Plans for 200 Constitution Plaza discussed in open forum

HENRY CHAVEZ '18
CONTRIBUTING WRITER

On Thursday, April 9, an engaging open forum about Trinity's newly purchased property at 200 Constitution Plaza was held for students. The discussion was led by Trinity's three consultants in this planning process: Rachel G. Bratt, Professor of Urban and Environmental Policy and Planning, emerita, from Tufts University, and Catherine Donaher, an accomplished consultant in real estate development and master planning, and Stefanie Chambers, associate professor of political science. Though Trinity's announcement of the property's purchase at the beginning of this semester had much thought and discussion put into it, the planning process for the space is still in its early stages.

Two hundred Constitution Plaza is a five-story 135,000 square-foot office building located in historic downtown Hartford. Situated in the heart of Constitution Plaza in Hartford's Business District, the building is just feet away from other long-standing institutions such as the Hartford Stage, XL Center, Brazilian Consulate, Connecticut Science Center, Spotlight Theatres and various other attractions. As Trinity gets closer to these establishments, more and more room grows for possible partnerships and collaborations between local leaders and students.

Although Trinity's administration had some specific ideas as to how to use the space, there was a clear message that feedback and participation from the Trinity community was and would be continuously sought. Enthusiasm was quickly cultivated as soon as students posed their ideas and suggestions of what to incorporate into the building. Some ideas for the new facility included opening art galleries, centers for immigration, career and urban research, squash courts, labs, crash course lecture rooms, performance stages, dining, and incubator space amongst countless other suggestions. The possibilities seem just about endless. As of now, part of the story included you dancing around on the quad.

Demystifying the sonorous Trinity College Chapel bells

ANDREW HATCH '17
CONTRIBUTING WRITER

Have you ever been jolted from your bed at 12:30 in the afternoon or rudely interrupted while studying in the Econ library by a cacophony of bells ringing? Has your library by a cacophony of bells ringing? Has your

Andrew Hatch at the top of the chapel, where he regularly conducts tours and plays the carillon.

SECS and WGRAC host “Take Back the Night”

CHARLOTTE THOMAS '17
NEWS EDITOR

Trinity's 14th annual event, “Take Back the Night,” helped to reinforce the message to survivors of sexual assault that they are not alone. This year, the event was spearheaded by Trinity students and organizations. SECS Coordinators, Mercedes Ward '15 and Nicole Lucak '15, opened the floor to performances with a reminder to attendees that the acts that would no longer be reported to the Title IX coordinator unless it is known that the offender is a repeat offender—and
Recognizing the value of the 'arts' to a Liberal Arts education

The academic culture at Trinity is undeniably dominated by a breadth of Economics, Political Science, or Public Policy majors. As just another one of such students, I agree that selecting a specific area of study is particular to individual interests. So should you happen to be extremely passionate or enthusiastic about such fields – I am in no position to question or doubt your choices. But when it comes to being proficient what some people choose to major or enroll in certain disciplines simply because they seem to allude to the prospect of a financially successful future. Sadly, a vast number of students at Trinity do have a tendency to let this factor become the driving reason for their academic choices. While this already contradicts the premise of a liberal arts education, such a culture has adverse effects on the treatment of the arts.

The 'arts,' comprising of disciplines including the visual and studio arts, theater and dance, music, and film studies, seem to be sidelined within the broader framework of education, simply because many believe that they cannot promise the most 'stable' future in the financial sense. I have met several people on this campus that consider it a waste to spend their money on an education in the arts.

Not only does this attitude deny students the opportunity to truly receive an immersive and enriching experience that the arts can provide, but it also has repercussions on the general campus atmosphere. Many students remain ignorant, uninterested, and occasionally even diametrically opposed towards events, discussions, and courses within the arts.

In my experience as a double major in Political Science, and Media and Performance, I have had to admit that it has been the arts classes and experiences that have truly made my experience at Trinity more meaningful. Not only have they provided me with a platform for collaboration, inter-disciplinary thinking, and the development of a range of conceptual and technical skills, but they also have provided me with a unique perspective towards life by engaging in the practice of physically manifesting that which is ineffable.

The unfortunate reality at Trinity is that many students will enroll in an arts course, to fulfill a general distribution requirement, or for that "easy A grade." This very pursuit renders one's experience of an art class futile. The arts do transcend material, and tangible constructs (like grades and financial figures) and I truly wish more people would value them for these reasons over others. It is also especially disheartening to hear of people not pursuing arts-related careers simply because the field isn't "practical or reliable enough."

It seems crucial to belit- a person's passion and simply because of the prospective future with- in that particular field. The quantification of such an intangible quality is ultimately what is the disparity between majors on our campus stems from, may be a comment on what we as a society prioritize in our lives.

It would be hypocritical to devalue the importance of economics, political science, and public policy, but that is not what I am asking for. Rather, I ask the campus to be more open-minded, and embracing towards the arts, and the experiences they have to offer.

The foundation of change lies in the willingness to think, and altering the way that we view the role of the arts within the liberal arts education, or even more broadly, within our lives, will aid in the reallocation of that which is more than just, as some people may say, "a joke."
point to all the proclama-
tions of the First Amend­
ment. College students will
be exposed to the college
party environment. No one
should ever get in the
way that encourages them
to safely have their fun.
Lowering the drinking age
would almost certainly
allow young people the
chance to adjust to the new
responsibility before being
injured with alcohol as
soon as they arrive on a
college campus.
Harrison’s comment receives wrong attention

RYAN MURPHY '17 STAFF WRITER

Last Saturday brought a couple of losses for the University of Kentucky’s men’s basketball team. Not only did they lose to the Wisconsin Badgers, but sophomore point guard Andrew Harrison was caught mumbling a racial slur under his breath in the post-game press conference.

When fellow teammate Karl-Anthony Towns was asked about National Player of the Year, Frank Kaminsky, who had 20 rebounds, the micro­phone picked up Harri­son mumbling “F*** that n****.” The comment quickly slipped out contro­versy, casting a negative light over a player who had been considered a humble leader.

Despite the fact that Harrison is black and Kaminsky is white, many found the comment inappropriate. However, I believe it was taken out of context by many. Many have gone to consid­er the use of the term to be acceptable when used by members of the black community and unacceptable by any other party.

A black man call­ing someone a “n*****,” whether he is black or white, is in no way comparable to a white person saying the same. As it seems unfair, and as much as I personally dis­agree with the use of the word entirely in any con­text, it is simply a con­struct.

Without trying to generalize, many black people, especially in the younger demographic, use the term very lose­ly, referring to each oth­er and others using the equiv­alents such as “white” or “Spanish” before the term itself. For many, it is a term equivalent to the likes of “bro” or “man,” and is not derogatory in certain contexts.

Although the word may be conversational in nature in certain con­texts, if a white person was to refer to anyone us­ing the term, a majority of the people would be offended, and rightfully so. The term is undoubt­edly derogatory and has no place in the vocabu­lary of white people in modern society.

I believe that the word’s position in modern cul­ture only serves to cre­ate a separation between black and white people. To make a divide between nature, and casual use by white or black individu­als perpetuates division that would not have existed if the word would have been taken offensively.

That doesn’t mean I think the term should be socially acceptable for any and all races to use. In fact, I think the oppo­site. Like I said, I can’t dispute the term’s frater­nal quality. It is evident in film, music, and the media. It’s seen even here on campus. However, the use of the word in refer­ence to white people makes it inappro­priate for white men to use the word in any con­text, because it is essen­tially reversioning to the word’s discriminatory roots.

I absolutely do not disagree with the notion that the word is one of end­earment, continued with com­radely qualities in cer­tain contexts. Having said that, I still disagree with the word’s presence in society. Although I ac­knowledge the word’s historical roots, which ob­viously differentiates it from the likes of “bro” or “man,” I think its current role would be the equiva­lent to one group of peo­ple not allowing another to use any term like “bro” to refer to each other be­cause it would be taken offensively.

But I suppose I fear most that he’ll secure the nomination. If he does, he will continue with com­radely qualities in cer­tain contexts. Having said that, I still disagree with the word’s presence in society. Although I ac­knowledge the word’s historical roots, which ob­viously differentiates it from the likes of “bro” or “man,” I think its current role would be the equiva­lent to one group of peo­ple not allowing another to use any term like “bro” to refer to each other be­cause it would be taken offensively.

Ted Cruz nomination poses threat to Republican Party

EVAN SCOLLARD '17 CONTRIBUTING WRITER

I’m a Republican, I sympathize with the parenthe­ sized “R,” and despite an imagined sense of indi­viduality, I vote almost entirely along party lines. Maybe then, this sudden departure from my typical loyalty reflects the grav­ ity of the issue at hand. It threatens the demise of my ideological faction.

The recent and ongo­ing candidacy announce­ments have brought us to a sense of assurance. This feeling is consistently un­dermined by his zealously committed to the archaic conventions of generations past. In fact, he champi­ons the last few ridicu­lous beliefs that shack­le to GOP a bygone era of social op­pression and an arbi­trary notion of uniform­ity — oppression of women’s rights, environmental pro­tection, and gay marriage. Cruz entrenches himself in unreasonable positions on these social issues, ap­pealing only to a base of voters that would never turn away from the party and simultaneously scar­ing away every unintended American with moderate intelligence and access to a voting booth.

He fancies himself a political archetype, in the likeness of Reagan or H.W., but makes his name in cheap, public stunts, like filing a “no bill, rather than a commit­ment to innovative poli­cy construction. Though Cruz is not unilaterally dis­approving of Obama’s administration as ineffectual, Republi­cans can at least realize the bold legislative steps that the President has taken in accordance with his political vision. Cruz’s political career, however, has focused on antago­nism and vocal criticism of Democratic policy without bringing anything signif­icant to the floor himself. But I suppose I fear most that he’ll secure the nomination. If he does, he will continue with com­radely qualities in cer­tain contexts. Having said that, I still disagree with the word’s presence in society. Although I ac­knowledge the word’s historical roots, which ob­viously differentiates it from the likes of “bro” or “man,” I think its current role would be the equiva­lent to one group of peo­ple not allowing another to use any term like “bro” to refer to each other be­cause it would be taken offensively.

But the real issue is the context. In fact, the issue is the context. The real issue is the context. The real issue is the context. The real issue is the context. The real issue is the context. The real issue is the context.
**Take Back the Night** addresses sexual assault on campus

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can speak to Laura Lockwood, the director of the Women and Gender Resource Action Center located on the second floor of Mather Hall. Additionally, those who need to consult someone can go to The Health Center in Wheaton Hall to speak with Director Martha Burke O’Brien and any staff members.

President Berg-Sweeney spoke after this introduction, stressing the importance of raising awareness of sexual assault. She added that one of the first tasks she dealt with as President of Trinity College involved organizing a task force to help prevent sexual misconduct. She stated that one of her top priorities here at Trinity is to battle the rampant sexual harassment, sexual assault, abuse relationships, stalking, gender identity violence and gender discrimination that pervades the college campuses.

Trinity’s Title IX Coordinator, Laura Lock-Spinks, spoke after this, explaining the Sexual Assault Response Team’s goal of providing "survivor assistance, explanation of reporting options, medical help, counseling, and referrals" to victims and survivors of sexual assault, rape, partner violence, and stalking. Spurluck-Sparks explained that when reporting sexual assault, students have five options: 1. disclose anonymously online, 2. talk to the chaplains, counseling center, or rape/domestic violence hotlines in complete confidence, 3. ask the college to investigate, 4. ask the police to investigate, 5. talk to a SART member for help and support.

The President and Spurluck-Sparks were followed by a performance by the Trinity College Movement Joints, who provided some comic relief. The group sought to show the audience, with a bit of humor, that we should not overstate the sexual assault from occurring at a college party, because this is often where sexual misconduct occurs.

When it seems like such a case is unraveling, such as the example provided by the Joints, where a guy is taking a girl home who has had too much to drink in the hope of having sex, there are several methods to help inhibit assault. One includes distraction, where friends of both the girl and the guy distract either party by inviting them to dance or, in the example, "go play some beer pong." Additionally, friends of either party can try to talk to them to install reasons about either being too drunk to go home with the guy, as in the case of the girl in the example, or convincing the guy that it is not acceptable to hook up with a girl who is too intoxicated, as in the example provided. The presentation stressed that those who are too drunk, passed out, unconscious, or incapacitated cannot give consent for any sexual act, whether it be kissing, touching, or penetration of any kind. The theme of "if you see something, do something" came from these simple steps that any student on campus should be able to exercise in order to help out a friend or stranger.

Ward then shared a moving story of a long since graduated Trinity student, who was drugged and raped during her freshman year at Trinity. The student repressed the memories of her rape for three years before finally admitting to herself and others what had happened. Sexual assault can cause long-lasting trauma and survivors can be affected in many ways, such as depression, slipping grades, and other problems. Luckily, the student was grateful for many resources on campus who helped her come through not as a victim, but as a survivor.

Trinity College Dischord members, Aysha Salam ’18, noted that “it was nice to see so many people at the event supporting the cause, and it was great to be able to perform for the event to help to spread awareness of sexual assault.” She, like many other performers in attendance including Elemental Movement, The Quirks, The Pipes, and The Trinitones, received the crowds with powerful performances to support the effort to prevent sexual and relationship violence.

The message was heard loud and clear, and attendees learned valuable skills to help prevent sexual assault in the future. It was an overwhelming success, as it was both inspirational and informative, and it plays a key role in helping to change the campus environment on such an important issue.
Visting philosophy lecturer discusses ethics of reading

CHRIS BULFINCH '18
NEWS EDITOR

College students worldwide do a lot of reading. Be they humanities, sciences, or arts majors, it is safe to say that the vast majority of college students have not had the opportunity to reflect on the meanings reading what might seem like an insurmountable volume of text. This past Thursday, April 12, a College professor gave a lecture aiming to address a side of reading that few people, particularly college students, really consider: the ethics of reading.

Over the course of an interesting lecture, Professor Dennis Schmidt from Boston College considered the implications of reading and reflecting on a philosophical text of Plato's to illustrate his theory: that reading, if done quickly or intermittently, is in fact an ethical wrong, and that proper reading is necessary for a thorough understanding of the world.

Schmidt opened with a discussion of literacy: he argued that the process of learning how to read fundamentally changes a person and allows the ability to live life. Plato argued that when one reads, they are filled with the words of another, and that reading belongs to the thoughts of someone who is absent. Further, since many texts were (and are) written by those who are now dead, Plato thought that it was foolish to spend one's days absorbed in the words of those who are now gone, those who did not understand living anymore.

Schmidt added to this point by explaining two observations that he had concerning Plato's views. The first was that as children learn how to read, they are in fact learning something that is intrinsically human. Words are simply images translated into writing and voice, and by building up these images, children gain access to a method of communication and an ability to express themselves, which is undoubtedly valuable. The second observation was that Plato's negative attitude towards readings and literacy likely had their origin in the Greek culture of the past; illiteracy was widespread, and slaves were considered the ethics of read- ers. Plato's negative attitude towards literacy likely had their origin in the Greek culture of the past; illiteracy was widespread, and slaves were considered to have no voice. Plato's negative attitude towards literacy likely had their origin in the Greek culture of the past; illiteracy was widespread, and slaves were considered to have no voice.

Schmidt added that he had memorized, not just one or two volumes, but a whole entire library of texts, it is hardly a distinction that un- derpins his philosophical argument: it is not reading that can create a "Garden of Adonis" in people, it is not reading properly. Professor Schmidt argued that if one reads something quickly and doesn't consider what they have read, and does not fully understand it, does not consider it from many angles, does not think critically about what it is that they have read, or does not read the text in its original, whole form, then their knowledge is incomplete. Like the "Garden of Adonis," it is unwholesome.

Professor Schmidt explained that Plato was referencing the "Garden of Adonis," a famous myth in Plato's time. The "Garden of Adonis" was planted to honor the death of Adonis, a hero of the Greek myths, known as the lover of Aphrodite, goddess of love. The Garden was planted quickly and given special nourishment, but not as quickly as usual. The result was a garden with plenty of plants but no roots, all aesthetic and without substance (again, like the man it was created for). Plato made the ar- gument that a life devoted to reading and knowing how to read and cultivate a garden, one needs to allow for a "Garden of Adonis," with roots in reality and not true or substantive. This is on final point that Professor Schmidt makes a critical distinction, a distinction that un- derpins his philosophical argument: it is not reading that can create a "Garden of Adonis" in people, it is not reading properly. Professor Schmidt argued that if one reads something quickly and does not fully understand it, does not consider it from many angles, does not think critically about what it is that they have read, or does not read the text in its original, whole form, then their knowledge is incomplete. Like the "Garden of Adonis," it is unwholesome.

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Community members construct new downtown building

CHRIS BULFINCH '18
NEWS EDITOR

The recently purchased Constitution Plaza presents room for Trinity to gradually expand its presence in Hartford over the next few years. The plaza contains several opportunities and challenges that the administration wants the whole community to be aware of. However, the system is in the hands of President Berger Sweeney. The city's new private park will be designed to encourage Trinity's new endeavors. Two hundred dollars and Constitution Plaza presents room for Trinity to gradually expand its presence in Hartford over the next few years. The plaza contains several opportunities and challenges that the administration wants the whole community to be aware of. However, the system is in the hands of President Berger Sweeney. The city's new private park will be designed to encourage Trinity's new endeavors. Two hundred dollars and Constitution Plaza presents room for Trinity to gradually expand its presence in Hartford over the next few years. The plaza contains several opportunities and challenges that the administration wants the whole community to be aware of. However, the system is in the hands of President Berger Sweeney. The city's new private park will be designed to encourage Trinity's new endeavors. Two hundred dollars and Constitution Plaza presents room for Trinity to gradually expand its presence in Hartford over the next few years. The plaza contains several opportunities and challenges that the administration wants the whole community to be aware of. However, the system is in the hands of President Berger Sweeney. The city's new private park will be designed to encourage Trinity's new endeavors. Two hundred dollars and Constitution Plaza presents room for Trinity to gradually expand its presence in Hartford over the next few years.
FEATURES

Trinstagram welcomes spring and quadding season

The beautiful weather led many students to trade in their spot at the library for a seat on the quad to chat with friends, do homework, tan, grill, and play sports.

Sedona Georgescu '17 recreates memories in her room

A dorm room is the perfect opportunity for someone to express themselves in any way they want. For the amount of time spent in a dorm room, it is also important to make it warm, welcoming, and cozy as possible.

Sedona Georgescu '17 was able to make her room in The Fred her ideal living space. The Fred, which may not be well known to most students, is located within the Summit Suites on the south end of campus. It is a dormitory committed to putting on events every Friday night, creating engaging groups based on students' interests that are open to all, and providing a common free space area for the entire college community.

Georgescu has the best of both worlds, sharing a quad with three other roommates while still having her own individual space. As someone who loves decorating and interior design, Georgescu was responsible for not only her room, but the common room as well. The common room is decorated with a floral tapestry, a Trinity flag, and a light up “Hello” sign. It is also filled with personal furniture rather than the average dorm furniture.

As one enters Georgescu’s room, eyes are automatically drawn to the fluffy, bright green and blue paisley duvet and her favorite matching throw blanket. It immediately adds some warmth and relaxation to the room. Her walls are covered in memories, with photos, collages, and other homemade decor scattered all over them. Many of the pictures are of family, friends from home, and Trinity buds too. One of her closest friends made her a one of a kind piece – a calendar made from paint samples. It’s a special touch that reminds Georgescu of home.

Georgescu also added more personal touches by getting rid of some of the classic tacky Trinity dorm furniture. She replaced her desk chair with a comfortable white and blue lounge chair. In addition, Georgescu purchased a cream loveseat for some extra sitting or sleeping space when she has visitors. The rugs and curtains in her room are also trendy additions to the typical boring Trinity room. One piece is a fuzzy shag rug and the other is a beautiful flower design. The curtains match the rugs with their teal shade.

The lamb, perched on the back of the loveseat, is a piece from Georgescu’s childhood. In the midst of a move, her grandmother came across the stuffed animal and insisted that Georgescu keep it in her room as a memento. In addition, the throw pillow was a gift from a close friend, who shared a similar interior decorating interest with Georgescu.

One unique piece in Georgescu’s room is the cardboard deer head that is mounted on her wall, named Bucky. Bucky’s twin, Rudolph, is at home with Georgescu’s sister and serves as a constant reminder of her sisterly bond. The deer head was made by Georgescu and her sister and is covered with a garland of hearts, which is also homemade.

Another important part of her room is the bookshelf above her desk. Overflowing with all of her many course books and favorite stories and novels, it is put to good use every single day. There are also many picture frames and souvenirs scattered throughout the shelf.

Georgescu always thoroughly enjoys decorating her room for holidays. She has plenty of decorations for Halloween, Thanksgiving, Valentine’s Day, St. Patrick’s Day and even a pink, sparkly tree for Christmas. Except for the tree, the majority of her holiday decorations are homemade.

When asked about her room design, Georgescu wrote, “the hardest part was finding a balance between form and function. My room is only so big and I needed space for storage but I wanted to maintain the ambiance of order. I want people to step into my room and forget they are in a college dorm. Why should we be limited by a few cinder block walls and a sad wooden chair? I encourage all students to take the pledge to go forth and decorate with pride!”

Georgescu’s room is filled with beautiful colors and patterns.
Andrew Hatch '17 explains the history of the Carillon

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"voluntary" audience, a carillonneur plays for a captive one. Bystanders do not have much to do other than to listen or not, and any tour guide can attest to the diffi-
cultly of trying to speak to a group when the carillon is blaring in the background.

Trinity's carillon is classified as a municipal instrument and as such, provides music to tens-of-thousands of peo-
ple in the greater Hartford area. Keeping in mind that everyone might not appreci-
ate the music selections, we mostly stick to the classics like Handel and Mozart. We
try to select non-intrusive pieces providing a melodic

theme, without being over-
whelming. Taylor & Sons is
known for their low, sonor-
ous base notes. If you are a
Javviss resident and have
found yourself being jolted
from your bed on a Satur-
day morning at 12:30, you
can thank these large bells.

The three bells in the belf-
don bell, tuned to B flat,
weighing a staggering 5,600
pounds, while the high-
est note, tuned to a high C,
weighs about 24 pounds.

People always ask how I
initially got involved in play-
ing the carillon and to be
honest, I was purely by hap-
ponence— I was working in
the chapel one day and we
carillonneur, Ellen
Dickinson, came in to make

some photocopics, and the
rest, as they say, is history.
Trinity is very fortunate to
have such a highly regarded carillonneur playing week-
ly recitals and serving as the official carillonneur for
school events. Should you
be interested in learning to
play the carillon for fun or
academic credit, please
let us know. We would love

to have you join our guild.

The carillon is a unique
instrument in that it re-
quires a bit of physical in-
volvement on the part of
the player. First, you have
to climb the 150 steps to
the player's chamber. Once
there, the player must hit ba-
tons, which resemble levels
by making a closed fist and
hitting the batons with con-
siderable force. The batons
connect to wires, which run
to the belfry. In the belfry,
the wires pull tension rods,
which then pull a clapper to strike
the bells and give tours
people are never sure
what to expect. Unlike some
chime systems in Europe,
our bells ring stationary
while playing. The only thing
that moves is the clapper.

Tours of the tower are
frequently given throughout
the academic year and we
highly encourage you that go
on every tour. Each tour includes a
comprehensive rundown

of chapel history and car-
ilonneur technique. If you are
around during the summer,
the college hosts world-re-
owned carillonneurs during
our summer concert series.
Hundreds of concertgoers
bring picnic dinners and
relax on the quad during a
beautiful summer evening.

The last thing that needs
some explaining is this par-
adox of the carillon player.
Seldom does a carillonneur
play with an audience in the
tower. Yet, the carillon has
the largest audience of any
instrument. Our carillon
has been a part of the lives

of Hartford residents with-
in a five-mile radius of the
tower for generations and we
frequently receive words
of thanks for our work from
the community. The caril-
lonneur remains mostly
anonymous, and most peo-
ple think that it is controlled
by a computer — it's not.
A real person is up there play-
ing whenever you hear it.

While Yik-Yak remains
my sharpest critic, I hope
that you will take a moment
to enjoy the background
sounds from the belfry when
you are relaxing on the quad
and come visit for a tour!

The music that echoes outside of the Chapel is more than noise.

1930s at Trinity was not so different than today

KELLY VAUGHAN '17
FEATURES EDITOR

Most Trinity students
would agree that some of
their favorite aspects of the
school include the beauti-
ful architecture, closeness
among friend groups and
students, and the history
and traditions that lie 'neath
the elms. Looking back at
old copies of The Ivy, Trini-
ty's yearbook, I got the sense
that the student body was
more vivacious than pre-
vious decades. The photo-
prints throughout showed
students having class on
the quad, surrounding the
construction site of the
Chapel, and tossing a foot-
ball during their free time.
The photos from the year-
book show a much more clas-
tic clothing showing off
Lyceum clothing showing off
the academic year and we
should not only re-
member, but also continue
to embrace and appreciate
the beautiful and outstand-
ing history of Trinity Col-
lege. To this day, students
crowd the quad during nice
weather and wear graphic
clothing showing off
Trinity's name and logo.

Whether or not we show
this appreciation by exam-
in ing historical documents
at the Watkinson Library,
getting involved in orga-
nizations on campus that truly
empower the student body
or simply Instagraming a
photo of friends enjoying
their time on the quad, the
past, present, and future
Bantams all share a close
bond as Trinity students.

The Carillon is an piece with a fascinating history at Trinity.
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The Carillon is anpiece with a fascinating history at Trinity. of chapel history and caril-
tron College Watkinson Library worked to build up the spirit
of the school by building the
Chapel. The construction of
the Chapel, Trinity's most
iconic work of architecture, as
well as the city of Hart-
ford's, is the highlight of
this decade in our school's
time at Trinity. Additionally,
the senior class was repre-
sented by a cap and gown,
some of the class years to come.
We feel that we
have a real connection with
the new chapel, for its begin-
nings and its completion will
have been ours to watch. For
us it is one of the many ties
that bind us to Trinity, a sym-
bol for us to live up to in the
years to come and something
vital which we shall connect
with our college life forever.

The Carillon of Trinity
was both deeply significant
to the college's history and
truly iconic of the decade in
The Carillon of Trinity
was both deeply significant
to the college's history and
truly iconic of the decade in

1930s.
Astronaughty inventively tabled. Based in Brooklyn, NY, floor began to fill as the duo on their authentic vinyl turnout in space suites. The dance the work of luminaries such the underrated and newly name, took the stage decked played disco and dance tunes as Todd Terie and 2 Bears. The music varied through­ings of both bands who chan­thoroughly enjoyed the styl­the crowd was thin at times, testify to this fact. While­house music in the style that neled the essence of disco and­neled their inner funkiness. For those who are un­aware, the direction of popu­lar music has re-entered the realm of disco. Astronaughty and "RIPES" performances at the Mill on Saturday night testify to this fact. While the crowd was thin at times, those who were in attendance thoroughly enjoyed the styl­ings of both bands who chan­neled their inner funkiness.

The night began with As­tronaughty, true to their name, took the stage decked out in space suites. The dance floor began to fill as the duo played disco and dance tunes on their authentic vinyl turn­table. Based in Brooklyn, NY, Astronaughty inventively in­ fused their space theme with the underrated and newly popular disco trend built upon the work of luminaries such as Todd Terje and 2 Bears. The music varied through­out the set, but mainly chan­neled the essence of disco and house music in the style that has become increasingly pop­ular in the dance genre. One

Emma is an eccentric - she sees in Adele a very adultlike loneliness. The 15-year-old is a stranger in a strange land that she cannot hope to understand on her own. Their feelings to­ward each other intensify and become physical, and Emma and Adele navigate each other’s feelings using a filter of Euro­pean art and philosophy. They see themselves in terms of Sar­tre and Klimt, and at the same time, we see them, a cosmic inevitability. Their souls have entwined themselves, and can­not be unwound.

The months flutter by in a hail of warm French sunlight mingled with electric blue, and the couple continues to live in the new Belle Epoch that they have built around themselves. The opinions of friends and family members matter less and less the older our hero­ines become, and soon, years have passed. A new element steps into their dream-life: the two women are growing apart. The old passion of the past is gone, and the very grim reality sets in: when Adele and Emma found themselves, they real­ized they had little in common with each other. Adele must reconcile her doubt, and keep moving forward past these new challenges, or take the risk of being on the outside again, out of sync and completely alone. She had nothing before Emma, and she would have nothing without her.

Director Abdellatif Ke­chiche makes us question the validity of romantic love in all its forms. Is falling in it and having your heart broken the only surefire way to under­standing your true self? And vice versa: does one need to understand one’s own feelings to be happy and in love? The result is a gorgeous and emo­tionally costly piece of film that moved and saddened me. Kechiche must be a bold man to make a movie like this. Its’ emotionally wrenching, visu­ally glorious, and graphically fearless. The romance scenes here are not for the squeamish. They work though, because of their complete honesty, and because of that same filter of French sensibility and art–cul­ture that permeates the film. One probably wouldn’t blush looking at an impressionist nude painting – the hopeful theory is that you will see these scenes in the same light. “Blue Is the Warmest Col­or” is bold in that way, but in­geniously subtle in others – by the end of the film, we have watched Adele grow from a na­ive girl into a very independent woman without even notic­ing how quickly the time was passing. Filmmaking like that is tough to pull off successfully, especially side by side with themes like sexuality, adult­hood, rejection and fate. Rather than chaptering his story with road signs and milestones, Ke­chiche makes it known that this is a coming-of-age story told in a haze of emotional blindness so carefully procured that in time, graces and smiles mean more than words and monologues. It’s no coincidence that the film won the Palme D’Or at the Cannes

CARENSTUDIO REVIEW: "BLUE IS THE WARMEST COLOR"

"Blue Is the Warmest Color" is an excellent film, and one that I thoroughly enjoyed watching. But the thing is, it hurts to watch. Some of the best movies are like this: I’m happy that I saw it – you would be too – but the whole truth is that I don’t want to see it again for a long time.

Spacesuites and Afros make for energetic Mill concert

MATLAS PRIOR '16 STAFF WRITER

The evening’s headliner, Ripe, also based out of Brook­lyn, NY, featured and was led by the notable talents of Robbins Woolfson on vocals—who’s wild afro hair lent the band’s funky styling. Wolfsohn, led the charge on the dance floor during Astro­naughty’s set, blew the crowd away with his singing, accom­panied by a wickedly talented ensemble of guitars, drums and horns.

Abdellatif Kechiche’s 2013 film “Blue is the Warmest Color.”

Ripe provided a truly unique performance that fluidly complimented Astro­naughty’s openings songs. With a blend of college rock band sound and old school Motown soul, Ripe rocked the crowd and as is the case with most jam-bands, there were a plethora of guitar soloists and truly funky horn riffs. The performance was aesthetically pleasing and Ripe delivered a thorough­ly entertaining and fun show for all in attendance. More over, the band appeared to enjoy themselves on stage, which translated to the en­ergy of the crowd.

Following Ripe’s set, Astra­onaughty’s Charles Pernell spun an impromptu DJ set reminiscent of Blaise Bel­ville’s famous Boiler Room series for the lingerers at The Mill, a near perfect end for an energetic and overall fun show. You did not have to be a music lover to appre­ciate the energy and good vibes that both performance­spelled out to yet another successful night of music at the Mill.

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CONCERT GOER compared the duo to Daft Punk, bringing a similar energy to the mill per­formance space. Astronaughty had the crowd jumping before the main act ever took the stage.

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COURTESY OF COLESMITHEY.COM

Astronaughty, and Ripe (above) delivered energetic performances at the Mill on April 11.
"Bloodline" brings new tense family drama to Netflix

CONTRIBUTING WRITER

DAN WILKINS '16

On Mar. 9, Netflix released 13 episodes for the first season of its original series, "Bloodline," made by the creators of "Damages": Glenn Kessler, Todd A. Kessler, and Daniel Zelman. "Bloodline" is a family drama that relies on rich character development to chaotic events that surround a range of emotional connections.

A family drama that relies on rich character development to chaotic events that surround a range of emotional connections from the viewer.

"Bloodline" follows the chaotic events that surround the Rayburn family, where the oldest son, Danny (Ben Mendelsohn), returns home to the Florida Keys. He joins his siblings to celebrate the 45th anniversary of the well-known Rayburn Resort, started by their father. Robert (Sam Shepard). But Danny is the outcast of the family. He resists ostracism and consequently creates the show's central conflict, which examines the relations of a family of six individuals who all fight demons. The plot alone creates a mildly entertaining thriller, but the show's greater success is as a character piece, with each one as easy to relate to and depicts a range of emotional connections from the viewer.

While the show follows a linear plotline, it's framed between short clips, which gradually reveal more and more of two significant scenes in the Rayburn family drama. The first is a scene from the past, an event that left the family scarred and changed their relationships from that point forward. The second is a scene from the future, the show's climactic moment. From both of these scenes, starting with the first episode, the viewer learns that great conflict has and will erupt between Danny and his brother, John (Kyle Chandler). This conflict gives the show drive, and raises a question of morality between right and wrong.

Ben Mendelsohn delivers a brilliant performance as Danny, the misfit who suddenly wants to return home. He earns sympathy from his righteous comments against the way his family treats him. Danny is as slick as he is mischievous. He believes he doesn't deserve to be abused and undesired like he is, at times his anguish is convincing. The scene from his childhood, goldilocks ultimately portrayed a family that had a deep, and at times a seemingly unfair, distrust and hatred for him. Danny switches between two faces. One side is a charismatic, light-hearted son and the other side is a slimy low-life who corrobates with his small time criminal friend, Eric O'Bannon (Jamie McShane). His character forces the viewer to question whether he is truly evil by nature, or a good person at heart who was merely turned evil in response to unjust abuse and exile thrust upon him.

On the opposite side of Danny stands John. John stayed in the Keys with the rest of the Rayburns and became a detective at the local sheriff's office. Reprising his mood conveyed in "Friday Night Lights," Kyle Chandler delivers another character that is responsible, unfappable, and strong. Unlike Danny, the Rayburn family loves John. Each of John's siblings look up to him—sometimes, ironically, even Danny. He acts as a born leader, for his coworkers, his family, and his town. But John is not flawless either. When tensions rise, he acts decisively, but not necessarily morally. This moral conflict delivers the most compelling piece of the show.

While John and Danny are the closest the show has in ways of a protagonist and antagonist, that line is often blurred. Their relationship is strikingly complex because they are rival characters, but John feels a stronger connection with Danny than any of his siblings. For a while even John believes that Danny doesn't deserve the treatment he receives, and John loves him. One of the greatest scenes between John and Danny is not one of them fighting, but one in which they have a friendly night out at a local bar. Danny suspiciously challenges John to drink heavily with him—something that John is too adult to be accustomed to and renders him vulnerable. As the scene unfolds, it seems that Danny may be aiming for trouble, but all that becomes of it is a genuine moment of bonding and lost brotherly love. This scene causes the viewer to see Danny with distrust in the same way the Rayburns do. Upon reflection, that distrust is unwarranted, which causes the viewer to further examine whether Danny deserves the same distrust he earns from his family.

By the time the show reaches its climax, it seems that it does not matter whether Danny deserves the abuse his family gives him, because it is too late. Whether he was evil to begin with or his family made him evil is unimportant because, whatever the cause, he has become too evil to love. The viewer is left with no choice but to side against Danny and to side with John and the Rayburn family. Even so, Danny remains his darkly comical, independent self until the end. Even as he becomes undeniably evil, his unwavering character draws attention to the flaws that remain in every member of the Rayburn family, including John. Danny becomes a scapegoat and is made to suffer on behalf of his whole family's transgressions.

While the strongest relationship comes between the two eldest sons, it is well supported by the two youngest Rayburn children, Kevin (Norbert Leo Butz) and Meg (Linda Cardellini). Kevin plays a loyal, simple, genuine, but conflicted man who struggles with both alcohol and his marriage. At all times, Kevin wants what is best for him and his family—even if that means cutting out Danny. Despite his problems, Kevin is easy to relate to and depicts a nostalgic, Florida Keys style character. Contrasting him is Meg, who is a sophisticated lawyer yet unable to control her romantic life. Meg's flaw is adultery, and when her engagement falls apart, her transgressions seem as bad as any of the Rayburns.

The most complex character aside from Danny is the understated Sally Rayburn (Sissy Spacek). Sally is the sweet, caring mother, often left out of decisions and vital family information. She loves all her children dearly and wishes only for the best of each of them. But even she is flawed, and is as condemnable as any of the Rayburns. The beautiful way in which she unconditionally loves Danny becomes overshadowed by the way she has denied him relief from blame since the traumatic event from their past. She bears as much responsibility as any of the Rayburns, and thus even her soft character is not without its problems.

"Bloodline" delivers a suspenseful drama that drives at the questions between right and wrong, and good and evil, as it relates to a deeply troubled family. The characters are masterfully created, making this series a must watch. Netflix has confirmed it will renew the series for a second season to premiere in 2016. While this is among the best seasons of Netflix Originals, I have tempered expectations for season two. Given the end to season one, it is impossible for the show to continue with its same family dynamics and raising intensity. I fear that in the next season the weak plot and redundant material may make "Bloodline" fall flat and fail to reproduce the drama from its first thirteen episodes. However, the show has been so well written so far that I reserve hope that it can be redesigned to achieve the same level of greatness with newly crafted conflicts.
Softball struggles, falling to Bowdoin in three games

KELSEY BARADZI '18 CONTRIBUTING WRITER

Trinity College Softball has been working hard to get into form this season. In a recent three-game series versus Bowdoin College, despite impressive efforts, Trinity fell short.

Bowdoin College's Julia Geaumont and Emily Griffin did not allow an earned run in 21 combined innings in the series. This led the visiting Polar Bears to three wins over the Trinity College Bantams in a NEC/AC East Division softball tripleheader Sunday afternoon. Trinity fell to 5-15 overall and 2-4 in the NES/CAC East, while Bowdoin improves to 18-8 overall and 6-2 in the division. The games, originally scheduled as a two-day series in late March were moved to Sunday due to the long winter.

Griffin tossed a six-hit shutout with two K's and two walks in the morning game while Trinity's Hannah King '16 allowed seven hits and two runs with five strikeouts. However, she did not walk a batter. Bowdoin scored its runs on an RBI double by outfielder Cielle Collins in the third inning and a Geaumont solo homer in the sixth inning. Trinity had an impressive showing of having a runner on second or third base in all but two innings, but failed to push a run across. Michelle Treglia '18 and Paolo Otero '18 had two hits for Trinity, while Bowdoin's Collins and Claire McCarthy both doubled twice and Griffin singled twice and stole a base for the Polar Bears.

After a two-hour break and an 11-0 Bowdoin victory, Rachael Smith '18 gave a valiant effort in the Trinity circle in game three. Smith worked a complete game around nine hits and six walks to allow just one earned run. However, Geaumont yielded only three hits and allowed one unearned run in the fifth inning to go 2-0 for the day before Griffin finished up to collect a save with two innings of scoreless relief.

In the final game, Bowdoin scored in the second inning on a passed ball and again in the fourth inning on a solo home run by first baseman Katie Gately, but the Trinity infield turned a double play in each of the first four frames to keep the home team within striking distance. Trinity outfielder Meaghan Race '18 came through with a two-out, bases loaded single to drive in the lone Bantam run of the day in the fifth inning to go 2-0. Smith pitched out of a jam in the top of the sixth by getting the last two batters to fly out with runners on second and third base after two Bantam errors. In the bottom of the sixth, singles by Otero, Erica Corea '16 and Trinity second baseman Miranda Rendicard '17 went for naught when two Bantam runners were thrown out at third base in the inning. Geaumont and shortstop Marias O'Toole were thrown out at third base in the inning.

The Bantams had an impressive second day at the regatta, as the 2V boat won the Petite final with a time of 6:22.46, putting them ahead of second place Rutgers by over 3 seconds. The freshman boat also had an impressive showing. While they came in fifth place, they competed strongly despite the fact that it was the first time racing for many members in the boat.

The women also had a solid overall showing. The women's races all took place on Sunday in Quinsigamond, Massachusetts. The women's team has been plagued with injuries across all of their boats, and has had to compete with limited personnel.

This past weekend, Trinity showed up with only a Varsity, Second Varsity and Novice boat.

Each of the three boats had one race, and each boat performed very well. The Varsity boat came in first place clocking in a time of 6:38.4 and the Second Varsity and Novice boats both came in second place. Despite the plethora of injuries, the team took on an increased workload and rose to the occasion to walk away with results to be proud of. The women will be back on the water next weekend, hoping to build on this weekend's performance to make another national title run.

Bantam Athlete of the Week: Caroline Hayes '15

ANTHONY ZUCARO '16 STAFF WRITER

The Women's Lacrosse team is almost unstoppable. After their excellent win against Wesleyan the team has continued their tremendous winning streak as they approach the playoffs. One of the leaders behind this NESCAC powerhouse is tri-captain Caroline Hayes '15. As one of the premier midfielders in the NESCAC, Hayes has proven herself to be an extremely reliable and fearless player. She has many accolades, including First Team All NESCAC and IWLCA Division III All-American First Team among many others. Starting since her freshman year, Hayes has been a top performer on the team. In her junior year she had a team-high 57 draw controls, the third best goal count on the team at 36 and second most points based on her 13 assists, bringing her total to 49.

While Hayes is a terrific lacrosse player now, she had initial aspirations to be a soccer player. "I was really inspired by Mia Hamm when I was younger - I still have her jersey. I thought I wanted to be an Olympic soccer player, so she was my role model to some extent. Her quotes about the importance of teamwork show her upstanding character as something to be admired in addition to the athletic success she had." While Hayes' soccer plans fell through, she applied these lessons to her lacrosse play, along with what she learned from her older brother. "Growing up with an older brother forced me to achieve more athletically. We grew up sking together because my mom used to teach me. I had to be able to keep up. I think just being raised with that mindset made me reject complacency and constantly self-improve."

Hayes used her opportunities in club lacrosse to initially hone her craft, "if I hadn't played club lacrosse, I'm not sure if I would have been able to play college lacrosse," she told the Trident. "My coaches were amazing. I had these two coaches that totally transformed my stick skills and lacrosse IQ. I wouldn't be anywhere without them."

This terrific coaching has been upheld for Hayes at Trinity through Katy Dissinger, who has helped Hayes and the team become the number one nationally ranked D-III team on their journey to re-obtain the championship. "My most exciting personal sports moment was winning the National Championship my freshman year at Trinity. It felt so surreal at the time and took a while to sink in, but I'd do anything to do it again."

Hayes is very confident in her team's future prospects. "So far, we've had a really successful season. We dropped our first game to Trinity by one goal, and that was a hard way to start my senior season off. But we've improved every game since then, which has been really exciting because I know we have yet to hit our peak. I'm so excited for the rest of the season. I think our team dynamics will be better and our team play. It's fun to look ahead, but we just have to take one game at a time. We have three huge games coming up for the rest of the regular season, and I can't wait to play each one of them." Be sure to watch the women play The College of New Jersey on Wednesday April 15.

Men's Lacrosse drops to a 2-6 conference record

JUSTIN FORTIER '18 SPORTS EDITOR

It has been a rough season so far for the Men's Lacrosse program. Unlike their female counterparts, who have a 7-1 NESCAC record, the men have struggled to pull together a 2-6 in-conference performance. However, their out of conference record improves to 2-2 with wins against Western Connecticut State University and Babson. The Bantams have been over Connecticut College and Bowdoin, both surprisingly ending in 6-7 overtime victories for the Bantams.

Most recently the Bantams played arch-rival Wesleyan University and lost 3-7. While the Bantams fell to their current record, Wesleyan improved to 7-5 overall and 4-3 in the conference.

The teams traded early goals, as tri-captain attacker Matt Hauck '15 scored for the Bantams before Wesleyan went ahead thanks to a tally by Taylor Ghesquierre with 32 seconds left in the opening period. Wesleyan went on to score the next three goals, but Bantam tri-captain James O'Connell '15 answered for Trinity with 5:42 left in the first half. A Wesleyan penalty moments later gave Trinity a chance to steal the momentum, but the Cardinal man-down held the Bantams at bay and the home squad finished the half with a 6-2 edge. The Cardinals then outscored the Bantams 6-1 in the third period to extend their lead to 12-3 before Trinity rallied with four of the game's final five goals for a 13-7 final count.

The Bantams lost a close match to Hamilton 9-8 on April 4 and have not had a win since April 1.

COURTESY OF BantamSports

The Bantams received three goals from O'Connell, who now ties for second for the season in goals with 18 this year, and a pair of markers from Jack Stallman '18 late in the game. Hauck had a goal and an assist to up his team-best season tally to 30 points with 27 goals and seven helpers. Trinity player Mickey Zaverucha '15 played the first three periods with 11 saves and 12 goals. Minding the net for the final stanza was Riley Cahill '15, who had three stops while yielding the final Cardinal goal.

While the game against Wesleyan was certainly disheartening for the Trinity squad, there is a positive takeaway for the rest of the season. Trinity has only scored eight goals fewer than their competitors in match play over the course of the season. Even though it is difficult to continue to walk away with losses, most of the results have been close with six of their games being decided by a difference of two points or less.

Trinity's next conference contest is against Middlebury College. The Bantams will bus up to Vermont to take on the 6-2 Panthers on their own turf. It will be a tough challenge, but an overtime victory could be in the cards for the Bantams.