Appleton police cite students for marijuana possession

BY JAMIE LEBlANC

On Sept. 21 several students at Sage Hall were cited by Appleton police for possessing marijuana. Sage Hall Director Christie Linjer discovered the smoking and knocked on the door.

When the students opened the door and Linjer asked if they were smoking marijuana, one of the residents answered affirmatively. She asked the students to go into the hallway and fill out an incident report form.

The case has not yet gone to court. Witnesses described Linjer as "flustered, like she didn't know what to do."

"There is no rule of what you do in these situations," Linjer explained later. "You use your best judgment."

It would not be unreasonable for a hall director to try to confiscate illegal substances, she said. Security cannot hold onto these substances. (Possession) is just as illegal for them as for anyone else. They are not law enforcement.

One of the students cited, who spoke on condition of anonymity, said, "I have never seen that cop called on campus like that before. The security guard himself thought it was a little absurd."

Bolyard commented, although security is usually notified first in such cases, this case could not be dealt with by police alone, other than the police, because only they can handle illegal substances. He suggested that Linjer might have called security when she first smelled the smoke to enlist their assistance in finding the source and determining if there were still illegal substances present.

Still to come is Richard Rodriguez. His address, "What No One Told Me When I Was In College," will be held on Jan. 13. His career in the field of journalism, as editor and writer, has involved a number of literary awards, including the Christopher Prize for his autobiography, "Hunger of Memory." Rodriguez, standing firm as an opponent of bilingual education and affirmative action, received an Emmy Award in 1992 for his short historical essay, "Pearl Harbor Anniversary," and was nominated in 1993 for a Pulitzer Prize for "Days of Obligation: An Argument with My Mexican Father."

On April 9, Harvard chemist Dudley Herschbach delivers his address, "The Impossible Dream: 'Little Longer.'" His distinguished teaching and research careers began at the University of California, Berkeley, and have earned him honors including the 1986 Nobel Prize in Chemistry and a fellowship of the American Academy of Arts and Sciences and a member of the American Philosophical Society. Great Britain, he has published more than 500 research papers. His current research focuses on intermolecular forces in liquids.

In May, Pulitzer Prize-winning poet Richard Holbrooke, chief negotiator of the Dayton Peace Accord in Bosnia, will deliver his address. A former U.S. Foreign Service Officer and Rhodes scholar, Holbrooke began his political career in 1962. Serving as Assistant Secretary of State for East Asian and Pacific Affairs, he played a key role in the United States decision to establish full diplomatic relations with China. In addition, Holbrooke was a member of the U.S. delegation to the Paris Peace Talks during the Vietnam War.

Ronnie Schroeder, chair of the year's Convocation Committee, explained that there is no all-encompassing theme for the convocations because an effort was made to bring to Lawrence the best and most distinguished speakers, regardless of their field of expertise. They are not constrained by theme or discipline, but united by their substantial achievements. Mr. Schroeder regrets that there are no women this year, but the invitation extended to a range of speakers and the speech was not accepted.

A series of alcohol-related deaths this past year have drawn attention to fraternity alcohol policy.

Although other national fraternities have had plans to reduce alcohol consumption at chapter houses, Phi Delta Theta is one of two national fraternities that, under a new policy, will prohibit all alcohol at chapter houses by the year 2000. Known as Project 2000, does not prohibit fraternity members from drinking or hosting parties involving alcohol, but requires them to do so at a neutral location away from their house. No alcoholic beverages will be permitted on the premises of the fraternity house. The policy also promotes the sponsoring of non-alcoholic events for the fraternity at large.

Although other national fraternities have had plans underway for phasing out alcohol consumption, they have not yet set out a specific timetable for ending the change mandatory.

Paul Shrode, associate dean of students for campus activities, said that the reasoning behind this change is largely concerned with insuring the fraternity chapters.

[Nationally] there have been some accidents and some incidents at fraternity houses and at their functions, and enough lawsuits have been filed that it has become more and more difficult to insure (and) to provide liability insurance in particular for these organizations," said Shrode.

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BY MICHAEL PASTORSKI

The Image International Film Series opens its 1997-98 season with the Academy Award nominee, "Shine." The film, "Shine" follows the life of David Helfgott, a prodigy to mentally ill adult. David's relationship with his oppressive father, compounded by the stressful realm of music, creates a drama for this acclaimed Australian film.

The power behind the raw emotions of "Shine" is that it is the true story of characters. Headlining this believably sincere cast is Oscar and Golden Globe winner Geoffrey Rush. He portrays David as an adult, being cat-called by the bar's piano hack, he silences him by nonchalantly whipping off Rimsky-Korsakov's "Flight of the Bumblebee." All the while, a toothy grin and a playful laugh characterize the memories of Peter (Wilson). Helfgott perfectly captures the duality of David with the grandioso style worthy of the movies.

The only drawback to Rush's performance is that he only appears in the movie for roughly 26 minutes. That was, however, enough to win the Best Actor Oscar last year. While, if you put Helfgott's comedy and character in the Image International Academy, credits his performance.

Of all the other performances in "Shine," one resonates above all others in terms of quality and depth. Armin Mueller-Stahl plays Peter Helfgott, David's controlling father. From the moment he first appears on screen, Mueller-Stahl takes command of the role, and, in turn, of David's life. He chooses and monitors every facet of David's existence. For the first competition of the movie, Peter picks David's music. Later, David has the opportunity to go to America, but Peter forbids it. Peter wants the best for his son, but not if it takes David away from him. Mueller-Stahl adds a softness to the harsh character of Peter. There are moments of true passion between Peter and David that Armin smoothly pulls off. The rough commanding Peter figure is humanized by Mueller-Stahl's performance. The audience can relate to Peter and see him also as a father who wanted the best for his son, not only as a monster.

Throughout "Shine," one element remains a constant in the confused world of David Helfgott. The element of music plays the greatest role in the development of David and "Shine" as a movie. The musical score for any movie is chosen because it, hopefully, will have a specific effect on the audience. The score for "Shine" was compiled from some of the most emotionally moving pieces ever written. The soundtrack includes Beethoven's 9th Symphony, Rimsky-Korsakov's "Flight of the Bumblebee" and Rachmaninoff's Piano Concerto No. 3, to name a few.

"It is the Bach" that plays an important role in David's life, because it is the piece that pushes him over the edge. Pressure from his father and music give him the only outlet he has to complete emotional collapse. Each piece was chosen with the goal of opening the audience's hearts so the story of David could be taken in. In this facet, "Shine" has exceeded its goal.

Cinematically, "Shine" is run of the mill. There are no innovative camera techniques or multi-levels of thick symbolism, bar- ring one scene (the Rachmaninov piece). The real greatness of "Shine" lies in its ability to make the viewer feel, not necessarily one way or the other, but just to feel. Yes, it is a "musicians" movie. The entire score consists of classical music that some "non-music" viewers might not like. Beyond the music, however, there exists a stirring story of one man tripping confusingly through life, much like us. Shows are at 7:15 and 9:45 p.m. in the Worcester Auditorium in the Wright Art Complex. Admission is free to Lawrence University students with ID. General admission is $2.

Padilla joins piano faculty

BY ZACH VICTOR

Anthony Padilla has replaced Brandt Fredenick as assistant professor of music in the piano department. Padilla has studied at the Curtis Institute of Music, Northern Illinois University, the Eastman School of Music, and various summer programs. He is currently researching musical rhetoric and humor in music and will give a presentation on the latter topic at the next Music Teachers National Association convention.

The American Pianists Association awarded Padilla the Beethoven Fellowship in 1991. As part of his prize, Padilla toured the United States from 1991 to 1994. He also played chamber music in Europe with Denes Zsigmundy, who in the spring of 1997 gave master class at the Curtis Institute of Music.

Regarding his faculty appointment, Padilla is said to be part of a musically active environment and ... to convey that musical ideas in performance, collaboration with faculty, and research.

Padilla and his wife, Sooyeon Kwon, are both pianists and occasionally give two-piano and four-hand recitals. "But not as much four-hand music," Padilla said. "We like to have our own pianos." They have a three-year-old son, Mory, and are expecting a second child this month.

Padilla was born in Ann Arbor, Michigan, but grew up in Richland, Washington. After a year with Jorge Bolet at the Curtis Institute of Music, Padilla went to Northern Illinois University to study with Donald Walker, a student of Adelaide Lunt who lived and studied with Nadia Boulanger. True in the Eastman School of Music masters program.

Padilla holds a Performer’s Certificate from Eastman as a doctoral candidate at Eastman. Padilla has been an assistant to Jeffrey Kahane and Natalya Antonova. Padilla has also studied with the Hungarian pianist Béla Szőke and Alexander Frey. Padilla has worked with Siki in Seattle and at a festival in Vancouver.

Padilla has won prizes in several competitions, including the Bachauer, the Naumburg, the Kapell, and the Cleveland competitions. He is currently on the faculty of the Bayview Music Festival in Petoskey.

There's only one problem with religions that have all the answers.

They don't allow questions.
The world hasn’t gone wrong

BY JOSH HORSBYN

Dylan fans worldwide have long awaited the release of Bob Dylan’s 41st official album. The title, “Time Out Of Mind,” like much of the album is an enigma. Dylan’s last album was “World Gone Wrong,” from 1993. This and the preceding album, “Good As I Been To You,” are Dylan’s compilations and rewritings of other artist’s songs. His last album of original songs was his 1990, “Under The Red Sky.” “Time” was recorded late last year; but, for reasons known only to Bob, the album was not released until Sept. 31.

Since the completion of this album, Dylan had to cut short his European tour because of a viral infection in the ear around his heart. He came close to death, but was healthy enough to please his American audience at the beginning of his summer tour. The 72 minute 44 second long album is composed of 11 songs. This is about average for some of his more successful albums such as 1964’s “The Times They Are A-Changin’,” 65’s “Highway 61 Revisited,” 66’s “Blonde On Blonde,” and arguably his most popular album, 1975’s “Blood On The Tracks.” Many say “Time” is his best work since that mammoth album 25 years ago.

The first track, “Love Sick,” is a ballad that people can possess by love he loathes, but cannot escape. The hypnotic bass of the opening song. A master poet, Dylan toxes words, with shaping them as he pleases. “Standing In The Doorway” retains a lot of its energy. This song this he sounds like a man who can’t figure out just what he wishes to say, and keeps talking while he is considering “I see nothing to be gained by any explanation.”

The fourth track, “Million Miles” causes the streak of songs that question love. With jazzy overtones, this song depicts an argument between lovers who can’t quite seem to connect. In “Tryin’ To Get To Heaven,” Dylan is trying to “get to heaven before they close the door” and forget a past love. Dylan borders on a rare slow song in this one; but true to his art, doesn’t please that cliché. “I Don’t Feel Love With You” continues on one prevailing theme, yet adds a different twist to this time: “I was all right ’til I fell in love with you,” he repeats. Although this song doesn’t glam over lost love, Dylan seems to be going for a personal record of songs in a row about disappointments and relationships.

“Not Dark Yet” shows the first real hope in this album. However, even this is conditioned with, “It’s not dark yet, but it’s getting there.” Some of the best images in this album are caught in this song. There is a mellow melody hinting at a sense of calm, yet still containing the feeling of the need to be moving from the rest of the album.

“Cold Irons Bound” starts with a great, bassy, almost industrial sound. It is another song of desperation over lost love, but one with a suspiciousness to it: “I’m twenty miles out of town and cold irons bound.” What, we wonder, has the man done to deserve this? Like many other good songs of his, this can only be overcome by repeated hearings, debate, and speculation. Fortunately, this is one of the joys of being an intelligent Dylan Fan.

“Cant Wait,” the penultimate track, adds another twist to the theme of bad relationships. This time he is the one about to walk away. “I’m doomed to love you,” sums up this song fairly well. The last song on the album, “Highlands,” is possibly the best and most classically Dylanesque song of the album. Full of imagery and imagination, this 16 minute song was, by the insistence of producer Daniel Lanois, a cut from Dylan’s original 21 minute version of the song. It was once said of Dylan that, unlike other artist who change scenes from album to album, Dylan changes them from line to line. This is true of “Can’t Wait.” It is his best story-telling song since his great “Tangled Up In Blue,” and is a fitting close to the album. “My heart’s in the highlands, only place left for me to go,” sings Dylan, with characteristic complaisance, about the restlessness of one man’s situation.

“Some things last longer than they think they will,” he says in “Cold Irons Bound.” While to those unacustomed to Bob Dylan’s work this quote may prove true of this release, “Time Out Of Mind” is still sure to please avid Dylan fans.

Term 1 WLFM Schedule

Monday
7-8 Hung Out Hour
A variety of Latin music and information for the Hmong and the Hmong at heart.
9-9 Around The World in 60 Minutes
Tune in and try something new as madman Chuck Eriksen plays little-known international pop.
9-10 Jazzy - The West African Music Hour
Jazzy describes the work of hereditary musicians and storytellers. Kane Mathis provides background to the program, which focuses on Mandinka West Africa while also encompassing Ghana, Egypt, Morocco, Mauritania, and Algeria.
10-12 midnight All- World Music Show
Amy Wish explores new and old songs by women with a focus on women’s folk, pop, and punk.

Tuesday
7-8 30 Highlights from the Jazz Appetite of James Wooglin
Listeners will be treated to the fine points of Mr. Wooglin’s oppor jazz collection. Questions and comments will be entertained.
8-10 The Night Train
Hard Bop & Cool Jazz of the 1950's &1960's along with looks at "Free jazz" from the same period.
10-12 midnight Zeugma Gumbo
Tune in and check out a variety of vocal and instrumental jazz. From Billy Holiday to Cassandra Wilson, from Lester Young to Kenny Garrett; as long as it swings we play it.

Wednesday
7-8 30 Classical Blues
Christian Wolff brings you more obscure music with his usually heavy-handed doses of pretentious garlic.
8-10 30 Dispeckw! A celebration of the human voice with Justin Madel & Avery Bundling.
10-12 midnight Night Music
David Rees brings you music from the pre-baroque to post-minimlism.

Thursday
7-8 OUTLOUD
Outloud plays music, comedy, poetry, and relays information and interviews about bisexuality, gender, and queerness. This show is produced in cooperation with BGLASS, a Lawrence group which wants to educate in the closet in order to know that their sexual orientations are more than just okay, something to be celebrated—OUTLOUD!
9-10 midnight TBA
10-12 midnight Blue Sky
Chuck Thompson brings you the Blues and Southern rock.
Friday
TBA
Saturday
5-6 30 The Girl With The Red Hair
J. P. Mohan brings artistically sound and accessible electronic Music to the WLFM airwaves. Programming focuses primarily on subgenres such as Drum & Bass, Jungle, and Trip-hop, featuring artists such as Underworld, Orbital, St. Etienne, Aphex Twin, C J Bolland, and Armand van Helden.
6-8 30 Digital Bubblebath
A journey into electronic music spanning the last three decades along with unique recordings of both Euro and US e-music artists.
8-10 30 TBA
10-12 midnight Double Ace Ripin' Up The Set
The oldest rap show in the valley, continues to pump out the serious jams.

Sunday
noon-1 30 Cure For Pain
Jake Brenner & Ryan Phelan (FB) sit you down and chill you out with your favorite mellow grooves
Stressed? Tired? Hangover? We have your cure for pain.
1-3 Caliente America
Justin Mills hosts a trip through the last 30 years of Ska complete with the latest breaking Ska news and music.
4-4 30 Calepita America
3 Caliente America
Friday Night with Rich brings you highlights from all over Latin America, featuring native artists playing jazz, classical/traditional, and pop.
4-5 30 Rollicking in a Buffalo Herb
A disorganized show for disorganized people.
5-7 00 Amazing Larry’s Rock Estravaganza
Alternative rock music that you won’t hear on commercial radio. New bands, bands without much exposure, and rare and live tracks by better known artists.
Confine frat parties to weekends

By Erik Bruemacher

Monday night's Phi Delta Theta toga party began a little after 11 with a bunch of half-naked people running screaming through my hall. It wound down at about 3:30 a.m. with a bunch of fully naked people running screaming through my hall. Weekend nights are not an appropriate time for wild fraternity parties, and the practice of scheduling parties during the week must be changed.

Some fraternities have traditionally held parties on Monday and Wednesday nights on the grounds that Tuesdays and Thursdays are "off days" at Lawrence, with fewer classes meeting and fewer students enrolled in those classes. But according to the registrar's office, 61% of on-campus students are enrolled in at least one class scheduled on Tuesday or Thursday, even more have music lessons, lab periods, tutorials, independent studies, and other arranged classes which do not have a specified meeting day in the registrar's records. Clearly, a considerable majority of Lawrence students do have class on Tuesday and Thursday, and Monday and Wednesday nights should not be considered virtual week-ends. Those who were trying to finish coursework or get some sleep on Monday night were certainly disturbed by the Phi Delta party. Loud music booming from the quad and returning partygoers making a joyful noise in the residence halls do not create an ideal study atmosphere. And unless all of those partying were members of the small minority without class the next day, they compromised their own academic performances as well.

My most deeply felt objection to the practice of holding parties during the week is that it projects and encourages a set of assumptions and attitudes that have no place at a liberal arts college. It is important not to work all the time, and parties have their time and place, but if people have nothing better to do on a Monday night than get sloshed out of their minds and run around naked, then Lawrence needs to reconsider its aim of becoming one of the top liberal arts schools in the country.

I stop short of calling for FDA legislation on this issue, but I strongly urge those who plan and schedule large scale parties to respect the academic careers of all Lawrence students by confining them to the weekends.

A Nichols' Worth

By Joshua Nichols

Over the last month or so I have been trying to get up with some good advice go on to the class of 2001, but do you know what I've come with?

Jack.

Jack did the whole freshman thing last year, and so I too was put by his office, 61% of on-campus students enrolled in at least one class scheduled on Tuesdays and Thursdays. Even more have music lessons, lab periods, tutorials, independent studies, and other arranged classes which do not have a specified meeting day in the registrar's records. Clearly, a considerable majority of Lawrence students do have class on Tuesday and Thursday, and Monday and Wednesday nights should not be considered virtual week-ends.

More important than this logical impossibility, however, is the source of any opposition to your being yourself. Or rather, what might ever suggested that you should be someone else. That certainly isn't something that would occur to a rational human being on their own. It isn't like I get up this morning and acted like Haile Selassie until someone said, "Josh, no! What are you doing? Just be yourself!"

I despair. So here we are at our small liberal arts college, and the year is now coming to an end. The new class is beginning to find their respective niches, and for most upperclassmen, it's the same old Lawrence. People often say that college is about finding yourself, but it seems to me that if you don't know where you are, you've either had to much to drink, or you have more important things to worry about than reading a silly little column in the Lawrentian.

In fact I emphatically deny possess of the answers to any of life's questions, much less the whereabouts of my readers. I just have a hunch that if anyone does have the answers, they either can't explain them, or are having too much fun laughing at the rest of us to speak up.

In short, it's very likely that the best advice anyone gave you is still pretty bad, so ignore all of it. We should all just do what comes naturally, especially since we hardly have any choices. Ironic that I'm advising us all to ignore all advice, don't you think?

If you really want something pretty and easy to ignore, here it comes. "Always listen to your heart. It may not always be right, but at least it's always honest." Here's some more. Never take life too seriously, and let's all have a groovy year.

Expel destructive skaters

Lawrence provides numerous advantages to Appleton's residents, such as musical events, lectures, or even the simple relief of an open green campus in the midst of an industrial town. It is clear that the university is not averse to having Appletonians on the campus, but when certain visitors become annoying and destruc- tive, it is time to reconsider our welcome to them.

We refer to the teenage skaters who use the campus as their personal playground. Even this would not pose a problem if the skating were not causing physical damage to the campus.

Lawrence Security should start asking these people either to stop skating or leave the campus. Too often the skaters are simply allowed to do what they like unless someone specifically asks security to attend to the matter. Everyone has seen the kids skating around the library, the conservatory in the Winston amphitheater, jumping on the railings and on edges of paves- stone.

On the conservatory railings, they scrape off the paint with their boards; by the library, they scrape up any protruding concrete edges and move benches from other parts of campus onto the stairway or into the middle of the walkway.

During the summer, Appleton youthishes hang out in the amphitheater and skated in the amphitheater. Now the content them ripped and every table and chair is adorned with graffiti.

This sort of damage to our campus should not be tolerated.
Kushner convocation confusing but entertaining

By Zach Victor

The renowned playwright and gay rights activist Tony Kushner spoke in a university convocation on socialism and some other matters, a few of which were related to the topic.

President Warch introduced Kushner and praised his achievements as a playwright, but somehow managed to say neither the word "homosexual" nor the proposed title of the convocation, "The Intelligent Homosexual's Guide to Capitalism and Socialism." Coincidentally, Kushner chose not to speak about socialism as it affects everyone, not just homosexuals.

Rather than "selling" socialism to the audience, Kushner wanted to encourage people to discuss alternatives to American capitalist democracy. He called the 20th century a "time of global confusion" in which people "believe [they] cannot discuss any alternatives to the current system."

Kushner thought that people in the 20th century no longer thought about alternatives to the current system in part because they had become desensitized to its evils. Paraphrasing Dickens, he said that people had become "pessimistic" but did not believe they could change the world for the better. Socialists, on the other hand, were like Dickens' "optimists" who were "surprised by evil," and eager to rid the world of it.

For Kushner, the problem was as much in discussing alternatives as it was acting against "the current system."

"We don't live in a time of revolution," Kushner complained. "We live in a time of global confusion. People do not think that they can change the world for the better and instead put [their] faith in localized concrete actions."

Kushner also thought that people of the 20th century had become "pessimistic" and lost any sight of "paradise," which he related as the hope of something better in the future. Socialism, he argued, could bring a "demi-paradise" on earth because socialists are always looking away from "the current system" toward a better and more just utopia. He contended that capitalist systems were inherently unjust because people were "surprised by evil," and eager to rid the world of it.

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At Erbert & Gerbert's freshens' contents, not only when it comes to our sandwiches, but also with the way we look at the world. Take the simple art of naming a sandwich. We prefer names like The Halley's Comet, The Bornk, or The Girl. Not exactly normal, but then again, you have to ask yourself, who wants a normal sandwich? Make sure you visit Erbert & Gerbert's and try one of our fourteen delicious sandwiches. Sandwiches as uncommon as their names.
The art of dark black humor

BY ARIE FARNAM

Fixed to the turntable of a plastic record player is a bedraggled doll with yarn wound around her middle. Onlookers push a button and the table turns, pulling more yarn up from a ball on the floor to further entangle the unfortunate doll.

"Give Her Enough Rope," an interactive artwork by Lynn Wadsworth, is one of the bizarre pieces at the Wriston Art Center’s latest art exhibit entitled, "10,000 Lincoln Cheese Logs."

Wriston curator Nadine Wasserman said she chose a humor theme for this year’s exhibit.

"This exhibit is very different from anything else I’ve seen [at Lawrence]," said Anne Kaiser, a senior studio art major. "It involves the viewer in a kind of psychological banter."

The exhibits are unlikely, surreal and sometimes just plain weird. They range from other interactive exhibits, such as stencils reading, "I am the best," to such pieces as a video of an artist drinking, a tree made of irons with their cords braided together, a satirical TV guide, and the periodic table of the elements of human character.

Wasserman asserted that this artwork "is really about serious issues. Some of the artists are critical of popular culture or poking fun at the American dream."

She cited "Weaving Project #3" by Car, a collaborative group, as an example. Woven ornaments hanging from the ceiling "criticize pedagogy and the way we are structured in the classroom, using very dark black humor," Wasserman said.

Even among the more conventional drawings and paintings there are some pointed messages. Rebecca Morris’ paintings use "a palette of junk food and video game colors."

In her essay introducing the exhibit, Wasserman stresses that it has a particularly Midwestern flavor, representing what she calls "fly-over land." Such humorous art, she writes, has the potential to demystify art and to dispel its "high-minded" reputation.

The exhibit at Lawrence, which will last until Nov. 2, is only the first stop on a Midwest tour. In January and February the show will move to Chicago, and in April and May it will be shown at Carleton College in Minnesota.

Sophomore Carol Hinz reflects on Lynn Wadsworth’s piece, "Domestic Irony," which is a part of the art show at Wriston.

Photo by Arie Farnam

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LU women’s tennis prepares for upcoming meet in Madison

BY JACKIE GERHARD

The Lawrence University women’s tennis team hit the courts early this fall. Like many of the fall sports, they returned early to campus and had already played in most of their tournaments before classes began. Their season had been pock-marked by nagging injuries; but fortunately, at the same time highlighted by exciting freshmen.

The team has demonstrated determination and perseverance, while having a lot of fun. Statistically, the team won only three of 11 meets. Their losses have not come because of a lack of effort, however. The team began the season with two-a-day practices and has worked hard ever since. The individual matches were often close, but Lawrence fell on the 3 side of many of their 4-3 matches. Coach Shelly Braatz explained, “we are strong in our region, not strong in our conference. We should surprise the competition at the conference meet.”

Despite the close losses, the team remains upbeat. Alli Gamble and Tammy Tester lead by example on the court as co-captains of this year’s squad. Gamble, a senior, simply loves playing tennis and is proud to be a leader on Lawrence’s team. She was plagued by a variety of injuries throughout the season, but she continues to play because of the fun the team has on the court. “I’m trying to enjoy this season more,” claimed Gamble. “I want to play. The people and the coach are great. I like playing tennis, but it’s more the people. Most of my good friends are on the team.”

Besides the camaraderie the team shares, Gamble loves the freedom that playing at Lawrence gives her. “I like singles and doubles,” said Gamble. “I like playing both at the same match. Even if you feel you didn’t do well in doubles, there are singles.” Many of the team members enjoy Lawrence’s flexibility.

The team welcomed with open arms two outstanding freshmen to their close-knit group this season. Nicole Wargin and Katie Hill had their own version of new student week with the tennis team. According to Coach Braatz, the freshmen influenced the team’s style of play. “Nicole and Katie have been very nice additions to the team,” opinioned Braatz. “They bring strength to the team. They are our power hitters. They have brought power into our game and the others are teaching them control.”

The Lawrence women have only a few meets ahead. With the conference meet in Madison in their sights, the team is practicing zealously. They are gunning to beat Carroll College at the conference meet and avenge a tough early season loss that ended after dark. “It was strange playing when you couldn’t even see the ball,” said Gamble. “It was all luck.” As they head to Madison, the Vikings hope that luck will finally be on their side.

The Vikings begin their conference games this week with an away game against Ripon College. When asked about how the women fare in the Northern Division, Tatro said, “Any of these teams could come out and win on any given night.” With the conference games ahead of them, the team has set “high yet realistic goals” and is looking forward to some “exciting matches.”

There are two chances left to see the women in action at Alexander Gym. The dates are Oct. 22, 7 p.m., when they take on Carroll College, and Oct. 24, 7 p.m., versus St. Norbert College. In addition, this year Lawrence will host at Alexander the Midwest Conference tournament, a ten-team tournament.

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The lawrentian
It’s all in the attitude

BY BONNIE TJERINA-HOBSON

The women’s consistent winning attitude that head coach Kim Tatro credits to their personality makes this year’s volleyball team a real success.

After losing four of her six starters from last year and starting with a reserve setter, junior Leah Anderson, Tatro realized there was a lack of experience coming into this season. However, with a record now standing at seven wins and eight losses with still at least six games left to play, the team has already tied the number of wins that last year’s team had (7-13).

The team may have less experience, but Tatro described it as “more athletic,” and mentally solid through even the toughest of times. The head coach proudly explained that she is not the only one who sees that the attitude of the women is not always indicative of the score. She recounted a phone call from a coach in the conference who, after seeing the Vikings play, phoned her to tell her just that.

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Lawrence scores last-minute victory over Knox

BY JOSH HORBON

On Sept. 28, the Lawrence Vikings pulled out an upset victory over undefeated Knox in the Banta Bowl.

The Vikings were down by two points with three minutes left in the game. Lawrence kicked to the Midwest Conference leaders who had already accumulated 34 points. Lawrence's defense was strong, but occasionally had faltered this year. This time, they held.

Lawrence would get one more shot at topping the 3-0 team with one minute and 31 seconds in which to do it. With a 50 yard play, the Vikings abruptly found themselves in the endzone, taking the lead 38-34. Coach Rick Coles called for a two-point conversion, which to do it. With a 50 yard play, the Vikings abruptly found themselves in the endzone, taking the lead 38-34. Coach Rick Coles called for a two-point conversion, which was attempted the pass on the one yard line.

Coach Coles did not want a fumble or an interception this late and close to the opponent's goal, so he called for the one safe play. With the snap, the quarterback took out behind the endline for an intentional safety, ending the game 38-36.

"We were able to sustain drives this game," said Coles. "We had a 65 yard drive that lasted seven minutes with no passes." The defense also came together in this game, holding Knox's running game to just 83 yards on 30 carries. "We came from behind and beat an undefeated team. The defense proved they could stop a good offense. This game was quite a confidence boost for the team."

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With four seconds left, Knox got possession. They tried to get downfield but were unable to do so. With eight seconds left, they tried one last shot—a pass to the end zone.

In that second, grace smiled upon Lawrence, as junior defensive back Rob Kreil intervened and intercepted the pass on the one yard line.

"We didn't play as well as we could have," said Coach Coles. "We saw a good enough team to best good teams, but not so good as to just show up and do." The game was riddled with good spurts and droughts on both sides of the ball. Lawrence received the opening kickoff, but fell short of a first down and had to punt. Carroll took that opportunity to score. By halftime, the Vikings had fallen behind 19-7. But the third quarter was the best played for Lawrence. They climbed back to 19-14, then forced a fumble to regain possession. Sophomore Steve Smith's touchdown put them on top 21-19.

Carroll regained the lead with a touchdown and successful two-point conversion, putting Lawrence down six with three minutes left in the game. "The team was down, but not out. We played for Lawrence. They climbed back to 19-14, then forced a fumble to regain possession. Sophomore Steve Smith's touchdown put them on top 21-19.

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