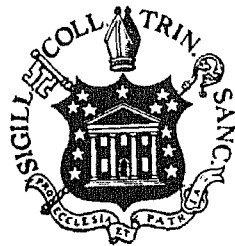


# The Trinity Tripod



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## Trustees Leave the Future of Midsession Unresolved

BY ANN J. O'CONNELL  
News Editor

After the March 11 meeting of the Board of Trustees this past Saturday, the issue of whether or not to change Midsession remains unresolved.

Earlier this week, the faculty rejected the Student Government Association's "Trinity Days" proposal. This proposal suggested that the traditional week-long study period be abandoned in favor of "Trinity Days," 2 days off in the middle of each semester, a week off for Thanksgiving break, and extra reading days added to the end of each semester.

Due to the faculty's rejection of the plan, the Trustees were originally scheduled to discuss the Midsession proposal at the May meeting. However, because of problems with scheduling next year's academic calendar, the board moved to examine Midsession on Saturday instead.

"I was under the impression that this would be settled in April," said President Evan Dobelle, when faced with the prospect of waiting until May to make a decision on the subject.

Charter Trustee Cassandra

Henderson Carney, of the Trustee Academic Affairs Committee reported on the current state of Midsession. "More students availed themselves of the opportunity to study; there were more students on campus; however the week felt more contrived."

"This year has been very poorly planned by this board," stated SGA President J. Russell Fugett '01 in his address to the Board. Fugett went on to state that this has been the worst year yet for student life.

Ward MacDonald '01, chair of the SGA Academic Affairs committee, presented the SGA's proposal to the Trustees. He pointed out that although the plan did not pass by the entire faculty, the Curriculum Committee has approved it already. "We have already worked with the faculty," said MacDonald.

President Dobelle expressed concern that the Trinity Days proposal did not represent the views of the general student body. "Do you feel that these are the thoughts of the student body and not just of the student government?" Dobelle asked MacDonald, who responded that there had sufficient student input on the issue.

"Students this year said Midsession was horrible," responded MacDonald.

see TRUSTEE on page seven



CASSI HALLAM

A group of students prepares to tour the new residence hall.

## Tour of New Residence Hall

### New Dorm Opened to Tour Groups Of Prospective Residents

BY KRISTIN POWELL  
News Writer

Many residents of Funston, Smith, and Jackson well know by now that construction of the new residence hall on Summit Street has been in progress since late last spring. Almost a year into the project, architects, workers, students, faculty, and administration alike are all looking forward to its completion in the first week of August. The dorm will be open for resi-

dence in the Fall 2000 semester.

The new residence hall is divided into three buildings, which are currently designated as houses 1, 2, and 3. Houses 1 and 2 appear to be 1 building, running along Summit Street. They are, however, divided in the middle by a portal, creating two mirror images. The portal provides a link between Summit Street and the new residential quad. The first three floors of houses 1 and 2 are quadruple residences; a large common room with 4 single bedrooms and a private bathroom. The common rooms will be provided with soft furniture (a couch, 2 chairs, a coffee table, and 2 end tables) and counter space.

Both houses 1 and 2 are also designed with a large common room intended for use by the entire building. They are two stories in height with a balcony level.

The entire wall of the common room at the exterior of the building is glass, providing an

enormous amount of natural light not only in the common room but also in the interior hallways of the building. All of the windows in the dorm are intended to provide both common rooms and bedrooms with more light than is normally found in student residences.

The top floor of houses 1 and 2 are all single bedrooms with a shared bathroom. There is also 1 suite in each house, but these are intended to be used as 4 single bedrooms and a floor common room.

Each of the houses has its own distinct entrance, leading into a comfortable lobby area and an open stairway. The open spaces and wider hallways were all designed with the intention of "extending the social quality" of the student residences, according to Project Designer Hank Scollard. Especially with this year's housing crunch, students have been complaining about the lack of lounges and other locations

see DORM on page seven

## President Dobelle Addresses Trinity's Future In State of the College Interview

BY DAVIS ALBOHM & ANN O'CONNELL  
Tripod Editors

Last week, The Tripod sat down with President Evan Dobelle to discuss the current state and the future of the College. Among the subjects brought up were the future of the College academically speaking, the future in terms of neighborhood relations, the class size issue, and the diversity goals of the College.

When asked about the future of Trinity academically speaking, Dobelle stated that the school will be "a primary choice for people of every background throughout the world." He also stated that the school will have guaranteed academic internships and community service opportunities in Hartford, and most likely in 25 or 30 cities around the world. The president predicted that a higher percentage of faculty would live in the surrounding neighborhood and therefore would have a tighter relationship with students.

Dobelle also predicts an increase in the number of full-time professors at Trinity.

When asked if Trinity had too many adjunct professors, and not enough full time faculty, he responded by stating that today 73 percent of classes are taught by full time professors; however the problem is being remedied by the 1998 Strategic Plan. Over the span of a couple years, 20 full time professors will be added.

"In ten years, over 90 percent of classes could be taught by full time faculty. We are only limited by the size of our endowment," commented Dobelle. He also remarked that

a number of departments use adjuncts teaching as "practitioners," which he believes is an important asset that Trinity has.

Ten years down the road, Dobelle predicts a vibrant, revitalized community that will be supported by the Learning Corridor and the Zion Street Development. In response to the question of retail development in the neighborhood, Dobelle predicts a successful future. "There are about 10,000 employees in the area working at Hartford Hospital, Connecticut

see DOBELLE on page nine



WHITNEY CRONK

President Evan Dobelle addressed the future of Trinity in his State of the College interview.

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# The Trinity Tripod

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## A Free Press: The Tripod's Role on Campus

The angry reaction to the February 29 article "The Nanos Method" should serve as a wake-up call to the entire Trinity community that a substantial portion of students are not happy, and that an open dialogue on multicultural life at Trinity is desperately needed. At the same time, some of those dissatisfied students are asking that the Tripod limit the publication of certain ideas and opinions.

This makes no sense, for what good is diversity on campus if the student newspaper will not present a diverse offering of opinions?

Asking the editors of the Tripod to censor the paper based upon the fact that someone may disagree or be offended will only decrease the opportunities for the discussion and debate of campus issues. The Tripod serves the entire Trinity community, and must therefore remain a "marketplace of ideas," where students, faculty, and administration members can air their views in a public forum, even if they are controversial.

Who decides that one opinion is valid and another invalid? The Tripod follows standard journalistic practice in determining what articles are printed and where in the paper they appear. However, an active campaign by the Tripod Editorial Staff to control the content of the paper to please various constituencies — be it President Dobbelle, the Dean of Students, the theater community, the Student Government Association, or any other student organizations — would create an empty newspaper, as there would be nothing acceptable to print.

The Tripod cannot be placed in a position where it ignores news stories or issues based on the fact that someone may be unhappy. If that happened, only the most mainstream ideas would be published, because nobody would be allowed to push the envelope or express alternative views. This is no way to have a discussion.

The Tripod takes its role in campus debate very seriously, which is why we choose to remain open to all ideas and opinions, no matter how "closed-minded" or unpopular.

The marketplace of ideas must remain open.

## LETTERS TO THE EDITOR

### Senior Gives Suggestions For Reviewing Trinity's Theater Productions

To the Editor:

As a Theatre and Dance major, I have had my work as a director, on various occasions, praised, butchered, misrepresented, and/or ignored by the Tripod. Seeing that as this is the case, and seeing that as I have reached that point in my senior year when I have very little to lose, I have decided to offer the Tripod some of my own criticism.

Theatre artists have traditionally awaited reviews with trepidation. This is partially because most theatre people have highly sensitive egos and

enemy was roasted (-in which case, they're not really interested in the play, now are they?) So perhaps with that one exception, the people who read reviews on this campus are people who attended, or more likely, performed/worked on the production itself. This makes the Tripod's penchant for extended plot summaries a little odd — the people they are writing for already know what the play was about.

More importantly, these summaries perpetuate the myth that theatre is a literary exercise. This may not upset most of you, but if theatre is

**This is partially because most theatre people have highly sensitive egos and find the threat of rejection — even by strange newspapermen who have no bearing on their lives otherwise — slightly devastating.**

find the threat of rejection — even by strange newspapermen who have no bearing on their lives otherwise — slightly devastating. It is also because, in theory at least, good reviews sell tickets and bad reviews close shows. Actors are broke enough as it is, so this scares them. Makes sense, right?

At Trinity, however, this never happens. Students are never paid for their artistic work on campus, and even if they were, a bad review would never be a threat to anyone's paycheck. Why? Trinity productions never ever run for longer than a weekend, and are often one-night events.

By the time the Tripod editors write that scathing review, the costumes have already been returned to the costume shop and the props have already been dragged down to the prop room.

This being the case, Tripod reviews don't seem to have much purpose, except to inflate the egos of the performers involved, or, in the more memorable articles, to take cheap shots at them. No one who hasn't seen the show bothers to read them, except possibly if they heard that their greatest

only about the dialogue, then my career path is in a whole lot of trouble. Directors, choreographers, designers, and performers spend a great deal of their time working on things that have absolutely nothing to do with the words on the page.

A reviewer could give audiences extra insight into what those things were — for instance, by speaking with the artists at Trinity who were involved in the production and asking what their intentions were. If nothing else, this would save the Tripod from the rather embarrassing situation of completely misinterpreting the performance.

How much more insight would have been gained, for instance, if a reviewer had noted that Tracey Costa's senior thesis on Twelfth Night, presented last month, was directed in a way that the play is not usually directed, and that her ideas about the characters are radically different from traditional interpretations? Or that the costume designer for *Evita* did extensive research into Eva Peron and the fashions of the 1930's and 1940's? Information like this would make ex post

see THEATER on page three

## PILLOW TALK

### Blinded by the light...

After frolicking on the quad Sunday morning, Pillow Talk can hardly remember what happened over the latter part of our life, let alone what happened last week. We are trying to forget the vast quantities of flesh we were forced to observe, though. Maybe we need to have senior Wednesday night dinners too...

Senior Brunch	↑ Spring training for senior week...
Super Tuesday	↓ Maybe if McCain had sponsored that Superbowl Budweiser add, he would still be in the race...
Trustee Meeting	↓ They came? They went? They partied?
Token Tours	↓ Come see spoiled sophomores in their natural habitat...
Senior Brunch	↑ Just like Saturday night, except instead of a big dark blur, everything is a big light blur...

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Editor-In-Chief  
(860) 297-2583

Business Office  
(860) 297-2584

FAX  
(860) 297-5361

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All letters are the sole responsibility of the authors and do not necessarily reflect the views or opinions of The Tripod. The editors of The Tripod reserve the right to edit all letters for clarity or brevity.

Letters may be submitted via:

CAMPUS MAIL: BOX 702582 • E-MAIL: [tripod@mail.trincoll.edu](mailto:tripod@mail.trincoll.edu)

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# Dragging Religious Issues Through the Political Mud

When heading out for a few pints at the local watering hole, there is frequently an unspoken rule about topics of conversa-

**Patrick R. Noonan**  
*The Last Hurrah*

tion - no religion, no politics. During this election cycle, not only have we been treated to heavy helpings of both of these, but they have also come in tandem during the recently aborted Republican presidential nomination battle.

Many would like to think we have come a long way since 1960, when John F. Kennedy was under attack for his status as a Catholic. The events of the past two months should force us to reconsider. With eloquence and wisdom Kennedy spoke to many prejudiced Americans and persuaded them that his religion had no effect on his ability to serve as president. In an ironic twist, both presumptive nominees have argued, explicitly or implicitly, that their religion does, and indeed should, play a part in deciding whom to support.

One of the salient visions of this presidential election thus far was George W. Bush striding across the immense stage at Bob Jones University and vigorously hugging its namesake. This was the day after his defeat in New Hampshire, and this event was intended to send a clear message to the religious right: "I'm your man. I may want the votes of moderate soccer moms, but my heart is with you."

John McCain, seeing an opportunity to attract northeast Catholics, sent phone messages

accusing Bush of being an anti-Catholic. Then he decided to cast Jerry Falwell and Pat Robertson as symbols of the intolerant Bush campaign. The move backfired, the religious right turned out to vote, and McCain has now ridden off into the Arizona sunset.

This vitriolic exchange has cast a picture more fitting for 1928 than 2000. No one should seriously think Bush is an anti-Catholic. His brother Jeb Bush is a Catholic, and his worldly education and upbringing have made him far more tolerant than your average South Carolina redneck. McCain's attack was unfair and brought the race into the gutter. Focusing on his

Vice President Gore, the soon-to-be Democratic nominee, has hardly been a shining example in this race either. When it looked as if the nomination may be tougher than expected, he was quick to parade his evangelical status as some sort of credential. Former Senator Bradley was the only candidate to keep religion out of the race. Unfortunately, he (and perhaps his enlightened stance on this matter) has exited this campaign.

It is not, per se, that morality and religion do not matter entirely. Their manifestations, however, should be in the form of issues. If your beliefs have led you to the conclusion that women should not have control

**We don't need a candidate who will tell us that his favorite political philosopher is Jesus Christ; we could use a candidate who would ...treat religion as a matter separate from politics.**

message of reform would have been more constructive to his candidacy and the country than mudslinging.

Nevertheless, Bush is also to blame for what went on. During the summer, he challenged Senator Trent Lott to not balance the budget on the backs of the poor. That was easy when he held a 50-point lead in the polls. Yet when the going got tough, he fell back on the hard right to carry the day. Instead of advancing his "compassionate conservative" agenda, he played to the home-court crowd. This pandering to a group of closed-minded bigots can hardly be what we desire in our next president.

over their own reproduction, that topic does have a place in a debate. Other traditionally religious-oriented topics, such as social welfare, school vouchers and the death penalty, are equally valid for discussion.

As the general election heats up, it is incumbent upon the media and the American people to stay focused on relevant issues as opposed to symbolism and nativism. We don't need a candidate who will tell us that his favorite political philosopher is Jesus Christ; we could use a candidate who would follow the bold stance of President Kennedy and treat religion as a matter separate from politics.

# LETTERS TO THE EDITOR

## Actors and Artists Should Expect Honest Criticism from Arts Reviews

To the Editor:

I wanted to congratulate the arts section of the *Tripod* for finally breaking out of the summarization phase that I have witnessed in my first few months as a reader and emerging to a far more valuable source of journalism.

No artwork or performance is ever perfect - I defy a true artist who would dare to claim otherwise - and therefore, I feel that honest, constructive criticism is far more important to an emerging artist than glowing adjective-packed summaries superfluous with terms like "spectacular," "glowing," "melodic," and the tragic "entertaining." Can I just say - of course things are entertaining - that's why they're entertainment! Anyone can write an enthusiastic, overly-praising article, but does this serve any useful purpose whatsoever in a collegiate artistic community? We are no longer in the stage where everything we do needs validation and acceptance on a large scale, acknowledgment by the *Tripod* to hang up next to our finger-paintings and construction paper Easter bunnies on the fridge.

Every artist should be putting critical thought and consideration into their performances, thinking through the goals for each piece, the desired effects, and the expected responses. Directors, actors, dancers, and painters alike should never expect a public to wholeheartedly embrace every-

thing they do simply because they are doing it. While no one would support a "good for you, you're making art" more than myself, we have to admit that the crowds egging Christo along hardly served any real artistic purpose. Similarly, those who lionized the Abstract Expressionists without honest judgement or evaluation only served to isolate them more from the real world, inadvertently spurning greater art, as well as personal misery and artistic perplexion. Artists cannot be in it for the glory, for then the art itself has no meaning. Press photos, marquee signs, and glowing praises are but the most shallow, celebrity aspect of artistic creation, and it is giving these performances the same thought, care, and dedication that the artists have given them that makes them worthwhile and important.

Artists, be it faculty members, students, or recognized national celebrities, should be held to their highest personal standards and evaluated honestly for the degree to which they fulfilled them. It is what they deserve, and I congratulate the *Tripod* for daring to truly respect these artists by giving them the informed, researched, and carefully-considered critiques that they have. Keep up the good work.

Sincerely,

Victoria Boardman, '03

## Senior Gives Suggestions For Reviewing Trinity's Theater Productions, Cont.

*continued from page two*  
facto commentary a lot more useful than a plot summary and a nod to a few actors. And it would certainly be more valuable than mocking the entire artistic process with a few hurtful remarks.

Do not take this to mean that I do not want productions on this campus to be held up to a high standard. Thoughtful feedback is exactly what artists desire. I am as frustrated with the reviews that are made up of empty praise as I am with the reviews filled with name-calling. Siskel and Ebert reduced criticism to "thumbs up" and "thumbs down," but college is a place where dialogue should be encouraged. It saddens me that such joy seems to be taken in coming up with clever biting remarks about particular actors, and snide patronizing statements about the artists' pretensions.

And it angers me to see how much more time seems to be spent on nasty and whining reviews than the ones that the reviewer claims to have enjoyed. Only rarely have I read reviews that really gave me a sense of what the spectator's experience was. We know that a good sports writer doesn't just sum up the result with the score, he or she gives the reader a taste of the game that led up to that score, and a sense of that experience. That is what theatre reviewers should do. What did

the play accomplish, and what images were left in your mind after you left the theatre? Those are the comments that will generate discussion and influence future pieces. Perhaps we should not have reviews at all in the *Tripod*. Speaking as someone who has been involved in a rather hideous number of productions this year, I know that I would be far more appreciative if the *Tripod* would preview campus productions instead. Let the campus know what's coming up - get an in-depth interview with the director, sit in on a rehearsal, or ask the ensemble what the creative process has been like. Tell us where it seems to be going, what its possibilities are. Maybe someone reading an article like that would be intrigued by what he or she found, and attend. Audiences decide for themselves whether productions were successful or not, they don't need you to tell them.

As it is, I'm glad that I do more directing these days than acting. Not only don't I have to memorize any lines, but since no one seems to have any idea what it is directors do, I can be assured that my reviewers will blame all my failings on lousy actors (or bad playwrights, or idiot lighting designers...) Maybe this isn't such a risky career path after all.

Sincerely,

Nora Matthews '00



## LETTERS TO THE EDITOR

**Arts Section Reviews Should Remember to Evaluate Student Productions for What They Really Are**

To the Editor:

Art is fair game for critical appraisal. But let's play fair. The recent *Tripod* review of *Evita* took an unnecessarily harsh line by pitting a student performance against the Broadway production. The failure to appropriately assess the Trinity *Evita* on its own terms led to only one conclusion: blunder and flaw throughout.

A few examples:

The *Tripod* reviewer takes issue with Professor Moshell's directorial decision to divide the role of *Che* amongst several cast members. An arbitrary and wrong-headed deviation from the Broadway norm? No—a decision made to give as many students as possible the opportunity to perform songs that challenge both musically and dramatically.

The reviewer denounces Jeannette Bonner's choreographic design for its inability to conquer the confines of the stage set. A failure of the choreographer to work intelligently with a given set design? No—an effect of the space/time constraints involved in mounting student productions at Trinity (i.e., minimal stage time allotted for the integration of stage and choreographic construction).



And most disturbingly, the reviewer faults Amy Williams' performance of *Evita* for its lack of accomplishment across a demanding vocal range and a difficult character transformation. And here I state for the record: rarely have I, in my 20 years plus of attending musical theater productions at Trinity, viewed a student performance approached with the authority and skill as that which was offered by Ms. Williams.

Student art should absolutely be held up to scrutiny—but scrutiny for what it is: student art. Having worked for several years as a newspaper performance critic, I understand all too well how delicate is the balance that must be struck between being responsive to the context through which the art is presented (is it a professional production? is it amateur? is it taking a risk I should pay attention to?) and one's own vision (version?) of the ideal theatrical moment.

The critic holds great power over art. Let's use that power responsibly.

Sincerely,

Katharine Power  
Associate Professor of Theater and Dance

**Tripod is an Important Venue for Student Voices Even if They Don't Agree with Popular Opinion**

To the Editor:

I was very surprised while reading this week's edition of the *Tripod* to see how varied the use of logic is when a difficult situation arises on campus. This was evident in the letters written in response to Brian Nanos' less than eloquent follow-up to Chris Andreae's article concerning "Latin Lovers" (something of a misnomer, given that the original article dealt primarily with men from Italy). Reading Mr. Nanos' article, I knew there would be harsh criticisms coming from many

identifying and analyzing all of the offensive remarks, they make the ludicrous claim that the *Tripod* should be held most accountable for the article. The *Tripod* is the student's only legitimate source for the free exchange of ideas on this campus. If Mr. Nanos' article had been published in the *Trincoll Journal* or *The Other Voice*, there would be no controversy. Why? Because no one reads those publications (my apologies to Chuck Norris). Mr. Nanos clearly had something to say, and he wanted it to be heard. It would be pretty unsettling if

**It would be pretty unsettling if the Tripod began to silence articles based on their content alone**

different angles. Some people would be offended, while others would be outraged that Mr. Nanos completely misrepresents Mr. Andreae, since the original article made no use of the cheap cultural stereotypes used by Mr. Nanos.

There were four responses to the article, one from Mr. Nanos himself. His apology was off the mark, suggesting that if he had done a better job showing that his remarks were made with a sarcastic intent, everything would have been peachy. Wrong. No matter what context his remarks were made in, they still employ stereotypes that are hurtful to members of our community.

Three freshmen and a sophomore collectively wrote another misdirected response. While they do a good job of

the *Tripod* began to silence articles based on their content alone (not including articles written with reckless disregard for the truth or containing actual malice).

Only one of the responses to Mr. Nanos' article was rational and well thought out, and it proved that speech can be used to counter other forms of speech. Paul de Lucena wrote a well-worded article that illustrated what it means to be a foreigner in the United States, specifically here at Trinity. It painted Mr. Nanos in the light that he had created for himself in his previous articles, naive and narrow-minded. Anyone who had the pleasure of reading Mr. de Lucena's response not only would have been instantly able to discredit Mr. Nanos' article in its entirety, but they would also have learned about the cultural opportunities available to all members of the Trinity community. This would not have happened had Mr. Nanos' article never been published.

While I don't agree with Mr. Nanos based on what he wrote (regardless of his intentions), I respect him for saying what is on his mind, and I respect the *Tripod* for not withdrawing opinion articles based solely on their content.

Sincerely,

Seth T. Tillman '02

**Trinity: Easing Students into the Real World with New OK2K Curriculum**

To the Editor:

Trin's hot. We've got scads of applicants—a record number this year. We're putting up a new building to hold all the files.

Sad to say, most of the strongest applicants will attend college elsewhere. A college's admissions "yield" is the percentage of the applicants it admits who accept its offer of admission. Trinity's yield is not so hot.

How come? Trinity has certain handicaps all to itself: Hartford's a snooze; the word is out that only 73% of the teaching is done by full-time continuing faculty; refugee-camp living conditions in Jarvis, etc.

Then there are burdens that Trinity shares with all liberal arts colleges. One of the heaviest is the myth of the ivory tower, the notion that a liberal education doesn't prepare students for the "real world."

Fortunately we have a special way to combat this myth: A first-rate stealth curriculum. A stealth curriculum is what students can learn about jobs and careers by observing how faculty and administrators manage theirs. It consists of continuing non-credit courses in how to deal, live high, and be a player in America 2000. Trinity's stealth curriculum is a marvelous vocational/life skills supplement to the regular arts and sciences curriculum.

I propose that we call Trinity's stealth curriculum "I'm OK in Y2K" ("OK2K" for short) and frontload it into our marketing: "How to avoid practicing what you preach? How to feather your nest? How to build your resume? How to look out for No. 1 by treating associates like No. 2? When to cash in? When to sell out? These and many other practical subjects are featured in Trinity's OK2K."

Can we really claim so much for OK2K? Absolutely. Trinity faculty and administrators are pickled in the same brine that soaks the rest of society. Outside the books, classes, and labs, what goes down at Trinity is pretty much the same stuff that goes down in politics, the

professions, corporate life, "society," etc. When a professor puts his research ahead of his students, when an administrator says one thing and does another, when either gets away with it, those are lessons students can put straight to work in life-after-Trin. OK2K helps make Trinity a comfortable waystation on the line from Greenwich back to Greenwich. And if you don't come from Greenwich, you can catch the train here.

Many other colleges have stealth curricula, as Trinity people will be quick to tell you. (This is mainline OK2K wisdom: "Everybody does it. Go with the flow.") This isn't the only place where students can learn the arts of successful careerism. No school can totally remove itself from the ways of the workaday world, or tries to.

Yet there's always a tension between the regular curriculum and the stealth curriculum, between liberal learning and training for Yuppiland. Liberal education takes so much commitment and focus that distractions need to be minimized. General education is at odds with specialization. The liberal arts are all about getting past your own skin; they're about taking in more of the universe and learning you're not the center of it; they're about character and values as well as knowledge and skills. All this is precious preparation for a full, meaningful and useful life, but its practical effects are unpredictable. Discerning intellect, broad interests, and strong principles are qualities that may not register on a resume, and often they're dead weight on the fast track.

Faced with the inevitable conflicts between liberal education and the stealth curriculum, most colleges side with liberal education. Many actually try to infuse the spirit of the liberal arts into their stealth curricula. Trin is going the other way. We're knocking down the walls that separate us from the workaday world. That's going to be our route to higher U.S. News rankings and higher admissions yields. We're a college in a city, we've got internships galore, we've got global sites and terrific trips—and to

top it off, we've got OK2K.

Trinity's stealth curriculum does have one weakness: It isn't offered throughout the college. The trustees radiate OK2K, though they're seldom around. The administration, led by the president, is very strong in OK2K instruction. But faculty participation in OK2K is spotty. Some departments are hip and happening while others want nothing to do with OK2K. The old-fashioned collegiate ideal dies hard. Instead of OK2K, some faculty believe in teaching a stealth curriculum that would have been retro in Y1K. Just look at the Tutorial College.

But Trinity is on the move. And even if our OK2K is a work in progress, it's already one of the best stealth curricula in the country.

So let's work it! Let's flaunt it! We should climb up the chapel tower and sing out: "Yo, suburban/corporate America! Listen up! At Trinity we give you 'Liberal arts with a difference.' And the difference is, we're less different from the 'real world' than any other college! You can get a good education at lots of places. We throw in deluxe coping skills at no extra charge! At Trinity we proudly say, 'We've got ours! Come grab yours!'"

Here are some subjects in the OK2K stealth curriculum I hope to explore in later letters:

1) WHITE FLIGHT. When it comes to affirmative action and racial diversity, talk and walk don't need to match. Top priority is "stability."

2) PARTY SCHOOL. The party scene for students is pretty limp. But for trustees and selected employees, the wining, dining, and noshing never stop.

3) SUITS. Grooming and geniality: Indispensable rungs on the ladder of success.

4) RESERVE ARMY OF LABOR. Got some heavy lifting? Don't risk a strain. Hire a temp.

5) PUBLIC RELATIONS. Can there ever be too much gloss and glitz? No.

Sincerely,  
Eugene E. Leach  
Professor of History and American Studies

**Mis-Dividing Ireland**

To the Editor,

I am writing in response to the article by Professor Clyde McKee entitled "Why Should We Care About Northern Ireland in the USA?" which appeared in the March 7, 2000 edition of the *Tripod*.

Professor McKee twice uses Ulster as a synonym for Northern Ireland in this article. Ulster, in fact, is one of the four provinces of Ireland, and includes nine counties: Donegal, Cavan, Monaghan, Fermanagh, Tyrone, Armagh, Derry, Antrim, and Down. Northern Ireland, on the other hand, refers to the six counties of Ireland which are still occupied by British forces (Fermanagh, Tyrone, Armagh, Derry, Antrim, and Down).

This seemingly minor error becomes particularly galling when Professor McKee states that, following the Anglo-Irish war, "Ulster, which is primarily Protestant (more than 60%), wanted to remain British." In fact, Ulster has a Catholic majority, and did not wish to remain part of Great Britain. The British gerrymandered the province, carving out the largest area that could sustain a Unionist majority; this area is the current Northern Ireland.

In using the terms Ulster and Northern Ireland interchangeably, Professor McKee (presumably inadvertently) masks this instance of British corruption and partiality toward the Unionist cause.

Sincerely,

Sean Conaghan '01

# Encourage Student's Vigor to Trigger Greater Rigor



By BETH MILLER  
Opinion Writer

Rigor. The topic of the day. The trustees are worried about it lest we regain our dubious party school reputation, and some professors have embarked on a personal crusade against grade inflation. "More quizzes!" they cry. "More cumulative tests! More writing and reading! RIGOR!"

Trinity should be an intellectual powerhouse. To be recognized as such, the students must apply rigor to their work. Students must be eager to go to every class. They must zealously read, hand in all homework on time, do more analysis than summary in their essays and contribute ideas in class that are not prefaced by that conversa-

*I'm sure a little vigorously applied rigor would help professors find ways to assess work that is foreign to them.*

tion stopping phrase, "In my opinion..."

At the last two President's Fellows meetings we have discussed the issue of academic rigor. At the first meeting one professor recalled being tortured with homework. His point was that the torturous quality of his homework forced him to work harder and thereby he achieved rigor. His comment made me wonder, what exactly does "rigor" mean?

This is Merriam-Webster Online's definition of "rigor":

1: harsh inflexibility in opinion, temper, or judgment: SEVERITY: the quality of being unyielding or inflexible: STRICTNESS: severity of life: AUSTERITY: an act or instance of strictness, severity, or cruelty  
2: a tremor caused by a chill (?)

3: a condition that makes life difficult, challenging, or uncomfortable, especially, extremity of cold. (There are more sub-sections along these lines—you get the idea.)

I am a passionate student, an egghead, a geek. I study on Saturday nights; it feels strangely rebellious. I apply rigor to my work because I love the work,

not because I feel tortured. Inflexible opinions, severity and rigidity, have not been the inspiration behind my rigorous college career.

In academic parlance, I think (hope) rigor means inflexible commitment to academic achievement. One professor at the Fellows meeting suggested "vigor" was a more appropriate term to apply to academic excellence. "Vigor" implies the energy and enthusiasm necessary to excel at and be passionate about school. The unyielding, uncomfortably challenging rigor inflicted on students seems singularly contrary to achieving creative excellence.

I rigorously (in the best sense) and vigorously pursue my degree at Trinity because I have been in the "real" world without a degree. Working as a bar-

tender and nanny paid the bills but wasn't enough for me intellectually. So I gave up the money to earn my degree, an investment in a more fulfilling career. I am passionate because this is exactly where I want to be, and I know exactly what I want. Applying rigor to my academic work is practice for my occupational future. To me, Trinity is not the real world; it's practice.

A coach I know tells his athletes, "Practice doesn't make perfect. Practice makes permanent." (He stole this from some famous person.) You can practice and hone your drinking skills. You can practice and hone your ability to make excuses, get around requirements and subvert the system; all talents for which you can be gainfully employed or, at the very least, won't keep you from being gainfully employed.

The truth is that if students don't want to be rigorous about what the trustees or professors want them to be rigorous about, they won't, unless professors teach and exhibit passion. Professors can inspire rigor (again, in the best sense) they cannot enforce it. I don't think the trustees mean rigor the way

Merriam-Webster does (I hope not).

I have received one A+ in my Trinity college career (Can't you just hear the gasps from some professors? "An A+! Unspeakable grade inflation! A mockery of the system!") In this class, I was allowed to write a play instead of an essay and a poem for my final paper. This professor left the form open for most assignments. This professor knew about rigor (in the best sense), because she knew the connection between it, creativity (mine) and risk (hers).

Students will not be tortured into being passionate about schoolwork unless they are masochists. We don't like teachers who torture us with work. In general, I think students accept that we are expected to produce a certain body of work through which we show mastery of required material. Why not let a student write a poem or dance or debate or write a monologue or paint to show their mastery of English, philosophy, chemistry or engineering? Sounds uncomfortably like Hampshire College, eh?

Hang with me.

There are certain basic forms students must master. The thesis statement is pretty key for most majors and a science major must write lab reports correctly. Consider for a moment how much mastery a student would have to show to effectively translate a lab report into an abstract painting. How would the professor ever judge it? How would there be any standard of measure? I'm sure a little vigorously applied rigor would help professors find ways to assess work that is foreign to them.

After mastering the basics, it is often necessary to break the rules or manipulate them to discover new solutions and better ways to get things done. It was hard to write a three-page poem with rhyming couplets that surveyed all the books, assignments and presentations for my open form final. It was challenging and invigorating. I loved doing it.

Now I am not saying that all biology majors should go buy oil paints for lab reports, but curriculums peppered with creative options will enhance the academic experience for everyone.

Because of my final paper poem I started writing poetry again after about 10 years. Rigor and passion fused for me, not through torture, more quizzes or more tests, but because a professor was unafraid to risk an open forum, because she trusted students' intelligence and creativity. The trustees and some professors, however, call for rigor without the flexibility to try and inspire it through creatively engaging students. What stiffls! Perhaps they should vigorously re-evaluate their lectures, assignments, quizzes and tests for their ability to inspire creative thought instead of immobilizing information gathering and regurgitation.

My dear professors! A little rigor if you please!

# Sometimes One Needs To Rocker The Boat A Little



By ANDREW WEISS  
Opinion Writer

Like a searing hot fastball, the comments made by John Rocker in a *Sports Illustrated* article several months ago stunned the collective conscience of a sport and a nation. His remarks were aimed at New York City and included derogatory statements about gays, immigrants and people with AIDS. Rocker even went so far as to call one member of his team, the Atlanta Braves, "a fat monkey."

What Rock said is absolutely unacceptable and certainly totally out of line for an individual in the role-model position that the young relief pitcher now occupies. What he said was wrong; I don't think anyone can dispute that. However, the way the Major League Baseball (MLB) has handled the situation is perhaps even worse than the comments themselves.

Several weeks ago, Rocker was handed down a one-month suspension, but he subsequently appealed and his punishment reduced to two weeks. While the reduction in the suspension is a victory for Rocker and the Major League Baseball Players Association, the very fact that he is serving any suspension is a blow to the fabric of our society. I can not state enough that what Rocker said was wrong, but it does not change the fact that he, as a US citizen, has the inalienable right to freedom of speech. Of course, on a constitutional level the punishment that was handed down by MLB was not improper, but what it does do is set a dangerous precedent and highlights perhaps one of the most compelling problems in race relations today. The problem is the existence and constant reinforcement of a double standard of speech that divides whites and minorities.

On most issues it seems that if one is a minority, one will have an almost free range of authority over what someone can say and not be punished. A notable example is an incident that occurred in Chicago several years ago. A Chicago alderman, who is a black woman, called the president of Northwestern University, who is white and Jewish, "Professor Bagel." This statement was not only caught on audio tape but was also repeated several times and was followed by a lot of laughter. It is obvious from the word "bagel," used in a derogatory statement, was a joking reference to the fact that he is Jewish. While the following comments met condemnation from the Chicago's Jewish community, no else really seemed to care and there was certainly no punitive action taken.

Furthermore, one can find prime examples from the world of sports. Who can forget the racist remarks of golfer Fuzzy Zoeller that turned him into a social pariah? However, no one seemed to care about or even take notice when Tiger Woods'

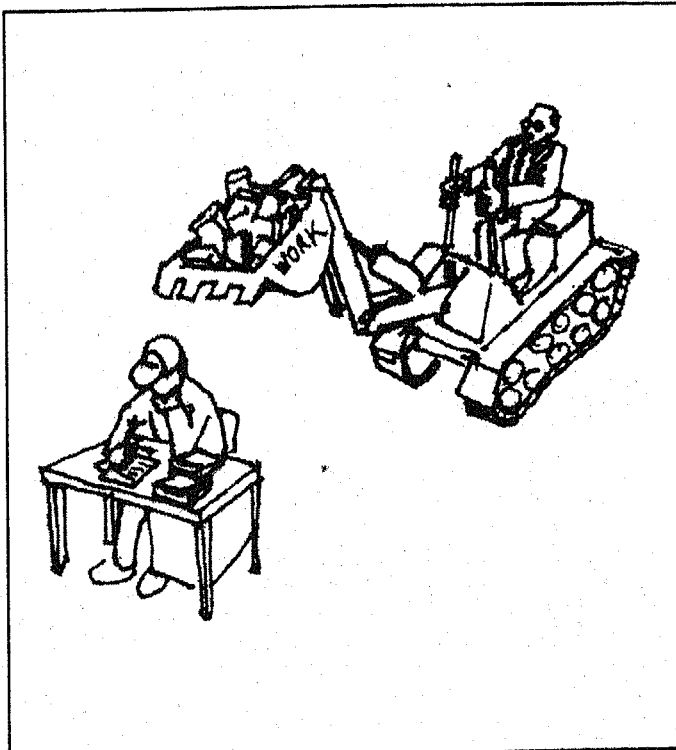
father made derogatory remarks about white athletes.

The problem stems from the overzealous implementation of what has come to be known as "Political Correctness." In an attempt to right wrongs of the past and to improve race relations, certain types of speech have become off-limits. Unfortunately these efforts have gotten out of control and Rocker is simply a casualty of political correctness.

The problem with Political Correctness is that it tries to take a good idea (i.e. people should not say racist things) to its conclusion. This means that Political Correctness has not leveled the field at all, but rather it has tilted it too far in the opposite direction. Take for example the French revolution. The new radical democracy tried solving its problem by executing those who opposed the state. Hence, democratic revolutionaries had the monarchy dissolved by using monarchical tactics. Do you see the irony?

The same applies to the political correctness movement. To try and protect freedom, those who support Political Correctness are trying to choke freedom. Simply outlawing racist speech will not solve the racial divide; all that it does is stifle speech. If speech is choked than you stop dialogue dead in its tracks, and open and honest dialogue is just what this country needs to help heal its racial wounds. The problem is that during the dialogue that must take place, one may hear something that one does not want to hear and thus get offended. In fact people need to offend, because sometimes the only way to move mountains is with an avalanche. To get great things done, of people often need to be shocked. Confrontation often leads to solution. Avoidance of real issues, which political correctness seeks to do, will lead to nothing ever getting done or changing. So, instead of simply walking away from the table, one must stay at the table and listen to the other side without lashing out and demanding the offending side be punished.

In the case of John Rocker, he was just another victim of Political Correctness. What he said was wrong, but he should be shown the error of his way through discussion. Simply slapping him with a fine, suspension, or reading him the riot act will not work. Furthermore, one can not escape the fact that of the fundamental foundations of our society is the freedom to express our selves as we please, and Political Correctness is a clear and present danger to that very foundation. In a free society you will hear and see things that you do not like; you may even detest them. That, however, is the price we pay to live in freedom. Perhaps Voltaire said it best when he said, "I may not like what you say, but I will defend to my death your right to say it."



# Alpha Delta Phi Sponsors Trustee/Student Forum



BY JAMES CABOT  
Features Editor

On Thursday, March 9 the Alpha Delta Phi house on Vernon Street was the site of an open forum involving students and trustee Ann Rohlen. The event, which was organized by AD President Dave Kieve '01, SGA President J. Russell Fugett '01, and AD member Jeff Ginsburg '00, drew a large and diverse group of students, representing a variety of different groups and opinions on campus.

Ginsburg was the first to speak. He introduced Rohlen and explained to the assembled group her role as the trustee in charge of the Student Life Task Force. He then stressed that the forum would be most productive if students did not dwell on

the same concerns, but moved quickly from concern to concern, so as to present a wide range of information to Rohlen.

Rohlen was the next to take the stage. She told the audience a bit about herself, reiterated Ginsburg's concerns, and then opened the floor to questions. The issues raised were wide ranging and provocative: lack of tenured track faculty in many departments, alcohol policy, Greek life, parking, need for social outlets around campus and in the community, lack of large social functions open to the general student body, a perceived decline in the sense of community on campus, and problems with the administration.

Rohlen gave constructive and well-thought out answers to each concern. More importantly, she made note of each

concern and promised to raise the issues during trustee meetings. Rohlen ended the forum by stressing the importance of Trinity students speaking out and making themselves heard.

The reaction to the event was overwhelmingly positive. "It was a diverse group with a range of opinions on student life. For example, some questioned why students had to drink at all, others were all for

students to meet with trustees to discuss aspects of campus life.

The membership of AD was excited by the role that it played in creating the event. "I think that I speak for all of the brothers when I say that we were extremely pleased to welcome Ms. Rohlen to campus, we were excited by the student turnout and we thought that the event was a great success. We look for-

Unfortunately, Fugett was unavailable for comment.

Kieve adds, "This year we have really tried to make the AD house available for meetings between faculty, administrators and students. During the fall President Dobelle spoke here. This spring Presidential Fellow Jim King has spoken. Trustee Doug Tansill will speak on Tuesday. I point to Chris Unis and Fernando Borghese, our fall and spring treasurers, for providing the funds for these events. We really encourage everyone in the community to come and see these speakers."

Perhaps Ginsburg best summed up the event: "The goals for the forum were well met. We didn't want it to be dominated by fraternity and sorority members with questions about Greek life. We didn't want it to be a complete gripe session. We didn't want people to repeat the same problems over and over, but we also wanted to give students a chance to complain, and to voice opinions, which is not necessarily a bad thing." As part of its continuing Phi Kappa Educational Foundation activities, Alpha Delta Phi D will be hosting another open forum with trustee Douglas Tansill on Tuesday, March 14 at 6:30pm in the AD house on Vernon Street.

**"The goals for the forum were well met... We didn't want people to repeat the same problems over and over, but we also wanted to give students a chance to complain, and to voice opinions." - Jeff Ginsburg '00**

drinking. We invited administrators such as [President] Dobelle, [Assistant Dean of Students] Chris Card, and [Vice President for Student Services] Sharon Herzberger. They came as well," says Ginsburg.

Herzberger agreed: "It certainly seemed to me that it was a success. There were lots of students representing a lot of different organizations and a diversity of opinions." Herzberger added that she enjoyed hearing student comments on a wide variety of issues, and that there would be many more opportunities for

ward to hosting more of these events in the future," says Kieve.

"It was good to feel like a trustee was communicating with the students and showing a general interest in student life," says Duncan Pearson '01, who is the President of Saint Anthony Hall.

"I think that it was a great beginning. I think that it is important for there to be constant forums in which students can express themselves. It is powerful when we feel like we have a voice that trustees are listening to. Plus, I had a blast," says Becca Mayer '01.



## On The Beat

### Stealing Cable

On March 11, the brothers of AD reported a TCI cable box missing. The box was discovered to be missing when the members showed up at the house that morning for breakfast. When questioned, the brothers estimated that the box was stolen earlier that morning, after 3:30 AM, at which point there were about 10 or 15 people in the house. The item's value is estimated at about \$500.

### Nothing Runs Like a Deere

On March 11, at about 5:30 AM, someone discovered the keys in the ignition of a forklift in the Chapel parking lot construction site. The individual then drove the vehicle through a chain link fence. The fence, as well as portions of the construction site, sustained damage. The case is currently under investigation.

### Go to Your Room!

On March 11, at 2:20 AM, TCERT responded to a call in Hansen Hall. Upon arrival, they discovered an intoxicated student. The student was treated by TCERT. She refused to go to Hartford Hospital for treatment and was sent to her room instead.

### Freshman Needs New Hobby

A fire alarm was set off in North Campus dormitory at 3:00 AM on March 11. The alarm appeared to have been set off by a student. Hartford Fire Department responded to the call.

### We Can Dress You Up, But...

At 12:30 AM on March 11, two students were arrested by the Hartford Police Department at St. Anthony's Hall for breach of peace. The students were intoxicated and attempting to enter the party without paying the admission fee. When the Hartford Police officer hired to monitor the party confronted the pair, the students became loud and verbally abusive. When the pair refused to leave the party, the officer arrested them.

### You'd Think You'd Learn

On March 12 at 6:00 PM, TCERT and Campus Safety responded to a call at AD. Upon arrival they found a student intoxicated in the driveway of the fraternity. The student was vomiting and appeared to be highly intoxicated. He was treated by TCERT and sent to Hartford Hospital.

Compiled from Campus Safety reports



JAMES CABOT

President Dobelle, Becca Mayer '01, Trustee Ann Rohlen, and AD President Dave Kieve '01 after an open forum hosted by the fraternity.

### Times Mirror Corp. Acquired by Chicago Tribune

NEW YORK (CNNfn) - Tribune Co. agreed to acquire Times Mirror Co. on Monday in an \$8 billion cash and stock deal that will create a media giant with the nation's third largest newspaper group, television stations in the three biggest U.S. markets, as well as valuable Internet properties.

The combined company, which will have revenue of over \$7 billion and cash flow of more than \$2 billion, will be based in Chicago and will keep the Tribune (TRB: Research, Estimates) name. The company said it does not expect any layoffs from the deal.

While market reaction to the deal was mixed, most ap-

plauded it, saying that it brings together two powerful media brands and widens the combined company's ability to snag national online advertising accounts.

Combined, the two companies will have a total circulation



of about 3.6 million in the country's three largest cities, placing it behind newspaper publishing leaders Gannett (GCI: Research, Estimates) and Knight Ridder (KRI: Research, Estimates).

Tribune owns 22 television stations and, with its cable and

satellite coverage, reaches 75 percent of U.S. television households.

It has long promoted coordination among its various media properties, including a cable TV station and its newspaper Internet sites.

It will also hold many other media properties such as the magazines Field & Stream and The Sporting News, the Chicago Cubs professional baseball team and a publisher of educational materials.

The deal was approved late Sunday night by Times Mirror's board of directors.

Tribune executive said talks between the parties had been held in earnest since just after the start of the year.

"Our new company will be the best positioned, local market media company for the future," said John Madigan, Tribune's chairman and chief executive officer.

# New Dorm to Alleviate Housing Crunch

*continued from page one*  
adaptable to just "hanging out."

The construction of the new dorm is meant to allow lounges to be restored to all dorms and for rooms meant to be doubles to remain doubles, not triples. It is designed to alleviate the current housing problems as well as provide a new option for some students.

In addition to the residential rooms, houses 1 and 2 also each contain a seminar room and a faculty apartment. The faculty apartments include a large living room, a bedroom, a kitchen area, and a small office.

One apartment will be designated for the Residential Fellow of the area of the new dorm, which also includes

Jackson, Wheaton, and Smith dormitories. The other apartment is open to any interested faculty member. The selection of that faculty member will be through the Dean of Faculty's Office.

House 3 of the new residence hall is the tower visible from many parts of campus. This will house the 60 sophomores participating in the new Tutorial College program next year. The rooms are much like those in houses 1 and 2, only floors one through four are four-room suites and floors five and six are single bedrooms.

House 3 also provides offices for Tutorial College faculty, and a large dining room with catering kitchen so that the entire

Tutorial College can meet as a group. As part of the program, house 3 will not have Residential Assistants, but they will have Residential Coordinators, a link between the residents of the dorm and the administration. Staff must be present in the dorm for legal purposes.

Although the dorm will provide approximately 180 new beds, the net gain will be only 50-60 due to the restoring of lounges and down-sizing of forced triples, according to the Director of Campus Life, Amy Howard.

Of the suites open to the non-Tutorial College population, a portion will be designated as theme spaces. Groups of students will be allowed to apply

with a particular theme and faculty advisor in mind. Anything from speaking Spanish to practicing Tae-Kwon-Do will be considered.

Amy Howard says that this plan will "provide space for students with similar interests" and opens the dorm up to sophomores and juniors who have a legitimate reason for wanting to live there.

The remainder of the suites will be a part of the regular housing lottery.

It is likely that the fourth floor singles will be new first year housing, providing enough space for two freshman seminars.

The floor will therefore also house two Residential Assistants, two mentors, and a PRIDE leader.

The architectural firm in charge of the project, William Rawns Associates, designed the dorm with the rest structure of the campus in mind. The older buildings at Trinity, such as Jarvis and Seabury, are those with more character.

From their classic antiquity, Rawns designed a long building along Summit Street with a stone facade and a gabled slate roof.

The residence hall is meant to fit in with, but not duplicate the other buildings on the Trinity College campus.

The tower, quad, and plaza will give the new dorm an "Italian Tuscan hill town effect," according to Dean Ronald Thomas, the chairman of the Design Review Committee.

# Trustees Review Midsession

*continued from page one*

One of the major concerns raised by the Board of Trustees is that under the Trinity Days plan, the number of in-session days would be reduced from 71 days in the fall and 73 days in the Spring to only 69 days in the fall and 72 days in the Spring.

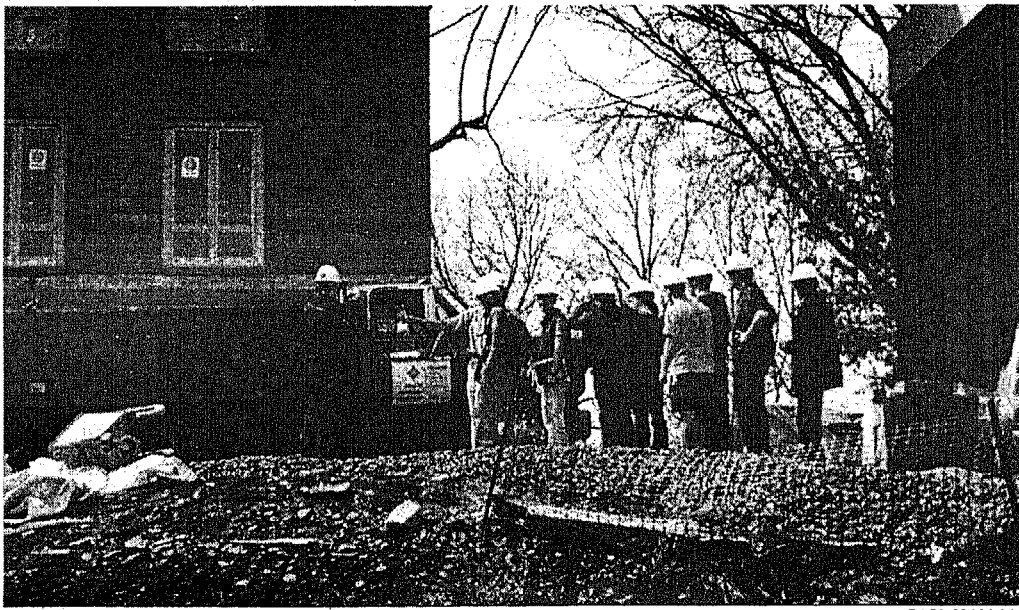
"The option is just to do away with it all and go back to the two weeks," said Carney.

The Trustees opted not to make the decision and at the suggestion of President Dobelle, delegated the responsibility of deciding the fate of Midsession to the Trustee Executive Board.

The Trustees passed a motion to hold a joint meeting of both the board and the academic committee in New York City on April 14 to resolve the issue. Fugett commented that the SGA will have to revise its proposal for the April 14 meeting, "We will have to prepare a thorough proposal of the whole year."

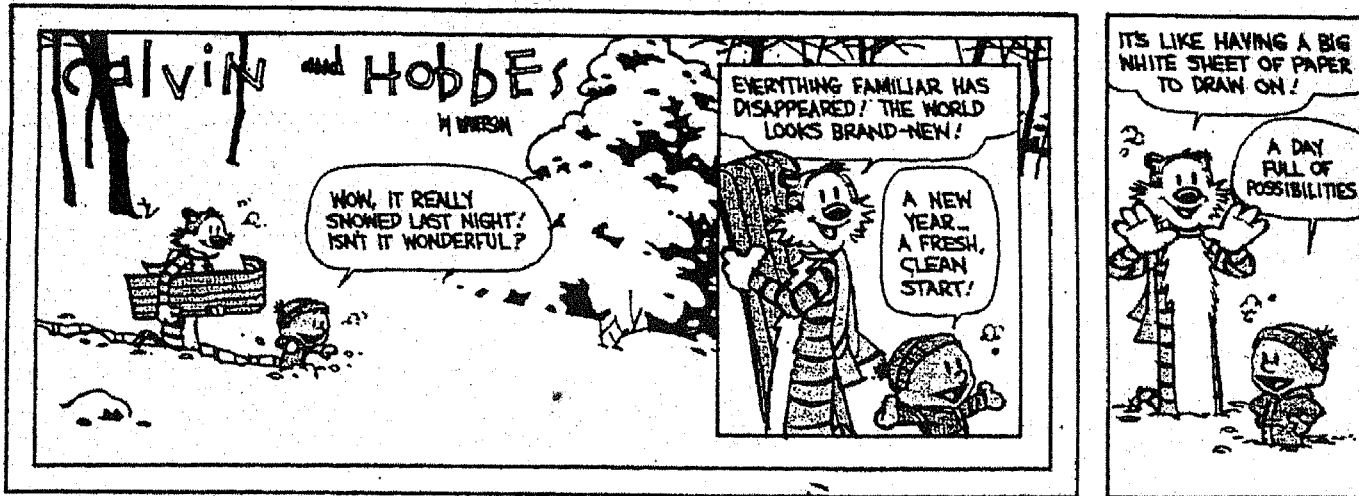
When asked how he feels about the Trustee's reaction to the Trinity Days plan, MacDonald said that he was "optimistic."

Other issues resolved at the Saturday meeting involved the passing of next year's budget, which was approved without discussion. The board also approved a new interdisciplinary educational studies major.



CASSI HALLAM

Group of students takes the first guided tour of the new dormitory.



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# Poster Policy Questions Student Press Freedom



BY TALIA KROHN  
News Writer

Last Thursday, March 9, a small group of faculty and students met to discuss issues of academic freedom on campus. Faculty members in attendance were Assistant Professor of Political Science Patricia Thornton, Visiting Assistant Professor of Women's Studies Elisabeth Armstrong, and two members of the faculty Academic Freedom Committee; Professor of Modern Languages Dr. Kenneth Lloyd-Jones and Associate Professor of History Dr. Jack Chatfield. The meeting was also attended by one student from last spring's Political Science 330 course and two members of the staff of Trinity's magazine *The Other Voice*.

The purpose of this informal meeting was to discuss the need for policies dictating rights regarding academic freedom for students on campus.

Last semester, 120 posters posted by Professor Thornton's Chinese Politics Class were torn down by anonymous individuals who were offended by the posters' content.

The posters used cultural revolution language and targeted various faculty members as part of a simulation exercise in a class project on the Chinese Cultural Revolution. Their removal therefore raised questions about the freedom of professors to teach certain material without interference from outside the classroom. As a result of this controversy, a committee was formed by Vice President for Student Services Sharon Herzberger to establish a poster policy clarifying what can and cannot

be hung up by students as part of class exercises. This committee is working towards a comprehensive policy on the poster issue. Policies regarding freedom of expression in other academic arenas which are not being addressed by this committee remain in question, and were discussed in Thursday's meeting. Maureen Welch '03 and Amol Modi '03 of *The Other Voice* inquired about the policies regarding freedom of speech and expression in student publications.

In light of the current issue of the possibility of a lawsuit by Chuck Norris against *The Other Voice*, these *The Other Voice* Staff members asserted that it is necessary to set up guidelines defining what they do and do not have the freedom to print.

Confused as to how the Norris piece was not justifiable under their first amendment rights, Welch and Modi inquired about school policy regarding academic freedom in student publications.

It was explained that school policy follows the provisions set forth by the American Association of University Professors to protect the editorial freedom of student publications. Welch, however, expressed her concern that allowing faculty policies, as opposed to student policies, to govern editorial freedom might result in faculty censorship of student publications.

She explained her hope to create some sort of policy protecting students from having their free speech and expression violated as was the case in the incident of Professor Thornton's poster project. Professor Lloyd-Jones agreed that "what is worth aiming for is some system where the faculty grants students the



HANNAH GANT

James Baird '00 entertains the masses at the annual Senior Brunch on Sunday morning in the Washington Room.

same academic freedom granted to the administration," and advised her to "figure out what it is you want to protect yourself against and then make up the machinery to make it happen."

Professor Chatfield added that "there is long overdue an academic freedom policy for this college," and professors Armstrong and Thornton also affirmed

their support of steps towards creating such a policy.

Welch stated that "our goal is to put something together and try to put it through the right channels," and expressed an interest in meeting again to discuss how an academic freedom policy written by students for students can be implemented for use in the future.

## TRINITY COLLEGE DEPARTMENT OF ENGLISH PRIZES

### SHORT STORIES

The Trinity Alumnus Prizes in Fiction: \$250, \$175, and \$100 for short stories of any length. One submission per student.

### POEMS

John Curtis Underwood Memorial Prizes in Poetry: \$200, \$125, and \$75. Up to four pages of poetry from each student.

### THE ACADEMY OF AMERICAN POETS PRIZE

A \$100 award for one poem and possible publication in a nationally-distributed journal. One submission per student.

### PLAYS

The Frank W. Whitlock Prizes in Drama: \$200, \$150, and \$100 for one-act play scripts. One submission from each student.

### ESSAYS

The Alumni Prizes in English Composition: \$250 and \$150 for expository writing. Papers originally written for college courses will be accepted if conscientiously revised and retyped.

### DEADLINE FOR ALL SUBMISSIONS

(EXCEPT FOR SPEECH CONTEST)

FRIDAY, APRIL 7, 2000 at NOON. All submissions should be typed. Deliver manuscripts to Jane Decatur in the English Department. DO NOT PUT YOUR NAME ON YOUR WORK. PLEASE INCLUDE A SEPARATE COVER SHEET WITH YOUR NAME AND BOX NUMBER TO ENSURE ANONYMITY. Include a large, self-addressed envelope for return. Winners will be announced at the Honors Day ceremony, Wednesday, May 3, 2000, at 3:30 p.m. in the College Chapel.

### SPEECHES

The F. A. Brown Prize in Public Speaking will be co-sponsored by the Alpha Chapter of the Social Science Honor Society: \$450, \$350, and \$200.

-Each speech will be an original persuasive speech of 5-8 minutes long on some contemporary issue selected by the student speakers.

-Students wishing to enter this contest must sign up with Margaret Grasso in the English Department by Friday, April 7. (Expected number of participants: 15-20.)

-All contestants will deliver their speeches between 7:00-9:00 p.m. on Monday, April 10, at the Faculty Club in Hamlin Hall.

-On Tuesday, April 18, the three finalists in the F. A. Brown Speaking Contest will deliver their speeches following the initiation of new members into the Social Science Honor Society.

Judging for the run-off speeches and final speeches will be faculty members from the English Department, the Smith Center, and Social Sciences.

These contests are open to all undergraduate students (including IDP students) presently registered at Trinity College.

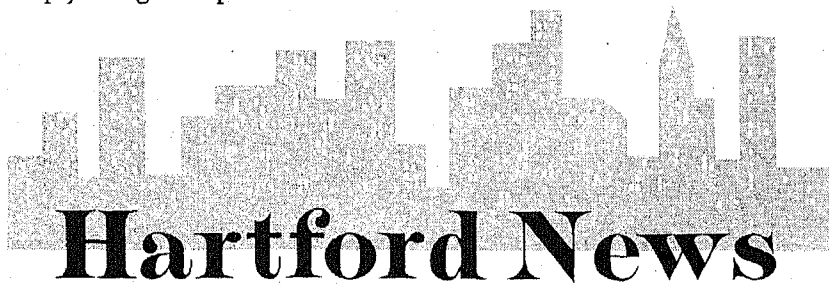
## Son of "The Fugitive" Sheppard Speaks Against Death Penalty

NEW LONDON, Conn. (AP) The son of the man whose case was an inspiration for the television series "The Fugitive" testified Monday that serial killer Michael Ross could have value to victims' families. Sam Reese Sheppard said executing convicted killers is inhumane and would be "literally killing resources." Relatives of murder victims and psychological experts can use lives

of his father's innocence and compensation for the time the elder Sheppard spent in prison.

## Hartford Community Leaders React to Recent Aetna Split

HARTFORD, Conn. (AP) The decision to split Aetna Inc. into separate companies drew a favorable reaction from city officials, who hope the breakup would keep business activity in Hartford, and



such as Ross' to better understand what makes people kill, said Sheppard. His father, Sam Sheppard, was convicted and later acquitted in the 1954 beating death of Marilyn Sheppard. He said the information he got from Ross "has helped me put the pieces together of the shattered experience of losing my mother." Defense lawyers are trying to show why Ross should be spared the death penalty. Ross has admitted killing four teenage girls in eastern Connecticut in the 1980s. An earlier death sentence was overturned on appeal. Ross already is serving two life sentences for killing two other young women in Windham County. He has confessed to killing two women in New York state but has not been prosecuted. The Sheppard case, a sensation at the time, was one of the cases from which producers of "The Fugitive" drew their fictional plot line. The younger Sheppard is currently suing the state of Ohio, seeking a formal declara-

tion of his father's innocence and compensation for the time the elder Sheppard spent in prison. Hartford, which has seen a number of major insurance players move away or consumed in mergers, is relieved by Aetna's promise to keep a significant presence in the city. Gov. John G. Rowland said Hartford would have an edge in remaining a headquarters for one or both of the new companies because of the large base of employees and talent in the Hartford area. But even if Hartford does lose a headquarters, the new companies, as yet unnamed, would retain a major presence in the city. Timmerman said Aetna must change its attitude toward doctors and allow physicians to use their medical and patient knowledge to properly administer treatment, rather than getting in the middle. The buyout offer that was rejected Sunday came from Dutch financial services conglomerate ING and California health insurer Wellpoint Health Networks.



# Dobelle Addresses Issues

*continued from page one*  
Public Television, and Trinity. We have to capture their buying power using strategic planning and give these people a place to spend their money so one does not have to get into a car and go to a mall."

In response to a question asking whether Trinity was maintaining too much outside focus, while not concentrating on issues within the campus itself, Dobelle responded, "The focus has not been outside, it really has been inside." He listed a number of programs that the inside focus created such as the Mega Cities Project and the Tutorial College.

"Sometimes people are distracted by the cranes across the street and therefore sometimes they are not focused on the enormous changes occurring within the institution," said Dobelle.

Regarding the recent housing crisis on campus, Dobelle stated that he believes the situation is now under control.

Last year, Dobelle was faced with a decision that prevented a decrease in the size of the Class of 2003. "I had to make an ethical decision last year. I accepted all admitted students needs blind, whereas the easy thing to do would have been to be stringent with financial aid or to cut off aid at a certain level."

The budget for the Class of 2004 calls for a class size of

about 490, and Dobelle states that "We'll be as close to that number as possible." He also states that Trinity is in a period of transition, and that it is almost impossible to stabilize the class sizes. Since Dobelle arrived at Trinity, the number of applications has risen from 3000 to 5300 per year. For the class of 2004, already 230 students have been accepted in the early decision program. That leaves less than 300 openings for 4800 applications. Ten years into the future, Dobelle predicts that class size will remain around 500 or slightly below.

Speaking on diversity on campus, Dobelle said that "Today over 20 percent of enrolled students are minorities, which is a 47 percent increase in minority enrollment since I arrived at Trinity."

He remarked that "We need to sustain and increase these numbers, but these are my goals, and not quotas. My goal is to have this college look like the world you all are going to live in."

When asked where he viewed himself in the city of Hartford's power structure because of his great influence, and his attempts and successes at massive neighborhood revitalization, Dobelle answered "I see myself as trying to remain aside from Hartford's power structure." He also noted that he is fully accountable to the Board of Trustees, and is focused on college issues.

Summing up the current "State of the College," Dobelle referred to Trinity as an institution that is a "superior college that is financially very strong, and in physical and neighborhood transition." He expressed hope that the Board of Trustees would approve appropriate salary increases to faculty and staff at their March meeting. Referring to the campus transition, Dobelle that he was concerned about the noise from the construction.

However he remarked that "When we make change, sometimes there are complications that I regret. But there is no way around it. I realize that a lot of promises of the College will not be realized by many seniors, and most likely by a lot of juniors. However, if I was a freshman or sophomore, I would be very excited."

He maintains that "The most important thing is psychologically are people having a good time? That's why we are holding forums to listen as best we can to 2000 adults. College is the ultimate form of democracy." In closing, Dobelle believes the school is experiencing great success, and is heading in the right direction. "I would give us an 'A' across the board for leading this institution. However I would give myself an 'incomplete,' because I am still trying to make this school in every micro-detail the best experience for every student."

# Radical Feminist Speaks to Students

By RUTE PINHEL  
News Writer

On Wednesday, March 8, Mary Daly, a renowned radical feminist philosopher and theologian, spoke on the topic of "Realizing the Elemental Power of Women." In a lecture sponsored by the Women's Studies

done in Universities...the killing of radical women, particularly feminists is happening very rapidly."

Daly holds a triple P.H.D. in Sacred Theology, Religion, and Philosophy from the University of Fribourg in Switzerland. She is a former associate professor of theology at Boston College and is currently on academic leave

**"I'm here to suggest that what is being done in Universities...the killing of radical women, particularly feminists." - Dr. Mary Daly**

Department and the Philosophy Department, Daly addressed the issues of patriarchal fundamentalism, biotechnology, and the rape of women and nature. Daly asserted, "I'm here to suggest that what is being



Feminist Mary Daly spoke to students last Wednesday.

due to a legal dispute over the academic right to exclude males from her Feminist Theory classes.

Daly is the author of such books as *The Church and the Second Sex*, *Beyond God the Father: Toward a Philosophy of Women's Liberation*, *Gyn/Ecology: The Metaethics of Radical Feminism*, *Pure Lust*, and *Webster's First New Intergalactic Wickedary of the English Language Conjured in Cahoots with Jane Caputi*. Daly discussed her most recent work, *Quintessence...Realizing the Archaic Future*.

As Daly expressed, "It is my earnest belief that we have nothing to lose. You won't find here a very tolerant person. I am here to sound alarm bells."

In particular, Daly attacked bioengineering. She regards cloning as "the death of nature" and contended that "You cannot be a feminist in my opinion if you don't care about the earth."

"They are searching for a holy grail which they call the biological grail." Along with her attack on cloning and bioengineering, Daly criticized right-wing conservatives and Christians, namely the "Fathers, Sons and Holy Ghosts of patriarchy," as the philosophy of thought responsible for the "archaic future" discussed in her latest book. "Radical feminism will be the prevailing philosophy of the 21st century or there won't be one."

Daly is best known for an ongoing lawsuit brought against her by a male student, represented by the Center for Individual Rights. In her twenty-five years of teaching at Boston College, Daly created a woman only space in her classroom. Daly asserted, "If you're teaching feminist studies there is something holding women back from their creative."

The student, who declined an offer to be taught separately, filed a lawsuit challenging Daly's right to teach women-only classes. Represented by a right-wing law firm, he threatened to sue Boston College on the basis of Title IX. Boston College, under pressure from the legal firm, forced Daly's retirement at the age of 70.

Daly, who chose to take a leave of absence instead of retiring, has an ongoing legal case against the college. She maintains that the college violated her tenure and her right to academic freedom. She is suing for breach of contract, denial of tenure and the right to academic freedom. As Daly stated, "I happen to be a radical feminist... here I was a sitting duck."

# Students Organize Protest to Aid Tribe

By RADOST RANGELOVA  
Announcements Editor

On Thursday, March 9, ConnPIRG organized a protest against an oil project undertaken by Occidental Petroleum in the Colombian Andes. Students from Trinity and from Conard High School went to West Hartford to voice their protest in front of the offices of Fidelity Investment, one of the primary shareholders of Occidental stock.

The drilling of oil in Arauca, which provoked this concern on the part of students and the community, is an actual threat to the U'wa people who live in the region. The U'wa tribe has declared that they will commit mass suicide if they are faced with the possibility to see the destruction of their lands. "We would rather die, protecting everything that we hold sacred, than lose everything that makes us U'wa," said Berito Kuwar U'wa, speaking for his people. According to environmentalists, the pipeline that was built in the region has

spilled over 2.1 million barrels of oil, severely polluting the land and its resources.

The protest organized last week was the second one in

**"We would rather die, protecting everything that we hold sacred, than lose everything that makes us U'wa." - Berito Kuwar U'wa, representative of the U'wa.**

which Trinity students took part, along with concerned students from Hartford's Conard High School. Melissa Pytlak '02, who organized the action, stated "We are here because

things like this happen all the time. This is just one example of how students can work to make a difference." In front of Fidelity Investments, they put

up posters to make the public aware of the actions in Colombia and gave out flyers with information on the topic.

"We are doing this because we think it is worth trying to save 5,000 lives," says Jessica Smith, a student at Conard High. Eric Loscher, who also attended the protest for the second time, adds: "We don't think it is right, and drilling is certainly not worth it for just two months of oil." The activists have also tried to attract public attention through the media. They are hoping that their attacks on presidential candidate Al Gore, whose name has long been associated with Fidelity, will lead to positive results and will influence the decision on whether to proceed with the drilling. Another massive project undertaken by ConnPIRG in relation to the current problem is the e-mail campaign, initiated on campus. Students concerned about the issue can be forwarded an e-mail that they will then send to Fidelity Investments. The letter urges the corporation to end the drilling and to prevent the "human and ecological travesty" that threatens the Colombian tribe.



WHITNEY CRONK

Student protesters outside Fidelity Investments in West Hartford.

# The Battle of the Sexes Moves to the Bathroom



BY PATRICK W. GAVIN  
Features Columnist

The Battle of the Sexes will be fought in the bathroom, I believe. The root of the timeless male-female power struggle stems from the toilet seat. And it is the humble, male opinion of this writer that those darn little porcelain seats symbolize all of the problems, all of the dilemmas and all of the struggles that exist between men and women.

Women, as we all know, prefer the toilet seat to remain down. Now, just because men know that women like to have the seat down doesn't mean that we actually do it. Furthermore, it doesn't even mean that we can understand exactly why women like the toilet seat to remain down in the first place. But men have been known to frequently accept that about the female species which we do not understand (cuddling after sex,

conversation, and Oprah, among other things), and the toilet seat dilemma is no exception. I am one of those perplexed men who can't quite see the logic in this particular need of women. So I asked some fellow female friends for some answers.

"Because it gets dirty underneath the toilet seat."

"Because when it's up, it means that a boy has been there."

"Because we'd fall through otherwise."

"Because then we don't have to touch it to put it down."

"It's more comfortable."

Obviously such answers didn't help enlighten my confusion nor further my appreciation for the female intellect, and in fact they only perplexed me even more.

So I decided to turn my male compatriots to see if they could offer some assistance in answering my confusion over toilet seats.

"Um..."

"Um..."

"Um..."

"Huh?"

So, since neither sex was able to help me sort through this problem in my head, I was forced to tackle it all alone. I went straight to the problem—I went to the bathroom. I dropped my pants, and squatted on the toilet seat (which had been left up, incidentally. Being a male, however, I knew to look first and put it down). It is my opinion that only on toilet seats do truly great thoughts occur. This particular instance will only further that notion.

As I sat there, simultaneously struggling with this question and the four tacos that I had eaten earlier, I was unable to shake the conviction that the only possible rational explanation for a woman's need to have the toilet seat left up is an honest admission of stupidity. I say this because I can think of no other logical reason for the need

except that women have raised the white flag, thrown up their hands, and succumbed to the fact that, yes, indeed they are simply not intelligent enough to look and see whether or not the toilet seat is up or not before sitting down upon it. What other conclusion could one draw?

Possible answers such as "Because it gets dirty underneath the toilet seat" and "Because when it's up, it means that a boy has been there" and "Because we'd fall through otherwise" and "Because then we don't have to touch it to put it down" and "It's more comfortable" certainly do not pass for intelligent clarifications on the matter, so I was forced to accept my conclusion. I can just imagine a woman walking into the bathroom, sitting down on a bare toilet and, defeated, simply saying, "Damn it...it happened again" as if she had no say in the matter whatsoever.

If this is the case—that, with

this issue, women are admitting stupidity—then the women's movement has been hit with a major setback and indeed it runs the risk of losing its foothold permanently. No major social movement has ever progressed very far on a platform of stupidity, with the possible exception of the Ku Klux Klan. Since I do not believe women to be inherently stupid (Rosie O'Donnell and Kathie Lee Gifford excluded), women will have to relinquish this issue in order to further themselves in the greater cause of women's liberation. And while this may be a tough sacrifice—after all, wars have been fought over simpler things than toilet seats (the Seven Years War was fought only to show the Hundred Years War that the whole "war thing" could be done in a fraction of the time)—I believe it to be imperative.

The opinions expressed by Gavin do not represent those of the Trinity Tripod or its staff.

# Senior Brunch: A Worthy Tradition



BY SARAH FELIX  
Features Writer

Just when I begin to underestimate Trinity College, an event like Senior Brunch happens. Naked people ran across the quad, people cried and puked, and then drank more. Said Senior Scott Raymond, "Someone took my body and did bad things with it yesterday." We seniors celebrated in what some people would call style.

I was late for senior brunch, walked in at 11:30 AM and thought I'd find a few drunk people eating fruit from the buffet. Or perhaps a few smart classmates who came early to get as much free beer as they could. Instead, at 11:30 in the morning, the Washington Room was packed. People were everywhere, screaming to the music on stage, crowding around the kegs, dancing on the tables until someone had to carry them off,

and a select few eating fruit from the buffet. People came out of the woodwork—I saw people I didn't even know went to this school. I couldn't recognize faces and those I did recognize, I was surprised were actually seniors. Everyone was kissing everyone (boys and girls)—most of who hadn't talked to each other since freshman year in North.

It was better than a beer commercial. Girls in black dresses (and an occasional pink—would we expect any less?) singing along with Madonna, boys trying to grind with their freshman crush, or anyone who was within grinding distance. Girls got propositioned for kisses, boys accepted propositions. I have never seen so much love and adoration at 11 AM. Strolling out of the Washington room, people yelled, "Are you going to late night at PSI-U, late-night at AD or the Hall?" Late night is, of course, referring to 2:00 in the afternoon.

And I haven't even mentioned the naked people yet. On the way to late night, we stumbled across the Quad, where admiring freshmen blasted music from their Jarvis rooms to rally more people to run naked. Let's give credit to the first men (names will remain anonymous) who ran naked, but later, yet, the kilted-man who entertained us with his cartwheels.

The red-jacketed and black-jacketed girls who gave runway shows—walked a bit and then turned around to flash the crowds stark naked. The brave girl who streaked first and then slid into the mud, laughing. People had guts (sadly, I was not amongst them,) but I was among the admirers watching from the sidelines. However, in all my admiration, I was a bit disappointed when I remembered hearing stories from my older brother about how over 50% of the seniors ran in circles, ran naked (no bras or underwear,) and

everyone did it together. That is what I call a true community experience.

Nonetheless, I was fervently impressed with the party at Psi-U. Everyone was there. Everyone. The Hall fold, AD brothers, sorority sisters of Kappa and Tri-Delt, Cleo seniors, Lockwood and Crow members, Elmo brothers and sisters and then, the great independents were all there. Everyone was talking to everyone. People were happy and smiling, something that I have not seen in a while. It was raining outside, seniors had midterms (I was up until 2:30 AM trying to write coherent sentences for my exam), and yet people were celebrating.

Whether it is for Daddy's company or for the 18K advertising job, all of us will be working next year. We are going to have to "join the real world" and I think it is high time we stopped to celebrate what we have accomplished so far. I would like to

quote from Peter Slavin who said, "As far as not living yet in the real world, as my favorite columnist says, where are you, in a fake one? School is as real as anything else is. Some adults like to console themselves that those enjoying life are not in the real world."

While I know that senior brunch may seem like a drunken escapade—it is really something we need to do. Like many of us, I have internal terror about next year.

We seniors need to relax and release. We need to hang out with old friends, bond with new—embrace these last few months. Live in the present. Celebrate how far we have come. Because, in the next few months, we have to figure out, essentially, who we really are and who we want to become.

And, after all is said and done, the question that immediately comes to mind is: What's going to happen during Senior Week?



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# TOP 10

Top Ten Signs Your Spring Break is Not Going to Go Well

10. You get busted with drugs before going to Jamaica.
9. Your cabana on the beach in Tahiti turns out to be a corrugated tin shack in Tijuana.
8. You find out that professors thought it was Reading Week all over again.
7. Cancun turns out to share the same drinking policy as Trinity.
6. Instead of meeting local Caribbean beauties, you have booked a week in a transsexual nudist colony.
5. You find out that, under Florida law, bail for public drunkenness is \$50,000. Your cell mate is named Bubba and has a thing for college boys.
4. During the week before spring break you do not pass your art history test. You do pass the Error Proof Test.
3. You develop a sudden rash on your inner thighs during the week before spring break.
2. You're going somewhere with your mom.
1. You're going somewhere with Sharon Herzberger.

# Story's Story: A Look at the Career of Chris Story '00



BY JAMES CABOT  
Features Editor

Chris Story '00 is a typical college student. He wears hockey jerseys to class. He loves sports, and plays on every intramural team that he can. Every now and then he catches a cigarette outside of Gallows Hill. He jokes with his coffee-craving customers about campus life, weekend hangovers and upcoming football games.

The most remarkable thing about Story is not his age. Rather, Story, 32, is remarkable for the level of intensity and passion with which he has pursued his four years at Trinity. Although technically an IDP student, Story has lived in a dorm, worked as an RA, broadcast Trinity football games on the radio, worked in Gallows Hill, and always presented a smiling face and a wave to his fellow students. This May he will graduate with a degree in history and a love for Trinity College.

## In the Navy

Story grew up in Myrtle Beach, SC. After "goofing around" for four years, he joined the Navy when he was twenty-two. His five year tour of duty, all of which was spent in submarines, took him all over the world. He is a veteran of Desert Storm, although for security reasons he cannot discuss exactly where his submarine was positioned during that conflict.

After Desert Storm, Story was stationed in Groton, CT. When his enlistment ran out, he began to consider a return to school. While taking courses at Three Rivers Community-Technical College in Norwich, CT, Story began his college search.

## College Life

Although Story's college search was much like any other Trinity student's, he took into account one extra consideration — he wanted to find a school that would allow him to live as a typical college student.

"I wanted to live on campus and feel the vibe — I wanted to be a part of campus life. I just wanted to know what it felt like," says Story.

Eventually he narrowed his choices down to two schools: Trinity and Wake Forest. He was accepted at both. He chose Trinity because he liked the feel of the campus.

"When I left my interview, I was walking across campus and several students waved and said hello. I was impressed with the rather familial sense on campus," says Story.

For his first two years, Story was a neuroscience major. He struggled academically and was recommended for a forced withdrawal. He appealed the decision, and enlisted several friendly professors to speak on his behalf. He was allowed to stay.

When he started his junior year, Story made an important decision — he switched to being a history major. "It came down to studying what I wanted to study, instead of worrying about a job," says Story.

With a new major, Story returned to what he did best, which was pursuing his love of academia. He has taken a wide range of courses at Trinity, not restricting himself to science or history. His favorite professors include Vijay Prishad, Dan Lloyd, and John Gettier. "Each goes a long way in allowing the students to think for themselves. They lay out information and allow students to formulate their own opinions," notes Story.

He also points to his advisor, Jack Chatfield, and to Jerry Watts as being instrumental in his growth as a student. "The first thing that Chatfield told us in his History 201 class was to question his-

story. That has always stuck in my mind." Chatfield is quick to compliment his student: "He is my advisee and I know him from two or three classes. He is extremely spirited, very independent minded, and impassioned. He is especially in tune with the moral dimensions of history." Chatfield added "he interprets the past with a vengeance. Many of his most pointed comments are critical evaluations of what historians have claimed."

Despite his age, or perhaps due to his age, Story gets along well with virtually everyone that he meets — professors, administrators and students.

Is he pleased with Trinity as a school? "I didn't know what to expect. Many friends went to the University of South Carolina, or to Georgia Tech, which are both big, city campuses. There is something about a campus that is contained, walking all over, and realistically getting to know a number of people," says Story. He says that Trinity is a social, outgoing school which still manages to be personal. "The school likes to have a good time," he adds with a laugh.

when he switched from neuroscience to history.

He's been a really good staff member. He has brought a lot of experience to his classmates and to the staff as an older student," says James Mournighan, the Residential Fellow for Area One. Mournighan adds that there is a general sense of how well-liked Story is by his students around each of the dorms in which Story has been an RA.

"He's a cool guy. If students are smart, he doesn't give them any trouble. Plus, he is a huge supporter of athletics here and has a lot of Trinity pride," says Chris Gumprecht '02, who was in Little last year and spent the fall of this year in Anadama.

Story has not left campus since becoming an RA

during his sophomore year. He stays on campus during the summer and participates in the summer programs that Trinity hosts. "I can't just go home and live with my mom," he jokes.

## The Age Question

## Serving as an RA

For the past three years Story has served as an RA. He attributes his involvement on campus and his love for the school to this job: "I don't think I would have liked these four years if I did not take this job and live on campus."

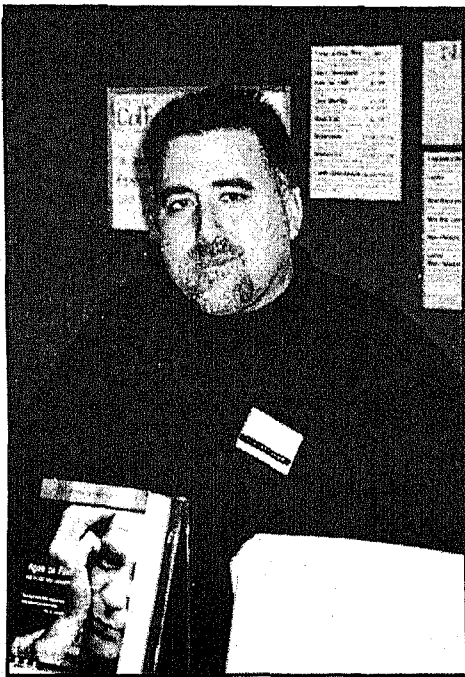
Story recounts an anecdote from his freshman year to explain why he decided to become an RA: "I was working on a school project in New Britain, CT. I was paired with another IDP student and we were doing door-to-door sampling. Behind us were two traditional students. This was right at the start of the year and I started talking to these two students. They said, 'Oh! You're an IDP. We don't like IDP's on campus.' I knew all the preconceived notions about IDP's—they were suck-ups, they got good grades, they weren't involved in other aspects of campus life."

Starting with the spring semester of his freshman year, Story lived on campus. During his sophomore year he was the RA in the Hudson St. dorm. During his junior year he was an RA in Little, and this year he is the RA in Anadama.

"By and large, the students on this campus are really good kids," says Story. Being an RA has also brought him into contact with many members of the administration: "I have had nothing but good experiences with Deans Thomas, Card and Reuman."

Story considers that he is fortunate in that he has never had to deal with a serious situation while serving as an RA: "I have talked to a couple of students with cultural differences. Other than that, it is mainly writing kids up for alcohol and for not being smart."

He remembers what it was like to be the age of the typical college student, and he uses this to his advantage. "I was there once. I remember doing this and that. I also try to impart to my students that it does not matter if you haven't figured out what you want to do with your life." Certainly this is a lesson that Story lived



Chris Story on the job at Gallows Hill

"For my first two years I was very self-conscious about my age and I tried to down-play it," says Story. "Last year was the most fulfilling year of my life," he adds. He says that he finally became comfortable with himself in his role as a college student, and he began to enjoy school.

His age is also a factor in his relationships with teachers, although not in the way that one might suspect: "What helps me with professors, because of my age, is that I have bosses and superiors, and I respect their jobs."

Of course, he has many funny anecdotes. "Before broadcasting football games, we would watch soccer. One parent came up to me and asked me which daughter was mine." He says that another student, on the first day of school last year, did not believe that he was an RA. "I had to pull ID on him," jokes Story. In the same way many parents are skeptical, but Story says that in the end they all appreciate having an older, adult presence in the dorm.

In summation, Story offers the following advice: "people have this idea that when you reach a certain age, you have to act a certain way. You don't ever have to change the essence of who you are."

When Story is positioned on the main quad with softball bat in hand, baseball cap pulled on backwards, and huge grin across his face, he could not be more true to his words.

## Looking Toward the Future

Story hopes to pursue graduate work, including a Ph.D. Eventually he wants to be a dean at a small, residential college. When asked if Trinity might factor into his future, he smiles. "I would love to be the Dean of Students at Trinity."

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# I Accept Sean Connery as My Lord and Personal Saviour

By GEOFF STEVENS  
Features Writer

I recently had the opportunity to watch *Goldfinger*, the quintessential James Bond classic. Now, this is the first time I have seen this film since my brothers forced me to watch it for days on end when I was a child. The reason why I'm relating this to you is because of the James Bond debate. I'm not sure if the female readers are aware of this, but there is a James Bond debate concerning which actor played the role best. I'm aware that this debate is in no way related to anything that's going on around campus, but this is the Features Section. I'll just say whatever comes to mind.

At any rate, I was thinking about the James Bond debate after I'd seen *Goldfinger*. Before last weekend, my answer to this debate or question was invariably Sean Connery. I'd never really seen or developed any theories about why Connery was the best, but in many circles, you get beat up if you're a man and you favor another Bond. I just assumed that my male friends had my best interests in mind when they 'corrected' me for liking Roger Moore. But I saw *Goldfinger* this weekend and I now do have an informed opinion on why exactly Sean Connery is the best James Bond that ever there was. You see, when you watch a recent James Bond film, one of those multi-million dollar flashbang affairs with Pierce Brosnan, you see the British spy as rather inhuman. Everywhere he goes, he has a compliment of cannon-fodder KGB agents following him around, shooting at the ground near his feet. You watch these films and wonder how the hell Britain could have ever lost its empire. Why didn't they just send

in the one-man wrecking crew? Watching the old James Bond films, for one thing, make it plausible that Q would actually be a government agent, since he's at most fifty years old in these movies. There aren't any 90-year old government employees. Not even in Britain. Secondly, you get the impression that James is a fallible human being. He can't always beat up the henchmen, sometimes he makes mistakes. Sometimes he gets captured and spends half the movie held captive by the arch villain. Watching the old Bond films, I can understand how they lost their empire. It makes sense. It affirms my world view of British inferiority. But Sean Connery is a James Bond that I can root for. A lot of times, it really looks like he won't make it. He's not a really strong guy, he gets hit a whole bunch, even by the day to day henchmen. He's got to be a cheap bastard to be able to win most of his fights. He punches below the belt; just like I do. Furthermore, there are the women. I'm no Chauvinist, but if I'm going to root for a cunning spy, I don't want him to seduce three women per film, I want him to seduce scores and scores of women. It's so much easier to idolize a man who can seduce women with a look. Really, the more I grow up, the less I really have aspirations to become a secret agent. The only thing that keeps my interest up is if the agents really do have sex that much. Then I want to be James Bond. Then I want to become a British spy and fight my way decrepit inbred monarchy. Then I want to defend Britain, as the source of my incredibly paleskin. Come to think of it, if they were to bring back the old film style, I think I might just want to join her majesty's service, if only just to see if I get a player's handbook when I graduate.

# Mystical Bob's Spring Break

**VIRGO**  
AUG 23 - SEPT 22

Spring break is on the way and you can't wait. This week will be very boring for you, probably because you are a boring person. Next week, however, will be the best that you ever had. Yippie for Spring Break!

**LIBRA**  
SEPT 23 - OCT 22

You will get drunk this spring break. Yeah, I know that you already knew that, but I can't tell you much more that will happen. Nothing ever seems to happen when you're face down in a gutter.

**SCORPIO**  
OCT 23 - NOV 21

Scorpios are well known for their passionate natures. You are a passionate party animal, but not this week. You'll find yourself all alone for most of the week with no friends. Hey, what else is new?

**SAGITTARIUS**  
NOV 22 - DEC 21

Naked Spring Break. I don't know what you're going to be doing, or where you will be doing it, but I do know that you will be doing it naked.

**CAPRICORN**  
DEC 22 - JAN 19

Mixed up plane reservations will cause you to end up on a small island in the middle of the Indian Ocean. But don't fret, my friend, at least there will be no Aquariuses there. I can't stand them, ya know? It seems like you found yourself a paradise. Can I come? Please.

**AQUARIUS**  
JAN 20 - FEB 18

No one knows what you will be doing over spring break and no one really cares. You'll probably be someplace doing something, but they won't really care, and so why should I? Just go do your little "break thing" and stop acting like everyone else should care about you. Yes, you are important, but only to yourself.

**PISCES**  
FEB 19 - MAR 20

Have you ever seen those shows on TV where they follow a bunch of college students around with a camera during their spring break and the kids always seem to have a really good time? Well, you wish you could be one of those kids, but you can't. Too bad.

**ARIES**  
MAR 21 - APR 19

One word sums up what you will get out of spring break: herpes.

**TAURUS**  
APR 20 - MAY 20

Odds are that you will somehow end up in Jamaica with some dude named "jah" and a bag of "dope." At this point you might well feel the need to bring your new friend "dope" back to the good old US. Don't! You are not, however, all that bright, being bull-like. Expect to meet the friendly customs man and go to jail.

**GEMINI**  
MAY 21 - JUN 20

You're also gonna get herpes, plus a girl named Candy from Akron, OH pregnant and you can't do a damned thing about it. My advice is to find Candy quickly, get the deed over with and then go off to have fun. Deal with the herpes and/or baby upon your return to the US.

**CANCER**  
JUN 21 - JUL 22

Spring break will rule. Be forewarned, however. That hottie you meet from Michigan State is really a man. As a note to all you spring breakers from the gods, Zeus recommends that you check each chick for a hidden "package" before getting to business.

**LEO**  
JUL 23 - AUG 22

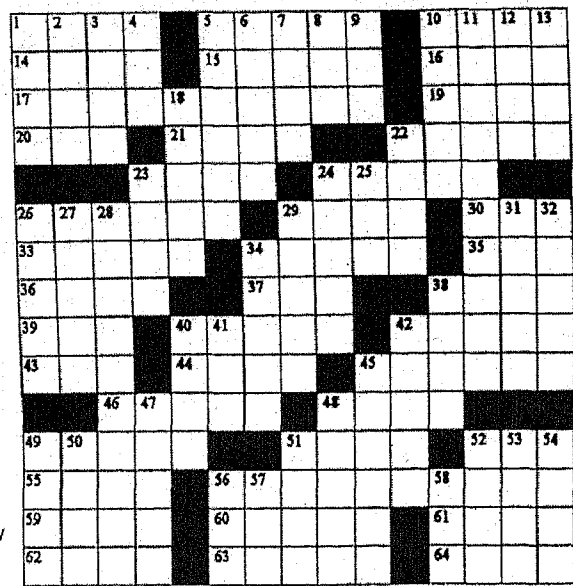
Good luck and have fun. I have a feeling that you will be assuming the same position that these lions are, so have fun.

## Crossword 101

By Ed Cauty

### "Imports"

- ACROSS**
- 1 \_\_\_ and pinion
  - 5 Greek mountain
  - 10 TV control
  - 14 Chills and fever
  - 15 Plunder
  - 16 Thomas \_\_, British composer, 1700
  - 17 Pierre's entranceway
  - 19 Quarry
  - 20 Small amount
  - 21 Rage lead in
  - 22 Plateaus
  - 23 Bird's nest
  - 24 Turn red
  - 25 Des \_\_, Iowa
  - 29 Compensate's
  - 30 Highland headgear
  - 33 Performed
  - 34 Worries
  - 35 European money: Abbr.
  - 36 Use chewing tobacco
  - 37 Airline gathering point
  - 38 Make a sweater
  - 39 Soft-finned fish
  - 40 Tehran moola
  - 42 Sierra \_\_\_
  - 43 \_\_\_ Lanka
  - 44 Hairstyle
  - 45 Actor Richard \_\_\_
  - 46 Bottomless pit
  - 48 Dime
  - 49 Grandmothers
  - 51 Alert
  - 52 Elsie's call
  - 55 "Exodus" author
  - 56 Vatican secret service
  - 59 Pleasant French city
  - 60 Wigwam
  - 61 Turn tail
  - 62 Luge need
  - 63 Boy Scout tasks
  - 64 Native American people
- DOWN**
- 1 Huck Finn's boat
  - 2 Taj Mahal site
  - 3 Prompted



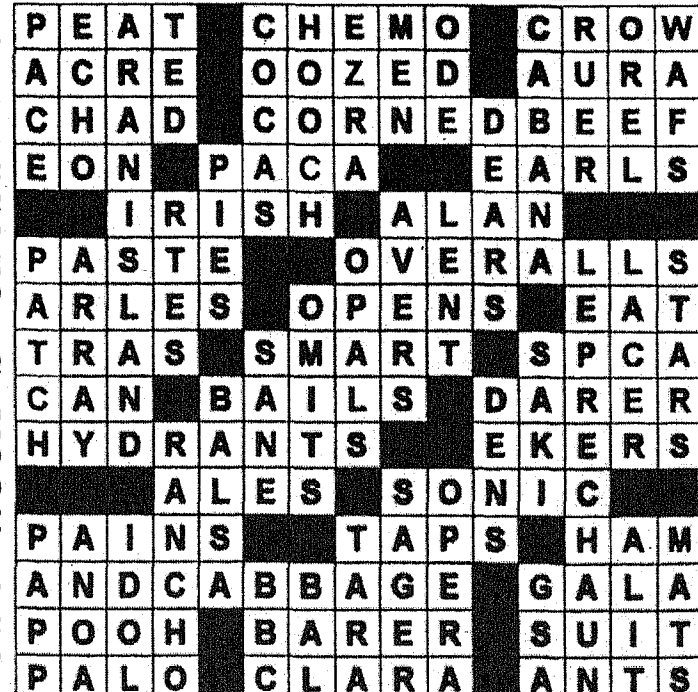
- 4 Mr. Starr
- 5 Dislikes intensely
- 6 TV show
- 7 College in Frederick, MD.
- 8 Ear: Prefix
- 9 Damascus locale: Abbr.
- 10 Some British women
- 11 John McCormack for one
- 12 O'Neill's Christie
- 13 Spike and Robert
- 18 Articles of faith
- 22 Rumple the hair
- 23 For the second time
- 24 Fishhook parts
- 25 Soap ingredient
- 26 Ceremonial staffs
- 27 Orange yellow
- 28 Summer treat
- 29 Sao \_\_, city in Brazil
- 31 Grape
- 32 TV controls
- 34 Bracelet item
- 38 Song writer Jerome
- 40 Leonard and Charles
- 41 Ands and buts lead in
- 42 "The Facts of Life" author
- 45 Aqueduct animals
- 47 Displaced
- 48 Packed
- 49 Mother Teresa & others
- 50 Seed covering
- 51 Dry dishes
- 52 Beer ingredient
- 53 Cookie
- 54 Lyric poems
- 56 Benchmark: Abbr.
- 57 Teeny
- 58 Flying saucer

### Quotable Quote

"They spell it Vinci and pronounce it Vinchy; Foreigners always spell better than they pronounce."  
... Mark Twain

By GFR Associates E-Mail: EDC9432@aol.com  
Mail: GFR, P.O. Box 461, Schenectady, NY 12301

## Last Week's Crossword



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Cheese	\$ 7.50	\$ 9.85	\$12.00	\$13.00
Veggie	\$10.00	\$14.85	\$17.50	\$18.50
Sgt. Pepperoni Special	\$10.50	\$15.85	\$19.00	\$20.00
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TOPPINGS: Pepperroni, Sausage, Meatball, Mushroom, Peppers, Onions, White, Extra Cheese, Bacon, Olives, Broccoli, Hamburger, Eggplant, Fresh Garlic, and Tomatoes.

**HEROES (Hot or Cold)**

with your choice of lettuce, tomato, onions, peppers, olives, mayo, BBQ sauce, hot peppers, oil, vinegar, mustard, ketchup.

Philly Cheese Steak	\$5.50
Philly Cheese Steak w/Bacon	\$6.25
Philly Cheese Steak w/Extra Steak	\$7.45
Chicken Parmigiana	\$5.15
Eggplant Parmigiana	\$5.15
Meatball Parmigiana	\$5.15
Veal Parmigiana	\$5.15
Sausage Parmigiana	\$5.15
Ham, Salami, Cheese	\$5.40
Ham & Cheese	\$5.15
Turkey & Cheese	\$5.15
Tuna & Cheese	\$5.15
Veggie & Cheese	\$4.50
Pepperoni & Cheese	\$5.40
Salami & Cheese	\$4.90
Chicken Sandwich & Cheese	\$5.65
Grilled Turkey, Bacon & Cheese	\$6.00
BLT & Cheese	\$4.25
Grilled Ham & Cheese	\$4.90

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Our own handmade pizza dough stuffed with Ricotta, Mozzarella and Parmesan cheeses, blended with your choice of filling and a side cup of marinara sauce.

Calzone	\$4.90
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Buffalo Wings (mild, hot or suicide)	(12) for \$6.00
Chicken Fingers	\$5.00
Mozzarella Sticks	(7) for \$4.75
Onion Rings	\$3.20
French Fries	\$2.65
Cheese Fries	\$3.70
Fried Dough	(8) for \$2.50
Breadsticks	(8) for \$2.50
Garlic Bread	\$1.85
Garlic Bread w/cheese	\$2.40
Chips	\$ .50

**SALADS**

Tossed Salad	\$4.05
Antipasto Salad	\$5.75
Tuna Salad	\$5.75
Extra Dressing	\$ .50

**DESSERTS**

Triple Chocolate Cake	\$3.25
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**SODAS (one liter)**

Coke, Diet Coke, Sprite, Iced Tea	\$1.60
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# James, Beth, and Sasha Handicap the Oscars



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Best Actress Nominee Hilary Swank.



BY JAMES CREQUE, BETH GILLIGAN, AND SASHA BRATT  
Arts Critics

## Who Will Win BEST PICTURE

Sasha Bratt: The biggest surprise of the group is *The Cider House Rules* which grabbed seven nominations in all. The other shockers were *The Green Mile* and *The Sixth Sense*.

*The Insider* has always been touted as one of the best films of the year, but doesn't have the backing of the public to win. *American Beauty* will go home with Oscar, it is the only one that is sort of a favorite.

Beth Gilligan: *American Beauty*

James Creque: Hey, I saw *Sixth Sense*. I liked it. I saw it twice. Well, technically the second time doesn't count because I went with two other people and we all saw different movies.

That was lame. I saw *Blue Streak*.

Lamer still. But the two times I went in a group of at least two people where at least one person saw *Sixth Sense*, one of them left the theater crying. That was annoying.

I mean, it was the 'good' kind rather than the I-just-pulled-apart-my-crazy-glued-fingers, and no I wasn't the one crying.

But in principle, if such infectious emotion was evoked with such remarkable consistency (100% after all) then maybe the movie succeeded enough to be recognized for this great award. Of course maybe other movies did the same, but I didn't see those. Any of them.

## BEST DIRECTOR

SB: Chances are that with *American Beauty* winning Best Picture, Sam Mendes will take home a statuette of his own. Whatever film wins best picture will also win best director.

BG: Sam Mendes for *American Beauty*

JC: Devin Goodman for his remarkable work as evidenced in the displays of the talents of the *Accidentals*, and other prepositional phrases.

## BEST ACTRESS

SB: Hilary Swank, no questions asked.

BG: Hillary Swank was incredible in *Boys Don't Cry*.

JC: Michele Pfeiffer. She looked great in the Catwoman suit.

## BEST ACTOR

SB: The obvious name missing here is Jim Carrey for *Man on the Moon*, which was probably, like him or not, the best male acting job of the year.

Who will win? I have to say that it is a dead heat between Spacey and Washington, with Washington holding a slight edge. If Spacey wins, look for *American Beauty* to have a huge night. Don't count Crowe out as an upset though.

BG: Denzel Washington.

JC: Christopher Walken. I like his work.

## BEST SUPPORTING ACTRESS

SB: In a very interesting field, the Oscar will probably go to Angelina Jolie after her Golden Globe win, but that is not set in stone. There is no clear victor here.

BG: Catherine Keener, 'cause she's fab.

JC: What do I know?

## BEST SUPPORTING ACTOR

SB: I hope, I hope, I hope, I hope, I hope not Tom Cruise. I like Tom Cruise but

this is not the best supporting acting job this year by a long shot.

In one of the most crowded categories, I am going to go out on a limb, and say that it won't be the favorite Cruise, and the Michael Caine will walk home with the gold. Sorry kid, you might see dead people, but you don't see Oscar.

BG: Haley Joel Osment, even though his performance was cack.

JC: Arnold Schwarzenegger. For *Batman and Robin* I mean. P.S. You know, I get the feeling not all my category picks came out with the corresponding movies in the past year. Ask me if I care.



WWW.CULTURECULTURE.COM

Best Supporting Actor Nominee Haley Joel Osment and Bruce Willis in Best Picture Nominee *The Sixth Sense*.

## Who Should Win

### BEST PICTURE:

Sasha Bratt: Maybe the question should be, who should NOT win, because the answer is definitely *American Beauty* in that case. A good movie, but it is definitely over-hyped and over-rated by people who think it is important. The real best picture is *Being John Malkovich*, but unfortunately that genius was overlooked by the Academy. I know a lot of my fellow critics might not agree, but my vote for Best Picture is the underdog among underdogs, *The Sixth Sense*. It is not usual that a top grossing movie or even a Bruce Willis movie.

Beth Gilligan: I really liked *The Straight Story* and *Eyes Wide Shut* (yes, I realize I'm one of the few people on the planet who actually enjoyed it), but I wouldn't mind if *American Beauty* won. I just don't understand how *The Green Mile*, *The Cider House Rules*, and *The Sixth Sense* were nominated in a year that saw so many better movies.

James Creque: My input here is essentially questionable at best. But I stopped by to mooch food and now I get to guess at opinions I might have had had I managed to get to some movies recently. But I digress. *Sixth Sense* was pretty cool. I actually saw that one. Bruce Willis neglected to beat the crap out of anybody, but the hope kept me avid throughout the whole film. Well, that and the really more-impressive-than-expected acting by Bruce Willis. Of course I can't overlook that damned kid who actually succeeded in engendering my endearment.

### BEST DIRECTOR

SB: Spike Jonze. Plain and simple. The movie was so good, and the direction was superb. The first time director was the best director of the year, but it looks as if he will be overlooked.

BG: Pedro Almodóvar for *All About My Mother* — he has really matured as a director; this is his best film yet.

JC: Doris Short, for her remarkable work as evidenced in the displays of the talents of *The Trinity Pipes*, and other prepositional phrases.

### BEST ACTRESS

SB: Hilary Swank, it's her year.

BG: Hilary Swank was terrific in *Boys Don't Cry*. Reese Witherspoon should have also been nominated for *Election*, and Cecilia Roth was great in *All About My Mother*. Kate Winslet was also robbed — she should have been a nominee for *Holy Smoke!*

JC: Winona Ryder for posing for the photo cover of the book of *Girl Interrupted*, which I have read but not yet seen. You should all read it.

### BEST ACTOR

SB: In this category, there is less controversy (besides the Jim Carrey thing). Richard Farnsworth is the emotional favorite. The eighty something year old actor delivered a magical performance that touch many a heart. I am as split as the academy as to who should win, but I would probably lean more toward Spacey than to Denzel.

BG: Richard Farnsworth was fabulous in *The Straight Story*. Jim Carrey should have been nominated for *Man on the Moon*. *Fight Club* was a flawed film, but Ed Norton was good in it.

JC: Justin Ball. He drank a lot and performed a fabulous nostalgic trumpet player. But how many of us got to see it? Exactly.

### BEST SUPPORTING ACTRESS

SB: In a very eclectic collection of actresses, it is hard to choose one over another. The surprise would be Toni Collette, but I believe that she is deserving, and the upset would be Catherine Keener. Who should win, you guess is as good as mine.

BG: Chloe Sevigny in *Boys Don't Cry*. Nicole Kidman also did some great work in *Eyes Wide Shut*.

JC: Anjolina Jolie. The eyes. Yeesh, the eyes. And that's from commercials.

### BEST SUPPORTING ACTOR

SB: Another snub should get it. John Malkovich should win easily for *Being John Malkovich*. It a most amazing, self-deprecating, multi-faceted role. He was probably overlooked because the movie bore his name and was seen as a joke. He deserves it.

I think, out of the choices given, that Michael Clarke Duncan of *The Green Mile* should win. A most deserving person, who brought this gentle giant to life. Great acting, and what is more, great presence. I hope he wins, but it is a long shot.

BG: Not only should John Malkovich have been nominated, but he also should have won the award.

JC: The crazy Irishman from *Braveheart*. He was all kinds of fun. Screw context. Time is relative.

THE DEPARTMENT OF ENGLISH  
CREATIVE WRITING PROGRAM  
announces the 2000

TWELFTH ANNUAL

ALPHA DELTA PHI LITERARY PRIZE

GIVEN BY  
THE PHI KAPPA EDUCATIONAL FOUNDATION, INC.

\$1,000

For an original prose fiction or creative non-fiction manuscript by any currently enrolled Trinity College undergraduate or Individualized Degree Program student. Prose drama is acceptable.

DEADLINE: Friday, April 7, 2000

#### Eligibility

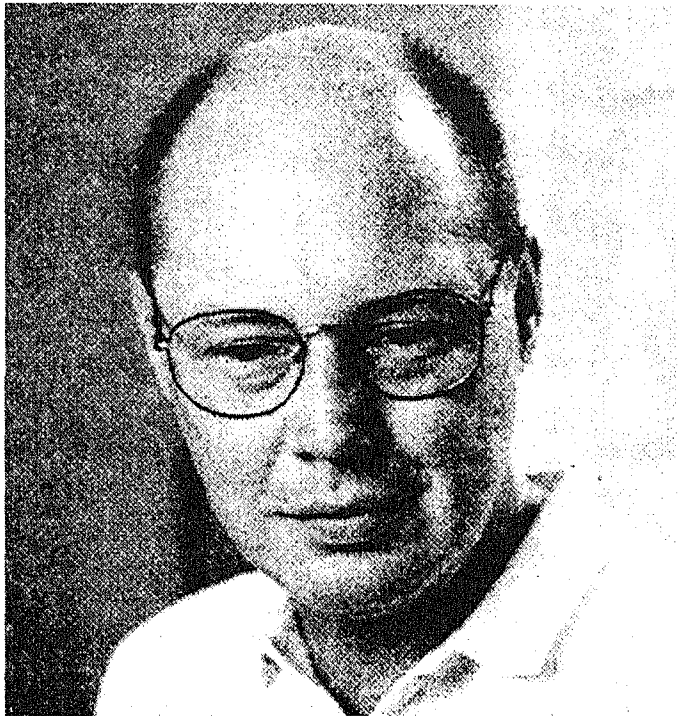
1. Any woman or man currently enrolled as a Trinity College undergraduate or Individualized Degree Program student. No graduate student is eligible.
2. The prize may be won only once by any contestant.
3. No fraternity or sorority membership is required. The Alpha Delta Phi Fraternity will not participate in the screening or judging process. THIS CONTEST IS NOT THE SAME AS THE ALPHA DELTA PHI LITERARY COMPETITION.

#### ENTRY PROCEDURES

1. Maximum length of any single manuscript: 5,000 words. The cover sheet MUST indicate the total word count.
2. Manuscripts must be typewritten, double-spaced on 8 1/2 x 11" white paper, one side only, numbered sequentially. Do not submit original copy; submit only a duplicate. Photocopies acceptable.
3. Include a cover sheet with title, genre (fiction, non-fiction, or drama), your name, campus box number, or address, and word count. Staple together with manuscript. --Manuscripts will not be returned, and the decision of the judges is final.
4. The creative non-fiction should be of general interest and written for the mature, well-educated reader who does not need specialized knowledge to enjoy it. Do not submit expository essays or annotated or footnoted work.
5. You may submit as many entries in each category as you wish, but submit your best work. You may submit the same entries to this contest that you submit to the other Department of English contests. However, the same entry may not win both prizes, although it is possible that the same person might do so.
6. Place your entries in the large cardboard box labeled PHI KAPPA outside the door of Professor Lewis's office: Room 310, Department of English, 115 Vernon Street, no later than NOON, Friday, April 7, 2000. NO LATE ENTRIES WILL BE ACCEPTED.

The winner will be announced on Honors Day, and the \$1,000 Alpha Delta Phi Literary Prize will be delivered to the winning contestant during the ceremonies.

# Trinity Hosts Poet Andrew Hudgins



COURTESY OF THE TRINITY ENGLISH DEPARTMENT

Poet-in-Residence, Andrew Hudgins.



By ANABEL PÉREZ  
Arts Writer

On Thursday, March 9, the Trinity College Poetry Center presented a poetry reading by Trinity's current Poet-in-Residence, Andrew Hudgins. Hudgins is an award-winning author of five books, including *After the Lost War*, for which he received the Poet's Prize.

He has also been published extensively in literary journals, including *The America Poetry Review* and *The New Yorker*, and is currently a professor at the University of Cincinnati, where he was recently named Distinguished Research Professor.

Professor Hudgins read several poems from his new book and from a collection that has yet to be published, including "Love Poem," which is written about his dog. Hearing his wife complain that he never wrote a love poem to her, he proceeds to explain to his wife the kinds of

saying.

Believing the saying to be true, he cautiously walked about, frightened of injuring his mother through one false step. One day, letting his caution down for only a minute, he tripped on a crack.

Convinced that he had broken his mother's back and imagining her sprawled on the floor in excruciating pain, he tried to save her from further agony by stepping on all the cracks he could find so she would die and be free from pain. Running home to his mother, expecting to find her dead, he enters his house only to find his mother looking at him strangely from the kitchen sink. At that moment, he knew that his "world was no longer magic."

Later in the reading, Hudgins read "Piss Christ," based on Andre Serrano's controversial 1987 photograph by the same name, in which he placed the crucifix in a jar filled with cow's blood and his own urine.

The poem addressed the true

**Hudgins read several poems...including "Love Poem," which is written about his dog.**

things she does not do that the dog will: she cannot balance ice cubes on her nose (even though she has tried) and she does not wag her tail uncontrollably when he comes home.

"The Humor Institute" was a clever poem inspired by an institute of the same name in Saratoga Springs. Spurred on by the mysterious name, Hudgins speculates as to what the institute might accomplish.

This poem was full of wonderful images; the Humor Institute sees a smile as the ultimate aim and a laugh as a cheap thrill, "an orgasm of the facial muscles."

He also read several poems based on the e-mail forward about children's books never written: "Kiss Grandma Goodnight" and "Magic." "Magic" played with the old saying, "step on a crack, break your mother's back," and followed a young boy after first hearing the

artwork of Serrano's photograph, saying that it showed Christ as a truly human figure.

His last line, "We have grown used to useless beauty" reinforces the belief that the beauty of the crucifix hides Christ's human existence, and by extension, the human connection to his believers.

Hudgins' intense tone of voice lent itself well to both his humorous and his serious poems. Poems like "Piss Christ" and "A Ship for Burning" benefited from his dark speaking voice; in his lighter poems his voice well conveyed the deadpan humor of the works. Hudgins' poems were made all the more vivid by his stirring readings.

His next poetry reading will be on Tuesday, March 14 at 5:30 PM in the Faculty Club in Hamlin Hall. Don't miss this opportunity to hear this award-winning poet.

# TenAgain!: A Triumph For Judy Dworin and Her Cast



By EDITH JOHNSON  
Arts Writer

The ten-year anniversary of the Judy Dworin Performance Ensemble was celebrated by a diverse group of revelers: performance artists, musicians, vocalists, and a dummy named #40139. The party manifested itself in a six piece, two act fusion of dance and music. The artistic breadth of the show reflected the diverse interests and experiences of JDPE Director and Trinity professor, Judy Dworin.

In her program notes, Dworin explained that some of her collaborators are new connections and some are old. While each JDPE artist and guest artist had his/her own individual mode of expression, Dworin noted that

of her arms and bound at the legs. Cruelly, the captor commanded this limble captive to dance for her.

The second piece, "Blind Sighted," was a duet accompanied by live cello and accordion. The duet might not have seemed remarkable to those who did not read the program notes.

Indeed, taken at face value, it was a rather unremarkable male/female duet with partnering and lifts. However, the program notes revealed that this piece was choreographed and executed right in the moment during which it was performed.

In dance parlance, this was an "improvisational piece." Such spontaneous, risk-taking choreography is in direct agreement with Dworin's program

tion if you please," the dancers flung their legs open to spell out the sexual reference of the chant for those who still didn't get it.

The text was a wonderful comment on the burden of sexualization for today's women. Some further excerpts from the chant can sum up the message of the piece: "Booby here. Booby there. Booby everywhere...Get a baby. Get a job. Get a baby...It's my body. It's my shame."

After returning from intermission, the audience was treated to the work of one of Trinity's alums, Pedro Alejandro. Alejandro's piece, "Good Winds," dealt with the journey of life. This theme was evident without the assistance of the program notes. Alejandro used props to illustrate certain

**The dancers flung their legs open to spell out the sexual reference of the chant for those who still didn't get it.**

their collective interest in spontaneity, risk-taking, and collaboration is what made them a cohesive group. Dworin's program notes were right on the money. In fact, the success of the show is entirely indebted to those three factors.

The party kicked off with a dream about helplessness, bondage, and surrender. The dream was that of Leslie Farlow, yet another of Trinity's talented theater and dance professors. Farlow's dream, entitled "Surfacing," was a solo piece that incorporated both dialogue and movement.

She began by saying: "Alright, I'll tell you my dream." She narrated her dream through movement. Her move-

ments. The two performers were able to sustain original and fluent movement throughout most of the piece.

There were a few brief moments of hesitation, which prompted ignorant chatter from some annoying audience members.

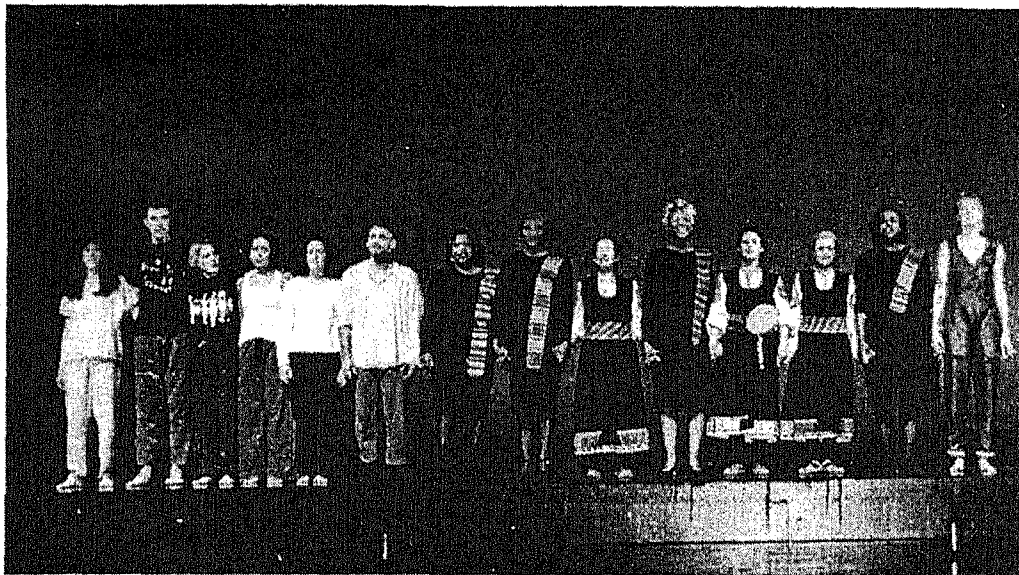
The final number of the first act was a celebration of the female body aptly titled "My Body, My Body." When the dancers entered in body bags up to their necks and nylon swim caps, there was a mixed reaction from the crowd. Seasoned patrons of the dance world tended to have a 'here we go again' type reaction. Despite skepticism over the clichéd body bag motif, the choreography was origi-

concepts.

The suitcase, which the dancers fought over, was the tangible manifestation of the broad concept of aimless journey. Each time the suitcase was opened, a wind seemed to surge forward and propel the dancers into scattered movement.

The accompaniment, which included yodeling and accordion, was appropriately diverse for a piece about journey.

Like most of the pieces in this show, "Good Winds" presented organic movement that existed independently of the accompaniment. Thankfully, the dancers did not try to conform their motions to the meandering rhythm and high-pitched squeal of the yodeling.



CASSI HALLAM AND WHITNEY KRONK

The cast of *TenAgain!* taking a bow during a press shoot

ment was fluid and interconnected. Each motion seemed propelled forward by a spiritual momentum that began at the core of her very person. Her dancing was accompanied by a dream narrative.

In the narrative, she played the dual role of captive and captor. When she was the captor, her back was turned to the audience, giving her the impersonal status of a deity.

When she was the captive, she weakly pleaded for her freedom from a kneeling position. Throughout the course of the piece, the captive was stripped

nal and was immensely strengthened by the accompanying text. The text/chant was the crowning achievement of the piece.

The chant unapologetically confronted the audience with the objectification of women. The sense of objectification was furthered by the body bags. The women in the bags seemed like floating heads; completely disconnected with their packaged bodies.

The dance dealt with the forced sexual marketing of the female body. While the chant implored society to "ask permis-

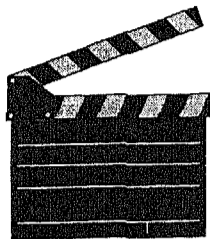
The clear audience favorite was "Mr. Safe-T." The piece featured chorus girls, a game show host, a bride, and a dummy named #40139. In fairness to the dummy, it must be clarified that "he [was] not dumb, just quiet."

The piece followed the pathetic plight of a single woman, dressed as a bride, who sought companionship from wherever she could get it. Farlow was hysterically deadpan as the desperate, single female.

Farlow's bachelorette ordered a "Mr. Safe-T" dummy. See *TENAGAIN* on page 16

## EDITOR'S PICKS

The Latin American and Spanish Film Seriesents Pedro Almodovar's *All About My Mother*. This tribute to women in all their incarnations will play at Cinestudio March 15-18 at 7:30 PM nightly and a Saturday matinee at 2:30 PM.



Catch Boston's Violet Tide as they celebrate the release of their CD *Eddy* at the Equator Bar in Manchester on March 18. This band, compared to Led Zeppelin and Radio Head, will begin their CD release party at 10 PM. For more information call (617) 357-6997.



Visit the second floor foyer of Austin Arts Center and see "A Semester of Art--An exhibition of Drawings" by Matthew Welch '00. This exhibit will be on display March 10 through March 16.



Don't miss *The Daughters of Edward D. Boit* at Seabury 19 this Thursday, March 16 at 4:15 and 8 PM. This play, written by Kate Crone '00 and directed by Elizabeth James '09, revolves around the subjects of John Singer Sargent's painting of the same name. Admission is free.



## TenAgain! Triumphs

continued from page 15

from an infomercial that promised all the bliss of a real relationship.

The audience could not help but sympathize with this deluded woman who danced around her living room with a limp puppet as if it were her soul mate.

Augmenting an already humorous scenario were the single bride's fantasies. While the woman and her dummy canoodled downstage, a couple enacted the woman's fantasies upstage.

The accompaniment was carefully selected, featuring Ani DiFranco's version of "Wishin' and Hopin'" as well as Burt Bacharach's "Close to You." The ecstasy of the woman's fantasy world was cruelly cut short when her "friends" burned the dummy.

They felt it was necessary to bring the woman back to reality. The dance closes with a sense that the burning of the dummy was futile. Everything has come full circle as the single woman views a new infomercial urging her to dial 1-900-PAL.

The JDPE celebration ended on a musical note, literally, as two disparate a capella groups collaborated on a traditional Irish tune called "Step by Step." The collaborating groups were Women of the Cross and Rozmarin. Women of the Cross had a gospel flavor. Rozmarin had a distinctly eastern European sound. Somehow, these two groups worked well together. The a capella groups provided an appropriately unique ending to a show based on the celebration of artistic diversity.



CASSI HALLAM AND WHITNEY CRONK

A Capella performers from *TenAgain!*

## The Flawless Improv of *Seen and Heard*



BY AMY BUCHNER  
Arts Editor

Studio 47 hosted an evening of movement and musical hijinx last Wednesday at the performance of *Seen & Heard*. Dancer and improvologist BJ Goodwin and her husband, cellist and composer Stephen Katz delighted the audience with their mixture of music, dance, comedy, story-telling, and contortions.

The evening's fun began with a little Beethoven, as Katz straddled his cello and began to play. Goodwin entered and sought a comfortable seat for Katz to play on; often these "seats" involved some portion of Goodwin's body. The two

bought some apples" and "Fish are generally smarter than bears") and Katz for four notes.

After obtaining this information, Goodwin improvised a story while Katz accompanied her on cello. The apple theme from the opening sentence spurred a new rendition of the Snow White story. Goodwin created a story where she and other witches concocted a potion to give to the "cute young thing" next door who lived with her seven little men friends. The only thing that could awaken the sleeping girl was the kiss of a fish. After a parade of objects that failed to rouse the girl, including a kissing booth, a blow-up doll, a prince, a snake and a bear, the fish's ability to wake up the girl taught us that

mance with a piece called "Pas de trois." This hysterical display of acrobatics and craftsmanship truly showed the degree of talent that Katz and Goodwin possess.

Katz again played his cello as Goodwin emerged from the doorway in a pink tutu. Pretending to be a beginner dancer, Goodwin stumbled and tripped her way across the floor leaning on Katz and his cello for support.

Katz continued to play even as she pressed against him, causing his bow to slur the notes together. The dance soon included Katz and his cello and the three waltzed, spun, and moved about the stage together.

At the conclusion of the program, after a strong show of ap-

*The two twisted and contorted themselves in the strangest and most amusing positions. Their displays of flexibility and creativity were amazing, and the facial expressions made the performance.*

twisted and contorted themselves in the strangest and most amusing positions. Their displays of flexibility and creativity were amazing, and the facial expressions made the performance all the more fun to watch. This opening sequence included a mock fight for the cello and a rodeo segment in which Katz rode his wife, all the while playing his cello.

The second sequence highlighted the two's improvisational talents. Goodwin asked for two totally unrelated sentences from the audience ("I went to the grocery store and

"fish are generally smarter than bears.")

While Goodwin slunk around the stage entertaining the audience with her quick timing, excellent sense of humor, and hysterical facial expressions, Katz sat off to the side perfectly accompanying her movements with tunes created out of the four notes chosen by the audience. Not only was he able to invent a score that perfectly fit the mood of the piece, he also used his instrument to provide sound effects like the crunching of the apple.

The two ended their perfor-

plause, the performers answered the audience's questions. Katz spoke of his need to burst outside the box of acceptable movement for musicians and the two discussed the difficulties of dancing around an expensive and non-pliable cello.

After showing the audience one of their old and "risqué" poses, which someone once dubbed "Obscene & Heard," Katz and Goodwin left the stage to another huge round of applause. These talented performers provided many laughs and a fabulous show of theater, movement, and music at its best.

## Huw Lewis Appears at Trinity Chapel

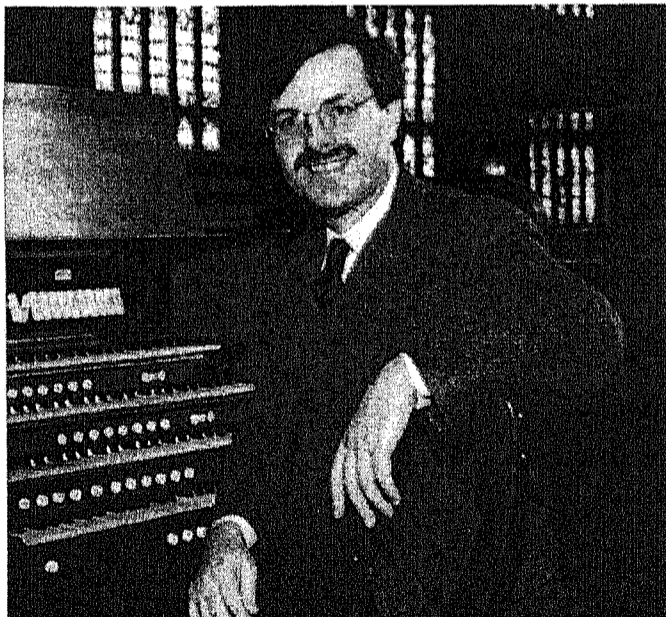


BY MICAH COGEN  
Arts Editor

On Sunday, March 12, at 3 PM, not more than three or four members of the Trinity student body attended an amazing performance by experienced organist, Huw Lewis. Still, Lewis did play to a full crowd of adults from the surrounding area.

Lewis sat stiff and reserved at the organ as he began a brief selection entitled, "Where are All My Shepherds Going?" Lewis, however, proved himself less reserved than first impressions may have suggested. After this first piece, Lewis addressed the audience, offering brief, and often amusing historical anecdotes concerning each selection and its respective artist.

Clearly a devoted fan of Bach, of whom he talked and praised at length, four of the eight selections that morning were Bach compositions. The most moving, and not surprisingly, the most famous of Bach's Orgelbuchlein Chorale Pre-



Mr. Huw Lewis

COURTESY OF PHILLIP TRUCKENBROD CONCERT ARTISTS

A Solmn and moving selection in and of itself,

Lewis only added to the atmosphere with an expressive playing style that showed carefully planned use of dynamic markings. The piece was so moving that many members of

that the audience was too awestricken to even applaud before he began his final selection, the Fifth Symphony of Charles Widor. A fine final selection, that allowed Lewis to accentuate, as he chose to, the composers use of dissonance.

The final movement, the Toccata movement, was so well performed that Lewis received an ecstatic standing ovation. The clearly moved and motivated audience spoke for the performance itself.

Unfortunately Lewis ends the Trinity College chapel organ series. It is quite a shame that not enough students took advantage of the opportunity this Saturday. The student body really missed out.

*Lewis only added to the atmosphere with an expressive playing style that showed carefully planned use of dynamic markings.*

ludes, was 'O Mensch bewein dein' Sunde gross.'

Not exactly the most recognized piece by name, understandably, this Bach selection, is more easily recognizable than its title lets on.

the audience bowed their head and prayed.

Lewis Also chose a person favorite of his, 'Offertorium', by Leo Delibes. Lewis once composed nature came so alive at the organ during this selection



# Hanging Up Explores the Lives of Three Sisters

Meg Ryan, Diane Keaton, and Lisa Kudrow Star in this Crowd-pleasing Family Drama



By KATE HUTCHINSON  
Arts Writer

Have you ever been irritated at the movies by that one person who was so emotionally overwhelmed by what was going on in the film that she bawled through the whole movie? Well, good thing you weren't sitting behind me when I watched *Hanging Up*. (The last time I did that was during *Titanic*, when half an hour into it I realized that everyone was going to die at the end. Big surprise.)

*Hanging Up* was not at all the movie I was expecting it to be. I was expecting a sister-oriented version of *The First Wives Club*, or at the very least, a comedy. It's not.

There were funny bits in it, but it's really a drama. The basic outline of the story concerns three sisters who are each dealing in their various ways with the impending death of their father (Walter Matthau).

The eldest sister, Georgia (Diane Keaton), is the one that Daddy loves best because she founded her own magazine, making her a celebrity.

The youngest sister Maddy (Lisa Kudrow) is a half-hearted actress who can't get either her siblings or her father to take her seriously. And the middle sister Eve (Meg Ryan) is the only one who really seems to care about her father at all.

The film's title refers to the way in which the sisters communicate most of the time: by phone. The opening sequence shows Eve in her SUV on her way to the home she's about to put her father in, talking first to Georgia, then to her assistant, to Maddy, to Georgia, to her father, and to Georgia again,

until finally she ends up in a minor collision in a parking garage (her third accident this year, we learn later). The family is rather disconnected, avoiding in-person conversations because there is always something more important going on.

The story is centered around Eve, or Evie as her father calls her. Ryan plays a convincing part as the misunderstood, hardworking middle child. She has to put up with her father's moments of craziness because she let her sisters drop him in her lap.

Everything is dropped in Eve's lap: the dog that Maddy can no longer take care of, her father's estate, the truth about her mother's feelings towards them all. She is the compassionate and doormat reliable sister.

Kudrow and Keaton do not have as much on-screen time, and their characters suffer for it. They become somewhat two-dimensional for lack of development.

Keaton's Georgia is highly stereotypical. Even at the end when she steps off her high celebrity horse for a moment to join her sisters in the kitchen, she still complains about getting flour on her Donna Karan sweater. Her best moment was after the speech she made at the Ladies' Club Luncheon when she confronted her sisters saying essentially, "Wasn't I great up there?"

Kudrow's Maddy was not much less stereotypical. She wanted attention and felt rejected that no one watched her soap opera. Her best moment was during the realization that their father had just passed away.

Matthau was far and away the best actor on the set. I have never seen a Walter Matthau movie before, because,

well, *Grumpy Old Men* is just not the sort of thing that I go for. But in *Hanging Up*, he turns in a stellar performance.

He could switch from one level to the next in a highly complex role of a devoted father, jilted lover, and elderly man who is losing his mind and on the brink of death.

His ability to make the transition from one mind-set to the next is well executed, like in the scene where he begins telling Evie how much he loves her, and how nice she looks today and then he slips, thinks she's an ex-flame and begins to ramble on about how much he regrets not sleeping with her.

The acting was the primary focus of this film; the technical part was not anything impressive. The cinematography noticeably stepped up during flashbacks to Evie's childhood, but otherwise was

fairly ordinary. The person I saw the film with noticed that Eve wore the same outfit to work three days in a row. The costuming could have used a little imagination.

I was really touched by this movie, especially by the relationship between Evie and her father. I would recommend it to people who like to cry at movies, or at least become emotionally involved with movies. I think that people who go to movies for two hours worth of mindless entertainment would be wholly let down by this one.

It's a story about family and how they can be separate and together at the same time; it's a story that examines the family relationship. If you're looking for action, go see *Reindeer Games*. If you're looking for heart and thoughtfulness, go see *Hanging Up*.



COURTESY OF WWW.IMDB.COM

Meg Ryan, Diane Keaton, and Lisa Kudrow on the set of *Hanging Up*.

# Re-evaluating the 1960s Classic *Psycho*

A Unique Opinion of the Thriller that Revolutionized Horror Flicks



By ZACH PAVA  
Arts Writer

"We all go a little mad sometimes." Norman Bates' disturbing words will haunt our minds forever. When Alfred Hitchcock's *Psycho* was originally released in 1960, it scared audiences in ways far beyond what they might have thought imaginable.

of the scene is the fact that the viewer never actually sees the knife hit Leigh's body, even if your mind tells the viewer otherwise. You see the knife thrust down again and again, but Hitchcock cuts between shots of that and reaction shots of Leigh. And while the shrieking music is playing, you never stop to question your eyes.

Hitchcock was the ultimate master of the camera, and it shows particularly in

tion. In the first, doing so enhances the scare about to take place. In the second, it allows for the film's secret to remain hidden completely.

Perkins' Bates is one of the creepiest villains in movie history, largely because he seems so normal on the outside. But his actions speak volumes where his appearance does not. The fact that the audience does not know Bates motives makes him that much more fearsome

**Probably the most astonishing aspect of the scene is the fact that the viewer never actually sees the knife hit Leigh's body, although your mind tells you otherwise.**

Most ironically, the scares that made *Psycho* so famous initially are not the reason to see this film, for they simply don't hold up all that well in today's gore filled world of *Halloween* and *Scream*. In fact there are only two murders in the entire film. However if the scares come up a bit short, the storytelling, performances, and Hitchcock direction make *Psycho* the amazing film that it is, one of the best in all of cinema.

As most people know by now, the plot involves a woman named Marian Crane (Janet Leigh). On the run for embezzlement, she makes the most unwise decision to spend a night at the Bates motel, populated by Norman Bates (Anthony Perkins) and his elderly "mother." Of course she gets stabbed to death in the shower, inspiring a search involving her boyfriend, her sister, and a determined private investigator.

The shower sequence is among the most famous and most analyzed in all of cinema. Some people were so disturbed by the scene that they refused to shower for months after seeing it.

Probably the most astonishing aspect

two scenes that take place at the top of the staircase in the Bates mansion. In both instances the camera angle is looking down from the ceiling upon the ac-



WWW.IMDB.COM

and potent a figure. Leigh is effective as the heroine, but what made her role so famous was the fact that a star so big as her was killed off a mere third into the film.

This unusual technique keeps audiences ready for anything during the final two acts. Director Gus Van Sant made a hotly contested decision two years ago when he opted to reshoot *Psycho* scene by scene.

The result was disastrous, mainly because the original was so flawless to begin with. A better idea is to remake films that need fixing, rather than to desecrate great ones. *Psycho* stands on equal ground with *Rear Window*, *North by Northwest*, and *Vertigo* among Hitchcock's superior works.

It will outlast the others in popularity because of its well-documented fright value, but it will remain the best because Hitchcock knew how to play with the audience's mind like no other filmmaker before or since.

His creativity behind the camera represents its status as more than a horror film.

DANCE ANYE  
EURO  
NICKEL'S  
EUPHONIA'S  
SHARK  
6600 Pounding Watts  
of Sound!  
in 8000 Sq. Ft. of Club!  
16 Broad St. New Britain  
July 4  
1997

The Tripod would like to apologize to Kari Ann Sweeney '03, whose name was left out of the female ensemble in last week's review of *Evita*.

# Around Trinity...

## Braveheart Strikes Again

Senior Brunch has yet to disappoint. AT got a full view of Wallace's sword as one overeager Scotsman thrilled us with handstands and cartwheels on the Main Quad. Even more thrilled were the senior citizens filing into Cinestudio for the matinee of *Mansfield Park* as well as the Chapel's afternoon organ concert. One piece of advice, though. AT generally suggests refraining from going "full Scot" in another man's kilt.

## Insulting Church and State

A unique brand of patriotism was unveiled on the Quad that same afternoon. One dapper gent gave quite a show wearing nothing but a button-down shirt and an American flag. The star-spangled run wasn't enough to satisfy this one, either. He ran right up to the Bishop, raised the flag behind him, and relieved himself on the statue's base. AT highly doubts that's the sort of tribute to Thomas Church Brownell that the College had in mind.

## DOH!!!!

The underclassmen didn't even have to trek over to the Quad this year for entertainment at their classmates' expense. One stumbling senior spotted some of his younger friends enjoying brunch at Mather. Failing to note that one of the glass doors at the entrance was closed, he dashed towards his pals, smashing right into the door and falling flat on his back. Clearly fueled by mimosas and beer, he stood up, dusted himself off, and walked away nonchalantly.

## Ultimate Hazard

Naked frisbee on the Quad? Well, almost. Not to be outdone by the likes of SGA, much of the frisbee team stripped down to their boxers and partook in a game in the midst of their naked classmates. On the list of things AT didn't need to see...

## "Ohmigod!!! He's So Hot!!!!"

AT's amusement went far beyond the Senior Brunch this week. At Friday night's capella concert, one Accidental got quite an ego boost and someone else got a bath. An overeager fan screamed out, "Ohmigod, He's So Hot," and as she waved her hands in excitement, she dumped the entire contents of her beer on her neighbor's head. Maybe it's us, but we don't think that guy's the one who needed to be hosed down.

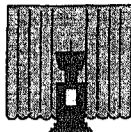
## It's Beginning To Look A Lot Like Christmas...

Everywhere we go... In March. On the Quad... wait a sec. Saturday morning wasn't warm enough for snow, but when nature won't do the trick, toilet paper will. It actually looked kind of nice, that is until the rain started...

## Yee HA!!

Why drive a car when you can have a tractor? At least that's what one person thought. AT was amused to see that someone had driven a tractor from the Admissions construction site over the fence, leaving it on top of the gate for us to find bright and early Saturday morning.

## LECTURES



### Human Rights Lecture Series

On March 28, as part of Trinity's Human Rights Lecture Series, Dr. Eyyad Sarraj will hold a lecture at the Rittenberg Lounge. Dr. Sarraj, a child psychologist and the former Independent High Commissioner for Human Rights in Gaza will discuss the importance of incorporating human rights structures into the peace process in order to establish a genuine, lasting and credible peace. Lecture: 5:00 - 6:30 PM, Reception at the Faculty Club: 6:30 - 7:30 PM.

### Prenatal Sex Selection

On March 16 in the Women's Center Longe Dr. J. Hughes will discuss some of the ethical issues related to the practice of choosing the gender of a child through preimplantation testing, or selective abortion. Should it be protected as a reproductive right?

## Chapel Happenings

### TUESDAY - March 14

12-1PM: Lenten Lunch Series-Friendship Chapel

5-5:30PM: The Rosary-Friendship Chapel

8:15PM: Lectio Divina - (Interfaith House)

### WEDNESDAY - March 15

12 noon: Roman Catholic Mass - Crypt Chapel

5:00PM: Carillon Lessons

### THURSDAY - March 16

6:30PM: ZEN Meditation - Crypt Chapel

9:00PM: InterVarsity Christian Fellowship Meeting (Held in Mather Hall)

### FRIDAY - March 17

12:30PM: Muslim Prayers - Crypt Chapel

5:30PM: Shabbat Service - (Hillel House - every other Friday)

### SATURDAY - March 18

NO SERVICES - SPRING BREAK (resumes April 1)

### SUNDAY - March 19

NO SERVICES - SPRING BREAK (resumes March 26)

## PERFORMANCES

### Poetry Reading

Come to the Faculty Club, Hamlin Hall, on Tuesday, March 14, for a reading by Trinity College's Poet-in-Residence Andrew Hudgins. The reading begins at 5:30 PM.

### Facade

The Yale Center for British Art is pleased to present a performance of William Walton's "Facade" and three dances by early 20th-century British composers on Sunday, March 26, at 2:00 PM. Organized by Libby van Cleeve, the concert is being offered in conjunction with the exhibition "C. R. W. Nevinson: The Twentieth Century" (February 25 - May 7, 2000). Admission to the museum and the event is free.

### The New England Spiritual Ensemble

On Sunday, March 19, at 4:00 PM the Woodland Concert Series will once again present "The New England Spiritual Ensemble." Led by Hartford native Vincent Dion Stringer, the twelve-member group provides thrilling, emotional interpretations of "songs that soothe the soul." The concert will be held at Immanuel Congregational Church, 10 Woodland Street (at the corner of Woodland Street and Farmington Avenue), Hartford. Tickets may be purchased at the door. General Admission \$10, Senior/Student \$7.

### PlayRights

Dating violence is a major issue among teens and young adults, not only in high school, but on college campuses as well. To draw attention to this problem, Trinity College will present "PlayRights," an interactive theater program, on Wednesday, March 15, at 7:00 PM in the Boyer Auditorium at the Alfred C. Jacobs Life Sciences Center. The program follows the lives of four college students who are friends until the disclosure of abuse tests the bonds of their friendship.

# CINESTUDIO



**ALL ABOUT MY MOTHER** Wed, Thu, Fri, March 15, 16, 17 - 7:30 PM  
Sat, March 18 - 2:30, 7:30 PM

(Spain, 1999) Written and directed by Pedro Almodóvar. Cast: Cecilia Roth, Marisa Paredes, Penélope Cruz, Eloy Azarin. There are very few directors (think Fellini, Kurosawa, Buñuel) whose films can be instantly recognized on the screen. Pedro Almodóvar is one of the few, and his unique mix of 1950's Hollywood kitsch, outrageous sexuality and Spanish pop culture find their perfect expression in his newest film. The plot begins when Cecilia Roth's teenage son is run down by a car after a performance of *A Streetcar Named Desire* in Madrid. She journeys to Barcelona to notify the boy's father, who is now a transvestite hooker. Looking for solace from her grief, Roth reaches out to an eccentric group of women. An affectionate tribute to women in all of their many incarnations, be they actress, prostitute, mother or nun. Nominated for the Oscar® for Best Foreign Film. 101 min.

### BEEFCAKE

Fri, Sat, March 17, 18 - 9:40 PM

(1999) Written and directed by Thom Fitzgerald. The closet may have been slammed shut in the 1950s, but repression was made a tiny bit easier to take, thanks to *Physique Pictorial* and its notorious pin-ups of young men. Thom Fitzgerald (*The Hanging Garden*) has made a frothy new film that celebrates the great era of male beefcake. Fitzgerald mixes interviews with former models (including Warhol favorite Joe Dallesandro) with dramatic scenes from the life of *Physique Pictorial's* creator, Bob Mizer. Blessed with an unending supply of young Midwestern guys who wanted to make it in Los Angeles, the shy photographer won fame simply by pointing his camera at his favorite subject - the buff male physique. "a campy strawberry milkshake of a film!" Stephen Holden, *The New York Times*. 97 min. The showing of BEEFCAKE Friday March 17 is a special benefit screening for The Connecticut Gay & Lesbian Film Festival. ADMISSION FOR THIS SCREENING: \$10, Students/Seniors \$6. For more information call 586-1136

### HOLY SMOKE

Sun, Mon, Tue, March 19, 20, 21 - 7:30 PM

(1999) Director: Jane Campion. Cast: Kate Winslet, Harvey Keitel, Pam Grier. Kate Winslet is one of the most exciting actresses to see on the screen today - her vitality and absorption into her roles are nothing less than magnificent. In *Holy Smoke*, directed by Jane Campion (*The Piano*, *Sweetie*), Winslet plays a young woman on a spiritual quest in India, who is tricked into coming home to Australia to be "deprogrammed" by an American cult buster, played by Harvey Keitel. Their mutual distrust and yet growing attraction bring to mind two other "love stories" that burned up the screen: Bernardo Bertolucci's *Last Tango in Paris* and Lina Wertmüller's *Swept Away*. The over saturated colors of the Australian landscapes and moody music by Angelo Badalamenti transport the audience to a place where romance, freedom and nirvana all seem to be within the realm of possibility. 114 min.

# ART



## International Women of Hope

To celebrate the National Women's History Month, the Women's Center will be sponsoring an exhibition in the Mather Artspace (March 1-31) titled "International Women of Hope," comprised of twelve framed posters of internationally known women who have devoted their life to fighting for the rights of women and children.

## Studio 19 Play Series

On Thursday, March 16, at 4:15 PM and 8:00 PM the Studio 19 New Play Series presents "The Daughters of Edward D. Boit." Written by Kate Crone '00 and directed by Elizabeth James '09. The subject of John Singer Sargent's painting of the same title come alive, leading us into an absorbing drama of their lives during and after the creation of the famous art work. Studio 19, third floor, Seabury Hall, free admission, no ticket required.

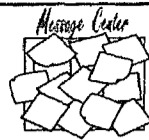
## Trinity College Concert Choir

The Department of Music presents a performance of the Trinity College Concert Choir, conducted by Susan Wiles. Trinity's magnificent chapel is the setting for Gabriel Faure's "Requiem" with chamber orchestra. Also includes music from France, Latin America and lively African-American spirituals. Features soloists Jennifer Gagosz '00 and Nathaniel Zeitz '00. Thursday, March 30, 8:00 PM, free admission.

## Studio Arts Annual

The Widener Gallery, Austin Arts Center, will host the Studio Arts Annual exhibition featuring artwork by senior Studio Arts majors from March 27 to April 28, 2000. The gallery will reopen for Commencement on May 20 & 21. Open daily from 1:00 - 6:00 PM.

# MISC



## Praxis Applications

Praxis, Trinity's only remaining theme dorm, is now accepting applications for the 2000/2001 academic year. Applications are due before Spring Break, so you must ACT FAST! For more information about Praxis and to apply on-line, please see our web site [www.trincoll.edu/orgs/praxis/](http://www.trincoll.edu/orgs/praxis/) or call Suzanne at x5294.

## Brown Bag Lunch Series

The last Brown Bag Lunch Series before spring break invites you to a presentation by Professor David Cruz-Urbe and the TCCTR Cryptography Reading Group. Come hear about Cryptography - and the issues involved in making our computers secure. A great chance to discuss these issues with faculty, staff and students. Everyone is welcome, refreshments will be available. Tuesday, March 14, 12:10 - 1:05 PM, Rittenberg Lounge.

## Biology Seminar

Come to the Life Sciences Center on Thursday, March 16, for a Biology Seminar titled "Role of Heme Enzymes in Activation of Tamoxifen." Presented by H. Caroline Lee, Ph. D., Albert Einstein College of Medicine. LSC 134, 4:15 PM.

## Ann Plato Fellowship

Christopher H. Smith, a candidate for the Ann Plato Fellowship, will be making a presentation at 4:00 p.m. on Tuesday, March 14, Alumni Lounge, Mather Hall. Mr. Smith, is currently a Ph.D. candidate in the department of Media and Cultural Studies at the University of Wisconsin, Madison. His dissertation is titled "Nothing Sacred: The 'New Economy' and the Culture of Irreverence."

# AFTER HRS.



## Wednesday at the Bistro

Come to the Bistro Koepfel Student Center on Wednesday, March 15, for a performance by Kenyon Murphy and band. Show starts at 9:30 PM.

## Jazz Performance

On Thursday, March 16, Dave Stolz and "The Usual Suspects" will perform jazz from 9:30 - 12:30 PM at the Bistro Koepfel Student Center.

## Study Abroad Program

Are you considering studying abroad this coming fall? Consider attending Queen's University in Northern Ireland. This coming Thursday, March 16, at 4:00 PM in Goodwyn Lounge, Dr. Kevin O'Neill, director of International Programs, will introduce this exciting new program. If you are unable to attend but would like information about the Queen's program, contact Professor Clyde McKee at x2430. Do not wait to apply, this program will be limited to 15 Trinity students.

## Careers in Law and Government

Please join Career Services for a networking reception this Wednesday, March 15 from 5:30-7:00 PM in the Faculty Club, Hamlin Hall. Don't miss this opportunity to meet Trinity alumni currently working in law and government.

## Camelot

The University of Connecticut presents the highly acclaimed musical "Camelot." Come to experience the glory of the Arthurian legend. Tuesday, March 14, Jorgensen Auditorium.

# Now PLAYING...



## Showcase Cinemas - East Hartford:

Wonder Boys - 1:10, 4:10, 7:25, 9:50  
 What Planet Are You From? - 12:35, 3:50  
 Three Strikes #2 - 1:45, 3:45, 5:45, 8:00, 10:10  
 The Tigger Movie - 12:45, 2:30, 4:10, 6:00  
 Scream 3 - 8:10, 10:30  
 Pitch Black - 12:40, 3:00, 5:15, 7:35, 9:55  
 Next Best Thing - 12:30, 2:50, 5:10, 7:30, 9:55  
 Mission to Mars #2 - 1:30, 4:30, 7:15, 9:45  
 Drowning Mona - 12:55, 3:05, 5:25, 7:40, 9:50

Whole Nine Yards - 3:10, 5:30, 7:35, 10:00  
 What Planet re You From? - 8:00, 10:20  
 Three Strikes #1 - 1:15, 3:15, 5:15, 7:30, 10:40  
 Snow Day - 12:35, 2:25, 4:15, 6:15  
 Reindeer Games #1 - 1:30, 4:15, 7:15, 9:45  
 Ninth Gate - 1:00, 3:40, 6:30, 9:15, 12:00  
 My Dog Skip - 1:00, 3:00, 5:00, 7:00, 9:00  
 Mission to Mars #1 - 12:30, 2:50, 5:10, 7:45, 10:15

## Showcase Cinemas - Buckland Hills

Three Strikes - 1:30, 3:30, 5:30, 7:45, 10:00  
 Boiler Room - 9:20  
 The Green Mile - 9:10  
 Mission to Mars - 12:30, 1:00, 1:30, 2:50, 4:00, 4:30  
 5:10, 6:45, 7:15, 7:45, 9:15, 9:45, 10:15  
 The Ninth Gate - 1:15, 4:10, 7:05, 9:50  
 Reindeer Games - 12:30, 2:50, 5:10, 7:40, 10:10  
 Snow Day - 12:15, 2:15, 4:15, 6:50  
 What Planet Are You From? - 12:00, 3:50, 7:50, 10:00  
 Wonder Boys - 1:10, 4:15, 6:55, 9:25

American Beauty - 1:20, 4:10, 6:45, 9:30  
 Drowning Mona - 12:45, 3:00, 5:10, 7:25, 9:40  
 Hanging Up - 2:30, 4:45, 7:00  
 My Dog Skip - 12:45, 2:50, 5:00, 7:10  
 The Next Best Thing - 12:30, 2:50, 5:10, 7:35, 9:55  
 Pitch Black - 12:40, 3:05, 5:30, 7:50, 10:20  
 Scream 3 - 9:40  
 The Tigger Movie - 12:15, 2:15, 4:15, 6:15  
 The Whole Nine Yards - 12:50, 3:00, 5:10, 7:30, 9:40

## Elm Cinemas - Elmswood, CT

The Beach - 8:30  
 Stuart Little - 6:30

The Hurricane - 7:00, 9:30

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# Coming Up in Career Services!

**Majors  
Fair**

**Information  
Sessions**

<b>Tuesday, March 14, 2000</b>		
CSO Practice Interviews ConnPirg Majors Fair	Interview Date Information Session Other	Engineering Practice Interviews Alumni Lounge, 7 p.m. - 9 p.m. Washington Room, 5:30 p.m. - 7:30 p.m.
<b>Wednesday, March 15, 2000</b>		
ConnPirg CSO Practice Interviews Wediko Children's Services Aetna USHealthcare Department of Environmental Protection The Carter Center United Negro College Fund Aetna Financial Services Brussels Summer Internship New York Presbyterian Hospital Law & Government Virtual Career Fair	Interview Date Interview Date Resume Deadline Resume Deadline Resume Deadline Resume Deadline Resume Deadline Resume Deadline Resume Deadline Resume Deadline Networking Reception Career Fair	Various Positions Engineering Practice Interviews Several Positions Various Positions Environmental Summer Intern Summer Intern Gates Millennium Scholar Various Positions Summer internship Pre-Career Practicum Faculty Club, Hamlin, 5:30 p.m. - 7:00 p.m. Register Online at: <a href="http://careerfair.monster.com/">http://careerfair.monster.com/</a>
<b>Friday, March 17, 2000</b>		
University of Connecticut Health Center The Century Institute Summer Program Northeast Utilities	Resume Deadline Resume Deadline Resume Deadline	Various Positions Summer Public Policy Fellowship Various Summer Internships (HSCEP)
<b>Monday, March 20, 2000</b>		
Consortium for Financing Higher Ed Everett Public Service Internship Lyme Academy of Fine Arts YWCA	Resume Deadline Resume Deadline Resume Deadline Resume Deadline	Student Research Assistant Child Welfare League of America Intern Student Services Associate Various Teaching Positions
<b>Saturday, March 25, 2000</b>		
Martha's Vineyard Historical Society	Resume Deadline	Various Positions
<b>Sunday, March 26, 2000</b>		
Biotech Career Fair	Career Fair	Sheraton Boston Hotel, 9 a.m. - 6 p.m.
<b>Monday, March 27, 2000</b>		
Peace Corps Peace Corps Peace Corps University of Denver Publishing Institute	Tabling Information Session Open Interview Date Resume Deadline	Mather Hall, 10 a.m. - 2 p.m. Alumni Lounge, Mather Hall, 6 p.m. - 7 p.m. 9 a.m. - 5 p.m. (Sign-Up in CSO) Publishing Institute - Summer Session
<b>Tuesday, March 28, 2000</b>		
Tradescape	Interview Date	Professional Trader
<b>Wednesday, March 29, 2000</b>		
KPMG Art in Business	Information Session Information Session	TBD, 7 p.m. - 8 p.m. LSC Auditorium, 7 p.m. - 8 p.m.
<b>Thursday, March 30, 2000</b>		
KPMG Aetna USHealthcare Tiffany & Co.	Interview Date Interview Date Resume Deadline	PLACE Program Various Full-Time and Entry-Level Positions Public Relations Intern
<b>Friday, March 31, 2000</b>		
Health & Human Services Career Fair Massachusetts General Hospital - Outpatient Psychiatry Division Health and Human Services Career Fair Abercrombie & Fitch Institute for Humane Studies Children's Home of Cromwell Hanover Direct ConnCap	Interview Date Resume Deadline Resume Deadline Resume Deadline Resume Deadline Resume Deadline Resume Deadline Resume Deadline	Summer and Full-Time Opportunities Research Assistant Summer and Full-Time Opportunities Management Trainee (2000) Summer Seminars Special Education Teacher Marketing Intern Peer Advisors

**Law & Government  
Networking  
Receptions**

**Summer Jobs**

**Practice Interviews  
for Engineers**

**Health & Human  
Services Career  
Fair**

**Virtual Career Fair**

**Resume Deadlines**

**Biotech Career  
Fair**

**Arts in Business**

*For more information on any of the above-listed events, go to <http://www.trincoll.edu/~career/> and click on Trinity Recruiting.*

## Trinity Baseball Shows Promise Early On



By ANDREW FREIMUTH  
Sports Writer

The Trinity baseball squad, under the direction of New England Intercollegiate Baseball Association (NEIBA) Coach of the Year Bill Decker (10th season, 168-101), returns all but one varsity letterwinner from last year's team. Last season, the Bantams advanced three games into NCAA New England Regional double elimination tourney with a 2-1 win over Bridgewater State.

"We have achieved a high level of success in recent years," commented Decker. "With our competitive schedule, we cannot afford to take any days off in terms of preparation and competitiveness." Leading the cast of returning players is outfielder and senior co-captain Jim Klocek. A versatile, hustling performer, Klocek sees regular action in the outfield and on the mound. Klocek batted a career-high .338 with four home runs and 29 RBIs in 1999. As a pitcher, he posted a 3-2 record with 31 strikeouts and a 3.90 ERA. Sophomore Steve Cella also returns after a productive freshman season in centerfield. Cella hit .304 with 33 runs, 11 doubles, and three homers. The poised rookie also notched two saves as a relief pitcher.

In the infield, senior Jason Barbarotta is back for his third spring season at the hot corner. Last spring, Barbarotta batted a team-high .402 with 10 doubles, three homers, and 31 runs, and was the Bantams' top hitter in the NCAA tourney. At shortstop, sophomore Andrew Freimuth returns after a stellar rookie campaign. Freimuth batted .382 and showed some power with 17 extra-base hits and a team-high 42 RBI, while starting all 36 games. Senior Brian Powell produced 30 RBI and a solid .384 batting average at first base, while classmate and second baseman Todd Brodeur belted nine doubles and scored 24 runs last sea-

son. Sophomore Nick Callini and freshmen Jamie Dorr and Kurt Piantek will push for time in the infield. Behind the plate, senior co-captain Jake Miles is an experienced leader and a skilled receiver. Miles, who batted .270 with four home runs, kept opposing runners at bay by throwing out 22 of 39 potential base-stealers.

On the mound, the Bantams welcome back two workhorses in All-New England and All-NESCAC junior Jarrett Bayliss and All-NCAA Regional senior Brendan Moss. Bayliss, the 1999 NESCAC Pitcher of the Year, led the team with a 9-3 record and 81 strikeouts in 82 innings pitched, while Moss was a perfect 6-0 with a team-leading 1.89 ERA. Senior reliever Paul Gemelli also returns after going 8-1 over the past two springs, as does sophomore Greg Spanos, who improved steadily as the season progressed to finish with a 3-2 mark. Spanos will also get a chance to see some time in the infield when he is not on the mound. Freshman hurler Jonah Bayliss will also be a factor on the mound.

Several young players showed promise in limited duty in 1999, including sophomore catcher Alan Andreini, who will be a factor offensively, and sophomore hurlers Justin Olewnik and Nick Callini. In addition, junior pitcher/first baseman Jack Richardson and sophomore pitcher/infielder Mark Mahoney look to rebound from injuries last season. Richardson batted .357 in 28 at-bats after hitting .337 as a regular in 1997-98.

"Getting back to the NCAAs for the second consecutive year was a tremendous accomplishment for a team with just one senior," says Decker.

"We must build on the positive aspects of our game, and compete to the fullest each time we step on the field. If we continue to grow as a team, there is no reason we can't make our third trip to the NCAA Tournament. But it will take dedication and hard work to get it done."

## Men's Rugby Excited



By BENJAMIN FLACCUS  
Sports Writer

Following a successful league season, the Trinity College men's rugby team looks forward to an exciting schedule this spring. After suffering only two losses in league play this fall, the Bantams are eager to begin a challenging spring season which will begin with a match on April 1, against Colby College, the current Division II North-East Champion.

With a core of strong forwards and quick, skilled backs, the Bantams, led by head coach Bob Merola, are confident in their ability to handle anything that the opposition might throw at them. In fact, it is this ability to adapt that is their greatest asset.

The Bantam squad that will take the field this spring will not be the same squad that played this fall. Nor will it be the same squad that defeated several Division I teams on the way to winning the Long Island Classic last spring. The most notable absence will be that of the teams starting eight-man and captain, Matt Wikstrom, who is playing for the University of Queensland in Australia. Wikstrom is one of two starters who will be playing abroad this semester.

The Bantams, however, remain undaunted by the adjustments that will have to be made. The impressive turnout of new players, many of whom are freshmen, indicate that the squad will enjoy considerable depth this season, while a nucleus of seasoned veterans will bring

their experience and skills to the pitch.

Loose-head prop, Colin Vautour '01, and hooker Rob Bohn '02, who played high school Rugby in England, should head up the front row of forwards. Dylan Rogers '00 will play second row, possibly alongside Alex Kennedy '01, a powerhouse from England, who may move to replace Wikstrom at the Eight-man spot. Darren King '01 should round out the loose forwards possibly accompanied by Ben Flaccus '02, who may move from prop to flanker. In the backs, look out for the speed and sure hands of Alex Kwok '00 at fly-half. Laird Loughlin '00 and Jaime McCloskey '01 will vie for the scrum-half position, Billy Yorns '01 and Peter Folger '02 will take the center spots while Adam Best '00 and Jorge Zarzosa '01 will play wing and fullback respectively. Up and coming freshmen, including Dave Mattie, Thayer Fox and Ben Ramsey will find themselves quickly worked into the line-up as the Bantams continue to reorganize.

After opening at home against Colby, the team will face Williams, again at home, before travelling to Providence, Rhode Island, for the Beast of the East tournament, where over a hundred teams will be competing.

The Bantams will then travel to Poughkeepsie, New York to play Vassar College before returning home to play Division I Amherst.

The season will be challenging, but with Bantams playing the kind of sound Rugby that they have been playing lately, there is no doubt that each match will be exciting.

## Women Ruggers Ready



By LEAH OBIAS  
Sports Writer

Enthusiasm, unity, new coaches, young squad, excellent leadership, talent, and skill - these are the ingredients of a great pre-season. The women's rugby

team has them all.

With the loss of about half of the club after graduation last spring, and the arrival and departure of several juniors studying abroad, this is a season marked by challenges that the team has stepped up to meet.

Katie Bennett '02, Eileen Garrity '02, Marty McGivern '02, and Serena Gibian '01, each with only one year of experience, have all accepted officer positions with style and grace, proving their dedication to the club and to the sport. The team's leadership, spearheaded by the two illustrious seniors, Chrissy Tucker and captain Kimmy Clark, will prove to be one of the key factors in the success of the team in the regular season.

The entirely new, experienced, and energetic coaching squad does not hurt either. By bringing fresh ideas and a tough attitude to practice, coaches Arielle Perry '97, Chris Perola, and Alex Kennedy, a visiting student from England, have shown the team that this will be a season focusing on fitness and skill. The result has been more physically demanding practices and a sense of camaraderie based on encouragement.

*The lady ruggers will definitely be a squad to watch in the coming spring.*

The climax of the season will be the tournament fondly called Beast of the East, in which the lady Bantams will battle other clubs from all over the East Coast. The Beast of the East is the perfect opportunity for the Bantams to showcase the strength of their team unity and the quality of the skills they acquired in the preseason. In the end, their determination will set them apart from the other teams and decide how far they go in the tournament.

Even though the team feels prepared, they still encourage new players to join. Excitement is building what looks like a promising season, and, to be sure, the lady ruggers will definitely be a squad to watch in the coming spring.



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# Women's Crew Ready To Pull Hard

By CAROLINE NONNA  
Sports Writer

The Women's Crew Team has been training hard all winter and as a result, many rowers have attained personal records. The many hours of work in the tanks, on the ergometers and in the weight room will undoubtedly pay off on the water. The most important training of the season will come during spring break in Gainesville, Georgia. Seven days of eating, sleeping and rowing will help the team achieve tip-top racing shape. During this time, Coach Erica Schwab will gel the lineup of the two boats and prepare them for a successful season.

The biggest competition this season will come from long time rival

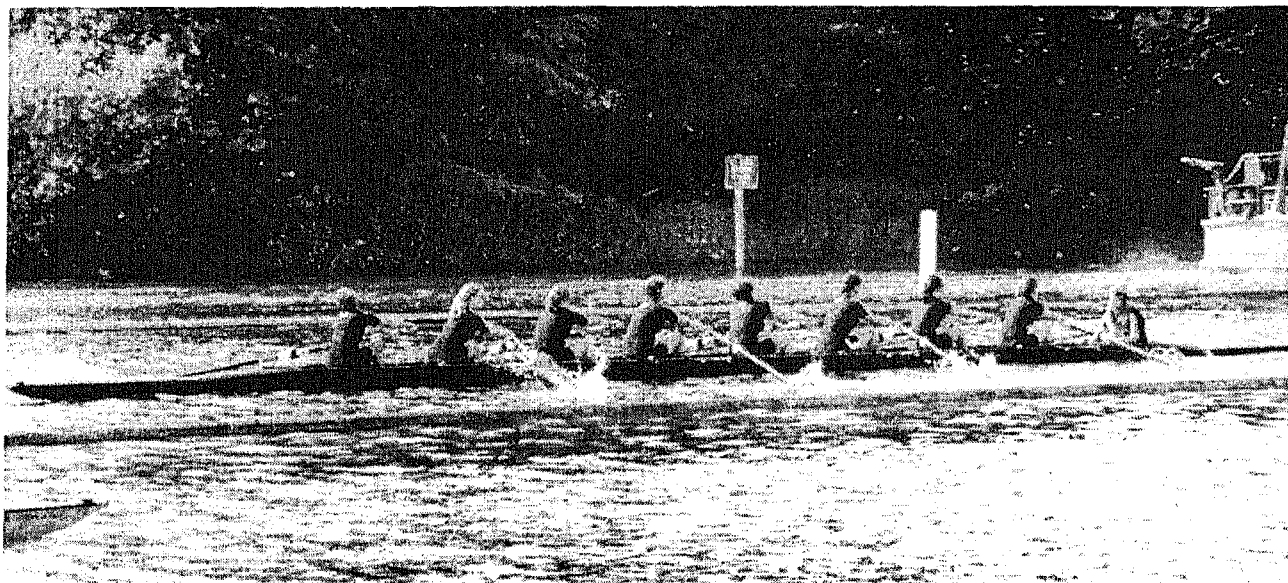
Wesleyan, Connecticut College, Boston College, University of New Hampshire, The Coast Guard Academy, Smith College and Mt. Holyoke College. The varsity boat will race against crews from all over the country in the highly competitive San Diego Crew Classic during the first weekend of April.

In her second year as the women's varsity coach, Schwab is looking to build upon the success that the crews achieved this past fall and last spring. Schwab's crew is made up of seniors Kelly Johnson, Caroline Nonna, Isaac Bonhannon, Elisabeth Healey, and Carrie Rorer (whom she has been coaching since her first year at Trinity as the women's novice coach), Juniors Susanna Kise, Emily Queen, Mara Keith, and Cassi Hallam; and Sophomores Whitney Cronk, Kristin Hagan, Ashley

Donoghue, Rebecca Kanin, Lisa Lambrenos, Sarah Melnitsky, and Molly Roach. The varsity team will be rowing two eights and is looking to possibly put together a lightweight boat mixed with varsity and novice rowers.

Coach Pasha Spencer's novice squad is made up of all freshmen: Amy Aieta, Pia Bunton, Anne Chalupka, Heather Cooke, Colleen Deegan, Katie Fredlund, Amanda Gifford, Chelsea Greene, KC Hagin, Sarah Hamilton, Christine Horton, Katherine Jessup, Amy Johnson, Sarah Kmiecik, Liz Liolin, Emily McCort, Kate Miller, Kelly Mylett, Jen Petzold, Kristin Powell, Tiffany Reed, Julia Sanders, Christine Santacroce, Suzy Schwartz, and Rachel Wiese.

The Varsity Women's Crew looks forward to the San Diego Crew Classic immediately following Spring Break.



COURTESY OF EMILY QUEEN

The Women's Varsity Crew team races in the Henley Regatta last Summer.

# Men's Ski Team Done

By WILLIAM CANNING  
Sports Writer

On February 27 and 28 the Trinity Men's Ski team attended the USCSA Eastern Regional Championships held at Waterville Valley, NH. Four Trinity skiers, David Marks '03, Stuart Poole '03, Robert Trainer '01, and Bryan Armstrong '02 got their first taste of regional competition, competing with some of the best racers in the east. Close to 100 men attended the events on Sunday and Mon-

*Overall it was a respectable showing for a young Trinity ski team. The team looks forward many future successful seasons.*

day. On Sunday, February 27, Waterville held the Slalom events. David Marks led the way for Trinity Men in 41st place and Stuart Poole was 48th for the day. As a team, Trinity placed 12th out of 18 teams.

The Giant Slalom event held on Monday proved to be better for Trinity Skiers. Marks led the way again for Trinity in 22nd place. Poole was 36th, Trainer, 48th and Armstrong 57th. As a team on Monday, Trinity moved up three spots to ninth place.

Overall it was a respectable showing for a young Trinity ski team. The team looks forward many future successful seasons. It was a great season and we wish them good luck next year as several key lettermen will be returning.

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Sausage	\$3.75      \$7.50
Tuna	\$3.75      \$7.50
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<b>ANTIPASTO</b>	\$5.50
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Tuna, lettuce, cheese, tomatoes, olives and cucumbers	
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BEVERAGES	
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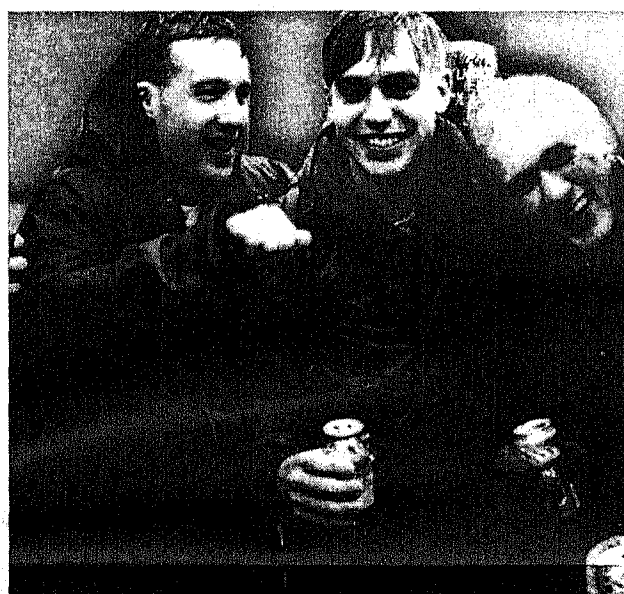


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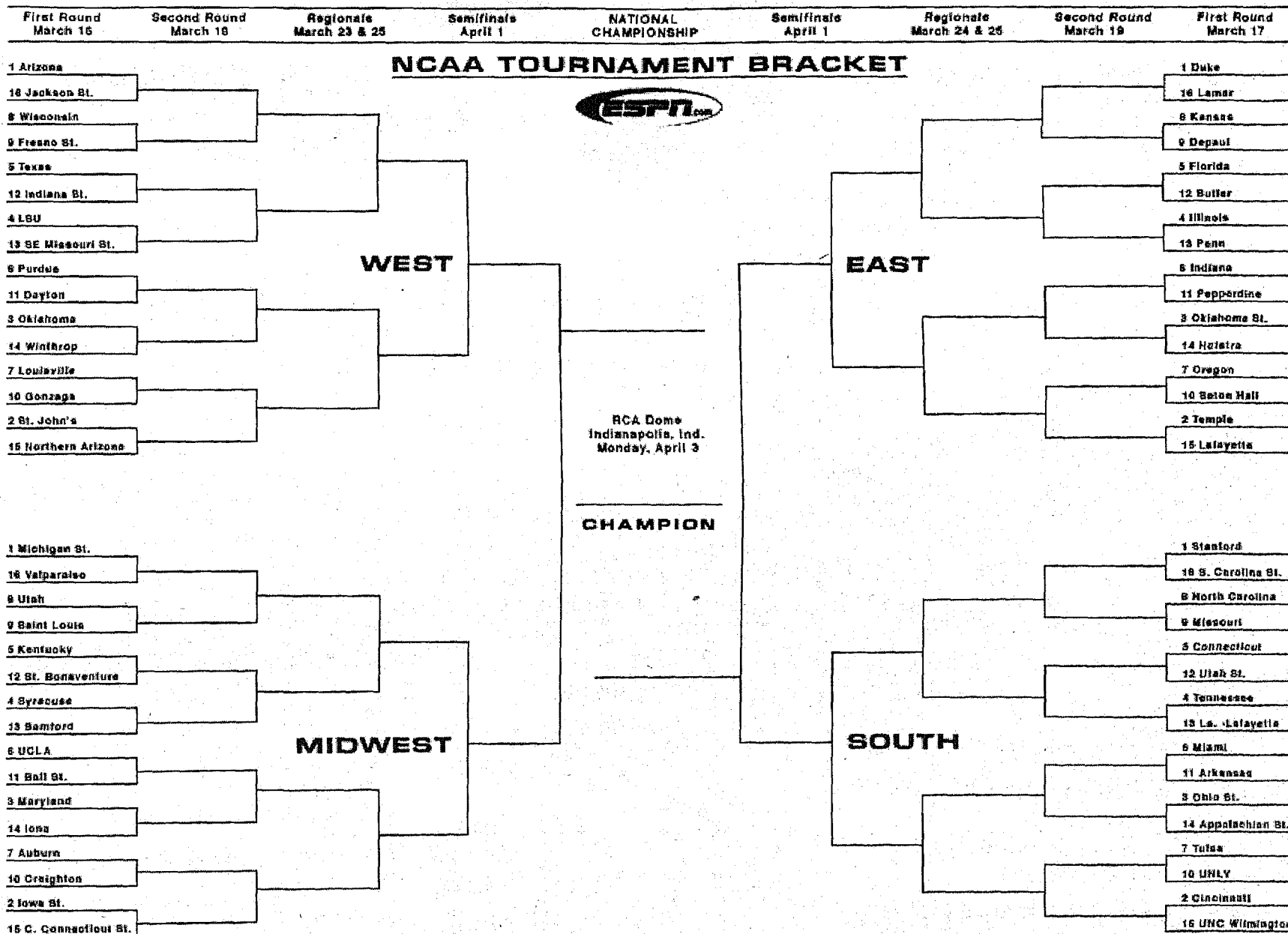
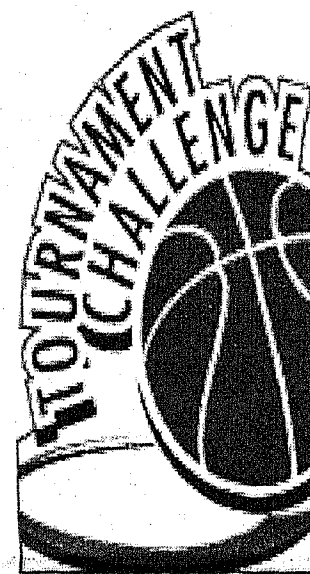


Fred (in center) with a Pabst-induced glaze. FILE PHOTO

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## Tracksters Eddy and Bak Run In Championships

*Both runners Give Top Performances in NCAA Div III Championships, almost making the finals*

### Season Wrap-Up



By DAVID KYLE  
Sports Writer

Trinity's two best 800 meter runners - junior Marisa Eddy (Los Angeles, CA) and freshman Ryan Bak (Suffield, CT) ran almost identical races at the NCAA Division III 2000 National Indoor Track & Field Championships on March 10th.

Bak was the highest finishing freshman at the event, placing

stretch, Bak did manage to capture one runner in his heat, but crossed the line with a 1:55.17, narrowly missing the finals by .07 seconds.

"I can't be disappointed," said Bak, who ran his second fastest time of the season on this flat track.

"It was a great learning experience, having that competition and being there to experience it all. Learning the kind of race you have to run at nationals is

Eddy spoke of the other runners as "without a doubt, the best competition I had ever run against."

Much like Bak's race, everyone went out extremely fast, and much quicker than Eddy had ever gone out in an 800 race—which can make the final sections difficult to finish.

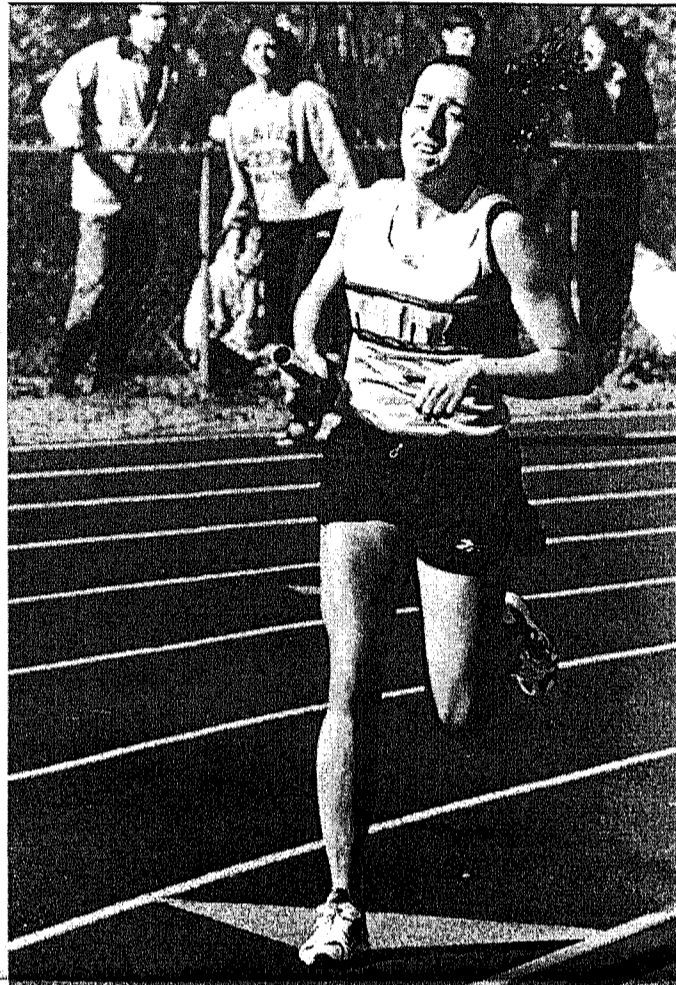
And, like the Bak's 800 meter preliminary, the group ran as a pack for the entire race until the bell lap.

From there, people who had kicks turned them on—Eddy seemed to fall into a bad position behind some runners on the final lap and had to work her way around them to come in at a 2:17.09, also closely missing the finals.

This Trinity runner, who started running the 800 in freshman year outdoor track, now looks to work on her endurance, hoping to bring it up even with her strength and speed on the track.

"It was a great experience," said Eddy. "I learned a lot, and I'm looking forward to doing better in outdoor."

Look for these two Bantams to light up the track on April 1 at the Trinity Invitational.



COURTESY OF WWW.TRINCOLLEGE.EDU  
Co-Captain Marisa 'Chariots of Fire' Eddy '01 in action.

*Learning the kind of race you have to run at nationals is going to help me in the future." - Ryan Bak*

9th overall in the 800 meter preliminaries. The race started out extremely fast, and the competitors ran as a single group for almost the entire race.

Everyone was apparently waiting for the last 100 meters to start a kick—including Bak, who may have been expecting to use his trademark kick to catch some of the competition.

Coming down the home

going to help me in the future."

This experienced 800 meter runner, who has made High School State Championships for his junior indoor and outdoor seasons, and the indoor season his senior year, hopes to get down to a 1:51 high in the spring outdoor season.

Eddy also placed 9th in the preliminaries for the 800 meter event. In a post-race analysis,

## Men's Crew Looks Strong At Season's Outset



By NATHANIEL SILVER  
AND STEPHEN BAXTER  
Sports Editor and  
Sports Writer

The Men's crew team finished the grueling indoor winter training period with a trip to the C.R.A.S.H.-B. Sprints in Boston on February 20. Over 280 oarsmen competed in the Open Men division, which tests 2000 meter ergometer scores. Co-

Captain Tim Godfrey '00 was the fastest Trinity oarsman, posting a 6:08 against the world's best. The rest of the team did fairly well, with a 6:23 average among the Varsity men. Since then the Varsity men's 2k average has dropped to below 6:20, indicating a promising outlook.

After C.R.A.S.H.-B.'s the crew started to row on the thawing Connecticut River. Despite the hazardous debris and colder

weather common on early spring rows, the crew felt great to be out on the water again. The crew's next event is a training trip to Gainesville, Georgia, during Spring Break; Lake Lanier hosted the rowing events for the 1996 Atlanta Olympics. In the shadow of legends, the goal for the week is to concentrate completely on the task at hand. After a few days back at Trinity, the Men's Varsity crew will take one boat to California for the

San Diego Crew Classic on April 1 and 2, the first race of the spring season. Having placed second in last year's California Cup to Sacramento State, Trinity is serious about earning gold medals on this trip.

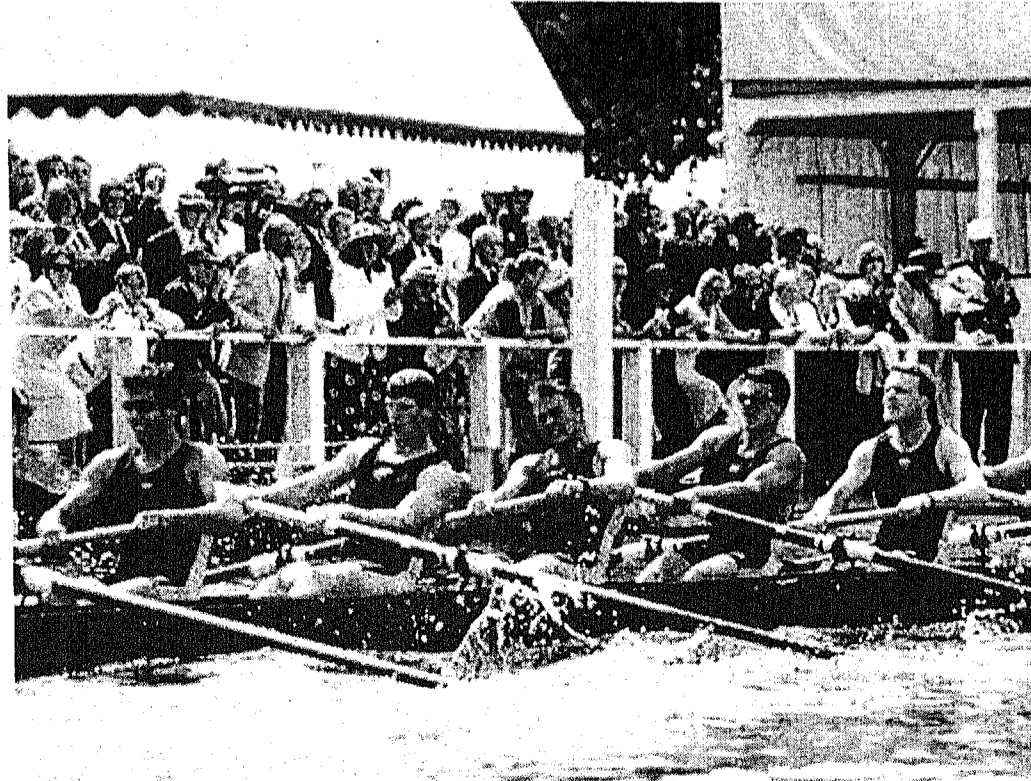
The Men's crew team restructured this year to make a first and second eight, rather than Heavyweight and Lightweight boats. The main reason for the change is that there are not enough Lightweights to fill a boat, and an A boat should be more competitive by putting the fastest eight oarsmen in a one shell. Rowers generally agreed with this decision, and there has been much competition within the team for the coveted seats. Co-Captain Greg Pagnini '00 said, "Everyone's 2Ks are faster this year, and putting the top eight oarsmen in one boat should make this crew even more competitive than last year's." Co-Captain Tim Godfrey '00 added, "We're looking forward to winning some shirts at the spring races."

The Crew also received a new Millennium eight named after former Coach Norm Graf. This can only help the Varsity's quest for gold medals.

The Men's freshmen crew outlook also looks promising, but as usual, it is difficult to tell what the competition will look like. Coach Stew Stokes has been holding practice at 5:45 A.M. every morning, toughening his young oarsmen with every row.

Varsity men's coach Steve Fluhr also sounds confident when describing the outlook. "I've been here for 10 years and this was the most productive winter training period we've had. With the support of the Administration we are again going to San Diego, and because the athletes are fitter than ever, we are expecting to do well."

The crew teams look forward to good competition as the San Diego and Coast Guard races quickly approach. The Freshman and Varsity are prepared to make all of their winter training pay off in the spring season.



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The '98-'99 Varsity Heavyweights race past the Steward's Enclosure at Henley Royal Regatta.

### Men's Crew Schedule For Spring 2000

April 1-2	San Diego Crew Classic, Mission Bay, CA
April 8	U.S. Coast Guard Academy, New London, CT
April 15	UMass., Holy Cross, Williams, Worcester, MA
April 22	BC, WPI, UNH, Worcester, MA
April 29	Wesleyan, Connecticut College, Worcester, MA
May 6	N.E. Rowing Championships, Worcester, MA
May 14	Champion International Collegiate Regatta, Worcester, MA