Res. Life task force outlines progress, asks for input

by STUART SCHMITT
News Editor

"Our charge is to be visionary," Professor Judy Barnecki said of the Task Force on Residential Life. On Wednesday and Thursday, the task force sought assistance with its vision at listening sessions in Riverview Lounge of the Memorial Union.

The task force held the two sessions in order to update the Lawrence community on its most recent progress and also to obtain feedback regarding the recommendations it is considering.

The Wednesday forum, which was attended by about a dozen people, started with an overview of recent activity of the task force. Co-chair Professor Michael Orr said that the task force conducted discussions in March with alumni in various cities in the region to hear their concerns. Orr said that the task force also met with Interfraternity Council (IFC) and the Panhellenic Council.

Task force member Professor Beth DeStasio mentioned that it is considering recommending that the university build a new residential facility for upperclassmen, also said that the existing buildings would have to be upgraded. In particular, DeStasio mentioned that some buildings need more common spaces and that all buildings need better cooking and dining space.

Orr said that the task force was examining what services the union, or campus center, should provide. He said, "the task force will continue TASK FORCE; page 6"

LUCC hears passionate debate

Debate continues on smoking policy and funding

by REED KAJIKAWA
LUCC Correspondent

In their second meeting of the term, the Lawrence University Community Council (LUCC) approved the minutes from the last meeting and proposed legislation to prohibit smoking in Riverview Lounge and attended to other business carried over from last week.

The Student Welfare Committee, having compiled the results of their survey, proposed that the campus regulations section 3.00 be changed from: "Smoking shall be permitted only in the following areas: A. Riverview Lounge B. Memorial Union basement except the Undergraduate Coffees' to read: "0.0."

Shrode also said on Wednesday that there would have to be some changes to the Viking Room for it to be open all day. He said that a lockable barrier would have to be installed to prevent access to alcohol. Some of the better looking furniture from Riverview Lounge would probably be moved downstairs, he added.

The Lawrence University

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Classics department gains a new professor

by EVAN WYSE

Among the new additions to the faculty this year is one in the department concerned with things ancient—the classics. Professor Randall McNeill joined the department this year. He earned his bachelor's degree summa cum laude in 1992 from Harvard University, the nation's oldest and arguably most prestigious institution of higher learning. McNeill crossed over to Connecticut for his graduate study, earning his masters degrees in 1994 and his Ph.D. there in 1996. He worked as a Teaching Assistant for Donald Kagan, author of a four-volume history of the Peloponnesian War as well as "The Origins of War," used by Professor Michael Greenwald in his course of the same name.

Professor Taylor called Kagan "one of the most distinguished historians of Ancient Greece in the twentieth century." McNeill's addition to the classics department gives it two full-time professors for the first time since 1978. McNeill's office is on third floor in Main Hall, and features a large gold-colored couch and chair, for which he denotes responsibility and claims to have inherited from the previous tenant.

A native of Chicago, McNeill majored in Classics (Latin) at Harvard, where he was elected to Phi Beta Kappa. McNeill started as a medieval and Renaissance specialist, but found himself moving progressively back in time. His first contact with the ancient world was through the Asterix comic book series when he was 8 years old. He made the change from history to classics while studying Ovid one-on-one with a professor. He remembers reading the work of an early-twentieth-century scholar and being struck by a sense of dialogue with the scholar, and hop ing his scholarship would somehow be part of the continuity.

According to Professor McNeill, the classics is a very rich tradition which encompasses many disciplines, including Latin, Greek, history, art history, and literature. McNeill currently teaches "Periclean Athens," and plans to teach a similar course next year on Homer. McNeill's thesis takes a middle ground, that courses feature vertical perspectives that focus on relative ly short periods of time and look at broad swaths of social and cultural issues.

Professor McNeill is finishing up work on his new book entitled "Horace in the Mirror," to be published sometime next year by Johns Hopkins University Press. McNeill's dissertation was on Horace, a Roman poet in the Augustan period from roughly the mid 30s to the teens B.C. Horace's poetry focused on himself more than any other Roman poet and did so consciously, which has provoked scholarly debate over what can be inferred about Horace's life and times. Some argue the reader can see Horace's face, while others differ entiate it from his diary and contend the poetry is the mask of Horace. McNeill's thesis takes a middle ground, that Horace's poetry must be read with a skeptical eye but that it covers 25 years of his life and offers some reflections on Horace and his society, hence the metaphor of the mirror.

He indicated that the debates about post-modernism versus a more traditional approach to the classics have been mostly friendly. The study of classics took a down-turn after World War II, but that it has recently seen a resurgence. McNeill remarks that "it used to be rummed down people's throats" which he admits was not the best approach. He also notes that "we've moved beyond where we assume everything is based on the Greeks and Romans," but that "we can now approach them for what they are."

McNeill seeks to dispel the notion that the Greeks and Romans were an alien culture, but that "we can now approach them for what they are."
"Kwality Art" demands interest

BY JESSICA JUSTICE
STAFF WRITER

**Historic Context and Audience Relationships with Post-Modernity**

Post-modernism at a glance encompasses such names as Duchamp, Warhol, and Koons. These artists share a nostalgic, critical, and humorous vision of art's relationship with the audience. Post-modernism asks a viewer to consider the artistic theory that it alludes to, such as Warhol's print of Campbell's soup cans alluding to consumer/marketing relations, mass production, and the ease of attaining such products in American culture. Also, the context of galleries and the elevation of the art object to a thing of value is a much-debat ed topic in the art world. Does an object command value by merely being placed in an artistic context? The synthetic valuation of an object in an artistic setting proposes to the audience that this object demands interest and has a value that has perhaps otherwise been disenfranchised.

The relationship between artist, piece, and audience is intricate and rich with responsibility. The artist must present a piece that is relevant to his artistic vision, but not so exclusive so that the audience feels left to ponder the meaning of the piece without hope of a personal connection. The audience must consider the historic and theoretical implications that a piece evokes within and deals with. It is also necessary to understand the audience with which the artist has with the audience, and this context is developed throughout five distinct pieces: "Destiny," "Contact," "Fragments of a Lucid Dream," "Kwality" art show, and as Roth stated in her lecture "Kwality" art show allude to the intentional saccharine aftertaste that comes from viewing "Destiny," "Lucid Dream," and "Kwality" art show. But is irony the only element that is addressed? Decidedly not. The art show explores a variety of issues such as context, kitsch/hyperkitsch, banality, relevance of object size, post-modernist thought, appropriation, audience, and humor. The loaded intention of Roth's show develops throughout five distinct pieces: "Destiny," "Contact," "Fragments of a Lucid Dream," "Kwality" art show, and "Lucid Dream," a collection of enormous Formica tiles, and appropriated materials such as contact paper, books, dishes, and coffee decanters.

The exhibit begins with an enormous pronouncement of a "Kwality" art show, and as Roth stated in her lecture accompanying the show, often things that have to proclaim their quality with spelling gimmicks are not quality at all. The viewer is therefore asked to proceed through the rest of the show with a somewhat tongue-in-cheek attitude. Upon cracking open his very own fortune cookie at a piece entitled "Destiny," the viewer is presented with a unique and somewhat sardonic future. This nice touch of interaction with the exhibit involves the audience's senses and keeps its attention rapt. Then the viewer is drawn to the other walls of the first gallery where "Contact" resides. "Contact" consists of several groupings of Formica swatches that have been punctured with a patternning reminiscent of continued Kwality. page 8
Integrating words and dance: A review of the Wild Space Dance Company

by CAROL HINTZ

Last Saturday, Wild Space Dance Company brought their brand-new work, "Dancing Aloud," to the Stubbyard stage. The premiere of the performance began with a review of the company's work in the previous week. "Dancing Aloud." with the text and movement. is composed of six pieces that place the previous week in the miere of the performance took place the previous week in Milwaukee. "Dancing Aloud" is a new work for Wild Space's new Artistic Director, choreographed the pieces. The premise of integrating words and dance holds a great deal of creative potential and while Wide Space's performance tested out a variety of possibilities, many of their pieces did not take as many artistic risks or delve under the surface of the text as much as this one did.

The first piece, "Because," included the company's largest prop: an enormous blackboard set at the back of the stage. Six female dancers took turns writing at the blackboard, together producing the phrase: "We feel an affinity with a certain thinker because we agree with him later adding, "or her." The text was adapted from "Affinity," a story by Algernon Charles Swinburne by Lydia Davis. The "Because" of the title came from the different reasons given near the end of the piece for why "we" might feel an affinity with a certain thinker. The movement of the piece had no direct relation with the text behind and even on a more abstract level, the whole notion of affinity, the theme of the text, did not seem to play a role in the dance. The dancers' movements, while technically proficient, lacked a virtuosic sparkle or real connection to the stage.

The second piece was, in my mind, the most disturbing piece and as I explore various ways of relating text and movement. Dance Company brought to the stage. Six female dancers performed the Walton concerto, the Lawrence Symphony Orchestra will be held on Saturday, April 15 in the Memorial Chapel.

The second half of "Dancing Aloud," "Entering a Tunnel in the Distance," combined a solo dance with the text "This Condition," also by Lydia Davis, and music by Mozart. The text, given in a voice-over, provided a veritable catalogue of things that the author found sexual or sensual. The turn-ons ranged from parts of a flower (pistil, stamen), to a wet beach on a string, to anythin’ shaped like the state of Florida. The music followed after the completion of the narrative. The female dancer wore a dark tank top and loose pants, making an almost childlike figure. She had a more forceful stage presence than the dancers in the first piece and got a definite sense of phrasing, holding out each movement until the last possible moment. She took a position of her strong, fairly unerotic movements with the text and the music led me to contemplate the relationship between the three components. While I have not reached any solid conclusions, it seems that all three suggestively words, an orchestral recording, and the dancers through space express different sorts of sensual stimulation and the piece may be playing with this idea.

The third piece, "One Day, One Night," featured Nina Groatex, an eighth-grader, with two adult company members. Ms. Groatex's performance was most impressive because of her remarkably calm stage presence. She had a clear understanding of the audience and she danced with a quiet confidence not present in some other members of the company. The piece itself was highly representative of the text, which described a day in the life of a family traveling in 1940s Europe. While the narrative set up a shift of alliances between the mother, the father, and the daughter, the movement did very little to enhance the audience's understanding of the family's condition. It did not make a strong statement on movement. The piece was "nice," but not as "deep" as it perhaps could have been.

The second half of "Dancing Aloud," "Human Element," a piece with a much more subtle tone and an abstract sense of affinity, Ferrian responds affirmatively. "Part of the biggest challenge of the piece is putting it together," Ferrian responds affirmatively. "Part of the biggest challenge of the piece is putting it together with the orchestra." It is really exciting to stand in front of a 100-person orchestra—that enormous sound.

In addition to the Walton concerto, the Lawrence Symphony Orchestra will perform Stravinsky's Four Norwegian Moods and Grieg's Peer Gynt Suite. The concert will be held on Saturday, April 15 in the Memorial Chapel.

The fifth piece, "Lost Things," consisted of a reading of excerpts from a story of the same name by Lydia Davis. The lost things included keys, a sock, a retainer, a check, fondue forks, a knee pad, marbles, pets, a remote, a mitten, bunny slippers, a W2 form, and a hammer. The piece incorporated almost no dance and the stage placement of the dancers/readers was not especially visually stimulating. It did not seem to go beyond the surface of cataloguing "funny things people have lost."

The final piece, "She Walked in the Dark," stood apart from the rest. It was the longests, most ambitious, and, I believe, most successful piece. It had multiple sections, drawing out more extended narrative described by quotes projected on a screen at the back of the stage. Essentially, the piece described an aging couple and the woman's reaction to her husband's death. Three women, Margaret Howland, Erica Jasna, and Debra Loewen, all middle-aged and strikingly similar in appearance, alternately played aspects of the female character while Randy Talley played the male. The piece had a much more meditative nature and the dancers seemed very involved in exploring the dynamics underneath the excerpted text. The narrative had more psychological weight than in some of the other pieces and the dancers seemed to take their movements very seriously, drawing out the evolution of one woman's psyche. The movement, while it reflected the themes present in the text, provided an interpretata on a fairly abstract level. I believe it worked better than some of the other pieces, in part, because of this more complicated relationship (neither totally abstract nor totally concrete) between the movement and the text. Furthermore, the dancers moved with a maturity of style, demonstrating strong technical proficiency as well as a sense of dancing together, as opposed to the dancers of the first piece who often seemed to have no relation­ship with each other.

Overall, Wild Space's performance made for an inter­esting evening. While some of their pieces lacked true dar­king or sparkle, the idea of integrating movement and text was one worth exploring and which I believe has not yet been fully explored by this company. Their visit afforded a rare opportunity for the Lawrence community to wit­ness a dance performance, enhancing the campus' artistic environment—something of an achievement in itself.
undoubtedly recommend that we build a whole new union. The task force anticipates recommending food facilities be located in the new campus center.

Some argue that "Downer is an antiquated system." She continued that gutting and renovating the current dining hall would not be worthwhile, and that the only way establish an up-to-date food service to be locate it in a brand-new building.

Union Retail Director Maureen Doyen asked how the Greeks. Currently the task force is considering recommending the union and a residence hall. Orr said that the task force is working on the possibility of reserving space for a campus bookstore in case Conkey's goes out of business.

Shrode said one novel idea the task force is considering for the union is "entertainment spaces," which are spaces with a kitchen, dining area, and food service facilities to be included. There will also be more space for students to consider the possibility of reserving space for a campus bookstore in case Conkey's goes out of business.

Professor Rebecca Malo said that the Lawrence union to that of St. Olaf College, where she has 28,000 square feet, while St. Olaf's has 170,000 square feet.

The Golden Apocalypse staff of the Lawrentian would like to introduce a new, monthly feature to the paper. Call it our little contribution to the welfare and happiness of campus. Without further ado, the Golden Apocalypse.

The first ever Golden Apocalypse award will be awarded retroactively to the April 7 Lawrentian with special mention of Dean of Students Nancy Samecki. Now let's get on with it.

The copy staff of The Lawrence contained several errors, which may have led to misconceptions about the band. We would like to correct some of these errors. Depending on the band's genre, the singer/songwriter, is no longer eighteen years old. Maroon Doyen asked how many critics and fans to this statement is completely untrue. "Emo," also known as "post-hardcore," is a genre of music that arose out of the punk/hardcore scene in Washington, D.C. in the late eighties and early nineties. It features heavily distorted, driving guitar drawn-out vocals that are layered and often screamed, and emotional, poetic lyrics. Compared to the band's music has little in common with "low-fi" rock. Although Shrode felt that there should be more than nine available houses and that none should have more than sixteen stories, she said that it is important for Greeks to have the option of living in residence halls, and that smaller houses would be more secure.

The task force has proposed several criteria for selecting groups. These spaces could be checked out by students for the purpose of providing meeting facilities for dining. There are spaces with a kitchen, dining area, and food service facilities to be included.

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The Sexual Harassment/Assault Resource Board replies to table-tent controversy

TO THE EDITOR:

Resource Board replies to table-tents. As the Board concurs with the editorial that "men may be, more often than not, the root cause. If that is the case, however, we must take this opportunity to consider the effects of what we say to each other. Should the possibility that our words are unconsidered or unintentional be reason enough not to pay attention to their impact?" As our legal consultant has reminded us, curtailed free speech in the balance with its negative impact on people, sometimes giving greater weight to the latter.

The Resource Board welcomes the fact that Lawrentians have thought about, discussed, even taken issue with the table tents. In response to the questions that have been raised, the Board is planning two events in the coming weeks: an informational session on the Legislative Sexual Harassment/Assault policy on Monday, April 17 at 7 p.m. in the Underground Coffeehouse and a student forum on campus climate and hostile environment. In doing so, we hope to foster a community held together by diversity and at least civility for others rather than a community ruled only by the letter of the law.

—Elene Hoft-March

In response to the ignorance of one of our community members

The author of last week’s editorial, “Lawrentian’s actions an embarrassment to all,” does not have the right to speak on behalf of this campus. Not everyone agrees with his apology, so to think that his only opinion is accurate is ridiculous. I also found it offensive that he equates the actions of his fellow students, who were within their rights, with the acts of random and senseless vandalism. The people who perform acts of anonymous vandalism are not among the students who stood up for what they believe in by confronting Keyes. His lack of distinction only further underlines his ignorance. It seems to me that he is unaware of the opinion of the campus that he so desperately wants to represent in his apology.

In the past few months, with campus discussion of tolerance and related topics, the point was made that we must respect the opinions of other people, even if we disagree with them, even if they make us angry. But that doesn’t mean that we agree with them, or that we cannot contradict those opinions with life-affirming and positive messages of our own. The point Keyes cannot represent is the role of society. The point Keyes cannot represent is any strong biological evidence that homosexuals are anything but a natural part of the genetic diversity of our planet.

Keyes cannot separate the “sin from the sinner” since that love is what defines the nature of that person just as his presumed loved for the opposite sex is what defines his homosexual nature. Even if he believes in terms such as these denies the fundamental natural and human rights of the individual. It denies his right to have love for someone, and in fact limits everyone, impairing societal structures that are not only outdated, but failed miserably in their attempt to eradicate society. Keyes is a homophobe.

Many consider belief in God irrational, and use of God as a scapegoat for his own bigotry is irrational and homophobic. Additionally, he seeks to limit a whole group in society by use of power that he does not possess. He is neither a majority in his party, nor in society.

Don’t try to use sugar coat his hatred, don’t dismiss my opinion as adolescentism, and don’t you dare apologize for everybody here, because I certainly do not agree.

—Joe Nelson

Here are the facts. Four unarmed black men have been murdered by undercover police officers in New York City in the past 13 months. A black man, Amadou Diallo, was shot 41 times by plainclothes police officer Howard Safir’s "proactive policing" methods, the killing of Patrick Dorismond on March 16 is but the latest in a series of high-profile incidents involving excessive police force. Dorismond, a 26-year-old Haitian immigrant, was shot outside his home by plainclothes officers attempting to purchase a drug in Harlem. He had, so far, been shot twice, the man was shot.

Police brutality is nothing new. In fact, sadly, it’s not even shocking to people any- more. The law enforcement agencies have lost their lives as a result, and what is most frightening is that all of this is response by Mayor Giuliani, who can’t seem to understand what all the fuss is about. The mayor is forging an investigation, he has taken the bewildering approach of demonstrating the dead men and their families. In the case of Dorismond, this has involved press release Dorismond’s sealed juvenile records in order out to release Dorismond’s sealed juvenile records in order for the police department or his own office.

In the past, many of Giuliani’s comments have been questionable, even ridiculous, but his recent behavior is downright chilling. It suggests that he is not in control, wielding his power and influence like a weapon. Perhaps this is what the mayor has succeeded in reducing crime in New York City by 50 percent, a fact he is quick to trumpet, and perhaps rightly so—it is indeed an accomplishment. But what cost has this reduction come about? Through declaring one or both black men? Through turning New York City into a police state? What about every black man in every citizen in the Bronx, Brooklyn, Manhattan? Some people are under this an exaggeration, but how else to describe a state in which a black man, Amadou Diallo, is talking about his own office.

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Editorial Policy

All submissions to the editorial page must be turned in to the Lawrentian no later than 8 p.m. on the Tuesday before publication.

-If submitted on a computer disk, submissions must be in Macintosh Word 5.1 format.

The Lawrentian reserves the right to print any submissions received after the above deadline, and to edit each submission for clarity, decency, and grammar.

Letters to the editor should not be more than 350 words, and will be edited for clarity, decency, and grammar.

—Guest editorial boards may be arranged by contacting the editor-in-chief or the editorial editor in advance of the deadline.

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John Browning performs with flawless technique

by MATT JORDAN

I have to confess that I was somewhat skeptical of this recital. Although I had never heard John Browning play before, either live or on record, I had read lots about him and knew his reputation well enough. From what I had gathered, I naturally had a preconceived idea of what his playing would be like, and I admit I did not find it terribly palatable. I pictured a hard-boiled, ultra-serious musician in the modern tradition, for whom music is more than just great art; it is a sacred rite. I knew that every note, every phrase, would be calculated and prepared in advance, which implicitly leaves no place for spontaneity or inspiration; two qualities I believe are essential to music, and which Browning appears to be lacking in the concert hall. Finally, I knew of his ferocious demand for technical perfection, and that he considered wrong notes impossible to achieve in art. He believed are essential to music, and that he considered wrong notes impossible to achieve in art. He believed that he could be more perfect than a machine, that he was the only one of them who is still active. He took a humble bow and gave a warm smile. He seemed happy to be there playing for us. But once he seated himself and began playing he was the very picture of professionalism and high concentration. The program opened with the well-known Haydn sonata in D major, H. 37. It is nice to see Haydn playing up regular on concert programs, and to have finally discovered that he can be more effective to an audience than Mozart. As for Mr. Browning’s performance, while I cannot call it the weakest part of the program—it was impeccably played—let me just say that the program got better. From the opening bars, his playing is technically perfect, and calculated to the last; the colors and timbres of the best Steinway to have it. The first movement went along at a brisk tempo, with a drive that left one breathless by the end. Mr. Browning focused more on the virtuoso side of the music than the sensual, which is actually what most pianists do. This is unfortunate, because no composer takes more delight in playing with our sensibilities than Haydn, and he can be very funny sometimes, even perverse. It would be nice to hear a performance that is more flexible, and captures more of the personality of the music the second movement, not a complete movement but an introduction to the final, was orchestralized, and played with high sensitivity. Again, it was perhaps a bit square, and could have been even more jazzy, more tragic. That way, when the boisterous finale begins with a pause, we all broil a happy sight of relief, realizing that Haydn was just leading us on again. The finale went much like the first movement, brilliantly played, but missing out on much of the fun. Next he played Schubert’s Sonata in A major, D. 959, one of the great sonatas of the classical age. Now, I was very skeptical of how the audience would handle this massive work, and again my doubts were quashed. The first movement, an enormous twenty minute canvas (if the repeat is taken, which it was) with a wealth of ideas that is almost dizzying, demonstrated Mr. Browning’s phenomenal sense of architecture. Never once did the interest wane, and there were many moments of ravishing beauty. Actually, my only criticism of this opening piece was that Browning might have relaxed his structural grip a little, and allowed the audience to get lost from time to time. On the whole, though, it was as beautiful a performance as I have ever heard. When the movement ended, the audience was dead silent, as was the case between all the movements. The second movement is one of the most remarkable sonata movements ever composed; it’s three sections, A B A, capture a feeling of total despair which has never been so perfectly captured before. I have never heard anything like it, and the loneliness and desolation in Mr. Browning brought to the outer sections. Few pianists in the world could control the simple (not easy!) accompaniment like that, and it created an intensity that was blinding. I was completely transfixed. The middle section must be one of the most irrational passages in all of music, and a marvel of the macabre. Schubert begins as a simple recitative which spins completely out of control and ends in a shattering explosion of wrath. This is where Mr. Browning’s shortcomings were evident, as it is not his nature to lose control or allow the music to lose control. In music that requires total abandon, his performance was just not wild enough. The third movement was a bit too slow, but for me there was a certain Viennese elegance missing. It somehow could have been more effervescent. The wonderful finale recalled Mr. Browning’s sense of architecture, and the whole movement sparkled with warmth and charm. Perhaps he could have taken more time during the pauses, creating even more mystery, but that is a very minor criticism. Otherwise, I found the whole performance deeply moving; my eyes were moist by the conclusion of the work, and for the last while after the final note was struck. I was feeling I had only experienced several times in my life during a concert. The opening of the second half revealed the seldom-seen lighter side of John Browning, with the only real piece on the program: Silhouettets, a set of five short character pieces composed for him by Richard Cumming, a longtime friend of the pianist. I can admit to being apprehensive of such contemporary music, and I had never been exposed to Cumming before. Well, what a wonderful experience it was! There was nothing electric, electric little tune with some fire-works thrown in, while the third was a sort of perpetual motion which was over in the blink of an eye. The last piece was a reminiscence of ragtime, and the middle section was positively silly, even corny. The audience had the loudest applause after several of the pieces, and Mr. Browning responded each time with a warm smile. He really was enjoying himself in this recital, I think, and by the end of this work, I had forgotten what a "hard-boiled, ultra-serious" musician he was. The final work on the program, one of Mr. Browning’s great war-horses, was the continued BROWNING; page 8
Phish's "Hampton Comes Alive": If you're among the initiated

by Tom Shiner
Joint Correspondence of Rock

Some people do not like Phish. There are many reasons not to like them. Phish fans subscribe to a peculiar aesthetic. Phish's approach is somewhat more jocular and certainly less political than many other bands on the spiritual forefronter, the Grateful Dead, and much less focused than that of any non-"jam" band. Phish is an acquired taste, something to offer the lay-listener. It is a matter of personal opinion whether that 'something' is a mushy, convoluted mess or a pristine tonal backdrop.

Phish has been performing for about seventeen years, garnering large audiences of nomadite, tape-trading Phish fans. Phish has become a cultural phenomenon, expanding its appeal into the mainstream. And at one time, Phish was the band people didn't like.

Phish's music is much more advanced than many bands that people like. Phish has expanded the idea of what rock music can be, even if the listener feels that the change is problematic. Phish's musical adventures are a testament to their ability to evolve and grow with each performance.

Phish's music is a fusion of various musical styles, including rock, jazz, and folk. Their music is characterized by intricate arrangements and extended jams, which often go on for hours. Phish's music is also known for its high energy and the audience's participation, as fans often sing along with the band.

Phish's approach is different from many other bands. They are not afraid to experiment and take risks, which is something that many people appreciate. Phish's music is also known for its improvisation, with the band often improvising on the fly during their performances.

Phish's music has evolved over the years, with each album and tour bringing something new to their sound. Phish's dedication to their craft is evident in their music, which is characterized by a high level of skill and innovation.

Phish's influence on the world of music cannot be overstated. They have inspired countless other bands and musicians, and their influence can be heard in the music of many artists today. Phish's impact on the music industry is undeniable, and their legacy will continue to be felt for years to come.

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Baseball team off to great start in the Midwest Conference

BY SARA SCHALMAN

After four games against Beloit College this weekend, the Vikings baseball team is 2-2 in the Midwest Conference and 4-3 overall for the first in the conference. The two teams played a doubleheader at Walhalla Field on Saturday, April 8, and then played another doubleheader the next day in Beloit. Both days the Vikings were defeated in the first game, but then came back to win the second game.

In the first game on April 8, Beloit started the first inning off with two runs. The Vikings were defeated in the second game, but then came back in the fourth inning to tie Beloit. After a grounded out, and then a sacrifice fly, Busch and Atkinson to score. Hayes also scored after another error by Smith.

The second movement, a devilish scherzo, recked with the odor of decay, and vanished in the last gallery. After four games against Beloit, the Titans, a movie that is probably best described as something that would be artist told me she was partial y interested in. The starkly between a material pattern has been used primarily on Koons' work, which is often seen as a direct y demeaning critique on the audience and those who purchase and covet his art, Roth has presented his work in a very palatable, non-aggressive format. Unlike Koons' work, which is often seen as a direct critique of consumerism, his work often just addresses such themes as Warhol and Koons. Is Roth presenting the titles as an endorsement of commercial consumerism or is it a critique of the relationship that our culture has with goods in American markets?

The overall craft involved in making art is something that is present in our lives, and it is the greatest thing art can achieve.

CLASSICS: McNeill continues Lawrence's tradition in classics

Professor Taylor has always been interested in working with new full-time professor in the department. He noted that faculty usually do not teach freshmen studies in their first year, but that there were no objections about McNeill teaching a section. Taylor added that when he retires in the not-so-distant future, he could turn over the department to McNeill with "no reservations whatsoever," and that McNeill would "continue the tradition in classics at Lawrence" that Professors Maurice Cunningham and Taylor had established.

Professor McNeill will deliver a talk titled "Israel and Circles: Public and Private Entertainment in Ancient Israel" on April 20 at 4:15 p.m. in Main Hall 109.

BROWNING: Concert features virtuosity and emotion

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mighty Piano Sonata of Samuel Barber. Arguably the greatest American piano sonata in the repertoire, it was premiered by none other than Vladimir Horowitz. However, when Barber heard the young John Browning in performance, he was inspired to compose his piano concerto for him. The two became good friends, and Browning championed all of Barber's piano music, winning a Gold Medal for two recordings he made. Thus when he played the Sonata that evening, the audience listened with the assurance that this was indeed a Work. And how he played! In the hands of a lesser musician, this thorny maze of a work could easily have turned into a massive Schubert sonata, but Mr. Browning's performance held the audience in rapt attention. The first movement, a sprawling edifice, was held together so well that I could actually trace the thematic structure having never heard it before (well, at least, not a simple task with music that is virtually stonel.

KVALITY: Art more than irony

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wallpaper and indeed, as the title suggests, the piece refers to the contact paper that is on lining in the last gallery. The interesting juxtaposition of the contact paper pat ting on the Formica's sanding is something that he artist told me she was particularly interested in. The starkness between a material pattern has been used primarily on the Formica's surface, cou led with a design that recalls a "70s, provides a convenient opening of kitschy nostalgia. Is that a design that seems as flutter they with the lightest breeze makes the edge of a table? It looks to me in another quality, something in that wind chimes without a tune.

The next gallery contains fragments of a Ruin and a cat television playing "Close the Door." It is probably best described as something that would be enjoyed by Smith. A scoreless third inning allowed the Vikings to keep their 4-3 lead, but Beloit came back in the fourth inning to tie Beloit. After a grounded out, and then a sacrifice fly, Busch and Atkinson to score. Hayes also scored after another error by Smith.

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Professor Yumi Janairo Roth's exhibit entitled, Kvality show was featured in the Wriston Art Center from April 7, 2000 through May 17, 2000. The gallery is open Tuesday through Friday from 10 a.m. to 4 p.m. and Saturday and Sunday from 12 p.m. to 4 p.m. in history.

show with a humorous but not entirely hilarious attitude. She perceives her work as wry but not without an element of professional analysis. Roth also presents her work in a very palatable, non-aggressive format. Unlike Koons' work, which is often seen as a directy demeaning critique on the audience and those who purchase and covet his art, Roth has presented his work in a very palatable, non-aggressive format. Unlike Koons' work, which is often seen as a direct critique of consumerism, his work often just addresses such themes as Warhol and Koons. Is Roth presenting the titles as an endorsement of commercial consumerism or is it a critique of the relationship that our culture has with goods in American markets?

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