The Trinity Tripod

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Trinity College

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Future of Constitution Plaza may shift with pending sale

ANNELISE GILBERT '17
MANAGING EDITOR

In December 2014, President Joanne Berger-Sweeney informed the Trinity community that the college won the bid for the 200 Constitution Plaza building in downtown Hartford. This building was envisioned as being a break through purchase, resulting in Trinity being able to effectively integrate its students into the city. Two years later, however, on Wednesday, January 27th, Trinity's vision was dramatically changed, resulting in a pending sale of the building.

The path to this potential sale has been outlined by President Berger Sweeney through email updates she sent the school. When the building was first purchased back in 2014, Berger-Sweeney explained the positive impact it would have on the school when she wrote, "Having a downtown footprint will allow us to connect our students with the heart of the city and its endless possibilities for internships, educational partnerships and interactive learning." She continued by explaining how the use of the space would be determined after discussions took place with the Planning and Budget Council, a multi-disciplinary group on campus, and other groups. Over a month later the Trinity community received another email from Berger-Sweeney confirming the $2 million purchase of 200 Constitution Plaza

see PLAZA on page 7

COURTESY OF commons.trincoll.edu
The Trinity College administration has yet to finalize their plans for 200 Constitution Plaza.

Men's and women's ice hockey secures consecutive victories

ANTHONY ZUCARO '16
SPORTS EDITOR

As the college was out for winter break, the Men and Women Hockey teams have been hard at work. The Women posted a 5-3-1 record for their winter break games. Their wins against Endicott, Mass Boston, Nichols, and Hamilton were definitive despite losses to Saint Anselm and Connecticut College. Meanwhile, the Men were almost perfect, suffering only one loss to Williams in their 7-1 run.

This weekend, the women extended their winning streak with an undefeated series against Colby. The women won their first match at 2-0 during their home game on Friday. While the Colts started off strong in the first period, the defense and goalie Sydney Belinskas '18, were able to hold them off with 29 saves. Trinity scored their first goal in the period when Bantam defender Shelby Labe '16 fed the puck to forward/co-captain Brooke Heron '16. The Bantams soon took over completely, leading to a second goal by Bantam forward Cheeky Herr '16 off of a blocked shot. The second game against Colby was even more impressive, concluding with a 6-0 victory for the Bantams. Belinskas and the defense were able to post their fourth shutout of the season. However, the Bantam offense was the star of the show. Herr scored the first goal in under a minute thanks to an assist from Co-captain Emma Tani '16.

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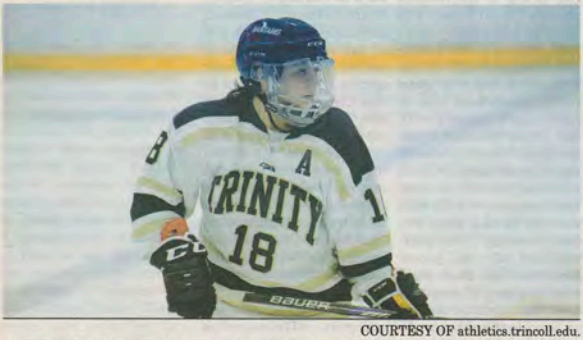

COURTESY OF athletics.trincoll.edu.
Co-captain Brook Heron '16 scored early in the first period during Trinity's 2-0 victory over Colby.

"Grease" musical rehearsals in full swing

JUSTIN FORTIER '18
NEWS EDITOR

The fall of 2015 brought many incredible artistic events to the Trinity College campus, from Anida Yoeu Ali's jarring display of the Red Chador to the helplessly cerebral Michael Preston play, "The Kafka Project: Funny You Should Ask." The Austin Arts Center has housed both the captivating and the strange in the past, but never ceases to sustain the steady heartbeat of Trinity's almost hidden art scene. In the next month, however, a more conventional, but fun and quirky event comes to the newly expanded arts center. Coming to the stage in late February is the sensational 50s musical that you all know and love—or at least can chuckle at— "Grease."

For those not familiar with it, the play is about love in the '50s and coming to terms with reality after a summer of spontaneous, sun-bleached magic. The plot revolves primarily around the two main characters, stereotypical working-class greaser Danny Zuko and pretty, goody-two-shoes Australian gal Sandy Dumbrowski. In the classic cinema version, the two are shown in love in several idyllic summer shots and the couple appears to be relentlessly falling for each other without caring a whole lot about what lies beyond the surface. When these enchanting, spontaneous, hot days of summer finally come to an end, the two go their separate ways and believe that although memories of their fling remain, they will never see one another again. To the surprise of both Danny and Sandy, the pretty Australian girl finds herself bumping into her summer love in high school, a place they least expected to see one another. The two naturally drift together as Sandy is adopted by a group of popular girls called "The Pink Ladies" who happen to spend most of their time with Danny's gang of greasers. Sandy is soon introduced to the real side of Danny that people know when he coolly rejects her charm upon their first meeting to impress his peers. While Sandy focuses on the romance of their time together, Danny chooses to brag instead to his friends about the physical benefits. The next time that the two former lovers meet though, Danny feels sorry for the way that he treated Sandy and from then on decides to join the track team to prove to her that he is truly a

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The Trinity Tripod

Established in 1904

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NEWS EDITORS
MASON OSGOOD '17
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SPORTS EDITOR
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300 Summit St. Box 702582
Hartford, CT 06106-3100
Phone: (860) 297-2584

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The Trinity Tripod gladly accepts letters to the editor from Trinity College students, faculty, staff, and alumni. The *Tripod* reserves the right to edit for grammar and refuse publication. Please limit letters to 400 words or less. Email letters to tripod@trincoll.edu no later than the Saturday prior to publishing.

The *Tripod* is always looking for new writers and contributors.
If you are interested in writing, please send an email to
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CORRECTIONS

There were no errors to correct in the previous issue.

Errors and Comments
tripod@trincoll.edu

Tripod Editorial

The Trinity Tripod: our obligation

Today there are several American college publications that claim to be "the nation's oldest continuously published college weekly," "the oldest university newspaper in the United States," or an adaptation of the same assertion. The Bowdoin Orient, the Cornell Daily Sun, the Dartmouth, the Harvard Crimson, the Miami Student, the Simpsonian and the Yale Daily News all claim this "oldest in the country" superlative as their own. While only one of these publications can be the true original, this desire to be first is indicative of the prestige that we value in a student newspaper. In the same way that we often equate a university's worth with its age, we misguidedly respect publications more for their history as opposed to their merits. A newspaper is only as good as its content.

We cannot forget the importance and the power that the press holds. In the context of the nation, our most sacred right grants us the freedom to utilize the press to speak out, voice opinions and link the interests of our population to the powers that govern. This paramount ideal applies in everyway to a college community. We as a student body have not the privilege, but the right, to stay informed, to question our administration, to voice our thoughts. As college campuses prove time and time again to be epicenters of social change, innovation and progress, the role of college newspapers must never be undermined.

The first issue of the Trinity Tripod was released to the Trinity community on Friday, September 3, 1904. And on the paper's very first front page the following statement was printed: "The object of the TRINITY TRIPOD SHALL BE TO FURTHER ALL THE INTERESTS OF TRINITY COLLEGE; to arouse greater interest in the athletics and all college organizations, by giving quick and accurate accounts of games, college activities and all general college news; to bring the faculty, graduates, and undergraduates into closer touch with one another by giving them the means of expressing their opinions upon matters of current interest; to endeavor in every possible manner to increase TRINITY SPIRIT and, by circulating this paper among colleges and preparatory schools, to bring TRINITY COLLEGE into greater prominence in the country."

As the Tripod enters its 112th year of publication, we promise to uphold these standards. We promise to keep the students of Trinity informed. We promise to maintain our publication as a haven for free expression. And most importantly, we promise to represent Trinity College to the rest of the world as honestly and as truly as we can. We are a community made up of leaders, academics, innovators, entrepreneurs, athletes, champions, artists, and scholars. To every student, the Trinity Tripod pledges a platform for your voice to be heard.

-PJP

The Pro Bowl should stay in Hawaii

While many football fans believe that the Pro Bowl is a useless aspect of the NFL, the event means an extraordinary amount to the football fans in Hawaii. With the closest NFL game being a five-hour flight away, the Pro Bowl is most residents' only chance to attend a professional football game. Since the contract with Hawaii and the NFL now allows the NFL to discontinue holding the Pro Bowl in Hawaii in 2017, many have raised their voice in opposition.

The fans love of football is one of the reasons players want the Pro Bowl to stay in Hawaii as well. Hall of Fame player Jerry Rice said, "When I think of the Pro Bowl being somewhere else it just doesn't register with me. I love Hawaii. I love the fans. I think it should stay here in Hawaii." Fans have not been shy to voice their opinion as well, with one fan at the 2016 Pro Bowl stating, "The players and all the people keep the Pro Bowl here, this is where it wants to live, this is where it's at."

Despite the absence of a professional football team, football continues to be one of the largest sports in Hawaii. The high school state football championship has drawn an average crowd of over 10,000 in recent years. There are so many fans because the quality of football is so high.

Prominent NFL players from Hawaii include Tennessee Titans quarterback and Heisman Trophy winner Marcus Mariota, and San Diego Chargers linebacker Manti Te'o. In addition to players in the NFL, there are numerous college football players from Hawaii at colleges such as Stanford, Oregon, Notre Dame, Clemson, and many more. Even one of my high school classmates, Deforest Buckner, is a defensive end at the University of Oregon and is expected to be a top ten NFL Draft pick.

What may be even more important than the state's love of football is the large monetary profit the Pro Bowl generates. The Hawaii Tourism Authority (HTA) reported that the Pro Bowl pumps tens of millions of dollars into the local economy every year. HTA estimates that up to 35,000 visitors come for the game and spend around $28 million. In 2013 the NFL paid Hawaii $4 million solely to use Aloha Stadium.

With the NFL's option to discontinue the Pro Bowl in Hawaii, new locations such as Sydney, Australia and Brazil have be named. Losing the Pro Bowl would be a significant hit not only to the state's economy, but to the fans and players as well. The NFL should choose to keep the Pro Bowl in Hawaii to quench the NFL thirst that many residents have.

-AEG

OPINION

Lack of affordability in theater cripples poor people

BY FORREST ROBINETTE '16
SENIOR EDITOR

Even if you have no interest in theater, words may still have reached you about "Hamilton," the hip-hop infused musical that is dominating Broadway now and for the indeterminate future. The show began performances at the Richard Rogers Theatre in July of 2015 and sold over 200,000 tickets in advance, pulling in $30 million before even opening. This intense popularity has not diminished, and "Hamilton" has been sold-out for most of its run. Right now, the soonest available ticket is for an evening performance on Tuesday, Sep. 13, almost eight months from now. If you wanted to sit in the orchestra section for that performance, you would need to pay over $400.00.

All of these realities point to the fact that most people will struggle to see "Hamilton" on Broadway in New York. And, if they are, they probably aren't going to see it anytime soon. The inaccessibility of "Hamilton" highlights a larger trend on Broadway and in American theater. The prices for "Hamilton" tickets are not that extraordinary. Prices for a seat at "The Book of Mormon" were similarly outrageous for the first year of its run.

The high cost of "Hamilton" is especially heartbreaking because, not only has it been called a great work of art, it has been roundly praised for its ability to provide a stirring and dynamic history lesson for its audiences. Judith Rodin, the president of the Rockefeller Foundation, said of the production, "Here's a story that talks about American history and the ideals of American democracy, and it features an immigrant who is impoverished initially and shows through perseverance and grit what he can achieve." Rodin's comment echoes what many others have said about the need for a play like "Hamilton:" one that celebrates diversity and reminds us of our immigrant roots in a time of xenophobia on the presidential debate stage and elsewhere.

Ben Brantley, the chief theater critic for the "New York Times," heaped praise on the production as well. Noting that people have been talking about "Hamilton" as though it were a "once-in-a-lifetime comet," Brantley writes, "it really is that good." How heartbreaking that lovers of theater and those being introduced to the art form must hear this endless praise for a masterpiece they cannot see. Later in his review, Brantley writes in another laudatory sentence, "I am loath to tell people to mortgage their houses and lease their children to acquire tickets to a hit Broadway show. But "Hamilton"... might just about be worth it." Brantley's joke might be funny if it weren't a stark reminder that people of limited means will not be seeing this play anytime soon.

COURTESY OF Joan Marcus
Hamilton's lack of affordable tickets has been a prohibitive factor for potential viewers.

Theater, as a result of the material cost one must suffer to enjoy it, has become a socio-economically stratified art form. When I attend plays at Hartford Stage, I make use of the student discount, which allows me to obtain tickets for $10.00. I applaud Hartford Stage for this and any other theater that offers similar reductions in price. It's important to note that $10.00 tickets are available only to students, and, as such, the adults in the audience are paying around $60-70 per ticket. Contrast this to $11.00 for a standard movie ticket. Although the price of admission at cinemas is rising, it's still much lower than the vast, vast majority of theaters. If there were a movie that everyone was comparing to a rare comet, it's likely that a person of limited means could go see it. This is not the case with "Hamilton."

It's important to note that there have been some efforts made to solve this issue. Most notably, the Rockefeller Foundation donated $1.5 million to subsidize tickets for 20,000 New York City 11th graders to see the show. Thanks to this grant, these 20,000 students will be able to purchase tickets for $10.00, rather than $300.00. This donation was praised as a way of opening up the theater to those who couldn't otherwise afford it. I, however, don't understand how this massive donation can be seen as anything more than a small Band-Aid. These students will experience one superb production, and the benefits will end there. The Rockefeller Foundation, through its misplaced grant, has only fed the money-making machine that is present-day Broadway. Throwing cash at the industry will not make theater more egalitarian.

The solution to the inaccessibility of today's theater is equally simple and impossible: lower ticket prices. Only a fraction of what an audience member pays for their tickets goes to the set, the costumes, and fair salaries for the actors and crew. Most goes to either star cast members with sky-high salaries, such as Daniel Radcliffe, who was paid $50,000 each week that he performed in "How to Succeed," and the various businessmen, producers and advertisers, who find their way into something that should not be commercialized. If theater hopes to remain relevant to any population greater than the wealthy members of American society, ticket prices have got to give.

In politics, can we talk policy, not personality?

BY MAX FURIGAY '19
OPINIONS EDITOR

The start of voting for the 2016 presidential election has finally arrived, and my conversations with others on the validity of each candidate over the last few months have revealed a confusing logical dichotomy: an insistence that personality and politics need to be linked when evaluating a presidential candidate.

This is an irresponsible method of judgement. As a means of illustration, take Hillary Clinton: Many people have called her untrustworthy and Machiavellian. I fail to see how this is relevant in the slightest. If someone's personality does not affect their policy stances, then why are we, the American public, even considering it? Sure, untrustworthiness might lead to behaviors that do negatively impact Mrs. Clinton's job performance, such as misleading Congress or the American people, but I argue that anyone's negative personality traits are not relevant in a political discussion, per se.

Take a hypothetical candidate, Marco Saunders, who proudly proclaims that he doesn't believe scientists on the issue of global warming, and doesn't trust the dozens of studies that have been released linking climate change and human action. This personality trait (ignorance) is not good, and I certainly would not want to be this person's friend. But let's say that Marco ascribes to a religion that has a pastor claiming that God believes that oil is sacred, and thus should not be burned. If Marco's policy actions would be identical to what his actions would have been if he were not ignorant about climate change (stricter EPA regulations, maybe a carbon tax), then I argue that his reasoning behind the actions do not matter. While it is unfortunate that an individual may have bad personality traits, it should not change anyone's opinion of him solely as a presidential candidate.

So when people say that Clinton "would do anything for the presidency" or that Cruz is overly Christian or that Trump is just a general jerk, these are invalid statements to make about the candidates. I don't care if you don't personally like the candidate! Do you agree with the majority of their political stances? Try saying "Cruz is a disgusting lockstep uber-conservative," or, "Clinton flip-flops with the general public so much we have no idea what she'd do as a president," or, "Trump's tax plan is a bizarre mixture of populism and libertarianism that it borders on incoherent."

In this already sensational and seemingly never-ending election cycle (and remember, we started the first stage of this nonsense literally yesterday), the least we can do is try and improve national discourse over these candidates. After all, we're certainly going to be talking about them for a long time. And for if anyone wants to complain about a candidate, for God's sake, please don't talk about how much you wouldn't want to have a beer with them.

Trinitys charm is both its draw and its curse

EVAN SCOLLARD '17
OPINIONS EDITOR

Trinity's vintage style has long been simulateneously her appeal and shortcoming. Our throwback image attracts plenty of prospective students to one of the few liberal arts colleges that still embraces Greek life. They're delighted by all our formal events or the social emphasis placed on the quad - especially as these small anomalies fade out on other campuses. In the old buildings, preppy dress, and time-honored traditions they find the appeal of an earlier era.

But another camp has demanded Trinity catch up to the times - worried that remaining in the past threatens necessary progress. Underlying all our cultural similarities to the mid-20th century, they see the same social inequalities/injustice that beguiled that time. They worry that the popular fashion disfavors students who can't afford those brands, the Greek culture perpetuates elitism, the social atmosphere discourages cultural awareness or diversity. In our traditions and attitudes, they see the vestiges of a discriminatory and obselete world order.

The question becomes, then, whether or not we can embrace our classic charm without also relying the injustices that characteristized the earlier American culture we emulate. Can we continue our Greek legacies, our tailgates, our fashion preferences, our ornate ceremonies, and all our other anachronisms without pushing out low-income or minority students? Do we threaten our relevance to the world if we prefer the old ways?

I suppose that style in inextricably tied to structure - but with conscious effort we can separate our cultural tendencies from any underlying prejudice or outdated assumptions. We don't attack elitism by redirecting our fashion preferences or shutting down Greek houses. Instead, we ensure inclusivity within the existing system. We allow diversity in our brotherhoods and sisterhoods. We embrace our popular fashion without devaluating others. We welcome our entire community into those storied traditions, rather than doing away with them all under the vague guise of "progress." In all of our global pursuits, we have to seek opportunity for expansion rather than distance the college from her ties to old New England culture.

But we have to show equal care to make sure we never pander to the Old Guard to keep these traditions alive. A retro flair does not justify recruiting only from upper class New England as an act of self-preservation. In fact, we need to challenge any practice that needs such a racial and socioeconomically base to continue. If we can do away with the legitimate cases of elitism or discrimination, then we can bring Trinity the necessary steps forward without eliminating all of the other, innocent social quirks that give us character. But if we continue to resist any change at all, progressive forces will inevitably dismantle our entire culture - good and bad - to restructure it appropriately.

Our objective is not to start war against reasonable progress, though. Instead, we need to accept that some of our cultural norms as draconion so that we can stomp out any injustice ourselves and preseve the appealing elements. We can keep our letterman's sweaters, our formals, our elaborate reunions - but never as a means to keep others out. The emphasis only has to be placed on inclusivity in these traditions. Otherwise, we're risking xenophobia - stalwarts refusing to admit that our unique culture might include some failings that we must address if we want to continue our unique legacy as a school stuck in time.

Recognizing the importance of collegiate journalism

CHRIS BULFINCH '18
STAFF WRITER

It doesn't take much digging around Trinity's campus to find criticism of the Tripod. It seems that at every turn, media ranging from Mather conversations to formal complaints to Yik Yak, people attack the Tripod. The criticisms vary from pointing out spelling and grammatical errors to accusations of insensitivity to issues surrounding white privilege (an argument that, given the racial make-up of the Tripod's editorial board and pools of writers, is one that I am more than willing to lend credence to). Other journalistic outlets, such as the Beacon magazine, have cropped up, throwing their hat in the ring of Trinity's journalism scene, and further complicating an already difficult environment. A few Google searches will turn up opinion article after opinion article and study after study all spelling the doom of print journalism, and making clear that the printed word is becoming less and less relevant, particularly on college campuses.

This piece is not an attack on other journalistic outlets (I'm actually quite fond of the Beacon and respect the goal of the organization) or a wholesale defense of the Tripod. I'm instead trying to reiterate the necessity and importance of college journalism, and attempting to decry the very thing currently digging its grave: student apathy. It seems both the issues that the Tripod has and the damning student response to these issues are symptomatic of the problem of apathy. The solutions to these issues are in fact much simpler than the cause of the problems themselves.

Student journalism has always had one significant thing working against it, an obstacle as insurmountable as it is pervasive: conventional journalism. Few, if any, adults or students are going to much care what an undergraduate writing for a student newspaper thinks about any current event that much more qualified professional writers have already covered. With so many good columnists at the New York Times, Wall Street Journal, and Washington Post, what does a hungover Trinity student complaining about Donald Trump really mean?

The response from many colleges for many years has always been to soldier on and continue producing ill-informed, poorly researched writings, demonstrating their inherent belief that student perspective, inarticulate though it often is, has value. Many politicians, incidentally, would probably kill for a look into the political knowledge and feelings of college students, if for no other reason than figuring out how to court the elusive youth vote most effectively.

Despite its paltry ability to compete with conventional journalism, campus journalism can provide many salient benefits to college students. Firstly, articles can spark lively debate around campus. While our opinions diverge on many issues (particularly those of race, class and gender), it strikes me as unfortunate and corrosive to a sense of community identity that these dichotomies often go unresolved without any particularly constructive outlet for discussion. Additionally, many students have a propensity to speculate about the college's administrative actions (the purchase of 200 Constitution Plaza being a popular topic) and often express dissent or concern over any number of issues, ranging from dysfunctional facilities to dining hall food. These kinds of complaints are hardly unique to Trinity, but the student response to such issues is notably less-than-proactive.

Institutions such as the Tripod at one time served as a forum where the above issues could be commented upon and appraised from a variety of perspectives. Such a forum was at one time used extensively for reasoned written debate, with the broad range of opinions informing discussions around campus. Those discussions, while not always the most productive as far as forming broad common consensus, at least made some effort to understand and engage with the issues confronting colleges of the time. None of this is to romanticize the past, which of course had its own issues for college students, but there is something to be said about the degeneration of students' willingness to engage seriously with issues confronting campus.

Nowhere is this apathy more evident than in a time-honored ritual that the staff of the Tripod know so well: the weekly battle (that is not even remotely hyperbolic) to get the necessary content to print an issue. Each and every week, without fail, at least one section will have difficulty getting students to agree to write articles, and a similar amount of difficulty getting committed students to meet deadlines. Given that each section usually only needs three or four articles to have a satisfactory section, and there are more than 2,000 students on Trinity's campus, many of whom are not involved in many, if any, extracurricular activities, it speaks volumes as to the level of student engagement that as simple a task as writing four 500-plus word articles takes such a monumental effort.

Now, this is not meant to be a pity-fishing diatribe on behalf of the Tripod nor a wholesale condemnation of Trinity's student body, but rather a statement of confusion. If students feel that the quality of writing or journalism on Trinity's campus is not up to par, or that there is any issue that they would strongly like to see addressed, there exist forums to have their grievances taken into account. The Tripod (and the Beacon, and any other news outlet) exist for students to fill their pages. College newspapers present some of the best opportunities for students to express their views on just about any issue in as much or as little detail as desired, with virtually limitless authorial latitude. Contrary to popular opinion, the Tripod (and the Beacon, and any other outlet) treats their writers' content with great deference and makes stride to not alter a student's writing to any undue extent, and is not a partisan organization. In essence, any reasonable perspective or opinion can and will be printed.The Tripod and other journalistic outlets provide great platforms to announce clubs and events, discover new restaurants and attractions around Hartford, and inform the student body about important changes and happenings around Trinity's campus. Students knowing what the Trinity administration is doing or planning to do is immeasurably important, and it would behoove students to look closer at decisions being made and make themselves and their peers aware of proposed and ongoing changes, given the tremendous investment that a Trinity education represents.

The existence of student news organizations is a time-honored tradition that, in the case of Trinity, has more than a century's precedent. Issues of the Tripod from years past are emblazoned with such dramatic headlines as "President Jones, We Protest," and have articles commenting on issues ranging from Vietnam to Y2K, from campus safety incidents to the challenges confronting IDP students. Writing for any campus publication is considered a great honor and privilege at so many other academic institutions – friends of mine from other colleges speak of the difficulty and excitement of getting a piece published, and the distinction on those who have the ability to continue the tradition of campus journalism.

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What all of this is to say is that campus journalism should be more relevant than ever, yet it is a constant struggle here at 300 Summit Street. The solution to this problem is relatively simple: students need to write. Do you have an opinion about 200 Constitution Plaza? Write about it. Do you see decisions being made at Trinity and in the world that you don't agree with? Share that sentiment. Do you see instances of oppression and bigotry, have thoughts on white privilege, wealth distribution, or any of the other hot-button issues of our time? Tell the campus your truth. Even something as simple as a fascinating guest lecturer can make a great article. If we refuse to tell our stories and share our thoughts, feelings, and opinions, then we have abdicated any right to complain that we do not feel represented or that our voices are not being heard.

If we, the students of Trinity in the present, allow our own amateurish brand of journalism to be made irrelevant, then Trinity will lose one of its strongest supports, and students will have one venue less through which to have their voices heard. So, whether it is for the Tripod, the Beacon, or any other publication, for the sake of everyone on this campus, speak up with the written word. Do not allow journalism on this campus to fade into the ignominy and obscurity of the past. Regardless of how, or for whom, just write.

Oscar controversy causes Academy voter reshuffle

TRIP SLAYMAKER '18
A&E EDITOR

The Hollywood movie industry has always had a special talent for congratulating itself. A pretty good example of this phenomenon comes by way of a small but enormously wealthy organization known as AMPAS, or, more commonly, the Academy of Motion Picture Arts and Sciences. If you weren't aware, the Academy is the organization behind the Oscars, and has been for nearly ninety years.

When the annual Oscar ceremony rolls around, it brings that ninety-year record with it in spirit. We feel the weight of its collected prestige, the butterflies of its nominees, and of course, that slight patina of narcissism that makes the whole thing feel a little overblown. Since last week, the organization has been struggling to cope with public outcry.

When the Academy announced its nominees for the 2016 ceremony, the results showed a distinct and obvious lack of diversity. In other words, everyone was white. The firestorm that followed is pretty much unparalleled in Oscar history. There's never been anything quite as unflattering to the organization.

Generally when filmmakers feel neglected, snubbed, or otherwise disrespected by the nominations, there is grumbling and grappling, but eventually the image of the Academy returns to the forefront as that of a sturdy and unyielding establishment whose decisions can be disappointing, but never overridden.

But on this scale? The snubbing of people of color by the Academy voting pool caused explosive blowback within the very hour those nominees were announced. Open letters, boycotting, and accusations of racism on the part of the Academy swirled across the Internet and media. The tumult continued unchanged until an announcement from Academy President Cheryl Boone Isaacs discussed plans for a change to the voting system, and promised that "the Academy is going to lead and not wait for the industry to catch up." At that announcement, much of the outrage caused by the nominations was quelled—even the notoriously outspoken Spike Lee, director of "Chi-Raq," made a statement expressing his respect for the Oscar changes. The only question remaining is whether or not these changes will work as they are meant to.

Before we can understand the changes that are being made, we need to delve a little deeper into the workings of the Academy as they stood before now. There are around 600 members of the voting pool that chooses the movie nominees each year. Their names are kept secret for the most part, but this is not to say that they would not be recognized: among the known members are actors with exceptional track records like Annette Bening and Tom Hanks in the acting branch: Kathryn Bigelow and Michael Mann reside in the director's branch. There are Board Governors for each category of filmmaking in the Academy. A seat on the Academy is by invitation only. But because the Academy membership has been a lifelong commitment, many of the members are no longer active filmmakers. This means that the voting pool never was refreshed. Next to no new filmmakers or actors were admitted, and the members that were no longer active simply stagnated, voting each year without much context for what the actual makeup of the film world might be.

As you may have guessed, this was not a very diverse voting pool. In fact, according to a survey published by the Los Angeles Times in 2014, the voters were 94% white, 77% men, with an average age of 63.

When the film industry wishes to make an Oscar winning film, they choose from a list of hugely famous, albeit hugely talented actors. Think of Leonardo DiCaprio, Jennifer Lawrence, and Meryl Streep (who has been nominated a whopping 19 times.) These actors are shoe-ins because they are talented people, renowned in their class, but also, regrettably, because they are white. There is no way around the fact—Hollywood filmmakers are attempting to appeal to the racial background of the majority of the people who do the voting. The result is that films like "Beasts of No Nation," "Chi-raq" and "Straight Outta Compton," don't get nearly as much attention at the Oscars. Organizations like SAG, on the other hand, had a diverse list of actors on their list of nominees.

What this means for the Academy members is that they are choosing to nominate the films that are made with them in mind—white actors for white voters. Some feel that this action of seeing only the films that appeal to your own background is not racist at all: that Academy voters should not be held responsible for identifying most firmly with films that complement their own racial area of understanding and comfort. But while the American movie going public may have a long way to go on crossing traditional lines of race and category in the movies they choose to see, an Academy voter has no excuse. If they are employed to be the most knowledgeable and respected minds in the motion picture industry, then it is their responsibility and, one would hope, pleasure to be exploring all facets and areas of film—no matter the race, background or gender of the people who made them.

So, the Academy thought that their best shot at counteracting the problem of a racial imbalance was to shake up the voting pool more often. It would have been seen as disrespectful to the ranks of the old voters if anyone were to be actually fired immediately, and the Academy is careful not to burn bridges needlessly.

COURTESY OF variety.com
Academy President Cheryl Boone has already begun reform.

Academy voters will, as of 2017's Oscars, remain voting members for only ten years before a reapplication to the Academy voting pool. This allows for a much more refreshed group of people tasked with selecting the nominated films. A voting pool which can be full of more diverse voters, who come from the film backgrounds that so often go unrepresented at the awards.

But the Academy is just one organization—and all of Hollywood is the problem. The reason that Cheryl Boone Isaacs said that she wanted the Academy to "lead" the film world is because that is more directly linked to the issues of the industry. Leading roles for non-white actors in Hollywood are hard to come by in any genre, let alone the traditionally whiter Oscar films. When these actors are being considered, their white counterparts are the ones who are more likely to be selected for an Oscar-bait type movie. This points to the fact that these seemingly biased nominations are a symptom of a more universal industry bias. There are fewer non-white nominations annually because there are fewer roles for people of color.

So if Hollywood's gravitation toward whiteness is the true overarching problem at hand, does that make what the Academy is doing a waste of time? Is this overhaul simply a change of subject thrown up by the Academy to distract from the real issue? Perhaps it is. But it isn't a waste of time by any stretch of the imagination. What the Academy is doing is important, and could help to lead the way to a better movie industry.

If the voting component of the Academy is becoming more diverse, there is certainly a chance that the film world will start to take the hint, and begin change their casting policies to reflect and appeal to the profiles of the new Academy rather than the old one. Even if the possibility of any change in the industry through the Academy is slim, it has to be worth a try.

These Oscars on February 28 could be the last of a long line of flawed awards ceremonies. It might be that the Academy is moving towards that which it could always have grown to become- a more accurate and progressive meter by which to judge a year's greatest movies and their accomplishments. The great tragedy is that it took this upset of an entirely white year of nominations to get us closer to where we ought to be in mainsream film representation. With any luckat all, in a few years' time we will start to see that when the Oscars are for everyone, then everyone can be recognized as great.

NEWS

Emerson named acting director of study away office

PETER PREDERGAST '16
EDITOR-IN-CHIEF

In a recent email circulated amongst just the Trinity College faculty and Interim Deans of Faculty, Sonia Cardenas and Melanie Stein announced the resignation of Brandon Lussier, Director of the Office of Study Away.

Lussier began working in the Office of Study Away as Assistant Director in August of 2011. At the start of the 2014 academic year, Lussier served as Associate Director, and in June of 2015 assumed the role of Director of the Office of Study Away.

In their email, Cardenas and Stein, "we are writing to inform you that Brandon Lussier has resigned, effective Friday, January 29th as Director of the Office of Study Away."

During this transition, Stein and Cardenas have named Eleanor Emerson as Acting Director of the Office of Study Away. Emerson who has worked in the Office of Study Away since 2007 brings a breadth of experience to the program, as she has previously worked with refugees seeking political asylum, as well as in the fields of educational travel and airline relations.

"We are grateful that Eleanor will serve in this capacity," wrote Stein and Cardenas, "And we look forward to working with her in partnership with faculty to strengthen the College's unique study away programs."

When asked about Lussier's resignation, Emerson explained that, "he was frustrated. I don't know all the details, but he was trying to get things done for our office and felt that he wasn't able to do that. It [Lussier's departure] was amicable. It was his decision."

Despite accepting her new role just days ago, Emerson has articulated a number of goals that the Office of Study Away is working towards, including improving the orientation system and moving more of the office's services online.

Emerson also explained that the program would like to put more emphasis on the health and safety of student's going abroad. "The world is ever changing, and not always in a positive direction unfortunately and we're hoping that that wont affect student's desire to go abroad," said Emerson, "But we'd like to educate them more on some of those issues that they will be facing abroad and also the systems that we have in place to keep them safe when they are abroad."

The Study Away program is one of Trinity's most popular draws and it offers programs in several locations, including Barcelona, Buenos Aires, Cape Town, Paris, Trinidad, Shanghai, Vienna and New York City and Rome.

"I think it [Study Away] is a main attraction for prospective students coming to Trinity because we have so many strong programs," said Emerson, "I hear from students a lot that this is why they chose to go to Trinity."

In considering who might be taped to take over as Director of the office, neither Cardenas nor Stein were available for comment. However, it is clear that that the search for potential candidates will not commence until a new Dean of Faculty has been selected.

Although Trinity will not begin to coordinate a search for a new director until the roles of Dean of Faculty and Vice President for Academic Affairs are filled, Emerson has not ruled out the possibility of remaining in her new position. "I want what's best for the department and I think it would be great to do a national search. It would be good to get some fresh ideas, somebody who comes from a different type of organization that does study abroad," Emerson said. "I love my job and I love this office. I love coming in and talking to students about traveling every day so I certainly would not discount the possibility of staying in this position."

Trinity seeks change via new admissions standards

NATY BUSH '19
STAFF WRITER

Angel Pérez, vice president for enrollment and student success, explains, "Success in college is not just based on grades and test scores."

As most Trinity students know by this point, applications for incoming students no longer require inclusion of test scores. What most students have not heard, however, are the qualities that the admissions committee plans to highlight in new students instead.

Per the Admissions website, Trinity's updated policy involves an "emphasis placed on high school transcripts, recommendation letters, leadership positions, work history, involvement in school and community activities, and other characteristics that predict success." Most components to be considered here are classic of a holistically impressive application, but what will differ for the incoming class of hopeful students are the 'other characteristics' mentioned prior.

These personal qualities will strive to counter the close-mindedness and exclusivity that many students have voiced dissatisfaction with. Pérez explains that the admissions committee is looking for a class of students possessing genuine "empathy, curiosity, optimism, and deep thinking, among many [other qualities]." Individuals possessing these qualities will likely be more driven to become valuable contributors to Trinity's social and academic communities, and will bring new voices to the table that have been relatively quiet at the College in the past.

Trinity is not alone among NESCAC schools hoping to make a change. Bates College, Bowdoin College, Colby College, Connecticut College, and Wesleyan University all are involved in the movement towards test-optional applications as well. Bates' Dean of Admission Leigh Weisenburger has spoken to the success of the College's policy, noting, "Your high school transcript is a much bigger story than standardized test scores." Having used a test-optional policy for twenty years, Bates's admission process is tried and true. Bowdoin's application has been test-optional even longer, removing the SAT and ACT requirement in 1969 and fostering a thriving community. While some other NESCAC schools embracing this policy are relatively new to it, applicant analytics will likely behave in a similar manner.

This qualitative shift of Trinity's application has involved some changes in the actual review procedure. In an effort to give every student a fair chance regardless of scores, Pérez's committee will "read every application at least twice and then talk about each file in admissions committee." To speed up the pre-reading process of file examination, the committee has also implemented a new online reader system, allowing for closer attention to be paid to the subjective pieces of each application.

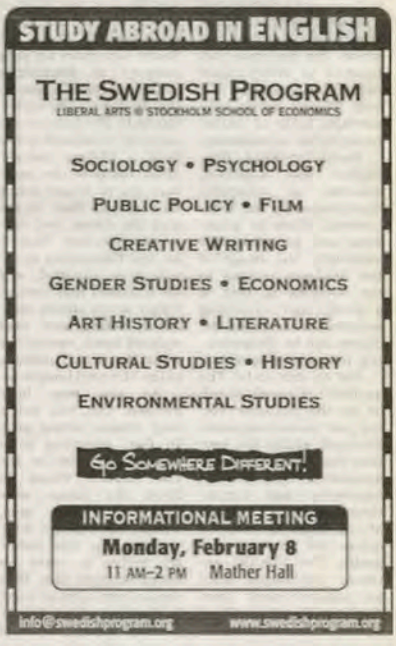
When asked whether these policy changes will be successful, some students have been mildly skeptical, but still optimistic about the apparent trend of positive changes. Jordan Politz '17 says that, while she appreciates seeing Admissions "taking new approaches to diversify the incoming class," she does not think this will solve the problem. Politz says, "I don't think enough students who embrace those qualities and come from those backgrounds are applying here. The issue is not that these students are being rejected from Trinity, I think they're just not applying in the first place."

Other students have expressed different concerns. Milosz Kowal '18 notes, "It's certainly a good idea, but execution of it has to be really carefully done. It's still important to place the emphasis on objective standards like transcripts and community involvement, and the personal qualities should be just a supplement." Kowal's concern here centers on the idea of test-optional applications drawing in less academically qualified candidates.

Pérez has indirectly countered both statements in the past by explaining that the policy changes should attract students to the school who would have otherwise been deterred by the test-score requirement. These students are not necessarily less capable of success in an academically rigorous environment, but may simply not excel in standardized tests or may not have been able to receive the same amount of test preparation as students who score highly. Despite these fair arguments, Kowal and Politz's statements regarding incoming applicants may still ring true.

Pérez says, "While I can't predict future student behavior, I know that paying closer attention to [certain] characteristics will help bring in students who care deeply about others and want to be part of an inclusive, diverse community." By focusing on students who possess genuine qualities of kindness, caring, and acceptance, the new admissions policies intend to welcome a class that will foster a strong, proud community.

With these new changes may come unexpected twists and turns, but ultimately they will bring about a change that has been much needed at this school for over a decade.



Future of 200 Constitution Plaza still up in the air

ANNELISE GILBERT '17
MANAGING EDITOR

And reiterating the "commitment to our home city and to liberal arts learning in an urban environment."

By February 2015 Trinity had acquired the assistance from a Professor of Urban and Environmental Policy, and Planning from Tufts University, Rachel G. Bratt and a consultant in real estate development and master planning, Catherine Donaher.

Their services were sought out to "...help Trinity develop an open, inclusive, and transparent process and program from occupying the building." Additionally, President Berger-Sweeney assured the Trinity community, "...that the purchase of 200 Constitution Plaza represents a sound and fiscally prudent business opportunity.

The investment activity in downtown Hartford is impressive and all signs are pointing to a resurgence of this area as a significant new education, residential, and commercial center."

Trinity's administration continued to keep the Trinity community fairly updated throughout the summer and fall of 2015. An email written in March addressed the building's "strong linkage to Hartford for academic experiences, libraries, cultural resources, entertainment, internships, and research." 200 Constitution Plaza's proximity to UConn's new downtown location, University of Saint Joseph's School of Pharmacy, UConn's executive M.B.A program, and major businesses were also listed as driving factors behind the purchase.

Berger-Sweeney reiterated the college's continual dedication to Hartford by saying, "Constitution Plaza serves as a differentiator for Trinity, making tangible our commitment to Hartford and to offering our students the kind of liberal arts education in a city that will prepare them for life after Trinity."

From June 2015 to January 2016 the Trinity students did not receive any more detailed updates on 200 Constitutional Plaza. Then on January 27th, the same day the Hartford Courant published an article concerning 200 Constitutional Plaza, President Berger-Sweeney wrote, "... the College has received offers by organizations seeking to purchase the building. In considering these offers, the College has insisted that any sale would allow Trinity to lease back the two floors originally planned for our own use. We are currently exploring whether Trinity will occupy 200 Constitution Plaza as an owner or tenant."

While President Berger-Sweeney's email did not offer much explanation to the possible change in action, the Hartford Courant's article alluded to a few motives. The article, "Trinity Considers Selling Hartford Building But Would Still Lease Space for Downtown Campus," mentioned the landlord role, upgrade and repair costs, and area business disappointments as potential reasons.

COURTESY OF trincoll.edu
President Berger-Sweeney spearheaded the purchase of 200 Constitution Plaza.

Interestingly, 200 Constitution Plaza was not the only building on that street to have business deals fall through. According to the Hartford Courant, "Back-9Network, the golf lifestyle channel, abandoned plans to open a broadcast studio at 10 Constitution Plaza; and a third plan for an apartment tower on the former Broadcast House site, at 3 Constitution Plaza, is dead."

According to the Hartford Courant, Jason Rojas, President Berger-Sweeney's chief of staff, said, "Our goal was not to be a landlord but having a presence downtown." Rojas also described 200 Constitutional Plaza as being in "good shape" but would not comment regarding an estimate for needed upgrades and repairs.

Trinity has yet to decide what programs will be located in the building, but Rojas said Trinity hopes ownership will be determined by this spring.

The downtown campus, if kept , is projected to open fall 2017. According to the Hartford Courant, "the college would only need one or two floors or about 45,000 square feet, or a third of the total, about 135,000 square feet."

2/2-2/8
9 Things to Get Excited About After Returning from Winter Break

1. Visit the S.A.I.L Spring Involvement Fair Tuesday from 5pm-7pm in the Washington Room to learn how to get involved in school activities this semester

2. Learn about Black History month at the Thursday Common Hou talk: Black History Month-What it's like to be Black and Queer. In Mather Hall Terrace Room BC 12:15pm-1:30pm

3. Attend a lecture put on by the History department on Thursday 4:30pm-6pm in the Rittenburg Lounge titled: Bankwitz Lecture-Money, History, and the French Revolution by Rebecca Spang

4. Relax and attend a screening of The Hateful Eight at the Cinestudio on Thursday from 7:30pm to 9:30pm

5. Go and support one of the most successful teams in college sports history-Trinity Men's and Womens squash play in the NESCAC championship on Friday in Ferris Athletic Center from 4pm-10pm

6. Celebrate the Lunar New Year with AASA featuring live entertainment and wonderful food. The event is in the Washington Room
Friday 5:30pm-7:30pm

7. Help write Valentines to send to Troops and catch some free movies at the Valentines to the Troops & Love/Hate Movie Marathon on Friday at Vernon Social from 9pm-1am

8. Go and listen to all five of the Acappella groups perform Friday night at 7:30pm in Hamlin Hall. Open auditions for all groups immediately follow the performances

Studying abroad off the beaten path in Patagonia

CAROLINE FEENEY '17
STAFF WRITER

COURTESY OF Caroline Feeney '17

L The group exploring Reserva Nacional Jeinemeni. R: Students and instructors proudly posing at the top of "Cerro de Tordillo."

The program I chose for my 'study' abroad experience was a National Outdoor Leadership School (NOLS)course in Chilean Patagonia. NOLS is a non-profit outdoor education school that teaches environmental ethics, technical outdoor skills, wilderness medicine, risk management, and leadership on expeditions lasting anywhere from one week to a year. My 80 day expedition was divided into four sections - Wilderness First Aid training and expedition prep at the NOLS base, 30 days of mountain travel, 30 days of sea kayaking, and over a week of independent backpacking.

The NOLS website describes Patagonia as a "remote wilderness of isolated mountain valleys, ragged icy peaks, turbulent rivers, and island archipelagos." I assume that most people would not dream of subjecting themselves to a program like this after reading the description, so maybe I am crazy, but I was immediately excited at the prospect of going to this location. After a lot of time spent on the Trinity website looking into credit and major requirements, working with the Registrar's Office and my advisor, I realized that my dream was actually possible.

Getting on the plane to go down to Chile this past September was one of the proudest moments of my life. The months that followed were filled with moments I am proud of, but this specific moment stands out to me. I was traveling into the unknown. I did not know anyone that I would be spending the next 2.5 months with in the backcountry. I did not know the challenges that I would face. I knew that I was going to be uncomfortable. I knew that it was going to be hard, but I went anyway.

The first part of my expedition was spent exploring a national reserve in the southern part of Chile called Reserva Nacional Jeinemeni. My group consisted of 16 students and five instructors, none of whom had been to this region before. As we were all new to the area, we shared a common sense of adventure finding our way through the valleys and mountains of the reserve. We traveled across and camped on glaciers. We ice climbed, built snow caves, and did normal day-to-day things like fly fishing and cooking. We climbed a mountain that had never been climbed before. We named it "Cerro de Tordillo," or "White Horse."

For the next part of our expedition we drove to the coastal Aysén region of Chile. Here, we spent the better part of our days kayaking, camping on a beach overnight, and then kayaking again the next day. We kayak surfed, swam in the Pacific Ocean, and saw all sorts of marine life. The only word I can use to describe this part of my trip is wet. Patagonia decided to show off and rained on us for three weeks straight. The only shelter we had was our tents. Everything I owned was wet. I was uncomfortable.

The last part of the expedition was an independent backpacking trip. Small groups of five or six people were given an area of Patagonia to travel and we were set free with a map and a pick up location. Easily one of my favorite parts of the expedition, this section was essentially a culmination of everything we had learned in the past two months. We had been uncomfortable for so long we did not even think about it anymore. We found extreme joy in the smallest things like food, our surroundings, and each other's company. We were able to find our way with only a map and a compass, to cook our own meals with very few resources, and we knew how to make the most of unpleasant situations. We learned a lot about the core of human relationships as well as the importance of being outdoors. Life was simple; we did not want to leave.

There are so many options for study abroad and so many different interpretations of the idea of study abroad. My friends that chose to go to Europe learned much more from their experience in a foreign country and culture than they did in their typical college classes. I chose a different path. My expedition in Patagonia left me a more capable and confident person. Exploring the world forces you to also explore yourself. I would encourage anyone looking to study abroad while at Trinity to try something out of his or her comfort zone. I spent 80 days outside, without the confinement of four walls and a ceiling. And I was comfortable.

Sorella offers Italian comfort with a lively atmosphere

ALEX COGGIN '16
STAFF WRITER

Busy with the crowds eating dinner before the Saturday night concerts and plays began, Sorella on Main Street in downtown Hartford was packed and lively. With a long wait for tables as we did not have a reservation, my friends and I opted to sit at the bar.

Owned and operated by the same people as Dish Restaurant, located just across the street, Sorella serves up classic Italian food in an atmosphere that blends casual and upscale.

Sorella features a real wood oven in the back of the restaurant. The restaurant is large and seats close to 100 guests while also offering a large bar area. The restaurant was full at 6:30 p.m. on a Saturday, so reservations on the weekend are recommended.

Parking in the area is a bit dicey, but street parking is available, and there are several parking garages and lots nearby. There was no parking available on the street so I had to park in an adjacent garage for a few dollars.

Noise level is relatively high, and dim lighting gives Sorella a warm, inviting atmosphere. Tables are simple and wood, giving a casual familial feel to an otherwise upscale dining room. The familial atmosphere is fitting given that "sorella" is the Italian word for "sister."

The menu is classic Italian comfort food, with the main dishes centered on house made pastas and wood fired pizza. There are also some contemporary variations on the classics, like a kale Caesar salad. Ingredients appeared to be sourced locally when possible, as the menu cited local farms and producers on many of the items.

Appetizers include selections from a charcuterie and cheese menu and other Italian favorites such as garlic bread and veal and ricotta meatballs.

Sorella also offers several local Connecticut beers on tap and a large wine menu, as well as a full bar.

For starters, we ordered fried calamari and garlic bread. The calamari was a large portion, served with a tangy saffron aioli. The garlic bread featured Parmesan, mozzarella, and provolone cheeses, and the taste was buttery, light and not overly garlicky. The dish came served on a large plate with a side of marinara for dipping and a steak knife for slicing.

For entrees we chose chicken Parmesan, shrimp scampi, and barbecued chicken pizza. The chicken Parmesan was massive. It was served with two large chicken breast cutlets heavily topped with cheese, sauce, and draped over linguini pasta. The sauce was simple, with large chunks of tomato adding a hint of sweetness. The chicken was smothered in melted mozzarella and provolone. The chicken was a bit firm in texture and could have benefitted from additional tenderness.

The shrimp scampi was a highlight as well, with several large shrimp tossed in angel hair and a classic garlic scampi sauce.

The barbecued chicken pizza featured red onion, pieces of shredded chicken, aged cheddar cheese, and a barbecue sauce drizzle. The crust was crispy and captured the flavor of the wood oven. The onions were a great addition, as their tanginess cut through the richness of the cheese, chicken, and barbecue sauce.

COURTESY OF Alex Coggin '16

A glimpse of Sorella's real wood oven in action making pizza.

Prices were mid to high with pasta entrees in the $15 to $20 range and pizzas in the $10 to $15 range. Appetizers fell in the $5 to $10 range. Drinks ran standard in price compared to most Hartford restaurants.

Portions were generous; the chicken parmesan was large enough for two, and the personal pizzas are a good size for one person.

Overall, the experience at Sorella was very positive. Service was friendly and the food was delicious. I was surprised that I had not heard of or been to Sorella before given its downtown location and popularity. For classic Italian comfort food with a lively yet familial atmosphere, Sorella is a good place to try for a weekend night out.

Arts & Entertainment

Trinity Exclusive: Hartford's own West End Blend

TRIP SLAYMAKER '18
A&E EDITOR

Trinity students have always had a fondness for their live music- most notably on weekends, at the Mill on Vernon street. Campus's most popular live music spot has hosted a great many acts and bands, some born on campus, some visiting talents. While most would agree that Hartford's West End Blend is near the top of the list of favorites, there hasn't been much occasion for the average student, upon seeing the popular band perform, to learn more about the origins and background of the group.

Funky, exciting, and very well populated, West End Blend boasts a roster of ten members. Among them are two sax players, two guitarists, a bassist, a keyboard player, a drummer, a trombonist, a trumpeter, and a lead vocalist. The challenge here is self-evident- The Blend is tasked with packing itself into performance spaces on a regular basis, and has learned to twist and pack themselves in exactly the right way, like a large game of horizontal tetris.

"We've played in spaces that are the size of two flatbeds of a pickup truck," chuckles Mike Bafundo, trumpet player and vocalist for the band. "We have no problems with personal space."

But their talent for tight spaces is merely a helpful quirk. The real talent, of course, comes across overwhelmingly in the music. Not quite funk, not exactly soul, the name of the band seems designed to reflect the artistic melding of a handful of genres. Never allowing themselves to be cornered, the Blend is in the habit of reworking classic R&B, funkadelia and soul songs to fit their purposes- and they are loud. Much of the power the group works to cultivate derives from the sheer "bigness" of their sound, and a stage presence that manages somehow to be both bombastic and as silky-smooth as the voice of lead vocalist Erica Bryan.

But ten people don't often bump into each other in the street and form bands. Like many musical projects, this band formed over time, sometimes increasing, sometimes decreasing in number. According to Bafundo, their beginnings were understated.

"I was kind of picked up along the way," he says, reminiscently.

After finally applying their musical talents to a jam session at a Halloween party some years ago, a group of college friends, mostly from University of Hartford, found themselves wrapped in the sound of their own newly created music. Continuing their work together, West End Blend grew larger with each passing year until finally arriving at its ten core members.

While Hartford is rarely mentioned in the context of funk music, the city has been a good friend to the Blend. Small enough to allow a high profile for its artists, and close enough to Boston and New York to allow for travel, Hartford makes for the perfect home base. It is also the location of the Arch Street Tavern, the venue where W.E.B. holds its residency, playing themed sets there with free admission on Wednesday nights, from 10:00 to 11:30. The tavern also plays host to the band's subcomponent and sideproject, the band known as Boo-Yah. West End Blend is one of Trinity's most popular visiting bands, and with a sound as fresh as theirs, there is little doubt that they feel ready to take off to still greater heights.

West End Blend's debut full-length album "Rewind" is on sale now, and is available on music services like Spotify, and iTunes.

COURTESY OF The New Britain Museum of American Art
"West End Blend" promotes their new album "Rewind."

Cinestudio Preview: "The Hateful Eight" packs a punch

TRIP SLAYMAKER '18
A&E EDITOR

At their most effective, the films of Quentin Tarantino are sharp, fun, violent, and disturbing all at the same time. They challenge viewers to come to grips with their emphasis on over-the-top violence. In fact, some would say that the unsettling excitement we feel at the hyperdestructive and very, very bloody fare that makes up a Tarantino film like "Django Unchained" or "Kill Bill" is what makes those movies important. The popular director is a master of stylized violence, and yet he makes a point of painting the human elements of personality and emotional depth onto his characters in deep and vivid hues. It is exactly in his style to invest even marginal and unimportant characters with several minutes of backstory- maybe even a funny childhood anecdote. The next step would of course be to kill that character in the most visually aggressive way possible. Call it a director's trademark.

Tarantino's newest film "The Hateful Eight" is full of this same gimmickry. More in the vein of a classic western than 2013's "Django" with which it apparently shares a canonical universe, "Hateful Eight" tells the story of a shabby collection of bounty hunters and bandits who collide in a blizzard after the end of the Civil War. A sinister Ennio Morricone score plucks along beneath the events of the movie, and makes the early scenes feel happily like something recalled from the grizzled and richly detailed world of the Italian westerns of the 1960's. Tarantino's campaign to get his 70mm film projectors into popular theaters reveals that this feeling is at least partly intentional.

But when the death toll begins to climb, "Hateful Eight" starts to stray from the classic imagery-laden western style that the film seemed to have been chasing. From here we move into familiar Tarantino territory (try saying that out loud a few times). The director has always had a love for long conversational scenes that culminate in high octane violence, and basically that's what we watch for a long time. Where "Django" had a more sprawling quality to balance its epic length, "Hateful Eight" has a more claustrophobic feeling, and it takes its toll as the minutes lengthen into hours. After all, most of the film takes place in the four walls of "Minnie's Haberdashery," a pit stop on the road to the town of Red Rock. The setting, by the way, is a near exact recreation of the location of an Italian Western directed by Sergio Corbucci called "The Great Silence." Leave it to Quentin Tarantino to make such a careful homage, and then choose to light his recreation with dramatic high-power spotlights that shine conspicuously from the ceiling.

More importantly, where "Django" had a much more obvious adventure template to work with, "Hateful Eight" takes careful steps to eliminate the very idea of a main protagonist. Here, I think, is the most important point. Each of these characters is pretty repulsive- Samuel L. Jackson's silver tongued bounty hunter, Kurt Russell's bearded and brutal gunslinger, and perhaps most impressive of the lot, Jennifer Jason Leigh's Daisy Domergue, who transfixes the viewer without many lines. Hers is a fidgety animalistic performance that works quite well to communicate the mind a criminal condemned to death. The careful positioning of Jason Leigh, who has been nominated for an Academy Award for her performance, uses the questions of misogyny and abuse that surround her character to reinforce the idea that no one here really deserves to live.

If you're looking for some kind of moral argument here, it can be difficult to find. I have little doubt that Tarantino himself has some idea of what he means by certain implications dropped throughout the plot of the film, but they feel unusually elusive. Above all, the message relayed seems to be that anyone, regardless of their hatred for anyone else, can overcome that prejudice by bonding over the hatred of another. It could be called inspiring by some, but to see the image, it's necessary to make a pretty big shift of perspective.

In short, Tarantino has done better work than "The Hateful Eight." But of course, it makes perfect company for his seven other major films. They are thoroughly interesting, stylistically explosive, and of course, more than willing to shed a little blood for the sake of a sensory jab. Just don't expect anything less than a thoroughly messy payoff. You'll know it when you see it, and it isn't pretty. "The Hateful Eight" will play at Cinestudio from Wednesday February 3 to Saturday February 6.

COURTESY OF The Film Stage
Jennifer Jason Leigh and Kurt Russel in "The Hateful Eight."

"Grease" coming to Austin Arts? Tell me about it, stud

MAX FERTIK '19
STAFF WRITER

COURTESY OF www.youtube.com
John Travolta stars as Danny Zuko in the 1978 classic movie musical "Grease".

guy despite the way that he acts around his buddies. At the same time, Sandy is being transformed by her friends into the dream dat for the ultimate greaser.

The rest of the story we will have to save until February when you will see how this unlikely love story resolves. Expect to see a significant amount of diner scenes, a rivaling gang stand-off, some mildly risqué action at the drive-in, some adolescent experimentation, and naturally, the sounds of early rock-n-roll. This is not the first time that Trinity has attempted the musical "Grease". In fact, when I sat down with Director of Music and Production, Gerald Moshell, I learned that the first time that they put on "Grease" in 1982, it was one of two entirely sold out shows ever at Austin Arts Center (the other being "Rent" in 2013). Who says that it can't happen again this year?TAB"It all boils down to being an ensemble musical," Moshell tells the Tripod. "What makes the original production of "Grease" unique is that although Danny and Sandy are the leads, everyone plays a pretty significant part in the story."

As many will notice when the cast hits the stage, a vast majority of the songs involve almost the entire cast, which, despite its small size, is incredibly unified because of this. Long time student actor Rae Rossetti '16 describes the dynamic of the cast as "an extremely tight group" and continued to say this often happens with casts below 20 persons. At a meager 15 members, the extremely well qualified cast of "Grease" got onto campus before anyone else over break to go over lines and spend about as much time together as they could. Practices have since been running once during the week and all through the weekend, a grueling but gratifying schedule for those involved. The days usually begin with a choreography session with the incredibly multi-talented Lydia Haynes '18, who also plays the role of Rizzo, where they exhaustively go through each dance number piece by piece until everyone has it down. Then what the cast will usually do, both together and in smaller groups, is go over the lines together—first with their script and then without. In these intimate and crucial rehearsals, focus and attentiveness is so vitally important because putting together a musical is an extreme exercise in teamwork. Much like the oarsmen in a boat, if every single body is not entirely aligned or in sync with everyone else, the entire group takes the hit. It is about more than just singing together in time and with the pit, it is about everyone bringing their utmost passion to each rehearsal or show and using creative motives to allow every other character to bloom in their own way. Although it may seem, on the surface, that productions are successful when each individual does their job of becoming their character, which it is to a certain extent, where true greatness in these ensemble performances comes from is in the unity and in the collaborative effort to hunker down and work together.

In terms of production and general direction of this performance, Gerald Moshell and his associate Ayesha Salaam are the ones who have made the important creative decisions and initially had the idea of doing "Grease" this year. Moshell has been diligently going above and beyond in the Trinity College music department since 1977 and continually runs the annual musicals.With all of his practice in the art of directing, Moshell carefully chose this cast months ago, judging each primarily by how well they would fit into the personality of the given character and the ability of their vocal range. Rossetti is making "Grease" on the Goodwyn Stage her final theatrical performance as a student actor. She is going on 32 performances since 2004 and even says that this will be the second time playing the character of Marty. This institution is lucky to have such dedicated artists, like Rosetti, each with a strong passion for acting and musicals. It will be bittersweet for the acting class of 2016 to take one last bow on their final closing nights, whether "Grease" or other Trinity productions later this year. Other seniors participating in the cast are Ebban Maeda, Luke Hickox, Jamie Ballan, and AJ Ballad. The entire cast though was hand picked to knock your socks off with classic tunes like "Greased Lightnin" and "Summer Nights" as well as age-old 50s set designs, lots of spunky dancing and as many Italian accents as you could wish for. Be sure to come out and support your hard-working peers on February 25-27th in Austin Arts Center. You'll be glad you did.

COURTESY OF http://indonewsmovie.blogspot.com/Hartford
Olivia Newton-John stars as Sandy Dumbrowski in the 1978 classic movie musical "Grease".

"Great Expectations" at Trinity

SOPHIA GOURLEY '19
STAFF WRITER

A play based on Charles Dickens' s renowned novel "Great Expectations" will be performed at Trinity College's Austin Arts Center this coming April. In preparation for the upcoming show, here's a quick breakdown of the plot. Dickens tells the story of a young orphan named Pip living in England, through the voice of Pip as an adult.

Early in the novel, Pip accompanies his Uncle to visit Miss Havisham. Miss Havisham is an extremely unconventional woman, who wears her wedding dress around her old, moss-covered mansion. Her daughter, Estella, immediately captures the heart of Pip, despite her unwelcoming demeanor. Pip aspires to become a gentleman in order to someday win the heart of Estella. Dickens unfolds the story of Pip's life in "Great Expectations," and incorporates with the themes of love, ambition and hope to create a truly timeless tale.

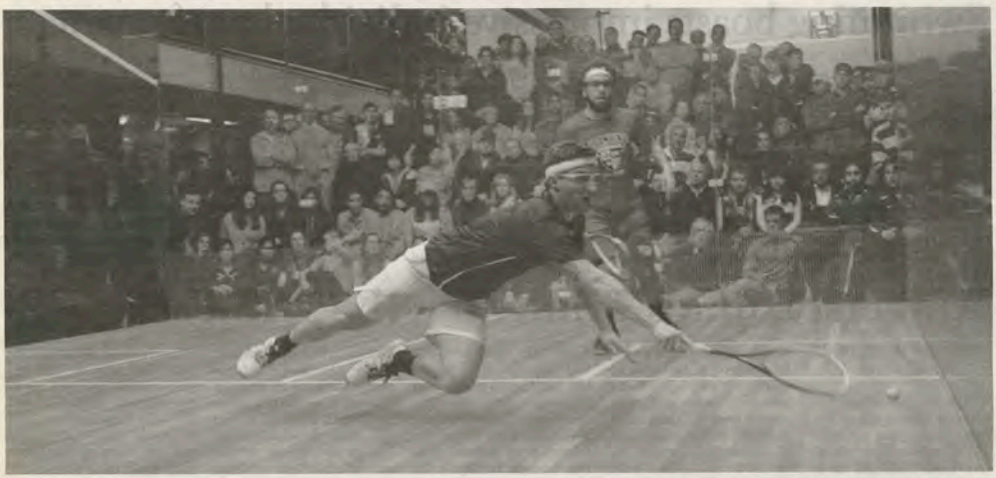
The novel was published in the 1860s and is one of Dickens's final novels. "Great Expectations, "however, is set in the early 1800s, around the time when Dickens was growing up. Due to this, there is a lot of overlap between the childhood experiences of Dickens and the protagonist, Pip. Since the broad themes and beloved characters of the novel are transferable from generation to generation, Dickens's work has withstood the test of time to become a literary classic.

The staging of Great Expectations will certainly be no easy task. The vibrant characters and intricate setting make it a difficult novel to create. However, portraying this work through the means of stage will literally make the story come alive. The production will provide the audience with a unique visual perspective into one of Dickens's most famous pieces ofwork.

Trinity's Department of Theater and Dance will be using playwright Gale Child Daly's adaption of "Great Expectations," and the play will be directed by Jerry Winters. To learn more, contact Austin Arts Center or a representative of the play. For all those interested in attending the performance, it will be presented in the Austin Arts Center from April 14 to April 16. Admission to the show is free; however, tickets are necessary.

SPORTS

Trinity Tripod Athlete of the Week: Rick Penders '18



COURTESY OF Trinity College Athletics

Trinity College squash's Rick Penders '18 in the most iconic pboto from last year's championship win. He has played the number one position this year.

JUSTIN FORTIER '18
SPORTS EDITOR

Rick Penders '18 has an unassuming posture at 6 feet and 175 pounds, but has quickly established himself as one of the best college athletes in the country.

Last season he gave Trinity the go-ahead win over St. Lawrence in the Potter Cup final match, returning the coveted championship title to the Trinity Bantams. He was considered under-ranked by many of his teammates last year as he played in Trinity's 5th slot due to arriving midway through the year.

In the world of sports like squash, wrestling and tennis the team rankings and composition are determined internally. So just because a player plays at the number one slot does not mean that the player is indeed the absolute best player on the team. However, this season Penders has proved to be a truly dominant player deserving of the 1st seed. After his first match and only loss, Penders has went on to decisively defeat opponents though athleticism, mental superiority and a combination of focus and drive on the court that is unmatched.

This season has been fairly routine for the Bantams, where most results are 9-0 with a few 8-1 and only two 7-2 outcomes. Only one match has dipped close to the middle and that was a thrilling 5-4 win over the University of Rochester Yellow Jackets, the only team to have beaten the Bantams last season with a result of 4-5.

This year, after all the lower eight matches had been played, the score rested at 4-4 and the fate of the redemption match was on the line. At this time the other matches had wrapped up Penders was 1-1 with Rochester's Mario Yanez who took the first set 8-11 and Penders following with the second set 11-6 and the third 11-8. Yanez countered in the fourth set using his speed and agility to out maneuver Penders's harder and more physical playing style 5-11.

The fate of the team's record was to be decided in the last set of the last match. The lead exchanged several times in the last set until it drew even at 9-9. Tensions were high and a point had to be replayed. After two intense rallies, Penders pulled away with the victory, and with his Trinity won as well.

During the match, the center pyramid was only partially filled with mostly players and handful of fans, while head Coach Paul Assiante watched alone from a side bench with a serene intensity. The stands may have not been packed like a Harvard or Yale match, but the energy in the room was even greater. Everyone watching knew what was at stake, and understood that this match was going to be some of the highest level of squash to be played this year, and years to come. Coach Assiante remarked after the game, that this match would go down in Trinity squash history as one of the best matches ever played.

Going forward in the year, Penders hopes to continue to lead the team to another national championship, and to climb in the ranks from his number nine national rank last year to claim the top spot.

Men's and Women's Hockey Remain Strong mid-season

Continued from page 1

Labe and Finn (assisted by defender Allison Slowe '19) scored the next two goals in the first period, totaling four goals for Labe this season. The offense only improved as they outshot Colby 12-3 in the second period, with goals coming from defender Jessica Stowell '18 and forward Mellisa Maffeo '18. Forward Kate Fraley '18 would score the final goal to help advance the team's record to 9-7-1.

Meanwhile, the Men's team extended their winning streak to seven as they won both of their games this weekend. The men started off with a 4-0 win against Hamilton. All-American goalie and tri-captain Nano Heilbron '16 was able to stop 22 Hamilton shots, leading him and his defense to their first shutout of the season. Meanwhile, the offense outshot Hamilton 31-22. The first period led to one goal five minutes in by forward Tyler Whitney '18 as he beat Hamilton goalie Evan Buitenhuis. While the second period would lead to eight combined penalties, Bantam forward Ross Mandigo '19 scored off of an assist by Whitney. After a power play, Whitney would score his second goal of the night after an assist from bantam defender T.J. Sherman '18. After pulling Buitenhuis out of goal, Hamilton failed to score, leaving them open for a score by Bantam forward Ethan Holdaway '18 thanks to an assist from Bantam forward Ryan Cole '18. The men garnered another victory on Sunday against Amherst with a final score of 4-1. The Bantams faltered early when Amherst forward Will Vosejpka scored off of a blocked shot in under the first minute of the game. However, despite being down two runners for a majority of the first period, the defense held strong and Mandigo equalized the score with a breakaway. The Bantams dominated the second period with three more goals. One came from rookie forward Ryan Pfeffer '19 off of a rebound, another from Connor Hegarty '18, and the final from Hegarty's assist to Cole. The resurgence from Amherst was unable to break the Bantams, thereby giving them the game and improving their record to 14-3-1 and leaving them ranked No. 4 in the nation.

COURTESY OF Jared Hamburg '17

Nano Hielbron '16 achieved his first shutout against Hamilton.

Trinity College

Inside Sports:
Hockey
&
Basketball

Swimming boasts impressive individual perfomances

ELIZABETH CAPORELE '16
STAFF WRITER

Many meets have occurred in the weeks between the fall and spring semesters, as all of the winter sports athletes have been hard at work practicing, training and competing. The Trinity Women's Swim team has not been enjoying their most successful season this time around, as their current record is 0-11 overall, in addition to a 5th out of 6th place finish at the Connecticut Cup, hosted by Wesleyan. The team has a two-week break before their next meet, which will be the NESCAC Championships hosted by Middlebury on February 12-14. All eleven NESCAC teams will be in attendance, fighting for the conference title. Despite their losing record, several Bantams have stepped up and made a name for themselves this season. Casey Crowley '19 and Lauren D'Angelo '19 have consistently won individual races and relays in a variety of strokes. Eliza Maciag '17 has also contributed several notable performances to glean points for Trinity.

The Trinity Men's Swim team has fared better than their female counterparts this 2015-2016 season. Overall, the Bantams have earned a record of 2-1-6, in addition to a fourth place finish out of four teams at the Connecticut Cup. The Bantams finished off their regular season with a 153-132 win against Roger Williams this past Saturday. The men have almost three weeks until their next contest, which will be the NESCAC Championships, hosted by Williams February 20-22. Look out for Nick Celestin '16 who specializes is both backstroke and butterfly, as he has been enjoying a stellar senior season with the Bantams. Impressively, he has not lost an individual race to date. While the entire team may be lagging behind their expectations, there are still many bits of exciting action for the Bantams in the pool.

Amherst trumps Trinity in NESCAC basketball

WILLIAM SNAPE IV '18
STAFF WRITER

Trinity Basketball had a tough time against Amherst this past weekend as the Men and Women's team both fell 82-89 and 38-53 respectively.

On the Men's side, Amherst jumped ahead quickly going on a 12-1 run to start the game. Trinity bounced back and was able to keep the score close throughout the game, and closed the gap to just six points in the second half. Jaquann Starks '16 led the Bantams with 21 points, while Ed Ogundeko '17 had another double-double, scoring 15 points and grabbing 14 rebounds. Once again the Trinity bench was a big factor contributing 25 points. The loss bumps Trinity down to 5-1 in NESCAC competition where they are tied for first with Amherst.

For the women, turnovers were what plagued the team as Trinity gave up the ball 19 times during the game. After only trailing by two points at the end of the first quarter, Amherst started to pull away in the second half. Trinity's Mackenzie Griffin '16 led all players with 18 points while Sheena Landy '17 notched 12 rebounds. The loss puts the team at 9-7 with some tough opponents coming up, but they have their next four games at home. They face St. Joseph next on Feb. 2.

Indoor Track and Field places second to Springfield

KELSEY BARADZI '16
STAFF WRITER

Last Saturday the Trinity College track team went to Springfield Maroon and White Classic. There were three first place finishes ending in a team finish of 4th out of six teams. Kyle Larsson '18 ran the 600-meter run finishing in 1st place with a time of 1:32.25, blowing away his competition. Veteran runner Patrick Hoagland '16 managed to grab a 2nd place finish in the 1000 meter run with teammate Caleb Wright '17, finishing at his heels in 3rd place. Both runners collectively gathered 14 points between both of them. Sean Dunn '16 finished the 3000-meter race with a 10 second gap between him and the 2nd place finisher receiving 10 points for the Bantam's team. Following this the bantams were able to receive a 1stplace finish in the 4x800 meter relay event to close the meet.

This past Saturday the men's indoor track and field team traveled back to Springfield for the Massasoit Invitational. It was an extremely riveting meet with Trinity finishing just 8 points behind the 1st-place Springfield team. Caleb Wright '16 ran in the 800 meter run with a 1st place finish. Sean Dunn '16 again exceled in long distance receiving 1st place in the 5,000 meter run with a 30 second gap. Jack Mcinnis '19 made an impressive appearance, receiving 1st place in the 60-meter hurdles. Alex Tomco '19 ran the 200 meter and 60 meter dashes with a 2nd and 3rd place finish respectively. For the 400 meter dash, Ben Feloa '19 clinched a 2nd place finish, earning the Bantams 8 points. Kyle Larsson '18 again did well in the 800-meter dash, receiving a 2nd place finish. Zachary Joachim turned another great performance with a second place finish in the 3000-meter run. Overall the Trinity Track and Field team is progressively getting better and they hope to keep it going as they travel to the Wesleyan Invitational.

COURTESY OF Jared Hamburg '17
The Trinity Men's Hockey team has boasted a strong season after last year's championship win.

COURTESY OF Jared Hamburg '17
Julia LeCoq '18 in a recent squash match plays a volley.

This Week in Trinity Sports

Tues	Fri	Sat	Sun
Women's Basketball v. U. ST. Joseph 7 p.m.	Men's Ice Hockey v. Williams 7:30 p.m.	Men's Ice Hockey v. Middlebury 4 p.m.	Men's Ice Hockey v. Middlebury 4 p.m.
	Women's Basketball v. Tufts 7 p.m.	Women's Basketball v. Bates 3 p.m.	Women's Basketball v. Bates 3 p.m.
	Women's Squash NESCAC Championship	Women's Squash NESCAC Championship	Women's Squash NESCAC Championship