The majority of the students who went did not know everyone else in the group, but this did not prove to be an obstacle to their cooperation. Co-chair Zach Walker was "pleasantly surprised that such a random group of people came together." After three days, students were comfortable joking about small problems and inconveniences of life at close quarters, such as the small size of only two showers for 26 people. There were no real conflicts. No one paid much attention to the fact that they were getting up at 6:30 for a day of physical labor during their spring break. "It was a great feeling when we were done four days after looking at a floor and cinder blocks," said a satisfied Walker after finishing the house.

¡Viva! Spring Break: an enriching success

by Ashley Hanamann

Professor Elia Armacanqui-Tipacti of the Spanish Department and several students from ¡Viva! spent their spring break doing community service in Paraguay at Pal Puku, a boarding school two hours north of Asuncion. Currently, six hundred underprivileged students attend Pal Puku. Funding of the school is supplied entirely through donations. ¿Viva! brought with them donations of over $1,300 in medicines, over 1,000 pounds of clothing, a computer, three suitcases of school supplies and books, several pounds of seeds, and $1,600 toward the purchase of an industrial copier for use by the grade school and high school.

During their stay, ¡Viva! members helped the Paraguayan students with daily chores, including laundry, carpentry, gardening, and general cleaning, as well as teaching several classes in English, music, and mathematics. The Lawrence students also had the opportunity to witness a cow slaughter at a local ranch and share iced tea with the locals, who had never tried it before. Freshman Gustavo Setrini, whose family is from Paraguay, organized the trip. His parents suggested Pal Puku and sent seeds with the students for planting in the gardens. Setrini finds the Paraguayan way of life inspiring. "It is very communal," he explains. "Everyone shares and is taken care of." Because he is Paraguayan and has been raised within both Paraguayan and North American cultures, Setrini felt a close connection with the students at Pal'. He found it hard when ¡Viva! delivered clothing to people outside the school. "There was so much gratitude. There was no resentment."

¡Viva! Members put in a hard day's work in Paraguay. Photo Courtesy of Viva.

Professor Armacanqui-Tipacti is thrilled at the success of the project and hopes to return next year. Several of the students who went to Paraguay also hope to return as soon as this summer to teach English at Pal'Puku. "As an instructor, I was delighted to lead this group because they wanted to help in a good cause."

"Everyone shares and is taken care of." Because he is Paraguayan and has been raised within both Paraguayan and North American cultures, Setrini felt a close connection with the students at Pal'. He found it hard when ¡Viva! delivered clothing to people outside the school. "There was so much gratitude. There was no resentment."
Fogle hopes to make believers of campus

by ROSANNA MYERS

On a Sunday afternoon, Jessica Fogle sits behind a small piano in Cloak Theatre and plays introspective pieces in between acts while the actors on stage exit and enter from a door behind her. Rehearsal for the second act begins and Fogle takes her hands off the piano keys and puts them to work taking notes on the actors' performance. She remains seated beside the piano, though, because at any moment the lead character will break into song and Fogle will accompany him.

Dramatist, songwriter, and director Jessica Fogle is hard at work putting together a performance of her musical, "The Believers," which is premiering on campus this weekend in Cloak Theatre. As is written on all of the posters around campus, "Believers" is "a musical tale of disillusionment." It tells the story of Jenn (played by Jen Reuter), a teenager who dwells in "teenage angst," and the plot follows Jenn as her hopeful perspective on life becomes devastatingly disillusioned with her relationships with parents, friends, and boys.

Although Fogle does not categorize her musical as a satire, there are satirical comments throughout the play made about the role that teenagers fill in our society. Fogle illustrates this satire through the structure of the musical. The show starts from the assumption that the plot is about Jenn, with most of the scenes being a depiction of the things created in her mind. The satire is usually found in the music. For example, there is song entitled "My Philosophy" in which Jenn is so enraptured by her new boyfriend's beliefs that she takes them on as her own. The characters in "Believers" never laugh at themselves, and this, too, plays a role in the satire. "My approach to comedy," Fogle states, "is to draw characters who are not laughing at themselves, [but] characters who [instead] take themselves seriously and the audience laughs at how seriously they take themselves themselves."

Despite evidently satirical moments, the purpose of "Believers" is not merely to lampoon teenage angst. At the core is a serious comment about how many teenage women struggle with their identities, what they want to do with their lives, and who they want to become. Not only is this a serious topic in the musical, but for Fogle personally. "Comedy is a powerful tool for me," she says, "because it is usually the way I learn things: just by watching others handle situations."

Sen. Feingold to hold listening sessions

Senator Russ Feingold will hold "listening sessions" in Calumet and Outagamie counties on Monday, April 24 as part of his pledge to hold such sessions in every county in the state. His Calumet session will be in the Chilton H.S. library at 9:00 a.m., and his Outagamie session will be held in the community room at Kaukana City Hall at 11:45 a.m.

Cash Box Stolen from Plantz

Last Tuesday, April 18th between 2:47pm and 3:00pm $85.00 was stolen from the Plantz Hall desk. According to the Appleton police department, "A cash box was placed on the desk with $85 in it. Students reported that the desk was left temporarily unattended. Plantz Hall Director Krista Konrad would not comment and Amy Uecke was unavailable."

Main Hall Forum

Judith Sarnecki, associate prof. of French, will examine the story-telling role of tattoos Wednesday, April 26 in a Main Hall Forum. "Tattoos: Stories In/A Narrative," and will be presented at 4:15 p.m. in Main Hall 109.

Using examples from novels and films, she will discuss how tattoos are self-contained stories that society often does not care to hear, but call out to be read and understood on their own terms.

Organ students honored

One Lawrence student and one graduate were selected to be in the recent Arthur Poister Competition for organ held in Syracuse, N.Y.

Senior Paul Weber won second-place honors, earning $500 for his performance of Bach and French composers. Charles-Marie Widor and Olivier Messiaen. He is an organ performance and theory/composition major.

Elena Devzhina, a '99 Lawrence graduate majoring in organ and piano performance, joined Weber as a finalist. Both were selected from a national pool of taped auditions submitted in February.
Several thousand miles away from the Lawrence campus, a small band of your fellow Lawrentians do battle everyday in the effort to meld with a culture very similar to our own. The city is London, and simple tasks such as crossing the street, buying groceries, or saying hello become almost ugly when done in the presence of the all-knowing British.

Somehow the similarities that exist between Great Britain and America make it difficult to integrate fully into the British culture. Our shared ancestry serves only to highlight the obvious differences that accompany the taking. London and America make for an array of creative opportunities that exist in no other part of the world. We are in London realizing that some people just haven’t forgiven the Revolutionary War. For my part, I am willing to forgive and forget, especially as I am staying for the summer, but the cab driver that viciously tried to run me over yesterday is just not as bad as all that, really. With a gesture of my right hand, I was already walking toward Hyde Park, with a spring in my step and a song on my lips. Certainly the most wonderful part of being in London is realizing that you are in London.

Years of thriving on a small campus makes one forget that there is, indeed, an entire world out there for the taking. London presents an array of creative opportunities that exist in no other part of the world. We are in London realizing that some people just haven’t forgiven the Revolutionary War. For my part, I am willing to forgive and forget, especially as I am staying for the summer, but the cab driver that viciously tried to run me over yesterday is just not as bad as all that, really. With a gesture of my right hand, I was already walking toward Hyde Park, with a spring in my step and a song on my lips. Certainly the most wonderful part of being in London is realizing that you are in London.

Certainly the most wonderful part of being in London is realizing that you are in London. The Department of Residence Life would like to thank all of our RLA’s for all of their dedication and hard work in making Lawrence a better community. Please take a moment to thank them for all that they do.

The view from the south bank of the Thames. As someone said, "By seeing London, I have seen as much of life as life can show."

Dania Drulis
Jason Delisle
Sandra Gresl
Beth Halpern
Krista Pleviak
Debbie Russell
Stuart Schmitt
Derek Thuecks
Derek Adams
Monica Blacconeri
Audrey Fisher
Chris Woman
Tammy Raymond
David Scott
Erica Moore
Sara Snyder
Krista Frater

Jason Tennessen
Laura Knudson
Charlie Lucas
Victoria Tsangari
Amy Schmitting
Ruben Smith
Laura Zuege
Jessica Anderson
Laura Zuege
Michael Coutinho
Curt Lauderdale
Kristin Hoffman
Julie Bannerman
Sara Gillette
Erik Moon
Al Reizer
Tara Lyons
Debi Fisk

John Saunders
Mark Schoor
Annie Stacy
Lloyd Nerenberg
Tony White
Annie Kallio
Melissa Kozlik
Sara Racine
Michael O’Brien
Joanna Messer
Adam Lake
Shanta Hejmaadi
Aruna Ofori-Adkiel
Carl Polley
Jeremy Keller
Matt Pickett
Beth Achille

Thanks for a great year!!
Impact films brings filmmaking to campus

by Ashley Hanamann

Impact Films is one of campus' newest student organizations. Founded in February by its president, Alarie Rocha and vice president, Adam Enter, the purpose of the films is to create student-made films. The organization is part of an effort to increase student and faculty interest in filmmaking and production on campus. Although there are several film appreciation groups, this is the first organization to advocate and be involved with the production side of film.

The formation of Impact Films was, in part, a wish from the founder, Rocha. Rocha decided to film a screenplay he wrote over the past year and applied to several off-campus organizations for grants to fund his project. One of the first organizations that came forward with a response was the L.U.C.C., a community arts based organization. Rocha, who upon hearing his proposal, suggested that Rocha turn his filmmaking endeavor into an organization.

The first film to be produced by Impact Films will be Rocha's own film, "The Picture Book." The movie is expected to be seventy minutes long when completed and requires an estimated $10,000 over three years of production. Rocha hopes to make "The Picture Book" as professional as possible, using top quality equipment and the collaborative effort of dedicated members. Adam Enter shares Alarie's hope, "There's so little exposure to the production side of film on campus. This will give students the experience they need." Already, Enter notes that the theatre community is spilling into the new-fangled film community. "It's good to study film, but students need the hands-on experience." Impact Films currently has twenty-five members, including seventeen student "crew" members, three "production staff" members, including Rocha, Enter, and primary faculty advisor Rich Friesen, as well as five other faculty advisors. Any student interested in becoming a member of Impact Films should contact Alarie Rocha at 832-7437 or Adam Enter at 832-7960.

FOGLE: "Believers" more than a social critique

"Believers" has been performed several times in the back of my own life, percolating at herself through the inner workings of my philosophy. The first film to be produced by Impact Films will be Rocha's own film, "The Picture Book." The movie is expected to be seventy minutes long when completed and requires an estimated $10,000 over three years of production. Rocha hopes to make "The Picture Book" as professional as possible, using top quality equipment and the collaborative effort of dedicated members. Adam Enter shares Alarie's hope, "There's so little exposure to the production side of film on campus. This will give students the experience they need." Already, Enter notes that the theatre community is spilling into the new-fangled film community. "It's good to study film, but students need the hands-on experience." Impact Films currently has twenty-five members, including seventeen student "crew" members, three "production staff" members, including Rocha, Enter, and primary faculty advisor Rich Friesen, as well as five other faculty advisors. Any student interested in becoming a member of Impact Films should contact Alarie Rocha at 832-7437 or Adam Enter at 832-7960.

This is not the first time "Believers" has been performed. Last December, Fogle put on a production in Racine with a group of actors who she has worked with for several years. Although it was thrown together in two weeks, it received much acclaim from local papers and was successful in raising one thousand dollars for the community youth theater. Fogle knows that having previously performed her musical is great, she says, although the character of J eff was not created as a direct reflection of the dramatist.

Although this was not the first time "Believers" has been performed, the production in Racine is unique in that it was the first time the musical was produced in the Racine area. Fogle notes that the production was a result of her collaboration with New York University's popular Theater of the Movies, which she has been accepted into their "music and screen program" which focuses on musical and lyrical composition. For Fogle, Tisch opens up an opportunity to begin some focused training in writing for musical theater.

Writing has always been a powerful medium for Fogle. At a young age, she began to win statewide song writing competitions, and the first draft of "Believers" was written in two weeks at the age of 12. At this point, Fogle believes that her writing is unique because she isn't out to change the world. One of her biggest goals is to try and understand herself before she considers going out and tackling the injustices of the world. She writes from the belief that if she can reach people on an individual level and if her writing can help her audience to think about themselves more clearly, then she has accomplished her goal.

As a director, Fogle's presence does not go unnoticed. She is clear and very straightforward about how she wants her actors to perform. Although her role as a director has thus far been a success, Fogle is not interested in pursuing the fine art of directing. She would much rather remain behind the piano and notebook as a song writer and lyricist. The "Believers" will be performed in Cloak Theatre this Friday at 8 p.m. and Saturday at 2 p.m. Tickets are free.

This letter is in response to the Lawrentian's staff editorial that appeared in the Friday January 28 issue, entitled "Honor Council Letters." As members of the Judicial Board, we are aware of several misunderstandings about the nature and purpose of the letters. Unfortunately, such misunderstandings about the purpose of the Honor Council Board, as well as the Social Code, are common among Lawrence students, but as a group we are attempting to better inform the campus on such issues.

First, we would like to state that Honor Council and Judicial Board are two separate entities. The Honor Council deals with violations of the Honor Code and Judicial Board handles violation of the Social Code. The Social Code can be found, with a description of Judicial Board policies and procedures, in the Student Handbook.

Another point is that one of the principles of Judicial Board is confidentiality. For this reason we are not allowed to give sanctions that force disclosure of individuals' names or give details of violations. At this point, members are not allowed to give sanctions that force disclosure of individuals' names or give details of violations.

The purpose of Judicial Board is to encourage and assist students to think about their actions as they relate to those of the other members of the university community. The author was correct—these two letters were no punishment. We feel that the presence of these letters in the student newspaper did a service by bringing the issues into students' minds and as the sanctioned parties wrote them, they obviously thought about them on some level. Combined with more punitive sanctions that due to confidentiality were not published with this letter, Judicial Board feels that their duty and purpose were fulfilled.

We write this letter in hopes that this will be one step in the right direction for a better-informed campus in terms of the Social Code and the student group designated to enforce it, the Judicial Board. We encourage anyone who has questions about the Social Code and/or the Judicial Board to contact a member, the Dean of Students office, or refer to your Student Handbook.

—Andy Manning, Judicial Board
**MP3: You say you want a revolution?**

**STAFF EDITORIAL**

Why bother driving to the store and forking over $15 for a CD when you can download the same material for free on the Internet? This is the question on the minds of industry execut­ives as questions of copyright and piracy rage on. In one sense, it's a revival of the same old complaint arising every time new technology appears. But in another sense, the MP3 controversy is something quite new, questioning copyright law efficiency and whether it can survive on the Web and in an electronic culture.

First, it should be noted that copyright laws are woefully inadequate. Currently, copyright is lost one hun­dred years after the birth of the owner. This is why Irving Berlin lived to see his songs slip from into­ verts to the public domain in 1989. This is why, by 2045, all of the Beatles' songs will belong to the public domain. Of course not—it sug­gests copyright laws protect the individual's financial benefits, not artistic legacy.

Obviously, the reason so many music lovers cry foul over MP3s is not for art but for their estimated profit loss. But the real question is whether the numbers pose a real threat to the industry. That is, will MP3s render music companies and stores obsolete?

Unlikely. For one thing, not all MP3 files sound alike. Much original data is lost in the conversion process (it's known as 'tossy quality'), and one cannot download music encoded at, say, 96 kbps or even 128 kbps and expect CD quality, no matter what MP3 fans claim. (160 kbps is about as good as one can dare before quality decreases, and good quality requires space.)

But the real point is that many people prefer buying CDs. The variety of online music is still inade­quate, and search results for specific songs are notorious­ly unpredictable. Files end up incomplete quite often, and downloading time is annoyingly slow for most. True, one can download an album for nothing, but it remains an annoyance.

Downloading may deliver music, but liner notes, pic­tures, attractive cases, lyric sheets and other additional fea­tures are lost, and if you find these mere accou­rents, then perhaps Pink Floyd fans to forgo album covers and maintain aesthetic enjoyment.

Besides, music collectors are unlikely to find definitive editions on-line, nor high quality box sets. Finally, most people haven't the time or resources to down­load an album.

This leaves, for the most part, students. Is it any sur­prise that most MP3 contro­versies have been campus­based? San Diego State and the University of Chicago recently banned Napster from campus networks because the program was slowing networks to a crawl, and one cannot expect more for more than 50 percent of bandwidth use. The MP3 threat comes from the Net-nerds who are hard­core users, not curious college students. And do they pose a real threat?

Consider history. Back in 1967 the BBC launched an anti-cassette campaign entitled "Home Taping is Killing the Industry." The argument went that nobody would bother buying records any­more when they could dub a copy onto a blank cassette and have a compact, high­quality recording. Well, we've all made private cas­settes, and we all still buy records. The arrival of VHS and Beta worried many—people would dub their favorite TV or VCR instead of pur­chasing. But the bottom line is that the industry is not going out of the entertainment indus­try.

We are a nation of con­sumers. Like it or not, cap­i­talism runs our lives, and we're not about to give up on the record companies yet. If people continue to download free music? Undoubtedly. Will it have a negative or adverse effect on the industry? Unlikely. Will consumers continue to support music in stores? Of course they will.

**Keeyes' message exposes the hypocrisy of his critics**

On behalf of Alan Keeyes's Wisconsin grassroots cam­paign, I would like to thank the Lawrence community and the Lawrence University Republicans for all they have done to make Keeyes's victory possible.

Having been removed from campus life for only two years, I knew that Keeyes's appearance would not be welcomed by all. I also knew that the campus coverage of the event would be slanted in favor of the opposition. However, I did not anticipate that I would be attacked personally. My last name was spelled incor­rectly, my picture was listed in the pamphlets that were handed out at the event, and several allegations of journalistic responsibility would have prevented such an error. The publication chose to print a picture of me taking down an inflammatory sign and took state­ments of support from everyone except Me. Many volunteers and supporters of the event were offended by the "Nazi" sign, but Keeyes and his supporters hate a certain group of people. Words mean things and if someone is going to make such an accusation he better back it up. Nowhere in any of Keeyes's comments, nei­ther written nor spoken, can I find that to be the case. Therefore, the sign was a symbol of ignorance and intolerance. It did not belong. The same people who ask for understanding and tolerance when presenting their views, express only ignorance and intolerance when presented with views differing from their own.

Displaying such a sign with­out a discussion of the mer­its of such an accusation only showed their hypocrisy and alienated themselves to the majority view in the local community.

I would hope that in the future Keeyes will not be able to express all sides repre­sented when a prominent figure comes and speaks at Lawrence. Afterward dis­cussions on differences of opinion should be based on statements and views expressed and not on per­sonal attacks and emotion labeled. We need to be held accountable for what we say and do. If we are not, all the hard work done to become more informed citi­zens will be lost. Once again, to all those involved in the planning and execu­tion of that event, than you.

—Shane Sawall '98, Fox Valley Grassroots Coordinator for Keeyes 2000

**Smoking policy unfair**

**STAFF EDITORIAL**

What does Lawrence have against smokers? First, smoking is banned from the Underground Coffeeshouse. Next, Main Hall is declared smoke-free. The latest blow came last week, when the Student Welfare Committee pub­lished the results of a cam­pus-wide survey regarding smoking in Riverview. Out of five choices, 185 of 503 students and staff/faculty voted for smoking to be restricted to the Viking Room during business hours.

The problem is that the VR is open in the late afternoon (afternoon on Fridays), which means smokers are displaced for much of the day. And for students who study while smoking, the Union is unse­less. Trying to work on assignments in the VR at 9:30 at night is a joke.

Smokers are unlikely to benefit if the Viking Room was opened as a smoking lounge during exam time. This way, students who enjoy cig­arettes could patronize the Union, work on school or socialize, and get a nicotine dose. This suggestion was one of the five options on the survey, 103 voting in favor. Opening the VR would at least give a large number of the student body a place to go without restrictions. The situation wouldn't be perfect—the VR has poor lighting and few work areas. It is doubtful that students would find it an ideal place for homework. But it's better than forcing smokers outside, because that's the only place left on campus. We've all suffered through long Wisconsin winters. Let's take into con­sideration the individuals left out in the cold.

**The LAWRENTIAN**

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Editorial policy is determined by the editor. Any opinions which appear unsigned are those of the majority of the Lawrentian editorial board.

Letters to the editor are welcome and encouraged. The edi­tor reserves the right to edit for style and space. Letters must be submitted by 8 p.m. on Tuesdays prior to publication to the Information Desk, mailed to the above address, or e­mailed to "lawrentian@lawrence.edu." Submissions by e­mail should be in Word format with attachment.

Now you can read the Lawrentian on the web. Check out www.lawrentian.home.dba.org

**Editorial Policy**

All submissions to the editorials page must be turned in to the Lawrentian no later than 8:30 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 editorials may be arranged by contacting the editor-in-chief or the editors in advance of the publishing date.

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A correction to the April 7 story on Judy Sarnecki (page 9): Her Main Hall Forum will be on April 26 (MH 109, 4:15 p.m.), not April 20.
"A Midsummer Night's Dream," perhaps more than many of Shakespeare's plays, lends itself to far-out interpretations. The action is fractured, and the plot is almost uninteresting to the point that we go to "A Midsummer Night's Dream" primarily to see the magic, imaginative sets, and beautiful costumes. The Guthrie Theater's performance of the play that I went to see last Friday delivered admirably on these three points, though there were other problems with the production.

I was particularly struck with the costumes of Oberon and Titania; I heard speculations around me about whether they were inspired by Native American dress or Southern Sea Island birds—any of which seemed possible. The costumes of the rest of the fairies seemed more generally fairy-esque in that they were colorful (though somewhat what punk) and made reference (sometimes subtly, sometimes not) to plant and insect parts. The costumes of the Athenian characters were less exciting; Theseus, Hippolyta, Hermin, Helena, Lynden, and Demetrio were all in excessively contemporary dress (the ball gowns at the end of the play were in this season's colors), which I did not think added to the performance. Through these modern costumes and the enormous "I," the performance seemed to be trying to make some kind of statement or draw some sort of parallel, but whatever it was got lost by the end of the play.

A more intentional and amusing loss was that of the young lover's clothes. In a spectacular display of effects wizardry as they went into the fairy forest, leaving them generic and timeless—a nice touch. The portrayal of the rude mechanicals as small town Midwesterners was wonderful—and less disturbing than the rather generically modern upper-class Athenians—and the continued PL A Y page 8

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**ARTS & ENTERTAINMENT**

**FRIDAY, APRIL 21, 2000**

**LSO and Ferriani put Walton through his paces**

**by JONAH NICHOLAS HAMM**

The impressive interpretative talents of the Lawrence Symphony Orchestra, under the baton of conductor Bridget-Michaela Reischl, were on full display at last Saturday's concert. Igor Stravinsky's "Four Norwegian Moods for Orchestra," with music from Grieg's "Peer Gynt" were performed with the utmost sensitivity and gave the audience a fine example of what this orchestra can do. Stravinsky's "Four Norwegian Moods," originally named "Stravinsky Pas De Deux," has been choreographed several times by various ballet companies, most notably by the San Francisco and New York City Ballet. With the motive beauty of a folk song and Stravinsky's rhythmic complexity one can easily imagine some of the possibilities of setting this piece to movement. Although there were no dancers at this performance, Reischl's conducting drew enthusiastic and precise playing from the orchestra, which allowed the listener to be swept away by the dance-like quality of the music. Much warmth of tone and musicality was found throughout the work, especially by the flute section and the English horn in the second movement, "Song." The switch to the third movement, "Wedding Dance," was executed wonderfully. The orchestra is to be commended for its immediate transition from expressive musical line to a fun and energetic feeling. Following the Stravinsky, Sir William Walton's Violin Concerto and Orchestra made its second appearance of the season for LSO audience members. This time, however, senior violist Jennifer Ferriani performed this beautiful and expressive masterpiece. Ferriani possessed a relaxed and poised countenance throughout the performance and seemed to savor every note of the complex work. The work's technical demands, sweeping arabesques, large intervals, minor-major diatonic harmony, and irregular or syncopated rhythms to name a few, were met by Ferriani with ease. The first movement, marked "Andante commodo," excited the listener with the two flamboyant outbursts provided by the orchestra. These were, however, some balance issues, especially during this movement, where the orchestra overpowered the solo viola line.

Much to the dismay of the concert-goers, the continuity of the work was broken by the premature applause after the first movement. Fortunately, Ferriani waited graciously before starting the next movement, marked "Vivo, con molto precision" section. The switch to the third movement with much technical virtuosity, and the transition into the "Allegro moderato" section went much smoother without any interruption from the audience. Ferriani pressed forward with warmth and warmth in developing the bassoon's first theme. Her moments with the soloello were quite breathtaking, and the climatic fugal section by the orchestra was well delivered.

After a brief intermission the audience returned to hear two familiar suites from Grieg's incidental music to the play "Peer Gynt." Telling the story written by the Norwegian playwright Henrik Ibsen, this work of eight movements contains many recognizable themes, and the crowd thoroughly enjoyed the LSO's energetic playing. The opening, "Morning Mood," was played with beauty and warmth and truly set the pastoral scene. Other impressive elements came in movement six, "Arabian Dance," with the excellent tuning of the piccolos and the clean trills by the flutes. Finely played by the LSO made for a truly enjoyable evening. All of their hard work came off splendidly, and we look forward to their next performance. The LSO will next take the stage on April 28. The May 20 with the additional forces of the Lawrence University choir to perform Johannes Brahms's "German Requiem."
Adventures in toyland: the Doll Museum

by HELEN EXNER

Celebrities Drew Carey and Brooke Shields were recently sighted in Appleton's Avenue Mall this week—miniature versions, that is. Replicas of Carey and Shields are among the 1,500 dolls on display in the Doll Museum, located on the second floor of the mall.

The museum, which opened this February, houses more than 1,200 dolls from the collection of Amelia Bubolz, who turned 90 this year. Amelia, who grew up on a farm near Stoughton, Wisconsin, began collecting antique dolls when her daughter was 8 years old. Her collection continued to grow when traveling, and individuals donated heirlooms to preserve them. The museum displays the last doll Amelia received as a child, a Japanese (or unglazed porcelain) she received from an aunt when she was 10.

A charming retiree named Betty led this reporter around the museum. She volunteers her time, as does her husband, a retired electrician who "wired the whole place." Betty "wired the whole place." Besides volunteering their time at the museum, the couple is helping to prepare the space next door for its opening in June. It will be a tea room for daughters and their mothers to celebrate birthdays and anniversaries.

The oldest doll on display, Bében Child-like doll with double-jointed or leather body, was made in early 20th century as mascots for adults.

Flirting eyes: Eyes that move from side to side.

Boudoir doll. Lady dolls were made in early 20th century as mascots for adults.

Mostly wooden dolls, often Russian.

Pequay. Usually refers to bisque-headed dolls with aouting expression and closed mouth.

Snookem: Native American character-face dolls in blankets. Made since 1913 by different companies, patented in the 1950s by Arrow Novelties.

said Betty, was a baby probably dating from the 1790s. Judging from its battered and dirty face, the doll must have been much-loved in its time. Its head is bare and scratched, and its right right arm and left foot are missing. Scraps of thin cloth covered the remaining torso, to which are attached tiny leather arms. A more glamorous and modern doll stands at the museum's back wall. Cinderella, who is about two feet tall, wears a brilliant blue satin gown trimmed with silver cord and tiny pearls. Her hair swept up for the ball, Cinderella holds in her immaculate porcelain hands a sparkling glass slipper.

The museum's holdings are diverse, exhibiting European fashions from the past 300 years, as well as a substantial number of non-Western dolls. The unfinished back room contains dolls from Japan, China, Korea, Vietnam, and the first cases hold several Native American "snookems." Some of the few black dolls on display have crudely exaggerated features—most likely intended for little white girls, not black—but a few more culturally sensitive black dolls also are on display.

One unusual doll that reflects recent political events is a plush doll from Hong Kong; tied to its wrist is a tiny British passport stamped "1997," commemorating Britain's hand-over of Hong Kong to China.

No American doll collection would be complete without a Barbie doll, and the Bubolz collection has several. Barbie is surrounded by her friends Drew Carey, Brooke Shields (with an autographed photo), the Fab Four, and Sonny and Cher—to name a few. Also, don't miss Marilyn Monroe, draped in a slinky red dress and standing next to— you guessed it— JFK.

The museum is open Tuesday through Saturday, 10 a.m. to 5 p.m., and Sundays, 12 to 5 p.m.
Cal under Pac-10 investigation

By Matt Quevett
(U-WIRE) BERKELEY, Calif.—Athletic department officials reacted Tuesday to allegations of academic fraud involving two former Cal football players that form the core of an ongoing investigation by the Pac-10 conference.

Cal head football coach Tom Holmoe expressed surprise over the seriousness of the reports, which said the Pac-10 is investigating former Bears receivers Mike Ainsworth and Ronnie Davenport, who both left school last semester after failing out.

"There is a [Pac-10] investigation going on," Holmoe said. "We had an internal investigation, and from that nothing was discovered. For some reason, this has come up again. It appears to me that the same questions have been asked and the same answers are being given.

Dan Noonan, the Pac-10's assistant commissioner for compliance and enforcement, confirmed Tuesday that the investigation is going forward, but declined to comment further on the situation.

Cal Director of Compliance Gloria Nevarez said Tuesday that she is not concerned about the Pac-10 investigation, which could lead to NCAA sanctions. Nevarez headed Cal's internal investigation, and she said it found no evidence of wrongdoing by the university or the athletes. "I conducted the investigation, and we didn't find anything," Nevarez said. "The Pac-10 does quite a few investigations. They're probably also investigating other schools (for various reasons).

Nevarez communicated with the Pac-10 during the internal investigation, which concluded at the beginning of this semester. She received an anonymous tip last fall leading to the formal investigation, which followed an informal inquiry that also found no violations.

The Pac-10, however, chose to conduct its own investigation, in which Nevarez said is not uncommon. She added that the conference will likely wrap up the inquiry within the next few weeks.

Should the Pac-10 find wrongdoing, it would confer with the NCAA to determine what sanctions to take.

Both investigations centered on Ainsworth and Davenport's status in an ethnic studies course taught by professor Alex Saragoza last spring. The athletes retroactively added the course during the summer after taking the final examination, which Nevarez said alerted the Pac-10 to conduct its own investigation.

While not uncommon at Cal, retroactively adding courses is discouraged at other Pac-10 institutions. According to Nevarez, the practice could be deemed suspicious because it is not typical at other conference schools.

"What raised the red flag on the report (submitted by Nevarez to the Pac-10) was the retroactive add," Nevarez said. "We have a pretty liberal policy at Berkeley.

Both Ainsworth and Davenport left Cal just before the semester began because they did not earn high enough grades to continue their coursework.

In the meantime, the Pac-10 will likely wrap up its investigation within the next few weeks. Nevarez communicated with the conference during the internal investigation, which concluded that there were no violations.

Audience members made up of as many Appletornians as Lawrenceans, appreciated the caricature instantly. The world of the pasties, however, was so self-contained and so vastly different from the Athenian court or fairytale, that whenever they met, the acting seemed more stilted, as though they couldn't quite get the two worlds mesh. The performance of the tragedy of Pyramus and Thisby, for example, though funny also seemed awkward; the non-Shakespearian interjections of the mechanicals were strange beside the polished speeches of the other Athenians and their own Shakespearian lines.

Although this is the contrast we are meant to notice in this scene, I thought it seemed more like the actors were having trouble switching gears.

The magic and playfulness of this play were communicated mainly through the music. Sometimes the music was fun, as when it (or other sound effects) accompanied well choreographed action. At other times it seemed like laziness, as when it covered transitions between scenes while the actors wandered off stage. Transitions are a difficult part of this play and it often seemed like this production bought its way to good transitions. Sometimes the music was just strange, though entertaining, as in the Rent-like opening dialogue between Puck and the female fairy, in her do-wop lullaby, and the "Rivervdance" sequence at the end. And finally at times it was just tiresome, as during Titania's song.

Becky's greatest criticism of this production is that I was not sure how seriously I was supposed to take it. It was very entertaining to watch, but the disjointedness and the emphasis on aspects other than the lines themselves, left me confused and in the "message" or, even more generally, the purpose. This was frustrating in a performance that seemed to want to communi cate so much.