Twelve new faculty members to come to Lawrence next year

The third category of requirements are called "competency" requirements. Students will be expected to take one writing-intensive course, one speaking-intensive course, one foreign language course numbered 11 or higher, and one course that includes "mathematical reasoning or quantitative analysis."

The new general education requirements have some additional constraints. A single course may not be used to satisfy both distribution and diversity requirements. A single course may, however, be used to satisfy simultaneously a competency requirement and a distribution or diversity requirement.

The competency requirement is where a mathematics course could be applied to general education requirements. But the category has been broadened, and will likely include many natural science courses other than mathematics courses. Rosenberg said that members of the math department are satisfied with this new arrangement, since they will be able to adjust their resources away from lower-level courses to offer more intermediate and upper-level courses.

The new, more complex system brings up the question of who will decide what competency a course will satisfy. Rosenberg said that the continued GEN ED page 8

University adopts new gen. ed. requirements

At their meeting last week, the faculty approved the Curriculum Committee's proposal for a new set of general education requirements. The new requirements are revised from a proposal that was rejected by the faculty at last month's meeting.

The new requirements are divided into three categories. The first is distribution, which is much like the current system. Under the new requirements, students will be expected to take two humanities credits, two social science credits, two natural science credits, and one fine arts credit. Unlike the current distribution system, however, specific departments are not mentioned. The humanities/philosophy/religion requirement and the English requirement have been rolled into the broader humanities requirement. Similarly, the current mathematics requirement has been included in the new natural science requirement.

The second category of the requirements is called "diversity," and according to the text of the new requirements, is intended to allow students "to become better prepared for a more interconnected world and a more diverse America." The diversity requirement is two credits; one must be a course about a region outside Europe and the United States, while the other must be a course focusing on issues of diversity within modern America.

The diversity requirement received the most debate in last month's faculty meeting. Because of the wording difficulties inherent in issues of diversity, many faculty deemed the curriculum committee's proposal unsatisfactory.

According to Dean of Faculty Brian Rosenberg, many of the professors who objected to the previous wording were invited to work with the committee on its revision process. He said that the committee members are of the concerns of faculty with objections and sent back its decisions to those faculty. If some slight modification, the proposal was again made to the full faculty. Rosenberg said he was satisfied with the amount of faculty involvement.

Humans Rights group protests Army school

This Wednesday ninety people attended a lecture at Whiton Art Center on the School of the Americas, a Columbus, Georgia-based training ground for counter-insurgency groups. The speech, given by Kiel, Wis. attorney Jack Laun as a proxy for School of the Americas Watch (SOAW) director Roy Bourgeois, was organized by freshman Clara Muggli. The focus of the talk was on the alleged human rights abuses by graduates of the School of the Americas (SOA). The lecture coincides with the eve of an expected vote in Congress of a bill that would close the school. The Department of Defense is encouraging the passing of another bill that would instead change the name of the SOA.

The speaker showed several video presentations designed to educate the audience about the alleged human rights abuses by SOA graduates, in addition to footage from most recent protest. Every year in November, the School of Assassins Watch leads a protest in Fort Benning, Georgia. The protest attracted over seven thousand people in 1999. As a culmination of the protest, the SOAW encourages a mass act of civil disobedience with several thousand protesters trespassing onto US Government property.

The costs for the lecture were underwritten by the Class of 1968 Peace and Justice Grant. According to organizer Muggli, "I got a notice in campus mail about the peace and social justice grant and I thought it would be great to do something." In writing the grant, Muggli worked with Pauline Moran at the development office. Muggli said, "I really like to get involved with having things like this happen." According to the SOAW, "Soldiers at the SOA are trained in Low Intensity Conflict (LIC). This is a cynical strategy to protect the interests of U.S. corporations and maintain the economic status quo that benefits a few rich and powerful in the U.S. and their friends in Latin America.

The SOA is organized by the United States Army in Fort Benning near Columbus, Georgia. The United States government hopes that the SOA will encourage the growth of democracy and freedom in the Americas. According to its website, located at www.usasaws.org, "The School's mission is to provide doctrinally relevant military education and training to the nations of Latin America, while promoting democratic values and respect for human rights, and fostering cooperation among the multinational military
FRIDAY, MAY 19
1 & 9:30 p.m. Image International Film: “White”，Winston auditorium.
5 p.m. Senior recital: Sarah Sandusky, flute; Harper Hall.
FRIDAY, MAY 26
6:30 p.m. Opening reception for the Senior Art Exhibition; Winston galleries. Shown through August 6.
7 & 8:30 p.m. Image International Film: “Rud”, Winston auditorium.
SATURDAY, MAY 20
10:30 a.m.-6 p.m. Spring Student Union Open House.
Campus Service Day Car Wash; Huntants Hall parking lot.
8 a.m.-8 p.m. Brahms Requiem, with the Lawrence Chorale, Choir, White Heron Chorale, Requiem, with the Lawrence Wriston amphitheatre or Flickering Sound of Twilight”.
Riverview Lounge.

FRIDAY, MAY 19
10 a.m. 4:30 p.m. Student/faculty recital: Michelle Burch, violin; Harper Hall.
10 a.m. 4:30 p.m. Student/faculty recital: Cara Helmke, euphonium; Harper Hall.
10 a.m. 4:30 p.m. Student/faculty recital: Sarah Sandusky, flute; Harper Hall.
10 a.m. 4:30 p.m. Student/faculty recital: Melissa Kelly, soprano; Harper Hall.

MAY 23
8:30 p.m. Piano Studio recital: Mele Massin, Concerto Choir, White Heron Chorale, with the Lawrence Chorale, Bridge-Michael Reisch, conductor; Memorial Chapel.
Adults $5, seniors and students $2.
8:30 p.m. “The Flickering Sound of Twilight”. [Image 0x0 to 895x1299]

SATURDAY, MAY 20
10 a.m.-3:00 p.m. Spring Student Union Open House.
Campus Service Day Car Wash; Huntants Hall parking lot.
8 a.m.-8 p.m. Brahms Requiem, with the Lawrence Chorale, Choir, White Heron Chorale, Requiem, with the Lawrence Wriston amphitheatre or Flickering Sound of Twilight”.
Riverview Lounge.

SUNDAY, MAY 21
3 p.m. Piano Studio recital: Harper Hall.
5 p.m. Faculty recital: Fan Lei, clarinet; Harper Hall.
8 p.m. LUPE concert; Memorial Chapel.
9 p.m. The Kohler night at VR; Viking Room.
9 p.m. Tom Dahl, musical performer for the traditional cultures of working people; Coffeehouse.

TUESDAY, MAY 23
12:10-12:30 p.m. Honor’s Day convocation: Isabel Allende; Chapel.
3 p.m. Student recital: Jeanne Siglaff, horn; Harper Hall.

WEDNESDAY, MAY 24
3 p.m. Student recital: Cara Hansen, euphonium; Harper Hall.

THURSDAY, MAY 25
4:10 p.m. Guest recital: Gene Pokeny, tuba; Harper Hall.
6:30 p.m. VIVA Week-ends: Absolutely Lucinda.
8 p.m. Par Avion concert, sponsored by Arts Umbrella and WLFM, Riverview Lounge.

FRIDAY, MAY 26
6:30-8:30 p.m. Opening reception for the Senior Art Exhibition; Winston galleries. Shown through August 6.
7 & 8:30 p.m. Image International Film: “Rud”, Winston auditorium.

SATURDAY, MAY 27
7:30 p.m. Student recital: Sarah Sandusky, flute; Harper Hall.
8 p.m. Student recital: Melissa Kelly, soprano; Harper Hall.
5 p.m. Student recital: Sarah Sandusky, flute; Harper Hall.
5 p.m. Student recital: Melissa Kelly, soprano; Harper Hall.
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“Little Foxes”**: A taste of the cruel and polite South

by ANDREW KARRE

Director Kathy Dudley’s pro­gram notes begin with a quote from Tennessee Williams, that theatre is “truth in the pleasant guise of illusion.” It certainly seems appropriate to invoke Williams in notes on Heilman’s production of “Little Foxes.” Though the play precedes most of Williams work “Little Foxes,” the same American south that will later paint in bold strokes that will make him the preeminent American playwright of his generation if not of his time, was the setting for this play.

Theatre criticism presents the successes and failures of this theatre’s production, which ran last week Friday through Sunday, highlighted a number of the successes and failures of this play, success and failures particularly clear in the light of the Williams plays it tended to invoke, “Cat on a Hot Tin Roof” and “Streetcar Named Desire.”

Theatre criticism presents this writer with an interesting problem. That is, where do I lay the blame for a shortcoming? For the actor’s performance? For the director’s work? For the playwright’s script? For the designer’s work? For the producer’s lack of funds? For the audience’s lack of interest? For the car’s performance? For the writer’s lack of talent? For the critic’s lack of knowledge?

In short, what is the responsibility that rests entirely on the actor’s shoulders.

In a play like “Cat on a Hot Tin Roof,” this question is unnecessary; the audience knows exactly how great Brick’s pain is or how desperate Maggie’s is. The intensity of the moment always comes across because of the almost surreal moments of crisis where characters lay their souls bare. Birdie’s alcoholism, her yearning for a South long dead and Regina’s ambition, her greed, and desire to break from her middle class cage are seen but never quite felt because Hellman, in her script, only teases the audience with such moments and never really puts it to the audience. It is not a responsibility that rests entirely on the actor’s shoulders.

This shortcoming seems a shame in light of the excellent contrast Achille’s often frighten­fully developed characters would have given them more room to shine. Additional strong perfor­mances came from Bianchi Curry, whose troubled facial expressions alone could have carried her part, and from Brandon Brown, who

In the upstairs rooms, which also add to the clever construc­tion of the breakfast room which cannot be entirely, only heard (an effect that came off quite well in perfor­mance, I would add). This is not to say that these confines make a good script impossible, quite the opposite; “Cat on a Hot Tin Roof” reveals Maggie and Big Daddy’s bedroom. In this case, though, it seems confined and flat. It makes sense at this point to mention the scenery itself. The set for this play was excellent. In addition to the clever construc­tion of the breakfast room and the upstairs room, which also employed this technique, the par­lor itself was well done, especial­ly with its stenciled grapes on the walls and the ever-lowering stair­case.

As far as the emotional develop­ment of the characters is con­cerned, the play didn’t give the players as much as I would have hoped, either. A greater emotional range was within all of their groups and I got the sense that Andrea Mech’s Birdie and Achille especially had the poten­tial to do quite a bit in establish­ing compelling characters. But where were the impassioned speeches that would allow them to do this? That would allow them to fix their characters in the audience’s mind? In a play like “Cat on a Hot Tin Roof,” this question is unnecessary; the audience knows exactly how great Brick’s pain is or how des­perate Maggie’s is. The intensity of the moment always comes across because of the almost surreal moments of crisis where charac­ters lay their souls bare. Birdie’s alcoholism, her yearning for a South long dead and Regina’s ambition, her greed, and desire to break from her middle class cage are seen but never quite felt because Hellman, in her script, only teases the audience with such moments and never really puts it to the audience. It is not a responsibility that rests entirely on the actor’s shoulders.

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Brad Behrman as Horace contemplates death and his daughter’s (Emily Rhym Jones) future.

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A dash of the fantastic: Allende and magic realism
by ELIZABETH GREEY
STAFF WRITER
Summer is the best time for discovering magic realism. More about that later.
Isabel Allende’s writing is often described as “lyrical and passionate,” labels that I would also apply after reading her massive work, “Daughter of Fortune,” and several of her other books. Allende was born in Peru, perhaps the most successful Latin American female author. And of course you all know that she is speaking at the Honors Day Convocation, May 23 at 11:10 a.m., which fits very conveniently with my plans to use this last issue to exhort all of you to immerse yourself in magic realism this summer.
Allende’s first book “La Casa De Los Espiritus” (“The House of the Spirit”), begins with a woman who has green hair—that’s how you know it’s magic realism. The story is set in Chile during the gold rush—but her characters are not the usual gold rush—but her characters are not the usual Gold Rush’ers. None of the events are “realistic”, although everything is depicted in a kind of dreamy way. Allende does play with time somewhat, another hallmark of magic realism, occasionally panning in to tell us what happened years later.
Magic realism is sometimes explained as having its roots in the encounters of explorers with a strange New World full of unexplainable things. Allende has created similar settings by writing about characters in unfamiliar places—the English living in Chile in the mid-1800s and the Chinese in California during the gold rush—but her characters’ experiences are anything beyond the realm of probable experience.
Allende considers herself a storyteller and “Daughter of Fortune” is a good story. Eliza Sommers was raised by an English brother and sister, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character, the spirits of whose love made her the third appearance for lead character. That’s how you know it’s magic realism too.


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Bobby Llama to perform in quad

by CAROL HINZ
FEATURES WRITER
On Saturday, May 20, the Minneapolis band Bobby Llama will close out the season of the year on the Lawrence campus as part of the day-long spring fest on the quad. It will be the third appearance for lead singer Ellis Berger, who performed a solo last month in the Underground Coffeehouse. If the past two concerts are any indication, this show should draw quite a large crowd. Bobby Llama tends to give the crowds what they want—fun, good music and liberal portions of the band’s impeding breakup.
Bobby Llama formed in the fall of 1994, while the members were all at St. Olaf College in Northfield, Minnesota. The band generally appears in bars around the Twin Cities area and college campuses in Minnesota and Wisconsin. This is not to say, however, that Bobby Llama is a regional band. At the end of March, they won a nation-wide band contest in Florida. The contest, called Bandemonium, was sponsored by Sam Goody to find “the best unsigned band in America.”
According to the contest promoters, Bobby Llama used “a blend of light musicians and charismatic stage presence” to beat out a Florida band called Harry Dash. Not only did the band win a free trip to Florida for the final judging, they also won a $20,000 prize package that included an array of musical equipment and studio time at Pachyderm Studios. Bobby Llama’s previous appearances have taken place in Riverview Lounge, so an outdoor performance should prove to be an interesting change of venue. The band plays upbeat rock with a lot of energy, something that is also expected. None of the events are “realistic”, although everything is depicted in a kind of dreamy way. Allende does play with time somewhat, another hallmark of magic realism, occasionally panning in to tell us what happened years later.

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SOA: SOA LOA!

continued from page 1

"A dash of the fantastic: Allende and magic realism"

by ASHLEY HANAMANN
FEATURES WRITER
Appleton has been recently quarantined by the DNR because of a large gypsy moth infestation affecting the area. Among these things restricted from leaving the Appleton area are trees, outdoor furniture, and recreation vehicles. Those restrictions can be easily applied to commercial organizations, but they depend on members of the community of the city of the property. The gypsy moth can spread in two ways, by wind or by vehicle. The gypsy moth is known for damaging trees, when in the larval stage, it is a black, furry ova, though hundreds of other tree species are afflicted. The moths lay their eggs in the cracks of the bark of trees and on the undersides of branches. When actively feeding, the larvae of the gypsy moth eat the leaves from the canopy, in the evening and early morning. During the day, when the weather is warmer, they move to the base of the tree and hide in the bark.
Lawrence has the second largest infestation in the Appleton area after Pierce Park in the southwestern part of town. The southern state of California is espe-

limited, were struggling to return their countries to a state of sovereignty and to improve the human rights situation. Graduates of the USARSA were active in the return as well in all these countries. According to Roberta Jacobson, US Department of State, "We support the School of the Americas because it contributes to our efforts to professionalize Latin America militaries by providing training in human rights and in the control of the military, promotion of democracy, and respect for human rights.

because the time period is more distant), Allende still contributes to our efforts to professionalize Latin America militaries by providing training in human rights and in the control of the military, promotion of democracy, and respect for human rights.

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Appleton under gypsy moth quarantine

by ASHLEY HANAMANN
FEATURES WRITER

The next project will be undertaken on May 20 by the grounds crew and volunteers. Twelve- to eighteen-inch-wide bands will be tied around the trunks of the trees and then fold over with the opening downward. When the larvae try to climb back inside the canopy in the evening, they will be trapped in the burlap. After the burlap is in place, the trees will be sprayed every day, and the gypsy moth larvae will be drowned in soapy water. "If the burlap is pulled every day, then we can solve this problem," Stratton explains. Anyone interested in helping with the volunteer work to prevent the spread of gypsy moths should contact the Volunteer Center at x6644.
Curriculum changes: This loss is nobody's gain

STAFF EDITORIAL

Reading, writing, and arithmetic have long been considered the foundation on which both primary and higher education rests. No matter what one's chosen discipline of study, having a basic understanding and skill in these three subjects is essential. Students should not attend college to learn these skills, but rather to refine them. Lawrence University is proud to be a liber(al) arts school that does not allow students to merely bypass those areas in which they have little interest or at which they do not excel. That's what makes Lawrence different and competitive.

But no more. Or at least, no more of the three Rs. In a startling and ultimately disappointingly move the university has decided to abolish the general education requirements of both English and math, replacing them with broader requirements such as analytical thinking and general humanities studies, as well as an increased focus on cultural and minority studies. Obviously, this does not mean the end of the two majors: most classes will still be offered, but it does de-emphasize their importance in the curriculum.

Think about this. What this adaptation represents is a fundamental break with tradition. For the first time, incoming students are being told that one's awareness of sexual identity is of a greater importance than English or math skills. But that fact holds true in society, but in a place of higher learning, the argument seems quite absurd. It suggests that the role of a university is not to be a shaper of intellect but a shaper of identity. The foundations of identity are educational rather than personal journeys. Call it a university as kindergarten teacher, helping everyone to get along and work out their differences. This sounds nice, and perhaps such utopian visions have a place in our curriculum, but not at the expense of math and English.

This attempt to "upgrade," to appear on top of the changes and demands of the 21st century, is little more than the reflection of a nation-wide fad. Lawrence has ceased being a leader and is merely doing its best to catch up. This is a mistake. Certainly, conservation is not a trait any college should embody. Progress and the ability to look forward is what distinguishes the member of the past from the daring. But progress at the expense of the past is a stupid thing, for it denies that which has made the future possible. Besides, it's not as if Lawrence is throwing out obsolete or outdated material. Neither Shakespeare nor Newton can be accused of existing past his prime. No doubt, arguments will rage over which is the greater loss, math or English? But the question is a pointless one. Both areas are essential, and both belong in any self-respecting college curriculum. Math professors may complain that they're tired of teaching bone-headed classes for non-math majors. Perhaps the solution would be to raise the requirement, replacing the Math Experience with Statistics, Algebra, or some higher discipline, rather than to abolish it altogether. English professors may dislike teaching T.S. Eliot to uninterested freshmen, preferring instead to concentrate on their expertise, but isn't dropping the requirement just dodging the issue?

The problem with the recent changes to the curriculum lies in the simple fact that the role of a college is something more than (although perhaps not apart from) that of a shaper of awareness. Nobody would argue that awareness comes with maturity, and that the difference between an incoming freshman and a departing senior isn't notable. But the changes experienced are rarely earth shattering. If you haven't learned to tolerate people and their differences by the time you're eighteen, you never will, and Lawrence University probably won't make that much of a difference. This is a shame, and perhaps even tragic, but it's a fact of life. Education can make you many things, but a better person is rarely one of them.

Seniors graduating from Lawrence can be proud of their accomplishments. They exit from a school that places a large emphasis on writing skills, on advanced comprehension, on widening one's scope of knowledge and understanding, of moving beyond the limits of majors. This is something any college should aspire to. How Lawrence plans to achieve this through the dismissal of Milton and calculus is a mystery to the Lawrentian.

Hobson questions Lawrentian coverage

I write you with the deepest of griefs. My grief comes because it appears to me that the Lawrentian no longer finds it important to report about arts events taking place on campus. I will first qualify my argument: there were articles on the two visiting companies, the Wild Space Dance Troupe and the Guthrie's touring production of "A Midsummernight's Dream," but it is true that whenever a sound flattuates in the greater Fox Valley, the Lawrentian is there to get a quote; but what of those art events put on by the campus: departments and students alike? I cannot speak for Wriston (though I could probably assume), but the theatre department has been all but ignored by your publication this term. "Little Foxes," the first show directed by the newest member of the department, Kathy Dudley, sparked discussion after the performances because of the themes discussed in the work. If the theatre department production is not enough in itself to cover, then at least this should be. As for myself, I am directing "Faustus," an entirely student-run production taking place in four different locations around campus, something that has not been done in recent history. Your editorial board did think this too insignificant to waste column space on. But I am not writing you as a disgruntled director who wants to get free advertising, rather as a student accused of existing past his teens, you never will, and Lawrence University probably won't make that much of a difference. This is a mistake. Certainly, comprehension, on widening one's scope of knowledge and understanding, of moving beyond the limits of majors. This is something any college should aspire to. How Lawrence plans to achieve this through the dismissal of Milton and calculus is a mystery to the Lawrentian.

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

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

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Adler Brau: a colorful history with one amber-colored constant

by HELEN EXNER

Think you know the difference between an ale and a lager? Brewmaster John Junger doubts it.

Junger, the owner of the Appleton Brewing Company (also known as Adler Brau), admits that it's a debateable point. But he has a definite opinion: "Ale has more character. But lager is stronger, like a porter. But he has a definite opinion: "Ale has more character. But lager is stronger, like a porter," Junger says.

Jungers operated the brewery since 1978, when he opened a disco bar in the Between The Locks building, located across the Fox River from the brewery. He says, "I was always at the cutting edge. I'm interested in new things. I changed to country-western."

Also added a music video machine in the 1990s, although to his disappointment, the customers weren't interested.

"Beer never fails to interest most customers, though," Junger said. "People love to see what goes into making a beer."

The brewery changed ownership several times, producing a variety of local beers, including Eagle Brew, which became the most popular beer in the Fox Cities.

Prohibition ceased production, although Junger says that plenty of Appletonians continued to make "homebrews." Though other local brewers resumed business after Prohibition ended, the Between-The-Locks brewing building served a variety of other purposes until 1978.

Junger changed the casket business that filled the entire second floor with caskets. During periods when the building was abandoned, local kids "would play hide 'n seek."

In 1978 Junger opened his own microbrewery, using the names of the now defunct Adler Brewing Company and Adler Brau. He says, "I was always at the cutting edge. I'm interested in new things. I changed to country-western."

He also added a music video machine in the 1990s, although to his disappointment, the customers weren't interested.

"Beer never fails to interest most customers, though," Junger said. "People love to see what goes into making a beer."

"It's not the dark color that makes a beer strong, but how much malt (germinated and roasted barley) is used," he said. "Malt is called sweetwort, and a sweet and syrupy liquid that hardly resembles beer. The sweet wort is then boiled in the brewing kettle, where workers add hops—a vital ingredient."

Junger compared hops to "spices" that give a beer its distinctive flavor. A pale beer, for example, uses hops from the former Czechoslovakia, the homeland of the famous drink. He drew out a few palelitrated hops from a box to smell; they looked and smelled like some kind of animal food. "You wouldn't want to eat them," he warned with a laugh. The plants are in the marijuana family, and are harvested from vines. A more bitter beer, he said, requires that the hops are added early. No matter the flavor, hops are always added after boiling for aroma, and sometimes even in the fermenter (called "dry hopping").

"After the hops are added and the liquid has cooled, it goes to the fermenter where yeast is added. This is now what we'd call beer," Junger continues, pointing to bubbling buckets of water. "The building is made of carbon dioxide. It is an unprocessed product of the yeast. In the bigger beers like Anheuser-Busch, they actually capture the carbon dioxide and reuse it in the chemical process."

After the beer cools, workers use a homemade bottling machine to fill the bottles. "It used to be a dishwashing machine," he said rather proudly. "But Junger is practical; a more efficient piece of machinery would cost him about $20,000. 'That's like losing one to a Lexus!' he exclaims. As it is, the homemade bottle can fill about four cases per hour.

Every businessman...
Dance defined: Some words of wisdom for the would-be devotee

by Carol Hinz - Staff Writer

Lawrence students know how to dance. They dance at weekend parties, formals, Sambistas concerts, and swing dance lessons. Lawrence students are also quite familiar with the performing arts. Many of us have had years of concert and theatre-going experience before ever arriving on campus, and some of us have even gotten on stage and made our own performance attempts. Yet when a dance performance comes to Lawrence, students do not seem so sure about how to respond to it. In this article, I hope to provide some basic tools for watching and critically responding to dance performances, as well as offering suggestions for how to appreciate the art form.

Technique is the foundation of all movement in a dance piece. Even if a person has not studied dance, she can still make some basic evaluations concerning a dancer's technical abilities. In my mind, having good technique means having adequate technical skill to successfully execute the desired movements. This means no Bobbling when a dancer should be holding a pose, no visible signs of straining, and always completing the movements in the same manner as the other dancers onstage. Dancers should hold out their positions for the whole value of the phrase and have a strong sense of how each individual movement is integrated into the larger context of the piece. If a choreographer asks for a group of dancers to take a certain position, they should all have a similar appearance in the placement of their legs, arms, heads, and general posture. While the audience does not generally know what the choreographer has asked for, the dancer with good technique will typically move with a great deal of confidence, looking up and out at the audience, expressing the emotion of the piece, and otherwise compelling audience members to watch him.

Yet good technique alone does not make for a successful dance piece. A random jumble of disjointed movements will probably not win much admiration. Instead, look for a theme of movement to follow—recurring patterns of movement or a developing series of movements. If there is more than one dancer, look for some sort of relationship between the dancers onstage. Ask whether they move in similar styles or whether they have different personalities that create contrast and tension in the performance.

A good dance piece should also be visually interesting. While the piece should have a theme running through it, there should also be some amount of variation. Look for differences in dancers' speed and pacing, shifts in the spaces they move through (high, middle, and low, as well as upstage and downstage), contrasts of big and small gestures, and movements which initiate from different parts of the body—hand, leg, hip.

Most people find a dance piece more accessible if they can also find some sort of narrative to follow. Even a basic sense of a plot or storyline can help the audience to understand the overall shape of the piece. While the narrative behind the movement may not be extremely concrete, look for some kind of development to follow or some notion of why the dancers are moving in particular ways at particular times. Titles of pieces or program notes can often give hints as to the inspiration behind certain dances. Ask what might have motivated someone to create a particular combination of movements. Does the piece strive to create a certain mood? Does it explore specific ways of moving?

For people who have trouble focusing on a piece where the narrative is not immediately evident, I suggest creating a personal narrative around the piece. While you may not understand the performance in the same way that the choreographer does, you will still walk away having experienced a more intimate involvement with the dancers and the movement.

Finally, a strong dance performance will incorporate music, props, lights, costumes, and the venue (small/large, inside/outside) to create a coherent and interesting whole. These components can all help the audience to follow and interpret the movements the dancers perform onstage, as well as enhancing the spectacle of the performance.

Staff writer Carol Hinz demonstrates proper form with grace and poise.

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by SARA SCHALLARN  Staff Writer

On May 12 and 13, the Mid-Continent Conference Championship in Track and Field was held right here at the Lawrence University track. The women's team finished third behind Monmouth College and Carroll College. The men finished sixth only six points short of third place.

For the women, Anna Huber took fifth place in the 100 meter dash and seventh place in the 200 meter dash. Christie Balch took second place in the 400 meter dash with a time of 61.46. In the 800 meter run, Shelley Ebert finished fourth, and Sarah Schonfeld took fifth, and Katie Roll finished eleventh. Coralie Miller and Sally Schonfeld took fifth and sixth, respectively, in the 1,500 meter run and Miller also took second place in the 3,000 meter run. In the 5,000 meter run, Jennifer Totoritis, Valerie Carter, and Vanessa Curtis took ninth, tenth, and twelfth place respectively.

In the hurdles, Trevor Leipziger sprinted to ninth place in the 400 meter hurdles. Sarah Slivinski scored the most points for the women by placing sixth in the high jump, seventh in the triple jump, fifth in the triple jump, and fifth in the javelin throw. Vanessa Curtis took ninth in the pole vault and Kim Robinson took fifteenth in the 1,500 meter run. In the 5,000 meter run, Peter Levi took fourth place followed by Jim Moran in sixth place and Josh Cross in thirteenth place. Moran took seventh place in the 10,000 meter run. Peter Levi took second place in the 3,000 meter steeplechase with Eric Martin and Josh Cross taking sixth and seventh, respectively.

Levi, pleased with the men's team's performance, said "we are not that deep of a team and we did that well." This statement rang true considering that the men did not have any sprinters or hurdlers in the finals at the meet.

Coaching the teams this year were Steve Jung, for the men, and作出 Rubly, for the women. Vanessa Curtis described the team under the new coaches as a "dedicated, excited team that was gung ho the whole year."

FACULTY: New faculty positions

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BREW: Brewmaster offers historic brews

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named John Jockinson. Jockinson's local breweries, including the Appleton Brewing Company. After a lengthy description of the brewing process, he described the working conditions: "The fumes, gases and offensive smells, the damp conditions and the fact that beer almost continually. These forced to labor in water and beer for their whole life." A drink that will make you ill. "Dairy factories," on the other hand, "can kill a whole neighborhood with badly made products," but breweries can just make people not want to drink beer. Patrons do not have to be over 21 to enter Jungers' restaurant, the Adler Brau Restaurant and Pub, provided they order only food. In fact, the restaurant accommodates many family gatherings. It is open from 11 a.m. to 10 p.m. beer tasting (for those old enough) is from 11 a.m. to closing.

In order to strengthen the music history program, a new tenure-track faculty position has been created. The position will be filled by Derek Katz, who is completing his Ph.D. in musicology at UC-Santa Barbara. Former Japanese Ambassador to the United States Takakazu Kuriyama will be a Stephen Edward Scarf Distinguished Professor. Kuriyama is a former exchange student at Lawrence, and also gave a convocation in 1993. He will teach in the government department and be in residence for fall term.

Along with Kuriyama, the government department will also include William Dixon, who will have a one-year appointment as assistant professor. He is currently finishing his Ph.D. at the University of Rochester. Faina Belozyorova, a member of the English department at Kurgan State University in Russia, will be a visiting instructor in the Russian department for fall term.

Carla Daughtrey, who is currently pursuing her Ph.D. in cultural anthropology, will be the anthropology department's pre-doctoral minority fellow.

Kimberly Instenness has been appointed to a one-year position as lecturer in the theater and drama department. She holds an M.F.A. in costume design from Ohio University.

In the geology department, Kirsten Nicols will fill a non-tenure-track position as assistant professor. She plans on completing her Ph.D. in geochemistry at MIT this summer. The conservatory is continuing its search for a new violin instructor, and plans to complete its search process before the end of the academic year.

The hiring process for new faculty may continue into the summer, especially if any current faculty resign before the next September.