

The Trinity Tripod 2025-03-25

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NATIONAL CHAMPIONS



TRINITY MEN'S BASKETBALL AFTER WINNING THE DIII NATIONAL CHAMPIONSHIP IN FORT WAYNE, INDIANA ON MARCH 22 AGAINST NYU
PHOTO BY SABRINA CODRINGTON '25

Religious Inclusion

DANIAH ALI '25
CONTRIBUTING WRITER

page 5 Contributing writer Danayah Ali '25 argues the importance of establishing Hindu Students Association.

Chapel Singers

MAYA SASAKI-GEORGE '28
STAFF WRITER

page 9 Staff Writer Maya Sasaki-George '28 reviews the recent Chapel Singers' recent concert, "Music of Grief and Comfort."

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Men's Basketball Beats NYU 64-60 and Brings NCAA Championship Title Home to Hartford

ANNIKA DYCKOWSKI '25
EXEC. SPORTS EDITOR

Trinity men's basketball brought home the hardware. On Saturday, March 22, the Bantams made history and won the program's first National Championship after a hard fought victory over New York University (NYU), 64-60. The team traveled to Fort Wayne, Indiana to compete in the Final Four for the second time in program history, consecutively after their trip last season.

In addition to Trinity and the NYU Violets, the Allen County War Memorial Coliseum hosted the Washington University Bears (St. Louis, Missouri) and Trinity's esteemed rival, the Wesleyan University Cardinals (Middletown, Connecticut). On Thursday, March 20, the Bantams were set to face the Cardinals for the third time this season. Prior to this matchup, Wesleyan defeated Trinity 72-63 in the regular season, but returned stronger in the NESCAC Championship matchup to come out on top, winning 75-67. The battle of

the birds in Fort Wayne featured impressive performances by Trinity's key players, including a 15-point game by Henry Vetter '26, who was named Most Outstanding Player of the Tournament following Saturday's game. Jarrel Okorougo '26 put up 15 points and 10 rebounds, while Drew Lazarre '26 also earned a double-double with 11 points and 12 rebounds.

Following Trinity's semifinal victory, the team had already made history by competing in the National Championship Final for the first time in program history – the first time in 112 years.

Trinity averages just under 77 points per game, while NYU outshined Trinity in this category with 81. The first half of play was unimpressive for both teams, relative to their respective performances over the course of this season. Trinity's field goal percentage stood about 12% lower than their season average at 32.4% compared to 44.1%, likely because the Bantams only sank two out of 13 three-point attempts in the first 20 minutes of play. The Violets'

field goal percentage was also tanked from an impressive season statistic of 49% to about 39% and their three-point percentage was down by 8%, making double the Bantams attempts with four out of 13. Vetter, Trinity's star player and leading scorer, finished the first half with zero points. "[Using] averages, I like to think if I miss however many, then the next however many are good," Vetter expressed at the championship postgame press conference.

This mantra proved itself in Vetter's second half performance. With 1:28 left on the clock, the Violets led 60-56 following a three-point layup and free throw contribution by NYU's Hampton Sanders. At 1:14, the Bantams flew down the court on offense for a quick pass from Will Dorion '24 M.A. '25 to Vetter, who sunk a three-point shot in the corner and lifted the Bantam's deficit to one. With less than 45 seconds left, NYU failed on an attempt in the paint and Trinity's Okorougo recovered the ball and sent it down the court to Vetter,

who immediately called for a timeout upon possession.

What sets Trinity basketball apart from their opponents and likely contributed to their success this season is their dedication to success and to one another. "Last year we were shell-shocked when we got here, but once we got home we ramped up and knew that no one worked harder than us and no one prepared the way we prepared," stated Alex Douglas '25.

Most strikingly, Saturday's audience may have noticed the difference between each team's behavior during the timeout: NYU's bench was scattered, with some players having side conversations while coaches drew plays for individual players. Panning over to Trinity, the Bantams were huddled around Head Coach James Cosgrove in a near perfect circle, shoulder-to-shoulder with arms around one another, watching intently as he drew up the play that won the game. "Last year the lights were too bright, this year we took it as a business trip. We

see "Championship, Continued" on page 11

The Trinity Tripod

Established in 1904
“Now then- Trinity!”

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The *Trinity Tripod* has been published by the students of Trinity College since 1904. Its staff members are committed to the reporting and distribution of news and ideas that are relevant to the College community. The *Tripod* is published weekly on Tuesdays during the academic year. Student subscription is included in the Student Activities Fee (SAF). For non-students looking to subscribe, a one-semester subscription costs \$10.00 and a one-year subscription costs \$20.00. Please address all correspondence to:

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Trinity College

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CORRECTIONS

Letter From the Editor

Where Did the “Ivy” Go, and How Do We Get it Back?

As I near my final year ‘neath the elms, I find myself continuing to hope against hope that Trinity will magically decide to bring the Ivy, Trinity’s yearbook, back for my class. But, as I have learned recently while crusading to ensure last year’s Trinity Papers are actually published on the digital repository (spoiler alert: I’m still waiting), Trinity publications can seemingly fall into the administrative wasteland very easily, with nobody really knowing where they went or who to ask about them. So, I am perhaps misusing my public platform to ask for a boon; bring the Ivy back!

For those of you who are unfamiliar, here’s a little history lesson. The Ivy has been Trinity’s yearbook since 1873 until it was put on what became a permanent pause in 2020 due to the COVID-19 pandemic. Prior to 2020, the last time the Ivy had missed a year of publication was in 1946 due to the war. For those studying Trinity’s history, along with the *Tripod* and the various other student publications which have come and gone over the years, the Ivy is a crucial resource for researching past students, college events or understanding campus life during times of national crisis. The Ivy is particularly helpful in tracking the history of clubs, or for judging now-famous alumni (Tucker Carlson ’91, the *Tripod*’s favorite alumnus to mock,

put on his yearbook profile that he was a part of the Dan White Society, a fake club named after the assassin who killed Harvey Milk, the first openly gay man to be elected to public office in California).

Of course, a class yearbook is more than just an important archival source. It also gives students a chance to come together to share memories, whether in the actual process of building and contributing to the yearbook or decades after. A core moment in life is finding your yearbook in the back of the hall closet, collecting dust, and bringing it out to show kids what life in the 2020s was like. Sure, now we have the photos app on our phones and Instagram to preserve our lives, but digital content is actually much more subject to decay and loss than physical media (particularly physical media like yearbooks that are widely printed, distributed and archived). This also presents a challenge for the College itself when it comes to preserving college history; the Ivy is something they can digitize and publicize, unlike social media.

For those of you who don’t know (and maybe don’t care) about the *Tripod*’s inner workings, we spend the vast majority of our budget every year on printing. Our weekly paper is not cheap, so make sure to thank the SGA budget committee for the paper that is delivered to you

in Mather every Tuesday. You may wonder, if it’s so expensive, why do we continue to print at all? Well, keeping an archive is a significant part of that. It is far more difficult to archive a website than a physical newspaper (as our current website woes are demonstrating), and as Olivia has mentioned in a previous editorial (which I am currently realizing I can’t hyperlink because our website is down; case in point), one of the most important duties of the *Tripod*, in this Editorial Board’s opinion, is our position as a campus archive.

I am not sure why the Ivy has not returned since its suspension. I doubt it was out of purposeful malice, and my guess would be that it was simply one of those things that was dropped and never picked back up after the pandemic. But, before it becomes an entirely too distant memory, I hope that Trinity will consider bringing it back. Not just for class glorification or individual preservation, but for the future, and for our history. After all, I can’t imagine many people would be too happy about the 2020s being entirely represented by the *Tripod*...

-SNB

Are you funny? Prove it.

Write for our April Fool’s
LIEPOD edition!

Contact any member of the Editorial Board to express interest in writing a satirical/humor article. Visit the digital repository to see examples and inspiration from last year’s Liepod.

Stories due Thursday, March 27.

Trinity Welcomes Maya Wind and Davarian Baldwin to Deliver Thoughts on Higher Education & Global Justice

LUCY SHELDON '27
NEWS EDITOR

Author and Postdoctoral Fellow at the University of California, Riverside Maya Wind and Trinity American Studies Professor Davarian Baldwin joined Trinity Professor Isaac Kamola in the Smith House on March 11, 2025, for a discussion on higher education and global justice. Wind and Baldwin took the opportunity to promote their respective publications and research while fleshing out their thoughts on the role and responsibility of institutions of higher education, particularly within the context of global injustices, race, capitalism and colonialism. The books each panelist brought and promoted included “Towers of Ivory and Steel: How Israeli Universities Deny Palestinian Freedom” by Wind and “In the Shadow of the Ivory Tower: How Universities Are Plundering Our Cities” by Baldwin.

Throughout the colloquy, the panelists demonstrated such respect and admiration for each other and their respective works that it yielded an easy yet productive dialogue on rather difficult topics. Wind attributed much

of her political thought and development of higher education and race, capitalism, and colonialism to Baldwin and his research. She stated, “I feel indebted to Davarian and [wanted] to be in lineage of him in a number of ways. As soon as I read Davarian’s book, I was thinking: Who are my comrades, who is doing this kind of work? And it was really hard to find something that really resonated with the kind of project I was trying to do. But as soon as I read Davarian’s work, I went: that’s it! When you know, you know. That was the model.”

Wind opened the panel by delineating her research for “Towers of Ivory and Steel.” She explained that her approach to understanding higher education stems from her experiences organizing against militarism. Her entry point into politics and organizing was her fight against the Israeli draft system in Jerusalem as a high school senior. Because her resistance efforts led to her imprisonment, she was incredibly interested in the intersection between the prison system and the military. “When I was organizing against the draft, our basic premise was that the occur-

pation [of Palestine] required labor and if you could withhold labor the whole system would crumble.” So when she began thinking about universities, she came at it from the orientation of: “How can institutions be reproduced? And more importantly, how can they be interrupted?”

What formally launched Wind into her analysis of Israeli universities was how they were narrated in the United States. Wind was aware that since 2004, Palestinians — specifically Palestinian scholars — had called for an international boycott of Israeli universities. She wanted to bridge the dissonance between the Western narrative of Israeli universities and the Palestinian experience with them. While Israeli Universities gesture at being inclusive to Palestinian and Arabic students by admitting them into their institutions, they simultaneously suppress their right to free speech and right to assemble. A reality that is seldom acknowledged in Western narratives of Israeli Universities. In effect, Wind felt obligated to take her settler privileges seriously and her linguistic and physical access to try to be of service to the

Palestinian community. She wanted “to try to tell a different story and interrupt some of these narratives that were so pervasive. Again, a Western consensus that totally ignored and sidelined a long-standing Palestinian analytic and analysis and a call [to boycott Israeli Schools] that was totally unanswered.”

On the topic of universities ubiquitously being regarded as “good” and providing a “public service,” Baldwin jumped in with his thoughts. Baldwin explained that the narrative of private education as public service stands at odds with the reality of universities and colleges. They are the biggest low-wage employers, real-estate holders, and policing agents; as a result, it begs the question, “What do we mean by good?” Baldwin posed the question: is the public-good status assigned to schools because of all of these other services, or is it because of the classes they offer and the research they conduct? Because, at this point, teaching and learning have become one of the smallest things schools do. Baldwin concluded that the public good framework has become a strategy to extract public dollars from

governmental services with very little public oversight. So when scrutiny is applied to these schools, instead of embracing it and addressing concerns, schools reject the notion of being anything more than a college or university.

Baldwin emphasized that as we unpack and dismantle the violence of higher education, we cannot precipitously transport terms and frameworks from one sector to another. For example, when some call for the abolition of colleges, this term and framework is appropriate for the abolition of slavery and prisons. However, it is perhaps impetuous to call for abolishing higher education. While Baldwin acknowledged there are aspects of universities that cannot be redeemed, like their role in settler colonialism, Indigenous land seizure, and enslaved bodies, he also said that we need to reconcile that universities have been a “landing spot for all of these resources of power.” He distinguished that there is both an intellectual and political conversation to be had. Ultimately, he called for communities to be thoughtful and disciplined as they move forward with their political action against higher education.

All in Day Calls for Giving Back to Trinity

BELLA CHIRKIS '27
EXEC. NEWS EDITOR

On April 8, 2025, Trinity College will be holding its biggest giving day of the year, All In Day. This event has been held for more than 10 years and is a great opportunity for alumni, students, parents, faculty and staff to come together and give back to the College. All In Day has a big online presence throughout the day, but there is also a campus event to celebrate, which will take place on the patio outside of the library from 12 to 3 p.m. During the event, there will be a multitude of activities for students, such as chances to spin a prize wheel for helping to promote the event through social media or by making a gift, and there will be special themed drinks at Peter B’s. These drinks include a “Bantam Brew” which is a bold espresso drink with caramel and vanilla topped with blue and gold sprinkles as well as “The Long Walk Cooler” which is a

blue raspberry lemonade with gold edible glitter. All In Day will also include a “love where you live” competition, where students can make a gift and vote for their favorite dorm on campus. The students who currently live in that winning dorm will get a treat. “Many alumni can recall not only the name of their first-year dorm, but also their room number, and we wanted to capture that nostalgia in a fun way,” Liz Hanusovsky Patterson ’05, the Director of Annual Giving, stated in an interview about the event. The Senior Class Gift Committee will also be there for the seniors to make their class gift as well.

All In Day at Trinity is a celebration of both philanthropy and community. This day is for all different groups across the College to come together and give back to the place that they know and love, including alumni, parents, faculty, students and staff. Making a gift of support is a way to pay it forward for the students at Trinity to-

day and for students in the future. Every gift counts (including the Trinity College Fund, athletic teams, financial aid and more) and we are all working together toward the ultimate goal of supporting the student experience and the College. Madison Oatley ’26 gives her student perspective on giving back to the College. She says, “don’t brush off the idea of giving. We all need to try and make Trinity even better in the future. I am so excited to come back 10 years later and see how much it has changed for the better.”

In a discussion about the goals for the annual event, Jennifer Loscialpo, assistant director of annual giving, said, “It’s important to make students at Trinity aware of what All In Day is and why it is so important.” In a post pandemic world, All In Day strives to have more of a campus presence in order to better engage with students, faculty and staff. Seeing students engaged in philanthropy can also help inspire Trinity

alumni to be involved. Students are busy with classes, sports, internships and extracurriculars, so when they make time to give back, it’s a strong statement on what Trinity means to our students as a whole. When students start giving back to their community at a young age, it also begins to build a healthy habit. Trinity College tuition only covers two-thirds of the actual cost of a Trinity education. The rest is covered by gifts from generous donors and the endowment. Every student should understand that they have the ability to make a difference at a place that is important to them. Patterson says, “it feels really good to be able to give back in some small way and make Trinity possible for someone else.”

Madison Oatley ’26 describes the advantages and experiences that she has gained by working at the Advancement Office and helping to plan All In Day. Oatley says, “this job has made me so much more social and I am so much bet-

ter at talking to people.” She emphasizes that students can also help spread the word about All In Day: “tell your sports team, your Greek life, your classes, because the more people that know what’s going on, the more success the day will have”. Oatley says, “giving is so important, whether it’s \$5 or \$50. Trinity is home for four years of our lives and many people don’t realize how much the significant investment that goes into the little things that make a difference.”

To prepare for All In Day on April 8, students can look for signs that are placed around different buildings on campus that explain how philanthropy made so many things on campus possible. Students are also able to visit the All in Day website for basic information and to make gifts. There will be tabling before April 8 to promote the event in Mather and the library during Common Hour. And with final words from Oatley, “we need everyone all in on All In Day.”



M.O.C.A PRESENTS



Women's Appreciation Dinner

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Thursday March 27th

5:00 pm — 7:00 pm

Hamlin Hall

Formal attire encouraged.

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Fostering Religious Inclusion: The Hindu Student Association

DANIYAH ALI '25
CONTRIBUTING WRITER

Trinity College fosters a diverse student body comprising both domestic and international students from a wide range of cultural and linguistic backgrounds. Despite these differences, religious faith has the potential to serve as a unifying force, bridging divides within the international student community as well as between international and domestic students. As an institution founded in 1823 on a religious foundation — signified by its very name, which invokes the Holy Trinity — Trinity College must acknowledge the significance of religious spaces on campus. Religion encompasses a diverse array of elements, ranging from material symbols to deeply held beliefs. Ethical principles, religious practices and rituals collectively serve to actualize faith and provide it with struc-

ture and meaning. However, at the core of any religious tradition lies a fundamental emphasis on unity. The opportunity to congregate with others who share similar beliefs not only affirms one's faith but also reinforces it.

As an active member of the Muslim Student Association, I have had the privilege of attending the Service of Holy Communion at the Chapel and participating in Shabbat at the Hillel House. However, as a member of Trinity's South Asian community, I have observed a significant gap in the availability of communal spaces for Hindu students.

Hinduism merits formal recognition within Trinity's campus culture. While major Hindu festivals such as Diwali and Holi are celebrated at Trinity, the ability to conduct regular prayers or religious observances remains a challenge. Last year, the South Asian Student Association (SASA) organized

an intimate prayer service before Diwali, which drew participation from around 20 students, some of which were from beyond the South Asian community, demonstrating the need for and the potential inclusivity of religious spaces on campus.

While the college does not have a designated faculty specializing in Hindu studies, it is essential to acknowledge and support the Hindu student body through tangible efforts to organize and make space for our community. Celebrating major festivals is a step toward representation, but it does not fully encapsulate the Hindu religious practice. A student-led Hindu Student Association would provide the structure to organize small (yet significant) religious observances, such as Mahashivratri prayers or accommodations for students observing fasts. More than a logistical necessity, this is a matter of identity

and belonging. Cultural organizations such as SASA play a vital role in fostering inclusivity, but Hindu students should not be expected to rely solely on broad cultural initiatives to meet their religious needs.

At Trinity, being a Bantam is more than just wearing blue and gold — it's about creating a home that cultivates a strong sense of belonging for everyone. This sense of inclusivity should extend to every aspect of campus life, including religious expression. Trinity has made meaningful efforts to create spaces where different faiths and cultures can be celebrated, but there's still work to be done. Hindu students deserve a place where they can come together, practice their traditions and feel just as supported as other religious communities on campus.

The establishment of a Hindu Student Association is imperative, both for the vis-

ibility of Hindu identity on campus and for the creation of a welcoming environment for Hindu students, particularly those from international backgrounds. As part of my research at the Greenberg Center, I aim to collaborate with Hindu students and Trinity's administration to initiate this process. The initial phase of my research will involve gathering survey responses to understand the needs and priorities of the student body. This will be followed by one-on-one conversations with students to refine our approach, identify key focus areas and develop effective strategies for establishing a student-led Hindu Student Association. While the absence of such an organization may not be immediately perceived as a pressing issue, addressing the subtle exclusion experienced by the Hindu student community is crucial in fostering a more inclusive and representative ethos.

Trinity's Crisis of Conviction

TALIA CUTLER '27
EXEC. OPINION EDITOR

Being an Opinion Editor has its fair share of difficulties. There are weeks when editing is heavy and proofreading is a chore. It is inherently vulnerable to put your thoughts and perspectives in the student newspaper for public consumption week after week. However, perhaps there has been no greater scourge than the rise of student use of AI in opinion writing. Over the past two semesters, I have encountered several articles that were written entirely by ChatGPT. It is not subtle — you can tell an article's inauthenticity by reading it. They had the telltale signs of AI, with odd buzzwords that no student would use, bland tone and poorly used em dashes, amongst other things. I am truly baffled. Writing an opinion article is entirely optional. No one is forcing anyone to open a

Google Doc, watching from the shadows, billy club in hand. Thus, the use of AI is not only unnecessary but troubling. I am afraid that this practice in the opinion section is indicative of a failing belief system on Trinity's campus.

Upon going down the rabbit hole of *Tripod* archives, I found so many editions from years past when the Opinion section was nearly 5 pages long and absolutely brimming with strong student voices. Trinity had perspectives on national, global and campus issues. People agreed and disagreed with one another, writing letters to the editors about previous articles — correcting, congratulating or cajoling the author. There was active engagement with the paper, a dialogue occurring in its pages. People read, thought about what they had read, formed a stance and cared enough to share it.

Now, instead of conjur-

ing up some lukewarm take for the *Tripod*, students are turning to AI to do it for them — or rather, think for them. It's shameful and embarrassing. AI has no place in the Opinion section because AI inherently has no opinions. But clearly, neither do our students. It has reached the point where I struggle to fill a two page spread with quality articles. The box at the bottom of the section calling for student submissions grows larger and larger, swallowing up the page. There is some irony there, no?

What underlying symptom is this? What parasite has infested our student body? There is a crisis of intelligence and conviction occurring on our campus. To have an opinion is to believe in something, and belief systems are truly the soul of any academic community. It gives life to intellectual bodies. Trinity's belief systems are failing, growing bland and arti-

ficial. No one believes in anything strongly enough to express it themselves. This apathy permeates Trinity College, manifesting itself in feeble AI articles sent to my inbox. Yet, I am left to question, is this laziness caused by the convenience of ChatGPT? Or is ChatGPT a symptom of an increasing level of laziness? Which came first, the chicken or the egg?

I may never know the answer to this. However, I can see the two working in tandem, slowly aiming for neutrality and sluggish indifference. In June of 2024 (over a year and a half after Chat was released to the public), Tech News ran an article entitled "ChatGPT May Lead To The Downfall Of Education And Critical Thinking." This conclusion from the industry is horrifyingly slow-moving — I argue that it already has, and the evidence is exemplified in our newspaper, as well as our campus community.

A central mission of a Trinity education (or any liberal arts education for that matter) is self-sufficiency. Writer David Foster Wallace once said that "the really significant education in thinking that we're supposed to get in a [liberal arts school] isn't really about the capacity to think, but rather about the choice of what to think about." As students consciously elect to have AI think and believe for them (especially in an entirely optional setting like the *Tripod*), I am left to question how education can even function alongside tools like ChatGPT. Trinity used to matriculate immeasurably successful figures in opinion writing and commentary, like George Will, Jesse Waters and even Tucker Carlson. Not anymore. What I see on campus is a desert of credo, aided and abetted by AI. My plea is one of confusion and desperation: Trinity students, what do you believe in?

Do you have a hot take about Trinity? We want to hear about it.

Email talía.cutler@trincoll.edu or find a flyer around campus to start your Opinion career on the *Tripod*.



Women's HERstory Month

*"Bantam Women
of Resistance"
Nominate
Bantam Women Leaders!*

Staff, Faculty,
Students
encouraged to
participate!

***Bantam Women of Resistance
Exhibit***

Thursday, March 27th

4:00pm-5:00pm

Mocktail Hour

Rittenberg Lounge

Mather Art Gallery

2nd floor, Mather Hall



Scan QR code

Fill out form

to nominate a leader!

*To commemorate Bantam Women Leaders ~ students,
staff, faculty, alums ~who shaped the future; and, those
who are contributing now.*

*All Bantam Women - past and present - can be
nominated!*

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FEATURES

Capturing the Coop: Jacob Johnson’s Road to Bantam Sports

ALEXA WAI ’26
CONTRIBUTING WRITER

Despite growing up a short drive from Trinity College in Cornwall, Conn., Jacob Johnson only began attending sports games on campus two years ago. Johnson was immediately drawn to the energy in the Coop, and upon realizing no one was there to capture it, he followed his own philosophy: “You should be where you’re needed.” He recognized an opportunity to translate his lifelong passion for sports into a creative career in athletics—and he seized it. The Tripod sat down with Johnson to discuss how he turned a relentless love for the game into becoming Trinity College’s Sports Videographer.

Growing up, Johnson channeled his passion for sports into the small-town athletic leagues of his youth — basketball, tennis and cross-country. Entering his first year at Springfield College, he knew he could continue chasing his passions through the sports journalism major. He experimented with sports journalism across multiple mediums, but found himself most inclined toward TV journalism. He tested his interests writing for the Springfield Student and running student broadcasts for the TV club. He also acted as a sports commentator for Springfield, which he found most fun. However, he knew his talents lay behind a camera.

Beyond his studies, Johnson reflected on his quintessential college experience which was cut short in 2020 when the COVID-19 pandemic hit. He continued at Springfield taking online classes, but the lack of sporting events due to the pandemic gave him no content to shoot. When his step-father was diagnosed with multiple sclerosis, an autoimmune disease that affects the central nervous system, Johnson stepped up to help support his family’s furniture moving business. He knew that where he was needed was at home, and subsequently dropped out of school. Johnson was quick to acknowledge the value in his time working at home. Moving furniture provided him valuable lessons in physical labor, introduced him to a wide variety of people, and took him across the country — missing only four states — but he knew he

wanted more. Reflecting on his time working at home, he felt as if he was “just going through the motions for a few years.” Johnson explained that he’d hit a rut, with essentially no camera gear or sports games to attend, and his passion dwindled the longer he was away from the game.

In the spring of 2023, a friend who played baseball at Endicott College presented Johnson with the opportunity to shoot content for the team which marked his return to shooting sports. Being surrounded by athletics again “really got the spark going” for Johnson, and inspired him to take his friends up on their offer to move to Boston with them. He acknowledged that this decision was a leap of faith, however, he “just had enough money to comfortably sit on, and a dream.”

In January 2024, Trinity entered Johnson’s radar as he watched the men’s basketball team move up the ranks that season. He decided to attend a game against Connecticut College where Trinity won 58-45. Although it took place in a desolate Ray Oosting Gymnasium during J-term, the athletes’ evident dedication and determination left a lasting impression on Johnson after attending the game. Reminiscing on the game, Johnson said “That’s a good memory to have. That was way before I even knew what any of this would become.”

He returned for the men’s basketball and men’s ice hockey NCAA tournament home games and did what he does best: film. He said what stood out to him about the Coop was the energetic and infectious school spirit. “I was for sure extremely impressed. This was definitely an attractive location for me to really develop my skills in this field, and I’m just so happy with the progress that I’ve made,” he said. Johnson stated that about 90% of the work he was doing was unpaid, he just wanted to get better. He sent some working footage to Evelyn DeVaux, Trinity’s Assistant Athletics Communications Director and Social Media Director, who recognized the quality of his work. Thus began Johnson’s relationship with Trinity College Athletics.

Johnson coming back to Trinity full-time the following year was merely an idea until he began shooting some spring sports. Johnson emphasized that while his ex-

pertise lies mostly in basketball, hockey and baseball, he “[tries] as hard as possible in every sport to make the best possible content.” After filming a few baseball, softball and women’s lacrosse games, Johnson felt his stagnation had come to an end. He said “it was just incredible. I really felt like I had purpose again.”

He spoke with genuine admiration for the athletes he captures through his lens, acknowledging them as the pinnacle of student-athletes, whose drive comes down to a quality he shares: grit. “I’m a total realist. I’m proud of my stuff, but I’m never satisfied,” he shared. When reflecting on his own determination, Johnson remembered filming Trinity’s cross country team, multi-tasking with both his regular camera at the start line and a drone. He vividly recalled dashing through the field carrying his gear on a torn ACL, just to get the perfect shot. Johnson expressed a dissonant gratitude for this struggle, which was starkly different from the loss of passion he was experiencing just a couple years prior.

Along with his work ethic, Johnson also attributes his success to his support system — his mother and his loyal cast of friends — as well as Trinity College. “At this point in my career, I would thank this place with my entire heart. I wouldn’t be doing this without this school,” Johnson said.

Johnson continued on how his relationship with the Trinity community has been significant to his journey with videography. “There’s no other student videographers here, so that was another thing that really drove me here too, was the fact that I felt like there was just so much work to be done here,” he said.

Since then, Johnson has shot games for all of the 28 varsity sports teams at Trinity. He even followed Trinity men’s basketball over 700 miles away from home to Fort Wayne, Indiana to capture their electric win over NYU for the program’s first DIII National Championship title on Saturday, March 22.

Looking ahead, Johnson will return this coming school

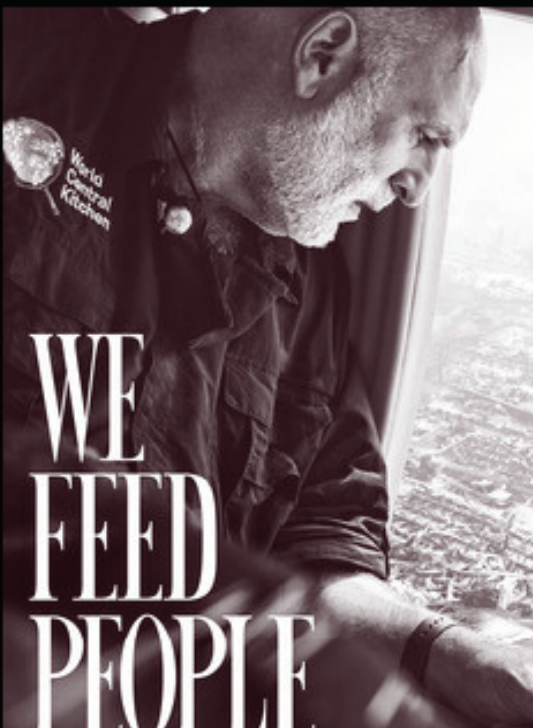
year to continue capturing the energy in the Coop. In the future, he dreams of pursuing his work at a professional level in a field he is most passionate about, whether that be the NBA, NFL or MLB.

In the meantime, Johnson is soaking in every second where he is needed — at Trinity. He concluded, “I’m just so thankful to be here, truly from the bottom of my heart, this is a dream job to me, and I am so thankful that I get to do this as a job, and I don’t take a single second of it for granted. This place has given me a lot of purpose, and I really appreciate literally any time anybody leaves like a compliment or a like or anything like that. I wish I had it in my ability to personally thank every single person that has ever shown me an ounce of support because it truly means a lot.”

As Johnson continues to solidify himself as a fixture of the Bantam Sports community, he is also making his mark by embodying his philosophy of being where you are needed, and being grateful for where you are needed.



JACOB JOHNSON
PHOTO BY SABRINA CODRINGTON '25



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Review: “Music of Grief and Comfort” Chapel Singers Concert

MAYA SASAKI-GEORGE '28
STAFF WRITER

Founded in 1825, the Chapel Singers is the oldest student organization at Trinity College. To celebrate its bicentennial, the group performed a concert entitled “Music of Grief and Comfort” on March 12, 2025. The *Trinity Tripod* sat down with Trinity’s Director of Chapel Music and Artist-in-Residence, Christopher Houlihan ’09, for an interview regarding the performance and organization as a whole. On the night of the concert, a chilly, early-spring breeze was blustering through campus; cocooned in the dry, dusty warmth of the Chapel with music flooding every nook and cranny of the expansive room, I felt keenly aware that something truly special was taking place.

The concert was divided into three sections, beginning with “O Nata Lux” composed by Kerry Andrew, a piece performed fully in Latin, and “To the Hands,” a longer piece composed by the Pulitzer-winning Caroline Shaw. “To the Hands” sought to comment on internal displacement and the struggles of displaced individuals, repeating the lyric “I will be your refuge” as a means of providing comfort to both the displaced peoples to whom the song is directed, but also the audience in attendance. During the piece’s fifth movement, “Litany of the Displaced,” the Chapel Singers recited the statistics of the number of internally displaced persons in each country, their voices rising in cacophony as the numbers drastically increased. As described in the program, “[The statistics represent] people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.” The discordant instrumental music played during this portion of the piece, coupled with the singers’ impassioned recitation of such significant statistics created a compelling union of logos and pathos. Professor Houlihan was

adamant that music as an artistic form could affect the audience’s absorption of information as well as their emotional reaction in a unique way. “I think a listener is left with an even deeper impression of these statistics, which can seem... very remote,” he explained. “When paired with music like this, it takes on a more immediate feeling.” I was interested to know why Houlihan selected this piece in particular: “I think it’s no secret that there is a lot of grief in this world—that we are living in a particularly turbulent and divisive time,” he said. “I am aware and conscious of the fact that Trinity students are part of that and are experiencing that themselves.” While “Music of Grief and Comfort” was by no means intended to be a political concert, Houlihan asserted his belief that “music needs to and always has had a role in responding to culture ... and the very real things our community is going through.” “To the Hands” was followed by a beautiful organ number, “Rhapsody, op.17, no.1,” composed by Herbert Howells and performed by Elijah Morris ’28.

The third and final section of the concert was a piece entitled “Sacred Place” by the Jewish composer Alex Berko, performed in the structure of a Jewish liturgy; it included an opening and closing prayer, as well as a prayer for healing and a prayer for the dead. While technically non-denominational, the Chapel Singers have a history of singing primarily Christian choral music. “We’ve tried in recent years ... to diversify the repertoire that we sing, both in terms of the composers’ identities [and by using] music that is more broadly sacred,” said Houlihan. “There’s a big tradition in classical music, and choral music in particular, of pieces based on the Christian liturgy — Bach, Beethoven, Mozart — writing requiems or masses, pieces for instruments and singers to sing Christian words,” he explained. “Berko wanted to, in a way, honor that musical tradition, but also pay homage to his own Jewish identity.” By diversifying the Chapel Singers’ repertoire in this way, Houlihan feels the group can reach a wider audience and broaden conceptions of what it

means for a piece of music to be “sacred.” This piece in particular was focused on the environment and the physical world as a home for us all. There was a beautiful interplay of the low and high voices of the choir, evocative of waves lapping gently on a shore. “There’s a line we sing about birds and bees and butterflies, and you can hear the music buzzing and bubbling and fluttering around,” described Houlihan. I was particularly moved by the soloists performing the third movement “Shema (To Listen),” Anna McAdams ’28 and Danny Lenois ’25. The piece concluded with three final poignant prayers and a long standing ovation.

I would describe “Music of Grief and Comfort” as a rousing success; as such, Christopher Houlihan is very optimistic about the organization’s future. “I think the Chapel Singers is a strong group and we’re going to continue to offer music to Trinity and the greater Hartford community that adds beauty to the world,” he said. “I talk about that with the choir a lot—that what we’re doing is important

because beauty is really necessary in the world, especially in moments when we’re struggling.” When asked to speak briefly about the organization’s members and demographic make-up, Houlihan proudly told me, “We have students from all over the country, we have students that represent a wide variety of academic majors and departments, [and] we have students of many faiths. Their unifying force is a love of choral music and an interest in studying, sharing and performing difficult choral music.” To me, that says it all. I admire the group’s pursuit of an artistic expression that uplifts and unites the entire community, regardless of social, cultural or religious boundaries. There was a wide range of individuals represented in the concert’s audience—students coming to support their friends, frequent churchgoers, music lovers, parents, professors, community members and more—and it was very moving to see how the performance brought everyone together. I look forward to future concerts from the Chapel Singers and recommend other Trinity students do the same.



THE CHAPEL SINGERS AT THEIR RECENT CONCERT
PHOTO BY HELDER MIRA (TRINCOLL COMMUNICATIONS)

Dismantling Dance: Rebecca Pappas on Choreography, Power and Resistance

LILY MELLITZ '26
EXEC. ARTS EDITOR

On March 6, Rebecca Pappas, associate professor of theater and dance at Trinity College, delivered a lecture titled “We Are Destroying Ourselves// Undoing a Dance” as part of the Faculty Lecture Series. Held in the Dangremond Family Commons, the lecture provided attendees with a deep dive into Pappas’s choreographic research and her exploration of dance as a medium for inquiry, history and transformation. Pappas, a modern and postmodern choreographer, dancer, teacher and artist, delivered a compelling lecture delving into two of her research projects: “My Body as the Topic Coming Around Again: Vol. 1 // Land, Vol. 2 // (In) Visibility, and Vol. 3 // Caring” and “We Are Destroying Ourselves: a Dance Wrecking.” Modern dance, which emerged in the early 20th century as a reaction against the rigid structures of ballet, emphasizes expressive movement, storytelling and the use of gravity and breath. Postmodern dance, which developed in the 1960s and 1970s, challenges traditional dance forms by incorporating everyday movement, improvisation and minimalism. Pappas’ work reflects both traditions, blending emotional and narrative-driven movement with experimental and abstract elements to explore themes of identity, land, visibility and destruction. “We Are Destroying Ourselves: a Dance

Wrecking” is a project that originally toured briefly in 2020. In this work, guest artists were invited “to publicly dismantle and remake a dance,” Pappas said, challenging conventional notions of authorship and creative ownership. The process, she explained, was inspired by “wrecking,” a method of feedback developed by American choreographer Susan Rethorst in the 1990s. This approach allows for dynamic reimaginations of choreographic material, making dance an evolving dialogue rather than a fixed artifact. Pappas emphasized how the practice of “wrecking” reveals the labor and collaboration behind dance-making, disrupting hierarchical norms and inviting artists to critically examine their own choreographic processes. By allowing invited artists to “wreck” and reconstruct their work, Pappas and her collaborators uncovered new relationships between movement, meaning and power. “Wrecking allowed us to reimagine choreographic labor, explode individual authorship and interrupt power dynamics on multiple levels,” Pappas explained. “Embedded in the indication to wreck these dances is a hope to work collaboratively to disrupt patterns and legacies of colonization and white supremacy.” In “My Body as the Topic Coming Around Again,” Pappas weaves together history, geography and personal experience to examine how dance engages with the land. “Vol.

1 // Land” considers the implications of dancing on stolen land and explores how movement can acknowledge and engage with historical erasure. During the lecture, Pappas reflected on her rehearsals at Trinity College, where she encouraged dancers to treat the studio as a space layered with history rather than a neutral blank slate. She posed questions such as, “Whose bodies are visible and invisible in this space?” and “How does history surface in the way we move?” These inquiries prompted dancers to become aware of their surroundings, the legacies embedded in the land and the possibilities of movement as a tool for reckoning with history. “Vol. 2 // (In) Visibility” explores the ways bodies are seen, erased, and racialized within dance. Pappas’s research examines whiteness as a structural force in performance, shaping who is perceived as belonging in certain spaces. She discussed how dance can either reinforce historical power imbalances or create opportunities for disruption and transformation. Drawing from phenomenology, Pappas considered how bodily presence and absence influence the ways dance is received. She described how choreography can highlight unseen labor, disrupt traditional aesthetic hierarchies and offer new ways of moving together that challenge dominant cultural narratives. The final volume, “Vol. 3 // Caring,” centers on the role

of care in dance-making. Pappas emphasized that dance, at its core, is an act of relationality—requiring trust, attunement and vulnerability. She described how collaborative movement practices cultivate sensitivity and interdependence, fostering both individual and collective transformation. Pappas also explored the tensions between care and destruction in dance, noting that choreography can be a practice of both resistance and renewal. By engaging in processes that dismantle and reconstruct movement, dancers can create new possibilities for connection and meaning. Throughout the lecture, Pappas emphasized the role of dance in addressing race, power and embodiment. She underscored the way movement both reflects and challenges societal structures, particularly in relation to whiteness and colonial histories. Her work interrogates how bodies move through space, inherit historical legacies and reframe dominant narratives. She posed thought-provoking questions to the audience, such as: “How do we know what we know about our own bodies? How does history shape movement?” These inquiries, she argued, drive her practice as both a choreographer and researcher. Pappas also reflected on the importance of softness, sensitivity and collaboration in the creative process. “Moving together becomes the means of researching and learning. Dance practice can heighten perception and provide

experiences of the body that are nuanced. It can train us to practice softness and sensitivity to ourselves and one another.” She described how dance offers a means of researching and learning beyond language, allowing artists to engage with complex histories through embodied practice. The lecture concluded with reflections on the future of “We Are Destroying Ourselves.” In 2023, Pappas and her collaborators revisited the project, once again inviting artists to engage in a process of destruction and reconstruction. This ongoing dialogue between movement, history and creative intervention continues to shape her work, reinforcing dance as a site of both resistance and reinvention. By bridging scholarship and practice, Pappas’s research challenges traditional hierarchies in dance, encouraging deeper engagement with the ways movement can function as a critical and generative act. Through her research and artistic projects, she invites both dancers and audiences to reconsider the power of the body in shaping and reshaping the world around us. “Dance can be both a practice of reinscribing our relationships or a practice of release, opening us to new bodily experiences,” Pappas said. “We’ve been trying this year in Theater and Dance to emphasize dance as a form of research and a way of asking questions in the body. So it feels especially correct to be sharing this work with the user.”

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SPORTS

Trinity Men’s Lacrosse Dominates with Four Game Win Streak

ANNIKA HALEY ’26
SPORTS EDITOR

The Trinity College men’s lacrosse team is currently heating up with a four-game win streak as they continue their push through the season. The Bantams have found their rhythm on both ends of the field, displaying a strong offensive presence and a disciplined defense that has been challenging each of their opponents. These recent wins have showcased the Bantams abilities and has positioned them as a competitor within the NESCAC conference.

Trinity’s latest victory came in a battle against a tough conference opponent, Williams College on Saturday, March 22. The Bantams showcased their resilience by overcoming an early deficit to secure the victory. It was a hard fought battle, with Trinity having 29 shots on goal and Williams delivering 30, yet the Bantam goaltender, Jordan Opdahl ’25 was able to make 21 saves to secure the win. Jay Ottomanelli ’26 led the offense with an impressive four-goal

performance and attack Bo Page ’27 provided two assists and two goals to shift the momentum in Trinity’s favor.

The Bantams’ winning streak began with a 10-4 victory over Western Connecticut State on Wednesday, March 12. The Bantams set the tone early by scoring three goals in the first three minutes and finishing the first quarter with a 4-1 lead. Attack Jon Krikorian ’25 and Page played key offensive roles early, assisting on each other’s goals, while midfielder/attacker Davis Burleson ’25 had his first goal of the season. Trinity maintained control throughout the game, extending their lead to 8-2 by the end of the third quarter with two more goals from Krikorian. Their defense, anchored by goalie Opdahl, was detrimental in shutting down the offense with 14 saves. The Bantams outshot Western Connecticut 48-42 and capitalized on a balanced offensive effort to secure the non-conference win.

The Trinity Lacrosse team’s second victory of their streak was against St. John Fisher on Satur-

day, March 15, 16-12 in a non-conference matchup. After an evenly matched first half with the score being a tie of 6-6, the Bantams took control in the third quarter and outscored the Cardinals 7-2. Page and Mike Harvey ’27 each netted two goals in the quarter, while Krikorian fueled the offense with three assists and a goal. St. John Fisher pushed back in the end by cutting the Bantams lead to two with a three-goal run, but Trinity

responded with insurance goals from Page, Krikorian and Midfielder Jake Connors ’26 to secure the win. Opdahl made 12 saves to anchor the Bantams’ defense.

The Trinity College men’s lacrosse team delivered a 14-6 victory over the University of Scranton on Wednesday, March 19 to secure their third win of their four game win streak. The Bantams came out strong, starting the game with three unanswered goals. Ottomanelli led the of-

fense with four goals and an assist, while Page contributed three goals and three ground balls. Krikorian added two goals and two assists. Defender Makin Blalock ’27 played a key role with two caused turnovers and five ground balls. Trinity’s defense held strong behind an amazing performance from Opdahl, who made 17 saves. In the fourth quarter, the Bantams pulled away and added six goals to secure the non-conference victory.



PHOTO COURTESY OF BANTAM SPORTS

Women’s Lacrosse Goes 1-1 on the West Coast

CLAIRE KENNEDY ’25
CONTRIBUTING WRITER

While many Trinity students spent their spring break relaxing, the women’s lacrosse team traveled to Claremont, California for a two game stint against Pomona-Pitzer and Claremont-Mudd-Scripps. The Bantams were fresh off a 16-9 NESCAC loss to Tufts before heading out west. Their first game against Pomona-Pitzer was nothing short of a challenge as the Sage Hens jumped out to a quick 3-1 lead after the first quarter. Through the

tough offensive play of Sarah Marvin ’27 and Kelsey Restivo ’27 the Bantams cut the lead to 10-7 towards the end of the third quarter. Restivo led the way for the Bantams with four goals while Marvin added three of her own. Emily Ambrozy ’28 stood strong on the circle, collecting six draw controls in the game. The Sage Hens mustered six more goals past the Trinity defense, ending with a final score of 16-10 in favor of Pomona.

The Tripod was able to speak with Rebecca Strouch ’25, a senior midfielder who has been a key

part of the Bantams success on the draw, grabbing 11 draw controls so far this season, which is tied for second most on the team. She spoke on the team’s trip and how they were able to use their time away from the field for some fun team bonding. Strouch noted, “After the loss to Pomona we regrouped at practice and were able to fine tune mistakes from the night before. After that we explored Newport beach, swimming and hanging out just as friends and not lacrosse players. We were able to bond away from the sport

in the four houses we got split up into. It allowed us to spend more time with teammates we may not see much outside of practice and games.” The day off proved to be just what the Bantams needed as they came out firing from all cylinders earning a 6-2 lead at halftime courtesy of Alex Lesko ’26 (4G, 1A) and Kaeley Zito ’26 (2G). Despite the pushback from the Athenas who cut the deficit to two goals late in the fourth quarter, the Bantam defense stood strong collecting 18 caused turnovers led by Samantha Hark ’26 who

had four. Goaltender Olivia Aguirre ’27 had a career high 11 saves in the win. Strouch attributed their big out of conference win to their team’s chemistry and strengthening of ties that was done over spring break. Following their weekend out west, the Bantams are slated at #15 nationally in the most recent IWLCA poll. The Bantams lone game of this week is on Saturday, March 29 in Lewiston, ME against NESCAC foe Bates. They return to Robin L. Sheppard field Saturday, April 5 at 12 p.m. for Senior Day against Hamilton.

Championship, Continued

continued from page one

prioritize energy and that pushes us to strive and work as a unit. We knew if we locked down, we’d come out on top,” stated Sean Macarchuk ’25.

The score was 60-59 and Trinity started on offense with 23.1 seconds left. After a missed free throw with 16 seconds left, Trevor McDonald ’26 blocked an NYU possession and rebounded to teammate Drew Lazarre

’26, who curled around the paint and passed to Vetter. Time stopped as Vetter, nearly two to three feet outside of the three-point line, lined up to take the shot. From “way downtown,” as coined by ESPN announcer Brendan Gulick, Vetter sank the three. Trinity’s bench and fan section nearly blew the roof off in Fort Wayne as the Bantams were up by two with 12 seconds left. “The guys trusted me and

that’s been our team all year. Everyone trusts each other to make plays down the stretch and tonight it happened to be me,” Vetter stated. He continued, conversely, “I think it’s unfortunate how people want to talk about that shot and not all the stuff before that really mattered, [everything] that happened in the 39 minutes before really gave us that opportunity.”

With only 60 points, the Bantams held the Vior-

lets to their lowest scoring game of the season. “For us to lock them up like that is a great tribute to [our players],” Cosgrove stated. “The effort and attention to detail they put into everything we do is why we won.”

“We made goals as a team in the preseason and put them up on our [locker room] door. The first goal is ‘one common goal (national championship),” stated Vetter. Cosgrove added onto this

sentiment and stated, “They came to me in the fall and said they wanted to make a goal of being national champions, I said ‘let’s not get too ahead of ourselves,’ but I’m glad I was wrong and they were right.” He continued, “To win a national championship for the first time is really special. I am just really happy for these guys to be cemented in history, but more importantly they’re cemented together for the rest of their lives.”



DIII National Championship
Photo Spread, Continued

(BELOW) PLAYERS CELEBRATE ON THE COURT
(LEFT) JARED BERRY '27 GOES HEAD TO HEAD WITH AN NYU PLAYER
ALL PHOTOS BY SABRINA CODRINGTON '25



(ABOVE) HENRY VETTER '26, WHOSE 3-POINTER BROUGHT TRINITY AHEAD WITH ONLY MINUTES LEFT OF THE GAME
(RIGHT) HEAD COACH JAMES COSGROVE SPEAKS WITH PLAYERS DURING A TIMEOUT
ALL PHOTOS BY SABRINA CODRINGTON '25



Coming Up This Week in Sports...



Wednesday, March 26

Baseball vs. Western CT State, 3:30 p.m.
MLax @ Vassar, 4:30 p.m.

Friday, March 28

Baseball @ Bowdoin, 3 p.m.

Saturday, March 29

W&MTrack @ UMass Lowell, 10 a.m.
Baseball @ Bowdoin, 12 p.m./2:30 p.m.
WLax @ Bates, 12 p.m.
W&MTennis @ Amherst, 12 p.m.
Softball @ Hamilton, 12 p.m./2 p.m.

Sunday, March 29

W&MTennis vs. Hamilton, 10 a.m.
Softball vs. Bates, 12 p.m./2 p.m.

Monday, March 31

MGolf @ Farmingdale, 11 a.m.