On Tuesday, Nov. 1, former U.S. Poet Laureate Natasha Trethewey spoke at Convocation. Professor Randolf opened convocation with Pècré sur des airs populaires familiers by Nadia Boulanger, and Fantasie in C major by Johann Sebastian Bach. After a welcome by President Burrstein, members José Encarnación, Dane Richenson, Matt Turner and Mark Truismen performed Publiblue and Paege in a minor by Johann Sebastian Bach. After a welcome by President Burrstein, members José Encarnación, Dane Richenson, Matt Turner and Mark Truismen performed Publiblue and Paege in a minor by Johann Sebastian Bach.

Assistant Professor of English Melissa Range then introduced Natasha Trethewey, who is the author of four books, winner of a Pulitzer prize, member of the Fellowship of Southern Writers and more. Trethewey’s work “Native Guard” is also on the Freshmen Studies works list. Range invited the audience to hear “how her stories intersect with your own,” calling Trethewey a poet historian.

Trethewey read many poems, including: “Imperatives of Carrying on in the Aftermath,” “Mississippi,” “Incident,” “Articulation,” “South,” “Miracle of the Blast,” and many more. Interspersed between these readings, she shared some of her thoughts while writing poetry and what it means to her to create art. “Trethewey’s poetry is formed on the ‘intersection between personal history and family memory.’ She quoted her predecessor at the Library of Congress, saying, ‘I write what I am given to write.’ She shared some of the psychological exile that she personally experienced in Mississippi as the illegal daughter of an illegal interracial marriage, and the psychological exile that can occur when “told you are in a place that is not yours, even if you are a native.”

Trethewey brought up the idea “that all writing begins with an existential wound.” Mississippi, she said, was her first wound, but the second was the death of her mother. Trethewey considers herself a deeply egocentric poet, that she “became a poet to contend with deep loss,” and that poetry is the language of grief, of love, and is what people turn to often in those times of deep emotion. It is “there with us, all the time.”

Trethewey also discussed her struggles in writing poetry. She says that she has “a hard time discussing the present” and that she feels that poetry should speak to ourselves in the present and past. In the question & answer session following the convocation, she talked about her process of writing. One student asked how long it took to call herself a poet, to which she responded, “About 20 years.”

Associate Professor of English Lena Khour said, “It’s always interesting to hear about the process of creating. Whatever your craft is, you often get involved because you have a vision of what it could be, and then it turns frustrating because it doesn't match up. Reminding ourselves that it does make sense is important.”

Senior Nathan Gornick spoke about this Convocation’s difference to others, as it was a reading and not necessarily a speech. Gornick said, “Usually it’s someone who’s done some important research or something, and they proceed to tell us about what they’ve done, and it’s great and everything, but this is different in that what she was saying was the most important.”

Hannah Birch
Staff Writer

On Tuesday, Nov. 1 at 2 p.m., as Beta Theta Pi shoveled 14 tons of sand into their house in the wake of their annual Beach Bash, hundreds of students and citizens of the Fox Valley gathered in the Somerset Room of Warf Campus Center to hear speeches by Democratic nominees Russ Feingold and Senator Tim Kaine.

Senator Tammy Baldwin’s introduction focused on the importance of early voting, saying she voted early that morning for Secretary of State and Democratic nominee Hillary Clinton and Kaine, as well as Feingold for the Senate. Baldwin praised Clinton for her work on the Children’s Health Insurance Program (CHIP) as well as improving the conditions of student debt through refinancing and debt forgiveness. She described Kaine as “focused like a laser on how to help Americans get ahead and realize the American dream.”

As the Nov. 8 early voting deadline rapidly approaches, Kaine and Feingold are traveling across Wisconsin to promote early voting. Feingold explains the importance of early voting by saying simply, “We can stop thinking about you.” Feingold also catered to the large proportion of Lawrence students in the room and enthusiastically discussed his connections to Lawrence. He holds an honorary degree, has close connections to alumni and has guest-taught classes for a foreign policy course.

Kaine emphasized the power of early voting to signify how well the campaign is doing. The two also emphasized the importance of volunteering to reach out to undecided voters. Getting new volunteers on board in the final stretch of the campaign was also a goal of the event.

Much of Kaine’s speech was in support of his running mate. “I’m so proud to be a strong man supporting the first strong woman to be nominated by a major party to be president of this country.” He said, “Hillary doesn’t like to brag about herself, but I’ll brag about her.” He praised Clinton’s credentials and support of children and family throughout her career despite various hardships along the way. Kaine also criticized Republican candidate, Donald Trump, making comparisons of character. He said he would rather see “a strong woman in the office” instead of “a man who offends women every time he opens his mouth.”

Junior Julian Cohen, like many students, has already voted via absentee ballot in his home state of Virginia. “I was really proud that I’m from Virginia. He said a lot of things I agree with.” He said, “I feel like everyone I’ve talked to is really involved in this election and has voted or will vote.”

Elizabeth Bridgewater, a freshman, also voted early via a Colorado absentee ballot. She felt that it was important to her to vote in her home state, but also feels voting early will allow her to volunteer more in the last week of campaigning. “It was interesting to hear Senator Kaine talk and get to know him as a person and compare his public speaking to Hillary Clinton’s,” she said.
Allegre Taylor

“And God said, ‘Let there be light!’ This was written out by many audience members in unison provided an indication that Lawrence’s annual show- ing of "The Rocky Horror Picture Show" was about to begin. Last week, on Friday at midnight and on Saturday at 8 p.m. and mid- night, students lined up outside of the cinema in anticipation of the show ahead. Many students dressed up for the occasion, as they simply wore their Halloween cos- tumes. Attendees were greeted at the door by student cast members who marked them with either a "V" for "virgin" or an "M" for "mas- turbator."

"When it comes to Rocky Horror, there are two groups of people in the audience," said Fresh- man Chris Follina, who is a long- time Rocky Horror fan and who attended the show with his partner. "Virgins, who have never seen the show before, and masturba- tors, who have seen the show at least once before, likely multiple times. If you’re a virgin, you’re strongly encouraged to partake in a "V" costume. The virgin costumes vary depending on the theater and showing. This year at Lawrence it involved a fake orgasm context."

After the initiation ritual and a brief introduction, the movie started amid much applause. Lawrence’s unique brand of Rocky Horror is a combination of a showing of the movie with live actors performing the show alongside it. Auditions were held earlier in the term for the parts, and the cast and crew have spent the time since then rehearsing promiscuously, inciting the Rocky Horror posters around campus and a sur- prise visit to the Commons in full costume.

One aspect of Rocky Horror screenings that sets it apart from other films is the audience par- ticipation. Not long after the film opened in the U.S., it became common practice for viewers to "talk back" to the movie, and this is when many audience participation scripts have evolved. The lines vary based on location and other aspects, but they generally include a combination of puns, vulgar jokes and pop culture ref- erences. Lawrence’s screening was no exception to the audience participation tradition. Students yelled various comments and jokes out at regular intervals and sang along with the musical num- bers. During "The Time Warp," the whole audience stood and danced along. Despite the distraction cre- ated by such an involved audience, the performance went smoothly according to cast members. “You’d think that it would be difficult to focus, especially with some of the more hilarious call-lines, but I love feeding off of the energy of the audience” commented junior Elliott Dryjanski, who played the role of Dr. Frank-N-Furter this year. "The more raucous the audi- ence, the better the show!"

Dryjanski has been involved in Rocky Horror performances since his first year at Lawrence. “My freshman year I was an extra and last year I played Janet!” Dryjanski said. “This year I finally got my dream role and I had the time of my life. We had an amazing cast this year, and I wouldn’t have missed doing it for the world.”

TRIVIA QUESTION:
Several weeks after its release, “The Rocky Horror Picture Show” was banned in what country?
Send your answers to lawrentian@lawrence.edu by 5 p.m. this Sunday, Nov. 6, 2016.

Mina Seo
For The Lawrentian

On the evening of Wednesday, Oct. 26, Kevin J. Olival, Associate Vice President for Research at EcoHealth Alliance presented a lecture titled “Forecasting and Preventing Viral Zoonoses: Integrating Wildlife Conservation and Public Health.” This lecture is the second installation in the Spoerl Lecture Series in Science and Society, which is co- sponsored by the Recent Advances in Biology Lecture Series. Olival took the stage in Room 102 of the Thomas Steitz Hall of Science to shed light on how to predict and prevent viral zoonotic diseases from spreading from animals to humans. Olival has worked in the fields of ecology and evolutionary biology and has examined the relationship between wildlife conserva- tion and viruses infecting humans and with other animals.

Throughout the talk, Olival explained that the necessity of zoonosis research and its impact on human health. Zoonosis is an infectious disease transmitted from animals to humans. He introduced some notorious examples of zoonosis such as SARS, Ebola, and Zika, which all originated from wildlife populations, rather than from domestic animals. Although exactly how animals transmit diseases to humans lies at the hands of scientists to unravel, he stressed that wildlife plays a considerable role in propagating the viruses. These potential viruses existing in wildlife may go unno- ticed and engender a tremendous threat to human health. In this talk, Olival emphasized the conservation and prevention of zoonotic diseases as a way of preventing the spread of zoonotic disease emergence.

"We usually do two big events a year. "The Time Warp," the research efforts in predicting zoonotic disease emer- gence. He illustrated how sci- entists predict the geographical place, or so-called ‘hotspots,’ of the next zoonoses, the most risky host species and even the ‘missing zoonoses’—the number of poten- tial diseases one can find in an animal. While previously doctors found hard to connect zoonotic outbreaks and wildlife conserva- tion, the EcoHealth Alliance for which Olival works investigates the ecological interface between human health and both domestic and wild animals.

Many students taking environ- mental studies, along with a few professors, filled the hall. After the lecture, students found the movie both instructive and intriguing. Junior Louis Weissert said, “The most interesting thing about the lecture was the inter- section between zoonotic disease and human health. Junior Maamie Appiah also agreed, “I am not really into biology...and don’t care about animals. But it was interesting to see the intersec- tion between human health and animals.”

Spoerl lecture informs about wildlife conservation and public health control.

Britain Beerman
For The Lawrentian

As an ecologist and evolu- tionary biologist, Olival has been researching emerging zoonot- ic diseases for over a decade. He graduated from Columbia University in 2008 with a Doctorate in ecology and evo - lutionary biology and a Master of Arts in conservation biology. He also has kept track of large groups of bats in Southeast Asia. Olival has examined the relationships between wildlife conserva- tion and viruses infecting humans and other animals.

Great Britain
The head of the M15 Brit- ish intelligence agency voiced concerns in a conference this week regarding Russian cyber aggression. He acknowledged international concern over increas- ingly aggressive Russian for- eign policy and hacking attacks, which he said is a direct result of such threats from the Kremlin. He stated that Britain intends to increase cybersecurity expenditures to combat what they perceive as an anti-Western threat.

France
Controversy stirred after Paris police forces bulldozed migrant camp in the north of the city. Many migrants were threat- ened with detainment and expul- sion from the country. Multiple humanitarian aid groups have condemned this action as dehu- manizing and a waste of taxpayer money.

Italy
A magnitude 6.6 earthquake hit central Italy on Oct. 30. No deaths have been reported thanks to early evacuation efforts, but thousands are without power. Many buildings in the area are said to have sustained significant damage, including the historical St. Benedict’s Basilica in Norcia.

Iraq
Iraqi and Kurdish forces suc- cessfully entered the city of Mosul after an extended battle near the city. Islamic State forces have resorted to using methods such as human shields and suicide movement. The operation to liber- ate Mosul from ISIS is said to have been successful despite the use of such tactics.

China
The Chinese military put on a show of stealth fighter jets at the Zhuhai Air Show in an attempt to display China’s increasingly modern military technology. The J-20 radar-evasive jet is scheduled to be operational in 2018. The show has been perceived as a display of China’s continuing efforts to de- velop new military armaments and as an assertion of its position within the region.
Seniority Report
Snapshots in Motion
Leigh Kronsnoble
Staff Writer

Every autumn, I tell myself that I am going to pay attention to this season of transition. I will notice the yellow-tinted leaves as they fall from the branches onto heaping piles at our feet. I will cherish nature’s horizon bursting with color on crisp mornings. Every year, despite what I tell myself, one day I look around and suddenly all the leaves have fallen. The trees are now bare, shivering in the wind, while frost dots the grass below. In my earnest attempts to capture the essence of fall, to take a screenshot of a season that is always nostalgic for its brief embrace, its end always seems to take me by surprise.

Trimesters evade me in the same way. In a university that anchors itself to the numbering of weeks, each passing week means a collective sense of being, it is impossible to hit pause. Even in the seeming stillness of an empty term Tuesday, weeks tied to numbers tied to midterms tied to parties create a chronology of anticipated milestones that is impossible to separate from.

In trying to find that one moment in the term of which to take a snapshot, to create a memory that is not steeped in significance, it is impossible to focus in on a frame and the result is always blurry.

Just as autumn is marked by its familiar festivities and beloved in its brevity, the term is always marked by its stage in the cycle, an acknowledgement of its temporary role. Enveloped within its grasp, it is impossible to capture a still life when its movement is on pace with your own. As the end of the term creeps forward and takes me off guard, just as every term before it, this time I try to pay attention.

Attack of the Asian Lady Beetles
Madeira Seaman
Staff Writer

Have you ever looked down at a pile of leaves or a shrub to discover that it’s covered in little ladybugs? Well my buddy, my pal, do I have news for you. Those little guys aren’t ladybugs at all. They aren’t the same species. What they are is the ladybugs’ evil twin. Ladybugs are often seen as a good luck symbol, so when you stumble across one of these pleasant little bugs, typically the response is positive. Imagine how I felt the fateful day I tried to snap a photo holding what I thought to be a ladybug, only to get a little bite in return! Rude! In a huff, I returned to my room to find more little devils clinging to my clothes! Somehow they tricked me into bringing them to my home base! I made quick work to rid myself of the demons only to be met with a nasty odor.

What invade the shrubs, trees and yes, even the dorm rooms of Lawrence University each October aren’t ladybugs, but are their close relative, the Asian Lady Beetle. The difference between the two isn’t big, but it’s enough to make me feel betrayed. The Asian lady beetle, sometimes called the Halloween beetle due to the time of year it becomes abundant, is slightly larger than a typical ladybug with black ‘W’ or ‘M’ mark on the top of its head blocked out with large white “cheeks.” Asian lady beetles also tend to have more of an orange look to them than true ladybugs, but color isn’t the best indicator to differentiate between them.

What appear to be sweet, harmless little bugs are instead ruthless little devils! They won’t do you any real harm, but goodness gracious are they annoying! They smell, they bite, they make quick work to rid myself of the demons only to be met with a nasty odor.

The trees are now bare, shivering in the wind, while frost dots the grass below. In my earnest attempts to capture the essence of fall, to take a screenshot of a season that is always nostalgic for its brief embrace, its end always seems to take me by surprise. Trimesters evade me in the same way. In a university that anchors itself to the numbering of weeks, each passing week means a collective sense of being, it is impossible to hit pause. Even in the seeming stillness of an empty term Tuesday, weeks tied to numbers tied to midterms tied to parties create a chronology of anticipated milestones that is impossible to separate from.

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The World Music Created
“Alone Together”
Tia Colbert
Staff Writer

The car, already ambling, slowed easily at his gesture. Like the driver was waiting, knew he would be on the highway, trying to remember how to breathe. They stared for a moment through the glass. Her wet eyes and his shad- owed ones. Then he got in the passenger seat, and she took off without a word.

She didn’t know these roads. She had taken lefts and rights and run lights until she could actually see the stretch of high-way before her. Until the tears streamed down her face instead of blinding her. Her foot eased off the gas as her breathing evened.

The car rolled on and she followed the twists and turns almost mechanically. She let her- self become part of the path. As the lines in the road grew closer together, the streetlights on the median became further, and fur- ther and further...Until the road before her turned into a secret to be discovered again, and again, and again. She watched the way her car lights cut through the dark until their path was obstructed. A shape took form, and it was human. She had already planned to stop before they had stuck their hand out. His eyes were dark around the edges, the way she knew hers were red. A moment passed, and then he was slipping into her car. She didn’t hesitate, and pulled off as soon as he closed the door.

He didn’t ask where they were going, and she didn’t have an answer anyway.
Tina Schrage
Staff Writer

This previous weekend, Lawrence’s Cross Country Team travelled to Beloit, Wis. to partici- pate in the Midwest Conference Championship meet and returned with several accomplishments in their hands. It was held at the Beloit Club Golf Course during a warm and humid spell that is unusual for October. “The course was beautiful,” sophomore Josh Janusiak commented, “It was well- groomed and there were many colorful trees and lots of space with slight rolling hills, which appeared to be much larger near the end of the race.”

Conference is a very stress- ful time for many athletes due to high expectations, which impact- ed some runners on Saturday, but overall there were several performances that were exciting for the Vikings. On the men’s side, Janusiak came out as the conference champion after a very stra- tegic race, with a time of 26:17.5 and took 21st, while senior Max Edwards was 33rd with a time of 28:05.7. To finish out the scor- ing for Lawrence, junior Ethan Gist placed 34th with a time of 28:10.7. The men’s team placed fourth overall in the meet.

On the women’s side, there were several strong finishers. Freshman Christianna Sedall came in first for the Vikings, placing 25th with a time of 24:38.3 for the 6,000-meter run. Junior Erin Schrobligen, placed 30th with a time of 24:59.0, and junior Hannah Kinzey came in shortly after Schrobligen with a time of 25:04.1 in 34th place. Junior Amy Hutchings took 43rd place with a time of 26:03, while junior Margaret Houg, who ran a very gutsy race and led the Vikings for the most of the race, came in 47th place with a time of 26:30.8. The women’s team finished seventh overall in the meet.

Janusiak’s Conference Champion title is his first, and Lawrence’s second since 2011 and ninth runner to accomplish this in history. “It has been my goal throughout the whole season to win the conference meet and I am very proud and excited that every- thing lined up for the big day,” Janusiak stated. He started out the race quickly with Kortenhof, then built a slight lead over the next pack of runners, before turn- ing that slight lead into a 30-sec- ond lead by the halfway mark, holding a tough pace for the last couple of miles. “I was mostly taking in the excitement of feeling good dur- ing the meet and absorbing the great cheering from the coaches, spectators, and women’s team,” Janusiak added.

The Conference meet was where the Vikings showcased their talents and the outcome for each individual proved that their hard work was well worth it. With the momentum from this race, Lawrence will take the top seven runners from the conference meet for both the men’s and women’s team, and will be head- ing to the NCAA Midwest Regional Championship on Saturday, Nov. 12.

Big Ten Football Is the Best

Sports in Photos

Lawrence football beat Grinnell 53-7 on Oct. 29. Photo by Victor Nguyen

One of the hardest questions to answer about college athletics is who has the toughest sched- ule. This often then comes down to what conference a team plays in, since they will face the same eight or nine teams every year. Although Alabama (SEC) remains the number one ranked team (rightfully so) in the nation by the AP four of the next nine spots are filled out by members of the Big Ten. With the first College Football Playoff rankings also placing the Big Ten in five of the top 12 spots, it seems like a representative from the Big Ten is all but guaranteed for the Playoff.

Note: all following rankings are from the College Football Playoff selection committee, released Nov. 6, 2014.

#3 Michigan leads the Big Ten right now at 8-6 as the only remaining undefeated, and one of only five remaining (Alabama, Clemson, Washington, and Western Michigan, ranked #1, #2, #23 respectively) in all of Division 1-A football.

The other currently ranked teams from the Big Ten include #6 Ohio State, #10 Wisconsin, and #12 Penn State. Previously, Michigan State had reached as high as #9 (AP), while Iowa had been #13 (AP). 

Aside from Michigan, the top competition for the Big Ten all have losses to each other, in the tune of Penn State beat Ohio State, who beat Wisconsin, who beat Nebraska. All of these games were decided by seven or fewer points. However, Michigan also narrow- ly beat Wisconsin and trounced Penn State.

Wisconsin currently sits at 6-2, but have the best argument for their top ten ranking. The two losses not only came against their top five ranked teams, but also were decided either in overtime, or by a late interception when down by only seven. They con- tinue to pound the rushing game into their opponents’ throat, as is customary for the Badgers, but have revamped their defense to be of the highest caliber in the nation. Only one team (Ohio State) is able to score more than 20 points on them, although they have played four other AP top-ten teams.

Ohio State has been consist- ently dominant across the board for the better part of the 2000s, and #6 Penn State started their season on Friday when they beat Iowa. The Buckeyes are currently 9-0 (AP), one of the best teams in the nation by our criteria and points per game. It is this strong performance that spear- heads the Wolverines into nation- al title talks.

One of the arguments propo- nents of the SEC commonly pro- vide is the depth that has continued in the Big Ten. Although every conference has a few push- overs, the Big Ten is continu- ing to push their way across the country. The other currently ranked teams in the Big Ten are wise to face this before the season even started. So I think we just stayed focused forward and that’s what helped us win our biggest game against junior Colleen Nowlan.

The goal of making the con- ference tournament is not exclu- sive to just this year’s team. Many teams before have been looking for the elusive first conference tournament appearance in pro- gression history, but this year it is even more so. "Every time I think about it I get goosebumps. I think back to my freshman year and how the conference tourna- ment has always been the goal and it’s always been the hardest to qualify at times. So to be at a point where it’s definitely been reached and it could go beyond is just amazing" said Nowlan.

While the team is enjoying their tournament, they know that there is still volleyball yet to be played. The conference tourna- ment takes place from Nov. 4 and with semifinal action on Friday the 4th and the final on Saturday the 5th. The Big Ten is currently 15-5 (MWC) who will face the number one team, Notre Dame. Both Notre Dame and Ripon, straight sets. Lawrence and Ripon ended the conference season with identical records, 5-4, but Lawrence beat the Lady Vikings in the head-to-head matchup, giving them the edge in the monumental fourth seed.

While making the conference tournament is a high point for all conference teams, the past was not all smooth sailing. The Lady Vikings had their fair share of losses on. Despite their sev- eral challenges us and pushes us to our brink sometimes. We had a rough couple of first conference games but I think we just kind of recollected ourselves at the begin- ning last week and just realized. So just said that is the past in the Big Ten. We’re completely out of the conference tournament yet and that’s been our goal since

Molly Doruska
Staff Writer

For the first time in program history, the Lawrence University Volleyball Team has qualified for the conference tournament. The team ended the regular season fourth in the conference stand- ings, just good enough to make the tournament, which is comprised of the top four teams at the end of the season. Cornell College won the regular season title and will host the conference tournament.

Going into their last two con- ference matches, a road trip to face Grinnell and Cornell, the Lady Vikes controlled their own destiny if they won both games they were guaranteed a spot in the tournament. Unfortunately, the team lost both games, however, the goal of making the conference tournament was still possible it just needed to be backed by other. To make the tournament, the Lady Vikes needed St. Norbert College to win both of their matches against Ripon and Kenyon College. Lawrence and Ripon ended the conference season with identical records, 5-4, but Lawrence beat the Lady Vikings in both head-to-head matchups, giving them the edge in the monumental fourth seed.

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This week, I had the pleasure of talking with Taylor Reifert. Reifert, a sophomore on the men’s soccer team leads the team in scoring with seven goals this season. Last week, he led the Vikings to a 0-9 win over Ripon College. In the game, he had one goal and an assist. The men’s team ended the year in a tough battle, losing 1-0 against Beloit.

Shane Farrell: Tell me about the game against Ripon, how do you feel you played and the team played?

Taylor Reifert: Ripon was a bit of a wildcard as a team. They had not put up great results, but had a few good players who were able to exploit a few of our weaknesses towards the end of the first half. We started strong, scoring in the second minute on a great team goal, but then played a little more defensively which cost us. We regrouped at halftime and came out firing in the second half and were able to put two more goals away, with plenty of other offensive chances.

SF: You lead the team in scoring, what do you attribute to that success?

TR: Of all the goals I scored this year, only a few I can take all the credit for. My team did an amazing job of finding me when I was in dangerous areas on the field, which set me up to put a lot of balls in the back of the net. I also think that I had much more confidence this year which helped me be a little more offensively oriented.

SF: How does this year’s soccer team compare to last year’s team?

TR: This year’s team played for each other and no one else. We relied on each other, held each other accountable, and had an “all in” mindset. We were put in an interesting position not having a coach for four games early in the season, but we took the adversity in stride. I think this showed in our offensive success as well as our defensive stability. We called on every player to make an impact this season, and I think that showed the true character of the team.

SF: How do you balance being a D-III athlete with the academic load?

Taylor Reifert
Soccer
by Shane Farrell

Paige Witter
Swimming
by Arianna Cohen

This week I had the pleasure of sitting down with swimming standout and senior captain Paige Witter. Witter was recently named Midwest Conference Swimmer of the Week. She was among the top finishers at the All-Wisconsin Showcase. Witter grabbed 10th place in the 200-yard butterfly, took 19th in the 100-yard butterfly, and was part of the 8th place 200-yard medley relay team. She looks forward to her final season as a Lawrence Swimmer.

Arianna Cohen: As a freshman, what goals did you have coming into your collegiate career?

Paige Witter: As a freshman, I just wanted to be excited to be a part of a collegiate team and to try a new training type. I wanted to get faster and, if possible, break a college record.

AC: How do you keep yourself focused before you get into the pool? Do you have any pre-meet rituals?

PW: I don’t have many pre-meet rituals, beyond trying to eat the same kind of breakfast every time. I try to focus on what my goals for the meet are, and how they will help me get to my season-end goals.

AC: Is there anything you do in your spare time that you think helps with your performance?

PW: I try to get enough sleep and stay healthy, sometimes it works better than other times!

AC: What has been your favorite memory thus far in your swimming career at Lawrence?

PW: My favorite memories are definitely made during winter training. The swim team is one of the few groups on campus during December, and it really gives us a chance to focus on swimming without other school concerns. Plus, at the end of the two weeks in Wisconsin’s winter, we go to Florida!

AC: What do you feel like you contribute most to your team?

PW: I try to get enough sleep and stay healthy, sometimes it works better than other times!

AC: What has been your favorite memory thus far in your swimming career at Lawrence?

PW: My favorite memories are definitely made during winter training. The swim team is one of the few groups on campus during December, and it really gives us a chance to focus on swimming without other school concerns. Plus, at the end of the two weeks in Wisconsin’s winter, we go to Florida!

AC: What do you feel like you contribute most to your team?
In honor of All-Things-Halloween, this past weekend the Lawrence Hall of Dancers (LSD) hosted a Masquerade Swing Dance on Oct. 28 in the Swing House. Students showed up at the Swing House dressed in their costumes and masquerade masks to dance to some old-fashioned tunes and to kick the Halloween weekend.

"Swing dance club is a fun place where you can both learn a different way of dancing and meet new people," stated freshman Tashi Haig, who attended the event dressed in her own costume. "I think it was really creepy," said Allegra Taylor, who attended the event wearing a high collar and a large black bow tie. "I was scared the whole time."

This past weekend’s Halloween swing dance was a spooky success, and there are many more opportunities to learn more about the group and swing dancing. The Lawrence Swing Dance hosts New Move Monday Lessons, in Lindy Hop on November 4, 11, and 18.

### November in Lawrence History

**November has just begun, which means one thing: the Fall Term of 2016 is almost over. It is time for the campus to start embracing the season of cold temperatures, finals cram sessions and that one precious hour of extra sleep on Nov 6 when Daylight Savings Time ends. Between poet laureate and swing dancing partner Lancelot C. Toad, the Lawrence campus has a very colorful history. On Nov. 6, 1923, Lawrence College students founded the Swing House, and Lawrence Swing Dance will be held in that weekend.

Now that it is November, the spookiest time of the year is officially over. The month of October is left behind all the fun horror that came with it. However, a tradition called Haunted Lawrence Hall of Dancers continues to carry fright in their hearts year round by exploring some of the scarier parts of our university’s past.

Haunted Lawrence was founded 10 years ago and takes interested students on a tour of the university’s haunted places with a paranormal twist. Archivists from the Seeley G. Mudd Library go through the university’s history to find the best stories to share. It was spooky. The story about the lights flickering back on as they left, the parlors coming to life, and the lights flickering back on as they left, the parlors coming to life, and the wandering through the halls without a light source were the most memorable experiences.

Throughout the session, students were assigned a place in the storyline. For example, some students were on the edge of their seats, latching onto every word they heard. The librarians and archivists that led the sessions spoke of the strange and unusual to kick-start Halloween weekend.

Jr. Lara Larson started with LSD as a freshman by attending a few dances a term. By her junior year, she had become fascinated with the paranormal and becoming a member of the board. She stated, "I was curious, because I really love to dance, and Lawrence, and Swing Dance seemed like the perfect group to do it with." Lara Larson also shared swing dance stories. "Linden Swing Dance is important to me because it gives me an opportunity to be with other people who enjoy the dance."

"I have had different experiences with the paranormal," Lara Larson added. "I have had different experiences with the paranormal. For example, I once had a dream where I was in a haunted house filled with paranormal activity. When I woke up, I realized it was just a dream." Lara Larson also shared a story about the haunted library. "I have heard stories about the haunted library, but I have never experienced anything paranormal there."}

### Features: The Lawrence Observer

**Swing Dance Clubs host masquerade ball**

**November in Lawrence History**

**Andrew Brown**

Novemberr has just begun, which means one thing: the Fall Term of 2016 is almost over. It is time for the campus to start embracing the season of cold temperatures, finals cram sessions and that one precious hour of extra sleep on Nov 6 when Daylight Savings Time ends. Between poet laureate and swing dancing partner Lancelot C. Toad, the Lawrence campus has a very colorful history.

When it comes to the month of November, Lawrence College students have experienced the paranormal. Students have had different experiences with the paranormal, and many more opportunities to learn more about the group and swing dancing. The Lawrence Swing Dance hosts New Move Monday Lessons, in Lindy Hop on November 4, 11, and 18.

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Lawrentians’ Halloween Fundraising Efforts

Sarah Wells
For The Lawrentian

This year during the Halloween season, fundraising events were put on by Lawrence clubs, including the Dance Team and GlobeMed. The Dance Team sold candy grams at lunch time outside of Andrew Commons from Monday, Oct. 24 to Wednesday, Oct. 26. GlobeMed sold “eyeball” and “brain” cake pops, “organ” cookies and apple cider in Stetts Hall and in the Conservatory on Monday, Oct. 24 and Tuesday, Oct. 25.

Students could send these “candy grams” the Dance Team sold, which consisted of a personal note and candy, to other students. The grams were delivered to student’s SPCs on Halloween day. The money the team raised from this event will go towards "apparel, uniforms, or other necessities for the dance team to help us continue performing and representing Lawrence," said sophmore Cassie Gitkin.

GlobeMed, on the other hand, is a national organization and a big propone of equal partnerships and sustainable development as opposed to top-down aid. Lawrence’s chapter specifically is partnered with a Health Development Initiative in Rwanda. "We fundraise for projects that our partner asks us for," stated junior and GlobeMed Co-President Bhavana Savarua. "This time we fundraised for a sustainable garden initiative to combat malnutrition for the community of Potters, a marginalized ethnic community in Rwanda." The group made about $100 from this event.

Both groups will be hosting more fundraising events throughout the rest of the year. The Dance Team will be selling more candy grams again during Valentine’s Day among other events. Earlier this year, GlobeMed had another fundraiser where they sold succulents and brought in around $300. They will be having another succulent sale in the spring along with other fundraisers.

As Fall Term comes to an end, both clubs are busy with other events beyond fundraising. The Dance Team recently wrapped up their football season performances, but will be back again during the halftime of Saturday home basketball games. This weekend on Saturday, Nov. 5th, everyone is welcome to the GlobeMed's showing of the documentary "Living in Emergency" at the International House at 6 p.m. as a part of their series called DocuToppers.

Fundraising is an important way for different clubs to be able to fund for their own needs and causes. Also, it helps to get the words out to the community. Fundraising brings about an opportunity for students to support each other by donating to the events instead of just being forced to see both groups making a creative spin to tie in the theme of Halloween for their events as well as still supporting the events. It all seemed to help their fundrais- ing go "scarily" well.

Sarah Wells
For The Lawrentian

Katrina Barajas
Staff Writer

On Saturday, Oct. 28 from 8:30 p.m. to 10 p.m., Pan Asian Organization (PAO) hosted their second annual Superstition Night in the Mead Witter Room of Warch Campus Center. The event was an open forum inviting students to tell horror and ghost stories, mysteries and folklore from different cultures. The stories ranged from mysteries of sleep paralysis, unexplained bad luck and cultural superstitions. It was a spooky night with friends in front of the fireplace with the lights out and creepy music.

Here are a few of the scary stories that were told by the members of PAO.

Junior Sam Ruder shared a spooky Hawaiian folktale: "Many people only think about Hawaii as an island paradise with beautiful scenery and a laid-back lifestyle. Growing up here I know that this place is not without its more haunting moments as well. Some of the spirits of those who have lived in the islands before us, and many of the living have been lucky enough to have experienced ghostly encounters and lived to tell the tale. The most famous of these stories come in the form of ‘Night Marchers,’ the spirits of Hawaiian warriors protecting the lands that they fought for. Legends say that their coming is marked by ominous drumsbeats and flashing torches from a distance when you’re in a remote area of the island. They come across the footpaths in formation, but one must never look at them directly, or they encounter will be deadly. People have disappeared after reported encounters and never seen again. Instead, one must lay on the ground face down until they pass, and sometimes even naked to take an extreme precaution, as a form of respect. There are other spirits that roam the islands, including the volcano goddess Pele, who can appear to humans in different forms without them knowing, yet command lava to flow to destroy or create life. Regardless, there are many more stories that are abundant in Hawaii, and most end the same way, have respect to the people and the land you visit wherever you go, and no harm will be done to you.

Sophomore Stephen Berry said, "As early as I can remember, I had the ability to lucid dream. When I was in eighth grade, prior to the therapists and the doctors and my depression diagnosis, in between frequent transplants of what my family deemed home, I lived in a house on the south side of Chicago.

PAO Superstition Night

"For the major portion of my life dealt with sleep paralysis. The family physician said it was the result of my mind waking before my body, and prescribed that I break the 7 p.m. fast and drink more fluids. I did and eventually the problem went away. But when we moved into this house, coupled with depression and insomnia, it crept back..."

"In this house I would wake from a quarter night’s sleep, and a silhouette somehow shadowed by the light of the TV, and it would just stand at the end of my bed. It would just look at me, and back away toward the closet. I would shut my eyes tight and the next time I opened them it was gone. The next morning I would wake up and check the closet with flashlight and knife from the kitchen in hand."

"I woke up around two or three in the morning to the thing standing directly next to my bed, in line with my stomach and looking down at my face. Through my eyelashes I still could not see a face. It looked down, is if I knew I were looking back. I shut my eyes as it backed away toward the closet and when I opened my eyes again it was gone. When my aunt came over to spend the night she stayed in my room. She woke me in the middle of the night to the jiggling knob of my closet door. The door had stopped after a while, but the next morning we told my mom about it and she took it a bit more seriously. That night after my aunt went home I put a broom beneath the knob of the closet door and jammed the handle end against the floor to try to keep the door shut. When I woke in the middle of the night the knob of the closet door was closed, but the broom was missing. The figure stood facing my ‘sleeping body,’ directly in front of my legs. It reached out and it seemed like I brushed my leg. It looked up at my face, rested its hand there for a bit, and finally backed away toward the closet door. When I opened my eyes it was gone. The next morning I woke up and the broom was replaced. I honestly started to think I was imagining it all. The whole thing never got explained. But when we moved it stopped."

"Even stranger was that last winter I joined a group on Facebook with a thread on sleep paralysis, and I decided to share my story. I got into a dialogue with an artist who lived on the East Coast and had painted all the places from his dreams in which he had sleep paralysis. One of them looked exactly like my room from the house in Chicago."
The cover piece, “Improvisation I,” a recording Koth made prior to the concert. Although devoid of electronic components, it was another. They seemed to have a rapport and were very in tune with one another. Mizrahi blended extremely well with Friedman, the composer’s often subtle use of tension and release was emphasized. Although devoid of electronic components, “Fino al Paradiso,” a solo marimba piece by senior Ali Shuger, was an alluring look at Koth’s attention to detail in multiple layers, with Friedman playing calming and constant textures underneath contrasting and more assertive harmonies. As the piece moved on and decrescendoed, a cool breeze of guitar with revelry and delay rang out, directing the audience to slowly pan their eyes and ears from the right of the stage to the left. The piece was played by senior Luis Gonzalez. With the ethereal reverberation, constant reverb and delay rang out, and from high to low on his guitar, pulling harmonies from the overtones and undulations made prevalent by the electronics. The accurate array of tones perfectly turned into the electronic layer that began “Silence,” a quartet of saxophone, electric guitar, piano and voice. The piece was commissioned for Slipstream and composed by Koth, since working with live, acoustic instruments while also working as a musician himself, stretching the limits that the role understated electronic layering can have when the acoustic music often has a more explicit feature. For most of the piece, the electronics filled the silence minimally, a beautiful backdrop for the quartet that did not call too much attention to itself. As the piece progressed to a new movement, the electronics provided a road to the forefront, creating a soundscape with the four others that, while highly active, defied density and propelled forward with ease. The pizzicato “My Soul Shall Be Healed” segued right from it, continuing Slipstream’s feature but adding the composer himself on alto saxophone. The piece was entirely improvised of the key of the major and throughout it, and I sometimes lost track of what sounds were coming from where. As five musicians soothingly and smoothly blended their parts together. For the majority of the concert, especially the final third of or so, I was simply content—cooled by the silence that emanated from the music. The final piece, “Different Worlds,” was another improvisation by Koth, accompanied only by a tranquility in darkness. While it was my favorite piece from the program sonically, the experience of sitting in a darkened and relaxed mental state where it was almost impossible to comprehend my own eyes to open or close and to move my hand to take notes. The experience vividly reminded me of times I have had a fever and lie in bed to rest, and due to the much-needed relaxation, I do not feel it but rather at peace. For about 20 minutes, I stayed in this state, and as the couple minutes of silence that followed the ending of the hour were permeated by applause, I came back to this world, mainly to show my appreciation. Koth provided something rare to Lawrence—music that is, as described by ambient innovator Brian Eno, “as ignorable as it is interesting.” While deeply rooted in its origins and influences, Koth’s ambient music also pushes the boundaries, and further innovation.

Keep on the lookout for releases from Jason Koth later this year. I know I will.

Babini gives guest cello recital
Bridget Bartal Staff Writer

On Sunday, Oct. 30, Harper Hall welcomed acclaimed cellist Susan Babini, accompanied by Associate Professor of Music and pianist Michael Mizrahi, the guest recital made for an exceptional evening. The piece was played with a level of passion that truly resonated with the audience. Each note touched as if it mattered, creating a superlative performance. The duo performed Sergei Rachmaninoff’s Piano Concerto No. 2, Op. 18 and also his “Sonata in G minor for Cello and Piano, op. 19.” The pieces contrasted each other as well as impressively fast and legato. However, the recital featured compositional techniques more unconnected from one another than five unconnected pieces. Beginning with “Fino al Paradiso,” a solo marimba piece by senior Ali Shuger, was an alluring look at Koth’s attention to detail in multiple layers, with Friedman playing calming and constant textures underneath contrasting and more assertive harmonies. As the piece moved on and decrescendoed, a cool breeze of guitar with revelry and delay rang out, directing the audience to slowly pan their eyes and ears from the right of the stage to the left. The piece was played by senior Luis Gonzalez. With the ethereal reverberation, constant reverb and delay rang out, and from high to low on his guitar, pulling harmonies from the overtones and undulations made prevalent by the electronics. The accurate array of tones perfectly turned into the electronic layer that began “Silence,” a quartet of saxophone, electric guitar, piano and voice. The piece was commissioned for Slipstream and composed by Koth, since working with live, acoustic instruments while also working as a musician himself, stretching the limits that the role understated electronic layering can have when the acoustic music often has a more explicit feature. For most of the piece, the electronics filled the silence minimally, a beautiful backdrop for the quartet that did not call too much attention to itself. As the piece progressed to a new movement, the electronics provided a road to the forefront, creating a soundscape with the four others that, while highly active, defied density and propelled forward with ease. The pizzicato “My Soul Shall Be Healed” segued right from it, continuing Slipstream’s feature but adding the composer himself on alto saxophone. The piece was entirely improvised of the key of the major and throughout it, and I sometimes lost track of what sounds were coming from where. As five musicians soothingly and smoothly blended their parts together. For the majority of the concert, especially the final third of or so, I was simply content—cooled by the silence that emanated from the music. The final piece, “Different Worlds,” was another improvisation by Koth, accompanied only by a tranquility in darkness. While it was my favorite piece from the program sonically, the experience of sitting in a darkened and relaxed mental state where it was almost impossible to comprehend my own eyes to open or close and to move my hand to take notes. The experience vividly reminded me of times I have had a fever and lie in bed to rest, and due to the much-needed relaxation, I do not feel it but rather at peace. For about 20 minutes, I stayed in this state, and as the couple minutes of silence that followed the ending of the hour were permeated by applause, I came back to this world, mainly to show my appreciation. Koth provided something rare to Lawrence—music that is, as described by ambient innovator Brian Eno, “as ignorable as it is interesting.” While deeply rooted in its origins and influences, Koth’s ambient music also pushes the boundaries, and further innovation.

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Over the course of the past three weeks, Lawrence University’s Theatre Department held four performances of the musical “A Man of No Importance” at the Stansbury Theatre. The musical is based on a 1994 film adaptation of a book by Terrence McNally with music by Stephen Flaherty and lyrics by Lynn Ahrens. “A Man of No Importance” is set in Dublin, Ireland in 1964, and centers on the story of Alfie Byrne, played by senior Matt Kierzek. Alfie is an ordinary man—a bus conductor and theatre enthusiast who hides his homosexuality due to conflict with both the political and social climate of the time and devotion to his church. St. Imelda, Alfie’s sister’s, Lily Byrne (sophomore Karla Taft) is eager to see Alfie marry off so that she can start her own life with the butcher- boy Carmel Fitzgerald (sophomore Kip Hathaway (told through the song “Books”). Alfie chooses to put off the marriage suggested by Oscar Wilde with the community theatre troupe, St. Imelda’s Players, and casts the reserved Adele (senior Naya Neiper), who is new to town as the title role (“Princes”). This causes others in the troupe to believe Alfie has a romantic interest in Adele, though it is his co- worker, Bobbie (sophomore Alex Iglinsky) whom he has feelings for (“Love Who You Love”). Through personal struggle and revolution of self, Alfie learns that the theatre is truly a place one can come to escape these conflicts and be truly oneself (“Welcome to the World”).

The set, designed by Assistant Professor of Theatre Arts Keith Pitts, was made of several components—a table that served as a kitchen for Alfie and Lily, as well as St. Imelda’s church and in a bar. A wall at the back of the stage that was adorned with a cross doubled as the Byrnes’ front door. Next to the door was a miniature stage at St. Imelda’s, which also functioned as Alfie’s room. The set’s versatility allowed for the imagination of the various streets, bars, buses and houses church demanded by the script. The pit, also in costume, was conducted by Associate Professor of Music and Co-Director of Choral Studies Phillip Swan. The music was in-tune, together and appropriate with its lifting Irish-inspired tunes. It truly provided a solid feeling and quietly understated playing with equal conviction; Babini seemed to pour her heart and soul into every melody line.

Occasionally, the rich, grand scene that filled Harper Hall with quiet and due to the much-needed relaxation, I do not feel it but rather at peace. For about 20 minutes, I stayed in this state, and as the couple minutes of silence that followed the ending of the hour were permeated by applause, I came back to this world, mainly to show my appreciation. Koth provided something rare to Lawrence—music that is, as described by ambient innovator Brian Eno, “as ignorable as it is interesting.” While deeply rooted in its origins and influences, Koth’s ambient music also pushes the boundaries, and further innovation.

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“A Man of No Importance” performances in Stansbury Theatre.

Photo by Taylor Blackson

Art and Entertainment

Margaret Norby Staff Writer

“A Man of No Importance” showcases talent

Nov. 4, 2016

It is rare to see the mundane meet the sublime. However, the sweet song meet the sinister in a way that is as satisfactorily uncomfortably disturbing, humorous and oddly heartwarming as is “Fargo.”

The film thrives off of the contrasts it creates when the Coen brothers style, the directors play with the limits of unconventionality: pairing graceful plots and gruesome murders within the confines of a quaint, close-knit Midwest; exaggerating the “Minnesota nice” mannersomeness of some characters while similarly inflating the menacing natures of others. “Fargo,” as a result of these oft-few partnerships, is at once wonderfully familiar and peculiar.

Beginning with one of what will be many shots of vast, white and snowy landscape, the film sets oddly dreamlike and surreal from its start. Yet, if you have been to Minnesota or North Dakota in the winter, you will no doubt recognize the white and grey earth, the flatness, the driving wind and the blowing snow. We, as viewers, are at once transported back to our cold winter nights. In fact, so much of “Fargo”—from its ever-frozen scenery, to its almost cartoonish violence, to the sheer singularity of each of its characters—is surreally absurd, yet in many ways ordinary. The Coens blow reality up to the point of comedy—yet a comedy still very much rooted in reality.

Brandon, played by Marge Gunderson (Frances McDormand in a way, embodies this dichotomy; she feels very much like a real human being, but she is also a sort of caricature of the Midwestern attitude—tough and sweet, the pregnant police chief, only taking a break from chasing criminals to eat some Arby’s or sometimes to puke. During the film’s gor y climax, she remains relatively unflustered and innocently perplexed about why somebody would want to do so much harm, on such a “beautiful day” for just a little bit of murder.

While some believe the juxtaposition of dark violence and light humor takes away from the emotional weight of “Fargo”— and of the Coen brothers’ films in general— in this case I believe it serves to strengthen both aspects, dark and light. If the movie were not so light-hearted in its characteristicization of the northern Midwest and its inhabitants, the horrifying events that take place there would not be so terrifying. If the movie was a simple comedy about a quick town and its quirky citizens, these familiar quirks would not be as valuable, resulting in the film seeming inauthentic and shallow overall. The homely details are savored in a way that save the movie from absurdity and

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For senior and studio art major Cael Neary, art is a way to process and come to terms with the many complex issues that may be uncomfortable to discuss when using words. Currently, she is focusing on large-scale graphic art and focusing on a consistent style of working with acrylic paints.

In keeping a strict color palette of pink, blue, yellow and white, Neary has mixed the crisp line and vibrant colors of other paintings within the same series of self-portraits. They admit that this style is not something that they did seriously before, since it is easy to feel uncomfortable about the way that one looks. "Painting yourself feels kind of narcissistic to me, [and] I don’t think of that as a healthy thing."

For Neary, experimenting with artistic mediums is important. In working across different techniques and styles such as pen and ink, sketching, acrylic paints and silkscreen print-making, she said, "It’s a way to change, and it’s sort of what I want to do at the time, or how I want to get the message across," which is what Neary is doing so, Neary has tried many different kinds of art making, and they require different aspects of the art major. "Having my own experience scholarship to cover a two-week jewelry course at Haystack Mountain School of Crafts in Maine this past summer. "Even though I’ve never done jewelry before, [Haystack] taught me a lot about small metals and work that I’ve never done. It makes me think of how I’m doing this, about technique and about slowing down," they shared. Working with a new set of materials and in a new environment helped Neary learn about the medium of jewelry making, especially since the studio-based workshops at the art school helped artists to really focus in and learn more about the technique and style behind their craft.

Even for non-artists, Neary suggests being exposed to different fields of study and taking classes. "I have taken classes in a broad range of subjects because I think that it helps seeing and doing and hearing and learning in my life. I prefer doing what I’m doing," Neary stated. This term, for example, Neary chose to take a formal theory course because, "I really think that all of those readings and actually having to think about technique and about slow-ness for art(74,485),(512,876)," they commented, while also sharing, "Doing self-portraits is a really interesting mood of the piece. After describing the ins and outs of the piece, she began playing. I was able to clearly show the full range of the flute through a mixture of extended and classical technique as well as the diversity of textures and intensities through lyricism.

Johnson's next pieces were two of Paganini's "24 Caprices." She described these as the most difficult pieces that they can play but talked about their intricacies as they were transcribed for flute from violin. After Paganini, she moved to the avant-garde with Luciano Berio's "Sequence," exemplifying a broad range of techniques and showing how people of all disci- plines can come to create art, reaching a level of comfort and proficiency that was captivating and inspiring to viewers.

On Oct. 28, Instructor of Music Brian Perri, Music Education and HARP instructor Leila Perri, director of RGL and Lecturer of Music Matt Turner, cellist and Lecturer of Music Loren Dempster, Hurvis NEH Fellow in German Katrina Nouchs, Assistant Professor of History Brigid Vance, Associate Dean of Students for Campus Programs Paris Wicker and Dempster playing cello. This performance was the diversity of talent on display. Guest artists included Dean of the Conservatory of Music Brian Perri, Music Education and HARP instructor Leila Perri, director of RGL and Lecturer of Music Matt Turner, cellist and Lecturer of Music Loren Dempster, Hurvis NEH Fellow in German Katrina Nouchs, Assistant Professor of History Brigid Vance, Associate Dean of Students for Campus Programs Paris Wicker and many others. The passionate and collaborative effort of these people says a lot about Lawrence University.

The first piece was called "One Idea, Two Cellos," featuring Turner and Dempster on cello. Over fifteen people began the piece by walking in a large spiral pattern before converging on a point on the floor. The cellos improvised slow melodic and rhythmic lines, giving the dancers different moods and tempos to play with. As the dancers moved around, they changed the focal point in the room, giving and taking energy from the spaces they occupied.

Before the second piece, called "50 Ways," Perri began to play, "Choose what you want to watch—what you want to get out of this." The piece featured four groups of four dancers each. At first the members only interacted with their partners, but as time passed, they began to explore the room, mingling in silence with other groups. The way they slowly changed their arrangements and poses almost made "50 Ways" seem like a visual art piece.

The final piece, "Four by Four," saw the departure of the guests and the dancers and return of the music. The four members of Lower Left were surrounded on the floor by Dean Perri playing didgeridoo, Leila Perri playing harp and Turner and Dempster playing cello. This art featured a constant redistribu- tion of power between musicians and dancers; the leader-follower relationships was constantly flip- ping. Lower Left had an opportu- nity to demonstrate its skill and comfort as a small ensemble, performing advanced moves involving carrying and moving each other in time with the ambient soundscapes.

"Available Space" was a strong and engaging beginning for the 2016-17 Dance Series at Lawrence. Paek’s large ensemble did a wonderful job showing how people of all discipli- nes can come together to create art, reaching a level of comfort and passion that was captivating and inspiring to viewers.
Brown Sugar: For Your Consideration

Emma Fredrickson
Staff Writer

There’s a reason The Rolling Stones wrote “Brown sugar, how come you taste so good?” The stuff is perfection. Imagine a brownie with all of your best friends out in the middle of the woods on a weekend camping trip. You have fuzzy scarves on, hats knit by your grandmothers and gloves that fit just right. Your friends aren’t sticky, their hair isn’t sweaty. The fire is just big enough and just warm enough. Everyone has their drinks of preference. The stars are bright. You notice five shooting stars. All is well in the world.

This is what brown sugar is like. All those warm and fuzzy feelings get crystallized by magic happy sugar chemistry. Brown sugar is made of molasses and a pinch of love, perhaps a hug or two, put it in a bag and voilà! Perfect. Don’t you think? It check. There was an actual smear campaign against brown sugar during the late 1800s by a newly consolidated refined white sugar industry. They were so afraid of the success and popularity of brown sugar that they found pictures of a completely harmless microbe that sometimes could be found in the product, blew up the story, and had everyone scare people away from this glorious food product. This campaign was so full of disinformation that soon people were writing in their cook books that this “inferior, dirty” sugar was the cause of all costs. Now, thanks to modern science and a better understanding of microbes, brown sugar is back and better than ever. I fell in love with brown sugar when I would bake or cook with my mom. Nothing compares to the smell when you open a fresh bag I remember I would see those beautiful little crystalized clumps in the bag and sneak my little hand in to grab them and pop them in my mouth before my mom could see them. Although I will never admit it, there is a very good chance that I still do that to this day.

If you happen to have brown sugar in your domicile and don’t know how to use it, don’t fret. Expert Emma is here to help you unlock its full potential. Get some squash? Brown sugar is the way to go. Don’t like squash? Definitely use brown sugar, lots of it and trust me, you’ll like it. When your brain is telling you to be healthy, but you stomach says sweet, cook some carrots and add butter and brown sugar. Cookies? Brown sugar: Gingerbread men? Brown sugar: Gingerbread house to go with those gingerbread men! Brown sugar: Excellent roofing tile texture or dirt for your candle landscaping needs. Lips feeling dry and cracked? Get some honey, cinnamon, and you guessed it, brown sugar, brush it on your lips, wash it off, lick your lips, and you’re ready to roll—or kiss somebody.

If I haven’t convinced you of any of the magically scrumptious properties of brown sugar, fear not. Here’s the kicker: brown sugar actually has less calories than your normal white sugar! Not only that, the molasses in it adds calcium, magnesium, and iron. But enough of my ramblings. So, please, no excuse. Join me in enjoying the greatest “fall food” of all time. Eat your squash, carrots and cookies, and go to that beautiful bonfire in your mind.

The opinions expressed in The Lawrentian are those of the students, faculty and community members who write them. All facts are as provided by the authors. The Lawrentian does not endorse any opinions piece except for the staff editorial, which represents a majority of the editorial board. The Lawrentian welcomes everyone to submit their own opinions using the parameters outlined in the masthead.
The incredible disrespect for the Sioux Tribe is undeniable racism—a pipeline would never be permitted to disrupt a central American Indian reservation. The pipeline would disrupt water sources on the Standing Rock Sioux Nation in North Dakota and the Mississippi River. This could pollute water that supplies the entire region. We would feel guilty for not helping. With a complete overload of constant tragic information. How do we choose to respond to the global realities and the situations or any other type of suffering? We have to make a choice whether we want to contribute to the global suffering or not. We can still make a difference to work towards a better world. A good place to start is with ourselves and our own actions. We can do our part by creating a safer environment for ourselves and others. We can do our part to protect the environment and reduce our carbon footprint. We can do our part to support the local community and help those in need. A good place to start is with ourselves and our own actions. We can do our part by creating a safer environment for ourselves and others. We can do our part to protect the environment and reduce our carbon footprint. We can do our part to support the local community and help those in need. A good place to start is with ourselves and our own actions. We can do our part by creating a safer environment for ourselves and others. We can do our part to protect the environment and reduce our carbon footprint. We can do our part to support the local community and help those in need. A good place to start is with ourselves and our own actions. We can do our part by creating a safer environment for ourselves and others. We can do our part to protect the environment and reduce our carbon footprint. We can do our part to support the local community and help those in need. A good place to start is with ourselves and our own actions. We can do our part by creating a safer environment for ourselves and others. We can do our part to protect the environment and reduce our carbon footprint. We can do our part to support the local community and help those in need.
Viking of the Week: Reifert

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rigors of Lawrence?
TR: I can’t remember a time in my life where I was not a student-athlete. Growing up I had to balance school as well as soccer, and I think that I can’t remember a time in my life where I was not a student-athlete. Being in-season growing up I had to balance school as well as soccer, and I think that: I was the student-athlete I am today. Being in-season forces you to be even more organized and meticulous about your schedule, and you have less time to procrastinate. Being an athlete definitely makes me a better student.
SF: At what age did you start playing soccer?
TR: I have been playing soccer for as long as I can remember. Some of my earliest memories are on a soccer field.
SF: Why did you pick Lawrence?
TR: I picked Lawrence because it offered me a great academic future and also allowed me to be a collegiate student-athlete.

"No Importance"

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base from which the singing cast could work. Swain also served as music director of the cast. Though sometimes the heavy Irish accent was lost when singing, the talents of the singers far outshined this simple critique.
Especially notable performances include the singing of Kierzek, Iglinski and Taft. Though all different singing styles, Kierzek’s songbird voice, Iglinski’s Broadway tenor sound and Taft’s rich alto tone were standouts. The eccentric character acting by Hathaway and Taft as well as their goofy chemistry had the audience laughing out loud.

The Theatre Department at Lawrence University is not often given credit by the student body for its excellence, but “No Importance” has established a high standard for the rest of the season to follow.

Flute Recital

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change your perspective on music through the experience and program selection of the performer. Through Rebecca Johnson’s versatility on the flute as a solo instrument, I was able to learn a massive amount.

But in the end, it all comes down to Cudi. It was funny to suggest Meek Mill was counting on his famous Nicki Minaj’s fame. “The Hotline Bling” video, gross as it is, is funny because Drake tried to make it funny. Drake insulted a man for problems with addiction and mental illness. That’s not funny in the slightest to anyone who has an ounce of empathy, and now Drake is once again alienating the sobriety that his harshest critics have accused him of.

But I’m not going to make a plea for Drake to come back to relative decency. He can do this himself. But if he’s too self-centered to realize that then we ought to cut him off forever.

Drake

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only some immense-ly high off himself and his suc-
cess could make, which pushes itself simply because it has to. “One Dance” was the song of the summer because “Views” said it was, and Drake said it was, and none of us could come up with a decent counterargument. How many times do you intend to listen to “One Dance” now that it’s not absolutely everywhere?

And now, Rihanna. This is a masterful act of ego. Drake introduces a woman getting an award and somehow makes it all about him with a confession that led to nothing. We saw the video. There was no kiss. Everyone knew there wasn’t a kiss. Rihanna dodged his head, and yet we treated it like Drake got the girl and what the fans think of anything. We filled in the blanks instead of considering the possible Drake did the entire thing to look cool. It’s gotten to the point where now Drake is having us do the work for him. Yes, I’m going to talk about the Meek Mill thing. I’m not actually going to defend Mill here: he didn’t put in the work he needed to, and he lost. But it was a dirty fight on Drake’s part. He was accused of using a ghostwriter or two—or 10—which isn’t unreasonable—and more. And the chance to respond—allegedly—wrote a pretty good piece with “Back to Back.” But does anyone remember that time he debuted the song live? He had a PowerPoint pres- entation of memes regarding the song and Mill’s defeat at his hands live? He had a PowerPoint presen-
tation of memes regarding the song and Mill’s defeat at his hands play behind him. Memes that had been circulating on Twitter or Reddit. Notice how Drake never really denied he used a ghost- writer. Even in the end, Drake got us to do his work for him.

Now this is what it’s come to. As part of a new project to cleanse the palate of “Views,” Drake has dropped a song insulting Pusha-T for being a drug dealer and Kid Cudi for his mental health prob-
lems. This is dumb for at least two reasons besides Cudi not being in a place to rap at his real potential and Pusha-T being Pusha-T. The first: why insult Pusha-T for being a drug dealer? He may have exaggerated his claim, but the man did deal and he has never shied away from that. He has made poetry off of that.

In the end, it all comes down to Cudi. It was funny to suggest Meek Mill was counting on his famous Nicki Minaj’s fame. “The Hotline Bling” video, gross as it is, is funny because Drake tried to make it funny. Drake insulted a man for problems with addiction and mental illness. That’s not funny in the slightest to anyone who has an ounce of empathy, and now Drake is once again alienating the sobriety that his harshest critics have accused him of. But I’m not going to make a plea for Drake to come back to relative decency. He can do this himself. But if he’s too self-centered to realize that then we ought to cut him off forever.