Erin Brockovich: no finalizes budget allocations

Community Council reviewed what was the best-attended theme houses, as reasons for the budget, drawing 25 members of the Community Council from the best-attended meeting in recent weeks. In their committee report, Sarah Morris and Brian Wood of the Theme House Selection Committee recommended that houses should be given to the Cancer Awareness Team, the Outreach House. While the committee had the opportunity to allocate four houses, it carefully reviewed the five proposals it received and chose to allocate only the three mentioned above, feeling that they best upheld the standards set by the Residence Life Committee. The committee, in its recommendation, cited the clearly defined goals and methods for achieving them—strong leadership and uniqueness of the themes—as reasons for the approval of the three aforementioned houses.

LUCC selects them houses, finalizes budget allocations

The Lawrence University Community Council reviewed the Theme House Selection Committee’s and Finance Committee’s proposals for them. The Council allocated the budget, drawing 25 members of the community to what was the first budgeted meeting in recent weeks. In their committee report, Sarah Morris and Brian Wood of the Theme House Selection Committee recommended that houses should be given to the Cancer Awareness Team, the Outreach House. While the committee had the opportunity to allocate four houses, it carefully reviewed the five proposals it received and chose to allocate only the three mentioned above, feeling that they best upheld the standards set by the Residence Life Committee. The committee, in its recommendation, cited the clearly defined goals and methods for achieving them—strong leadership and uniqueness of the themes—as reasons for the approval of the three aforementioned houses.

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The council then voted to accept these recommendations, as well as the recommendation that the house at 738 East John Street be available for general lottery. LUCC also took time to recognize the Lawrence Angling Club, which would provide an opportunity for outdoor activities with a focus on aquatic environments and outdoor sports, naming fishing, and simultaneously opening the “tranquility and excitement” of fishing to the entire Lawrence community.

The council also spent more than two hour meeting was spent continued LUCC page 2...
LUCC: Vigorous debate dominates proceedings

Continued from page 1

A full hour and a half was devoted to addressing "problems" with the budget allocations brought to the attention of the Council by community member Joe Nelson on behalf of PRIDE, Lawrence University Pagan Organization (LUPO), and the College Democrats. Confusion about a typographical error on Brown's part in the breakdown changed PRADE's allocation to $3,300 of a requested $9,950.

Much of the debate revolved around the committee's refusal to allocate funding to LUPO for trips to participate in larger Samhain and Beltane rituals off campus, with the intention of bringing aspects of those rituals to their on-campus rituals. The committee held that they were still allocating funds for on-campus rituals and that this was the most important aspect of the organization.

Nelson argued that LUPO's trips should be funded since the committee had funded off-campus excursions for others. An amendment was proposed by Sage Representative Nikkie Rice, which would add $290 to LUPO's allotment to fund these trips, but she could garner only three votes in the amendment's favor.

An amendment was also proposed by Sage Representative Sarah Johnson, who would fund the committee's full request. The amendment was not on the agenda and therefore it was not in order. The Finance Committee could not possibly fund each organization's full request, but they did fund the committee's request as presented.

Demertiz extends contract, search continues for remaining violin position.

In a May 8 memo, Acting Dean of the Conservatory Kathleen Murray announced that George Demertiz will continue his appointment as Visiting Associate Professor for the 2000-2001 academic year. She also announced that candidates for the remaining violin position will be considered for next spring in campus visitation. LeeChin Siow will be Carnegie Hall concert master in May and 19. Siow has won a Gold Medal winner of the 1994 Henryf Starling International Violin Competition, first prize winner of the 1994 Louise D. McMahon International Music Competition for strings and 2nd Prize winner of the 1994 Ima Hogg Houston Symphony Competition. She holds degrees from Music and Mannes College of Music.

Earl Miller will be on campus May 20 and 21. He gave his Carnegie Hall concerto debut with the New Chamber Orchestra of New York. Prior to that, Miller has appeared as concert soloist with many orchestras throughout the world. In addition to his work as a concert soloist, he has actively toured as recitalist in Europe, Asia, and North America. Miller received his B.M. from Indiana University as a student of Franco Gulli and was awarded the prestigious Performer's Certificate. He completed his M.M. degree at the Juilliard School as a scholarship student of Dorothy DeLay.

Lawrence University Jazz Ensemble Wins Down Beat Magazine's Big Band Award

Down Beat magazine, a leading jazz music magazine, named the Lawrence University Jazz Ensemble co-winner in the college division of the Jazz Big Band category in the magazine's 23rd annual student music awards contest. The awards—known as "DBAs"—are considered to be quite prestigious among college and high school music students. This year's winners were announced in the magazine's recently published June edition.

The big band DB was Lawrence's ninth overall award and fifth in the last seven years. LUJE also was Lawrence's first DB recipient, earning an "outstanding performance" award in 1985.

Two other 2000 DB winners have Lawrence connections. LUJE shared the college division jazz big band award with the Eastman Jazz Ensemble, which is directed by Fred Sturm '78, who will disband Lawrence's jazz studies department in 1977 and directed it for 14 years.

Javier Arau, a 1998 graduate and two-time DB winner while at Lawrence, earned two more individual awards in the latest competition. Currently a graduate student at the New England Conservatory, Arau was named the Down Beat duck winner in both the jazz arrangement and original composition categories.

Lawrence's first DB recipient, earning an "outstanding performance" award in 1985.

Human rights activist condemns U.S. "School of the Assassins" in Wednesday lecture

Human rights activist Rev. Roy Bourgeois, the U.S. Army School of the Assassins, why he wants it closed in a lecture entitled "School of the Assassins," Wednesday, May 17 at 7:30 p.m. in Lawrence's Wriston Art Center auditorium.

Bourgeois served in the U.S. Army in Vietnam and became a Catholic priest after his discharge. He then spent five years as a Bolivian missionary. In 1990, he founded SOA Watch in response to the murder of eight missionary priests by soldiers in El Salvador in the 1980s.

Based at Fort Benning, Ga., the U.S. Army's School of the Americas (SOA) trains soldiers and military personnel from Latin American countries in counterinsurgency, military intelligence, and command operations. The school, funded by U.S. taxpayers, was founded in 1946.

Bourgeois maintains that SOA graduates are responsible for countless human rights atrocities, including the assassination of Archbishop Oscar Romero, the Jesuit martyr, and the torture and murder of a U.N. worker in Chile.
Pulling a Bird: It's not what you think

By ALLISON AUGUSTYN

You would think London is an idyllic city, filled with interesting people, history, and a rich culture. And you would be right. No doubt that London is the place to be during the spring and summer months. While students on the Lawrence campus are sitting in Main Hall lectures, studying for exams, and attempting to smoke in Riverview, the London Study Centre is brimming with excitement and energy. With virtually no homework outside of class, we attend courses three days a week, and we like it that way. However, one couldn't expect liberal arts students, who are devoted to all areas of academia, to overlook certain fields simply because the London offers a limited class schedule. We delight in pursuing all disciplines, and lately the most popular area has been what I believe can be classified as, gender studies.

Late night clubbing, intimate pub settings, and chance encounters in museums and cafes all afford a hands-on approach to this complex and very interesting field. However, some students emerge more triumphant than others. I have observed that the women of the Centre, a hardworking, curious individual, Jeff Peyton, was quoted as saying, "My charms, those things that have American girls just begging to date me, seem to have no effect here." Why do the women consistently have a higher success rate?

From a purely academic approach, I took it upon myself to investigate.

My first few experiments involved variables such as class structure and venue. After a few failures and a few more successes, and after interviewing other people at the Centre, I realized that perhaps the most important aspect of these interactions involves linguistic decrees. When uninitiated scholar might find offensive may not only be acceptable to a more learned individual, but flattering as well. However, it takes a great deal of work and patience to discover this.

Besides their high caliber of music-making, the SPCO maintains a commitment to music education and public outreach that has helped to draw its audience and provide wonderful opportunities for the community. In a series of informal classes given by Hugh Wolff, members of the orchestra, composers such as Kernis, local musicians, or Peter Schickele himself, concertgoers can take part in a wide variety of musical experiences. These classes include open rehearsals where the public can sit onstage with the orchestra while scores with while the Hugh Wolff conducts rehearsals. The SPCO also does a lot to provide music to audiences who are both young and old, new and experienced classical music listeners. While they are here, Peter Howard, principal cellist of the SPCO, will give a master class on Thursday afternoon.

On Thursday evening, the orchestra will be conducted by Steven Cooper, who is the concertmaster and will perform as soloist on the Bach double and violin concerto. If you have not been to one of the Artist Series concerts yet, try to make this one. If you have, perhaps you have already been convinced long before reading this article that they are worthy of the $6 or $7 ticket price. This is a unique group of musicians both on and off the stage, and Lawrence is privileged to have them performing both here and in the neighborhood.

Finally, SPCO: A wealth of talent in our own backyard

continued from page 1

P.D.Q. Bach.

The SPCO has worked with a number of internationally distinguished musicians, some of them intimately involved with the ensemble. Violinist/Violist Zacharias Parchmann directed the SPCO from 1980-1987. Today, the ensemble's Music Director Hugh Wolff guides an ensemble who is the concertmaster and will perform as soloist on the Bach double and violin concerto. If you have not been to one of the Artist Series concerts yet, try to make this one. If you have, perhaps you have already been convinced long before reading this article that they are worthy of the $6 or $7 ticket price. This is a unique group of musicians both on and off the stage, and Lawrence is privileged to have them performing both here and in the neighborhood.

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If so, we have some SOUP for you.

We are the Student Organization for University Programming (SOPU) and we plan campus-wide events.

Some upcoming events we are involved with include:

Celebrate!-May 13th

A day full of activities and bands brought to you by Lawrence University organizations and held on campus.

Springfest-May 20th

There will be volunteer activities in the morning, intra­
mural games and music in the afternoon. Held on campus.

Day in the Park-May 29th

Held at Pierce Park, this event will send you back to your childhood with reminiscent games. It will be an all-after­noon event, so food will be provided. Also, the Daybirds will be playing music.
Julia Roberts in "Erin Brockovich": Best actress or best supported actress?

by Andrew Karre

That's a deliberately cynical lead, and while the movie certainly doesn't defy very appropriate criticism of cliché notions of class and law and the evil big corporation taking advantage of the poor and unsuspecting families, its does manage by the sheer force of will, specifically that of Roberts, Albert Finney, and director Steven Soderbergh to make something very entertaining out of something that could have been nauseating.

The plot of the movie is the story a year or so of the life of Erin Brockovich, a single mother just trying to feed her three children. It is set against the true story of an environmental cover-up and its effects on a small California town. But as the title would suggest there is no escaping Erin nor is there any great attempt to dramatize or explore the story of P.G. & E., the power company that causes the chromium poisoning, and the victims of chromium contamination in the water any further than necessary. It seems that the filmmakers knew they wanted a story about Erin Brockovich and began from what they saw as a first principle of her personality, actually a pair of them: her breasts.

There is nothing avoiding it. In the first twenty minutes more screen time is devoted to Roberts' s cleavage in tacky west-coast mid-'90s fashion than to almost anything else. It is gaudy; it is obvious; it is almost immediately sexless. It would be utterly misleading ever to characterize this as a characteristically sadomasochist story of sorts as overtly sexual (not insignificantly, Roberts is never topless in the film, this is the case, but overexposure quickly renders the subliminal banal, and never more the case than in this movie. All the while we're getting to know the uninhibited, driven, Erin—presumably the important stuff—we're bombarded with bosoms. For much of the beginning of the film, it's hard to know whether Soderbergh is doing this so deliberately. It doesn't seem gratuitous, but it doesn't seem to serve another purpose either.

Towards the middle of the film, in one of the truly amusing scenes, Erin's boss (Albert Finney) asks with some amazement how she gained access to some particularly valuable files when presumably he could not have. Erin answers matter-of-factly, "They're called boobs, Ed." This is a great line and a great scene, but it's not the movie in microcosm. Erin doesn't dress the way she dresses to take advantage of a leering male culture that's trying to keep her down, somehow using male aggression against itself. Thankfully there is nothing so tired and trite as that in the movie.

Erin better answers the question herself when confronted by another character about her office attire (imagine a lot of mesh, zippers, and plastic-based fabrics). She dresses how she dresses because that's what she wants to do and has nothing to do with anything else. And that's actually a refreshing answer. Erin has a personal identity, not just a fashionable modern ideology—a very poor substitute for any movie. She's tacky and brazen because she's a person, someone you might pass in the mall and look twice at, with a hint of amazement and disgust, but all the better for it.

This isn't the only facet of her personality the director chooses to emphasize, but it is certainly the most prominent and challenging. Is it disproportionate and somewhat distracting? Probably. Is it entertaining? Certainly.

Other than good performances by Roberts and Finney in particular—this movie has good filmmaking. There are several great landscape shots of the P.G. & E. facility as well as some judiciously chosen variations in film quality and type.

The movie suffers where it cuts corners in story and development. The love interest presents Erin with a compelling and particularly interesting choice: job or love, security of family and work or personal and romantic fulfillment. It's a tough call for Erin as it would be for anyone (even though her boyfriend is an almost mythically silly combination of hunky biker-guy and babysitter), but she only wrestles with it when it confronts her head on and, given that this is a true story, it's hard to imagine that the actual resolution of this problem is as easy as the movie leaves it.

Perhaps the greatest failing of the movie comes in the half-baked portrayal of townspeople, the victims of the evil corporation's greed and callousness. Though we are meant certainly to sympathize with them and see them as good and simple people unfairly abused, in portraying them this way Soderbergh makes them seem stupid and pathetic. While at some moments he paints their dignity with particular skill—I'm thinking specifically about the Mirek family, I think continued ERIN page 8

Crossword 101

"Tom, Tom the Piper's Son"

By GFR

Answers to last week's puzzle

Answers to last week's puzzle

ANIMAL BEHAVIOR

MINE CABBAGE AGER

By GFR Associates E-Mail: EDC9432@aol.com

IRANI SHUN CAT

CAT SCANNER O H I O

M E N U PRIMA R E D O

A P E S T R E A T

A B B Y A G E R

F I S H P R I D E C E L T

E D N A A E R I E O B I E

A N I L L E S S E R E

R A D I O U N D E R D O G

T E A S M A I N L S P A C E

A S K A T T N N I N E S

E L L A S S E R E

I N A N E P R U D E O L E

M E N O C A S S N A R O T T O O

C A T S C A N N E R O H I O

O T T O P R I M A R E D O

N E U M L A P E L B R E T
Thanks to Computer Services for alertness and protection.

Yo-yo unbounded

to the editor

Regarding the "next Yo-yo Ma" that Marc Jordan refers in his comment on Lawrence's "conservatory controversy," I often think that he's wrong. The current Yo-yo Ma took his undergraduate degree at Harvard. When asked how he was able to be so successful, he said that he was able to do this because he was able to make it into the campus networks.

While upwards of forty to fifty percent of computer users in the United States were sent at least one ILOVEYOU e-mail, not one Lawrence student received one. Make no mistake, the virus is a dangerous and highly destructive one, and had it infiltrated the campus, the results could have been massive.

So, thanks to Computer Services for their alertness and protection. They've done a good job in keeping Lawrence students and faculty untouched by the ILOVEYOU virus, and they deserve to be recognized.

Yo-yo unbounded

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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 e-mailed to lawrentian@lawrence.edu. Submissions by e-mail should be in Word 5.1 format attachments.

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"Playing the Auld Pipers": Area man brings the spirit of the British Isles to the Banks of the Fox

By EARL B. KAVANAUGH

The rich, haunting notes of the bagpipes pierced the chilly air, echoing off gray, placid waters. As I followed the path around a curve, a man came into view, surrounded by the lush growth of spring and clad in kilt and jaunty black beret. The fellow stood by the edge of the river, pensively staring into the water. The scene could perhaps come from a scene of the British Isles.

I asked him how he became acquainted with the bagpipes, a "fling" that he was going to bagpipe practice that evening. "I was going to bagpipe practice that evening. I got one of the player's cards, found out the scoop, and I got into it," said Casey reflectively. "Then we saw a band in the United States for the first time, and that was the beginning of my interest in the bagpipes."

Casey stressed the fact that the bagpipes are not an exclusively Scottish instrument, an idea he cited as a common misconception. Indeed, different forms of bagpipes are played in many Gaelic-influenced nations, including Spain, Ireland, and also France, where the pipes are called a hurdy-gurdy.

So now that a face has been "flung" with the pipes, next time you have the privilege of hearing the lingering, lofty notes of the Scottish Highland bagpipes, silently give a verbal "fling" to the banks of the Fox River.
"Gladiator" doesn't live up to potential

by CURTIS DYE

"Gladiator" is the first big-budget Hollywood blockbuster of the year. Unfortunately, it is also one of the year's biggest disappointments. Though there are flashes of brilliance—mostly from Russell Crowe, this movie falls far short of its potential. The script writing contains the same old platitudes as countless other movies, and the action scenes aren't great enough to make up for this.

The beginning of "Gladiator" is promising. It shows the fictional Roman general Maximus (Russell Crowe) preparing to unleash the full fury of the Roman legions upon the last remaining barbarian stronghold somewhere in Germany. This sequence shows the audience the true greatness of the Roman army: its organization, its power, and its mercilessness. This opening battle is one of the most powerful battles in film. At this point, however, the viewers' best course of action would be to leave the theater. The dying Emperor Marcus Aurelius (Richard Harris) tells Maximus that he is to lead Rome and give it back to the people. This request upsets the Emperor's son, Commodus (Joaquin Phoenix). Maximus is forced to become a "Gladiator" and fights his way into the heart of the Roman mob. Unfortunately, less time is spent on Maximus and more on Commodus' scheming away under flickering candlelight. The final scenes are so amazingly contrary to every possible thought, it is almost irreconcilable.

"Gladiator" is frenetically shot. The camera view switches constantly, never giving the viewer more than a split second to study the action. One is left not with an appreciation of the choreography, but with many swirling violent images. Unlike last year's 'The Matrix,' in which the action is stylized and dissected in front of the audience, "Gladiator" simply gives us a sense of the chaos of battle. This type of cinematography may be good in showing the viewer that battle is not stylized, but this leaves the audiences dizzy and confused.

Russell Crowe is one the bright spots in current cinema. He has an animal charisma that the viewing public is drawn to. He has an internal rage that speaks to many of the frustrations that are felt by people in America today. In the film 'The Insider' he used this anger to garner an Oscar nomination. In 'Gladiator' his charisma becomes just about the only reason to see this movie. Maximus is a sympathetic character: people in positions of power make his life difficult, much like Jeffrey Wigan (Russell Crowe) in 'The Insider'.

"Gladiator" is not similarly as blessed with Commodus. Commodus' major villainy seems to come from massive insecurities and not premeditated evil. His incessant whining would put Luke Skywalker to shame. He is not worthy to go up against Maximus. He is semi-evil. He is the Diet Coke of Evil, just one calorie, not evil enough. The viewer cannot wait for Maximus to kill him, not because he is evil, but because he is annoying.

This movie is life with Hollywood clichés. The love interest, Lucilla (Connie Nielsen), is unexplained and incomprehensible. Some movies, 'The Matrix' for example, can get away with spots of bad script writing. "Gladiator" is not a good enough movie to cover for all the gut-wrenchingly awful lines it tries to pull off.

Despite its flaws, "Gladiator" has been proven to be extremely popular. One of the dimensions that this movie does a good job of showing is that gladiatorial combat was popular with the masses and not necessarily the educated class. In our modern society we look down on these people for enjoying something so sick and wrong. However, we also devour similar kinds of sick and wrong garbage when it comes from a Hollywood studio. Too many people go to movies mindlessly and are content with the mindless movies that are shown to them. "Gladiator" had so much potential to be an epic and intelligent action movie, but it just became another poorly written cliché-ridden movie from the Hollywood machine.

Children's Area
(Near Ormsby Hall and Sampson House)

Activity Areas

Pony Rides, Carriage Rides, Petting Zoo, Balloons with Enchantment
Paul Merklein, caricatures
Kid Kastle Inflatables with mini midway golf, obstacle course, moon walks, bungee run
Fox Cities Children's Museum crafts
Basketball Game, Duck Pond, Goldfish Storytelling
Roving Artists
Rondini, magic
Dan Kirk, juggling

Booths/Demonstrations

Soto's Martial Arts, Fencing, Fire Truck, Police Car & Mobile Unit, Children's Book Fair
Tattoos, Quarry Quert, Face Painting, Bio-Critters

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Celebrat would like to thank the following organizations for helping to make our 27th Spring Festival a reality:
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Children's Stage
Sponsored by the Post-Crescent
(Steves G. Mudd Library Plaza)
9:45 a.m. Rondini, magic
11:00 a.m. Randy Peterson, singer
12:15 p.m. Babycakes & Speakee, clowns
2:15 p.m. Rick Kelley, singertstoryteller
4:00 p.m. Dan Kirk, juggling

Lawrence University's Spring Festival of the Arts
Saturday, May 13, 2000
9:00 a.m. - 6:00 p.m.
Lawrence University Campus
Appleton, Wisconsin
Information: 920-832-6600

Schedule of Events

Arts & Crafts Area, Children's Area
Food & Beverage Concessions
9:00 a.m. - 6:00 p.m.

Main Stage
Sponsored by MTV, Time Warner Cable, and Razor 94.7 Radio
(Wisconsin Amphitheater)
11:30 a.m. Cool Waters
12:30 p.m. Honey Wagon
2:30 p.m. Fade 2 Shade
4:30 p.m. Three Minute Hero

Jazz Stage
Sponsored by Phi Mu Alpha Sinfonia
(Conservatory Porch)
11:00 a.m. Lawrence Jazz Singers
1:15 p.m. Mostly Monk
2:30 p.m. The Committee
4:15 p.m. Los Guapos de Las Montanas de Amor

"Gladiator"
Director: Ridley Scott
Screenplay: David H. Fanzoni & John Logan
Original Music: Hans Zimmer

"Gladiator" is the first big-budget Hollywood blockbuster of the year. Unfortunately, it is also one of the year's biggest disappointments. Though there are flashes of brilliance—mostly from Russell Crowe, this movie falls far short of its potential. The script writing contains the same old platitudes as countless other movies, and the action scenes aren't great enough to make up for this.

The beginning of "Gladiator" is promising. It shows the fictional Roman general Maximus (Russell Crowe) preparing to unleash the full fury of the Roman legions upon the last remaining barbarian stronghold somewhere in Germany. This sequence shows the audience the true greatness of the Roman army: its organization, its power, and its mercilessness. This opening battle is one of the most powerful battles in film. At this point, however, the viewers' best course of action would be to leave the theater. The dying Emperor Marcus Aurelius (Richard Harris) tells Maximus that he is to lead Rome and give it back to the people. This request upsets the Emperor's son, Commodus (Joaquin Phoenix). Maximus is forced to become a "Gladiator" and fights his way into the heart of the Roman mob. Unfortunately, less time is spent on Maximus and more on Commodus' scheming away under flickering candlelight. The final scenes are so amazingly contrary to every possible thought, it is almost irreconcilable.

"Gladiator" is frenetically shot. The camera view switches constantly, never giving the viewer more than a split second to study the action. One is left not with an appreciation of the choreography, but with many swirling violent images. Unlike last year's 'The Matrix,' in which the action is stylized and dissected in front of the audience, "Gladiator" simply gives us a sense of the chaos of battle. This type of cinematography may be good in showing the viewer that battle is not stylized, but this leaves the audiences dizzy and confused.

Russell Crowe is one the bright spots in current cinema. He has an animal charisma that the viewing public is drawn to. He has an internal rage that speaks to many of the frustrations that are felt by people in America today. In the film 'The Insider' he used this anger to garner an Oscar nomination. In 'Gladiator' his charisma becomes just about the only reason to see this movie. Maximus is a sympathetic character: people in positions of power make his life difficult, much like Jeffrey Wigan (Russell Crowe) in 'The Insider'.

"Gladiator" is not similarly as blessed with Commodus. Commodus' major villainy seems to come from massive insecurities and not premeditated evil. His incessant whining would put Luke Skywalker to shame. He is not worthy to go up against Maximus. He is semi-evil. He is the Diet Coke of Evil, just one calorie, not evil enough. The viewer cannot wait for Maximus to kill him, not because he is evil, but because he is annoying.

This movie is life with Hollywood clichés. The love interest, Lucilla (Connie Nielsen), is unexplained and incomprehensible. Some movies, 'The Matrix' for example, can get away with spots of bad script writing. "Gladiator" is not a good enough movie to cover for all the gut-wrenchingly awful lines it tries to pull off.

Despite its flaws, "Gladiator" has been proven to be extremely popular. One of the dimensions that this movie does a good job of showing is that gladiatorial combat was popular with the masses and not necessarily the educated class. In our modern society we look down on these people for enjoying something so sick and wrong. However, we also devour similar kinds of sick and wrong garbage when it comes from a Hollywood studio. Too many people go to movies mindlessly and are content with the mindless movies that are shown to them. "Gladiator" had so much potential to be an epic and intelligent action movie, but it just became another poorly written cliché-ridden movie from the Hollywood machine.
Baseball team can be proud of an improved season

The Lawrence University baseball team should be very proud of a successful season recently completed. Last year the team finished with an overall record of 5-24 and 3-13 in the Midwest Conference. Their overall record this season was 11-21 and 7-9 in the Midwest Conference showing much improvement over the past season. The team finished the season with four games against Carroll College hoping to make it into the Midwest Conference playoffs. The Vikings needed to win three out of four games against Carroll, and St. Norbert College in order for the Vikings to make the playoffs. Although the cards did not fall in the Vikings favor, the team showed they were not going to go down without a fight.

On May 4, the Vikings took on the Carroll College Pioneers at Carroll College. The Vikings won the first game 8-6, but the Pioneers came back to beat the Vikings in the second game. The Vikings knew they had to win both games against Carroll at home on May 6 to even have a chance of making the playoffs. In the first game, played at Whiting Field, the Vikings started off the first inning trailing the Pioneers by three runs. The Vikings were unable to score and then found themselves down by four runs by the second inning. It was then that the Vikings really got in the game. Catcher Jason Shanda singled to the shortstop. The third run was followed by Ben Atkinson, who doubled allowing Shanda to advance to third base. Third baseman Pat Kennedy flew out to right field and Shanda scored. Right fielder Ryan Zutter doubled down the left field line and Atkinson advanced to third base. Walker stole second base and Jeremy Tollefson was walked. Eric Busch singled down the right field line and both Zutter and Walker scored. The Vikings had tied the game by the end of the second inning. The Pioneers did not score in the third inning and the Vikings were able to take the lead when Atkinson scored on an error by the shortstop. The fourth inning was scoreless. Carroll tied the game up in the top of the fifth inning, but the Vikings were able to regain the lead that same inning. Shanda scored when Zutter reached first on a fielder's choice. Zutter also scored when Tollefson singled to center field. Carroll was unable to score in the sixth inning and Lawrence clinched the win with two more runs. Atkinson and Dugan Freeman both scored on a single by Zutter. The Pioneers could not score in the seventh inning and the Viking took the win 9-5.

Unfortunately the second game did not result in a win for the Vikings who lost 8-6 to the Pioneers. After six innings, Carroll was leading 4-2, but the Vikings rallied to score four runs in the seventh inning. Tollefson and Kennedy were both on base when Zutter hit a homerun. Busch also homered later that inning giving the Vikings a 6-4 lead. The lead held through a scoreless eighth inning, but the Pioneers came back to score four unanswered runs in the ninth inning.

Although the team did not make the playoffs, this season showed an improved team that was definitely a contender in the Midwest Conference. Also, just in case you missed it, pitcher Chad Waller was named the Midwest Conference North Division Player of the Week for the week ending April 29.

ERIN: This dame's got spunk

continued from page 4

ing of one of the husbands—hopelessly throwing rocks into the looming shadow of the P.G.E. building in his backyard after he finds out his life has cancer—most of the time he not only gives an undignified, but almost inhuman portrayal of the mob of idiotic idols, incapable of understanding anything that comes out of a lawyer's mouth until it is translated into Erin's brash and distinctly ungrammatical language. Why must these people be so ridiculously unphilosophic? They may be working-class, but they're not dumb. This is a particular annoyance in the town meeting scene, but it is recreated every time one of the townspeople, Erin, and one of the lawyers have a meeting. I have little patience for this kind of con-descension and doubt seriously that it serves any purpose in being faithful to actual events. What's more, it unnecessarily sets up Erin as some kind of Redeemer, rising from the puddled masses to protect them from a corporate Herrod—a portrayal enhanced by the engrossing but incredible spectacle of Erin's Oscar Schindler-esque recall of the list of all the names and phone numbers of the 600 plaintiffs in the case from memory.

The detractors leave only the faintest bad taste, though, after two and a half essentially satisfying hours. "Erin Brockovich" is an entertaining if not completely cerebral experience—a certain winner over many of its big-budget brethren.

In an event that has come to be mentioned in the same breath as the Tour de France, the Boston Marathon, and the Ironman Triathlon in conversations about endurance sports, Tina Seilheimer has pulled into the lead in this term's Crunch-a-Thon, with 142 bowls consumed since first week. With three weeks remaining in the competition, Seilheimer has a commanding lead over Wyse (97), with Maschman (69) and Myer (47) fading fast. As long as the Cap'n Crunch holds out, Seilheimer should crown his cereal-eating career with the granddaddy of them all, the LU Crunch-a-Thon.

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