Conservatory students express frustration with Arts Academy

by ANDREW KARRE & STUART SCHMITT

The relationship between conservatory students and the Lawrence University Arts Academy has lately become strained, with many conservatory student/teachers taking issue with the administrative practices of the academy. The academy and the conservatory have a unique relationship in which the academy acts as an intermediary between student-teachers and community members who study with them.

The Arts Academy's roots go back to 1874 when it was a preparatory program for instruction of residents of the surrounding community. In 1990, it became the Arts Academy as it is known today, located in its own building at 500 Upper Street. The mission of the academy is "to provide the highest quality instruction in the arts for students who are preparing for careers in the arts and for those who enjoy study as a part of a lifetime of appreciation."

The academy employs, in addition to conservatory students, a number of full-time professional instructors with offices and studios in the academy building. Half-hour lessons cost a community student $9, while the student/teacher earns between $4.50 and $6. Student/teachers must fill out a weekly lesson report, complete biweekly time sheets, and submit one videotape of a lesson per year.

In addition, conservatory student/teachers who wish to use conservatory facilities must teach through the Arts Academy and thus comply with its regulations and paperwork. Students have expressed their dissatisfaction with constant problems such as lack of sufficient teaching space and problems with academy policies, pay-volunteer procedures, and paperwork among them.

Frederica Doeringer is the director of university outreach programs, of which the Arts Academy is one of the largest. She said that student/teachers are "ambassadors from Lawrence to the community." Because of that, she said, academy lessons must be a "good musical experience for children in the community." Arts Academy Director Caroline Brandenberger said she feels the paperwork is the best way to accomplish that, but is concerned that the tasks are burdensome.

The academy's paperwork ensures that the lessons are actually being given and that they are of satisfactory quality. Brandenberger said. In addition, she said that there is a small concern of liability, since the university would still be susceptible to a lawsuit in the unlikely case a student were injured during a non-academy but on-campus lesson.

Brandenberger said the academy's practices are common to those of similar programs at other universities. One student, who wished to remain anonymous, has been teaching at the academy for two and a half years and was particularly dissatisfied with the lack of feedback from the academy. This student continued ACADEMY page 3

Future bright for new music at Lawrence

by DEVIN BURKE from Wausau

On the evening of Easter Sunday, the Lawrence music composition faculty unveiled a full recital of new works. The program showcased the diversity and capabilities of the composition professors who are making things happen for new music at Lawrence.

This year, the faculty includes five composition professors: Philippe Bodin, Jason Hoogerhyde, J. Halvor Benson, Stephen McCardell, and Ken Schaphorst, who teaches jazz composition. Bodin, McCardell, and Hoogerhyde are all new to the Lawrence faculty this year. Bodin is the new composition professor while McCaerdell and Hoogerhyde, both former students of Lawrence, are theory instructors who, along with Benson, also teach composition. All five had works performed on Sunday's program.

To many, the composition department is somewhat shrouded in mystery. For those who are not theory/composition majors or involved with the department, there are few opportunities to hear what composition students and faculty are actually working on during the year. Composers' work habits differ from performance students, whose work you can hear any day by walking through the practice rooms.

For many, Sunday's recital was the first good look at the makeup of this year's composition faculty. The program began with Ken Schaphorst, who opened with a few words about his "Etudes" before performing on the piano. "These are etudes," he said, "more for myself than for any­one... and are more or less ways of looking at composition­­­­­ problems."

While the program began with piano, the remaining works were written for either strings or brass. The second half of the evening was a quietly contemplative work, Jason Hoogerhyde's "Lament" for string quartet. This music grew out of subtle changes, each instrument leading the transformation of sound.

Third on the program was J. Halvor Benson's "Mythical Court Dances," performed by two trombones and two interpretive dancers. The piece is composed of a continuous series of canons, each with descriptive titles such as "Majestic" or "Spiritual." The dancers imitated each voice of the canon, representing both the dances and the interplay of the music visually. Benson also had a second piece on the program, an excerpt from a string quartet entitled "Dreams of Edvard Munch." This piece also evoked visual images of Munch's nightmarish paintings, creating a dreamscape for the listener.

Six violinists, situated in a circle on the stage, gave a fine performance of Philippe Bodin's "Pebbles." Bodin wrote the piece in 1998, and it has since been recorded on a CD of his compositions. His instruc­­­­­­­­­­­­­­tions to the performers were to assert their individuality, musically and otherwise. They did very well, and the excitement of the music and the intensity of six violinists made this piece effective. In particular, the performers' artistically refined use of dress strengthened the performance.

The program concluded with Stephen McCaerdell's "Five by Three," for three trumpets. Professor Robert Levy performed in the trio with Jason Hansen and Pat Brush. The trumpets delivered a full range of sound, from fan­­­­­­­­­­­­­­fare-like gestures to passages of whispered tone.

The program on Sunday portends good things for the future of composition at Lawrence. The department will be busy in the years to come with more opportunities and potentially more students. Sunday's recital was an encouraging success for both the faculty, performers, and for all who are dedicated to new music at Lawrence.
Pianist McCoy Tyner to perform in Chapel

BY NATE SMITH

One wouldn’t have to be familiar with the record-earner music of legendary John Coltrane quartet, or even with jazz music, to appreci

The Lawrence University Board of trustees will hold its spring meeting Thursday, May 4 and Friday, May 5. They will be discussing two topics—the first will be the progress of the Task Force on Residence Life and the second will be the possibility of increasing the university’s enrollment to somewhere between 1,300 and 1,500 students.

Dean of Faculty Brian Rosenberg said that the majority of the time will be spent discussing of the task force’s interim report. Discussion about increasing the enrollment will be purely at a preliminary level, and no decisions will be made.

This year’s applicant pool was the largest in Lawrence history, and Rosenberg said the trustees will discuss whether to admit more or enhancing its selectivity.

Phi Beta Kappa inductees announced

Elected to Phi Beta Kappa on November 4, 1999:

Joanna Eileen Boerner, Jacob Charles Brenner, Robin E. Cutright, Elizabeth Ross Geery, Paul Thomas Kondratko, Randy G. Manson, Kathryn Ann McKay, and Joan Helen Walby.

Elected to Phi Beta Kappa on April 10, 2000:


Resicom lowers rates for off-campus calling

As students prepare to leave campus for the summer break, Resicom, Lawrence’s long distance provider, has lowered the rates for their 800 access service for calling from campuses.

To make calls from off-campus, students may dial an 800 number (800-707-7978) and their authorization code followed by their student ID number. The domestic rate for these calls is 15 cents per minute, with no first minute surcharges or payphone fees.

When calling from payphones, there is now an FCC allowed surcharge of 25 to 50 cents per call that is charged by many calling card providers. With Resicom’s 800 Access from a payphone, the cost is 15 cents per minute and Resicom does not charge this payphone surcharge.

An added feature of the 800 access service is that students can see their calls through the prior day on the Resicom webpage—www.resicomcorp.com.
dent felt that the feedback the academy gave was insufficient in comparison with the amount of feedback they had received.

Another student expressed similar dissatisfaction with the amount of feedback the academy offered. This student, a string player who has been teaching in the academy for one year, said that even though he had found the experience challenging and rewarding, he felt that the feedback he had received was insufficient for his needs.

Senior Michelle Burch, a violinist, is still not satisfied with the feedback she has received. A wind player also expressed dissatisfaction with the feedback she received. Both students complained of the number of hours they had to jump through, while they perceived no apparent benefit.

Senior Michelle Burch, a horn player who has been teaching in the academy for one year, said that she feels much more satisfied with the feedback she has received. Burch said that she found the experience challenging and rewarding, and that the feedback she had received was sufficient for her needs.

The academy takes over the business side of the conservatory facilities, he said, that it is helpful for the academy to take over the business side. Burch thinks "it would be more useful if students could govern themselves and begin to learn to run their own conservatory studios—that is what we're working to do." Two other students with whom the Lawrence spoke agree that dealing with the business side of teaching would be a valuable experience and one they would value.

Students are not entirely opposed to the academy by any means. Burch says the academy definitely helps to legitimize the existence of student-teachers in the community. It helps bring students and teachers together—whether students and teachers a certain amount of hassle. And there is certainly a need to reflect the fact that the academy takes over the business side of lessons.

Several students suggest that students should be invited to participate more directly in the management of the academy in some sort of advisory council form, like the Dean's Advisory Council in the conservatory. They argue that it could both provide input on policy-students feel is necessary and also be a valuable experience.

Doeringer said that she would like to work with both sides—student-teachers and the academy. She was in agreement about the paperwork and wages. She said that the fact students are looking at ways to make the Arts Academy the best experience possible for all LU students.

ACADEMY: Students frustrated with Academy

Free long distance via the Internet

News

by Cameron Kramlich

A major difficulty college students face is calling home. Historically, students have used shared phones or more recently individual phones in each room. At Lawrence, the Lawrentian spoke to said they would teach for free. Their problem is that students are still not satisfied with the feedback they have received.

The academy should system does have one problem with most of its provider brethren, however. Specifically, students must make phone calls without a annual tuition approaching the cost of a German sports car, more students feel that the fast cash needed to call home regularly or on that basis will not be more money on the phone.

Burch also takes issues with the amount of control the academy takes over the business side of being a music teacher. Though she and other students acknowledge that it is helpful for the academy to take over the business side, Burch thinks "it would be more useful if students could govern themselves and begin to learn to run their own conservatory studios—that is what we're working to do."

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rest of us-communications across a choppy Internet. Although back in '94 this technology was definitely a peak point, carrying on a prolonged conversation was agonizing. Additionally, both people had to have the Internet telephone application open on their computers at the same time. Not surprisingly, this technology never really caught on with the main campus faculty. While computer aficionados played with illegal blue boxes to make free phone calls.

Last year, a company called Dialpad started a service that allowed people to make phone calls from their PCs to a telephone. This technology gained quick acceptance and currently is used by several hundred thousand people. Unfortunately, the Lawrence firewall does not permit this service to function. Using that traditional firewall dodge of a ISDN line and modem does not work at all well either because there is not sufficient bandwidth as modem speed is pretty low. But they've done it and the experience possible for all LU students.
Kole ran the operation. "All right," he proclaimed at the beginning of the show, taking his center-stage seat after having consulted for half an hour with the sound-man, "enough of this. Let's go. " He then launched into "Devil's Song," egging the band on with his hard-strumming resolve. "Devil's Song" set the tone of the evening: its chord-pattern is basic and there are clear divisions that separate its constituent sections. The listener could always not only easily spot where the verse ends and the pre-chorus begins but detecting which chords would make up each section was not difficult.

Apollo's Lyre made interesting what can so easily lapse into cliche. Over the verses, whose chords were mapped out by Kole's acoustic guitar (both guitarists played acoustics, throughout the night), Cabin performed an intriguing arpeggiated hook. Over the bridge section, the voices of Kole and Cabin locked into a tight harmony. At the end of the piece, the two guitarists engaged in playful, melodic interplay. This interplay was supported by the tasteful and crisp-sounding rhythm section. Cecka's drums provided skittering sounds, while Stanton remained solid, occasionally throwing in high, gritty, minor-pentatonic fills. In varying degrees, the songs that followed remained within this musical framework. The vocals were always tonally spot-on. It was, however, quite difficult at times to understand the lyrics. Due in large part to a slightly muddying PA, Kole sometimes sounded as though he was swallowing his words. On a few songs, this diminished the effectiveness of the presentation. During "Merry the Nightmare Song," for instance, one of the only decipherable phrases was "I know this young girl/ She draws pictures on her arm." After this song, Kole confessed, to the surprise of most of the audience that "that was a happy song." But who was this correspondent to agree? Unfortunately, space-restraints preclude the possibility of a song-by-song analysis. The best song of the night was "Roman Candle," which was especially notable for its bright, Byrdesque-appegos, as well as for Cabin's hook flourishes, which created a serene atmosphere. Also of note was "Frequent Deserter," on which Cabin's infectious and lyrical guitar evoked the exploratory misspelled phrasings of Jerry Garcia. This song's unpretenious lyrics, delivered in a matter-of-fact tone were the best of the night. Other songs that managed to capture interest included the minor-key "The Child," with a chilling guitar postlude, and the Cabin-written "I Won't Give You Up," which was smooth, vibrant, and direct. Its lyrics, in avoiding anything resembling hyperbole, saved it from sentimentality.

The band only performed three cover songs. The best of these was "I Want You Back," featured the re-tinted Stanton on occasion bass vocals, as well as on tightly-grooving bass guitar. The original "Pulling Violets," performed toward the end of the set, was a treat because the line, "Can I get any older than? I roses in my hand" was voiced by Kole with just the right amount of twitchy sar-donicism. An Mpl of this song, said Kole after it was performed, is available on the internet at www.lawrence.edu/stu/keleim, the Apollo's Lyre website. He further encouraged the audience to follow the link to the "official Ben Stanton fan page."

Apart from anomaly of the muddily-sounding vocals, the concert's over-all sound quality was excellent. This was due, in large part, to the new sound equipment that the Student Union has recently obtained. Apollo's Lyre is the first rock band to have used Lawrence's new effects rack and sub-woofers. Additionally, Apollo's Lyre hired a sound engineer from local music store The Big Noise. Apollo's Lyre was well rehearsed and unwavering in its adherence to the modern-rock aesthetic. Those who are not fans of the genre—a group of which this correspondent counts himself a member—must respect Apollo's Lyre's impeccable skill. Kole and company put together good songs and perform them well.

Crossword 101

"Legendary People"

**By Gerry Frey**

**ACROSS**

1. Legendary giant killer
2. Effiel Tower site
3. Folklore archer
4. Mixture
5. Ms. Verdugo
6. Evelyn's nickname
7. Egg layers
8. Longfellow heroine
9. Beatles
10. Singer
11. Kele's protege
12. Gorden's girlfriend
13. A memory
14. The absent are
15. Ogle
16. Apartment
17. English Proverb
18. Quotable Quote
19. Lets up
20. Confessor
21. President
22. Mr. Beatty
23. Longfellow heroine
24. Legendary lumberjack
25. Train robber
26. Vocalist Adams
27. Des Irochs
28. Bank employee
29. Dehydrate
30. American elite
31. The Eiffel Tower site
32. Indigent
33. Photographer Adams
34. Fairy Godmother's protege
35. Folklore archer
36. John Akai's girlfriend
37. Legendary chipmunk
38. Fairytale character
39. Legendary giant killer
40. Derive
41. Puppy
42. Sounds
43. Moats
44. Dertve
45. Dertve
46. Greek island
47. Got into
48. Word before final
49. Greek letters
50. Spares
51. Ireland
52. Confederate General
53. Forests
54. Cove
55. Home of Garth
56. Foreman's nemesis
57. Golfers' org.

**DOWN**

1. Spike driver Harry
2. Away from wind
3. Fair godmother's writer
4. Boxing wins
5. Annoys

Answers to last week's puzzle:

**FICTIONAL PULITZER WINNERS**

1. AWOL
2. CAPPERS
3. ALIBI
4. OREO
5. TESHIPPINGNEWS
6. HUE AS
7. SHE
8. GREASE
9. OLLACUES
10. SEABEE
11. BRIDGE
12. PGA
13. ISLESES
14. SEEN EARS
15. THESTONEDIARIES
16. BEREKETOREENE
17. VETO
18. RENEE
19. ARTSEAS
20. ACCENT
21. WORD
22. PITT
23. AGORAS
24. DESI
25. ORB
26. INDEPENDENCEDAY
27. DADS
28. TITLE
29. PELE
30. ERST
31. SASS
32. ARES

*Quotable Quote*

"The absent are always in the wrong."

...English Proverb
Intolerance intellectually justified

As I read the Lawrentian every week, I keep seeing the word "tolerance" used when referring to the matter of Alan Keyes. I have spent a few weeks ago. It seems as though everyone expects their views should be tolerated as long as no one gets physically hurt. I am an educated person, so in the spirit of tolerance I asked myself if I have to tolerate Alan Keyes' views simply because it exists and has mainstream support? The answer is 'no' and I'll tell you why. Alan Keyes' views are based on a glorified distortion of American history, a self-serving interpretation of the Holy Bible, and a vast neglect for the Constitutional rights his policies would trample. We don't have to tolerated Keyes' views any more than we have to tolerate Holocaust Strange but good.

I would like to thank those responsible for the creation of the John G. Strange study lounge on the first floor of Main Hall. It is both a stylish addition to the physical appearance of the campus as well as a welcome addition to study space. For students, Main Hall has lacked the community space present in the conservatory and Wriston, among others, which is largely responsible for its lack of community. The sciences will probably always require the bulk of its finances for both physical space and operating expenses. The humanities must not be overlooked, and the university has clearly demonstrated this commitment here. The new lounge, like the new science building, is something that Lawrence can be proud of.

-Evan Wyse

There is a 350 word limit on all letters submitted to the Lawrentian. The Lawrentian will edit longer submissions as needed to fit this requirement.

To the Editor:

Keep Lawrence small and competitive

But is there anything negative about this rebuff? That is, when the Dean of Admissions tells the NCA that he hopes this rise in entering class numbers and grades will be a trend, should we agree or perhaps take issue? A rise in admissions and acceptance may seem a good thing and a benefit for the campus, but what about the drawbacks? Is Lawrence really capable of supporting a larger student body? Consider the current parking crunch, which is nothing less than unacceptable. Consider the limitations of food services. Consider our constant problems with computer services. Consider the fact that our residence halls are, to quote the NCA, "running at full capacity." Clearly, a new residence hall could be built, but is that really a solution?

Because what would be at issue here would be the changing of Lawrence's face. Many students choose Lawrence because of its small size, preferring classes in which the teacher can relate to them in single digits, gravitating towards a campus in which the body was small enough that everybody could know everybody. Lawrence has rebounded from 1994's low point in student numbers, when the abrupt rise in grants and scholarships resulted in the college retarding its increases, which led to a 40% student shortfall in the entering class. Since that time, Lawrence has struggled with rising aid costs in order to meet admissions targets, and the report adds that 1993 was an excellent year, boasting the largest entering class of the decade at 355. If there remains a concern with "the interface between admissions and financial aid," certainly Lawrence seems to have at least regained footing.

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The Lawrentian is now available via e-mail.

Letters to the Editor:

TO THE EDITOR:

OPINIONS & EDITORIALS

The Lawrentian 5

FRIDAY, APRIL 28, 2000

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Now you can read the Lawrentian on the web. Check out www.lawrentian.home.earthlink.net.

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Guest editorials may be arranged by contacting the editor-in-chief or the editors in advance of the publishing date.

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Get Wired

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Music, celebration, and activism: Earth Day 2000

BY ASHLEY HANAMANN
FEATURES EDITOR

Early on a beautiful Saturday morning, Greenfire, a group devoted to addressing environmental concerns on and off campus, commenced its annual Earth Day celebration with a host of events, including bands, games, and clean-up activities, that lasted well into the evening. They worked with area high schools, including Appleton West's environmental organization "Help Our Planet Earth" (HOPE) for three months prior to the event. Greenfire expanded upon last year's celebration, and added several new events. They expected a larger turnout than last year's, and were not disappointed.

Events were kicked off early on Thursday, April 20, with a discussion panel on genetically engineered foods, organized by freshman Clara Muggli. This was followed by a vegetarian dinner in Downer. Speaker Jane Krogstad gave a presentation on municipal septic systems vs. "the living machine," a system in which aquatic communities are used to break down waste and recycle it, as opposed to burying it. She also discussed the idea of an "eco-village," a self-sustaining, enclosed system in which the inhabitants of a community recycle all waste instead of sending it elsewhere, and which uses few outside resources.

Among the events held over from last year were a swap meet, a cleanup of the banks of the Fox River, and an augmented kids' crafts area that included tie dyeing, wood blocks, crazy faces, and basket making. More children attended this year's kids' crafts section than last year. The Kids' Parade was held at a local elementary school. The students of the school made floats based on Wisconsin's environmental issues, and flowers were donated. Information booths were also set up for campus organizations such as ORC and the ultimate frisbee team.

Several musicians entertained over the course of the celebration. The Sambistas were well received, as was Joe Price, a blues singer from Iowa. Most successful, however, was a rock band from Minnesota, the Big Wu. The Big Wu concert was meant to attract not only Lawrence students, but also members of the Appleton community, and in fact the majority of the audience who attended were from off campus. Junior Elizabeth Surles, one of the organizers of the event, estimated that the turnout at the concert alone was between 250 and 300 people. "The music really brought in the community," noted senior Nathan Leverence.

The people who attended the Earth Day celebration conducted themselves well. Near the end of The Big Wu concert, Greenfire asked the audience to keep the area clean and to pick up after themselves. "The field was spotless after everyone left," sophomore Mo McKenna remarked. She noted special- ly the great support from Lawrence security, Campus Services, and faculty.
Lawrentians clean a befouled river

by EARL B. KAVANAUGH

When one gazes upon the dull, sluggish brown waters of the Lower Fox River, it is hard to believe that this arterial waterway was once a wily, energetic river that was worthy of its namesake. Yet, the decline of the Fox should not be irreversible, and any work to reclaim a fragment of the river's original unsullied state is well worth the effort. It was with this hope in mind that Andrew McDuffee and the Lawrence environmental activism organization, Greenfire, organized the Fox River cleanup effort on Earth Day.

McDuffee, a junior, and Greenfire, of which he is a member, worked with the Fox Valley Sierra Club. The Sierra Club maintains a lengthy stretch of riverbank that is divided into 14 sections, one of which (the riverbank area by Lawrence) Greenfire adopted and agreed to clean. This year marks Greenfire's second year participating in the river cleanup effort and the Sierra Club's 19th year in sponsoring the event.

The actual cleanup essentially entailed picking up garbage along the riverbank, in addition to gathering other debris from the Fox's more shallow areas. According to McDuffee, the river, while having accumulated a considerable amount of trash and debris during the summer and winter months, seemed cleaner than at the time of last year's cleanup effort. However, despite the improvement, the dedicated group of volunteers collected 6 bags of garbage after a rigorous day's work, and along the way found some bizarre items, including a wrecked bicycle. "Somebody just saw an inner tube and they pulled on it, thinking it was stuck on a tree branch or something, and pulled out a whole bike out of the mud," laughed McDuffee.

Some other choice and interesting items retrieved from the river included a piece of a broken parking meter, large pipes, large pieces of metal, and colossal wooden spools presumably from the construction site on campus. McDuffee also stated that the majority of the garbage that was retrieved from the river seemed to be styrofoam and soda bottles, which, after being thrown in the river, have a tendency to float back towards the shore.

The river cleanup attracted a great number of concerned and interested Lawrence students. Initially, when the cleanup began, a dozen or so people were on hand to vigorously begin the day-long effort, with students from Appleton West High School and other community members joining the endeavor throughout the course of the day.

When asked why he involved himself with the organization of the river cleanup effort and with Greenfire, McDuffee replied, "I just started taking environmental issues seriously only about six months ago, really, right around the new year. I don't know exactly what prompted that, but I'd always been concerned about the 'big problems' like global warming and pollution. But then I started getting concerned on a personal level, like what can I do? And then I figured that I actually could do something, continued CLEANUP, page 11
This CD would make a fine coaster

BY ANDREW KARRE

Minneapolis' Big Wu is, I was told before I ever heard their CD, a "jam band," and though I'm not sure what genre of rock 'n' roll generally seem to me was told before I ever heard The jam band label puts this ways to legitimize popular music, the jam band genre does bring along a set of issues of genre in rock falls short of the more broad requirement of good rock 'n' roll. A band is said to be a jam band, but if a genre is necessary, than I would imply a spiritual, if not artistic, link with bands from earlier eras like the Grateful Dead, the Allman Brothers, and the Band. Big Wu certainly seems to aspire to these ranks. In "Tracking Buffalo through the Bath tub," however, the group not only falls short of the requirements of its genre, but fails to meet even the most basic requirements of rock 'n' roll. Of the all the aforementioned easily fall within this category. Jerry Garcia, Brad Miller, and apparently some band that composed the Dave Matthews Band and seems to take a spiritual, if not artistic, link with bands that make orders of magnitude more money. They just don't do anything new or interesting or exciting. They write songs that one would hope for from a band that intends to test the listener's ear by spinning their music into an anechoic chamber (and since this is a studio album, I can't say if the Big Wu is able to do this). The line that one demands if a Garcia effects processor now on the market where one can purchase a Jerry Garcia-esque label, and immediately acquire the ringing, other- worldly timbre that is so recognizably Jerry Garcia's—A possibility I won't discount—but alone it is barely reason to buy the CD. And unfortunately this is the extent of the lyrical interest on this album. All the other playing is merely adequate and generally wholly unremarkable. Songs like "Kangaroo" and "Silenceturnover" rely on catchy but eventually tired upbeat tunes. The band's texture is, with rare exception, a standard rock texture, with- out interesting additional percussion or a Hammond B-3 organ sound, an addition this band in particular needs desperately.

"Tracking Buffalo through the Bath tub"

This is not to say the band tries poorly, quite the contrary, they play better than a lot of bands that make orders of magnitude more money. They just don't do anything new or interesting or exciting. They write songs that one would hope for from a band that intends to test the listener's ear by spinning their music into an anechoic chamber (and since this is a studio album, I can't say if the Big Wu is able to do this). The line that one demands if a Garcia effects processor now on the market where one can purchase a Jerry Garcia-esque label, and immediately acquire the ringing, other- worldly timbre that is so recognizably Jerry Garcia's—A possibility I won't discount—but alone it is barely reason to buy the CD. And unfortunately this is the extent of the lyrical interest on this album. All the other playing is merely adequate and generally wholly unremarkable. Songs like "Kangaroo" and "Silenceturnover" rely on catchy but eventually tired upbeat tunes. The band's texture is, with rare exception, a standard rock texture, without interesting additional percussion or a Hammond B-3 organ sound, an addition this band in particular needs desperately.

"Any Given Sunday"

Dirctor: Oliver Stone
Writers: Joe Eszterhas, Logan Daniel
Genre: Drama
Rating: **

As the movie begins with Al Pacino as Tony D'Amato, the head coach of the fictional Minmi Sharks. He and the owner of the team, his brother, had a classic foot- ball rivalry played out in a bare and a handshake instead of a contract. When he passed away, his daughter (Cameron Diaz) inherited control of the team, and she is obsessed with winning using the modern standards of high powered superstars and business ethics or, per- haps more correctly, the lack thereof. Meanwhile, Pacino's older, veteran quarterback, Jack (Dennis Quaid), gets injured and must sit out most of the season. Next, the sound string quarter- back is knocked out and all that's left is young, unproven Willie Beamen (Jimmy Fox), who is so ser- ous that he throws up dur- ing the beginning of every game. It's already somewhat late in the season, and the Minmi Sharks are looking at indef- initely hopes of reaching the playoffs. Using this story as the backboard, Stone takes us through almost every aspect of football from head coach to offensive coordinator to players to team doctors to sports reporters. Incredibly successful Willie Beamen immediately develops a big head and wants to be treated like an immortal super- star. However, as he begins criticizing his teammates and greedily changing plays to suit his own ego, his teammates respond as a crew whose captain is in charge of the ship by himself. Soon Willie discovers just what a blitzen linebecker can do. Much of Willie's lines are taken from Luther Lavay, an older veteran who "revolutionized the linebecker position," played by a man who actual- ly did revolutionize the posi- tion, former New York Giant Lawrence Taylor. Taylor shows a sur- prisingly wide variety of emo- tions on his face. More than just any given movie

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ADAM ENTER "Any Given Sunday"

Normally, when movie buffs see a preview for a new Oliver Stone film, they jump up and down and get extremely excited—at least as excited as people who stay inside in a dimly lit room for three hours watching Kevin Costner explain football. However, as he begins criticizing his teammates and greedily changing plays to suit his own ego, his teammates respond as a crew whose captain is in charge of the ship by himself. Soon Willie discovers just what a blitzen linebecker can do. Much of Willie's lines are taken from Luther Lavay, an older veteran who "revolutionized the linebecker position," played by a man who actually did revolutionize the position, former New York Giant Lawrence Taylor. Taylor shows a surpris- ingly wide variety of emo- tions on his face. More than just any given movie

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Pizza is not good for you

By ELI SALEMBERG

I think I hate pizza. This is clearly, a recent development. There was a time when stuffing free pizza into my mouth to the point of agony was one of many things that made me happy. I can’t tell if this change of view is because I’m turning into my father, with his classier tastes due more to a delicate stomach than to being an epicure, or if this university has just turned me into a cynical critic of all that was once good in my perception. I worry about the wrong sense of reality that has been fostered in my four years here. I remember opening up a fortune cookie at Downer and reading, “Avoid negative people.” I looked up from this ancient tidbit that I was sitting with the four most pessimistic and perhaps even banal people at pizza seems a bit odd. The premise of these reviews...
15 years is a lifetime in rock and roll. Buddy Holly died when he was 22, The Who's Roger Daltrey made it eight years; The Sex Pistols, maybe two. But the Hoboken, New Jersey-based trio Yo La Tengo have been slowly cranking out records since late 1984, and the surprise is that they keep getting better. Their latest release, "And Then Nothing Turned Itself Inside-Out," is their best yet—a dramatic and hilarious survey of marriage and mortality draped in a low-key indie setting that sounds both contemporary and timeless.

Ira and Georgia Kaplan have outlived John Doe and Exene Cervenka of X to stand as a rock great couple, and Yo La Tengo's status herein is of the broadest sort, not just Pretentious, no? Or at least egotistical. Some might say so. But as one who's more impressed with monogamy than love-em-and-leave-em-chronicles, I approve of the doo-wop beauty that as much as I treasure the art form's debt to youth, it's about time rock music matures. That's part of growing up is the replacement of fleeting relationships with a commitment. And that means a marriage.

But nobody wants to hear rock music talk about marriage. You may cry. It may be that Yo La Tengo's songs have a good beat to dance to, but I'm guessing the realProperty, I mean, nobody wants to think about married couples having sex. Which is a shame (for married couples and the rest of us).

This rather ridiculous preoccupation is all leading up to a defense of marriage in rock music, but a simple spin of the album in question renders all points moot, anyway. "And Then Nothing..." is a sensory, sensual eighty-five minutes from the super-sensitive, empathetic opener "Everyday," a cautious greeting to the dawn, to the 17-minute closer "Night Falls On Hoboken," a sonic excursion into the realm of doom and gloom, with dreams and dreams and dreams. That's not even mentioning the words. That CD might be the most intrinsically, beautifully, While 1997's "I Can Hear The Tearing of The Curtain," a song grappling with the fear of failure in the aftermath of married life, is a brilliant defense of marriage in rock music. We see him express his fear, his own personal demons. Somehow, he and Foxx are able to show a great deal of rage and affection for each other alternately through very different acting techniques. In one of the first scenes in the movie, he gets into a huge fight with a star quarterback who is suddenly sporting a huge black eye. In a dramatic scene, he says to the film: "I've had enough. I'm通过 the linebackers actually roaring like lions. It is quite impressive, but there are also constanˈt football monogenesis when playing games that are purely aesthetic. In its own right, it is stunning, but the shock is that it didn't appear sooner. Unfortunately, there is almost an hour of it. As much as I like football, I can't quit. It's like a drug.

The downfall of "Any Given Sunday" is Oliver Stone's genius. He has an incredible love of experimental film, and as he showed us in "The Doors" and "Natural Born Killers," he can be very daring. Unfortunately, the whole movie down, Stone may have had Occar material on his hands, especially with the cast he had. But I noticed it drag by the end. It also makes a movie that could have touched both football fans and non-

...Continued from page 8...

SUNDAY: Stone crafts fast paced, high-intensity cinema

It becomes an important moral dilemma when players who are certain to injure themselves are given medication to help them perform. In the end, this philosophy is shown to be the ultimate untruth, conditionally, however, he gets a surprise when the players still insist on playing.

All while of these are strong performances, the real gems are Al Pacino, Dennis Quaid, and Jamie Foxx, playing the coach and quarterbacks respectively. In one of the first scenes in the movie, Rooney goes down with an injury, and you can tell what kind of pain he is in. Later, in one of the most astounding scenes in the movie, he gets into a confrontation with his wife (Lauren Holly). She dominates the argument, calling him every sort of name imaginable while he whimper and pleads. She finishes by slapping him and telling him what to do. This is after he has expressed his fear of returning to the game with his many injuries and Pacino's perfect performance makes us realize that these are real people that could be you or me. It isn't just another headline you see in the paper. Meanwhile, D'Amato has to deal with the threats of both the owner and his new star quarterback who insists on changing the plays. D'Amato knows where this is headed and asks Beamen to dinner at his house. Stone creates a fantastic scene in which D'Amato plays a man who is trying to go through his game plan. Also his scenes with Pacino are magic. I normally think of wall to wall sex and nudity here but he proves himself capable in a dramatic role. Finally, there is Pacino himself—this is a performance that will give up his entire life, his wife, children, body, and soul. This is the kind of performance that can't quit. It's like a drug.

He voice is permanently loud, shouting, he drinks regularly, and makes occasional visits to prostitutes. In order to move on, he has to exercise his own personal demons. Somehow, he and Foxx are able to play off of each other splendidly, and they are able to show a great deal of rage and affection for each other alternately through very different acting techniques. The mixing of the "Ben Hur" footage or projecting classic football footage onto the wall bears no relation to the state of Beamen's mind. Near the end of the movie there is a great effect supplied as the linebackers jump toward the limb of scrumming and back off. As we watch it, the shot of the line backer's eyes, we hear the linebackers actually crying. It is quite impressive, but there are also constanˈt football monogenesis when playing games that are purely aesthetic. In its own right, it is stunning, but the shock is that it didn't appear sooner. Unfortunately, there is almost an hour of it. As much as I like football, I can't quit. It's like a drug.
Students across nation call for WRC involvement

**by ASHLEIGH GRAF**

(U-WIRE) SYRACUSE U. — During the last three months, Syracuse University students have streaked across the campus Quad topless and have spent the nights there in tents. They held candle light vigils and stormed the chancellor's office, all in the name of the Worker Rights Consortium.

Students nationwide are joining their protest against sweatshops, attempting to coerce administrators to leave the Fair Labor Association and join the WRC, a watchdog group that implores clothing manufacturers to disclose the whereabouts and employee conditions of their factories.

The FLA is an organization with a mission similar to the WRC, but involves corporations in monitoring the facilities that produce their own products. Sam Brown, executive director of the FLA, calls the recent criticism of his organization "a diversion from the real issue — sweatshops.

But WRC supporter Marika Wissink said the issue is "related to the corporations, he added.

"Our problem with the FLA is that we are running creditability to an organization that supports Nike and Kathie Lee Gifford," said Wissink, a senior in the College of Visual and Performing Arts and a member of the Syracuse Coalition on Organized Labor.

Nike was sued in 1998 after all employees producing apparel under sweatshop conditions and in 1997, it was revealed that the Wal-Mart clothing line of television personality Kathie Lee was being manufactured in an illegal sweatshop.

Students underscore the criticisms of the FLA, calling them unfounded. He added that his organization expanded to 130 colleges in September and has not had adequate time to begin monitoring and that the WRC's first founder's meeting April 6, members discussed definite policies for the organization. But the consortium must not monitor the facilities and instead employs non-governmental organizations.

"Universities must be allowed to decide what they do, exactly what to do, and in cooperation with every institution that monitors their operations. Whether or not they ensure that their facilities are not being operated in sweatshop conditions or not," said Brown.

According to the WRC, representatives could not be reached for comment but that the FLA is more than a dozen attempts.

The FLA grants the facilities making its members' apparel two to three years to improve employee conditions, according to its Web site at www.workerrights.org. The association will tag the apparel that meets its standards and those that do not pass will be stated in a yearly report.

The FLA, however, will be keeping its incredible policy to take action once a factory is caught operating a sweatshop, according to its Web site. The consortium is concerned only with university apparel, whereas the FLA monitors other textile manufacturers in addition to its collegiate members.

"The FLA works with employees and non-government organizations to encourage corporations to release facility information, a code will be implemented that protects the rights of workers, the Web site said.

As colleges join the consortium, apparel contractors like Nike will have to change the conditions of their facilities if they are caught operating under sweatshop conditions, the Web site added.

University tug-of-war

As the debate rages over the two labor groups, SU Chancellor Kenneth A. Shaw questions which organization is better to evaluate facility conditions.

There may be more than one way to go. Companies that have agreed to the organization's standards stated in the FLA Charter Agreement, include Nike, Kathie Lee Gifford, Levi Strauss and Co. and Patagonia, he added.

"This is the first time that apparel companies have said they would work down to factory levels," Brown said. "There are a lot of factories we are trying to sort out.

For the "Initial implementation period," lasting two to three years, monitoring of 30 percent of the company's facilities will be done by officials unrelated to the corporations, according to the charter.

The number of facilities monitored will then be decreased to between 15 to 5 percent of the factors, depending on the company's performance during the initial implementation, the charter said.

"The company under inspection will submit a recommendation of the sites to be monitored, the charter said. The FLA may negotiate to alter the list of sites if the company does not meet the requirements issued, such as the record and size of the facility and the sweatshop-history of the host country, the charter said.

SU's Trademark Licensing Advisory Board investigated the FLA before deciding to join the FLA, said Peter Webber, the board's chairman. The board, however, was not established to deal with the issue of sweatshops and began as a mechanism to review companies producing SU apparel, Webber said.

When SU joined the FLA in May 1999, however, the organization was still a poor choice because of the large number of corporations in its monitoring process, Wissink said.

There were not many options available at this time, Wissink admitted, noting that changing the structure of the FLA was possible. But as the organization expands, change becomes less likely, she added.

"I pretty much realized that by doing just this small other retail and footwear companies, he added. Members first joining the FLA are also able use an addendum to their agreement. SU's licensing board asked the FLA to target women's issues in the addendum — such as birth control and pregnancy testing — and to disclose the name of the FLA apparel factories, Webber said.

"We have demanded that all factories disclose their factories, a lot of movement was made," she added.

The board includes two student representatives, Wissink and Student Government Association President Jamal James.

"We have said as a group, we will look at the WRC," Webber said. "We want to be produced in a safe, fair, humane environment.

As the battle continues between the two organizations, SU students said they vow to help the fight against the FLA.

"We have to join the WRC to stop sweatshop exploitation," said Shaw.

Shaw said he welcomes students to protest and to work through the university's position, publicized under sweatshop conditions, Shaw said. "This isn't a place that is changing the structure of the organization expands, change becomes less likely, she added.

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**CLEANUP: LU students clean up Fox River**

continued from page 7

and I should if I had the opportunity. So, I went to a Greenfire meeting and found a group of really excited, fun people determined to get something done." McCuffee also added that while many people view community service as extra-ordinary hard work, he believes that it can be fun also, as evidenced by the recent cleanup effort, which culminated in building something "ouevre d'art" out of the day's collected debris.

Truly, while McCuffee realizes that the cleanup day along the banks of the Fox did not even scratch the surface of the river's PCB problems, he emphasized that by doing just this small act, people are spreading the word, inspiring other individuals to realize that some-thing as simple as picking up garbage can help to make the river more aesthetically pleasing in addition to improving the ecological condition for the flora and fauna that inhabit the Fox.

Greenfire is dedicated to bringing environmental issues and issues — in the Divinity Center. Any comments or inquiries apropos of Greenfire and the Shaker's Destiny can be directed to Jenee Rowe at 832-7132.
Lawrence’s Rowing Club having a successful season

by SARA SCHLAMAN

Something big happened Wednesday, April 19 for the Lawrence University Rowing Club. The women’s varsity lightweight eight received national recognition when they were ranked twentieth in the nation in the CRCA Collegiate national poll in US Rowing. This marks the first time that the Lawrence Rowing Club has appeared in a national poll.

Votes or no votes, the women’s team has had a very successful season this spring. Last weekend the team competed in Madison at the Midwest Championship. The women’s eight team came in sixth out of seven times beating Kansas. The results are nearly as impressive as the men’s four man lightweight varsity boat, made up of Lisa Creighton, Sarah Skeen, Amy Svoboda, Karla Nelson, Katie Donovan, Clare Keeley, Liz Tudor, Martha Nelson, and coxswain Melissa Mendes.

President of the rowing club Katie Donovan commented on the women’s team’s success by saying, “I’ve been rowing for three years and after working so hard it is nice to row well and be able to compete with the top boats in the nation.”

The women’s open pair has also had much success this year. Debbie Russell and Beth Mening make up the pair. They had their second victory of the season this past weekend when they beat Creighton by fifty seconds.

The men’s four man lightweight varsity boat, made up of Bill Trotter, Eric Bohmer, Andrew Miller, and Ryan Jung, also feels their season has been going well. Trotter commented that the team has “improved greatly over the last year. If we keep improving, we’ll be very competitive.” The men finished fifth out of seven boats last weekend. They were fifteen seconds from medaling and just 21 seconds from the lead boat. When asked how he felt the season has been going, Coach Aaron Schnell noted, in a written statement, that “Lawrence Rowing’s recent success as a team is the product of continued determination by individuals who have dedicated themselves to sport with the purpose of obtaining long term goals and dreams. Our success is the realization of the belief that with hard work and time, the smallest of crews can compete at the highest of levels.”

There is one remaining regatta for the season which is the Dad Vails that will take place May 12-13 in Philadelphia.

Lawrence Scoreboard

Lawrence University

North Division

MWC Overall

W L W L

St. Norbert 7 1 16 5
Ripon 4 2 7 10
Lawrence 2 6 6 18
Beloit 4 6 14 12
Carroll 8 5 7 12

South Division

MWC Overall

W L W L

Grinnell 6 2 13 9
Monmouth 4 4 15 10
Knox 4 4 8 19
Illinois College 2 6 5 21

Upcoming MWC Games

Friday, April 28-Beloit at St. Norbert
Friday, April 28-Grinnell at Illinois College
Saturday, April 29-Grinnell at Illinois College, 11:30 a.m.
Saturday, April 29-St. Norbert at Beloit
Saturday, April 29-Lawrence at Ripon
Saturday, April 29-Knox at Monmouth

St. Norbert widened its North Division lead over second-place Ripon by sweeping a double header with Lawrence, 14-4 and 11-10. St. Norbert entered the eighth inning of the second game down by 10-5. However, the Green Knights responded with six runs, the final two on successful suicide squeezes, to take the lead. Lawrence loaded the bases with one out in the ninth, but stranded all three runners.

Lawrence’s Ultimate Frisbee team continued a winning streak against Ripon, 12-2, and Minnesota-Morris, 13-1.

Another source of pride for the Lawrence community comes from the game of Ultimate Frisbee. It has been recorded in the past that this sport is played with the purpose of obtaining long term goals and dreams. Our success is the realization of the belief that with hard work and time, the smallest of crews can compete at the highest of levels. There is one remaining regatta for the season which is the Dad Vails that will take place May 12-13 in Philadelphia.

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