

# W+

- Sounds of South College bells
- Buddhist scholar is Time's "spiritual innovator"
- Wesleyan's veteran treasurer departs • Field hockey is the team to watch • A Better Way To Die • What women really think about abortion



## MUSIC

# Elvis Rings from

*Playing the bells of South College takes a good ear, a bit of strength, and the patience to see what works—Elvis sounds surprisingly good, and so does John Williams.*

It's a late New England autumn noon along the Connecticut River, and from the steeple of an old brownstone building on a grassy hillside the bells begin to chime out the lilting, distinctive notes of...an Elvis Presley song!

"Can't Help Falling in Love," says Holly Schroll of Massapequa, N.Y., the student who plays the bells. "I actually prefer playing classics on the bells, but I love Elvis, too. And that particular song sounds really nice on the chimes."

A junior majoring in molecular biology and biochemistry, Schroll has been coming to the bell tower to play the chimes nearly every noon Monday through Friday since she was a freshman. Her performances do not always include Elvis. In fact, she and Peter Harvey, a sophomore government major from Piedmont, Calif., the other Wesleyan student who regularly plays the bells, draw from a variety of sources and styles. Walking along the green, you are as likely to hear a selection of Beethoven and Brahms, hymns or "Scotland the Brave," as "You are My Sunshine" or "The Imperial March" from *Star Wars*.

"We've also been playing the theme from *Jurassic Park* lately," Harvey says. Schroll nods and smiles.

"Yes, for some reason, John Williams works really well on the bells."

Of course, getting a piece to work on the chimes is part of the fun of playing,

both physically and mentally. The 16 large brass alloy bells sitting atop the tower of South College are operated by pressing large wooden hand pegs, beech mounted on hickory, that are connected to the steel cables which run up to the bells in the tower. Playing a piece takes quick hands and a certain amount of strength.

"It's not just working the levers, though," Schroll explains. "Each bell has its own personality so you can't hit them all the same. Some you have to go softer, and some you really have to push down hard."

It also takes a good ear. Schroll and Harvey work out arrangements based on songs they've heard.

"A lot of times I hear a song and find myself thinking, 'How would that sound on the chimes?'" Harvey says. "So, I'll write out an arrangement and come up and try it out."

Students and faculty have been ringing the chimes at Wesleyan since 1918, and a large pile of arrangements left behind by generations of other Wesleyan bell ringers sits on a small desk in the corner of the tiny bell ringer's alcove. But both students prefer to do their own transposing, though it is a challenge with the chimes' limited range.

"We have only 16 notes, and only five accidental notes, what would be the black keys on the piano," says Peter Frenzel, a professor of German studies at Wesleyan who also plays the bells and

took on Schroll as his apprentice a few years ago. "As a result, some songs cannot be played on the bells, and others are a challenge."

As an example, "Wesleyan's alma mater has to be fudged because there's no G-sharp," Schroll says. "I don't know if anyone no-

tices, but I hear the difference every time."

The lack of a G-sharp is a product of how the bells were acquired. The tower's original 11 bells were a gift of the class of 1863. Cast in London in 1916 during World War I, Wesleyan needed permission from the War Bureau to import the bells. In 1966, President Butterfield donated the five additional bells that play the accidental notes.

"We will have an inspection of the bells this winter," says Frenzel. "The mechanisms that keep the bells playing are suffering from wear and tear and

may need repair. I don't know what the exact plans are beyond that, though there may be an alum or two who are interested in donating some new bells."

"I guarantee we are going to get a G-sharp bell, somehow," asserts President Douglas J. Bennet. "Not just to play the alma mater, but to further expand the range of music that can be played on the bells."

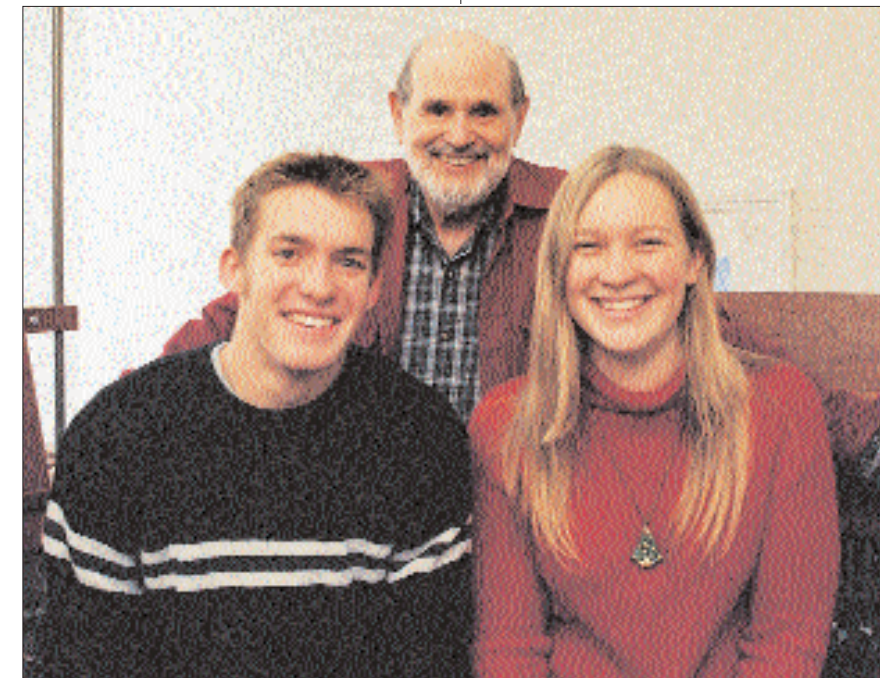
Even if a song can be arranged to fit the range offered by the bells, there's no guarantee it will fit the instrument.

"I remember seeing the movie *Saturday Night Fever* one weekend and coming up here thinking I'm going to play 'Staying Alive,'" Schroll says. "I spent all the time working it out and then finally got to play it and it just sounded awful. I never played it again."

Perhaps one of the most interesting things about the bells is that everyone on campus and throughout much of the Middletown Main Street area can hear them, but very few people know who—or what—plays them.

"A lot of people think it's mechanized, that they're played by a computer or some kind of machine," Harvey says. "I've heard people talk about it in classes or at social gatherings. It's kind of funny to hear some of the theories."

Both Harvey and Schroll have told people they play the chimes, but neither goes out of their way to do so. They also take requests from their friends and anyone else who *(continued on 6)*



Professor of German Studies Peter Frenzel is the master bell player.

# South College

Thanks to Holly Schroll '02 and Peter Harvey '03, the bells of South College are resounding with the theme to *Jurassic Park* and Elvis tunes.

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## WESONLINE

(continued from page 7) system for creating wireless access in classrooms.

### JENSEN NAMED FELLOW OF THE AMERICAN PHYSICAL SOCIETY

Professor of Physics Rick Jensen has been named a Fellow of the American Physical Society—a high honor accorded to a limited number of physicists who have made outstanding contributions. Recognized for multidisciplinary research in chaos theory, Jensen is the second person currently on the physics faculty to win this honor; Tom Morgan was elected a few years ago. Jensen will be on sabbatical at Harvard next semester.

### THE PERILS OF BEING TOO THIN

New York Times health writer Jane Brody devoted a recent "Personal Health" column to a NOVA show on eating disorders that featured Professor of Psychology Ruth Striegel-Moore. Brody quoted her as saying, "We've become so used to seeing extremely thin women [models and actresses], we've come to think this is what is beautiful." Fashion models weigh 25 percent less than the average American woman and are five or more inches taller.

### BASINGER JOINS PROJECT TO EDUCATE MIDDLE SCHOOL STUDENTS ABOUT FILM HISTORY

Professor of Film Studies Jeanine Basinger is participating in an effort to help middle-school students nationwide become more film literate. The "Story of Movies" project, sponsored by The Artists Rights Foundation and The Film Foundation, is intended to provide students with the social and artistic framework for understanding filmmaking. Basinger was invited to join the advisory committee and is designing a curriculum.

### OSTOR'S NEW FILM CLAIMS SEVERAL HONORS—ONE IN BROOKLYN

Professor of Anthropology Akös Ostör, cur-

rently in Hungary as a Fellow of the Collegium Budapest Institute for Advanced Study, has received several honors for his new co-production, *Khalfan and Zanzibar*: featured screening at the Göttingen International Ethnographic Film Festival; an Award of Merit at the Intercom Competitions of the Chicago Film Festival; and "Best International Documentary Short" at the Brooklyn Film Festival.

### SHAPIRO RECEIVES MLA PRIZE FOR TRANSLATION

Professor of Romance Languages Norman Shapiro has received the Scaglione Prize for an Outstanding Translation of a Literary Work, awarded by the Modern Language Association. The prize, which recognizes Shapiro's *One Hundred and One Poems by Paul Verlaine* (University of Chicago Press), was awarded Dec. 28 at the MLA's annual convention in Washington, D.C.

### NEON DELI TAKES CENTER STAGE IN TIMES ARTICLE

The lead feature of a recent Connecticut Section in *The New York Times* honed in on the popular eatery the Neon Deli, which employs 25 Wesleyan students, as an illustration of the opportunities students have for off-campus employment. Many campuses, the article noted, are experiencing shortages of student workers, as Associate University Librarian Rachel Cheng affirmed from the library's experience over the past two years.

### STUDY SHOWS LIBERAL ARTS COLLEGES EXCEL IN STUDENT ENGAGEMENT

The National Survey of Student Engagement, evaluating the extent to which students participate in classroom and campus activities, concluded that liberal arts colleges, as a group, score highest on every metric used to probe these key activities. The study, conducted by Indiana University's Center for Postsecondary Research and Planning (funded by Pew Charitable Trusts) surveyed 63,000 students at 276 U.S. colleges and universities, [www.pewtrusts.com](http://www.pewtrusts.com).



Over a two-day period members will do 60 turns on the "Vomit Comet", a Boeing KC-135A aircraft which flies in parabolic arcs to simulate weightlessness.

(continued from page 7) Environment for another decade. "John loved the environment and felt that an understanding of the appropriate science for non-science majors was an excellent way to make progress. He was a First-Year Initiative course pioneer," said Pringle.

Professor Sease was born in 1920 in New Brunswick, N.J. He graduated from Princeton University and obtained a doctorate from the California Institute of Technology, where he served on the National Defense Research Committee.

Princeton required chemistry majors to write a "Junior Report," and Pringle said that Sease's was "a major 100-page paper containing physical chemistry formulae and equations of thermodynamics and statistical mechanics for atoms and molecules—neat and meticulous. The more complicated the problem, the better John liked it."

At Wesleyan he chaired the faculty committee that constructed Hall-Atwater Laboratory. An expert in electrochemistry, he supervised the thesis of the very first student to receive a doctoral degree in chemistry from the university. For decades he served as the safety expert in chemistry. In 1999 he and his wife, Mary M.A.L.S. '87, established a Wesleyan Prize for Environmental Research. He had a lifelong interest in railroads and steam locomotives, and was an active model railroader. He and his wife traveled extensively and particularly enjoyed sailing.

"John was a wonderful teacher of squash and tennis for me," said Pringle, "as much the game as his gentle style and grace. All close calls went to the opponent. John Risley [professor of art emeritus] who partnered with John on the tennis court, once referred to John as one of the 'last of old-style gentlemen'."

Mary (Lieurance) Sease, died six weeks after him. A talented weaver, pot-

ter and artist, she was a founding member of the Wesleyan Potters. They are survived by three daughters, one son, and five grandchildren.

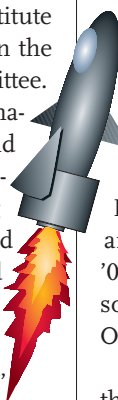
### RESEARCH FOR NASA Blast Off!

Five students will blast off into simulated space in March when Wesleyan's Zero Gravity Research Team performs a series of tests in a completely gravity-free environment using a mock-up of the fire extinguishers NASA has stocked in the International Space Station. The team—composed of Jeff Berko '03, Catharine Wu '03, Laura Raducha-Grace '03, Lex Kravitz '01, and team leader Ian Garrick-Bethell '02—is taking part in the NASA-sponsored Reduced Gravity Student Flight Opportunities Program.

Over a two-day period members of the team will do 60 turns on the "Vomit Comet," a Boeing KC-135A aircraft which flies in parabolic arcs to simulate the experience of weightlessness, and will experiment with different scenarios using the simulated extinguisher. They will try to discover if the equipment will work correctly with all body types in a variety of positions in zero gravity.

Following the flights out of Houston, Texas, they will work with adviser Fred Ellis, professor of physics, to create a video that they will offer to NASA and the Johnson Space Center. They also intend to determine if aiming errors caused by a lack of gravity would prevent astronauts from extinguishing fires and to suggest, if needed, amendments to the user warning label on the extinguisher.

The Wesleyan group is the first team to be selected from Connecticut. Ninety-five other teams, most from technical or research universities, also will participate in the program this year. Follow the team's efforts in cyberspace at [www.wesleyan.edu/physics/zerog/](http://www.wesleyan.edu/physics/zerog/).



## SPORTS / FIELD HOCKEY

# Field Hockey Wins ECAC Again

Klecha-Porter's team was young but spirited. She focused them into champions.—by Cynthia E. Rockwell

For the second year in a row, Wesleyan field hockey won the Eastern College Athletic Conference, New England Division III tournament. Carlin Aloe '01, named tournament MVP, scored the winning goal with 5:08 remaining in the second overtime to lift Wesleyan to a 2–1 victory over Clark. Wesleyan also tied its team record for wins in a season with a 13–5 mark. Last year's squad closed out the campaign with a 13–4 record.

Prior to 1999, Wesleyan had not won an ECAC tournament game (0–2), let alone the tournament title. Last year, however, the Cardinals swept through three home games en route to the title, defeating two teams that had beaten them during the regular season.

*"I tell them, 'You have to be a leader right from the start. We can help you build skills, and you have the God-given talents of speed and agility, but every moment is different in the game... you make the choices in the play.'"*  
—Patti Klecha-Porter

With the two leading scorers and five other starting seniors having graduated (a loss of several players who had won regional honors), this year's team relied on a sophomore-and-frosh-heavy roster. The young team had its eye on last year's record as well as the newly established New England Small College Athletic Conference tournament, which would crown a conference champion and award an automatic berth in the NCAA Division III tournament.

Coach Patti Klecha-Porter recalls the beginning of the season: "Athletics Director John Biddiscombe said to the team, 'This is a very challenging year;

last year's team won the ECAC, so there's a lot of pressure on you to do as well.' I don't think he knew what was going through their minds when they heard that. Pressure? They were loving it.

"What do you have for us today?" was their daily question," added Klecha-Porter. "They looked at me with such expectation; they wanted the challenge. It made me a better coach; it sent me looking through my books and tapes for a new drill, a new idea, information on another team. Drew Black (the strength and conditioning coach) came in and gave them procedures for strength training. They saw another colleague of mine investing his time in them and that made them push harder as well."

By mid-season, holding a modest 3–3 record, the team hit its stride with a seven-game winning streak and finished the regular season at 10–4. After the regular season, a 2–1 loss to Tufts eliminated the Cardinals from the NESCAC tournament and a shot at the the NCAAs. Wesleyan entered the ECAC tournament seeded fourth of eight teams. When Aloe put home the game-winner on a difficult reverse sweep



Bernadette Doykos '04 and Mara Gross '04 supply enthusiasm from the sidelines.

against Clark, Wesleyan had an unprecedented championship. No other team in Wesleyan history had claimed back-to-back regional Division III titles.

Along with both spirit and

skills, Klecha-Porter stressed a third component in the winning combination: decision-making. "I told them, 'You have to be a leader right from the start. You have to make decisions on the field. We can help you build skills, and you have the God-given talents of speed and agility, but every moment is different in the game. You are in the position to use your intelligence: you are the ones who make the choices in the play.'"

They responded to her admonition with a superb season, but further challenges await. Three NESCAC teams gained entry to the NCAAs in 2000: Bowdoin by winning the NESCAC tournament; Amherst and Williams as at-large selections. Wesleyan field hockey will be looking to make that jump to the "Big Dance" in 2001.

## SPORTS / VOLLEYBALL

# Volleyball Claims ECAC Title

A best-ever 27–11 record and an Eastern College Athletic Conference (ECAC) Division III North championship were two of the achievements of the women's volleyball team during the 2000 season. It was the team's second straight trip to the post-season playoffs and the fourth 20-win campaign in 17 varsity seasons.

Alexis Keeler '02 and Eliza Allen '03 each had a 30-kill match performance with Allen's coming during the ECAC title match against M.I.T., a 3–1 Wesleyan victory. Allen was a second-team NESCAC all-star while Keeler, who set team records for kills (520) and aces (101) in a season, was a first-team choice. Allen set a team mark for hitting percentage (37.3) and was ranked 16th nationally in Division III.

Head coach Gale Lackey said that "this was a team that peaked during the last two weeks of the season. They played their best volleyball at the NESCAC Championship and the following week winning the ECAC Championship. Although the team broke numerous team records and certain individuals received all-star recognition, this was a team that truly achieved 'team mind.' All 14 members came together and created an environment where the sum was much greater than the parts."

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**F**requently overheard: “Where has the time gone?” The once gawky frosh of a generation ago who remember showing their folks around campus on a bright fall Homecoming weekend—“as if it were yesterday”—are now the parents. This weekend, they content themselves with being toured around campus—College Row, WestCo, '92 Theater—as though they were the strangers to the “ivied walls and storied halls.”

Gathering on the steps of Crowell Concert Hall this morning of Homecoming/Family Weekend 2000, the “Legacy Group”—alumni and their matriculated children—pause to smile proudly at the camera and enjoy the time-warp with classmates and contemporaries who share this experience. Wesleyan, no longer theirs alone, belongs to their progeny.

The Wesleyan Legacy families who gathered on Homecoming Weekend are:

Front row (l. to r.): Yulman, Kait '04, Jim '69, and Nick '02; Tatum, Travis Jonanthan '04 and Beverly Daniel '75; Lehner, George '71 and Kristin '04; Mirsky, Sara J. '04 and Ken '72; Lilly, James '04 and Ted '66.

Second row: Lame, Jennifer '04 and Tony '67; Belinkie, Steve '74 and Dan '04; Whiting, Dave Jr. '04, Dave '75, and Sarah '98; Bruner, Andrew '04, Bill '71, and Amanda '02 (current students Amanda and Andrew are grandchildren of Clark E. Bruner '36 and great-grandchildren of William E. Bruner, Wesleyan Class of 1885).

Third row: Greaney, Tim '70 and T.J. '04; Richlin, Dean '74 and Sara '04 (missing from photo: Pamela Richlin '75); Gillam, Robin '71 (missing from photo: Danny '03); Gottfried, Barry '70 and David '04; Lake, Bob '75 and Rob '04.

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# The Thrill of the Chase

The action thriller film, *A Better Way To Die*, billed as “the biggest manhunt since *The Fugitive*,” ran on HBO as a World Premier Title during October and was released on video and DVD by Columbia Tri-Star pictures on February 6.

**N**ot only did Scott Wiper '92 write and direct this film, but he also stars in it, as Boomer, the young ex-cop and subject of the manhunt.

It has a stellar cast: Andre Braugher, Joe Pantoliano, Lou Diamond Phillips, and Natasha Henstridge, along with Ben Parrillo '92, and Professor of Film Studies Jeanine Basinger and her husband John M.A.T. '66, M.A. '79. Larry Sher '92 is the cinematographer; Brad Fuller '87 is the producer.

As the movie begins, Boomer (Scott Wiper) is on a drug bust that goes bad. Jaded, he quits the force and decides to return to the small town called Cedar Falls, marry Kelly (Natasha Henstridge), and lead a peaceful life. Along the way, however, a case of mistaken identity places him at the center of a manhunt. Cleveland (Andre Braugher), a Mafia hit-man, is tracking down a missing government agent. The FBI's man (Lou Diamond Phillips) is trying to reach Boomer before the mob does.

**Q** People often see a work receive recognition and assume it's been an overnight success story. Was that true for *A Better Way to Die*?

**Scott Wiper:** No! After graduation I wrote *Captain Jack*—in Professor Basinger's spare bedroom—and did it as a low-budget film. Then, I moved to L.A. and wrote *A Better Way to Die* in the fall of '95. By the summer of '96 we had

started shopping it around. When we still hadn't gotten it financed by that winter, we'd run out of options and we needed a marketing tool. I said, “Let's go to Ohio and shoot the first 10 minutes of the script.” We did that, I took it back to L.A. and edited it, but it wasn't until January '99 that Newmarket made the deal to finance the whole movie. It took

that long. We finally completed it later that year and it aired on HBO in the fall of 2000.

**Q** *A Better Way to Die* is filled with violent images, enough to earn it an R rating. What were your thoughts on creating a film with this as a pervasive element?

**Scott Wiper:** Actually, it earned an NC-17 rating twice. We had to keep shaving certain scenes, editing it down, before the Motion Picture Association gave us the R rating, which is what you need for most distributors. The film is definitely made for adults. I told Andre Braugher, “It's a violent script but I want to make it as beautiful as possible.”

Jeanine taught a course on the

Western, in which characters test their humanity against a violent landscape. That's what *A Better Way to Die* is about. People can go to the film for entertainment and gunfights, but it's also a morality tale, as are many Westerns.

**Q** What were the influences—characters, films, themes—that created *A Better Way to Die*?

**Scott Wiper:** I like Jimmy Stewart, Humphrey Bogart characters. They weren't Superman. They were trying to survive in a world that was much larger than they were. If the audience learns in the first five minutes that the main character can't be beat, where do you go from there?

The films that have really moved me



Cleveland (Andre Braugher) finally tracks down his prey (Scott Wiper) for a shootout.

NEWMARKET CAPITAL GROUP

and stayed with me have pathos, the quality or element that arouses pity, sympathy, or sorrow. I have that definition on my refrigerator; I wrote it out and gave it to the actors. Mix that with humor and it lends a bizarre element. That's what I was trying for, here: sarcastically cynical, acknowledging that the world can be a rough place, but if you can find one friend, you're probably doing better than most.

**Q** How about Clint Eastwood: were you thinking of his work as well?

**Scott Wiper:** Obviously Clint Eastwood is an influence. Harry Callahan was a totally unprecedented character: he wasn't a superhero; he was a simple man trying to grasp a complex system. In the end, he fails to understand the system, so he resorts to violence—a very human reaction. Dirty Harry was filled with pathos.

**Q** Scott Wiper is writer, director and actor. How does that work?

**Scott Wiper:** It forces me to be more organized; it's all about preparation. Larry Sher and I went through the whole script and did the shot list. We called it “The Bible”; it was about three inches thick. I did the same with wardrobe, with special effects. That way, if we had a question, we could fall back on our original notes.

It's kind of like playing a sport—I played football in high school and at Wesleyan. I was a much better student when I was playing. Parents who make their kids drop out of a sport because of their grades have it backwards. With the sport, you live a disciplined lifestyle. Having to act and direct forced me to be a more disciplined artist.

**Brad Fuller:** No one wanted to let Scott star in *A Better Way to Die*. Financiers would hear that he wrote it

and wanted to act and direct, too, and they'd say, “No, thanks.” Here's Scott: he lives in a tiny apartment with no furniture—and people were offering him money not to star in it, but he turned it down. He kept his vision.

**Q** Despite your youth, your relative anonymity, you found an all-star cast. How did you make this happen?

**Scott Wiper:** Mark Ross at CAA (Creative Artists Agency) got the script to Andre Braugher, and I went to Baltimore, where they film *Homicide*, to meet with him. We had lunch for about five hours. I showed him storyboards, photos of the locations, everything.

He looked at all we'd prepared, we talked, and he asked questions. Then he said to me, “After next March I have a window of opportunity. Count me on board. You look sane, well-organized...” and he hesitated, as though he was looking for another way to compliment me. “And I don't do too many drugs?” I offered. He laughed at my joke and said, “That's what an actor needs from a young director.” When he signed on, it was a peak moment. He made it easier for us to get others to commit, as well.

**Q** The Basingers played the parts of the rector and the rector's wife. How did that casting take place?

**Scott Wiper:** It was an opportunity for me to have Jeanine, my mentor, my film-mother, in my film and get her out to Ohio. There are certain people you know are great in front of a camera. She's so earnest, so authentic. It was a fun day when we did the shooting with Jeanine and John.

**Q** What were some other memorable moments when making this movie?

**Scott Wiper:** When we were filming the opening ten minutes in



Natasha Henstridge and Scott Wiper '92

January '97: It was 5 degrees, and we were spending only just enough money to get it right, so we'd have this as a marketing tool. At the end of the day I knew this was it! That's what kept this project alive: when we said, “We're going to go out and do it—even though we don't have the financing.” When you start that energy, it keeps on going.

**Brad Fuller:** My second day on the set: we were all fired up, Scott's doing his own stunts, and he jumped straight into a ditch from a moving car.

After the shot, Scott walks over to co-producer Graham Taylor and me and says quietly, “Guys, take me to the hospital.” It turned out he had a totally separated shoulder—but we had to keep it a secret. The bond company, if they heard he was injured, would have been all over us, so he completed the entire film with a separated shoulder. He looked at this as an athlete would: it was a challenge.

**Ben Parrillo:** While Scott and Brad were working out details in L.A., I was out in Ohio for seven months, in charge of getting all the locations—

on zero budget. Finding a barn that was picturesque and perfect, which we could burn for free—that was a challenge. I drove all over Ohio, into Kentucky. We'd see a barn, find the owners, and say, “We'd like to burn your barn down—for free.”


**Larry Sher:** That barn burning: film-making is about control—but a fire is fast and out of control. We planned for it beforehand like it was a military operation, but when it came time to light the match, we put cameras everywhere and just let it go. In the background out of camera range the firetrucks were waiting to take care of it.

Also, I had a lot of fun working inside the motel room with Scott and Natasha. It was small, intimate film-making, right there, over his shoulder. Most of the movie is hand-held. You get into a certain sense of balance after a while, so the camera doesn't shake.

**Brad Fuller:** The peak experience for me was being at the premiere with my wife and family. Twentieth Century Fox had to turn away 400 people; the road was blocked off, so many people wanted to come.

At the theater, when Jeanine and her husband John came on the screen, about half the audience—the Wesleyan contingent—shrieked and cheered. The rest of the audience had no clue what was going on. Someone asked me afterwards, “I really liked that couple who played the rector and his wife, but I've never seen them.”

I said, “That was my film professor.” “Oh, what's his name?” the person asked me.

“Her name is Jeanine Basinger,” I said. 

“After the shot, Scott walks over to co-producer Graham Taylor and me and says quietly, ‘Guys, take me to the hospital.’ It turned out he had a totally separated shoulder—but we had to keep it a secret.” —Brad Fuller