Task Force on Residence Life takes input from students

Meal plans, renovation of Brokaw Hall, and other housing options were at the heart of the recent Task Force listening sessions.

by Sara Schirmann

As a follow up to the recent surveys given out by the Trustee Task Force on Residence Life, listening sessions were held in Riverview Lounge and the Colman Hall lounge on Nov. 14 and 15, respectively. Forms were held as another way for the task force to gather students' opinions on housing, food services, and campus life in general.

True to their name, these sessions provided time for students to voice their opinions and concerns and for members of the task force to listen. All points made each night were recorded and additional sheets of paper were placed out on a table so that students who had to leave early could write down their concerns for the task force.

Tenure process a difficult but necessary part of academia

by Andrew Karre

It comes as no surprise that college students are subject to scrutiny, are made to demonstrate their knowledge or ability on demand. Examinations are an integral part of college. Whether they be defenses of scholarly work or adjudicated exhibitions or performances, most every student at Lawrence must jump through some sort of stressful hoop in his time here at Lawrence. But the students are not alone in this regard. For members of the faculty, there is an examination that perhaps inspires as much or more trepidation as any they assign to students. By their sixth year at Lawrence, new professors are usually ready to submit an application for tenure to the Committee on Tenure and Reappointment. Candidates who receive tenure assume the rank of associate professor and, in effect, cross the most important threshold in the career of any aspiring academic. The process is involved and complex.

The Tenure and Reappointment Committee, a committee of five faculty members nominated by their colleagues and selected by the president, independently reviews the candidate's work, reports of three to five readers, and, of course, the candidate's teaching evaluation. The committee's recommendations are then sent to the Trustees for final approval. In short, the rank of associate professor is a lifelong career designation that no college student is likely to receive.

The session on Nov. 15 at Colman Hall generated several ideas on how to improve the current housing and food service problems.

Food service was the first topic addressed and many students expressed concern with the lack of flexibility in meal plans. Members from the task force talked about the different options that they had been researching.

One of these options would be a debit system with a certain number of meals put on your card that could be used throughout the term or year. This would allow a student to eat a different number of meals each week without having to forfeit the value of unused meals. This would also allow a person to buy dinner for a friend if he so desired.

Another system that the task force has seen at other colleges is based on an à la carte system. A set amount of money would be put on your card each term to buy food that would all be priced equally.

The idea of students being able to cook for themselves was an issue that many students seemed to agree with, but this also led to discussion on the limited facilities that exist in many kitchens on this campus. Limited food transfer was also an area of concern by many students, especially on sporting teams, who felt the amount of food they received for out of town competitions was not only sparse, but of limited variety.

Brokaw Hall was the first area of interest in the housing portion of the discussion.

Tenure process a difficult but necessary part of academia

kevin mahogany and campus ensembles kick off jazz weekend

by Ben Young

"The difference between a good band and a great band is dynamics. These were jazz ensembles; Kevin Mahogany's words of advice to LUJE, the Lawrence University Jazz Ensemble, were appropriate for reviewing and making recommendations on all tenure applications.

Typically, candidates come up for review in the fall of their sixth year, but the process really begins in the spring of the previous year when the committee begins gathering information from the candidate and from his colleagues and former students. The committee sends a survey to all of the candidates for reviewing and making recommendations on all tenure applications.

The committee also sends a letter to faculty members inviting them to comment on the candidate. The candidate himself must also submit a portfolio of all the research or artistic work he or she has done. In the college, this generally means scholarly publications; in the conservatory or Art Department, it may also include performances, recordings, work samples, and exhibitions. The committee sends the portfolio to outside referees. See TENURE, page 3

Kevin Mahogany and campus ensembles kick off Jazz Weekend

'Goin' To See My Baby' The seven young women who compose the group are capable of producing sophisticated multipart harmonies, and used them to great effect, particularly in 'Between The Devil And The Deep Blue Sea,' where one singer would sing a phrase, and the others would harmonize in the background. After 'Goin' 'To See My Baby,' Mr. Mahogany made his presence known, taking the stage to sing a set of songs. Mr. Mahogany's counsel to heart, as he played an impressive set opening for Mahogany, as did the Lawrence University Jazz Singers. Also performing that evening was the Charlie Kohlhase Quintet, whose drummer owns the coolest shiny green jacket this reviewer has ever seen.

Dynamics in a musical setting are defined as variations in volume and intensity. Instead of playing at full-volume for an entire song, if a band will play one section quietly, and the next with more vociferousness, the boisterous part will seem much more intense. Few bands have the finesse and the restraint to incorporate noticeable dynamic variations into their music, and those that do will sound noticeably better than their peers.

LUJE is one such band. During the song "Purple," composed by LUJE director Ken Schaphorst, the band played a soft refrain, then cut out entirely with the exception of Rene Rusch's piano, which softly played a haunting melody that seemed all the more poignant in the absence of the other instruments.

'the charlie kohlhase quintet, who played 'the new llama walk,' a Kohlhase-penned tune, arranged by carl kuster followed LUJE. up next were the lawrence university jazz singers, who performed two songs a cappella, entitled 'between the devil and the deep blue sea' and 'hunter's moon.'
What's On? at Lawrence

SUNDAY, NOV. 21
3:00 p.m. Term I Play Translations by Brian Friel, directed by Timothy X. Troy, Cloak Theatre, Music-Drama Center. Adults $10; senior citizens/students $5. LU students free.

8:00 p.m. Collegeium music concert; First English Lutheran Church

MONDAY, NOV. 22
8:00 p.m. Student recital: Christopher Warwick, voice; Harper Hall, Music-Drama Center.

TUESDAY, NOV. 23
7:00 p.m. Women's basketball vs. Marian College, Alexander Gym.

7:30 p.m. Artist Series performance preview. Hilary Hahn concert by Matthew Michie; Harper Hall, Music-Drama Center.

8:30 p.m. Artist Series concert: Hilary Hahn, violin; Memorial Chapel, Adults $18 & $16; senior citizens $12 & $10.

THURSDAY, NOV. 25
All day Thanksgiving

SUNDAY, NOV. 28
8:00 p.m. Student recital; Elena Derzhavina, organ; Memorial Chapel

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NEWS/FEATURES

Shooting Kills Two 19 Year Olds
At 9:20 p.m. on Nov. 12, the Appleton police were dispatched to 111 E. Water St., the historic River Mills Apartments. When they arrived they found two 19 year old men lying dead from gunshot wounds in the hall. The men were later identified as James C. Burns of Menasha and Luke A. Mix of Appleton. A hand-gun was also recovered at the scene. Autopsy reports show that Jamminie Burns shot Luke Mix and then turned the gun on himself.

The two men were described as good friends and had grown up in Menasha together. They had gathered for a party somewhere in the apartment building and alcohol was involved. Witnesses stated that they had been some pushing and shoving early in the evening. Police are still not sure what prompted Burns to shoot Mix.

This story is especially an interesting one to Lawrence students since the apartments are located just below Colman Hall and many students either heard or saw the many police cars dispatched to the scene. All Lawrence building were locked early that night because the police were unsure of the situation at first. Dean Truedell left a campus wide voicemail on Nov.13 simply stating that the shooting did not involve any Lawrence or student on duty and that students were in no danger.

Heidi Busse Attends Peace Conference at Columbia University
On Oct. 26, Junior Heidi Busse was at Columbia University in New York City participating in the 1999 Volvo Environmental Prize and Conference, A Planet at Risk a Partnership with Work Busse attended this conference as a recipient of the Volvo Environmental Scholarship at Columbia University's Biophysics and Earth Biology office, was in charge of the event. The event involves "adoption papers" where one friend can adopt another and help him/her smoke during the Smokeout. The person who wants to quit also chooses another person to try not to smoke that day. It is reported by the American Cancer Society that 48 million Americans have quit smoking. Konrad

Great American Smokeout
For all the people who are trying to quit smoking, Nov. 18 may have been a start. That was the start of the 1999 annual Great American Smokeout sponsored by the American Cancer Society. Krista Konrad

Syrphony to perform Beethoven and Walton

This weekend, the Lawrence Symphony Orchestra returns to the Chapel stage where they have been busy in the past month. Besides their regular concert schedule, the orchestra's most recent performances include the Nov. Convocation and Bridget-Michaele Rohe's Friday lecture to the Freshman Studies classes. This Saturday at 8 p.m., the orchestra and soloist take on the lofty job of performing Beethoven's masterful Fifth Symphony on the same program as William Walton's difficult Viola Concerto. Kate Lewis, a junior at Lawrence, will perform Walton's Viola Concerto as William Walton's difficult Viola Concerto. Kate Lewis, a junior at Lawrence, will perform Walton's Viola Concerto, the Lawrence Symphony Orchestra continues to perform great music for the benefit of Lawrence and the surrounding community. The Walton and Beethoven certainly fit that criterion and whether you are required to go, those that do will encounter an exciting and varied program.

Lawrence University Conservatory of Music students Rene Rusch, oak Creek, and Kimberly Gedde, Owatonna, MN, earned first-place honors at the Wisconsin Music Teachers National Association (MTNA) state competition held Nov. 5 at UW-Oshkosh. Rusch, a senior and student of Catherine Kautsky, received the first-place prize in piano competition. Junior saxophonist Kimberly Gedde, from the University of Wisconsin-Stevens Point's Campus, won the woodwinds competition. Professor James F. Kim, Seoul, South Korea, was selected as an alternate in the percussion competition. Rusch and Gedde will both advance to the MTNA's five-state regional competition in mid-January at UW-Milwaukee.

Friday, November 19

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Violin prodigy Hilary Hahn to perform in Chapel

by DEVIN BURKE

Hilary Hahn is quickly ris­
ing to the point where she will need no introduction. This is due in part to the Lawrence University students who will get a chance to meet both her in performance and backstage setting. On Tuesday evening, Nov. 23, she will play her virtuoso violin at 8:30 p.m. in the Memorial Chapel in the second of Lawrence University’s four Artist Series concerts.

At 19 years of age, Hilary Hahn has been called a mas­ter musician whose playing is illuminated by a love for music and the need to com­municate. Following her debut with the Bavarian Radio Symphony, the music review said that Hahn belonged to that rare group of musicians which one encounters once in a century. Comments such as that make one consider the virtuoso of this century. Itzhak Perlman, Yehudi Menuhin, and prodigies such as Joshua Bell, Sarah Chang, and Gil Shaham.

Hahn’s musical pursuits began shortly before her fourth birthday when she overheard a young boy play­ing “Twinkle, Twinkle, Little Star” on the violin. She and her father were walking through their neighbor­hood when they heard the boy, and she began lessons the next week. At age ten, she was admitted to Philadelphia’s Curtis Institute of Music, where she began studying with Jascha Brodsky, a prodigy of the famous Menuhin family and the School of vil­lin playing. The age differ­ence between teacher and student may have seemed hard to bridge, but she says she had a wonderful time studying with him. Brodsky was her teacher until he passed away when she was 17.

Soon after entering Curtis, her solo career jump-started when she made her orchestral debut with the Philadelphia Symphony. Other engage­ments, such as performances with the New York Chamber Orchestra and the New York Philharmonic, soon followed. Meanwhile, at age 11, she began taking college courses at Curtis and by the age of 16 had all the credits she needed to graduate with a college music degree. Still, Hahn postponed her graduation date until May of this year, so she could take three more years of college classes in order to continue her interest, like English and language.

In the midst of her college courses and performances, Hahn has also recorded two acclaimed recordings on the Sony Classical label. Her most recent recording, featuring a selec­tion of Bach’s solo partitas and sonatas, was released in 1997 and won her the Diapason d’Or award, which in France is most distin­guished recording prize. Her next recording, released in 1998, paired the Beethoven Violin Concerto with Bernstein’s Serenade for Violin and Orchestra.

In early 2000, she will release her third recording, which will match the heart­warming success of her Samuel Barber and the pre­miere recording of the Violin Concerto by Edgar Meyer, an American composer and one of the world’s finest double bassists. This recording was com­missioned from Meyer for Hahn, and she will be per­forming this world-premiere season with the St. Paul Chamber Orchestra, who will also be performing as part of the Artist Series later this year.

So as all this goes on, Lawrence is Hahn’s last performance date before she leaves the U.S. to return to her native Berlin. A week after she plays in the Chapel, Hahn will play the same pro­gram in the Conservatorio Giuseppe Verdi in Milan, Italy, then on to Geneva, Switzerland, and beyond. Her European tour will culminate in her debut performances with the Berlin Philharmonic, where she has chosen to play the First Violin Concerto of Dmitri Shostakovich.

Hahn’s visit to Lawrence will also include a question and answer session for the students and faculty on Monday evening at 7 p.m. in Shattuck Hall Room 163. Just before that session, Hahn will meet with the string depart­ment faculty and students for a pizza reception in place of a master class. Those who meet her will probably find a refreshing lack of aloof­ness for someone who has risen to such heights. Despite her busy schedule, she finds time to spend and talk in with young children. She also writes “Hilary’s Journal,” which has recently earned her an elementary class and has become a log of her tour that can be found on the Sony Classical website.

The concert, as most of the Curtis concerts are, will be packed, so get your tickets early. This is a chance to meet and hear a great artist. Tickets can be pur­chased through the Lawrence University Box Office. Prices are $18 and $16 for adults, $14 and $12 for senior cit­i­zens, and $10 for students.

Tenure track explained

Tenure track explained continued from page 1

Tenured faculty members have a right to tenure. The process of attaining tenure is an important part of academic career. It represents not only the successful completion of some academic work. Wojciech Kotas, assistant professor of English, describes his experience. Kotas says it was a process that, for him at least, played to his insecurities. The fear of sub­mitting something that rep­resents one’s work, what one is capable of, is not a fear known only by students.

Once the process was essentially out of his hands, he says he felt relieved. Kotas says that he expected to be much more nervous after he submitted his portfolio and began to await the commit­tee’s decision, but the anxiety about the process was reduced to “a sort of dull rum” by the necessity to go on with his life.

He teaches; he has his family, so he does not have time to dwell on the outcome like he thought he might. “Normalcy obscures the anxiety,” he says. Professor Kotas, like the other tenure candidates, will find out the decision of the committee sometime in the months to come. In the mean­time, the thought of the process, he says “it’s hard but it’s meant to be.”

"Translations" launches Lawrence Theatre season

by ALLISON AUGUSTYN

The first play to grace Cloak Theatre this year, "Translations," by Irish playwright Brian Friel, tells the story of Baile Beag, a small community in nine­teenth-century Donegal, Ireland. The play revolves around a small hedge-school that is taught and attended by a number of spirited individuals who are experts in their fields. Wojciech Kotas, assistant professor of English and cand­i­date for tenure, clearly con­firms that such a critical step in one’s career is not taken easily. "In other professions," he comments, "the degree, whether it be B.A., M.A., or Ph.D. is an end—sort of 'look ma, no tests.' In acade­mia, there is still another threshold."

For him, the most stressful aspect was preparing his port­folio for presentation to the committee. Professor Kotas says it was a process that, for him, was an experience of decades—once tenured, he comments, "the degree, as Owen, Chris Meadows as Yolland, Ben Meyer as Murch, Jack Mark Schoon as Deaty, Cori White as Maire, and Justin Shattuck as Padraic. The cast consists of David Carpaccio as Manus, Rachel Deck as Bridget, Anneliese DeDiemar as Sarah, Paul Hurley as Owen, Chris Meadows as Yolland, Ben Meyer as Murch, Jack Mark Schoon as Deaty, Cori White as Maire, and Justin Shattuck as Padraic. The cast consists of David Carpaccio as Manus, Rachel Deck as Bridget, Anneliese DeDiemar as Sarah, Paul Hurley as Owen, Chris Meadows as Yolland, Ben Meyer as Murch, Jack Mark Schoon as Deaty, Cori White as Maire, and Justin Shattuck as Padraic.

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In Ilyria, the music was delightful, the utilization of set pieces clever, and the interpretation of the script entertaining. However, while the intentions of the troupe were worthy and the performance reflective of Swander’s founding statements, and what the performance was incredibly enjoyable, there was one aspect of the production with which there was fault.

One of Shakespeare’s later works, “Twelfth Night” was written in 1600, following on the heels of “As You Like It.” These two comedies proved successful, and Shakespeare’s next work was “All’s Well That Ends Well,” “Measure for Measure,” and “Troilus and Cressida.” It is from the latter that P.S. Boas’s term “problem play” is born. A simple definition would be this: a problem play revolves around those productions that clearly do not fall into the category of tragedy, yet are too serious to fit the common conception of comedy. In “Twelfth Night” we find anything but a tragedy. However, the end of the play is far from pleasing, as the lovers’ happy resolve to marry is tainted. It is in this way that the end of “Twelfth Night” could be approached as a “problem scene.” The meeting between Sebastian and Viola is preceded by a disturbing scene between Sir Toby and Sir Andrew that conveys the violence of love with a great deal of laughter. After the reunion of brother and sister, and the talk of marriage, it becomes clear that the final element to resolve is Malvolio. Previously an object of jest, he does not procure much laughter in the final scene, unless you attended the performances on Tuesday and Wednesday night. A true, horrific depiction of human dejection, Bhattacharjee’s Malvolio shuffled onto the stage with a look of strange wonder and malvolence. But instead of recognizing the moment as somewhat serious, the audience laughed uproariously, which clashed badly with the vision of the broken man. The ill-used Malvolio should bring distress to the happy scene. Even Shakespeare notes a difference in character and the importance of the resolution as, for the first time in the play, he allows Malvolio the dignity of speaking in blank verse. While it is reasonable to laugh at the previous indignities that have created such mirth, there is an element of genuine pain. However, Bhattacharjee responded to the laughing audience by interpreting Malvolio’s speech as almost purely humorous. In catering to the audience, he minimized an element of true distress that should have made the audience wince, as well as laugh. In defense of Bhattacharjee, I discovered that the more serious audience of the Saturday matinee laughed very little at Malvolio’s final scene, gasping audibly when he furiously cried, “I’ll be revenged on the whole pack of you.” (5.1.380). Perhaps the acting talents of Bhattacharjee extend to effectively evoking the ever-changing audience reaction. However, that is mere speculation.

Other than the interpretation of the final scene, the play was enjoyable. Particularly of note was the performance of Matthew Radford as Orsino, Feste, and Fabian. Using only a hat and monocle, Radford most clearly defined his characters to the point of distraction. At times it was almost more involving watching Radford artfully transform into each character, rather than in paying attention to the dialogue. A most impressive scene was that between Orsino and Feste in Act II, scene iv, where Feste sings a song to relieve Orsino’s passion. Radford’s composure on stage was admirable. He jumped from haughty duke to earnest singer to fool in moments. It was a remarkable performance.

Another striking performance was that of Lucy Tregear as Viola and Sebastian. From the moment she decided to don the guise of a man, she completely captured the essence of the strong-will, mischievous Viola. Her performance was earnest and lively, and though some may have found trouble with her character switch, the majority of the audience was pleased. I found Tregear’s Sebastian as convincing as Viola. I was also delighted that each character had a musical talent to contribute, and that the music was done in a modern style that faintly echoed that of the 1960s, added a hauntingly beautiful element to the performance. Which charged me all the more.

Overall, I was extremely appreciative of the production. It was a playful and interactive rendition of the script, which kept in spirit with the mission statement of the troupe. ACTER proved, yet again, that the powerful magic of their performance springs from collective, imaginative efforts.

And, despite my dissatisfaction with the end scene, I found the troupe to be aware of the reasoning for their actions. I had a discussion with the cast after Matthew Radford’s Friday night reading of “Venus and Adonis,” wherein I discovered much about their thoughts on everything from the States, to Miller and Joyce, to their intentions with “Twelfth Night.” Though we never got around to discussing Malvolio’s scene, I found that each had a great reverence for theatre (which explained certain motivations for each character), and derived immense enjoyment from playing on stage. This great reverence for Shakespeare and the playfulness with the script was captivating on stage, reminding me that though I may not agree with every interpretation, the performance conveyed those elements, making the play an incredibly enjoyable theatrical work. And sometimes that’s all it takes.
Jazz Great Arturo Sandoval performs with versatility, flair

by NATE SMITH

On Saturday, Nov. 13, Arturo Sandoval, accompanied by his own band, delivered the second major concert of Jazz Celebration Weekend. Expectations were high because the six-member group took the stage, and opinions vary wildly as to whether blending his talents is possible. Most agree, however, that the performance was a showcase of versatility and technical mastery that began on a high note and remained intense from start to finish.

The set was a surprising departure from the standard repertoire of both the jazz and salons idiom in which Sandoval is well-versed, combining rock, funk, and American popular music influences. Sandoval even covered Sting's "Englishman in New York," in a reggae interpretation.

"Arturo Sandoval's style, and his technical brilliance, is well-versed, combining rock, funk, and American popular genres? According to Sandoval, the result is a genre that he describes as "the best band I could get with twenty minutes rehearsal time," Mahogany really shined in his own song set, and the players clearly enjoyed the moment. The band operated as a melody of "Swing" with a variation of "The Evening," "Every Night," and "Every Day," so chosen due to their similar themes.

Mahogany has the rare ability to use his voice as an instrument, and is one of the few vocalists today who can sing without sounding husky. He can imitate instrumentation of many instruments, allowing him to convincingly quote Miles Davis or Ella Fitzgerald. His ability to do so was what was perhaps the highlight of the show, traded off by a highly musical song and percussionist shared at every track to two prominent films, most notably "Midnight In The Garden Of Good And Evil," and having established the "Jazz Singer," a quarterly magazine oriented towards jazz vocalists, he is also a knowledgeable teacher, with a broad background in numerous musical genres.

Students generally seemed to enjoy themselves. The pianist and tenor saxophonists were a particular favorite, Ya, certain that they were all up there on a huge show [and] you could tell that they were all having a good time.

There is, however, no denying that Sandoval's band was entertaining. His set, despite its brevity, had a good balance between seamless segues and banter with the audience. During the last tune, Sandoval took the mic to ask the crowd to its feet and dance, demanding several times, "do love my musical performance, or I'll probably be returning with a roasting cheer each time.

"In terms of selling a show to the audience, this is job of that," noted Neil Leichsenring a perceptive student. "You can tell he loves music," said Richeson, "and that energy certainly came off, and the audience really enjoyed it.

"Sutton was of the same mind: "He's a showman. He put on a huge show [and] you could tell that they were all up there just having a good time."
Oregon Chardonnay fails taste test

**by Michelle Burck**

In my quest to promote all things Northwest, I decided that I would try to dispel the idea that California is the only domestic region that produces good Chardonnay. Oregon produces several outstanding wine varieties, most notably Pinot Noir and Pinot Gris. But in addition to these, Oregon produces a lot of Chardonnay. Most people think of California when they think of domestic Chardonnay, so I thought that I would try to dispel the idea that California is the only region that produces good Chardonnay.

The Willamette Valley Chardonnay does not have a distinctive oak flavor. This is not necessarily a bad thing. A good reason to cut down on the oak would be to highlight fine flavors in the Chardonnay grapes. But this means that the flavors should be worthy of such attention, which is often not the case with Chardonnay. The Willamette Valley Chardonnay lacked any special Chardonnay flavors. Chardonnays from northern regions often display fruity flavors such as apple, while wines from warmer southern regions are often quite oaky, with smoky, vanilla-like flavor, which comes from the process of oaking. Finer wines are produced in expensive barrels made of French oak, while wines of lesser quality may simply have oak chips soaked in the wine at some point. Oaky flavor has become synonymous with Chardonnay because the great prototype, white Burgundy, is an oaked wine. And besides that, a lot of people just like the flavor of oak.

However, the Willamette Valley Chardonnay should be interesting. The Willamette Valley Chardonnay lacked any special Chardonnay flavors. Chardonnays from northern regions often display fruity flavors such as apple, while wines from warmer southern regions are often quite oaky, with smoky, vanilla-like flavor, which comes from the process of oaking. Finer wines are produced in expensive barrels made of French oak, while wines of lesser quality may simply have oak chips soaked in the wine at some point. Oaky flavor has become synonymous with Chardonnay because the great prototype, white Burgundy, is an oaked wine. And besides that, a lot of people just like the flavor of oak.

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This chapter is celebrating the 25th anniversary of the Willamette Valley Chardonnay. It has been a sure-fire seller. A good reason to cut down on the oak would be to highlight fine flavors in the Chardonnay grapes. But this means that the flavors should be worthy of such attention, which is often not the case with Chardonnay. The Willamette Valley Chardonnay lacked any special Chardonnay flavors. Chardonnays from northern regions often display fruity flavors such as apple, while wines from warmer southern regions are often quite oaky, with smoky, vanilla-like flavor, which comes from the process of oaking. Finer wines are produced in expensive barrels made of French oak, while wines of lesser quality may simply have oak chips soaked in the wine at some point. Oaky flavor has become synonymous with Chardonnay because the great prototype, white Burgundy, is an oaked wine. And besides that, a lot of people just like the flavor of oak.

What did you do over the mid-term reading period?

Senior T.J. Ow: I went to a med school interview and saw some friends in the urban studies program in Chicago.

Senior Heidi Stober: I went up north with my boyfriend and some friends. We ate smores.

Senior Ross Nelson: I ran in a cross country meet in Illinois.

Lecturer Alice Case: I worked on letters of recommendation, references for off campus programs, and I spent one day in my studio (wish I had spent more).

Junior Ty Molitor: We won a football game against Ripon and I don't remember anything else.

A better chance for Appleton

**by Cameron Kramlich**

Last Monday, the Appleton Chapter (ABC) held an open house to showcase a recent renovation. This chapter is celebrating over three decades in Appleton sharing a special partnership with Lawrence University. The husband and wife executive directors are in the midst of their second year in this location and hope to further the legacy of their program.

From its start the Appleton ABC has been an integral member of the Lawrence community, with many faculty members on its board of directors. Even the building for the ABC program was formerly a fraternity house and remains owned by Lawrence. As well, ABC has served as an important conduit through which to attract underprivileged students to Lawrence. Some of the earliest Lawrenceans of African American heritage were graduates of the ABC program.

Although ABC is a large nationally recognized program, many Lawrenceans are oblivious to the existence of the ABC house behind the conservatory. A Better Chance helps talented youth from underprivileged school districts to attend classes in more challenging schools and private high schools. The students in the ABC program make a major sacrifice to come to school in Appleton, leaving friends and family as far away as Los Angeles and Las Vegas. Although the nation-wide ABC program helps both young women and young men, the Appleton house serves only young men. The six students in Appleton live with the executive directors of the program and attend local public high schools.

Many community service opportunities exist to help out with A Better Chance in Appleton. The staff of the house are all part time and the director is also involved with Harbor House leading to a wide range of help that is needed. With a part-time staff of only three people, the Lawrence community has provided the labor necessary to make this non-profit organization an ongoing endeavor.

Historically, Lawrence students who served as tutors at the house lived with the ABC students, but this is not presently the case. Nevertheless, ABC constantly needs people to help out as tutors and other work-study positions and more transient volunteer jobs. This is a great opportunity to work as a volunteer because, unlike some projects located hours away, it is located directly on campus behind the conservatory.

According to Appleton ABC Executive Director Julie Kristen, "We definitely work with a unique bunch of boys and they feel that they get a better chance." Appleton should be really proud that this exists in their community.
Clarification of Editorial Policy

by EVAN WYSE

There has been some confusion lately about certain Lawrentian editorial policies and their clarification is needed.

First and foremost, we do not solicit or print articles by persons who have a personal interest in the subject of the article. Usually this means that members of campus group cannot write about those organizations which they are a part of. For example, members of a fraternity cannot write about the success of their rush event from the previous week, nor can athletes write about the progress of their team. This long-standing policy is essential to providing an unbiased, unbiassed, and is an important tenet of any code of journalistic ethics. We try our best to cover as many stories as we can. If our coverage seems lacking at times, the best redress is to join our staff and start covering events. Our attempt to uphold objective journalism certainly costs us in total articles, but it is a necessary tradeoff.

The University has some sentiment around campus that you have to buy an ad to get anything into the paper. There are several ways to go out about getting published. We print letters to the editor which espouse a position, but not letters which are intended to publicize an up and coming event. Content can be mentioned so long as they serve to espouse a position and are not themselves the subject of a submission. For example, a letter to the editor espousing the virtues of donating blood and plasma would be fine, whereas a letter encouraging people to attend a plasma drive coming up would not be printed. The letter piece, however well-intentioned it may be, would be in essence an advertisement masquerading as an editorial. Letters to the editor should be 350 words or less and in either email or Microsoft Word for Macintosh format.

Column groups can also purchase an ad. While it might seem cost-prohibitive, we offer a 50 percent discount for campus groups. This breaks down to $10 for a business card sized ad and $27.50 for a 1/8 page ad. Our business office number is (920)832-7270 and our fax is (920)832-7051.

In addition to the aforementioned options, next term the Lawrentian will introduce a community service box where campus groups will be able to list their service opportunities free of charge. Look for additional details in first paper next term or contact our office at (920)832-4768 or email us at lawrentian@lawrence.edu.

It helps us a great deal for groups or individuals to let us know about important news around campus. We cannot guarantee however that we will follow-up all outside suggestions. Generally something must be considered somewhat relevant and newsworthy to be featured in the paper. Our job is not to print articles which people ask us but to decide as an editorial board what pieces are important for us to cover.

We appreciate the support we received this term, and we will do our best to serve the community in the two terms to come.

PROFESSOR KERN

SAYS?

OK People, we're gonna take a 5 minute break. Eric, you're gonna give me a cigarette.

Lawrence should support all club sports

STAFF EDITORIAL

Over the past few years, Lawrence University has improved its support for club sports. Last year marked perhaps the most significant change: club sport funding would no longer be drawn from the general LUCC budget, but rather, funding would be provided by the Student Activities office. This change was positive for club sports, who now can count on receiving much needed money without having to convince LUCC of their merit. Larger, more established club sports have praised the university for making stronger commitments to club sports in recent years, and in light of this, we would like to encourage Lawrence to continue making such positive changes.

Club sports often have the reputation of being less serious than varsity sports. In the cases where this is true, this may be good for students who don't want the added pressure of competing in a varsity sport but still want to engage in some physical activities. Club sports, however, often provide students with the opportunity to participate in sports that don't have as long of a tradition in American sports, such as rowing, ultimate frisbee, and lacrosse. As proven by the dedication and organization of several Lawrence University club sports teams, club members can take their sport as seriously as members on varsity teams.

The Lawrence University Rowing Team is one example of a very serious club sport on campus. Membership is now well above forty students and in order to afford the expenses of their sport, these students do a large amount of fundraising, arguably raising more money per school year than any other campus group. It is easy to see why their consistent commitment to rowing has earned them more financial support from the university. For a team that already operates like a varsity sport, attaining varsity status would benefit them by providing the privileges secured for varsity sports. Other club sports are still struggling to gain respect. For instance, the ultimate frisbee team, another club sport with a large population of dedicated members, has run into trouble finding a field on which to practice. During the peak of their season, it is not unusual for their practice to be interrupted by out-of-season varsity athletes. Afforded the field priority given to them, these teams may kick club sports off a field, leaving one to wonder if ultimate frisbee should practice in preparation for next year's tournament. Perhaps a greater demand for field space warrants the inclusion of another field, set aside for club sports to use.

Lawrence University has made moves to enable growth in club sports participation. Now it needs to ensure that these sports have the essential resources to function. While club sports are definitely encouraged to take the initiative by fundraising money, they should also be guaranteed university support. Ultimately, this will allow for more vigorous club sports and if nothing else, more diverse opportunities for students to break away from their studies to do something active.
It's not about sex (well, not exactly). "Cat on Fire" is about love, longing, and the complexity of relationships. It's a story of transformation and growth, set against the backdrop of a world on the brink of change. The play follows the lives of Maggie and Brick, a couple whose love is tested by the challenges of their environment.

Maggie is strong and resilient, while Brick is more vulnerable and uncertain. Their relationship is both passionate and painful, as they struggle to understand each other and themselves. The play explores themes of family, identity, and the search for meaning in a world that is in flux.

In "Cat on Fire," Williams uses language to create a powerful effect. The script is written in a style that is both poetic and everyday, and it captures the essence of the characters' feelings and motivations. The play is also rich in symbolism, with objects and settings that hold deeper meaning.

The performance of the play is also noteworthy. The cast delivers powerful and nuanced performances, bringing the characters to life with depth and emotional resonance. The chemistry between Maggie and Brick is particularly strong, and it helps to create a sense of anticipation and tension throughout the play.

Overall, "Cat on Fire" is a haunting and thought-provoking piece of theatre. It challenges the audience to consider the nature of love, the limits of human endurance, and the role of art in the face of social and political change. Whether you're a fan of Williams or not, this play is one that you won't want to miss.
to the limit, effectively combin­
ing his emotional turmoil
with blatant drunkenness,
and coming full circle to the
original confrontation with
Maggie. In this version of
the play, the third act ends
with Brick convincing
Maggie to return to her bed for
one night, and we are to
believe that Brick will
impregnate Maggie. There
are several other versions,
including the original, in
which Brick refuses to suc­
cumb to Maggie's wiles.
Williams was prompted to
rewrite the play by director
Elia Kazan, who felt that
Maggie should be seen more
as a growing fondness for his
wealth and promi­
ence. This seemed to prove
true. The audience gave a
standing ovation, and those
who stayed for the talk-back
session occupied a signifi­
cant portion of the theatre.

The conversation was con­
stant, as people were ani­
mated and curious about
many different aspects of
the play. One notable point
that came up was the cos­
tuming. Instead of the
traditional white suit
that many use to indicate
his status as plantation
owner, Martha Hally
clothed Big Daddy in a
plain shirt and sus­
pender. This fits well
with the script, as
Maggie lauds him for the
fact that he has never let
his wealth and promi­
nence change his person­
ality. It is this attention
to detail that made for a
convincing production.

My one and only criti­
cism was that Brick
seemed a bit forced in the
first act, and his staging,
which consisted of him
constantly thumping
about the stage in a
heavy cast (the character
had injured himself),
detracted some from his
performance. Despite my
initial irrigation with
Brick, the elements com­
bined produced an effec­
tive show. The attention
to detail and tactful han­
dling of potentially over­
bearing issues made me
leave the theatre with a
great respect for the cast,
crew, and particularly for
Edward Morgan.

The show closes Nov. 21
and still has available tick­
ets, though they're going
fast. You can call the ticket
office at 414-224-9490 for
performance information
about the Powerhouse. If
you happen to miss "Cat,"
there are still shows of
interest in the upcoming
future, including "Noises
Off," "Of Mice and Men," and
another Stephen Dietz play,
"Paragon Springs." If they
prove to be as powerful as
"Cat," I'd even forgive Dietz
for "Forces of Nature."

WORK WITH US PART TIME
AND GET A $5,000 BONUS.

Qualify to train with the Army Reserve, and we'll
make it worth your while in more ways than one.
If you qualify, you'll get up to a $5,000 bonus. And
you'll earn more than $18,000 during a standard enlistment.
And on top of this, you might be eligible to receive over
$7,000 for continuing education and even qualify to have a
federally insured student loan repaid.

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usually one weekend a month plus two weeks' Annual
Training.

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Menasha 727-1701

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ARMY RESERVE
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June 4, 1999

The Judicial Board was extremely disappointed to hear that you did not complete the sanctions required by your Judicial Board hearing on March 31, 1999. You were expected to complete five hours of community service and write essays you have experienced. It is the board’s understanding that you did not make an attempt to complete these requirements.

As a result of your failure to complete the sanctions, the Judicial Board has decided on the following:

You are placed on disciplinary probation through the end of the academic year following. Please understand that further violation of the Social Code shall result in the application of a minimum penalty of suspension.

It is unfortunate that you failed to take advantage of the educational opportunity the board believed would be beneficial. If you have any questions, please contact me or the Dean of Students Nancy Truesdell.

Sincerely,
Nikhil Chourey
Chair, Judicial Board
May 17, 1999

Dear (name removed),

The purpose of this letter is to inform you of the results of your Judicial Board hearing on May 16, 1999. The board has found you in violation of LUCC legislation I. A. 3.01, Alcoholic Beverages: Anyone distributing alcoholic beverages to a person not of legal age, or any person not of legal age possessing or using alcoholic beverages is subject to disciplinary actions by the university. Students are subject to state and local regulations concerning possession, use, and distribution of intoxicants (pg. 50, 1998-99 Student Handbook).

As a result, the Judicial Board has decided on the following sanction:

Probationary behavior through the 1999-2000 academic year constitutes a reprimand upon the accused student for a period of one academic year and includes a statement that further serious violation of the Social Code shall result in a minimum penalty of suspension.

In addition, you are required to participate in one weekend of RLA duty rounds prior to the end of the 1999-2000 academic year. You need to meet with Amy Uecke, assistant dean for Residence Life, no later than Friday, May 21 to make necessary arrangements so this sanction can be completed prior to the end of the academic year.

If you wish to appeal this decision, you may write to the President, in writing, within three days of receiving this letter.

The members of the Board hope you understand that our responsibility is to maintain a satisfactory living and learning environment at Lawrence. The college community must insist upon the cooperation and responsible judgment of all students.

If you have any questions or concerns regarding the hearing or the appeals process, please contact me or the Dean of Students Nancy Truesdell.

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Sincerely,
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Chair, Judicial Board
Last year, 5 Lawrence students went to the hospital for alcohol related reasons.

So far this year, 3 Lawrence students have been to the hospital for alcohol related reasons.

Will You Be Next?

Please take a stand by talking to your friends about the dangers of over consumption of alcohol.

Sponsored by the LU BACCHUS chapter
(Boosting Alcohol Consciousness Concerning the Health of University Students)

Everyone's invited - Mondays @ 9pm in the Trever Lounge
Junior Evangelos Karatzas fights for the ball.

Fifth year student Quen Mullich tries to stiff arm a Beloit Defender.

A Lawrence defender makes a tackle against Beloit while Jeff Depik and Ryan Zutter look on.

Lawrence Volleyball players get ready for action.

Sophomore Gina Casati races for the ball.

Junior Rachel Edle swings for the easy.

Senior Vanessa Curtis races past a red-jerseyed Ripon opponent.