here aren’t like the ones my friends at other schools are pledging. Art history is a cool, actually very hard but rewarding subject. Maybe Zonker Harris Day is a thing. But when we separate, compartmentalize, or in any way detach human dignity from our logic and simply use our beliefs as tool or even weapon, we detract from the intellectual environment here.

Protest forever, and do it passionately. But don’t ignore the very logic that you are using to combat an opponent in argument when you say that Roth has no empathy for the students here. He does. However, the man has responsibilities for all of us, and he even has self-interests that he must restrain given his power. Why? Not because we’re all dogmatic tri-souls as some Greek statue said, but because empathy has never been good enough. This is why, but that’s not all.

We want to not only be successful and change the world, but also to be happy, and, sometimes, there is a bit of a budget snafu, and food funding is insufficient. Welcome to the Space Olympics, where there is no light or sound. Just one of the many problems with being a post-prefrosh.

Lahut is a member of the class of 2017.



I Do, I Do, I Do, I Do

By JENNY DAVIS, ASSISTANT OPINION EDITOR

What if you were a polygamist? But, like, a really modern polygamist who wore jeans instead of pioneer-style dresses and didn’t even live on a compound? And then TLC decided to film the ups and downs of your daily life of polygamy?

As reality television shows go, “Sister Wives” is exceptionally educational. The entire premise is the following: the Brown family is polygamist. Patriarch Kody Brown, with his Jesus-length blond hair, is “married” to four women: dour-and-frowny Meri, practical-and-smart Janelle, giggly-and-nurturing Christine, and pretty-and-young Robyn. I say “married” because technically, plural marriage is illegal in the United States. The Browns live in a cluster of four houses in Las Vegas, and Kody rotates among his wives’ houses.

The show’s aim, I think, is to show that polygamy is not only all the terrible things we hear about it, fraught with prophet Warren Jeffs, unwilling child brides, and oppression of women. (The term “polygamy” actually refers to any marriage arrangement with multiple spouses; the Browns happen to practice polygyny, which refers to one man married to multiple women. When the Fundamentalist Church of Latter-Day Saints renounced its original polygamy in the early 1900s, one sect kept up the practice, and the Browns are members of that sect.)

The show succeeds in its mission of redefining plural marriage. The Browns are a spiritual, blissful quintet, five people who go pumpkin-picking with their sixteen collective offspring, five people who cook enormous and greasy meals (except for Janelle, who’s dieting and smashes her scale with a hammer in a recent dramatic episode), and five people who attend parent-teacher conferences.

Having four wives means that Kody is always left good-naturedly in trouble with any one of them at a given time. But minor spats never get in the way of Kody’s love for his wives, who often jokingly gang up on him and bemoan to the cameras his classic male hopelessness. And the sister wives, though sometimes frustrated and jealous of the others, always come together in support of one another when times get tough, as they are bound to do each episode, because this is a reality show after all.

Anyway, “Sister Wives” began in 2010, and since then it’s convinced me that being a sister wife—granted, a consenting sister wife—would not be terrible at all. Aside from the possibility of enduring the long, tearful speech about safeguarding one’s purity that Robyn gives the young Brown women, I could totally see the appeal of being in a plural marriage. Leave the religion out of it, and it’s a pretty ideal situation: a modern-day marriage commune limited to about seven people, living mostly in harmony, with shared responsibilities and plenty of independence and deflected attention.

And thus, my polygamist alter ego Grace Ann was born.

Grace Ann is a young Mormon in the town of Eureka, Utah. She lives in the early 1900s, and she doesn’t have to write essays or study for exams, because she doesn’t go to school. Instead, she, her husband, her four sister wives, and their 20 children work on a ranch. There are cowboys and everything. Grace Ann and her sister wives work mostly in the kitchen, making apple butter—like Felicity’s family, from the American Girl series, is wont to do—and spinning wool. Grace Ann’s life is the perfect escape.

Fast forward to this summer, when The Supreme Court found the Defense of Marriage Act (DOMA), which had previously prevented the federal government from awarding program benefits to legally married same-sex couples, to be unconstitutional. After the ruling, Texas Republican Representative Louie Gohmert presented the infamous slippery slope argument to the House of Representatives.

“Once you move marriage beyond the scope of a man and a woman, you really don’t end up with a good place to put a limit,” said Gohmert, according to The Huffington Post. “I think polygamy is wrong...and it’s a crime in many places—but how will that be justifiable now that the court has removed this [DOMA]?”

It got personal. You mess with Grace Ann, and you’re messing with me.

I’ve never understood why people like Louie Gohmert care whether other people marry other people—as long as it’s consensual and all parties are over 16 or so. I’m not particularly interested in the fact that Gohmert believes polygamy or same-sex marriage to be wrong for himself; I’m interested in the reason that he takes it upon himself to decide that it’s wrong for other people.

Take the Browns of “Sister Wives,” for instance: as they state in the show’s opening, each person in the group of five has chosen plural marriage intentionally and thoughtfully. Christine doesn’t want just a man; she wants a family complete with sister wives. Robyn thinks that polygamy is her destiny; she and her sister wives “shoulda” all been together from day one. Kody is of the opinion that love should be multiplied, not divided.

The Browns shouldn’t need to explain themselves to anybody, and they certainly don’t owe us an explanation. They have nothing to prove, really, though I think it’s admirable that they’re passionate about debunking polygamy stereotypes (and facing those stereotypes head on; a recent episode has the family’s oldest children volunteering with survivors of abusive polygamist relationships). It is not the Browns’ responsibility to show us that polygamy can be wonderful, and it’s not the Browns’ responsibility to show us that they’re normal.

In fact, the Browns’ hell-bent focus on asserting their normalcy—they agreed to be on a reality show that shows them arguing about Christmas caramels, for heaven’s sake—is actually pretty sad.

“They’re just like us,” we might murmur, and then feel all warm and cuddly about our own tolerance of them.

But what’s so great about being just like us?

Davis is a member of the class of 2017.



Funny Feeling: Insight Through Comedy

By JOSH COHEN, OPINION EDITOR

Twice I have been given the oxymoronic task of empirically judging a comedy, and twice I was told to prepare by reading “Laughter: An Essay on the Meaning of the Comic,” by Henri Bergson. A turn-of-the-century French philosopher, Bergson trafficked mostly in the fields of metaphysics and epistemology; he was exactly as funny as you think he was. Upon each reading, I fell back on a favorite quote by E.B. White:

“Analyzing humor is like dissecting a frog. Few people are interested and the frog dies of it.”

I was six or seven the first time I saw a Marx Brothers film; I can’t remember exactly. It was definitely “A Day at the Races,” though; Chico calling out “Get your tootsie-footsie ice cream!” has been tattooed in my mind for as long as I can recall. The VHS brought a bygone wonder to the 24-inch analog TV, which was the size of an IMAX screen, as I recall it. Years later, I got the movies on DVD, and though they’d aged like wine, they had changed.

Now I watch in awe of the Marx Brothers, the way they blend crudeness and camp to make sexual innuendo fun for the whole family. Amazing and peculiar how these three quirky perverts delighted me so much way back when, but that just speaks to their mastery as performers. Years of vaudeville experience allowed them to sell their jokes with the crack of a smile and the raise of an eyebrow. But when I finally understood the wit and bawdiness, I still fell into hysterics at the same cues: Groucho does his silly walk! Chico doesn’t know words! Harpo does Harpo things! The belly laughs never

changed, a consistent link between all times in my life.

There’s a familiar warmth to the fuzzy memory, the coziness of Friday nights at my grandparents’ house. Meem would go off to temple to sing at Shabbat services, but Papa would stay home with my brother, the Marx Brothers, and me. To my knowledge, there has never been a more satisfying game of hooky than skipping out on synagogue to watch “Horse Feathers.” Missing services was part of the thrill for Alec and me, though Meem never gave Papa a hard time about it. I imagine she got that out of her system back when Papa was first establishing the Friday night Marx Brothers routine with my cousin Matthew. I suppose she realized it wasn’t stunting my development of faith or values. To this day, my most cherished principles of Judaism are tradition and family, taught to me by three menschen of comedy with my grandpa’s arm around my shoulder.

The Marx Brothers viewings decreased around age 10, when I stopped sleeping over at Meem and Papa’s regularly. “Seinfeld” filled the void, though. My parents introduced me to the show when I hit double digits, as I was already self-deprecating at an eighth-grade level. The first episode I saw was definitely “The Bubble Boy”; cries of “Moops!” “Moors!” “Moops!” “Moors!” stick with me to this day, a precious memento of the time George Costanza strangled a sick child over a Trivial Pursuit misprint.

I began really appreciating “Seinfeld” on Monday, Dec. 1, 2003, at about 6:33 p.m. I remember it vividly.

Earlier that evening, I’d returned

home from Hebrew school. My mom had been waiting in the kitchen. In the calmest voice she could manage, she had explained to me that, as I knew, Papa had been sick for a long time, and earlier that day, he had died. The shock only lasted a split second, the time it takes between getting cut and beginning to bleed. My mom couldn’t stop her tears from flowing any longer, and not knowing myself how to respond to death, I began to cry, too.

Searching for comfort, my mom, dad, brother, and I sat down at 6:30 p.m. to watch a “Seinfeld” rerun, same as usual. It was “The Foundation,” the episode following the sudden death of George’s fiancée, Susan. Right after the first commercial break, Jerry recounts to George how he consoled her grieving parents.

“She’s not really dead if we find a way to remember her,” he says, and my shock returned. Only a year or so later, when I saw the episode again, did I hear what Jerry said next, that he was quoting “The Wrath of Khan.” The vapid origin of the line was evidently a running gag, one that I did not internalize at all upon first viewing. In my shaken state, it sounded like the most profound thing in the world. It became my Mourner’s Kaddish.

Comedy was given to me, and comedy continues to give. Under no circumstances, though, do I consider these comedic memories with a critical mind. I will not analyze what they mean; I just let the emotions wash over me. They’re hazy upon first reflection, but once I start hearing the lines and seeing the people again, they’re clear as day.

Cohen is a member of the class of 2014.

Recycle this Argus and save a tree!

FEATURES

Student-of-Color Publication The Ankh Reemerges



REBECCA SEIDEL/FEATURES EDITOR

After reemerging in blog form, The Ankh is resuming production of its original print format.

Continued from front page

Asian, Native American, Latino/a, Indian, mixed race, et cetera.

Currently, one of the main objectives of The Ankh is to become a hub for all SOC events on campus, from panels to film screenings to social gatherings. The website, currently wesankh.tumblr.com, serves as a bulletin for these events, as well as a space in which to document and recap events that have already occurred.

“A lot of times on campus, different groups, whether they be SOC or not, have events that are happening at the same time that they couldn’t come together on,” White said. “And so we hope to really foster communication and an understanding [of] different student-of-color struggles.”

Arkhurst, who worked alongside White to revive The Ankh last year, outlined how they are going about engaging other members of the campus community.

“We’re trying to reach out to other student groups on campus, so we’re getting in touch with people who have things that correlate with our mission,” she said. “So that includes things from Ujamaa to Shakti, Open House, Women of Color House. That’s what we’re trying to do right now.... We’re making sure that they know that they can use The Ankh to broadcast these types of events.”

Although The Ankh focuses on events and issues directly pertaining to Wesleyan students, the publication’s general focus extends well beyond campus. The website and its accompanying Facebook page are also platforms for sharing articles, videos, inspirational quotations, and other current content that is relevant to communities of color in general. Recently, for example, The Ankh’s Facebook page linked to an article in Clutch Magazine discussing the problems with Saturday Night Live’s approach to diversity.

Arkhurst added that they are in the midst of redesigning The Ankh’s website, as well as transitioning it off of Tumblr to its own domain.

On top of this, The Ankh is working to bring the publication back to print.

“The idea of bringing it back to print was that it felt like there are a lot of students of color on campus, and a lot of stuff going on, a lot of different campaigns that people are fighting for that could come together, a lot of people with talent and

creativity on campus,” White said. “A friend of mine was trying to get it published again and that didn’t work, so he kind of passed it off to us, and since then, we’ve been running with it. We just feel like the student of color community deserves it.”

The first revived print edition, slated to come out in February, will revolve around the postrace United States and the idea that race no longer matters in American society now that the country has a black president. For this edition, The Ankh invites submissions from anyone who wants to share their thoughts on his concept and its implications.

“We’re expecting a lot of articles that deal with Trayvon Martin in particular,” Turner, who joined the staff of The Ankh last year, said.

Although this particular edition of The Ankh will focus on postrace issues, the group welcomes other contributions, too. The possibility of a wide range of content is one reason they believe that the print publication and the website will complement one another.

“The idea is that the blog is for everything, and the [print] publication will be specifically about the topic of postrace, although inevitably there will be things that cross over,” White said.

He added that the website can enhance submissions, whether they appear in print or not, by giving them a multimedia component.

“You can’t put video in print, or a song, or anything like that,” he said. “It’s harder to put color in print, as well, so if people have artwork, it will be easier to show it online.”

Despite this move toward more online content, The Ankh’s print edition retains a legacy at Wesleyan: looking through old volumes offers a way to trace student-of-color issues on campus over the past few decades.

“Student-of-color issues might vary over the years, but I assume a lot of them are similar,” White said. “So having and writing down the history of the student-of-color experience on this campus is valuable to future students of color—looking at how the University and students of color and all the rest of the community have worked together and interacted. And that’s a valuable part of the history of Wesleyan that’s not necessarily documented.”

A few articles in the December 1992 edition of The Ankh, for example, reflect on a controversy that erupted on campus after an SOC

committee, hoping to spark a conversation about perceived racial divides within the campus community, put a sign over a table at McConaughy Hall (MoCon), where many black students tended to sit and converse amongst themselves. The sign read, “Why are you sitting here?” Various articles in this issue of The Ankh reflected on the intentions and effects of the sign. The articles ranged from personal reactions to broader reflections about the student of color experience at Wesleyan.

An article in the April 1993 issue featured an interview with Marshall Hyatt, who at the time was the Director of Wesleyan’s Center for Afro-American Studies, a few months after he announced his resignation from this position. Hyatt spoke about the University’s lack of commitment to his area of work. The article ended with some commentary by the writer, who was also one of the editors of The Ankh that year.

“The overall impression at present is of a school unwilling to follow through with actions that support its rhetorical commitment to diversity,” it reads.

Members of The Ankh’s staff pointed out that old editions reflect a broader historical timeline, and that elements of this timeline tend to resurface. A prime example of this is the story of Rodney King. Issues of The Ankh in 1992 and 1993 offered reflections on the acquittal of the police officers who chased and repeatedly beat King, an African-American man living in Los Angeles. The decision to acquit these officers sparked public outrage and triggered the 1992 Los Angeles riots. An April 1993 Ankh article, titled “The Rodney King Incident, Murder and Death: Healing the Images,” discussed this story in the context of a long history of police brutality against black individuals.

White noted how the issues at the heart of the Rodney King case are as relevant and ever today—and thus they will probably resurface in the next issue of The Ankh.

“Trayvon Martin is the Rodney King of our day, to some extent,” he said. “And if you look back now, the officers who beat Rodney King are actually sergeants in that same department. And so looking at how things happen over history is very important.”

Older issues of The Ankh are hard to come by, but some are available to read in the University Organizing Center (UOC), as well

as at Olin’s Special Collections & Archives. The Ankh’s staff is hoping to create a complete archive, but that task is still a work in progress.

“There’s apparently a lot of these Ankh papers lying around, but since they went out of publication, there’s been no attempt, really, by the University or the students, to preserve them in the way that other things have been preserved,” White said.

In addition to featuring articles directly addressing issues of race, earlier issues of The Ankh regularly included calendars of SOC events, book and album reviews, and poetry. This reflects the central objective of The Ankh, which still holds true today: to celebrate SOC life at Wesleyan.

This celebration is inherent in the symbol of The Ankh itself, which comes from ancient Egypt.

“The Ankh is a symbol for life,” Arkhurst explained. “The rounded, more circular part is representative of a womb, the more feminine aspect, and then the staff part of it is more phallic. So it’s supposed to be a physical symbol of life. We thought it was really great at encompassing life on campus, a celebration of it.”

Turner added that although The Ankh is a platform for students of color, it’s ultimately an important resource for everyone at Wesleyan.

“It’s super valuable for the Wesleyan community, because we talk about issues that are going on, current events and things, that are affecting people of color—that affect all of us,” she said.

At an information session on Sept. 27, many students came to express interest in taking part in The Ankh’s revival.

“There are a lot of people who want to submit, who want to focus on different things,” Arkhurst said. “One kid wanted to do something with the registrar, dealing with how they document people of color or multiracial people, and whether or not they should identify them as such—he wanted to work on the issues regarding that. There’s another kid who was adamant about Asian people being considered people of color. So there are just different things that people want to work on, and we want to allow that and have space for that.”

Arkhurst added that even people who weren’t interested in actually writing for The Ankh had valuable ideas to share.

“The really good thing about the info session, I think, was that we got to see and hear what a lot of people wanted to see,” she said. “Like, even if people were just interested in being readers, we got more of an idea of what people are going to be looking for, or of things that haven’t been done before. So that was really cool.”

Members of The Ankh’s staff described the process of putting together the publication as very collaborative and inclusive.

“Mainly there’s six of us working on stuff and coming to the meetings regularly,” Arkhurst said. “We work during our workshop meetings on Fridays at 5, [in the UOC].”

Everyone, though, is welcome to contribute.

“Everybody should submit, even if people don’t feel confident in their writing abilities,” White said. “And if somebody is a web designer and they want to help us fix up the blog, they can totally hit us up for that. Anything at all.”

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ROVING REPORTER: 2017 EDITION

If you could live in any building on campus, where would it be and why?

By Sonya Levine '17



“Allbritton because 3R.”
Rachel Kaly '17



“Michael Roth’s house because it’s central on campus and it looks like a nice place. And you could throw mad parties there!”
Abhi Janamanchi '17



“Olin because don’t you think it would be awesome to have a cup of hot chocolate and just chill in the stacks all day long?”
Lili Kadets '17



“WeShop, so I can eat all of the goodies!”
Emma Sherman '17



“I would live in the movie theater, so that I could watch movies whenever I want to.”
Miranda Konar '17



“I’d live in the bell tower because it’s awesome.”
Zach Carfi '17

Coffee: Mon Cheri Owner Talks Food Service, Fair Trade

Continued from front page

retired early, overcome with stress. Soon after, she started a job at the Rushford Center in Middletown, a substance abuse treatment facility, as a drug and alcohol counselor for at-risk teenagers. She incorporated her passion for food into her work with the residents by leading cooking-related activities.

In 2003, Hawkins married her current husband, whom she met online, and moved to Seattle to live with him. She was captivated by the city’s thriving coffee culture, particularly the parking lot stands, drive-thrus, and trucks serving specialty drinks. It was then that Hawkins first recognized her desire to begin her own coffee business.

“I just had a vision for it and I said, ‘Someday, one of these days, we’re gonna do it,’” she said. “It took us 10 years, but here we are.”

In order to learn the tricks of the trade, Hawkins spent time at her favorite coffee drive-thru in Seattle, observing the employers as they prepared beverages. Five months later, Hawkins and her husband moved to Connecticut, which they felt better suited their lifestyle. In addition to starting two jobs at group homes caring for developmentally disabled adults, Hawkins got some hands-on experience in the coffee world when she began a job at Essex Coffee and Tea, an independently owned shop in Essex, Conn. While there, Hawkins was trained to make specialty coffee beverages.

The practice she received by preparing drinks for customers, though, was what allowed her to master the art.

While working at Essex Coffee and Tea, Hawkins began catering events at her church and for her friends, who, impressed with her culinary skill, encouraged her to start her own coffee business. She looked into purchasing a space for her own coffee shop, but high costs dissuaded her. Hawkins and her husband decided that it would be more practical for her to run her business out of a food truck.

“I was going to have a brick-and-mortar coffee shop, but that was going to cost hundreds of thousands of dollars,” she said. “This just seemed like it made the most sense.”

After Hawkins purchased the truck, her husband built the interior, which features a small kitchen and storage space for her supplies. Her husband continues to support her business by lending a hand at larger events. Last Saturday, for example, he helped her set up shop before the homecoming game.

Hawkins’ husband also had to bring the truck back to their home on Saturday morning when it seemed as though the generator wasn’t working properly. The problem ultimately turned out to be very minor and easily fixable, but solving it delayed the start of her business day by a couple of hours. For Hawkins, the incident highlighted the inherent unpredictability of running a business out of a vehicle.

“Those are some of the woes of

having a food truck,” she said. “It is well known amongst the food truck community all over the country that one thing that can go wrong is having something not start. If your truck doesn’t start, then you don’t have business that day.”

As a newcomer to the food truck world, Hawkins is constantly learning about the industry and adjusting her business accordingly. For one thing, her menu has changed since she arrived at Wesleyan. She used to offer lunch foods like soups and wraps, thinking there would be a demand for quick meals among college students, but they didn’t sell well. Now, she focuses on providing customers with top-quality pastries like cookies and biscotti from local bakeries, which is more in line with her initial plan for her business.

“I’ve done a lot of different things and made mistakes throwing things out,” she said. “I think my vision has always been to be a coffee, fine tea, sweet truck. For me, if you’re going to do something, do it well. Don’t try to be a jack-of-all-trades. I was just trying to accommodate what I thought everybody would want, and it’s not beneficial.”

Still, customers should look out for exciting additions to the menu. Later this month, Hawkins will begin serving gingerbread lattes, a favorite of hers, and gingerbread biscotti. In the winter, she will offer peppermint mochas and eggnog lattes in addition to pumpkin spice lattes, her bestselling product.

Hawkins’ menu may be constantly

changing, but her principles have remained the same since she began. The Mon Cheri owner has done careful research about unfair practices in the coffee industry in Latin America and African regions, and she has attended numerous classes on the subject at trade shows. She is adamant about purchasing fair trade coffee and tea from brewers and blenders she trusts.

“If you’re just buying coffee from anybody, and you don’t look into how they do things, then you can be participating in unfair practices and not even know it,” she said. “And to some people, that doesn’t matter; it’s all about the profit. Well, of course anybody that’s in business wants to make a profit. I’m not so altruistic that I’m

going to do it for free. But I’m not going to choose somebody that I haven’t at least done some research on.”

Hawkins also works hard to treat her customers fairly by providing them with quality items at reasonable prices. She is aware that even if she raised her prices, they would be lower than those at Pi Café and Usdan, but Hawkins sees herself as more humanitarian than business-minded.

“I looked at my products, I know what it costs me, and I’m pricing it accordingly to make a profit and to make it fair for you guys,” she said. “I can get more, but why should I? Just because I can? Of course I want to make money, but that’s not only why I’m here.”



REBECCA SEIDEL/FEATURES EDITOR

Cheryl Hawkins’ coffee truck has recently made High Street its home.

ARTS

Speeding to Success: Sadie Dupuis Talks Progression From Solo Project to Band on Tour

By Gabrielle Bruney
Staff Writer

It's easy to fall into the retro trap. Hey, wouldn't it be great if more bands sounded like Dinosaur Jr.? There's nothing wrong with throwbacks; a world without the likes of Yuck and the Smith Westerns would be a very sorry place. But there is nothing more satisfying than a band that pays homage to its influences while still being more than the sum of them, and Speedy Ortiz is one such band.

Imagine the hooks of the Breeders plus the frank, occasionally and deliciously vulgar lyrics of Liz Phair, all delivered with an off-beat yet authoritative flair that's all Speedy Ortiz's own. Songwriter and guitarist Sadie Dupuis sings with an ever-present smirk, guitarist Matt Robidoux brings the big riffs, and bassist Darl Felm '12 and drummer Mike Falcone keep everyone perfectly tight. Their debut album, *Major Arcana*, is a study in contrasts: big fun in the classic rock style yet dripping with menace, noise-rock bragadocio tempered by sensitive, finely observed lyrics.

And so far, Speedy Ortiz is the prototypical indie rock success story. The band's energetic live shows and extensive touring have won over crowds, while critics and bloggers have lost their collective minds. But best of all? They're playing at Eclectic this Friday. Singer Sadie Dupuis took the time to answer some questions via email and talk about songwriting, music journalism, and why getting a little wet makes for a way better concert.

The Argus: How did you form the band? How did Wes alum Darl Felm get involved?

Sadie Dupuis: Speedy Ortiz started as my solo home recording side project. Eventually I wanted to do shows with it, and started playing some with Mike on drums, and then also with Matt on guitar. We didn't have a bassist, so we had some friends sub in for two or three shows (Sam Rosenberg from Two Inch Astronaut was one of them). They were pretty loose shows, and we were all sort of treating it as a side-project, an excuse to play music and drink some beers together. But after about a month we

realized that the chemistry was good enough between us to pursue taking the project more seriously, at which point we needed a real bassist.

And that's where Darl came in—I was a big fan of his old band Day Sleeper and we liked a lot of bands in common, and it made sense to play together in some capacity. I think he was just planning on filling in for one show at Great Scott, but he learned all of the songs really quickly and did a great job, and so it made sense to have him join too. I don't think we considered the band a fully realized project until Darl joined anyway. Not that it's fully realized at this point. But right after he came on board we recorded a single and an EP and started booking shows and tours constantly. A lot of our early rehearsals were at Darl's old house at Wesleyan, actually.

A: Can you talk about the songwriting process? Do you write the songs alone, or is it collaborative? And how do the lyrics fit in? They can feel like an afterthought on many albums, but the lyrics on *Major Arcana* seem really vital.

SD: I write the songs at home and make demos of them, usually with a few guitar parts and bass and a drum loop. The lyrics go in then too, but sometimes I change them later. I guess I consider the lyrics secondary to the melodic stuff, but I try not to write anything pointless or lazy or trite. We don't typically get around to learning the songs together until a few months later, at which point I've already forgotten how they go and so have to re-learn them along with my bandmates. That in-rehearsal arrangement period is probably when the songs are most collaboratively developed; the structures can change narrowly or broadly depending on how we learn and hear them all together.

A: In doing research I learned that you interned at Spin and considered a career in journalism. Most of the musicians I know don't generally have the highest opinion of critics. Since you have an unusual amount of experience in both writing and music, how do you feel about writing about music? Is it really like dancing about architecture?

SD: I love reading arts and cultural criticism, and I've never really under-



C/O NYMAG.COM

Speedy Ortiz will play at Eclectic this Friday at 10 p.m.

stood some of my musician friends' contentious relationships with music critics. I found out about so many of the bands I love from obsessively reading magazines as a kid, so it seems pointless to express reproach over a system that basically introduced me to my own taste. I don't think a writer is an asshole for panning a band (even if it's my band), nor do I think it's worth getting mega-hard over a positive review from a major publication. I like music journalism, whether it's acerbic or glowing, because when it's done well it fosters conversation on the larger cultural importance (or lack of importance) of the stuff we're listening to all of the time anyway. Even if I disagree with a writer, it forces me to establish my own opinion.

I really didn't expect to be in a band that had any kind of blog-buzzy-semi-success, especially not when I was writing at Spin. I've mostly ditched music journalism for the time being, other than the occasional freelance piece, partially because I switched my writing focus to poetry and am finishing up a master's thesis of poems. So it doesn't feel like too much of a conflict of interest at

present to wear the two hats of writer and musician. But I still read a lot of interviews and essays and reviews, and maybe when I'm not busy with making music myself I'll get back to writing about it.

A: I've been reading your LiveJournal tour journal. You describe so many of the classic touring scenes that I think any kid who's ever wanted to take their band on the road has daydreamed about—building relationships with other bands, run-ins with menacing locals, etc. How do you think touring's changed your band dynamic? Has it affected the music?

SD: The Livejournal is all Mike [Falcone]. He's the Livejournal champion. We love touring and meeting other bands, and certainly I think our music is affected by it because after spending time in other scenes and hearing what they're engaged in, we wind up bringing some of those ethics and aesthetics back home. Our two favorites right now, other than our local scenes, are Kalamazoo, MI, and Hamilton, ON. Best places, best bands, best people.

A: How do you feel about playing

college gigs? Are the audiences different? How does it compare to your traditional venue bookings or DIY shows?

SD: Sometimes college shows can be a little stiff, for sure, but sometimes they can be great. We played a show at Vassar a few weeks ago with Low Fat Getting High, and towards the end of their set, smoke alarms set off by a fog machine resulted in everyone getting cleared out into the rain. One guy was wearing a Cap'n Jazz shirt that became scandalously see-through after he got drenched. By the time the fire department let everyone back in for the show to continue, kids were totally rain drenched and somehow even more enthusiastic about moshin' around. Shit was like a slip 'n slide in there. That show was cool and everyone was totally supportive. It was probably closer to the DIY show attitude that we favor over more strait-laced venues. We've always had fun at Wesleyan, though, and we played Darl's old house a bunch. So we're looking forward to Eclectic.

Speedy Ortiz will be at Eclectic this Friday at 10 p.m.

Norse Gods Get an Update With Journey Into Mystery

By Billy Donnelly
Contributing Writer

"Shieldmaiden of Asgard, servant of the All-Mother. All warrior! All woman! Tough enough to kill, strong enough to love." Who does this describe? Why, Lady Sif of course. And who, exactly, is Lady Sif? That seems to be the question writer Kathryn Immonen is intent on answering with her one-year run of "Journey into Mystery."

"Journey into Mystery Featuring Sif—Volume 2: Seeds of Destruction" collects the final issues of Immonen's short-lived run on the graphic novel title, featuring two stories. The first, titled "A Child's Garden of Verses," is a short tale about Sif, Thor, and the Warriors Three helping the young Hildegund re-leash the fearsome Fenris wolf. Immonen's script is sharp, as always. She prevents the story from getting too serious, for the most part ignoring the gravity of the Fenris wolf being unleashed upon the world and instead

focusing on the hilarity and confusion of huge, muscled warriors running around in their underwear in the middle of the night with a little girl.

Sif, one of said warriors, has been a supporting character in Thor comics since the '60s, but has lacked precise characterization for a number of years, mostly languishing in character limbo up until recently. Prior knowledge of the character isn't necessary to enjoy Immonen's "Journey into Mystery," however; any reader can just jump right in, though reading the first volume will enhance the experience of reading the second.

Guest artist Pepe Larraz's work for this storyline meshes with Immonen's script perfectly. Larraz's characters are cartoon-y and energetic, with fantastic facial expressions, though they tend to inexplicably have their eyes closed on occasion. His storytelling abilities, too, are solid, and he has superb understandings of both movement and perspective.

However, while "A Child's Garden

of Verses" is incredibly fun, it doesn't serve any larger purpose beyond temporarily throwing the spotlight on Hildegund, who is ordinarily a minor character.

This collection really begins to shine in the next story, "Seeds of Destruction," from which it takes its title. The story's setup is a bit convoluted: Gaea, Norse goddess of all living things, falls ill and is diagnosed by Dr. Jane Foster in a local Oklahoma walk-in clinic. Sif must accompany her to an Avengers space station orbiting Jupiter while she is quarantined, where they coincidentally run into Sif's alien ex, Beta Ray Bill, and his current girlfriend, the also-alien Ti Asha Ra, who are being chased by a mysterious space ship.

However, the convolution only serves the story. Immonen's superhero comics have long made fun of the genre's typical conventions, as well as those of myth and epic tradition. In crafting a premise so complicated, Immonen effectively pokes fun at the absurdity of Norse

gods, superheroes, aliens, and normal people all existing in the same continuity. It also allows Immonen to continue the commentary on myth and modernity that she began in the first volume, though in a subtler manner.

"Seeds of Destruction" also provides some superb character work for our leading lady. Whereas the first volume of Immonen's run presented Sif as a ruthless, dedicated, tough-as-nails warrior with a heart of gold, in this story readers are shown a different side to her. Though Sif is still strong and brave, Immonen uses this storyline to give us a peek into the warrior's vulnerability through her deftly handled interactions with a variety of supporting characters, such as the aforementioned aliens and Dr. Jane Foster.

Regular series artist Valerio Schiti's work for "Seeds of Destruction" is, as always, stunning. Absolutely everything about his artwork is impeccable. His panels are lush and full of life. His characters, too, are spectacular. Like Larraz, he does

a great job with facial expressions, and he has a wonderful understanding of posture and anatomy. His style is also incredibly versatile, and he is able to tailor his artwork to fit the mood of Immonen's script, whether it calls for a comical moment between Sif and Beta Ray Bill or a dramatic image of Sif holding a fainting Gaea.

My only problem with Immonen's script is her ending, which functions much better as one for "Seeds of Destruction" on its own rather than an ending for the series itself. This can likely be explained by "Journey into Mystery's" abrupt cancellation, rather than any fault of Immonen herself. It is most certainly not as mind-boggling as the ending Immonen gave to "X-Men: Pixie Strikes Back!"

The first page of the first volume of Immonen's "Journey into Mystery" asks us, "Verily, can you dig it?" Well, we certainly can. Volume two of "Journey into Mystery" isn't quite perfect, but it's as damn close as you're going to get with modern superhero comics.

Dance: Students Explore the Nature of Movement

Continued from front page:

and through different media. So poverty and politics, poverty and economics, poverty and race, and we’ve been taking their presentations and their knowledge and processing it through dance, but also through spoken word, through song, comedy, through just movement and tying in our own experiences with that. **MS:** Yeah, I think that last part is especially important, like sort of connecting all the statistics, numbers and articles, to relate it to our real lives, to what it actually means to our daily doings. **SF:** Not just individually but as a group, because we all come from different perspectives, but we’re all working together to create what we will perform.

A: So is it one dance [performance], or... **SF:** No, it’s a lot of different things. There’s different dances, there’s different pieces of spoken word, there’s some singing, some PowerPoint presentations, some comedy, and it’s just going to be a lot of different things.

A: So, as you were saying before, the word “dance” is almost a misnomer. It’s more of a multimedia approach to this topic. **MS, SF, Chelsea Tweneboah:** Yeah, that makes sense. **SF:** It’s more dancing than anything else, and more movement than anything else. **MS:** The course is cross-listed between Dance, [African American Studies], and American Studies, so that might give you an idea of how... **SF:** And the title of the course also is [“Blood, Muscle and Bone: The Anatomy of Wealth and Poverty.”] So “Blood, Muscle and Bone,” in that we’re talking about what are those three things in terms of our bodies and how we move our bodies. **CT:** And then “Anatomy of Wealth,” how different aspects of how our bodies affect those things. **MS:** Yeah, a part of the class that I really enjoyed that you guys were reminding me of is how we take this huge, huge issue—you know, I came into class being super overwhelmed, because it’s such a big part of our lives, but it’s so vague and big that we often don’t know how to talk about it. I mean, I don’t. But then we brought it into the studio and we explored the ideas of our bodies, we moved, and we also talked about how childhood experiences affect our bodies very physically. That was very helpful for me.

A: How do you see movement in general being the ideal way to address these topics and to express what you want to say in your performance? **SF:** I think in this case, a part of it is being an alternative method of communication to a traditional class where you would have reading and writing and talking, and in this class, we’re saying you know, there’s another way of going about this. **MS:** Just to briefly add, as a part of an assignment for this class, we had to do research on protests that happened on Wesleyan’s campus, and the protest I researched was about the Dance Department. Basically in 1999, 1998-ish... they did a protest, but with dancing. They went into the President, I think it was President Bennett at the time...they went into his office on like a Friday afternoon, and these dance majors and these people who got together danced, and apparently that was super powerful, and it’s quoted all over The Argus....that’s how I read about it. Basically, sometimes movement can be really powerful. **CT:** I think that goes off of “actions speak louder than words,” sometimes there’s some things that you can’t really express yourself when you say it, but when you move and take action with your body, it has a much more powerful feel than that. **SF:** And then another one I think is movement as universal language. In our class, there’s a lot of people who speak different languages and come from different places, but we can all move together. We can move individually... **CT:** And collectively. **SF:** And collectively, and we can interpret one another’s movement. **MS:** And moving together definitely made all of us closer. **CT:** Definitely. Four to seven hours a day? Definitely.

A: Are there any performances that the three of you are involved in that have spoken to you or that you’re really proud to show on Monday? **SF:** You mean any parts that we’ve done so far? **A:** Yeah, because it’s a bunch of different parts of this larger whole, is there any part of it that really speaks to you? **SF:** We’re all in this class because we care about this, and so they’re powerful to us, and we want these things to be equally powerful to the audience. And we want people to care and we want people to want to do something about this issue that we’re talking about, which is poverty, usually in the U.S., and why it exists and how it ex-

ists, and that’s one of our main challenges in the class, was to take the information that we have and through movement and through these other media that we’re talking about to make it really powerful. To me what’s been really powerful are the statistics, just the numbers, are astounding. Percentages of people who own certain amounts of wealth versus percentages of people in poverty in the U.S. is really impressive in a bad way. **MS:** And we also in class did this thing that Liz [Lerman] called asset mapping, and basically we’re incorporating all the different talents and capabilities that students have and intermingl[ing] that with our discussion. A performance I’m in is comparing the role of a doula, who is a person who helps with pregn[cy] or women going through abortions during that process. So basically a student in our class brought an asset of being a doula into the class, and now we’re using that for our performance as a tool to explore and describe what we’re trying to do with this issue of wealth disparity, how to go about creating a movement, how to support a movement. **CT:** We’re silent for most of [my performance], but this is the part where we describe our projects, so we had a project, it was “design your own museum exhibit with the goal of teaching people about inequality in America based on wealth.” So for me, I’m talking about a classroom in which we give everybody black and white paper, and then you give them the same color crayon, so if you give people black paper, you give them a black crayon, if you give them white paper, you give them a white crayon, and using that hopefully to teach people about the unfairness of [in] equality and how that puts people at a disadvantage.

A: It seems like you’re really involved in engaging the audience; it’s not just a stage/audience performance. What are the benefits of really engaging with the audience in a meaningful way? **CT:** I feel like people learn more when they do it themselves; it’s one thing to talk at people, but to have people experience it, it’s equal to a classroom; someone can tell you about something, but you’ll never really know what it feels like until you are in that situation by yourself, so having an interactive medium and show will in some sense make it real to our audience, instead of being like, “Come and sit down, listen to us,” they watch us perform.

A: What has the process of building these performances been like for the past two

months? Has it been one project over two months, or have they come together at different times? **SF:** Well, the way our class is structured is such that it’s only full-day workshops. We had three days over fall break, two days two weekends ago, and we have two days this coming weekend, so it’s the full day but outside of that we’ve done our research projects but we haven’t met as a class. So these have all come together mostly during these full days, but they’ve gone through a lot of development, it’s not like we just got it together and said it’s done. When we create something, whether it’s a comedy or a dance, what happens is the group of people perform it for the rest of us, and then we ask questions about it, we discuss it, we suggest ways it could be more powerful or things to add or things to take away, and we sleep on it and we do it again and again and again to really bring it to the essence of what it’s supposed to be.

A: And how has your performance changed over time? **CT:** I originally thought it was just going to be a poem, but instead of speaking it, I’m kind of acting it out. When I was writing my paper, I thought that I was going to write it and they would choose from a pool of exhibits, or one of the exhibits would be handing the audience paper, but we talked about it and now I’m just performing it in a symbolic way.

A (to MS and SF): How about you guys? How have your performances shifted over time? **SF:** It’s hard, because it’s not like we each just have one thing; we’re all involved in a lot of different little pieces. But I’ll take for example, this technique called “walk-and-talk,” so when one of the choreographers, Liz, will give us a prompt related to one of the projects we’ve worked on or one of the presentations that we learned about poverty and say, “I want you to pace across the room, one time, two times, and talk about this prompt.” And then we’ll do that, and she’ll say, “Do it again, but you only have half as long.” And then again and again to make it shorter and shorter so that we distill it down to what’s the most powerful part of what we’re trying to say. And then we’ll take that sentence and we’ll do a different movement sequence or a movement exercise and we’ll use that sentence, or we’ll take the words in that sentence and make moves that go along to those words.

In that way, it’s not just like you’re saying something, and then that’s the performance, it’s like you say something,

and then you take those words and do something with them, and you take those movements and you teach them to someone else, and then they interpret them and they do something else with them. So we keep on taking the material and reusing it.

A: How have the two choreographers in the course been involved in shaping these performances and the way you’ve learned? **MS:** Working with Liz and Jawole, I think that for most students in the class, this has been a really great experience, at least for me. And part of the reason is that they’re so responsive. In the beginning of the semester, when we first talked about how the class would go, they had their plans and they had a temporary syllabus written out, but then as they came in to class and saw what different students were bringing in, they were super flexible about changing things and being very accommodating to us, like changing assignments to better fit how our performance is going, and they would give us a structure and let us have the freedom to be as creative as we can be in that structure, and I think that’s worked really well. **SF:** They’ve been good about giving us prompts, letting us create, and then taking what we’ve done and organizing it into something that we can perform.

A: How does this approach to dance differ from how you’ve approached it in the past? **SF:** I have to admit when I first signed up for the class I didn’t know what [the choreographers] meant by dance as research. But what I’ve found is that when we have these presentations about poverty or we take our personal experience or our research about the protests or whatever, the material that we have, and we translate it into dance in one of several ways including taking each word and making up a movement for each word, or making up a sequence of movements about the general idea, that forces us to ask questions that [we] wouldn’t think to otherwise ask. If I intuitively do a certain movement to a certain word, then Liz or Jawole will say, “Well, why did you do that?” And I don’t know why I did that, and then I have to think about it and say, “What caused me to do that movement based on that material?” Was it something else that I associated with it that I didn’t think about before, or was it something that’s happened to me that I didn’t realize, and then in that way we come to these new conclusions that we wouldn’t have otherwise come to.

This interview was edited for length.

Eminem LP Goes Back in Time

By Christopher Roth
Staff Writer

Avoiding Eminem while growing up in the New Jersey suburbs during the early 2000s would be like going to Wesleyan for four years and never discussing class relations. Eminem was more than just an artist for us suburb kids; he was central to our identity. I still remember riding the bus home from camp soon after “Without Me” was released, and how cool we all felt as we chanted the chorus in our squeaky voices. Eminem wasn’t cool; cool was Eminem. The better you could emulate Eminem, the more popular you were. And then I grew up. I realized that Eminem wasn’t all that smart, that he was homophobic and misogynistic. I put Eminem to the side as a relic of my past, one that reminded me of a time when I was naïve and immature. So when I listened to The Marshall Mathers LP 2, my first Eminem album in who knows how long, the experience was surreal. “Bad Guy” starts out with a bang. Stan may have driven off a cliff, but Stan’s brother Matthew is back to avenge his death. As he kidnaps Eminem and drives him off the cliff, he makes fun of Eminem for his chauvinism. As the car screeches over the bridge, Matt proclaims, “Slim,

this is for [Stan] and Frank Ocean.” Mathers’ paranoia still revolves around an insatiable desire to please his fans. However, he now has insight into another way that he has let them down: through his closed-mindedness. In the third verse he abandons the story, and he brings the conflict within his mind that it represents to life. He derides himself for the hate that he has spewed toward women, toward gays, and toward his mom. In fact, apologizing to his mom for treating her poorly is one of the prominent themes of this album. In “Headlights,” he apologizes to his mother for the way he acted toward her as a kid and the times he insulted her through his music. He realizes that their problems were a result of the situation they were placed in, and explains, “Dad, he fucked us both, we’re in the same fucking boat.” He understands that although his mom could have done better, she was the lesser of two evils. Although it is heartwarming to see Eminem mature and come to terms with his harrowing past, the best moments on this album come when Eminem is his crazy self from albums past. The most entertaining song on the album is “Love Game,” in which Eminem and Kendrick Lamar detail their struggles with hip hop through describing it as a woman, using

the metaphor to illustrate hip hop’s ever-changing infatuations. Ironically enough, despite being outwardly misogynistic, the lyrics are very enlightening. They show how the desire for sexual control is parallel to the desire for recognition, insofar as human beings desire most strongly that which is hardest to obtain. This song elucidates that the source of much misogyny is jealousy. Not only is it lyrically interesting, but both Kendrick’s and Eminem’s flows are at their best. As a whole, I am unsure of how to evaluate this album. As a lifelong Eminem fan, I really enjoyed it, but at times it felt dated. The choruses are cookie-cutter, the content of most of the songs isn’t particularly insightful, and he doesn’t expand much thematically. In an age when the world is becoming more knowledgeable than ever about the injustices carried out against minority groups, it’s hard to see a place for Eminem in the modern day. Still, even as a cadaver, Eminem is way more engaging than most living rappers. For me, listening to this album made me feel like I had outgrown Eminem a bit, and even though it wasn’t as impressive as past albums have been for me, it was still a damn good time. I suggest you give it a listen, especially if you grew up on Em like I did.

Arts Calendar

Friday, Nov. 8

Terpsichore
World Music Hall,
7 p.m., \$4

The Rooks
Alpha Delt, 9:15 p.m.

Speedy Ortiz, Ryan Power, and Neo Sora
Eclectic, 10 p.m.

Terpsichore
World Music Hall,
10 p.m., \$4

Saturday, Nov. 9

Terpsichore
World Music Hall,
7 p.m., \$4

“Students and Goliath” Film Screening
PAC 002, 7 p.m., \$4

Juice Vocal Ensemble
Crowell Concert Hall, 8 p.m.

Center for Prison Education Charity Concert
Psi U, 9:30 p.m., \$3

Swordfish Doula, Loren Benjamin, and Jay Stolar
Buho, 10 p.m.

Sunday, Nov. 10

RPMU Concert Booking Info Meeting
41 Wyllys Rm 112, 3 p.m.

Monday, Nov. 11

Blood, Muscle, Bone: A Performative Teach-in
Beckham Hall, 7 p.m.

All events are free unless otherwise noted.

SPORTS

Men’s Soccer Preps for NESCAC Final Four

By Brett Keating
Assistant Sports Editor

Winless in its first two games against Little Three rivals Williams and Amherst, the men’s soccer team will have to beat at least one of those teams to win the NESCAC title this year.

The second-seeded Cardinals take on the third-seeded Ephs this Saturday, Nov. 9 in Amherst, Mass. for the second time this year. Williams caught Wesleyan off its game the first time around, dealing the Cards a 2-0 home loss on Saturday, Oct. 12.

In that game, Eph striker Mohammed Rashid scored a goal with one of his seven shots on Wesleyan keeper Emmett McConnell ’15. That game was the only time McConnell allowed multiple goals this year against a NESCAC opponent.

After being named the NESCAC Rookie of the Year last season, Rashid slumped for much of this year, scoring no goals in the regular season other than the one against Wes. He appears to be heating up again, though, having scored two of Williams’ three goals in the opening round game against Middlebury, a 3-2 home victory. He also assisted the Ephs’ lone goal last Wednesday in a loss to Hamilton.

Rashid and the rest of his

Williams attack will be going up against a rock-solid Wesleyan defense, which has gone four and a half games since the last goal it allowed, over 437 minutes of game play ago.

Cardinal captain Danny Issroff ’15 has been impressed with the overall play of the team in preventing goals recently.

“We’ve really tightened up defensively over the past few weeks,” he said. “There was a point in the season when we were conceding very preventable goals, and we’ve managed to put a stop to that. I think our shape has been a lot better, and we’ve been better organized and tougher to break down, not just as a back four but as an entire unit.”

The Cardinals are 8-3 in the NESCAC this year, and each of their last eight wins came in 1-0 games, a testament to their ability to stop the other team and do what it takes to win.

It’s also hard to talk about the stifling defense without talking about the man behind the back four, McConnell. In his first year starting in net, McConnell has racked up seven shutouts and a Player of the Week award, while ranking first in the league in save percentage and second in the league in goals against average.

“Emmett’s been tremendous for us throughout the season, and every

game you can see his confidence growing,” Issroff said of his fellow junior. “Obviously, going into the season the goalkeeping position was a bit of a worry for us, but Emmett has turned that into one of our major strengths. I would say the key for him has really been just getting game experience and confidence, like I said. It makes a huge difference having such a solid goalkeeper.”

McConnell has also been clutch when it has come to penalty kicks this year, which is how playoff games are decided if the game-winner isn’t netted during the first two overtime periods. Earlier this season, McConnell commented on how he’s been able to stop both PKs taken against him.

“One of the bigger reasons behind my success with penalties is confidence,” McConnell said. “Other than that, I try to read where they might think of going. Most people’s eyes give away which side they’re shooting. Their hips are the last tell for most shooters. They commit to their side early.”

The Cards also have been successful in overtime play this year, having not allowed a golden goal so far this year, while winning three games of their own in extra time.

Issroff isn’t concerned with the results of the previous Williams game

this year, focusing instead on the quality of play in the contest.

“I thought the first time we played Williams we actually did a decent enough job creating chances,” he said. “We played some good football, and were able to break them down a few times, but it’s just a matter of finishing the chances. I would expect this game to be tighter than the first, given that it’s the NESCAC semifinals, so capitalizing on our opportunities when we do get them is going to be crucial.”

Looking past that game against Williams, the teams were very evenly matched this year. The teams were set to finish in a tie for second place before the Ephs fell in their last match of the year to Hamilton, who won just two games against playoff teams this year (oddly enough, the other was against Wesleyan).

All that is to say that this game will be determined largely by intangibles, Issroff predicted.

“I’d say one thing that we have going for us is that we’re in really good form at the moment,” he said. “We seem to be hitting our stride at the right time.”

Naturally, the Belichickian instinct is to not look past the opening round game against Williams, but it’s hard to avoid seeing a potential match-

up against Amherst on the horizon.

Amherst matches up against Bowdoin on Saturday, who it defeated 3-0 earlier this year. The Polar Bears haven’t beaten Amherst since 2008.

If Amherst and Wesleyan both win, the Cardinals will have a tall task in trying to defeat the Jeffs. Amherst is riding a 35-game unbeaten streak spanning two seasons and is currently ranked second in the nation. The Birds lost 1-0 at Amherst’s Homecoming earlier this year. Issroff, though, is undaunted by the potential task.

“I thought we were unlucky to lose to Amherst the first time around,” Issroff said. “We probably deserved a draw. I know they haven’t lost in a very long time, but to be honest I don’t think they’re invincible. With them it’s always a matter of making sure that they’re playing our game and not the other way around. They’re very good at certain things, but weak in other areas, and if you can make it more of a technical battle than a physical one, you can have some success against them.”

But before the chance to potentially take down Amherst, Wesleyan must prove itself against the Eph squad, as the Birds aspire for their first ever three-game postseason win streak over Williams in the 89th year of their soccer rivalry.



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Football Poised for Historic Clash at Trinity

By Felipe DaCosta
Assistant Sports Editor

The football squads of recent memory have generally taken their season-closing game against Trinity quite seriously. For Wesleyan, the game represents a final, glorious send-off for the senior class, as well as an opportunity to add another chapter to an already rich intrastate rivalry between two schools situated along the Connecticut River. But for this undefeated bunch of Cardinals, the final matchup of the season has taken an entirely new meaning.

With their historic victory against Williams at Homecoming, the Cardinals not only earned their first Little Three championship since 1970, but their victory also secured at least a share of the NESCAC Championship, a first for Wesleyan athletics. Furthermore, if the Cardinals manage to finish undefeated for the first time since 1969, they will cement their status as one of the most decorated squads in Wesleyan football history.

Although they are no longer in contention for the NESCAC Championship, the Trinity Bantams pose as menacing a threat as ever as they aim to extend their 50-game home winning streak at the expense of the Cards. The Bantams have not lost in Hartford since 2001 and also have not dropped a game to the Cardinals since 2000. In a campaign in which the Redbirds have already reversed decade-long losing streaks against perennial NESCAC powers Amherst and Williams, a redemptive victory against

Trinity would be a fitting way to end the season.

In this matchup, the Cardinals will square up against the best offense the rest of the 'CAC has to offer. The Bantams have been the only team in the NESCAC to keep up any sort of pace with Wesleyan's premiere attack, trailing in points per game by a slight margin of 33.3 to 31.3; no other team in the conference has topped 30 on average. While other key matchups against the likes of the Little Three rivals have been defensive battles, this game will be a test of which team's offensive engine can stay hot for the full 60 minutes.

The Cardinals can feel confident in their attack as their backfield is back to full health, evidenced by the reemergence of Kyle Gibson '15 in the game against Williams. After weeks of being hampered by injuries, Gibson carried for a game-leading 74 yards, reinstating Wesleyan's characteristic offensive depth. Another leading effort from Gibson and running mate LaDarius Drew '15 will be key in driving the offense and allowing quarterback Jesse Warren '15 to pick out his favorite receivers in the end zone. Coming off of his first game without a touchdown pass, Warren will have to regain his red-zone effectiveness to ensure that the Cardinals stay undefeated.

On the other side of the ball, the Cardinals have remarkably had seven different players lead the team in tackles throughout their seven games, a testament to the sheer number of major contributors to the NESCAC-leading Wesleyan defense. Against Trinity last

year, the Cardinal D was unable to withstand a late-game Bantam scoring drive, resulting in a comeback victory for the team from Hartford. However, the Cardinal squad of 2013 has taken tremendous strides in its ability to fend off crunch-time comebacks.

Captain Jake Bussani '14 has been central to the Cardinals' endurance, as his game-saving efforts against Williams earned him NESCAC Defensive Player of the Week honors. On Williams' last drive, Bussani dove to pick off an underthrown Eph pass and gave the ball back to the Wesleyan offense.

That type of game-breaking defensive play has been a major factor in the elevation of the Cardinals' overall improvement. But snatching 10 interceptions and recovering eight fumbles as a defense doesn't only help you stop drives. It also helps you stop losing against good teams, which is already a major theme of the Cardinals' season so far.

For the first time ever, the Route 9 Rivalry matchup will be broadcasted statewide by Connecticut Public Television from Trinity's home field, but that is hardly an excuse to stay at home to watch the game. The Wesleyan Student Assembly is providing free transportation to Hartford to ensure that the boys on the field feel the warmth of the Cardinal faithful. Buses will leave at 11 a.m. from Usdan for the 1 p.m. matchup, so gear up to paint Hartford red and black and witness Cardinal football make the long awaited ascent to the peak of NESCAC glory.



SHANNON WELCH/STAFF PHOTOGRAPHER
Jonathan Day '15 and the rest of the receiving corps will look to get into the end zone again when they take on Trinity.

Jake Sheffer '14 Breaks Down Historic 2013 Campaign

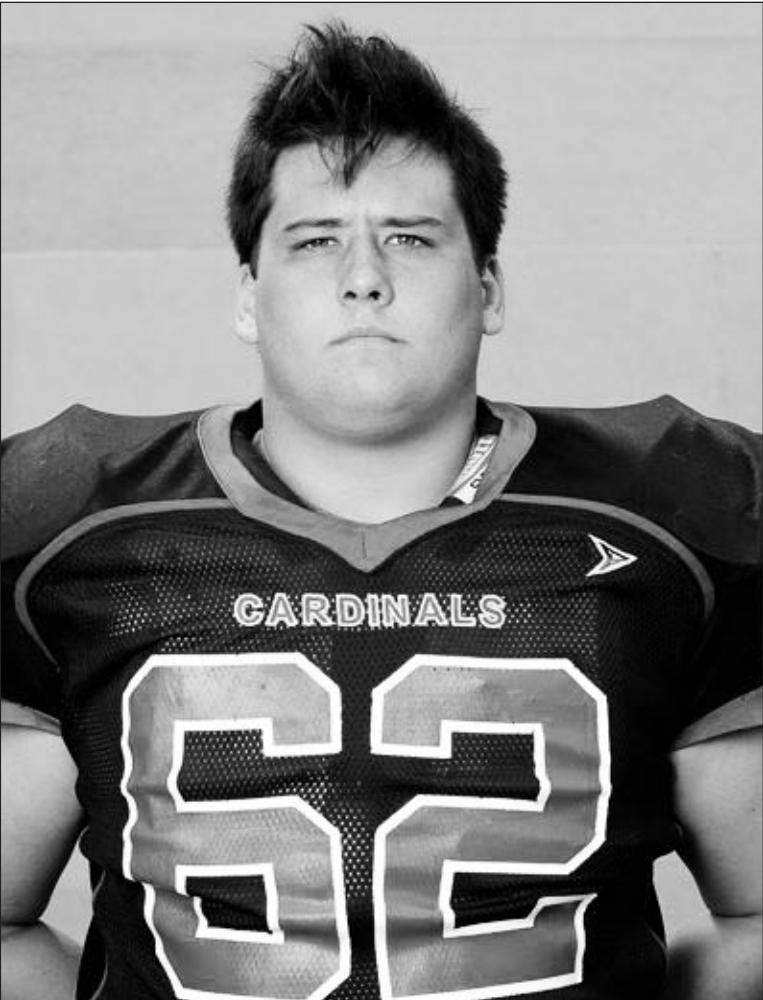
By Gili Lipman
Staff Writer

The NFL's most potent running back, Adrian Peterson, recently bought all his offensive lineman snowmobiles to help him achieve the second most successful season of all time for a halfback. If snowmobiles did it for Peterson, what should juniors LaDarius Drew and Kyle Gibson buy for the Cardinal offensive linemen? Thanks to a group led by senior Captain Jake Sheffer, Wesleyan has run for a NESCAC-leading 1,575 yards and 15 touchdowns through seven games. In addition to stimu-

lating the electrifying run game, the offensive line has also kept junior quarterback Jesse Warren on his feet; he has only been sacked four times during the season. Sheffer sat down with The Argus to discuss the victory over Williams and the implications of Saturday's game against Trinity.

The Argus: Winning the first Little Three title in the last 40 years is something that the team will never forget. What do you think was the biggest factor in the victory over Williams?

Jake Sheffer: I'd say team chemistry. We have a really close unit, especially on the offensive line where I play.



C/O WESLEYAN

This whole team does a great job of communicating and they're always positive. Since I've gotten here at the beginning of camp, I don't think there have been any negative connotations to anything that we've done.

A: During Homecoming, the Wesleyan community raises its spirit toward the football team. This season, Wesleyan has drawn the biggest crowds to home games in the entire conference. How did playing behind such a raucous fan base help augment the team's morale?

JS: It's been great, especially that first week with the night game. The student body has continually shown us outstanding support, and it really makes me feel like the mentality on campus has changed. Once you have the campus behind you, as well as the administration, you feel that you're representing a community.

A: As a senior captain, have you changed the way you prepare or act around your younger teammates?

JS: I think as a senior and a leader it is important to carry yourself with respect and make sure you respect your teammates. If you can't respect others, there's no way you have self-respect.

A: Trinity is not an easy place to play, as they are currently on a 50-game home winning streak. How does the team block that out of their minds when preparing for the Bantams?

JS: It's important to keep it out of your memory and just remember that it's only one game. It's two teams meeting for one battle on one day, and that's all it is....None of our history matters, and nothing that they have done in the past has any bearing on that day. You go into the game knowing that you are going to play a good team, but the team has to focus on playing the game.

A: Getting five guys to communicate together on each and every play is clearly difficult. How has the chemistry on the field improved between the

linemen throughout the season?

JS: We've always had great chemistry since I've gotten here, but especially this year, we have a really close group of guys. Left tackle and sophomore Blake Cunningham communicates great on the left side. Also, junior Taylor Bishop has played a major role this year, getting into the lineup. He's been real effective and tells me when I'm messing up. We need to watch film and study, so that we know what we're doing before we do it. [Offensive line coach] Eric Ludwig has been a big help in aiding us in the film room and off the field, in order to make sure that we're always in the right positions.

A: Trinity's Nathan Cyr is currently fifth in the conference in sacks, with four on the season. How does the offensive line make sure that Warren is protected and has time to make the necessary throws?

JS: Communication and trusting your assignments, as well as discipline. Discipline is a key part of pass blocking. You need to know that you are going to have someone backing you up and that the running backs will pick up the rushers when you let them go.

A: Trinity's defense is ranked fourth in conference and has forced the second-most turnovers in the league. How does the offense continue to stay aggressive, while focusing on not turning the ball over?

JS: Running the ball. I think that our running backs have run hard all year, as well as kept the ball. Being able to run the ball effectively and build our pass game off the run game goes a long way in keeping our turnover differential high.

A: With Drew leading the charge, Wesleyan has a multitude of running backs that can get the job done. How does the depth of the backfield play to your advantage?

JS: Teams have to look out for whom we are sending in. Whoever is in, we'll

have great wide receivers in the game, and then the running back will go unnoticed. LaDarius is our threat to bounce a big one to the outside, and Kyle is a hard-nosed back who will run downhill with authority. We have two underclassmen in John Vassar [16] and Lou Stevens [17], who are both great playmakers and have great potential. Our depth keeps defenses on their toes, guessing what to expect, and often confused.

A: This team is mostly led by upperclassmen, many of whom have played together for three or four years. Are there any nerves going into your final game as a Wesleyan Cardinal?

JS: I haven't gotten that sense from anybody, but it's definitely been surreal. Especially today, when it was the last practice with full pads, and I'm like "Wow, I'm almost done." Every time I've done something this week, I'm like, "That's my last time I have Monday practice," or, "That's my last time I'm having Thursday night ice cream with the lineman." It's going to be pretty cool, but it's a little hard, and also weird to think about.

A: The 2013 team is on the verge of unparalleled success. Coach Mike Whalen and the current seniors both joined the team four years ago. What would it mean for the seniors to go out with an unblemished record and a championship for Whalen?

JS: It would mean the world, everything coming to fruition. It feels like everything has been a process throughout my four years here with Whalen. Coming in with Whalen, being part of his first class, that first year going 4-4 and seeing the leadership from the seniors, it was an inspiration. Then, after my second season going 3-5, it was a little bit of a disappointment. You could definitely sense it throughout the locker room. Junior year, we got a little bit more competitive, and finally this year, we broke through the dry spell. To see and be part of the process really means a lot to me.

W E S L E Y A N

the amper sand

Wesleyan University Film Series

Stop by the Goldsmith Family Cinema for
an exclusive sneak preview of:

CORPORATIONS

followed by a Q&A with director Grover Nutt '79

This new animated film from Pixar Animation Studios is a personification drama in the vein of PLANES and CARS I & II. Protagonist Exxon Mobil must team up with old friend Kraft (and cute love interest Victoria's Secret) in order to help new friend Monsanto attain corporate personhood. The film opens with a stirring 20-minute wordless sequence à la UP, in which Exxon and Mobil grow from individual oil wells into a corporate entity. The twist ending involves a corporate merger that turns our ragtag team into ExxMonVicKraft, a corporate singularity capable of feeling all emotions at once and of speaking a pre-Babel universal language that reduces listeners to unaccountable tears. A film both timely and timeless, CORPORATIONS is sure to wow.

Religion Professors React to Recent Rapture

As you all know, Jesus Christ of Nazareth, the Crown Prince of Heaven, returned to earth this week in order to accept all pure souls into heaven.

Many were saved, but the willfully ignorant and non-noble savages were forced to remain on earth and suffer hellfire and demonic warfare until they too were dragged into the endless pit of Hell.

Needless to say, the Religion Department was abuzz the next morning, especially because it was the only department to retain all of its members. Professor Mary-Jane Rubenstein remarked, "This is a fascinating example of the extreme variety of religious perception. This echoes the apocalyptic movements in the late 19th century, with the only difference being that this time it actually happened."

Ron Cameron gave extra

credit to everyone who was not chosen to ascend to God's heavenly throne. "Good for you all," Cameron said, while a two-headed demon bat chewed on his spine. "While the Hell on earth we see today is commonly associated with the Christian tradition, many early Christian thinkers would not have envisioned such a rapture."

Professor Magda Teter had another view on the situation. "See those demons shrieking through the sky? That's a medieval invention; nothing like that existed in the Old or New Testaments." She paused briefly to avoid a fissure that had opened up to reveal the gaping maw of an overcrowded underworld. "They were just invented to scare people...." Her next words were unclear as she was carried off midsentence by a grotesque flaming chimera.

Points of View:

Q: We can't believe Homecoming came and went so fast! Go Cardinals! This weekend showcased all the things that make Wesleyan so unique. What was your favorite part?



Sulia Jufrin '15

"I snuck out of Mr. Flynn's Algebra II class so me and my boyfriend could neck a little next to his locker before the big game. I know how a little sugar from me keeps him focused. He's a total softy, even though he's a huge stud!"

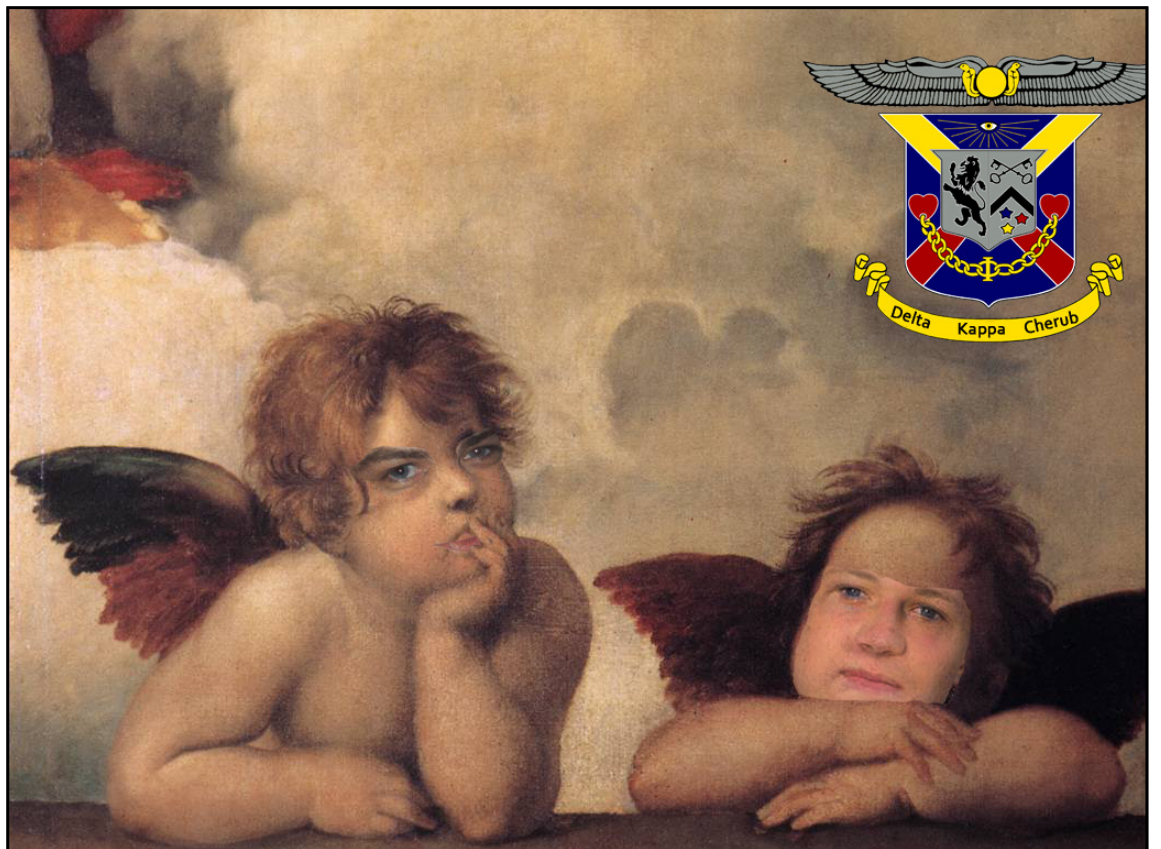
Virginia Woolf '14

"Me and the rest of the cheer squad were practicing NON-stop. I hardly had time to think. I had a World History quiz that day and I totally failed! It's so unfair. Mrs. Beckwith hates me!"



Tired Julie Andrews '17

"I'm student council president, so I bought so much poster board! I also baked some cookies for the linebacker-slash-total cutie. You better bet I was waiting under the bleachers after the final touchdown with my skirt hiked up to *here*!"



Bro-etry Corner With Delta Kappa Epsilon



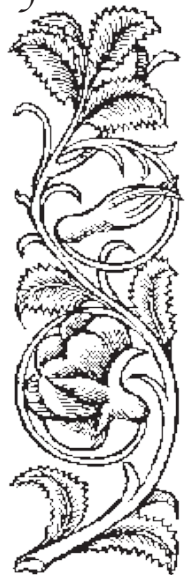
There once was a frat called DKE,
That took in a squirrel oh so weak,
They nursed him to life,
And found him a wife,
And now he is joyful—squeak, squeak!

*

The DKE brothers once threw a party
For all who were quite strong and hearty
They frolicked and giggled
They squiggled and wiggled
Except for Nik Powers (that smarty!)

*

The Social Chair's name is Nik Powers,
Before him you may want to cower,
But fear not the mirage
His cherubic visage
Will destroy any need to be dour.



Homecoming Weekend Highlights

Cardinal Football Wins World Series Against Detroit Hunchbacks

Freshmen Mistake Bastardized, Half-Assed Version of Tour de Franzia as Actual Tour de Franzia; Feel a Deep Sense of Shame

Lost Parents Unable to Find "Campus Navigation" Talk

Dad Does Standup in Usdan Courtyard

Michael Roth's Keynote Speech Blatantly a Platform for Him to Express Fears About Assassination

Skull and Serpent "Reunion" Just Lamb's Blood Seeping from Under Tomb Door

New Event, "Breakfast Watch: Walk of Shame," Received Positive Reviews



The Ampersand: In it for the money. Sarah Esocoff, Editor; Emilie Pass and Ian McCarthy, Assistant Editors; Emma Singer, Queen of Layout; Keelin Q. Ryan, Editor Emeritus. Corporations, Piers Gelly; Limerics, Ampersand Staff; Headlines, Ampersand Staff; POVS, Sarah Esocoff; Medieval Times, Nico Hartman.

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